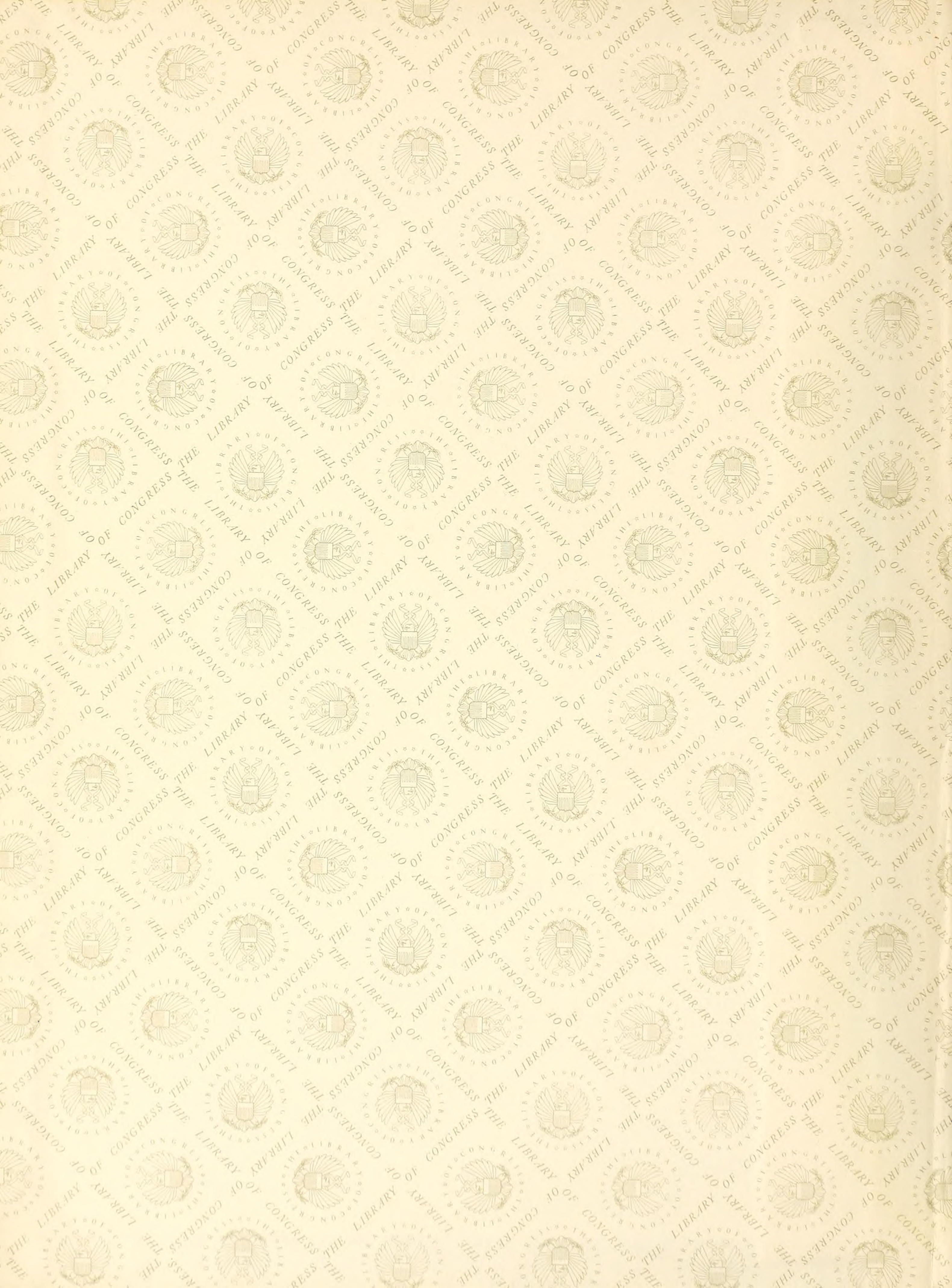
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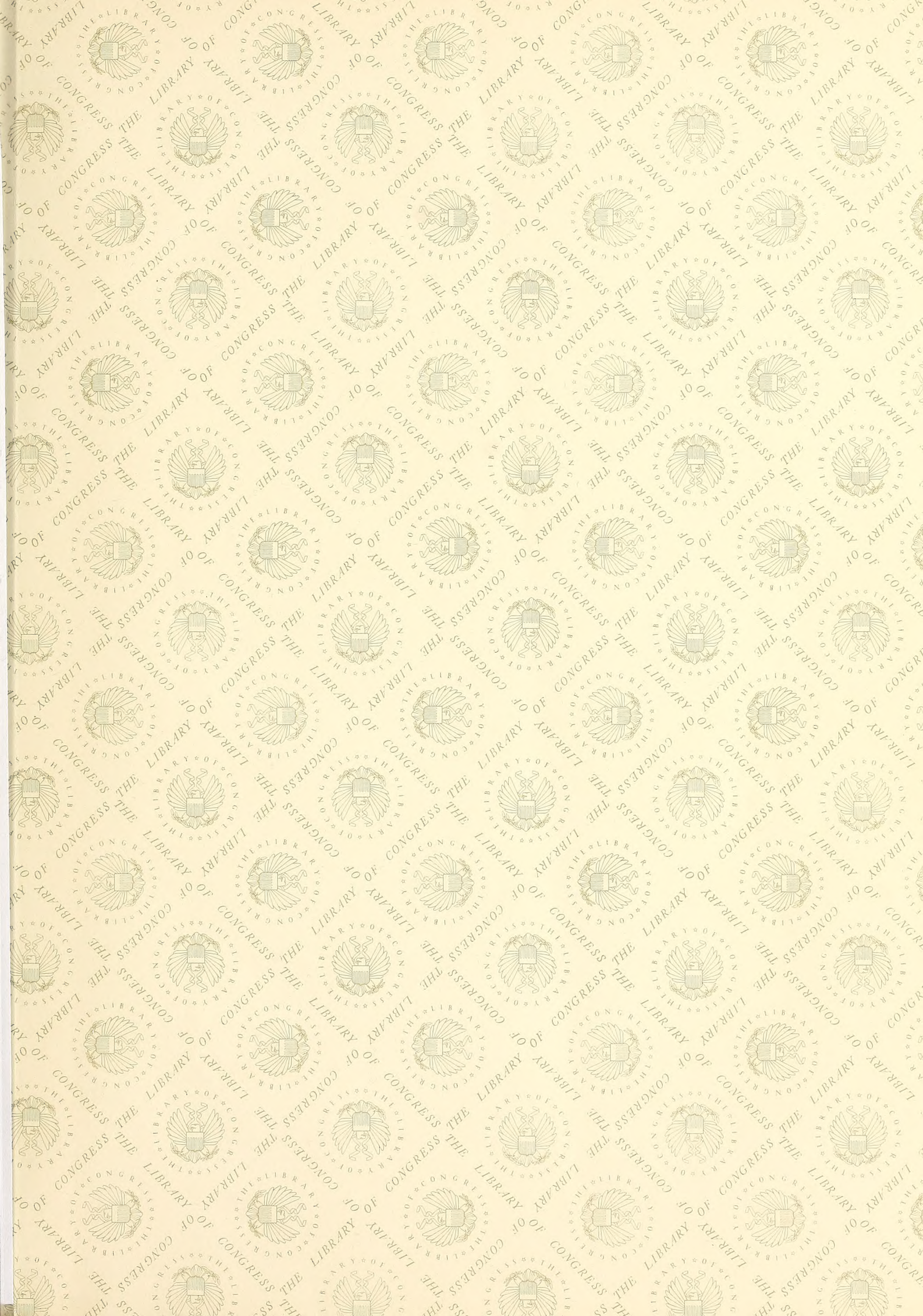

APRIL 6, 1918

Motion Picture News

Reg. in U. S. Patent Office.

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1918
MAY 3
PERIODICAL

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Book ALL of them! Begin NOW. Add another Star today!

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

VOL. XVII-NO. 14 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS

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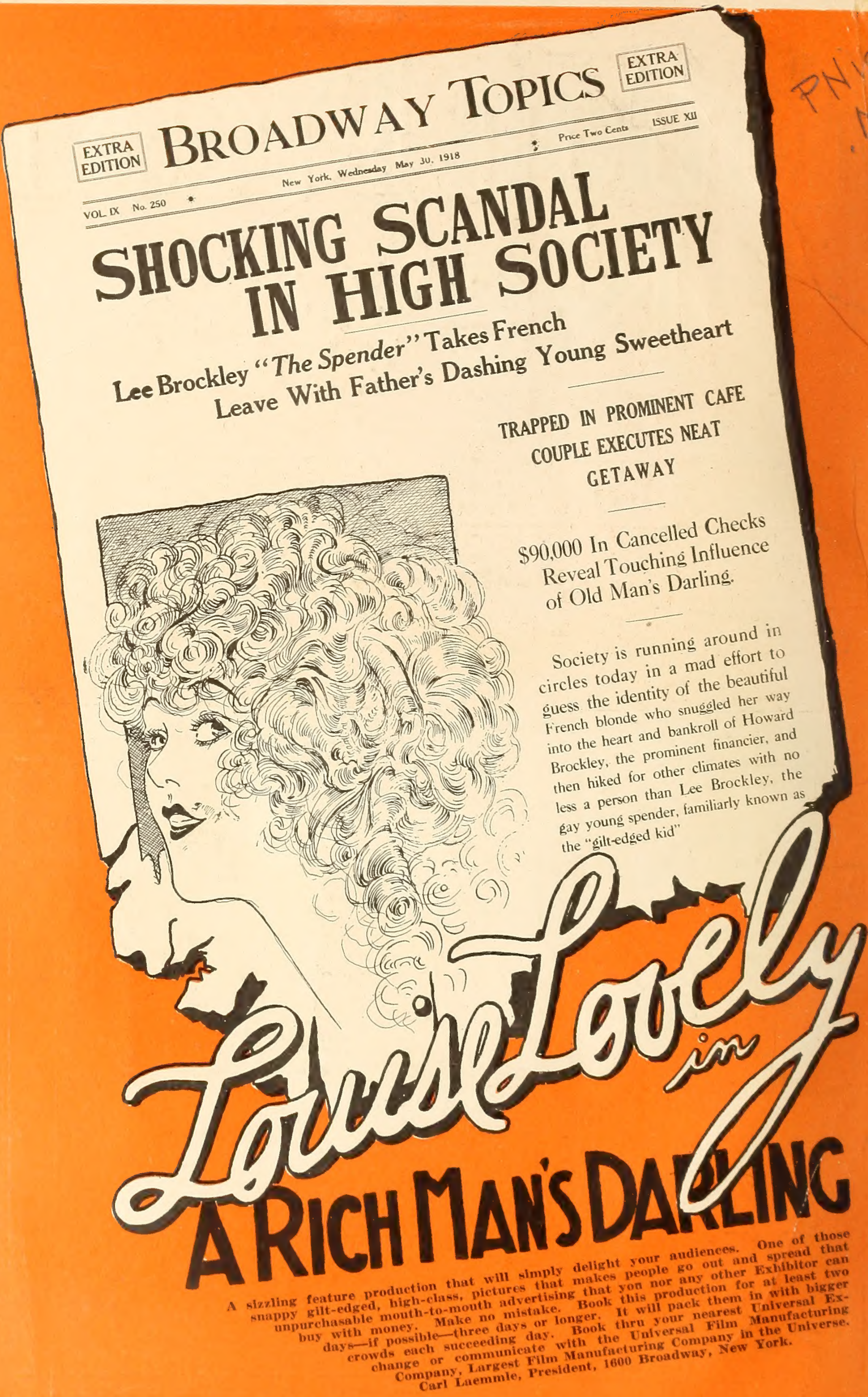


EXTRA EDITION

BROADWAY TOPICS

EXTRA EDITION

VOL. IX No. 250 New York, Wednesday May 30, 1918 Price Two Cents ISSUE XII

SHOCKING SCANDAL IN HIGH SOCIETY

Lee Brockley *"The Spender"* Takes French Leave With Father's Dashing Young Sweetheart

TRAPPED IN PROMINENT CAFE COUPLE EXECUTES NEAT GETAWAY

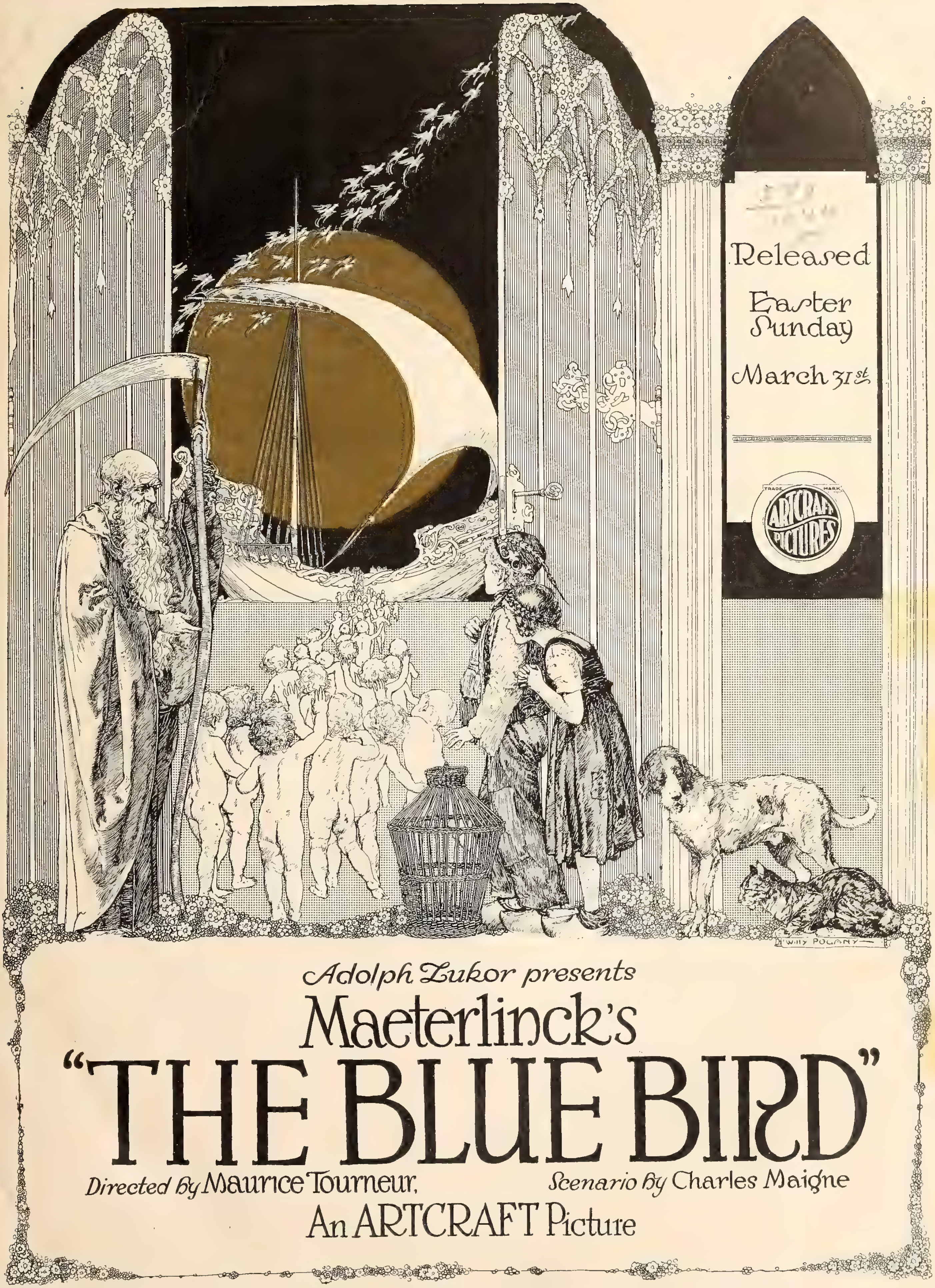
$90,000 In Cancelled Checks Reveal Touching Influence of Old Man's Darling.

Society is running around in circles today in a mad effort to guess the identity of the beautiful French blonde who snuggled her way into the heart and bankroll of Howard Brockley, the prominent financier, and then hiked for other climates with no less a person than Lee Brockley, the gay young spender, familiarly known as the "gilt-edged kid"

Louise Lovely in

A RICH MAN'S DARLING

A sizzling feature production that will simply delight your audiences. One of those snappy gilt-edged, high-class, pictures that makes people go out and spread that unpurchasable mouth-to-mouth advertising that you nor any other Exhibitor can buy with money. Make no mistake. Book this production for at least two days—if possible—three days or longer. It will pack them in with bigger crowds each succeeding day. Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company, Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York.


TRADE MARK
ARTCRAFT PICTURES
Willy Pogany

Released

Easter Sunday

March 31st

Adolph Zukor presents

Maeterlinck's

"THE BLUE BIRD"

Directed by Maurice Tourneur, *Scenario by* Charles Maigne

An ARTCRAFT Picture

Maeterlinck's

"THE BLUE BIRD"

THIS spectacle of Happiness is first of all a great money picture—a "showman's" picture. It has every quality necessary to pull the big crowds. It is a story of strong sentiment, of mortal men and women and it carries a big message that will cheer a war-torn nation.

Tremendous is its appeal to women—a play of heart-throbs, of sweethearts, of mothers—a show that makes the women smile, weep and applaud. That means a show that will play to capacity.

"The Blue Bird," as a play, is known everywhere. It was an S.R.O. attraction on the stage. In motion pictures, it is even bigger and better.

A mighty advertising campaign that will bring big business is behind "The Blue Bird." Thousands of circulars and other advertisements are reaching your patrons now. They'll come in droves whenever you say the word.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

Paramount Pictures

Be a 100% Exhibitor

A 100% business man is one who gets every ounce of money power out of the best machinery at his disposal.

The most efficient force in the motion picture industry is the force back of

Paramount Pictures

(Nationally Advertised)

The prosperous exhibitor, the one who is building a permanent patronage, is the one who has the sure-fire money-getting slogan: "There's nothing too good for my people."

"I know," he says, "that The Famous Players-Lasky Corporation sells the best pictures made. So, believe me, I'm going to take all I can get."

He is a 100% Exhibitor. He shows all the Paramount Pictures, and he's the fellow who does the big business in his community.

Be a 100% Exhibitor. Start now. Add more Paramount days to your schedule.

TRADE MARK Paramount Pictures

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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount for

In the order

BILLIE BURKE in "Eve's Daughter"
JACK PICKFORD in "Huck and Tom"
CHARLES RAY in "The Family Skeleton"
ANN PENNINGTON in "Sunshine Nan"

BOOK ALL

BOOK all the Paramount Pictures! That's the way to increase your earning power and to build up good will for your theatre. You will make more money by showing *all* the Paramount Pictures. The prices are right. The rental fee varies with the drawing power of each series.

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NEW YORK

TRADE MARK
ARTCRAFT PICTURES

Pictures March of their release

J. STUART BLACKTON'S "Wild Youth"
DOROTHY DALTON in "Love Me"
PAULINE FREDERICK in "La Tosca"
ENID BENNETT in "Naughty, Naughty"

OF THEM

TAKE advantage of *all* of the prestige that goes to the theatre that shows Paramount Pictures. Tie up tight with the vast advertising campaign that is making the best people in *your* community seek the theatre that shows Paramount Pictures. Be a 100% Exhibitor. Book them all.

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NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount Pictures

The Agony of Guessing Wrong

"IT is agony," an exhibitor writes us, "when you pass up a good one and see your competitor doing the business with the stuff you should have booked.

"I'm fixed O. K. now, though. I'm playing all the Paramount Pictures, so he has the agony—not me."

Be a 100% Exhibitor. Book all the Paramount Pictures.

Let the other fellow worry.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Jesse L. Lasky presents

CECIL B. DE MILLE'S
"THE WHISPERING CHORUS"

By Jeanie Macpherson, from the story by Perley Poore Sheehan

An ARTCRAFT Picture

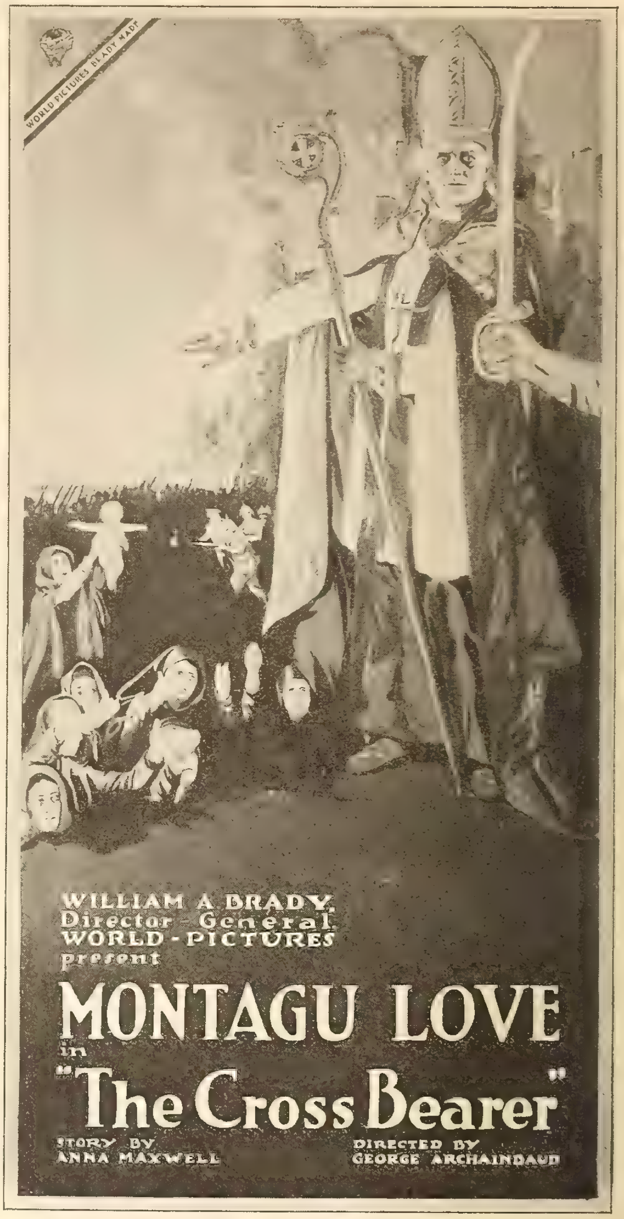
CECIL B. DE MILLE is the directing genius who aided Jesse L. Lasky in establishing the Lasky Productions as motion pictures of supreme merit. He is the man who directed all the Geraldine Farrar productions.

No one knows better than Cecil B. De Mille how to tell a story dramatically in motion pictures.

"The Whispering Chorus," *the strangest story ever told*, is a photoplay of tremendous vitality, the first of Artcraft's four Cecil B. De Mille Star Series Pictures, produced personally by the Director-General of the Famous Players-Lasky Corporation.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

WORLD-PICTURES



His Eminence
JAMES CARDINAL GIBBONS

Said to a World Picture representative:

"I saw it and was much pleased."

"I wish to thank you in my own name—in that of the Faculty of Church and College, and also, in the name of our friends, for the splendid projection of 'The Cross Bearer It was an artistic and historical treat. Its gripping reality of Cardinal Mercier's heroism and the patriotism of his dear Belgians were soul-stirring, and I congratulate the company that will release this picture to the public—teaching more favorably than words what low depths have been sounded by Teuton militarism."

WM. J. ENNIS, S.J., Prest.

"I have seen the picture entitled 'The Cross Bearer,' and I take pleasure in saying that it pleased me very much. It is artistically executed; the character of Cardinal Mercier is particularly attractive. The film deserves to be a great success from more than one point of view."

Yours sincerely,
(Signed) F. M. CONNELL, S.J.
Loyola College,
Baltimore.

"Your production, 'The Cross Bearer,' strongly expressive of Catholic patriotism, was viewed here on March 14th, 1918, and we as representatives of the Jesuit Order in Baltimore, heartily approve."

Rev. WILLIAM J. ENNIS, S.J., Rector.
Saint Ignatius Church,
Baltimore.

"The picture was a treat. It shows the religion and patriotism of a nation that has won the sympathy and admiration of the world. And that will surely recommend it to the people."

Yours sincerely,
JOHN A. SMITH,
Corpus Christi Rectory,
Baltimore.

"I want to thank you for the real pleasure you afforded me by inviting me to the private representation of 'The Cross Bearer.' I have no hesitation to state that it is such as to do good."

Sincerely yours,
(Signed) ALBERT WRIGIN.
St. Mary's Seminary,
Baltimore.

"In the heroic character it, 'The Cross Bearer,' attributes to the Belgian Cardinal it does not exaggerate the bravery displayed by Cardinal Mercier in his correspondence and interviews with the invaders and his sermons to his people. It is not unjust in its pictured charges of disgraceful conduct on the part of the Germans. I shall be glad to advise others to see the picture when it is exhibited to the public."

Respectfully,
W. T. McKENNA.
St. Elizabeth's Church,
Baltimore.

"The motion picture production, 'The Cross Bearer, which was given a private showing to the Catholic clergy of Baltimore at this theatre, is a splendid picture and is INTENSELY STRONG TO HAVE HELD SUCH AN AUDIENCE TO A MAN AND HAVE THEM APPLAUD SO SPONTANEOUSLY AT THE ENDING.

"You have a very valuable piece of material and it will be a big success."

LEONARD B. McCAUGHLIN,
Business Manager.
Auditorium Theatre,
Baltimore.

LIFE AND LAUGHTER-AND LOVE!

If Your Audiences Like These-They'll Like This Picture!

ALBERT E·SMITH
Presents

GLADYS LESLIE

in

"Little Miss No-Account"

The Story of a Little Lass Who Won Because Cupid Was On Her Side.

by EDWARD P· SMANEY—*Directed by* WILLIAM P·S·EARLE

A FIVE PART BLUE RIBBON FEATURE

As little Patty Waring, an orphan who has to steal away from the big, imposing mansion of her stepfather, and live at the humble abode of a newsboy before she finds a house that is *home,* Miss Leslie eclipses anything she has yet done—and her work in "The Wooing in Princess Pat" and "His Own People" will not soon be forgotten by the large following that her delightful artistry has created.

"Little Miss No-Account" is the kind of a picture your patrons will want to see. Then they'll like it. Then they'll talk about it.

VITAGRAPH

ANOTHER ONE OF THOSE WHIRLWIND VITAGRAPH SERIALS!

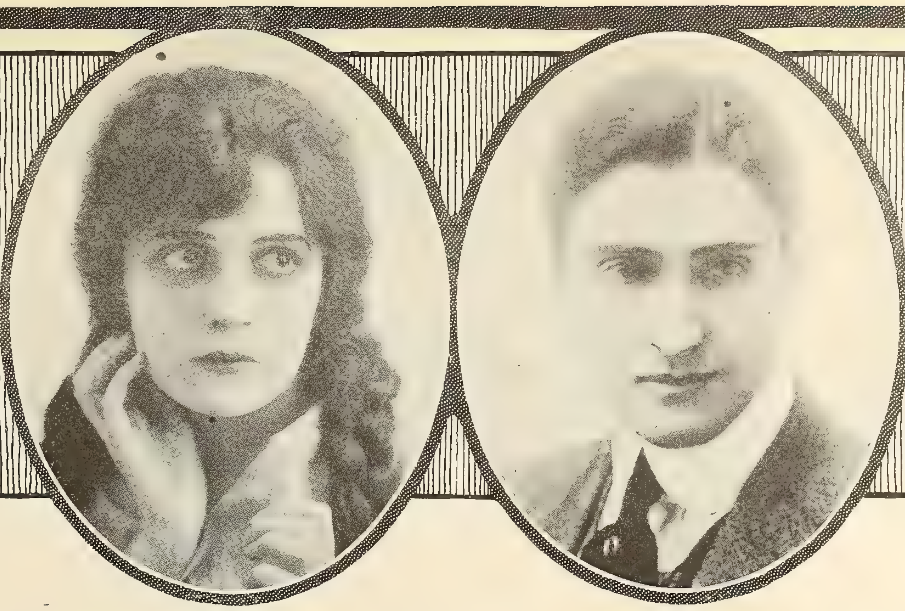
ALBERT E. SMITH
presents
Hedda Nova *and*
J. Frank Glendon
in

"THE WOMAN IN THE WEB"

VITAGRAPH'S
Marvelous Photo Serial of Melodramatic Adventure
by ALBERT E. SMITH *and*
CYRUS TOWNSEND BRADY
DIRECTED BY
DAVID SMITH AND PAUL HURST

BACKED BY A CHAIN OF BILLBOARDS THAT GIRDLE THE CONTINENT

VITAGRAPH



You saw "The Fighting Trail" smash all previous serial records. Then you saw "Vengeance--and the Woman" beat even "The Fighting Trail" in Thrills and Box Office Receipts--

NOW SEE

"THE WOMAN IN THE WEB"

VITAGRAPH'S

Marvelous Photo Serial of Melodramatic Adventure

Then — BOOK IT!

ADVENTURE—INTRIGUE—
MYSTERY—VENGEANCE!

Yes, and love---a love strong enough to break the web woven about a woman by her untiring foes---these are the elements that go into the making of "The Woman in the Web," the most *unusual* serial ever screened.

And its hero is a bold, dashing American---a care-free, two-fisted son of Liberty---its heroine a woman worth fighting for---and it fairly *bristles* with action---now in the windswept outdoors, with mad, mad riding and daring feats of brawn and nerve---now in luxurious New York drawing rooms. It abounds in *thrills.*

SEE IT
At Your Nearest Vitagraph Exchange

ESCAPES FROM DIZZY HEIGHTS!

across human bridges—formed by the throbbing bodies of their faithful friends---wild leaps for safety---races against death.

These are but a *few* of the adventures in the very *first* sensational episode of this new Vitagraph super-serial.

And you, Mr. Exhibitor---*you'll* get excited over these episode endings---even after you have gone through the tremendous episode climaxes of "The Fighting Trail" and "Vengeance---and the Woman."

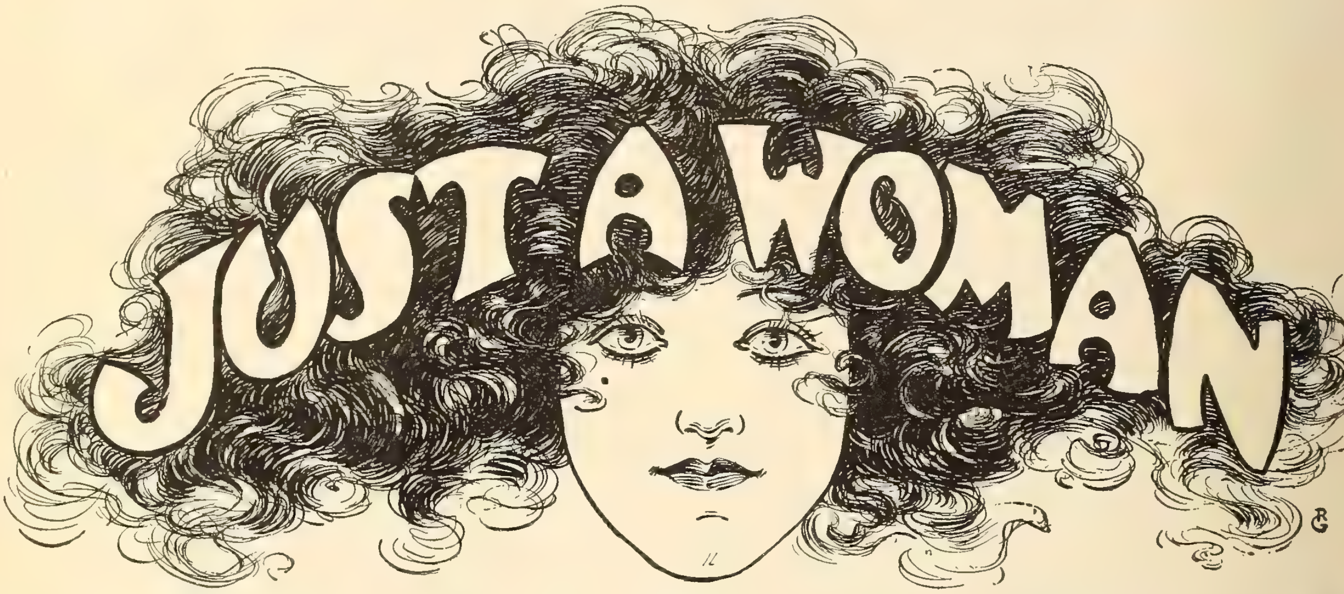
BOOK IT
At Your Nearest Vitagraph Exchange

BIG SHOWS FOR BIG HOUSES

You must do something "out-of-the-ordinary" to keep your theatre prominently before the public—Big houses need big special productions at frequent intervals—They stir up your neighborhood—Arrange *now* for

CHARLOTTE WALKER

IN



Eugene Walter's Greatest Drama Since "Paid In Full"

Staged Under the Personal Supervision of JULIUS STEGER

THOS. H. INCE'S, "THOSE WHO PAY"
SIDNEY OLCOTT'S, "THE BELGIAN"
THOS. H. INCE'S, "THE ZEPPELIN'S LAST RAID"

Hits like these are exceptional—They cause unusual excitement and make your theatre the main topic of conversation

U·S·EXHIBITORS' BOOKING CORPORATION
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TOP O' THE TIMES BUILDING, NEW YORK
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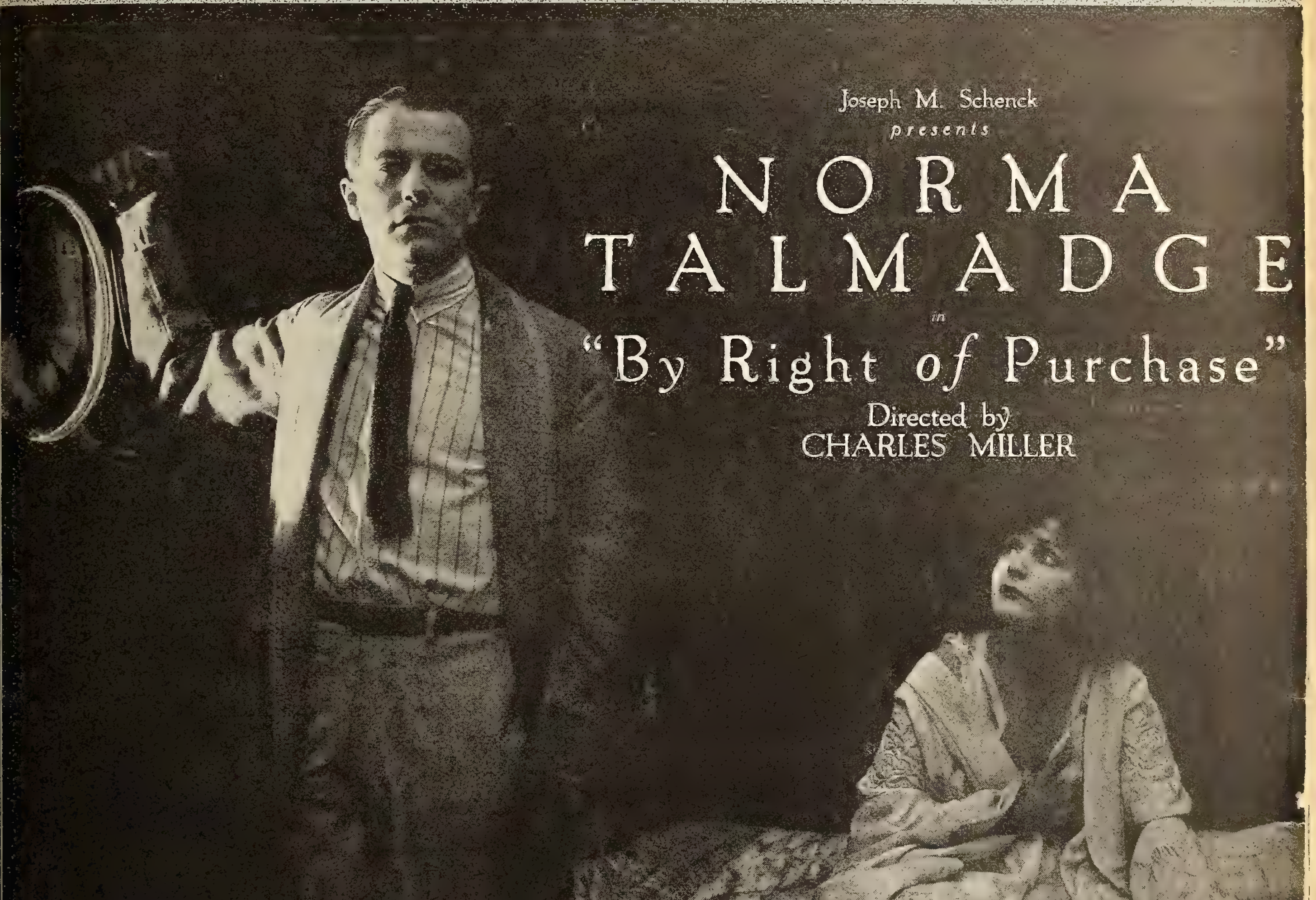

Joseph M. Schenck
presents

NORMA TALMADGE

in

"By Right *of* Purchase"

Directed by
CHARLES MILLER

Distributed by
SELECT PICTURES CORPORATION
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Goldwyn Pictures

She Chose Death Instead of Dishonor

ONLY a beautiful, brilliant, stormy woman; only a great emotional actress could have played this role. You have both in *Mary Garden.*

In this story she makes the greatest sacrifice of all, but wins a redemption that all the world will envy.

Every exhibitor in North America knows how this magnificent star established new box-office records in her first Goldwyn production, "Thais."

Now comes a more sensational, more daring and even greater production, which means capacity business for your spring opening.

Mary Garden

in The SPLENDID SINNER

by Kate Jordan — Directed by Edwin Carewe

A costly and wonderful production that goes to all Goldwyn contract customers at their *regular rental prices.* Not available to any exhibitor who does not hold a Goldwyn franchise. Released everywhere March 24.

GOLDWYN PICTURES CORPORATION

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Goldwyn Pictures

Madge Kennedy In Her First Romantic Melodrama

An entirely different kind of story filled with action, adventure and daring—with a splendid element of comic mystery.

There is no screen star who could give this unusual melodramatic romance the amusing and wonderful "twist" that this nationally-popular girl gives in every joyous reel of

MADGE KENNEDY in The Danger Game

by Roy Somerville *Directed by Harry Pollard.*

The amazing and exciting drama of a girl who could be called "the world's most beautiful burglar." Exhibitors will be delighted with this novel story because it will make your audiences talk as few pictures have done in months. A new idea in screen stories; a new type of work for a girl star. You can back this production to the limit with your local advertising. Released April 7.

GOLDWYN PICTURES CORPORATION
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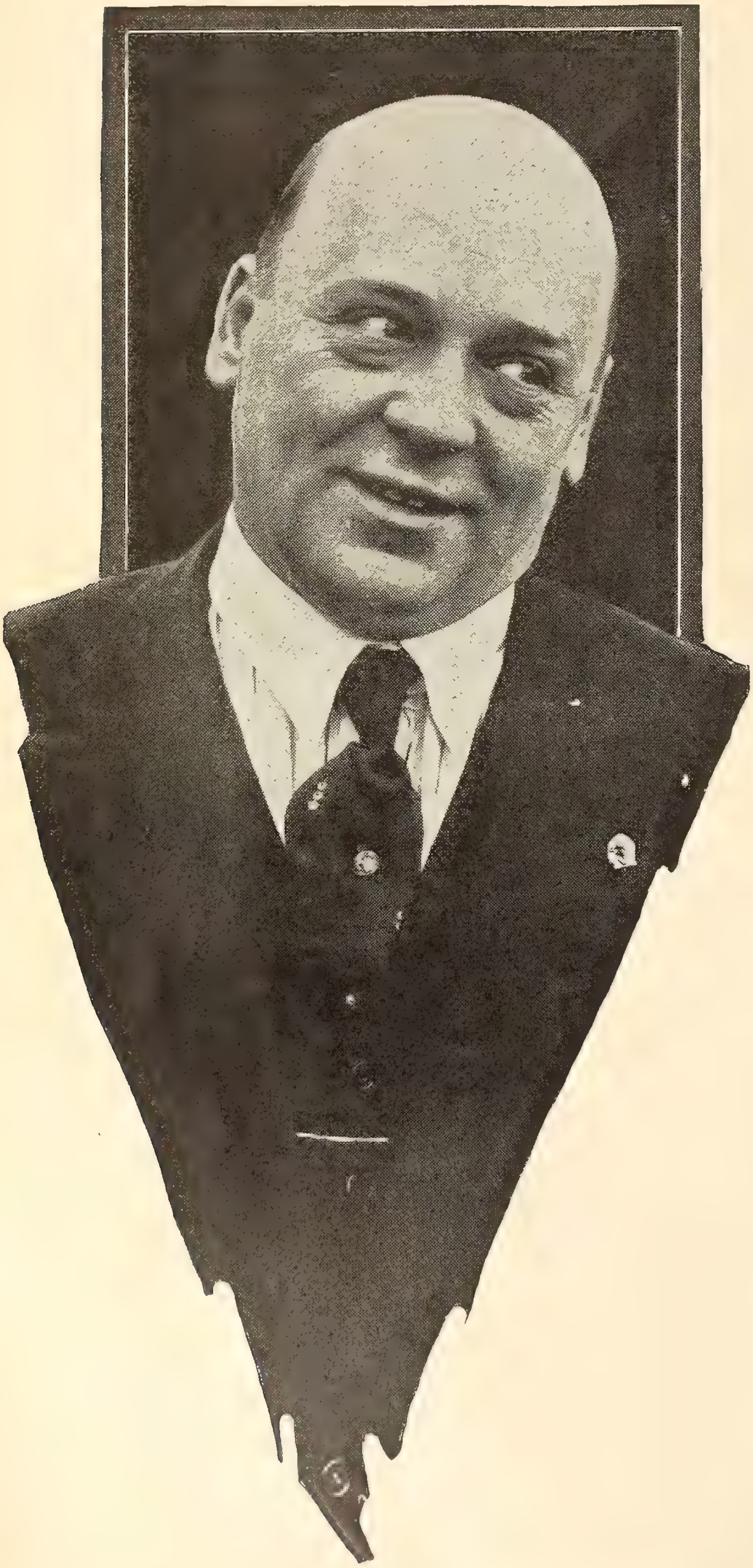
16 East 42nd Street New York City

CAPITOL COMEDIES



Add Another Feature To Your Box-Office

YOU *and your audiences* will like the clean, wholesome fun in

CAPITOL COMEDIES

built around the cheerful personality of

"SMILING BILL" PARSONS

whose pleasing smile and radiant good nature will attract audiences to your theatre.

"Smiling Bill" Parsons is a human comedian—funny because he brings to the screen the comical every-day happenings in life—no slapstick; just genuine, healthful amusement.

These entertaining and *profitable* comedies can be booked exclusively through the offices of

GOLDWYN DISTRIBUTING CORPORATION
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REX BEACH PICTURES

A FLOOD of advance bookings are pouring in from every part of North America for the production that all exhibitors agree with us in hailing as *the greatest box-office attraction of 1918.* Have you telegraphed for your booking?

EVERY Rex Beach picture has an audience of millions awaiting it from the day of its first release. Rex Beach is the one author who always tells a compelling story and never sacrifices a story to satisfy a star's whims.

REX BEACH'S

Screen Classic of the Great Southwest

HEART OF THE SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

A magnificent seven-reel Rex Beach production wonderfully directed and with the greatest cast ever assembled to picturize a celebrated American novel. Released singly to all exhibitors. You have the word of Rex Beach himself that this is his biggest and most remarkable screen drama.

"Heart of the Sunset" can be booked at once, but only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

THE MASTER BUILDER

THIS MAN, W. W. Hodkinson, has done more to *benefit the exhibitor* than any other individual in the industry. And his newest development—the "Hodkinson Co-partnership"—will prove to be a most wonderful profit-producer for the exhibitor who is fortunate enough to be able to avail himself of Hodkinson Service.

The exhibitor has W. W. Hodkinson to thank for the passing of the "Nickelodeon"—for it was he who opened the *first ten-cent theatre.* That was in 1907.

It was W. W. Hodkinson who insisted that *better pictures* must accompany *better prices* of admission and better theatres. And *longer runs* followed as a natural result.

In 1913 W. W. Hodkinson began his fight aginst "Producer Dominance." In 1914 he organized a national distributing organization as a direct result of the expansion of his efforts. He retired from the Presidency of that Corporation when he found that the methods of the producers did not accord with his broad-visioned plans to benefit the exhibitor.

To-day W. W. Hodkinson, Master Builder, is taking up his building just where he left off. What he plans to do—and *is doing*—is interestingly told in a Folder just published. As you value your future, *you should read it.* It tells you how Mr. Hodkinson can help *you*—how he can *increase your prosperity!*

This is not idle talk. Send for the Folder and be convinced. It will tell you a story that will amaze you with its breadth, fascinate you with its possibilities and convince you with its sincerity.

Write *now*—before you turn this page.

NEW RELEASES

LOUISE GLAUM in "An Alien Enemy"

(The above picture substituted for regular Kerrigan release)

BESSIE BARRISCALE in "Within the Cup"

HENRY B. WALTHALL in "Humdrum Brown"

J. WARREN KERRIGAN in "The Turn of a Card"

COMING RELEASES

"Blindfolded," with Bessie Barriscale

"The Snap Dragon," with Louise Glaum

"With Hoops of Steel," with Henry B. Walthall

ALREADY RELEASED

"A Man's Man"—Kerrigan

"Madam Who?"—Barriscale

"His Robe of Honor"—Walthall

W. W. HODKINSON CORPORATION

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At All General Film Exchanges

527 FIFTH AVE
New York, N. Y.

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PICK OF THE PICTURES

Distributed by
W. W. Hodkinson Corporation

Sincerely
Henry B. Walthall

NOW READY
"HIS ROBE OF HONOR"—By Ethel and James Dorrance
"HUMDRUM BROWN"—By H. B. Daniels
"WITH HOOFS OF STEEL"—By Florence Finch Kelly

Henry B. Walthall Pictures Corporatio

PARALTA PLAYS

PICK OF THE PICTURES

THE DRAMATIC STAR SUPREME

HENRY B.
WALTHALL

In productions made under his personal supervision, assuring that perfection of artistry for which he is so justly famed.

Each Production a Complete Evening's Entertainment

HENRY B. WALTHALL PICTURES CORP.
Executive Direction PARALTA PLAYS, Inc.
729 Seventh Avenue, New York

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

GENERAL FILM COMPANY

CHARLIE CHAPLIN

IN THE FILMS THAT MADE HIM FAMOUS

Book the Essanay-Chaplin comedies and keep your patrons laughing.

"HIS NEW JOB"
"THE TRAMP"
"IN THE PARK"
"THE CHAMPION"
"A WOMAN"
"BY THE SEA"
"A JITNEY ELOPEMENT"
"WORK"

* * *

SNAKEVILLE COMEDIES NOW READY FOR YOU

There has been such an insistent demand for these western fun makers that Essanay is issuing new prints and paper. There are more laughs packed in these one reelers than in the usual long comedy. One every week. Look them over!

"SNAKEVILLE'S FIRE BRIGADE"
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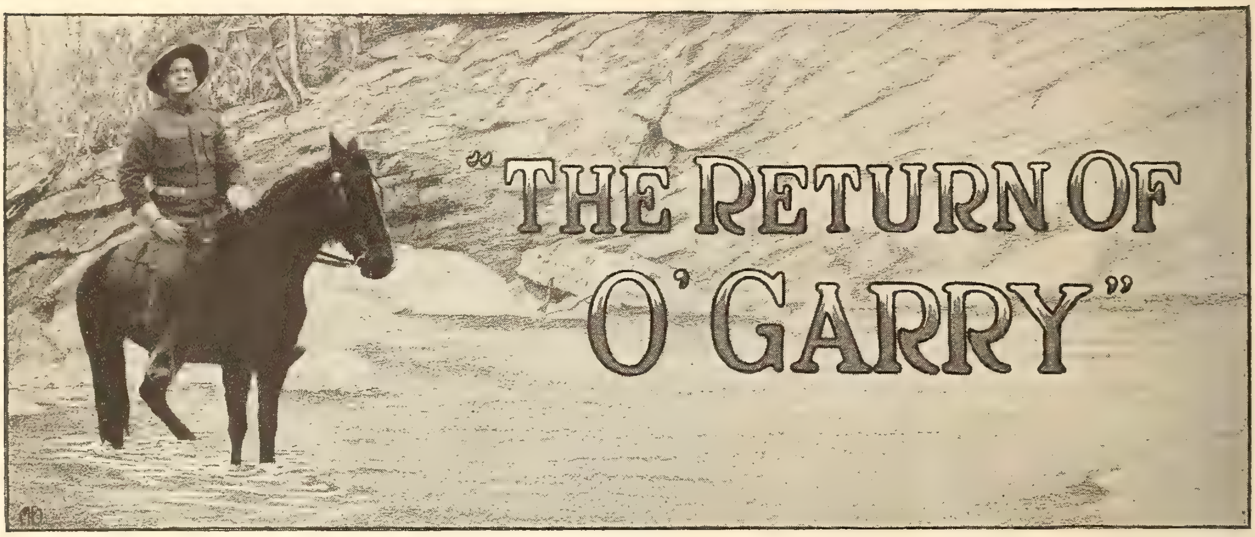
"SLIPPERY SLIM AND THE FORTUNE TELLER"
"SLIPPERY SLIM AND THE GREEN EYED MONSTER"
"WHEN MACBETH CAME TO SNAKEVILLE"
"SLIPPERY SLIM AND HIS TOMBSTONE"
"SLIPPERY SLIM AND THE IMPERSONATOR"
"WHEN SLIPPERY SLIM MET THE CHAMPION"
"SNAKEVILLE'S NEW WAITRESS"
"SLIPPERY SLIM'S DILEMMA"

Essanay

Distributed Exclusively by General Film Company,
New York City

GENERAL FILM COMPANY

A VIRILE, RED-BLOODED, WOODS-LIFE ROMANCE



NED FINLEY *and* MARION HENRY

Now appear exclusively in

"BLUE RIDGE DRAMAS"

Dynamic Two-Part Adventure Productions

BEGINNING APRIL 13

"THE RETURN OF O'GARRY," by Mrs. L. Case Russell. In this most stimulating short-length feature NED FINLEY reappears on the screen in his most famous heroic role of "O'Garry," the Northwest Mounted Police officer, with a new thrill story of danger and daring and devotion.

"MOUNTAIN LAW," a two-part drama of a stern code and hillman feuds.

"THE RAIDERS OF SUNSET GAP," a two-part drama of elemental motives and canny moonshiner folk.

Every Theatre Needs These Sturdy American Stories with Primeval Backgrounds and Stirring Action

Produced by NED FINLEY FILMS, Inc., New York City

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

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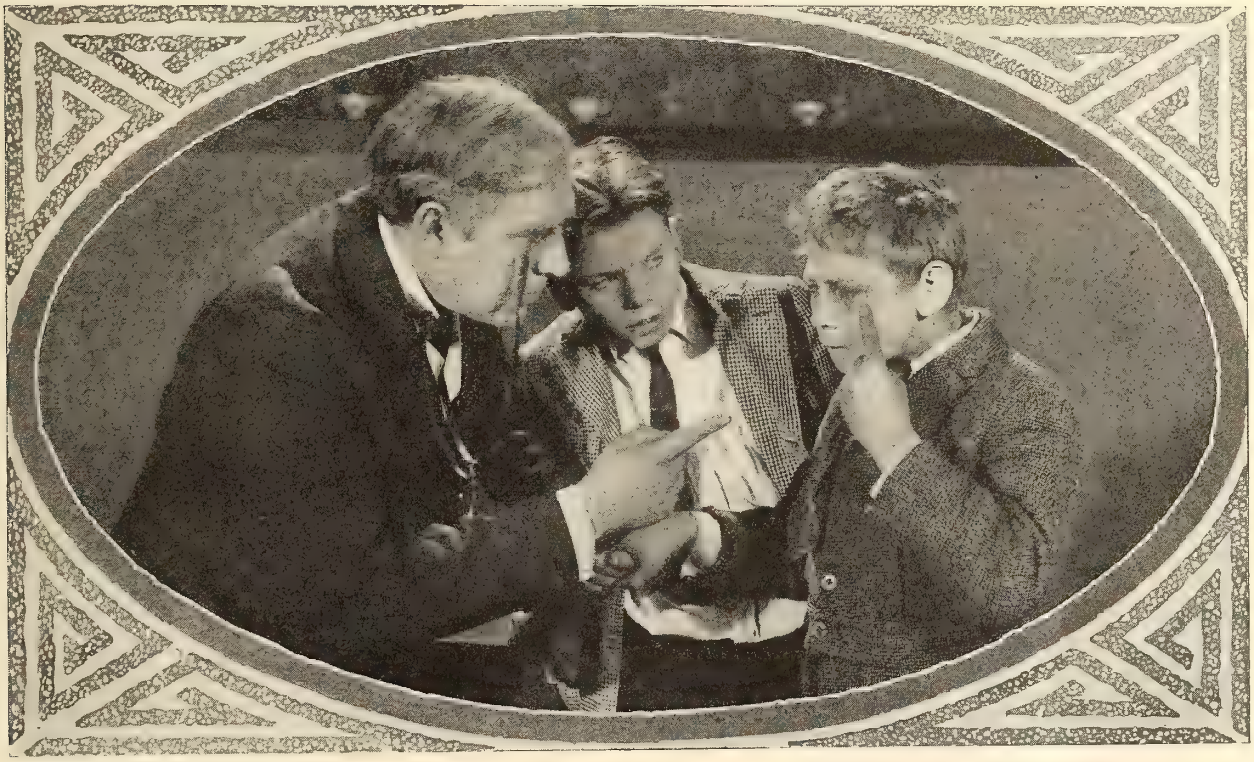
GENERAL FILM COMPANY

Whimsical Appealing Funny

THE JUDGE BROWN STORIES



Scene from "The Preacher's Son," a Judge Brown Story.

QUESTION:

Does a constantly heavy and always increasing sale of Judge Brown stories mean anything?

ANSWER:

Yes. It means that they are going over BIG. It means that the Judge Brown Stories are a rare discovery in motion picture entertainment—original, true juvenile humor stories, with boy players who are all Boy.

That is why showmen are programming Judge Brown Stories as a series, a fine, dependable, consistent attraction.

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"CHOCOLATE OF THE GANG"
"THE LOST LIE"
"TAD'S SWIMMING HOLE"
"MARRYING OFF DAD"
"THE PREACHER'S SON"
"THIEF OR ANGEL"

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BOY CITY FILM CORPORATION
Culver City, Cal.

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Why not book a steady uproar of laughter?

EBONY COMEDIES

Every EBONY COMEDY is a screen subject with negro players. It makes a hit like the sure fire black-face act on a vaudeville program. Use an EBONY COMEDY the same way.

The Inimitable Native Drollery of the Race Expressed in a Film Novelty

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APRIL 2

Nail down this good series for your house and set the people to talking—get the word-to-mouth advertising that keeps up a constant flow of patronage. These pictures are produced under the best of direction and with the most qualified and experienced players. They will please the patrons of any theatre.

"A BLACK SHERLOCK HOLMES"
"SPYING THE SPY"

"A MILK FED HERO"
"BUSTED ROMANCE"

"THE PORTERS"
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General Film Company does not impose the 15 cent charge on any of its releases

GENERAL FILM COMPANY

A Series of NOVELTY FILMS
Cartoons—Scenics—Patriotic Subjects

Assembled in Single Reel Releases that Fit *Pat* Into Your Program

First Release:

"ME, der Kaiser!"
(Cartoon)

Our Heroes
(Patriotic Novelty)

Strange Sights in the Pacific Islands
(Scenic)

The feature of each NOVELTY FILM release will be the Animated Cartoon—500 feet of absorbing topical hits working out a complete idea appealing to the public's sense of humor and news appreciation. REN ANDERSON, noted cartoonist, draws these pictures especially for the screen.

Coming:

POWER—Pro and Con
(Cartoon)
England's Leaders
Scenic (Novelty)

THE GIRTH of a NATION
(Cartoon)
Four Famous Battles of the Civil War (Novelty)
Scenic

TRUTHS of the WAR in SLANG
Scenic (Cartoon)

OH, What a Beautiful DREAM
Scenic (Cartoon)

THE GHOST
(Cartoon)
Hocking the Kaiser
Scenic (Novelty)

The scenic subject is the best that can be chosen for each release and is of just the right length, so that the NOVELTY FILM always provides this indispensable scenic adjunct to a program.

The patriotic novelty included in each film is sufficient to give the patriotic punch demanded for every program, some clever and thoroughly serious bit of trick pictorial matter that arouses curiosity while it stimulates patriotism.

Ready for Booking Every Other Week
Beginning April 6

Produced by MERKEL FILM COMPANY, Cincinnati

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GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with

JANE VANCE AND WM. SORELLE

Thirty-nine Baltimore exhibitors have hitched their box-offices to this big serial success—a patriotic spy story that has carried many other showmen over the "No Man's Land" of depression with continuous barrages of thrills and sensations.

Don't let your rival elbow you out of line. Wire that booking **TODAY.**

Produced by the

JAXON FILM CORPORATION

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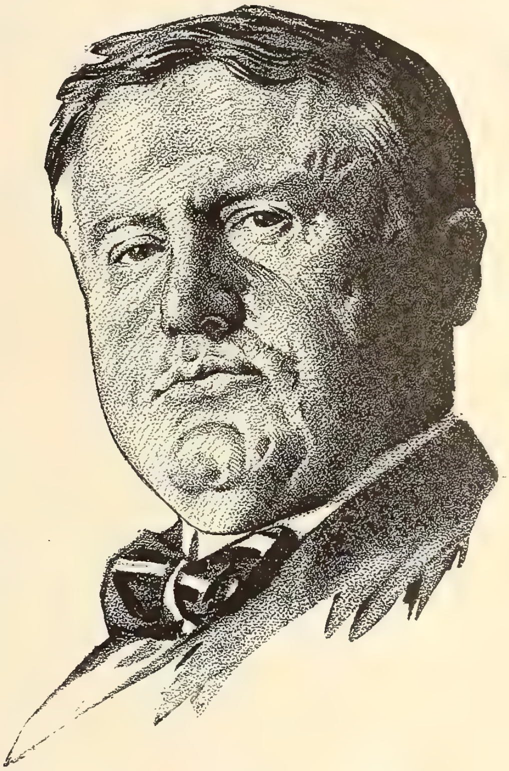
GENERAL FILM COMPANY

O. HENRY PRINCE OF THE HUMAN DRAMATIC TOUCH



The best of the great American short-story author's works are now appearing in four-reel and two-reel motion picture form. The magic O. Henry atmosphere is intensified in each of these fine screen productions. All of the writer's most popular characters step out of the pages of genius in vibrant life to greet old friends, the millions of readers of O. Henry.

O. Henry Pictures Sway Every Audience into Enthusiasm

Here is a gold mine of appreciatiom which no showman can consistently overlook.

Fifty O. Henry pictures are ready

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TRIANGLE

Still More Proof

We have told you from week to week of the new Triangle policy—better pictures, better service, fair and square business methods, every possible effort to help the exhibitor make money.

Whether or not this new Triangle policy has been a success can best be judged by what exhibitors have to say. The following are excerpts from just a few of the letters that we have recently received. Read them over.

"The pictures have always been good and far above the standard of anything I could have bought of any other company."

Ideal Theatre,
Centralia, Wash.

"I think Triangle is the *only* distributing concern that is backing the exhibitor with REAL assistance instead of hot air and high-sounding phrases. I am boosting Triangle and it brings results. You have the best program service on the market today."

W. C. Sellmer,
Bandon, Oregon.

"You seem to be one of the very few film companies who act as though there might be an honest exhibitor once in a great while. You are to be congratulated on your stand on the war tax and the exhibitors over the country should long remember you."

J. R. Thompson,
The Sequoyah Theatre,
Tahlequah, Okla.

"I must say that the last two months have been good for me. I have had a remarkable success with the Triangle. My Sunday business has doubled what it used to be."

M. Nielson,
Colonial Theatre,
Eureka, Calif.

"I am a new Triangler and proud to be. Program is the real sure thing, and certainly does help when you do not have to pay the war tax."

John Shirk,
Pictureland Theatre,
Kokomo, Ind.

"We have been using your program two a week for the last five months with great success and our treatment by your Philadelphia branch during that time has been very satisfactory."

W. V. Massey,
Masonic Theatre,
Beverley, N. J.

"It is a pleasure to recommend Triangle picures as well as your service."

A. B. Cook,
Majestic Theatre,
Jackson,
Miss.

TRIANGLE

"We are running Triangle features five nights a week and also all your comedies. I have nothing but praise for the all-round square deal treatment that Triangle is giving us."

Edward Walz,
Majestic Theatre,
Easthampton, Mass.

"I have fooled away a lot of money trying to get something better, but the truth is that Triangle is the one that brings in profit and pleases our people."

W. S. Patterson,
Swetland Opera House,
Mayville, N. Y.

"I wish to add that I cannot see how any exhibitor can possibly get on these hard times without Triangles and Keystones on his program."

J. D. Snively, Mgr.,
Gem Theatre,
Oilton, Okla.

"Have been showing Triangle current releases and Hart and Fairbanks reissues exclusive seven days service for several months with tremendous success. Triangle program made it possible for us to raise the regular prices. Excellent service—fine lobbies."

Dreamland Theatre,
Oklahoma City, Okla.

"For consistency and general all-round excellence, Triangle has been our one best bet. Triangle productions are steadily increasing in quality and trade-mark strength, and the story values are such to offset the drawing powers of any particular star."

Majestic Theatre,
Tulsa, Okla.

"I find that Triangle film is one of the cheapest in the long run and best all-round pictures that I have ever used since taking over the management of the Majestic Theatre."

Majestic Theatre,
Wellington, Kans.

"We have always found the Triangle pictures a drawing card and our patrons have always been highly pleased with all your films as well as your treatment of us as exhibitors."

Orpheum Theatre,
Wimbledon, N. D.

"While business was very dull about six months ago, your company graciously made me a reduction in the film rentals; and for this reason I raised the film rentals voluntarily because I am now making good money."

Xydias Theatres Co.,
Hattiesburg, Miss.

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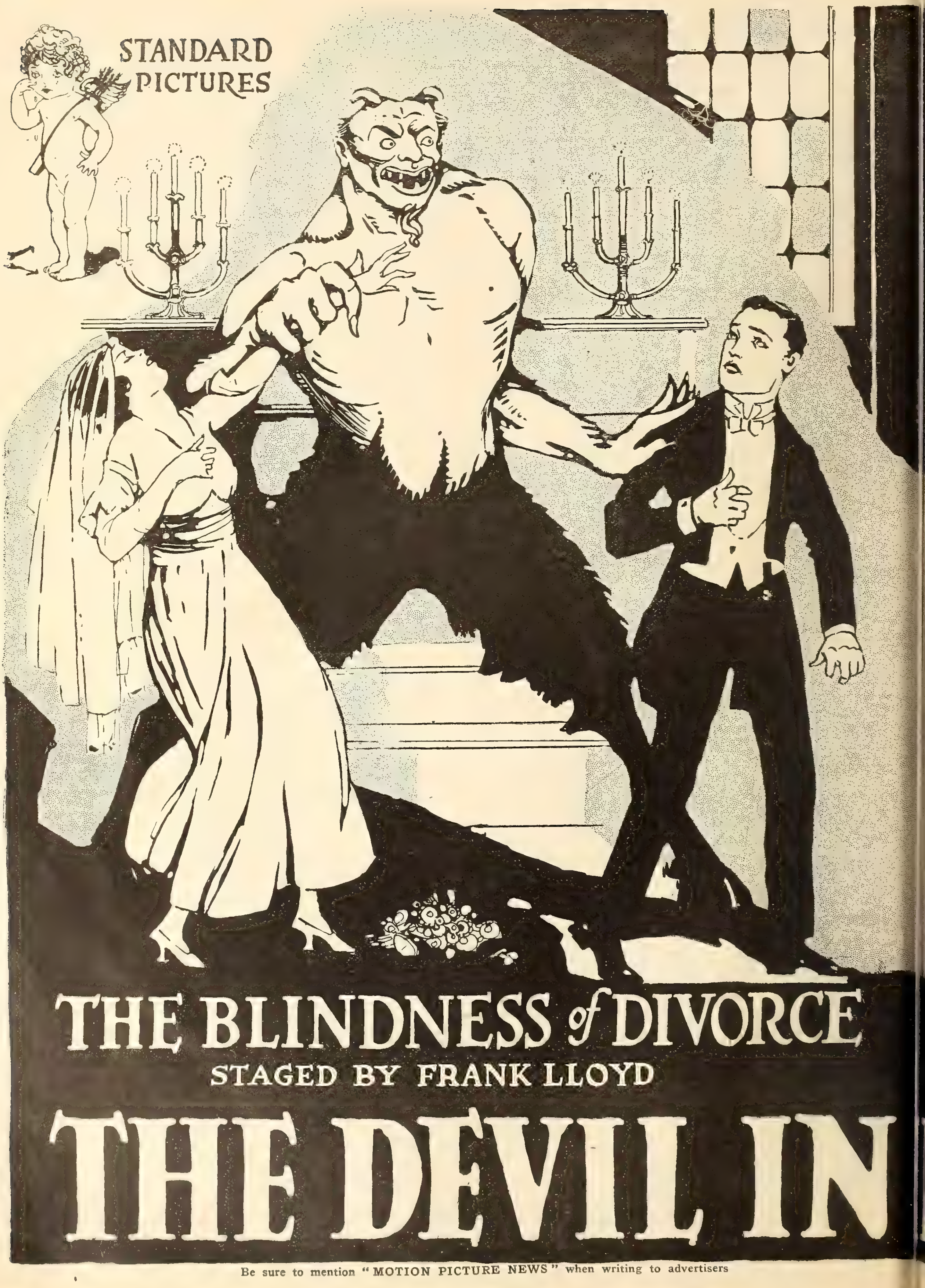
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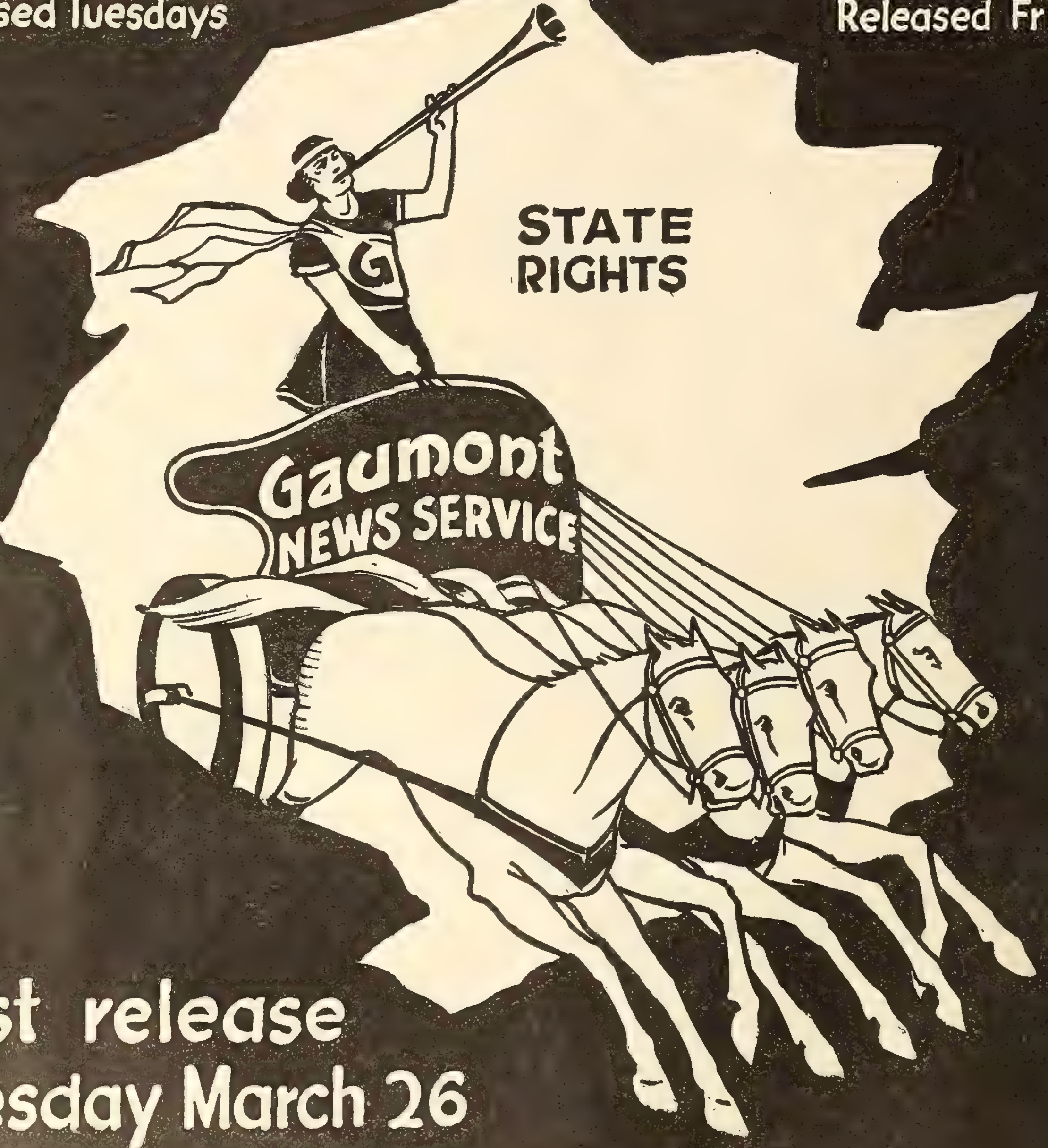
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1600 Broadway, New York City

"Little Talks with Foreign Buyers"—No. 6

"PARALTALK"

By

Paul H. Cromelin

President

PARALTA PLAYS are the "pick of the pictures." They are the "guaranteed program"—their quality and drawing power is *guaranteed* under a unique plan that we will be mighty glad to tell you about on inquiry. The result is that in picking Paralta Plays for its foreign customers, the Inter-Ocean is giving them a chance for big profits. For there is no greater mistake than the assumption that the foreign picture patron *fails to discriminate. You,* the FOREIGN BUYER, know how *little* ground there is for such a feeling. The foreign picturegoer, as YOU know, is *every bit* as particular about what he sees on the screen as the American picture patron. *He* believes in the *best!* A mediocre cinema show leaves him disappointed, and tends to lose *that* cinema his patronage. Inter-Ocean is so "close" to the foreign field that it knows the tastes of audiences in all sections of the globe, and *how to cater to that taste.* IT CAN BE DONE THROUGH STARS LIKE BARRISCALE, KERRIGAN, WALTHALL AND GLAUM IN GUARANTEED PARALTA PLAYS. Paralta is just another reason why Inter-Ocean are the "largest distributors of films in foreign fields." All the leading foreign buyers are doing business with us, because they have found it pays to have an American representative who can pick *winners* like Paralta Plays and the others on our list.

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52 ***World Films*** *a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

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Originality—
Something *New*
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*From the Studios
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*Available
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MUTUAL
EXCHANGES

OTHER APRIL RELEASES

ANN MURDOCK *in*
"THE RICHEST GIRL"
April 8

MARGARITA FISHER *in*
"THE PRIMITIVE WOMAN"
April 15

WILLIAM RUSSELL *in*
"HEARTS OR DIAMONDS"
April 22

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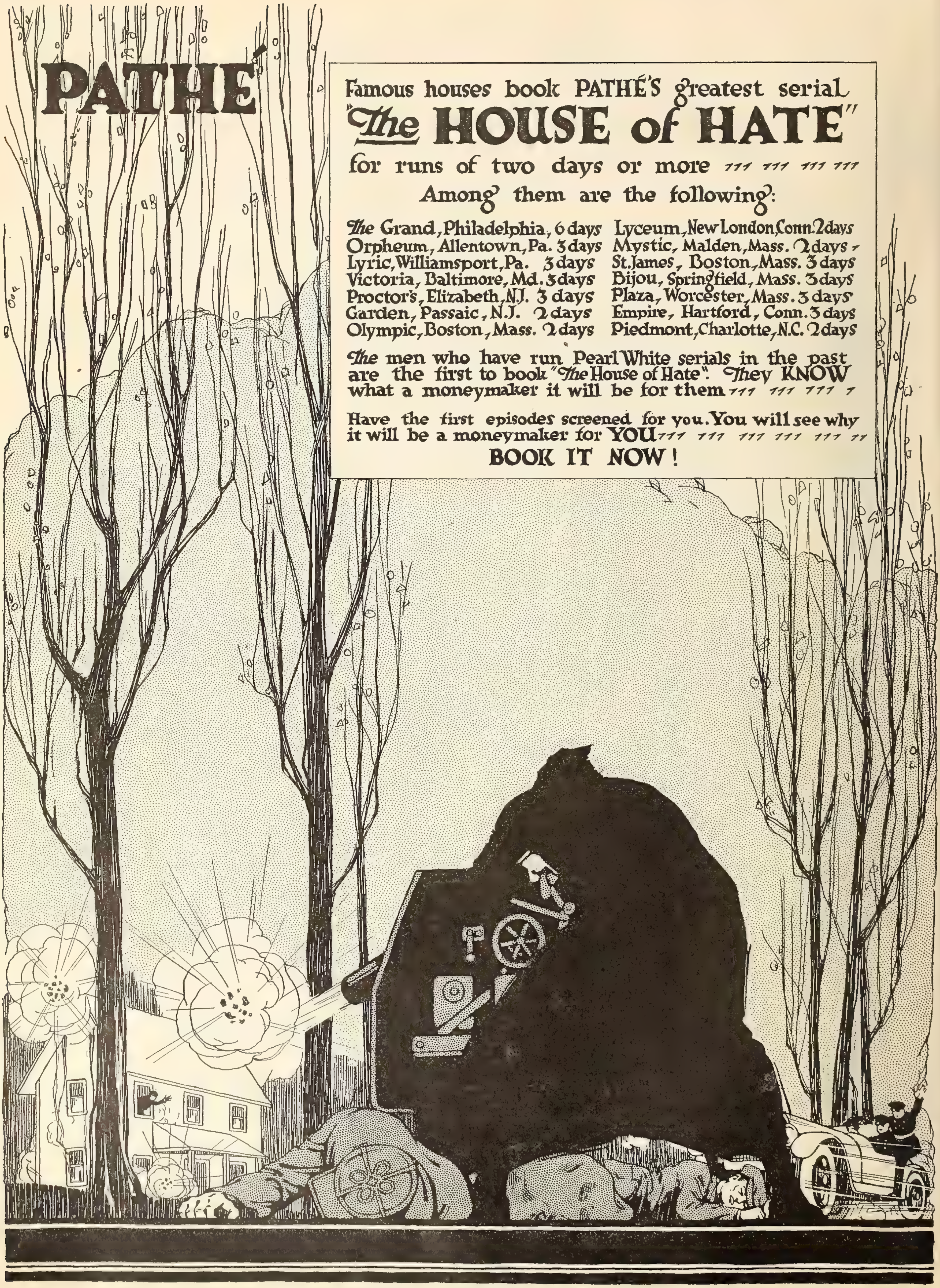
"THE HILLCREST MYSTERY" IS A FIRST CLASS PICTURE, JUDGED FROM EVERY ANGLE. IT HAS A GREAT BOX OFFICE STAR, A STORY THAT HAS THE ENDING EVER IN DOUBT, AND THE BEST OF DIRECTION AND PRODUCTION. LIKE ALL PATHÉ PLAYS IT GIVES YOU A BIG STAR IN A BIG PLAY AT A REASONABLE PRICE: BIG EXHIBITORS KNOW BIG PICTURES ~ THE PATHÉ PLAYS ARE BOOKED SOLID OVER THE FAMOUS TURNER & DAHNKEN CIRCUIT.



PATHÉ

Famous houses book PATHÉ'S greatest serial

"The HOUSE of HATE"

for runs of two days or more

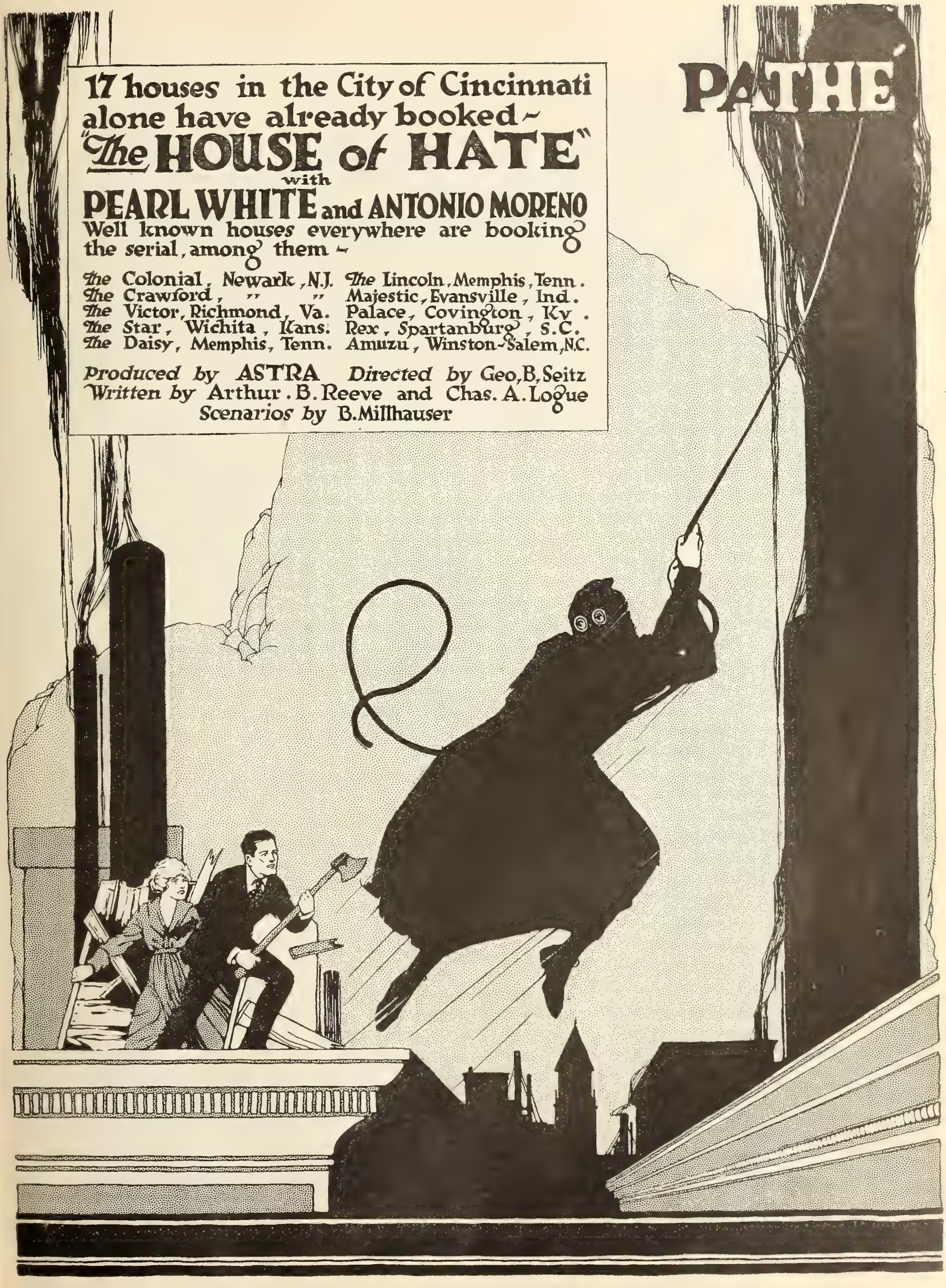
Among them are the following:

The Grand, Philadelphia, 6 days
Orpheum, Allentown, Pa. 3 days
Lyric, Williamsport, Pa. 3 days
Victoria, Baltimore, Md. 3 days
Proctor's, Elizabeth, N.J. 3 days
Garden, Passaic, N.J. 2 days
Olympic, Boston, Mass. 2 days
Lyceum, New London, Conn. 2 days
Mystic, Malden, Mass. 2 days
St. James, Boston, Mass. 3 days
Bijou, Springfield, Mass. 3 days
Plaza, Worcester, Mass. 3 days
Empire, Hartford, Conn. 3 days
Piedmont, Charlotte, N.C. 2 days

The men who have run Pearl White serials in the past are the first to book "The House of Hate". They KNOW what a moneymaker it will be for them

Have the first episodes screened for you. You will see why it will be a moneymaker for YOU

BOOK IT NOW!



17 houses in the City of Cincinnati alone have already booked—

"The HOUSE of HATE"

with

PEARL WHITE and ANTONIO MORENO

Well known houses everywhere are booking the serial, among them—

The Colonial, Newark, N.J.	The Lincoln, Memphis, Tenn.
The Crawford, " "	Majestic, Evansville, Ind.
The Victor, Richmond, Va.	Palace, Covington, Ky.
The Star, Wichita, Kans.	Rex, Spartanburg, S.C.
The Daisy, Memphis, Tenn.	Amuzu, Winston-Salem, N.C.

Produced by ASTRA *Directed by* Geo, B, Seitz
Written by Arthur . B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

GLADYS HULETTE
AND
CREIGHTON HALE

ARE ANNOUNCED IN THE TIMELY, PATRIOTIC & ARTISTIC PATHÉ FEATURE

"MRS. SLACKER"

PRODUCED BY ASTRA... DIRECTED BY HOBART HENLEY
WRITTEN BY AGNES JOHNSTON

MISS HULETTE AND MR. HALE FORM A MOST ATTRACTIVE COMBINATION FOR THE EXHIBITOR TO OFFER. THEY ARE APPEARING IN PLAYS WHICH ARE FULL OF YOUTH, BEAUTY AND SUNSHINE.

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"MICKEY"

ON THE ROAD TO SUCCESS!

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Clifford
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Elba
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Elmwood
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Grand Wheaton
Grand Naperville
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Homan

Hinsdale
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Iola
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Isis
Illington
Janet
Julian
Knickerbocker
Kimbark
Kozy
Kenmore
Liberty
Lawndale
Linden
La Salle
Lake Shore
Lakeside
Lane Court
Lexington
Lynn
Lyric (B. Island)
Lincoln
Liberty (Full. Ave.)
Lucille
Loomis
Liberty
Morton Park
Metropolitan
Metropole
Maplewood

Melrose Park
Michigan
Monarch
Madeline
Monogram
Milford
Marshall Square
Maywood
New Era
New Regent
Newberry
New Lyric
New Strand
Oakland Square
Oak Park
Orpheum
Oakley
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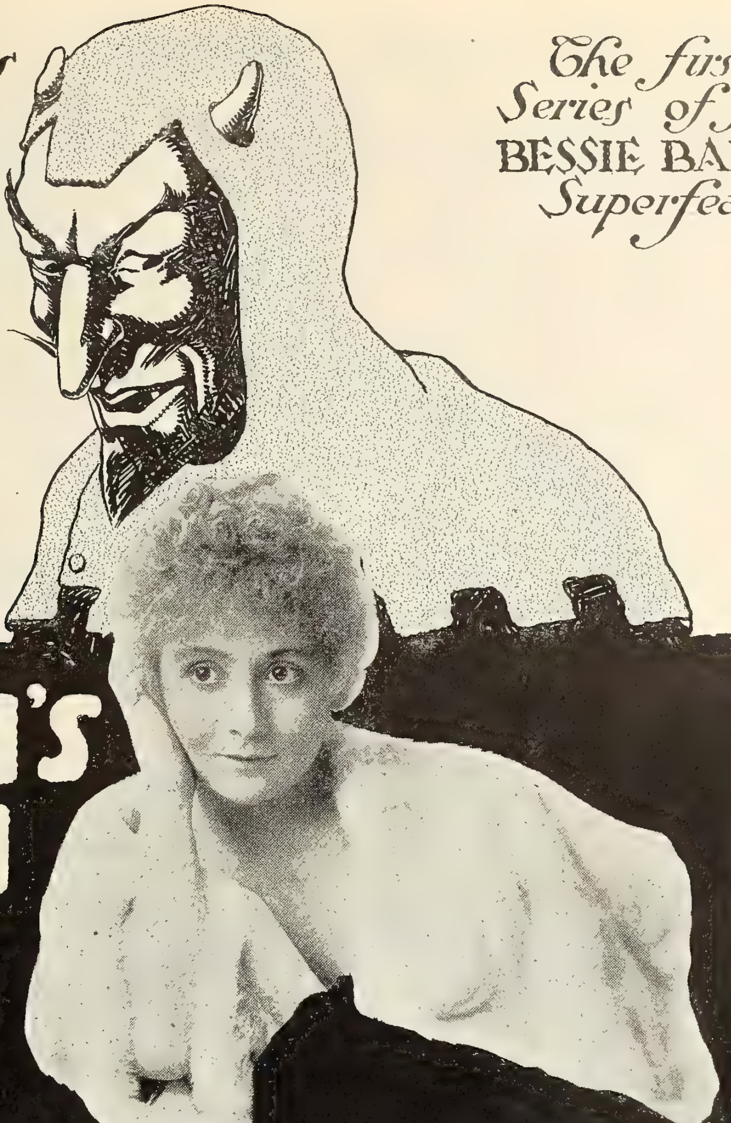

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5 reels
Adapted from Molnar's famous Play "The Devil"
The all star cast includes
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CLARA WILLIAMS
RHEA MITCHEL
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A PLAYTHING OF WEALTH-

WEALTH MUST ALWAYS BE SERVED BY YOUTH. LOIS REALIZES SHE CANNOT ALWAYS REMAIN YOUNG, AND.— IN SOLITUDE, SHE ASKES HERSELF ——

"IS IT WORTH THE PRICE I AM PAYING"?

SHE SEEKS SOLUTION FOR THE QUESTIONS THAT ARISE IN THE MINDS OF MILLIONS, HER ANSWER COMES FINALLY IN EDWIN MILTON ROYLE'S GRIPPING DRAMATIC STORY —

"The STRUGGLE EVERLASTING"

STARRING

FLORENCE REED

DIRECTED BY JAMES KIRKWOOD

A wonderful story, famous star, strong supporting cast, including Milton Sills and Irving Cummings, – combined with marvelous gowns, settings and photography.

NOT A SO-CALLED FEATURE OR PROGRAM PICTURE, BUT A SENSATIONAL BOX-OFFICE ATTRACTION THAT WILL CROWD-PACK-JAM-YOUR THEATRE TO THE DOORS.

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Harry Rapf
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ADAPTED FROM THE WELL KNOWN PLAY "LA BACCARAT"
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THE MOST ELABORATE PRODUCTION OF THE SEASON

GORGEOUS SETTINGS - SUPERB GOWNS - BIG DRAMATIC PUNCHES - WONDERFUL ACTING -
WITH THE INCOMPARABLE STAR

GERTRUDE McCOY

GERTRUDE McCOY AS
"LA BACCARAT"

CAST
INCLUDES
CHAS GRAHAM
PAULINE CURLEY
BARREY WHITCOMB
HENRY SEDLEY
AND
JOHNNY WALKER

WITH
A BEVY
OF
BEAUTIFUL
GIRLS

DIRECTION OF
PAUL TRINCHERA

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BY
RICHARD FRYER

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PORTRAYING HAZARDOUS EXPEDITIONS AND THE INTIMATE LIFE OF QUAINT PEOPLE

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P.S. THERE WILL BE LISTED IN "OUTING MAGAZINE" THE FIRST RUN HOUSES CONTRACTING FOR THE SERIES AND EXCHANGES HANDLING THEM, IN ADDITION TO WHICH EVERY ISSUE OF THE TRADE PUBLICATIONS WILL CARRY ADVERTISEMENTS DURING THE ENTIRE YEAR.

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HIS FIRST PRODUCTION

"BERLIN VIA AMERICA"

BY
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WITH
EDNA
EMERSON

"Our Boys are on their way to Berlin and all Hell can't stop them"

FRANCIS FORD PRODUCTION CO. IN

1476 BROADWAY N.Y.

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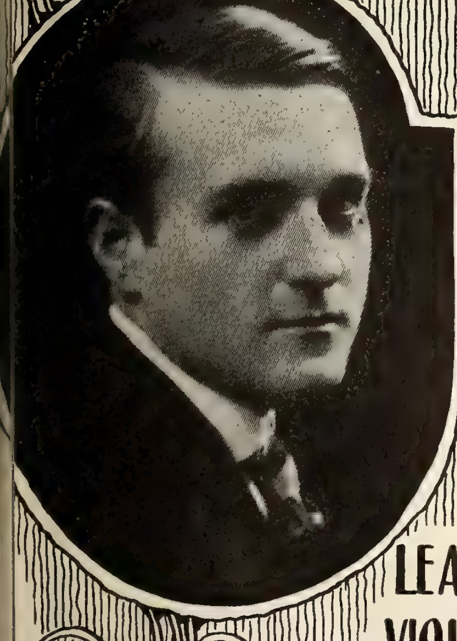
N SIZE AND JAMMED FULL OF WORDS IT COULD
OT BE HALF SO CONVINCING AS YOUR
ONSIDERATION OF THE SUBJECT TREATED IN
HE NEW Ivan PRODUCTION

"LIFE OR HONOR?"

A
DRAMA
OF MYSTERY
AND THRILLS

A
GRIPPING
FILM
SENSATION

A
NOVEL
CONCEPTION
MASTERLY
EXECUTED



Featuring

LEAH BAIRD, JAMES MORRISON, VIOLET PALMER, EDWARD MACKEY

DIRECTION EDMUND LAWRENCE

IVAN FILM PRODUCTIONS
130 W. 46 TH ST. NEW YORK

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ANNOUNCES
THE ENGAGEMENT OF

MABEL JULIENE SCOTT
NILES WELCH

TO
STAR
IN

RECLAIMED

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SUPPORTED BY
ANDRES RANDOLF

HARRY McRAE WEBSTER PRODUCTIONS INC.
BROKAW BLDG. 42ND ST. & BROADWAY
TELEPHONE BRYANT 486-7

FOREGONE CONCLUSIONS!!

That the International Film Service Co., Inc., would pick the "Specialists in One-Reel Features" to release and distribute their new comedies in black and white.

THE KATZENJAMMER KIDS and HAPPY HOOLIGAN

That the Educational Films Corporation of America would snap at the opportunity to present **these famous cartoon characters** in conjunction with **Ditmar's "Living Book of Nature"** and **Bruce's "Scenics Beautiful."**

FOR THE FOLLOWING AND MANY OTHER EXCELLENT REASONS

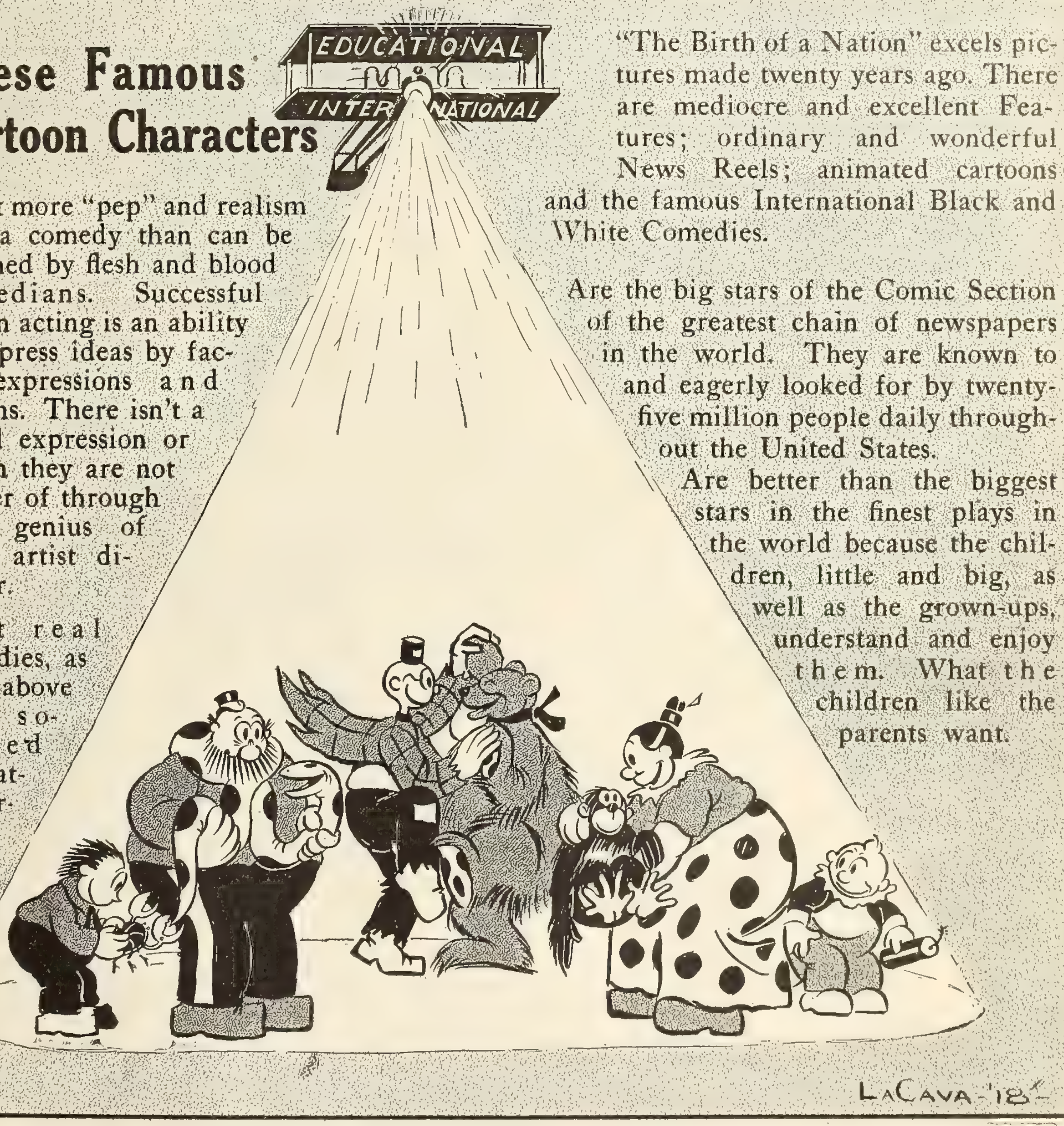
These Famous Cartoon Characters

inject more "pep" and realism into a comedy than can be attained by flesh and blood comedians. Successful screen acting is an ability to express ideas by facial expressions and actions. There isn't a facial expression or action they are not master of through the genius of their artist director.

Enact real comedies, as far above the so-called animated cartoons as "The Birth of a Nation" excels pictures made twenty years ago. There are mediocre and excellent Features; ordinary and wonderful News Reels; animated cartoons and the famous International Black and White Comedies.

Are the big stars of the Comic Section of the greatest chain of newspapers in the world. They are known to and eagerly looked for by twenty-five million people daily throughout the United States.

Are better than the biggest stars in the finest plays in the world because the children, little and big, as well as the grown-ups, understand and enjoy them. What the children like the parents want.



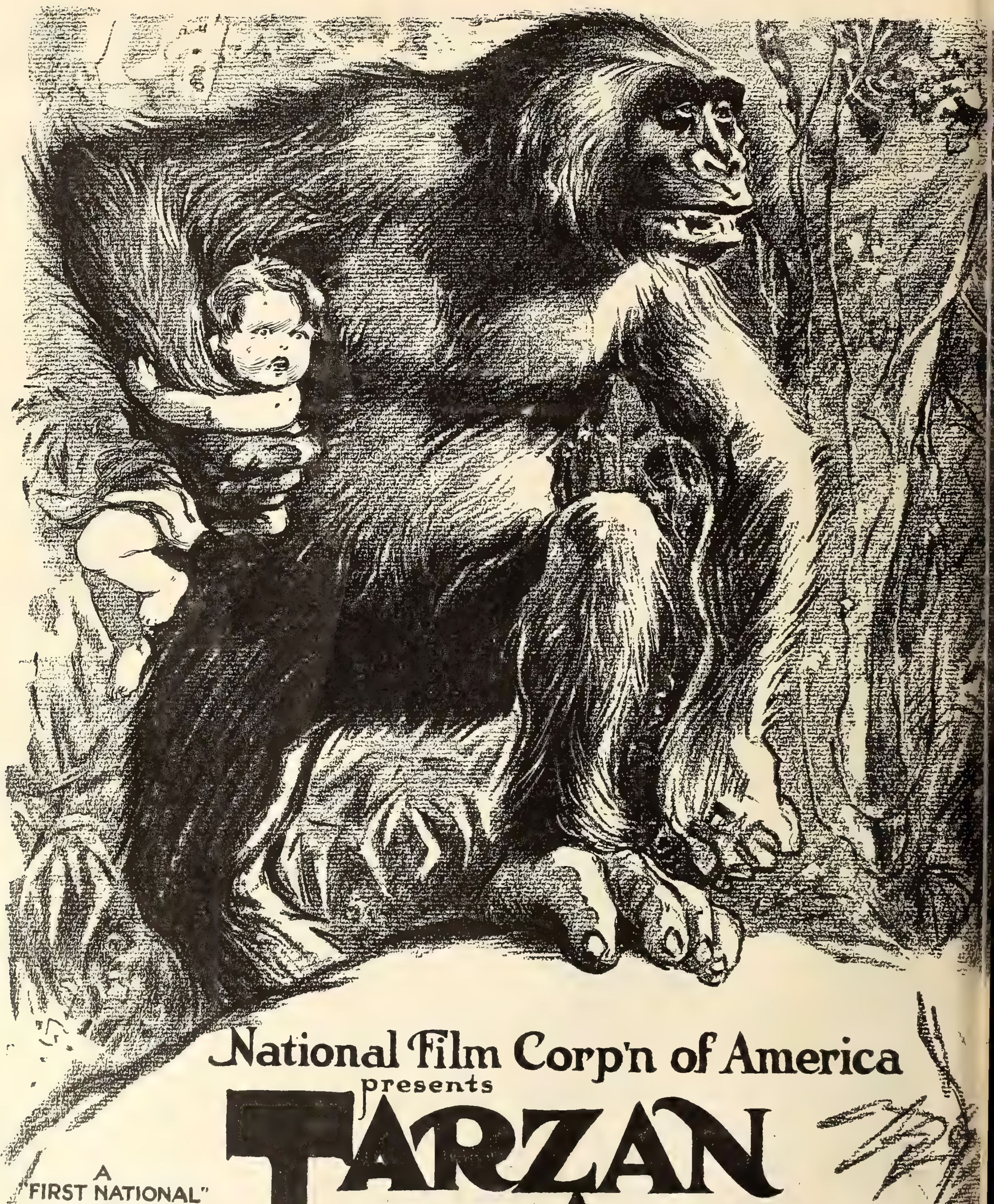
S. L. Rothapfel, the most astute judge of picture values in the world, in answer to an exhibitors question as to what constitutes a good programme said in the Motion Picture News of March 30th.

"Use about 600 or 700 feet of good topical film, 300 feet of Scenic and a Good Cartoon Comedy."

"Get on the band wagon," Mr. Exhibitor and establish a Katzenjammer Kids' Day and a Happy Hooligan Day weekly at your theatre.

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

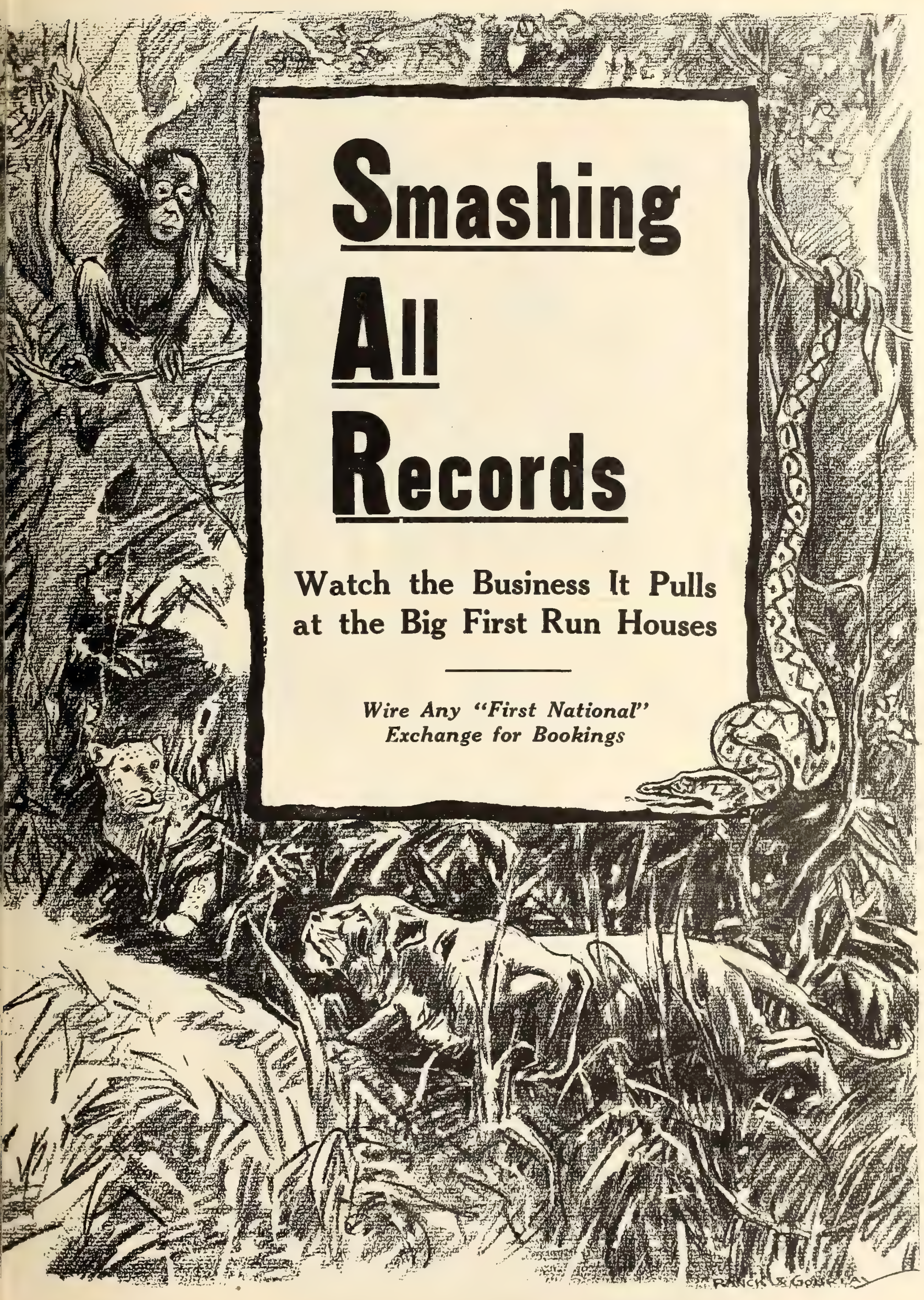
And S. L. Rothapfel has booked the "Katzenjammer" and "Hooligan" cartoon comedies for first run in New York at his Rialto and Rivoli Theatres.



National Film Corp'n of America
presents

TARZAN of the APES

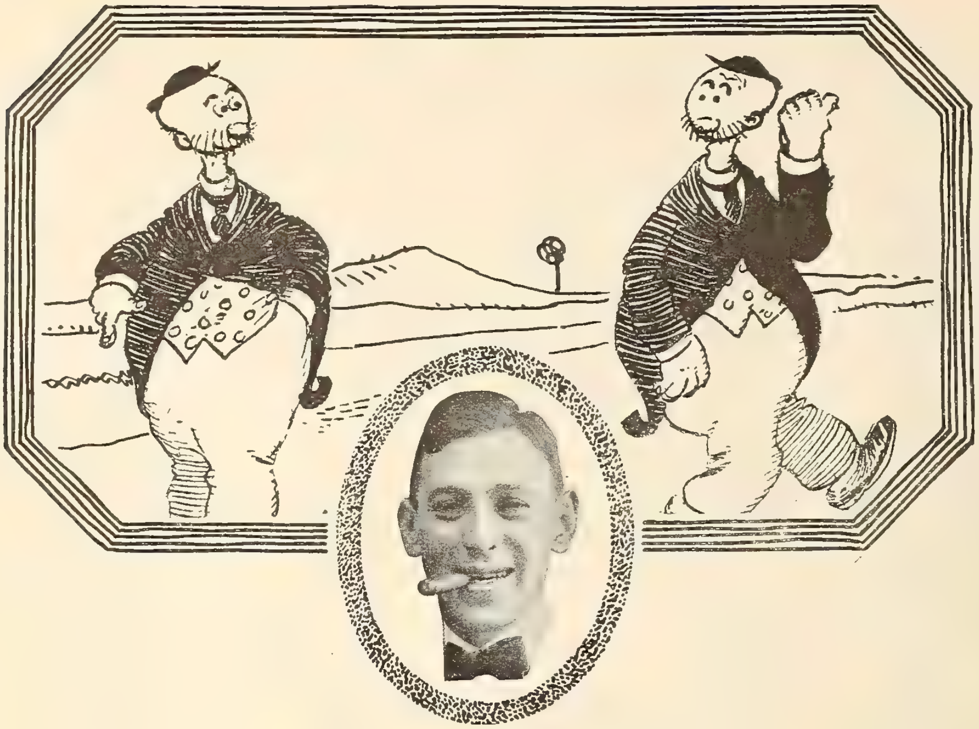
A
"FIRST NATIONAL"
FIRST NATIONAL EXHIBITORS CIRCUIT
ATTRACTION



Smashing All Records

Watch the Business It Pulls at the Big First Run Houses

Wire Any "First National" Exchange for Bookings



Millions Will Laugh

With

RUBE GOLDBERG

at

MIKE and IKE

(They Look Alike)

On the Screen

This famous pair, and their more famous parent, are known to millions through their appearance in the 200 newspapers of the N. Y. Evening Mail Syndicate. Now they will be known to millions more, for Goldberg will have a page every Sunday in the *Hearst Newspapers*—insuring country-wide publicity of the most profitable sort for exhibitors who contract for these new animated cartoons shortly to be released.

They're coming out—Mike and Ike—once a week in a one-reel production—coming to draw crowds of fun seekers. There's money in every laugh—and **you** get the benefit of a colossal advertising campaign in hundreds of daily newspapers.

WATCH FOR RELEASE DATE

—and write for book "Confessions of a Cartoonist" by Rube Goldberg.

HARRY GROSSMAN, 729 Seventh Avenue, New York City

ATTENTION!!! State Right Buyers

MORAL SUICIDE

with

John Mason

Leah Baird

Anne Luther

and an all-star supporting company.

The greatest photoplay

IVAN ABRAMSON

has ever written or produced is

READY FOR RELEASE

The Instantaneous Success of

MORAL SUICIDE

at Loew's New York Theatre is the

TALK OF NEW YORK

Its intense dramatic and marvelous drawing power has resulted in the quickest and most phenomenal bookings a photoplay has ever received.

IT WILL SWEEP THE COUNTRY LIKE A WHIRLWIND

The Mt. Morris, Regun and Morningside Theatres in New York City, each within a block of the other, booked Moral Suicide for a simultaneous run.

The Goodwin Theatre of Broad Street, Newark, has played Moral Suicide for two weeks to continuously crowded houses, turning away a host of people nightly. A two weeks' run is something unheard of in Newark.

STATE RIGHT BUYERS, ATTENTION!!!

Write or telegraph for particulars to

GRAPHIC FILM CORPORATION

729 SEVENTH AVENUE NEW YORK CITY

Essanay

Presents

A CHAPLIN JINGLE
"Chase Me Charlie"

A British version of Charlie Chaplin's funniest films—taken from the famous Essanay-Chaplin comedies. Screen time one hour.

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

BRONCHO BILLY REVIVIFIED

Reg. U. S. Pat. Off.

Essanay's famous dramas of the hills and plains, featuring the popular film hero, Broncho Billy, already have proved the great demand for these western thrillers. If you have not already arranged your booking dates, you still have a chance. New process photography, 1000% better.

SHOW ONE EACH WEEK

"Broncho Billy's Leap"
"Broncho Billy & the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy & the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, a Friend in Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy & the Rustler's Child"
"Broncho Billy's Last Deed"

Perfection Pictures

Essanay

George Kleine System
Distributors

GEORGE K. SPOOR presents

I, Mary MacLane

IN

"MEN WHO HAVE MADE LOVE TO ME"

Played to full houses at the Band Box Theatre, Chicago, two weeks, and other first-class theatres everywhere. Don't miss out on this exceptional show, of a woman's six loves.

Taylor Holmes

IN

"RUGGLES OF RED GAP"

and

"UNEASY MONEY"

High-grade theatres throughout the United States have been playing these two great features to capacity houses. If you have not already played them, ask for a showing at once.

Essanay

GEORGE KLEINE SYSTEM

Distributors

Perfection Pictures

Motion Picture News

Vol. 17 No. 14. April 6, 1918

The Week in the Film World at a Glance

FEATURES

SPEAKING OF—AND FOR—THE MASSES (WM. A. JOHNSTON) 2019
SPEAKING EDITORIALLY 2020
SERVING IT WITH SPEED AND GINGER....2021
LETTERS FROM A SELF-MADE EXHIBITOR TO HIS SON 2022
WHAT KIND OF A FELLOW IS—COLLINS?....2029
DIARY OF A SUCCESSFUL EXHIBITOR....2048
THE INDEPENDENT FIELD TICKER....2080
WHAT'S THE MATTER WITH PICTURES?....2044

OF SERVICE TO EXHIBITORS

Exhibitors' Box Office Reports....
Exhibitors' Service Bureau....2042
Rothapfel's Answers to Exhibitors....2049
Ready-Made Ad Talks....2054
Short Subjects in Review....2068
Releases—Current and Coming....2099
Projection Department 2106
Music and the Picture....2113
Theatres Worth While....2118

NEWS OF THE WEEK

Griffith Picture in New York Soon....2025
Joseph McKinney Dies....2020
Vitagraph Wins Stewart Suit....2024
F. I. L. M. Club Holds Dinner....2033
Friends Banquet Edward Earle....2026
Infection Fatal to Mitchel Mark....2030
Live News from the Producers....2056
Advance Offerings of the Programs....2073
In the Independent Field....2075
Among the Exchanges....2087
In and Out of West Coast Studios....2088
Newsy Items from the Studios....2090

SCREEN EXAMINATIONS

"Bit of Jade, A" (Mutual-American)....2096
"Daughter of France, A" (Fox)....2094
"Fast Company" (Bluebird-Universal)....2097
"Girl Who Wouldn't Quit, The" (Bluebird)....2094
"Hillcrest Mystery, The" (Pathe Play)....2092
"House of Hate, The" (Pathe)....2095
"Innocent's Progress" (Triangle)....2094
"La Tosca" (Famous Players-Paramount)....2093
"Leak, The" (Fisher Films-Fox)....2094
"Life or Honor" (Ivan)....2092
"Nancy Comes Home" (Triangle)....2095
"Pair of Sixes, A" (Essanay-Perfection)....2092
"Whispering Chorus, The" (Artcraft)....2093

Newsy Announcements of the Week Found in the Ad-Pages

"A Rich Man's Darling" Has Broadway Flavor....1956
More About "The Blue Bird"....1957-58
Be a 100 Per Cent Exhibitor....1959
Paramount Prizes for Month of March....1960-61
An Exhibitor Confides in Paramount....1962
Cecil De Mille's First Artcraft Special....1963
"The Cross Bearer's" Timely Appeal....1964
"Little Miss No Account" Amounts to a Lot as Played by Gladys Leslie....1965
A Mystery Picture from Vitagraph....1966-67
"Just a Woman" Handled by U. S. Exhibitors'....1968
"By Right of Purchase," with Norma Talmadge....1969
A Peep into the Story of Goldwyn's "The Splendid Sinner" 1970
All Things Point to Success of Madge Kennedy in "The Danger Game"....1971
Make Ready for Smiling Bill Parson's Comedies....1972
Millions Await Release of "Heart of the Sunset"....1973
Mr. Hodkinson Offers Long Experience to Assist Exhibitor.1974
Paralta Releases....1975-76
General Film Reissues "Snakeville Comedies"....1977
Ned Finley Returns to the Screen in Striking Series....1978
The Wide Appeal of the Judge Brown Pictures....1979
Ebony Comedies Played by Negroes....1980
General Film Has Series of Novelty Films....1981
Thirty-nine Baltimore Exhibitors Show "Daughter of Uncle Sam" 1982
The Latest O. Henry....1983
Triangle Endorsements....1984-85
Fox's "The Blindness of Divorce"....1986-87
Metro's Big Successes....1988
"Breakers Ahead," Viola Dana's Latest Success....1989
Gaumont News Service on State Rights....1990
United Picture Theatres' Announcement....1991
Inter-Ocean Handles Paralta Plays....1992
Mutual Insert....1993-94
"The Hillcrest Mystery," Mrs. Castle's Best Feature....1995
Many Two-Day Runs on "House of Hate"....1996-97
"Mrs. Slacker" Is Pathe's Contribution to Patriotic Features 1998
Mickey 1999
One Hundred and Fifty-eight Chicago Theatres Play Christie Comedies 2000
W. H. Productions Offer "Satan's Pawn"....2001
"The Struggle Everlasting"....2002-03
Piedmont Offers "His Daughter Pays"....2004
An Important Announcement from Jesse Goldburg....2005
Francis Ford and His New Company....2006
"Life or Honor?" Something Different from Ivan....2007
Henry McRae Webster's "The Reclaimed"....2008
Educational Presents the Newman Pictures....2009
"Tarzan of the Apes"....2010-11
Harry Grossman Has More to Say About the Goldberg Cartoons 2012
"Moral Suicide" 2013
A Chaplin Revue....2014
Broncho Billy Revivified....2015
Essanay Prize Winners....2016
"Pair of Sixes" Gets Praise....2018
Jewel on "The Kaiser"....2069-70-71-72
Universal News Beats....2085
The Lyons-Moran Comedies from Universal....2086

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas*

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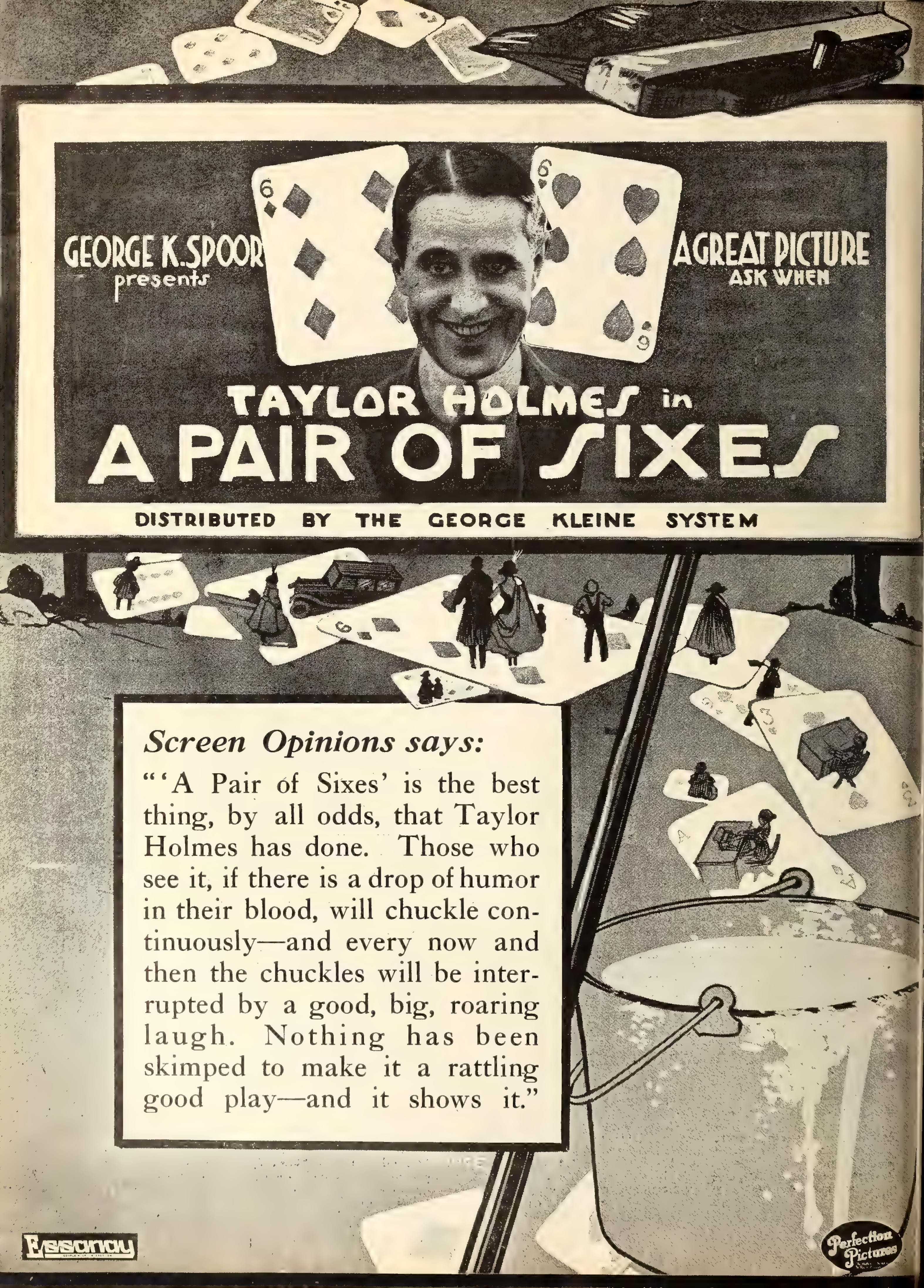
GEORGE K. SPOOR
presents
A GREAT PICTURE
ASK WHEN
TAYLOR HOLMES in
A PAIR OF SIXES
DISTRIBUTED BY THE GEORGE KLEINE SYSTEM
Essanay
Perfection Pictures

Screen Opinions says:

"'A Pair of Sixes' is the best thing, by all odds, that Taylor Holmes has done. Those who see it, if there is a drop of humor in their blood, will chuckle continuously—and every now and then the chuckles will be interrupted by a good, big, roaring laugh. Nothing has been skimped to make it a rattling good play—and it shows it."

MAR 27 1918
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"When you see it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 17. No. 14 April 6, 1918

Speaking Of—And For—the Masses

MR. METCALFE, of Life, says that he would like to review photoplays if he could ever catch one standing still long enough.

He has evidently found one—in Revelation; and he gives the picture high praise—for Mr. Metcalfe. He even acknowledges that it fulfills dramatic values. Nazimova's acting, he says, accomplishes artistic heights.

In the same review the Life critic takes his customary slams at motion pictures in general. They don't express art, he says. He puts them to one side as a different medium intended for a different public—different than the public which patronizes the stage, good books, etc.

Previously Mr. Metcalfe stated that motion pictures, as now made, are only up to the intelligence of a twelve year old child.

We sympathize with Mr. Metcalfe over his unsuccessful attempts to catch photoplays at theatres—even, as he says, with the aid of a detective, a divination rod and a seventh sense.

But this, obviously, makes him a very incompetent critic of motion pictures; he doesn't see enough of them to be able to make anything like a true criticism.

Secondly, his statements are weakened by his evident rancor and his ill-concealed wonderment over the picture's extraordinary popularity.

He evidently believes that pictures are intended only for the masses.

Fine! We believe so.

But we disagree flatly with the contention that the masses do not want art. As one member of them and speaking for them we believe they do and furthermore that their taste for art is fundamentally sound.

They delight for instance in the correct expression of life's realities; and, surely, this is art.

* * * *

IN one of the best little essays we have ever read on motion pictures—in the current issue of "Independent Advertising," Mr. Leroy Fairman says:

"As to whether or not the motion picture is artistically satisfying there is naturally a difference of opinion, due to individual conception of what is artistic and what is not. If a picture represents and expresses life and is mechanically satisfactory, it is good art. Otherwise not. *If the majority of pictures distort and misrepresent life they are bad art.*"

This is just the trouble with too many motion pictures today, Mr. Fairman; and if herein is contained Mr. Metcalfe's complaint he is largely right.

Too many motion pictures do *"distort and misrepresent life."*

Mechanically—or technically—they are highly *"satisfactory."*

But in subject and appeal they fall far short of their great range.

The masses are yearning for "good art." They want, just as we stated in last week's editorial: "Pictures with whimsy and love—and tears and laughter—and action and heart throb—and over and under and through the motions and emotions a knowledge of and love of *'folks.'*"

And this means—simply—the true expression of life's realities. And this is art. And this is what the masses—meaning, happily, most all of us—want.

They are not getting it in motion pictures today because there is a large insufficiency of good writers and their best efforts. Just that and nothing else!

You will never get the true expression of life from immature writers—from men whose written words never have and never will be printed by the best makers of books and magazines—or made into good stage plays.

You will get it only from those who know and can tell of life—our best story writers, and novelists.

* * * *

SAYS Mr. Fairman, again: "For a time they (the masses) are pleased and satisfied by the novel, the spectacular and the meretricious: in the end they will turn inevitably toward the artistically correct and satisfying things."

Truth—Simple and undeniable!

Here's a big problem—we know of no greater—for the makers of motion pictures. The handwriting is on the wall—*now.*

Let us put it in a commercial way.

* * * *

WE have at least sixty millions of people—probably many more—in this country who go to motion pictures, if only, in many cases, once a month.

This, let us say, is our potential audience.

Of these the picture theatres received a bare eight million a day.

(Continued on following page)

Speaking Editorially:

The Advisory Board Speaks

OUR advisory board of exhibitors makes its first expression of opinion this week on what pictures the public wants.

The results are interesting and of value. The producers' attention is especially directed to them.

Attention is also called to the fact that this and last week's releases include some prominent features which, while excellent otherwise, are anything but war-time pictures.

The people of New York awakened Sunday morning to very serious and depressing war news. Citizens who walked Broadway noticed the grave expression on everyone's face. Laughter was a rarity; smiles were few.

In such situations people naturally turn to motion picture theatres for amusement. In London today they are packing the theatres which house musical shows and farces. Serious drama is not wanted—especially those dramas which leave the audience tired, strained and unhappy.

It so happened that on this very Sunday pictures were featured at two of New York's biggest photoplay houses which were not suited to the people and the day.

Of course the management of these theatres had booked the pictures some time ahead, and on Sunday morning, with the receipt of the news, they could not change. They were not to blame, nor were the manufacturers, because they started the making of the pictures months ago.

Just the same, the lesson of this war, from an amusement standpoint, must be keenly realized by the makers of amusement. The screen has a most important place to fill right now, and it must fill it.

War Figures and War Pictures

PERHAPS figures will drive home more forcefully the amusement demands of the war period.

There are now two and a half million young Americans either under the colors or about to be called.

This means that some one or more persons at home—several million in all—are strained with worry and dread. Daily this depression deepens as the titantic struggle reaps an increasing harvest of human lives.

These worried ones are turning to the theatres for surcease of sorrow. Picture theatres are the natural places for them to go to.

But they won't go more than once if they are greeted with unhappiness, with the morbid depressing, with the very kind of sorrow they are fleeing from.

An Incident with a Point

THE following incident is interesting from several angles:

The other day a picture house in the heart of a district called "Little Germany" in New York's upper East Side booked "The Eagle's Eye." A crowded house viewed the picture without demonstration, and without waiting for the rest of the program filed out in a quiet, orderly fashion to admit another crowd waiting outside. The proprietor heard no complaints whatsoever.

One conclusion to be drawn, evidently, is this: Fact pictures, or pictures so largely fact either in setting or theme as to be convincing, accomplish their purposes. They don't antagonize needlessly; they do drive home the essential lessons of the great war.

Parcel Post and Censorship

IF the Government takes over the Express Companies—and it is quite probable that this will happen—an interesting situation will arise.

Having two avenues of distribution, namely the mails and the express facilities, the Government will naturally consider and decide which avenue is best and most economical.

Thanks to the activities of several prominent postmasters the parcel post zones have been advanved to one hundred and fifty miles and the weight limit has been increased to seventy pounds.

This weight limit would include eight reels of films and the distance limit would suit our present exchange zones.

Hence why not film by parcel post—at a much less expense and a decrease in delays and damage?

Also a doing away of much of the reprehensible stealing of films now going on after the reels leave the exchange. The thieves won't relish Federal prosecution.

And last, but best of all by far, when films are admitted to the mails, why not a simple Federal enactment putting them under the restrictions of other mail matter and thus doing away forever with the outrageous bugaboo of Federal Censorhsip?

Joseph A. McKinney

THE very sad and shocking news has just reached us of the sudden death from pneumonia of Joseph A. McKinney.

The sorrow we feel will be felt in many an executive office in the New York film district by every one who was favored with the friendship of this modest, able, straightforward business man and gentleman.

Speaking of—and For—The Masses

(Continued from preceding page)

Does anyone doubt that the number could easily be doubled—if pictures were truer to life, more *satisfying*—if they were patterned closer to the hearts and minds of the sixty millions?

We hear a great deal about the economic wastes of the industry.

But what of the waste for which lack of art is responsible?

Doubling the attendance at picture theatres—narrowing the wide gap between those who would go and those who do—would yield the industry upwards of three hundred millions of dollars a year.

We are fully aware of the motion pictures' economic handicaps—the daily change, uneconomic and ineffective distribution, inefficient exhibition and theatre advertising.

But these handicaps are lessening; and once national advertising gets its true grip upon this wonderful commodity, the masses will guide their steps in great numbers and straight away to the pictures that tell of *life* and *satisfy*.

In these days, inevitably to come, that producer will be great whose pictures portray the stories that only good writers can tell. And he will, in all probability, be the producer who is mostly doing that now.

W A Johnston

Serving It with Speed and Ginger

JUST when we get ready to bang out some excited adjectives on the typewriter about Rothapfel's securing of the Metropolitan Opera House for motion pictures we get a later bulletin declaring that the project is off.

It appears from the daily-paper versions that the high priests of the operatic temple only consented to throw their doors open to motion pictures with the presentation of Griffith's war spectacle in mind. And since the New York opening of "Hearts of the World" can't wait until the Metropolitan directors are ready—to our peculiar sense of humor there seems to be irony in that statement—the Metropolitan will be as dark as ever this Summer.

Now it is said that the Griffith production will be seen in New York within two weeks—perhaps at the Lyric.

We are sorry, not so much because a screen won't rest on the Metropolitan's stage—blamed if we can bend a knee to the Horseshoe's diamond display—but we are sorry for the Metropolitan's directors, who may never appreciate what they have missed. "Rothapfel and Griffith"—what a combination!

One of the dailies hints that some of the Metropolitan subscribers protested against allowing pictures within its sanctified walls.

Protested! Ye gods!

"Rothapfel and Griffith!" That gets more awe from us than all the poseurs who ever sat—or snored—through the arias of Farrar, Garden or Cavalieri. Page 2027

* * * * *

SPEAKING of Hoover—there were two dinners on the cards last week for New York film men.

One, the annual beefsteak affair of the New York F.I.L.M. Club; the other, a tribute by his friends and associates to Edward Earl of the Nicholas Power Company.

P. A. Powers attended both dinners—and gave a speech at each.

And never said a word about the work he is doing as chairman of the Government's film commission on Training Camp Activities, though he is giving his full energy to the job.

Which, to our mind, is the last word in modesty.

Of course, neither of the dinners had anything to do with the training camp work, but you know the way the average after-dinner speaker would have taken the opportunity to drag his hobby in for a long-winded ride.

You know—accidentally, as it were, so to speak, that reminds me, just in passing, by the way—and so on. All with the Jack Horner air of "See what a good boy am I."

P. A. Powers didn't. So we have done it here.

* * * * *

FRANK REMBUSCH is trying to start something. We don't know what he has up his sleeve—perhaps we shouldn't even hint that he has anything concealed there—but we are going to watch with much interest that Hotel Astor meeting of producers and exhibitors which he is promoting.

Brother Rembusch has long been a booster for some sort of co-operative "producer-exhibitor" movement. Now that there is a plenitude and a surplus of them in the field, Frank evidently would like to see everybody—including the various co-operative promoters—get together and talk it over.

Don't know just what it means.

If Frank were from Kilkenny we'd think he desired an old home week, with a county fair and a wake thrown in.

But Frank is a Hoosier.

A Hoosier—h'm—maybe that means something.

Anyway, the meeting is scheduled for the week of Monday, April 8th. Meanwhile other interesting things have been happening in the co-operative arena. You'll find the story on page 2025.

* * * * *

WE start a new series of feature articles this week—"Letters of a Self-Made Exhibitor to His Son." All due apologies are here tendered to George Horace Lorimer and his "Letters of a Self-Made Business Man."

The self-made man's son has purchased a picture theater—which provides the starting point for the letters. According to father's epistles the head of the family would sooner have had his son buy the green cheese rights on the moon. And we can't blame him, judging from some of the troubles that Friend Son runs up against in the course of his exhibiting career.

There will be five letters in the series—appearing about every other week. Page 2022

* * * * *

WE have been waiting for this week's instalment in Wm. A. Johnston's series of imaginary interviews.

We have wanted to know the answer to the question "What Kind of a Fellow is—Collins?"

Half of our interest has been because of the things he has done in the picture field—the same reason for your interest.

The other half—because of what he has done in the publishing field, because of the importance of the McClure publishing organization, because of its "Win the War" magazine, because——

Oh, well, for all the reasons a combination " motion picture-newspaper man " would feel. Page 2229

* * * * *

EVERY now and then you hear someone say, "Why haven't we more scenario writers who really *know* production, who can work shoulder to shoulder with a producer, who turn out continuity that is ready for the screen?"

The oft-repeated phrase came to our mind last week when we heard that Phil Lang was winding up his affairs with Kalem, since that company has temporarily suspended production work.

Seven years with one company in this picture game—that's almost a record. Seven years—scenario editor, production managing, supervising film editing, everything in the game from A to Z—from the time the game was "A" until the present. (We're not brave enough to hazard a guess as to what letter of the alphabet the present represents.) Page 2026

William Kalem Wright, by the way, while not producing (we have our own private suspicion that he is merely sitting like a wary cat, ready to jump back any time the game looks interesting) is a very busy person managing one of the busiest commercial laboratories in the business, the Kalem plant.

Letters from a Self-Made Exhibitor to His Son

[Written by Bill Grimm to his son Cuthbert. Bill is the owner of a chain of theatres showing pictures and vaudeville. Cuthbert has invested a legacy of ten thousand in a theatre in Skowhegan, New York, and has just announced this fact in a long letter to his father]

Dear Cuthbert:

I think "matriculated" was the word your mother used the other day in describing to Mrs. Smythe what happened to you at college and I hope it covers the case. Anyway it sounds silly enough to be correct. And I guess that what has just happened to you in Skowhegan will amount to about the same thing eventually. My little dictionary says that "matriculate" means to "learn, acquire, gain, receive education," and, old son, that just hits your immediate future to a "T." You are going to LEARN a lot and you are certainly going to GET yours.

Now I don't want you to get the idea that I am nursing an eighteen caret grouch over this thing. Not at all. For a time it had me fighting for air and I didn't dare to register my burning thought on the dictaphone for fear of melting the wax record and perhaps losing a perfectly respectable stenographer, but I feel better now. The money was yours to do as you would with. My only thought is that I would have liked to have seen you take a whirl at Wall Street, play the ponies or buck a crooked roulette wheel where you had some chance of a run for your money.

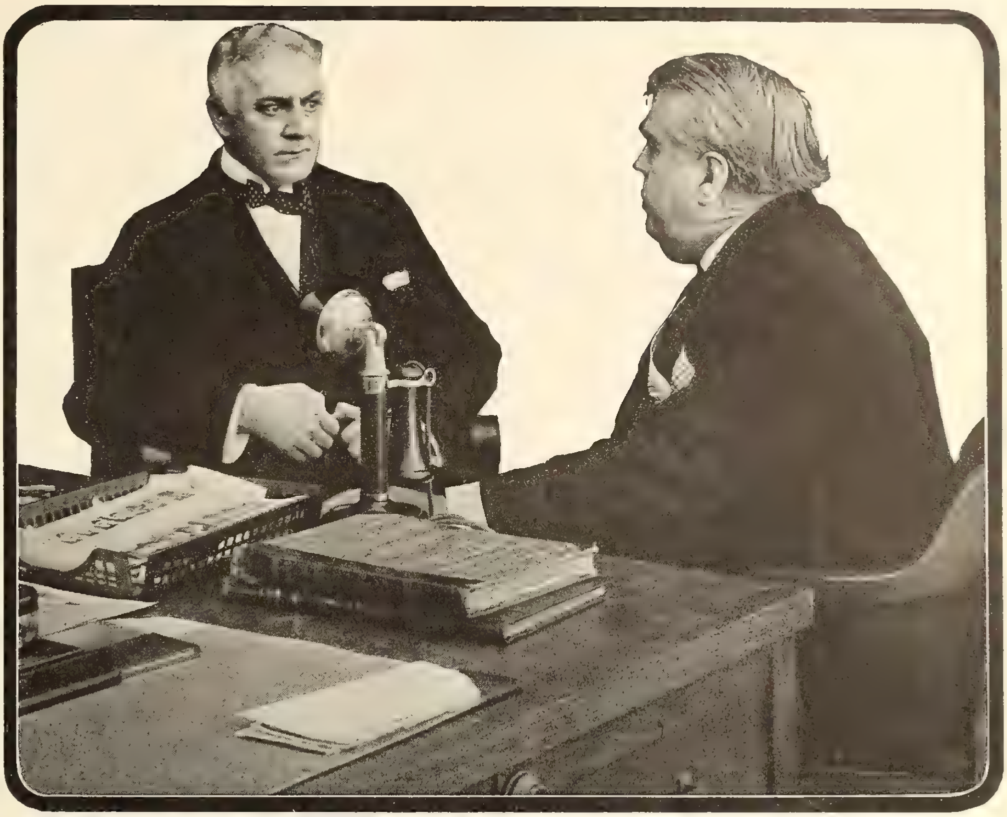
Some smart guy, years ago, delivered the wisest saying of his time when he opined that there was "one born every minute," but that was in the days before the motion picture came in and took a front seat. Now the average has been raised to about four a minute and it gives me some satisfaction to assure you that you own a quarter of the honors for that particular minute which celebrated your entrance into this vale of tears and sorrows.

When I advised you against investing in a theatre, I spoke out of a long and bitter experience as I have been in the business since the time when the words "star," "feature," "studio," "director," and "publicity," were unknown. In those days they just MADE a picture. And the star was greatly hampered in her characterizations because she was worried for fear that the boss wouldn't be able to dig up her fifteen dollars at the end of the week.

But I had a man's size hunch that my advice to you would have the effect that good advice usually does, and that was to send you flying into the business. Why you should pick on Skowhegan I don't know, but it's all one; you'll get yours as quickly there as anywhere else. I expect to open a new house in about three months and I'll hold open a position as operator or head usher for you. I understand from your mother that your exit from college left you with the right to add several letters after your name. Your investment in a motion picture theatre entitles you to two more, "F.E." degrees I think they call 'em. Well, you might call this the third degree and the letters stand for "Fool Exhibitor." You may never hear yourself called that but you will learn in time that it is the pet name for every theatre manager who signs on the dotted line for service. In polite parlance you are termed an account and assigned a key number (without extra charge), but the first time you make a holler about punk service you automatically join that rapidly growing order of "F.E.'s" which now boasts a membership of about 18,000. What you will call the exchange managers has no place on a written page which must travel through the mails.

"Don't you forget it, Son, egotism is the middle name of every exchangeman. They think the exhibitor is a pin-headed simp."

As you are undoubtedly aware the old man has quite



"Keep your eagle eye open against the tricks of the trade! This business is where they grow thickest, and each side has got to look out for his watch and chain."

a respectable bundle of the "necessary" tucked away in bomb-proof vaults, but I want to remind you that I didn't make it in the picture business, I got it IN SPITE of my theatres. The picture business is my one vice and it is more expensive than any other bad habit I could have acquired after the most careful deliberation. I have eleven houses now and will soon have twelve but that means something akin to adding ten more grains of dope a day to the hophead.

I know from sad experience that advice means nothing in your young life, but I want to caution you on one point. Whenever fillum salesmen or exchange managers ask you if you are any relative of old Bill Grimm you deny your parentage profanely and vehemently because if that gang down there in New York find out that you are my pride and joy, they'll set right out to do all the things to you they have tried to do to me in the past seven years. In comparison to the average hard boiled egg I am, in the estimations of those birds, petrified hen fruit. In the old days of the "trust" when I was a little feller, the things they pulled on me would bring tears to the eyes of a German strafer. Then I got wise and began to acquire theatres and control my territories and you may take it from me, in my sweet and jovial way, I got back at them, playing one against the other as they had played my oppositions against me. Some of that old pirate crew are still in the game and they would enjoy mightily taking you by the heels and shaking you down for your entire wad.

You assure me that you have sunk nine thousand beautiful round iron men in that showshop you have acquired in Skowhegan and I say to you that for that amount you ought to have secured a theatre which cost at least forty thousand dollars to open, as that is about the way to estimate present values in theatre properties. I am just as patriotic as the next fellow but I can't get away from the fact that what your Uncle Sammie is doing to theatres in the matter of taxes is something woeful. Old John Barleycorn is about the only guy who can give us a run for our money when it comes to individual industrial contributions to the sinews of war. Understand I'm not kicking I'm just trying to cheer you up.

You have lived with me long enough to have some few ideas on theatre management and I won't confuse you with any gratuitous advice. As soon as things begin to happen to you write me and I'll try and tell you what to do. Naturally, your opposition is a pup. Every exhibitor in the business is a pup to his opposition and that means you too. He probably is no better nor no worse than the rest. The town isn't big enough for both of you and he is going to try his darnedest to put you under the hammer and you are going to entertain the same cheerful intentions toward him.

In closing I want to say one thing more to you. I don't want you to think that exchange managers and fillum salesmen are any worse than they average. They honestly believe that the average exhibitor is a pin headed simp who would be half-witted if he had just a little more brains. They also incline to the idea that the exhibition of motion pictures just naturally turns a man into a yeggman and that they must be ever on the alert when doing business with exhibitors or they will be minus their watches and scarf pins at the end of the deal. And exhibitors all believe that exchangemen have taken a post graduate course in the gentle art of "gypping." And from some of the artistic work I have see them turn out I am almost ready to second the motion.

Write me when things begin to warm up and I'll do what I can for you. Mother sends her love and sympathy.

Affectionately,

DAD.

P. S.—In making out your questionnaire state that you have a theatre and twenty-two film exchanges dependent on you. It ought to win exemption for you.

¶ *Apologies are tendered to George Horace Lorimer, author of the "Letters from a Self-Made Business Man to His Son."*

¶ *Credit for the photographs used in this article must be given to Pathe and Triangle.*

¶ *Credit was due the Goldwyn Company for an illustration used in March 23d issue for "The Property Man."*

Sunday Shows Bill Is Introduced

New York Upstate Exhibitors Now Expected to Heed Battle Call and Join Balance of State in Campaign to Pass Measure—Clause Added

On Thursday, March 21, the Motion Picture Option Bill was introduced into the New York State Legislature by Senator George F. Thompson of Niagara and Assemblyman Clarence F. Welsh of Albany. The bill will have a hearing before the joint codes committees of the Senate and Assembly on April 3.

The fate of the bill in reality, according to the Allied Committee of the Motion Picture Industry, now depends upon the organized campaign of the Upstate exhibitors. The exhibitors of the lower part of New York have been working shoulder to shoulder for weeks, and the campaign is well organized and developed. It remains for the Upstate body, it is declared, to say whether the bill shall become a law or not.

New Clause Added

The bill is the same as recently approved, with the exception of an added clause suggested by the Conference of Mayors of the State of New York, which has been inserted into the bill as introduced.

This clause reads: "Nothing herein contained, however, shall prohibit these Common Council or other local governing body from authorizing motion picture exhibitions at any hour after 2 o'clock in the afternoon on such day."

This measure was approved by the State Conference of Mayors and it is also announced that it has the endorsement of the New York State Federation of Labor. The People's Institute, through its head, John Collier, has emphatically approved of the bill and declared it a public necessity.

The introduction of the bill was in charge of a committee representing the motion picture interests and composed of Max Spiegel, secretary of the Mitchel H. Mark Realty Corporation, controlling the Strand chain of theatres; Henry C. Price, representing the exhibitors of Buffalo, and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry.

Buffalo Does Its Share

The Buffalo exhibitors' committee on Sunday opening of moving picture shows throughout the State advocated the passage of the law in the Legislature to legalize shows on the Sabbath, at the weekly Legislative hearing at Republican headquarters March 18. Henry C. Price, attorney for the committee, made a strong argument for the bill and urged local Assemblymen and Senators to favor it.

Mr. Price pointed out to the committee that the bill would afford amusement for thousands who otherwise would be unable to see a moving picture show. He credited the moving picture houses with doing a great patriotic work in the issuance of propaganda for the Liberty Bonds, War Stamps and other Governmental announcements. He declared that the moving picture houses have been co-operating in every way with the Government, in food conservation, by publishing the bulletins of the food administrator. He said the Government got publicity and reached thousands who otherwise would not have been communicated with.

Outside of the patriotic work done by the moving picture houses, Mr. Price showed the educational feature as well as the entertainment provided in the films. He said the Sunday shows were wanted by the people, and if they had their say there would be one in every city in the State. The bill provides that the shows shall be legal from 2 P. M. Sunday wherever there is not a local ordinance to the contrary.

A committee of the local exhibitors consists of the following: Harold B. Franklin, chairman; Joseph A. Schuchert, treasurer; Thomas E. Sullivan, executive secretary; Earl L. Crabb, George C. Hall, Edward L. Hyman, Jules H. Michael and Ira Mosher. It was brought out at the hearing that the bill is the same as introduced last year, which was approved by the conference of mayors. The bill does not force anything on a community. It is a matter of local option. The present law which the bill amends is obsolete in that it was framed 130 years ago, when conditions were far different than at the present time. This was when moving picture shows were unheard of and no specified mention is made of the movies. Statistics show that in the State there are 1,200 show houses, with a total capacity of 750,000. The daily attendance is 1,000,000, with 1,500,000 as the Sunday attendance.

During the administration of Mayor Adam an attempt was made to prevent the moving picture houses in Buffalo operating Sunday. The police were enjoined from closing the theatres. An appeal was taken, but was not carried to the highest court.

Conference in Albany

Work on the Motion Picture Option Bill started on March 19 at the Hotel Ten Eyck in Albany with a two-day conference between the exhibitor captains, appointed at the previous Albany session, and the Allied Committee of the Motion Picture Industry. At this previous meeting an exhibitor captain was appointed for each of the fifty-one senatorial districts of the State, the exhibitor captain in turn being given the authority of appointing three associate exhibitors as aides to cover the assembly divisions of his district.

These exhibitor captains were appointed to sound out the sentiment of their districts, get in touch with the big men of their communities, see and talk with their legislators, in fact to do everything in their power to organize public opinion behind the bill. This, in reality, was going to the bottom of the ladder and starting the real fight there. Thus the campaign was organized in exactly the way the State and national political parties conduct their own work.

These exhibitor captains got together at the Ten Eyck on Tuesday and presented detailed reports of the work accomplished in their individual districts. These reports indicate a general change in the sentiment of legislators toward the exhibition of motion pictures on Sunday since the subject was agitated at the legislative session a year ago.

The State situation was carefully examined. Exhibitor captains who had failed to respond were immediately succeeded by live wires, so that at the present moment the motion picture people have an active and aggressive fighter for their interests in every State district.

The fruits of the campaign are already manifesting themselves. In Buffalo, for instance, an exhibitors' committee for Sunday opening is conducting a strenuous campaign. In the past week this organization has secured the unanimous support of all Buffalo daily and Sunday newspapers. These publications are running big news articles and half column editorials backing the campaign for the exhibition of Sunday motion pictures.

In Schenectady the exhibitors have organized and are pooling their advertising, buying half pages in the Schenectady newspapers to tell the public their reasons for wanting Sunday motion pictures. Exhibitors in other cities are doing this, following out a campaign carefully mapped out.

Texas Also in Same Boat

While the New York theatres are behind the universal movement for shows in picture theatres on Sunday, the State of Texas is passing through somewhat the same experience. In the case of the Southern state, however, a general move was made to close the houses tight on the Sabbath. This was advocated early in March; when the proposal came before the Texas State Legislature, and the proposal is still up.

It is said the Texas picture show was referred to by some legislators and newspapers in the same breath with the saloon, but in the Fort Worth *Record* motion pictures had, and have, a champion. It is probable this is the only large Texas newspaper that did come out flat-footed for the Sunday show, but thanks to its vigorous defense of a clean and wholesome amusement, which came in the shape of three-column editorials hailing the picture theatres as the "Social Center of Democracy," the soft pedal was put on the movement to close the theatres on the first day of each week.

Meanwhile, in New York State, the issue remains somewhat in doubt, but exhibitors hold forth much hope that their desires, as well as those of the public, for Sunday shows will be granted.

Battle Looming in Cooperative Field

Rembusch Wants New York Meeting to Talk It All Over—Ochs Finds Interest at Meetings—Pettijohn Likes His Own and Hodkinson's Plan Best

AFTER preliminary skirmishing extending over the past few weeks, the promoters of the various cooperative "producer to exhibitor" movements seemed in the past week to be drawing their battle lines tighter for what may develop into a hot "Spring drive."

Indianapolis has been the scene of the outpost engagements. But Frank Rembusch has discovered something better than a "seventy-four mile gun," and seems anxious to bring the final clash of battle into New York. In a long telegram to Motion Picture News received on Saturday he calls on all producers and exhibitors to meet in New York on April 6 to talk over the co-operative schemes.

Interesting Developments in Indiana

Mr. Rembusch's telegram followed an interesting few weeks in Indianapolis. First W. W. Hodkinson had explained his co-operate movement. Then last week Lee Ochs arrived to tell a meeting of exhibitors why the United Theatres plan was the only one. And then into his home bailiwick drifted Charles Pettijohn with lot of good words for his own "Producers-Exhibitors Affiliated" scheme, and as many more for the merits of the Hodkinson plan—but not a crumb for Lee Ochs.

On top of this comes the statement that C. E. Shurtleff, the Hodkinson sales manager, is expected in Indianapolis within a few days.

There are the cards as they have been dealt. That the next play will bring some real action is certain—but the reader's guess, piecing all the above facts together, is as good as ours. So go to it.

The Rembusch Telegram

Following is the text of the telegram sent by Frank Rembusch calling for the New York meeting:

"The question of close co-ordination between producers and exhibitors through some co-operative plan of distribution or booking agreements, or both, is now receiving the the earnest consideration of the entire industry. Many conflicting propositions are being offered, consequently neither producer nor exhibitors can benefit even though all may favor the general principles. Therefore to obtain the best thought and crystallize general sentiment a general conference of all exhibitors and producers will be held at the Hotel Astor in New York beginning Monday noon, April 8. All exhibitors and producers without regard to affiliations are invited to attend. No special invitations are being issued. All plans for better protection, greater economy and closer affiliation between producers and exhibitors can be presented and will be considered. Every state and large city is requested to send a representative, and all individual exhibitors and heads of producing companies are requested to be present, as there has never before been held a general meeting between producers and exhibitors, we believe much good can be obtained in a general conference.

"American Exhibitors' Association,
"Frank Rembusch, Secretary,
"National Headquarters, Indianapolis, Ind."

FOR BETTER PICTURES

THIS week the Advisory Board of the Exhibitors' Service Bureau gets into action and the first of the answers to the questions, "What is the matter with pictures to-day and how can they be made better?" are printed. This is to be the greatest symposium in the history of the industry.

S. L. Rothapfel, of the Rialto and Rivoli, and Harold B. Franklin, of Shea's Hippodrome, Buffalo, both declare that the features should be made only as long as the story merits and that there should not be any number of reels fixed. There are some other mighty interesting points brought out.

Edward L. Hyman of the Victoria, Buffalo, and manager of one of the biggest neighborhood houses in the country, tells what audiences like his want.

Turn to page 2044 and read the first ones now.

From the Firing Line

The reports of Motion Picture News correspondents on the various activities of the co-operative promoters during the week follow:

Indianapolis, March 19.—In an address here yesterday before members of the Indiana Motion Picture Exhibitors' League at the Hotel Severin, Lee A. Ochs, president of the United Picture Theatres of America, said that the exhibitor was the biggest factor in the motion picture industry and that this branch of the industry had more money invested, in dollars and cents, than the biggest men engaged in the producing end.

While the meeting was not largely attended, and was more or less of a failure in not getting a bigger hearing for Mr. Ochs, those that did attend expressed themselves enthusiastically for the idea of co-operative buying. Mr. Ochs visited Indianapolis to explain the merits of the United Picture Theatres of America with a view to doing a little missionary work in advance of C. R. Seelye, formerly business manager for Pathe, but now hooked up with the United, who will visit the city to dispose of the stock.

Mr. Ochs, in discussing the merits of the United, said that if he could get together 4200 days in the United States, the United was assured of success, and that he would be able to start buying film the minute he had 2000 days arranged for.

"Under our plan we have classified all the houses so that each house pays its share of the cost of producing the films we are to release for distribution. The little fellow will not have to pay as much for his time as the man who has a much bigger house. And, since the little fellow is the backbone of the industry, I confidently believe he will be the strongest element in the United."

In outlining his plan for the sale of stock he said that a one-day house would have to buy one share, a two-day house two shares, a three-day house three shares, and so on. He also said that every bit of the money invested in the stock would be used for the purchase of film with the exception of 10 per cent, which would be used for organization expenses.

"The entire 10 per cent, however," said Mr. Ochs, "does not go into the hands of any one man. Five per cent will go into the home office, to cover the cost of engaging branch managers, advertising and other expenses, hence the only possible loss you could suffer would be $25 on each share you buy."

He also told the exhibitors, after stating the stock was to sell at $250 a share, that all paper, slides, photos and other supplies would be sold to the exhibitors at cost. In concluding his talk he said that every exhibitor would have a say in the choice of the stars bought by the United.

General Pettijohn's Barrage

Indianapolis, March 20.—Charles C. Pettijohn is back in Indianapolis after an extended trip through the Middle West States in the interests of the newly formed Producers and Exhibitors—Affiliated, and reports a number of very interesting news-nubs. Just how long he will be in Indianapolis is problematical, he says, for he has pressing engagements in New York City following local conferences.

Coming, as he does, fresh from exhibitor camps in Detroit, Cleveland, Grand Rapids and Chicago, it is interesting to note the good words he has for the Hodkinson plan, which, he says, is meeting with favor everywhere he visited, while the United Picture Theatres, headed by Lee A. Ochs, is being questioned on every hand.

"Exhibitors generally feel the Hodkinson plan has some merits," said Mr. Pettijohn in discussing his trip with a representative of the News, "but that its advantages are all to the first run houses. They feel that if it can be broadened out to take care of the eighty per centers, as well as

(*Continued on page* 2027)

Friends Banquet Edward Earl

One Hundred Honor President of Nicholas Power Company at McAlpin—Speeches, Dancing, Jazz Band and Everythin'

AS an expression of their esteem and affection about one hundred business associates and friends of Edward Earl, president of the Nicholas Power Company, tendered him a testimonial dinner in the Green Room of the McAlpin on Thursday evening, March 21. The dinner, which was elaborate and perfect in every detail, was followed by a number of speeches, after which dancing was enjoyed until a late hour.

G. Warren Landon officiated as toastmaster and introduced the various speakers with characteristic wit. Those who responded, all paying fitting tribute to the genius of the guest of the evening, were John A. Morrison, Frank H. Richardson, P. A. Powers, J. S. MacDonald, Will C. Smith and J. Robert Rubin.

Mr. Earl's turn to speak came when, upon being presented with a large basket of American Beauty roses and an engraved bronze plaque, he told how happy he was to receive the tokens of good-will.

The selections and songs, both new and old, by a negro jazz band, helped to make the evening a lively one.

Arthur Lang was chairman of the committee in charge, the other members being Alfred D. Bell, Louis Fendrick, C. W. Pearce, F. H. Richardson, G. Warren Landon, W. B. Morton and H. T. Edwards. The following were present:

At the head table—Mr. Earl, John A. Morrison, J. S. MacDonald, Arthur J. Lang, P. A. Powers, Richard T. Greene, G. Warren Landon, Selden Bacon, J. H. Hallberg, Will C. Smith, H. T. Edwards, Frank H. Richardson and George V. Tucker.

Table No. 1—F. Lowenstein, Max Greenbaum, Louis Fendrick, Franklin Johnston, Edwin C. Johnston, William McConnell, Clifford F. Taylor, E. T. Landon.

Table No. 2—James F. Stillman and guest, Bennett Goldsmith and guest, Theodore Uhlemann, F. O. Becker, V. M. Yates, R. P. Burrows.

Table No. 3—E. E. De Hart and guest, G. J. Fink and guest, Miss B. Knauer, S. S. Cassard, Charles J. Kohlbecker and one guest.

Table No. 4—A. D. Bell and guest, J. C. Bell and guest, S. B. Emmert and guest, C. W. Pierce and guest.

Table No. 5—W. B. Morton, C. G. Bourne, J. R. O'Neill, C. A. Bobst, T. R. Gautier, E. L. Doolittle, F. W. Swett, Arthur Knapp.

Table No. 6—George Vedder, William A. Johnston, E. K. Gillette, Robert Welsh, Fred Beecroft, R. G. George, William H. Bird, H. Van B. Valentine.

Table No. 7—Carlos Crombé, C. W. Crooks, George A. Coffin, William Bidwell, Juan Kunzler, Russell Phillipps, H. G. Croley, John J. Dalton.

Table No. 8—G. L. Thomas, S. R. Burns, Miss Elaine Sterne, Mrs. M. L. Sterne, A. S. Carter, A. C. Carruthers, Sidney B. Bowman, J. H. Garrison.

Table No. 9—F. G. Ortega, John Chalmers and guest, James Hoff, George Blaisdell, R. W. White and guest, James A. Milligan.

Table No. 10—Mrs. F. H. Richardson, Miss Freida DuBach, James S. McDonogh, A. L. Raven and guest, James Beecroft, J. R. Rubin, Louis Brock.

Table No. 11—William D. Reeder, Fred R. Keller, William J. Harber, Harold G. Elliott, Lesley Mason, Lawrence F. Unbach, T. O. Eltonhead, F. J. Bird.

Powers Committee Is Active

Confers in Washington and New York on Pictures for Training Camps—About 1,000 Pictures Are Available for Distribution

P. A. POWERS, chairman, and W. D. McGuire, Jr., secretary, of the War Camp Motion Picture Committee, were in Washington recently conferring with different officials regarding the plans for introducing at the camps the selected pictures now made available through the committee at small cost to the various welfare agencies. Conferences were held at the headquarters of the Knights of Columbus camp athletics, and with officials of the Red Cross and the Navy War departments.

The question of furnishing an adequate service to the battleships of the Navy is being examined in all its details by the Navy Department Commission and the committee of the industry. The chaplains have charge of the recreational work on shipboard. Motion pictures are particularly valuable on shipboard, as the facilities for recreation are much more limited than in the camps on shore. They have long been used on our warships in order to keep officers and men in closer contact with the normal forms of shore life. In war time they are even more valuable as a means of preserving and developing morale. The chaplains, when their ships are in port, could make use of the lists of suitable pictures prepared by the National Board of Review for the Army and Navy Commissions and the War Camp Motion Picture Committee in selecting films for use on the battleships and secure the special rates.

At a conference in New York on the following day with Malcolm L. McBride, of the War Department Commission on Training Camp Activities, the plan for motion picture entertainments in the Liberty theatres in the camps rivaling in quality of pictures those given at the Rialto and Strand has been completed by the War Camp Motion Picture Committee co-operating with the War Department Training Camp Commission.

Phil Lang

Phil Lang Winds Up Affairs with Kalem

Phil Lang, one of the pioneer scenario editors in the picture field, last week completed his connection with the Kalem Company, since that organization has temporarily suspended producing activities.

Mr. Lang's plans for the future contemplate the giving of his time solely to feature continuity writing, a work he is unusually well adapted to due to his close connection with all branches of picture production work with the Kalem Company.

In his seven years' connection with the Kalem organization is credited with contributing much to the creation of the present type of picture continuity. In addition to his scenario work and the supervision of the Kalem film editing, Mr. Lang spent several months on the West Coast as production manager of the organization. Following the death of Samuel Long, Mr. Lang was chosen vice-president of the Kalem Company.

Vitagraph Wins Anita Stewart Suit

Supreme Court Justice Cohalan on Saturday handed down his decision in the court action between Vitagraph and Louis Mayer over Anita Stewart's contract, the verdict resulting in a victory for the Vitagraph.

The court has issued an order restraining Miss Stewart from acting for Mayer or anyone else pending the conclusion of a period alleged to be covered by the contract which she made with Vitagraph.

This period, according to the terms of the Vitagraph contract, expired on January 31st last, but as it is claimed that Miss Stewart for twenty-nine weeks prior to that time failed to act for Vitagraph, the court decreed that she be enjoined for acting for twenty-nine weeks thereafter, except under the Vitagraph management.

Goldwyn Pictures to Carry Food Saving "Trailers"

In accordance with the request of the U. S. Food Administration, future Goldwyn Pictures will carry trailers urging the public to save foodstuffs. This is in line with previous Goldwyn efforts to further the Government's program in its campaign of war savings education.

Warren Looks Over Coast Conditions

F. B. Warren, of Goldwyn Pictures, which company has been making its pictures at Fort Lee, N. J., has been in Los Angeles for the past two weeks looking the field over. It is said he has had his eye open for a studio, with the intention of bringing part of the Goldwyn organization to the Coast.

If plans materialize for Goldwyn in this respect, it is thought Mabel Normand, and probably Mae Marsh, will be the first of the stars sent from the East to the West.

Kennedy to Manage New N. Y. Theatre

Announcement was made this week that Aubrey M. Kennedy, long prominent in the motion picture industry, has entered the exhibition field as president of the Kennedy Theatres, Inc., which will open a theatre de luxe, to be called the Symphony, at the corner of Broadway and 95th street about May 1.

With the exception of the mezzanine boxes, taking care of 300, the seats will be limited to the lower floor, where 1200 can be accommodated. The orchestra will be of the amphitheatre arrangement. Some innovations are promised in the arrangement of the house.

Music will be one of the features of the new house and a fifty-piece orchestra, under the direction of a famous leader, is promised. The Symphony will furnish its own news reel, compiled from all available sources. There will be educationals, comedies and the best of features. In addition to this Mr. Kennedy plans to produce at least two big features.

Mr. Kennedy has been with American and Universal, and then created "The Yellow Peril." Afterwards he became associated with Goldwyn as manager of productions, and after a year decided to enter the joint producing and exhibiting field.

Battle Looms in Cooperative Field

(*Continued from page 2025*)

the first run houses, it will offer manifold attractions that cannot be lightly turned down.

"I found absolutely no sentiment in favor of the Ochs proposition," he continued, "but I did find the exhibitor greatly interested in the Producers and Exihibtors—Affiliated, which is a proposition which does not contemplate the buying of stock. They are also strong for the idea of units organizing and controlling their buying power to do business with producers who want to market their productions with a fair and assured profit on some sort of uniform terms.

"With conditions as they are today, it looks like a shame that personal ambition and personal profit cannot be laid aside and the good points of all co-operative plans be shaped into one big practical, business like plan, and the united efforts of everybody who wants to bring about the greatest possible good for this great industry cannot be put behind the movement in one big drive for its success."

Griffith Film Goes to Lyric

Management of Metropolitan Opera House Announces No Pictures Will Be Presented There—Feature Couldn't Wait

It was definitely announced on Sunday, March 24, by the management of the Metropolitan Opera House in New York that the huge playhouse will not be the home of motion pictures this summer, as was previously announced. This latter move is said to be the result of a disagreement between the Metropolitan Opera Company and the Metropolitan Real Estate Company, but this is denied by Edward Ziegler, representing the management.

The real cause, it is declared, for the decision to keep the Metropolitan dark throughout the summer months is the fact that "Hearts of the World," D. W. Griffith's newest masterpiece, could not wait until May 15, the closing date of the opera season, to be presented in New York. The picture is considered of such import that other arrangements were deemed necessary when it became known the opera house would not be available before the middle of May. The management claims that this production was the only motion picture that was considered for presentation at the Metropolitan, and now that it must find a home elsewhere the decision to reserve the house for opera exclusively was made.

It was announced early last week that S. L. Rothapfel, of the Rialto and Rivoli, had closed a lease for the Metropolitan, with the intention of presenting pictures there this summer. This announcement appears now to have been premature, in view of the fact the management claims only "Hearts of the World" was considered. Officials of the Metropolitan, in connection with the change of plans, said:

"The only motion picture the Metropolitan Opera House conditionally and informally considered to be shown was D. W. Griffith's great war film, "Hearts of the World," which is to be given in London under the auspices of the British Government, and which is of such importance as propaganda that it is believed it would have the official support of the United States Government. As this film is of such great importance, Mr. Griffith cannot delay its presentation in New York until May 15, the earliest date on which the Metropolitan Opera House is available. Therefore all arrangements for its presentation have been withdrawn, and no motion pictures will be shown at the Metropolitan this summer."

Coincidental with this announcement, it was made known that present plans call for the presentation of "Hearts of the World" in New York at the Lyric theatre in Forty-second street, beginning Monday, April 1.

To Fight Operators' Demands

Action of Chicago Local No. 110 Arouses Ire of Exhibitors Who Raise Fund of $20,000 to Combat the Union

A score of alleged radical and unjust demands by Operators' Union, No. 110, of Chicago, during the past fortnight, aroused the exhibitors and exchangemen of the city to such an extent last week that they have combined their forces more completely than ever before, laid plans and already collected a fund totaling $20,000 to fight the promised aggression on the part of the operators.

For two weeks previous to March 19 exhibitors in Chicago through their operators and both exhibitor leagues, have been receiving ultimatums and demands from Local No. 110. Every exchange in the city was also presented with demands from the operators, and early last week exhibitors and exchange managers began putting their heads together to fight what they term is nothing but persecution and an attempt at graft. The first big meeting was held on Wednesday, March 20, in the Motion Picture Exhibitors' League headquarters in the Masonic Temple building. Attorney Louis F. Jacobson presided. Mr. Jacobson is the head of the body of attorneys representing the motion picture interests in Chicago. A record-breaking attendance of exhibitors was represented, together with every exchange in the city. Speeches made in each case denounced the various demands of the operators as unreasonable and beyond consideration.

Chief among the demands, and one one which has aroused the ire of the exhibitors and exchangemen, relates to the use of leaders, trailers and advertising slides. The officers of Local No. 110 insist that no slides or commercial film is to be run in theatres without a union label. They demand that all theatres using such slides and commercial film go to union headquarters and secure them through the union with a label placed upon them. All operators, according to the demands of the union, are forbidden to run slides and film of this sort without the label. It is further stipulated that all such advertising used must come through the National Side Company, and another newly named organization called "The National Advertising Association," whose headquarters are in the offices of Local No. 110. According to the reports of the exhibitors it is also stipulated that a portion of the returns from commercial advertising at all theatres go to the operator.

The meeting, held Wednesday, was followed by another one held March 22. It is the plan of the exhibitors and exchangemen to form themselves into an organization to be called "The Allied Amusements Association." Both meetings of last week were called under the joint auspices of the Chicago Film Exchange Managers' Association, Motion Picture Exhibitors' League, Motion Picture Theatre Owners Association, and representatives from the Chicago Vaudeville Managers' Association as well as various slide manufacturers.

Infection Fatal to M. H. Mark

Pioneer Exhibitor Dies at Home in Buffalo, Following Illness of Two Days — Had Built Many Theatres

MITCHEL H. MARK, president of the Strand Theatre Corporation in New York, died at his home in Buffalo March 20 following a brief illness. Cerebral hemorrhages, thought to have developed from an infected finger, caused death, it was announced. He had been ill but two days.

Mr. Mark is credited with having opened in Buffalo the first motion picture theatre in the United States. This was at Ellicott Square, and had less than one hundred seats in it. From this beginning Mr. Mark developed his holdings, until, at the time of his death, he controlled three houses in Buffalo in addition to his New York interests, the total number of theatres in which he was interested being about thirty. Mr. Mark was also the originator of the penny arcades in this and other states.

Mr. Mark was born in Greenville, S. C., in 1862. As a youth of 15 he came to New York, and at once procured a position with Young Brothers, the hatters, with which concern he stayed for quite some time. Later he opened his own hat store in Buffalo, and it was there that he became interested in the presentation of motion pictures.

He has built numerous theatres in United States and Canada, the Strand theatre in this city being the largest of these. Shortly before his death, Mr. Mark closed negotiations and made all arrangements for the new Strand, which is to be built in Brooklyn at the corner of Fulton street and Rockwell Place.

Mr. Mark is survived by a wife, two daughters, Miss Winifred Mark and Mrs. Max Spiegel, also a brother, Moe Mark, and a sister, Mrs. W. Rosenthal.

Zukor Announces Loan Plans

Thousands of Trailers and Posters to Be Distributed Among Theatres in Big Drive to Help Industry Do War Bit

ADOLPH ZUKOR, Chairman of the Committee appointed by the National Association of the Motion Picture Industry to co-operate with the Treasury Department of the government, at his office in the Famous Players-Lasky headquarters on Fifth avenue, last Friday, announced the details concerning the activities of the motion picture industry in connection with the third Liberty Loan drive.

"In the third Liberty Loan campaign," said Mr. Zukor, "the motion picture industry will play a more important part than it has evidenced in previous drives. Careful preparation of plans in collaboration with Secretary of the Treasury William G. McAdoo has made this possible. Every motion picture theatre in the country regardless of size or locality, is involved in this new campaign.

"Seventeen thousand five hundred trailers have been prepared. These films will be sent to every motion picture theatre throughout the land. The trailer runs fifty feet and opens with the new Liberty loan flag, followed by a view of Secretary McAdoo at his desk writing a message to the people on the new loan. Next comes a close-up of the message followed by a close-up of the Liberty loan button, which concludes the film. The message which will be flashed on the screens by this film reads:

"'We must support our gallant sailors and soldiers. We must make them swift victors in their fight with the Kaiser. We can do it if we at home do our duty with the same quality of patriotism that animates our men in the trenches. The least duty we can perform—and we should be eager and happy to perform it—is to lend our money, every available dollar we have and can save, to our government in order that our gallant sons may be supplied with all they need to save America. No true patriot will fail to buy United States Liberty Bonds.

"With this film there will be distributed 100,000 posters, five to each theatre and twenty to each exchange. These posters have been prepared under the supervision of our committee in collaboration with the Government and present striking illustrations of great patriotic appeal. They are the creations of such artists as Howard Chandler Christy, Louis J. Dresser, Franklin Booth, H. H. Green and Harry S. Bressler.

"In making this announcement, I personally wish to urge exhibitors everywhere to put this material to the best possible use, running the film at every show, not merely as a trailer, but separate and apart from any other film, thus giving it added distinction. These films are presented to exhibitors gratis. They are not to be returned, but may be kept by those who receive them. Both film and paper will be mailed direct to the theatre by the Government, and it is urged, should be used throughout the entire duration of the forthcoming campaign.

"As a result of this concerted action on the part of exhibitors everywhere in the United States, the power of the screen will be evidenced in one gigantic thrust. 'The Big Push' on the other side is now underway and it is up to every person at home to put his shoulder to the 'Big Push' which starts here on April 6th, and which will mean new muscle behind that wallop which must lay the Kaiser low. The motion picture industry is fortunate in having such a wide scope in which to help Uncle Sam, and every person connected with it should realize the particular opportunity afforded.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Capital Seeks Location for Studio

A suitable location for the erection of a studio will be selected this week it is announced by Ike Schlank, president of the Capital Film Company, recently incorporated in Indianapolis. The company has offices on the thirteenth floor of the Merchants' National Bank Building, and the numerous details of getting matters in shape to begin work are fast being attended to. Locations near practically all of the Indianapolis parks have been given consideration. The company will require about twenty acres for the erection of its plant, and preference will be given to a site near a river or creek.

Meanwhile architects are now in Denver to make note of the advantages and disadvantages, if any, of what is regarded as the last word in a complete and modern plant, situated at that place. Mr. Schlank states the cost of the Indianapolis studio will approximate $150,000, and will be complete in every detail. Besides the studio where the photography will be done there will be a huge laboratory where films will be developed and printed.

Sunday Opening Movement in Atlanta

A movement has been launched at Atlanta, Ga., to re-open the motion picture theatres on Sundays with the express object of providing "legitimate forms of clean amusement and recreation" for the soldiers from Camp Gordon and Fort McPherson who visit the city on the Sabbath. Victor Kriegshaber, president of the Atlanta branch of the Commission on Training Camp Activities, is said to have received a communication from a Government representative, whose name is withheld at his request, suggesting that the members use their influence with the City Council in the interest of Sunday opening.

Although the movement has the endorsement of many of Atlanta's most prominent and public-spirited citizens, it has drawn the fire of the leading pastors of the city, and numerous resolutions have been passed in protest. Two prominent ministers, however, have expressed themselves favorably.

Indianapolis Orchestra Leader in Army

Charles W. Worthy, orchestra leader at the Alhambra theatre, Indianapolis, has joined the new national army and is preparing to leave for Camp Taylor at Louisville some time in the near future. His successor has not yet been selected by Barton and Olson, managers of the house.

Joins Government Film Service

John Bov, formerly connected with the technical department of the American Film Company at the laboratory at Chicago, has been selected for the Government staff of motion picture men and will soon join the film service of the Government at New York.

What Kind of a Fellow Is—Collins?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

A SHORT time ago a film man—a pretty good guesser he is, too—said to us:

"Watch this fellow Collins. He'll do big things one of these days."

So we went over the other day to "watch Collins."

You know who Collins is—Collins of McClure's—McClure's Magazine, McClure publications, McClure pictures—Frederick L. Collins.

Perhaps you've already met him and didn't know it.

He may have slipped into your theatre—in St. Louis, Dubuque, Dallas, Bangor—any time within the past six years and talked to you about pictures, without introducing himself.

For he's a fan, a genuine picture fan. Even now he goes to see pictures every chance he gets.

We believe we've made a remarkable discovery here. A producer who actually goes to picture theatres and really sees the other fellow's pictures! A producer who sees pictures and all!

Well, we went over to "watch" Mr. Collins.

He's well flanked by big offices, we found. You go through one room in which you could do a 100 yard dash and thence into a private office so large that you feel like a Ford car in a Rolls-Royce garage.

If Mr. Collins is to do big things, he's certainly ready with the offices.

He threw a lot of distinguished men out of his room to let us in. Afterward he told us he had entirely forgotten that he was to appear in this series. We had difficulty in reconciling these two statements—but, may be so.

Mr. Collins is a clean-desk man. He swivels between a large mahogany desk and a director's table about half a mile long. And not a scrap of paper on each!

He gives you first-hand an impression of strength — physical and mental —and plenty of it. He has a large firm grip and a resonant voice — stands squarely on his feet, has a large, well set-up body and a large well-shaped head with his eyes set deeply back. He's alert mentally and adroit and thinks broadly and deeply. He's a young man—and optimistic.

Withal he's got a ready and engaging smile. We imagine he could borrow a large wad of money from a banker, and we do admire and wonder over this rare type of individual.

He certainly gave us a good interview.

We entered on one mental cylinder and left with twelve working.

Mr. Collins says that there will be a great period of business readjustment after the world war is over.

Pictures will be hurt little—probably helped largely—and big business and big capital will see in them a commodity of extraordinary development.

Just now there are many wrinkles to be ironed out.

They are mighty baffling—so much so that there's no certainty of getting production money back.

Mr. Collins doesn't contemplate anything revolutionary right now. But he's going to stick.

It's worth while putting things through even if you lose money on them. The future opportunities in pictures are worth waiting—and, if necessary, suffering for.

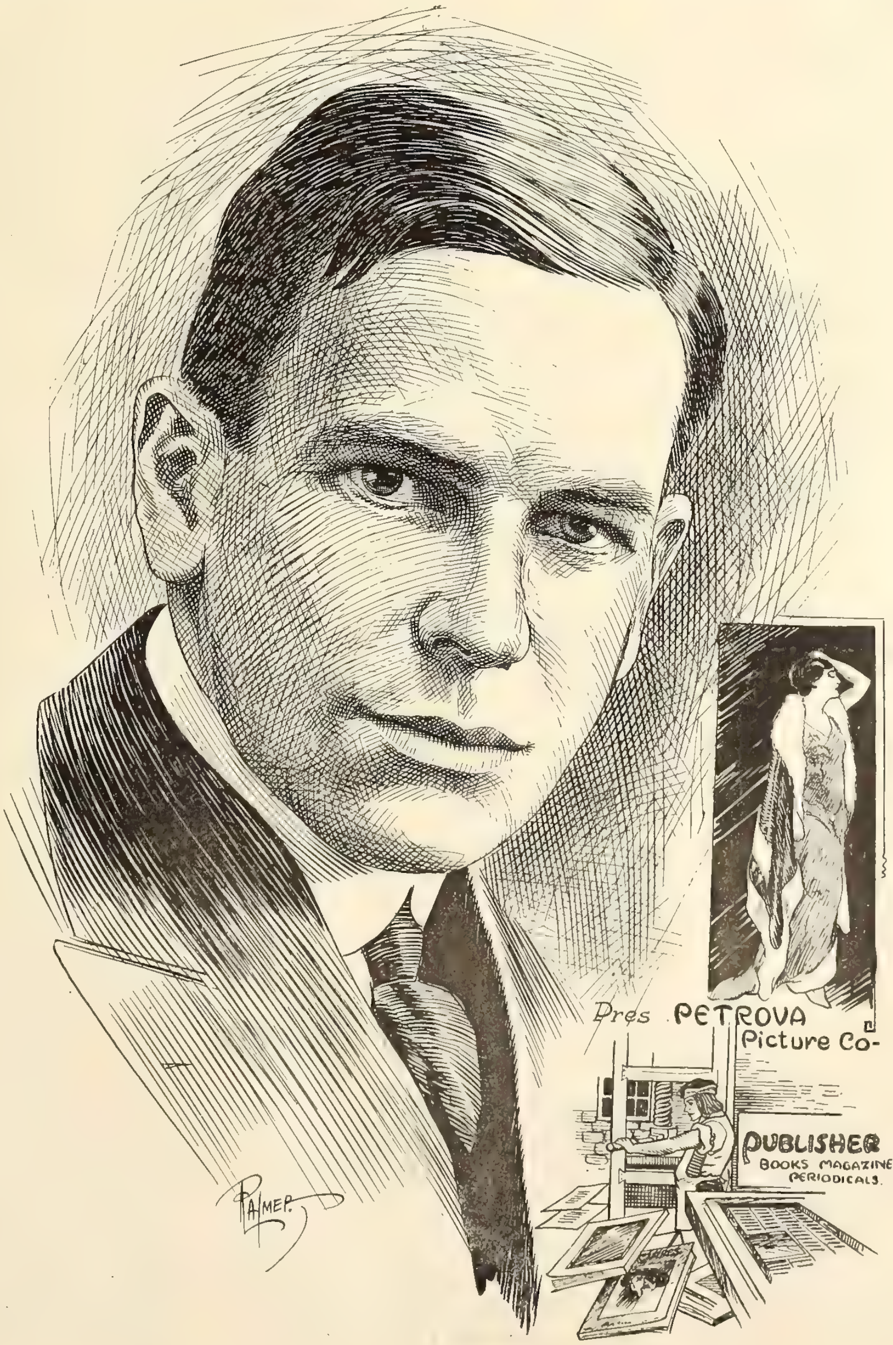
Mr. Collins is a great believer in advertising.

By a coincidence he had just finished a little essay on motion pictures by Leroy Fairman which the writer had also read just before calling upon Mr. Collins.

It is one of the best works on pictures we have ever read; and we are quoting from it in this week's editorial.

Mr. Fairman says ten years

(*Continued on page* 2033)



Goldwyn Sees Prosperity Ahead

Publicity Man Takes Trip to Catch Up with It, and Writes of What He Discovered—Depression Declared Off

EXHIBITORS all over the country are smiling again, is the opinion handed down by Goldwyn's publicity department following a recent trip made by one of its staff. "No better proof is needed," reads the report, "that the motion picture industry has fully recovered from the recent slump."

Times are now good, according to the Goldwyn traveling publicity representative, recently returned from a tour that brought him into close contact with showmen in every section of the East and Northwest and a part of the Southwest. Boston, he found, was the first big Eastern city to outlive the slump.

"We're not coming back—we're back," replied Jacob Lourie, an exhibitor in the Hub, to the publicity man's query.

Similar conditions were noted at Providence, Lowell, Springfield and Brockton. Lynn and Portland are just convalescing, their full recovery being retarded by labor troubles.

Buffalo is at its theatrical best now, the new Curtiss plant and several other new war plants bringing thousands of young men and women to the upstate metropolis. "Business was never better," said Michael Shea, of Shea's Hippodrome, where Mabel Normand in "Dodging a Million" did a record business recently.

It was in the Northwest that the Goldwyn representative found the greatest wave of motion picture prosperity, conditions in Minneapolis making some of the large exhibitors forget there ever was depression. There, as in many other large cities, the slump was not without its compensations. It drove a lot of fly-by-night exhibitors out of business and removed their cheap store shows which had long been eyesores.

Finkelstein & Rubin, owners of a chain of theatres in the Twin Cities, reported prosperity for all their houses. Their statement was borne out in part at their New Garrick theatre, St. Paul, where "The Auction Block" played to good business the week the Goldwyn man spent in the Twin Cities.

A trip to Rochester, Minn., revealed that prosperity did not pass up the smaller places in its sweep. Mary Garden in "Thais" drew big audiences to the Lawler theatre.

Of all Northwestern states, Wisconsin had the hardest time in wrestling itself from the grasp of the slump. It was not until the middle of February that the motion picture boom made its appearance there. La Crosse and Oshkosh, which suffered most, were the first cities in Wisconsin to note a change for the better. The Goldwyn exhibitors there reported excellent business with Mae Marsh in "The Beloved Traitor" and on other productions.

Theatres in St. Louis had worn an air of prosperity weeks before the Goldwyn man put in an appearance. Here, too, a number of padlocked store shows revealed where the slump had put in its good work. Further evidence of the cinema boom the Mound City is enjoying is the recent decision of the management of the New Grand Central theatre to run continuously instead of giving four shows a day as heretofore.

Repeal of Zone Postage Law Interests A. M. P. A.

The first practical step in the campaign to co-operate with the trade papers and magazines that are allied with the motion picture industry to repeal the new zone postal law on second-class postal matter that goes into effect July 1 was taken by the Associated Motion Picture Advertisers, Inc., at its last meeting, held March 21, at Keen's Chop House.

Charles Johnson Post, director of the Publishers' Advisory Board, which represents parctically every publishers' association in the United States, as well as the Allied Printing Trades Council and the Authors' League, spoke at some length upon the evil effects of the law, and urged immediate action to prevent the strangulation of the periodicals of this country. In his official capacity, Mr. Post represents publications having a combined circulation of 40,000,000 copies.

C. W. Barrell of the First National Exhibitors' Circuit was asked by Chairman Arthur James to draught a resolution expressing the association's stand in the matter at the conclusion of Mr. Post's remarks. This resolution will be submitted at the next meeting of the association. As chairman of the committee having the question in charge, Mr. Barrell is also arranging a joint meeting of the trade paper and motion picture magazine interests and the Associated Motion Picture Advertisers, with Mr. Post and other speakers to lead the discussion.

Kalem President Writes of Verdun

In a letter to William Wright, written from Paris February 24, Frank J. Marion, president of the Kalem Company, tells of his recent visit to the French battle lines at Verdun as follows:

"I leave here for Rome February 27. I have just returned from Verdun, where I was for three days at the front as the guest of the Maison de la Presse, which corresponds to Mr. Creel's Committee on Public Information. I was frequently under fire, wore a helmet and gas mask and saw the whole works. Don't let any one tell you the French have lost any 'pep.' They are there with the goods and their organization is wonderful—a great army with great leaders. What I saw would fill a book, but, of course, I cannot write anything of the details. It was a tremendous experience and a big opportunity which very few non-military men are given. I am enjoying splendid health and getting on first class in my work."

Information Division in New York Offices

The Film Division of the Committee on Public Information, of which Charles S. Hart is director of distribution, has opened offices in New York at 110 West Fortieth Street. The committee has a rich fund of information relating to the war and its numberless activities that can be conveyed to the public by means of the motion picture. The films picturizing this information are being made continuously by the Government, and most of them can be had through no other source. Therefore the industry, and especially the exhibitors, are vitally interested in the announcement of this new office.

In an interview, Mr. Hart said: "During the past two weeks, since becoming engaged in this work for the Government, I have found everywhere the finest spirit of co-operation by producers and exhibitors and everywhere a willingness to do anything which can possibly assist in giving the people throughout the country a better idea of what the Government is doing with their money. It is my belief that pictures can do this more effectively than any other medium.

"The plan now under way is such as to enlist the aid of all, manufacturers, distributors and, especially, the exhibitors. It is upon the exhibitors we must depend for patriotic loyalty and support in getting these films to the public, and the Government knows that it can depend upon this loyalty and co-operation from exhibitors and producers."

Chicago Red Cross Points Way to Help

The Red Cross of Chicago has pointed out a way in which exhibitors throughout the country can help the cause. In Chicago the move is being headed by Mrs. Ben Francis Whitney, who is making a round of the theatres and appealing to all of the managers to turn in their muslin and linen display banners after they have been used to their nearest Red Cross depot. Every piece of muslin or linen used in a theatre front as a sign or a mounting for posters can be turned into cloths and bandages for use in the army hospitals, according to Mrs. Whitney. The Chicago branch of the Red Cross has made a personal appeal to MOTION PICTURE NEWS to ask the exhibitors all over the country to send such banners and signs to their nearest Red Cross depot after they have served their purposes. Lettering on posters is washed off of the linen or muslin base. They are then sterilized and cut into bandages for use in hospitals.

Harry Gribbon Back with Mack Sennett

Harry Gribbon is back with Mack Sennett after an absence of eight months. His first work upon his return to the Sennett organization is with Chester Conklin in a subject being directed by Eddie Cline, and following the completion of this he will be featured in a Cline-directed comedy. Gribbon is continuing the portrayal of the character role he made famous, namely, the gentleman crook.

New Corporations

THE following new corporations within the industry were included in the records of the Corporation Trust Company, of Jersey City, for the week ending March 23:

NEW YORK

Ess-Tee Amusement Corporation, Inc., Brooklyn. Conduct theatres and motion picture theatres. Capital, $5,000. Incorporators: Hyman Slafkes, Jos. Kessler, Saml. Sherman.

The Chromograph Corporation, Manhattan. Film, dyestuffs, cameras, projecting machines manufacturing. Capital, $20,000. Incorporators: Geo. Norris, R. Lynch, C. M. Schuler.

Marion Davies Film Company, Manhattan. Moving pictures business. Capital, $10,000. Incorporators: John T. Sturdevant, Jas. B. Hopkins, Chas. J. W. Meisel.

The Grove Company, Inc., Manhattan. Theatrical and motion pictures. Capital, $1,000. Incorporators: Wm. W. Oppenheim, Jos. F. Foise, Ethel D. Baron.

Simple Simon Photoplay, Inc., Manhattan. Production photoplays. Capital, $5,000. Incorporators: Roger E. Chaudon, Edw. F. Hunt, Gertrude A. De Camp.

Far East Film Corporation, Nyack. Motion pictures. Capital, $20,000. Incorporators: Rose Schulkind, M. R. Lubin, Harry G. Kosch.

Coburn Producing Corporation, Manhattan. Theatrical and motion pictures. Incorporators: Horace L. Bennett, Elsie Gulden, V. M. Forrest.

Rainbow Pictures Corporation, Manhattan. Motion pictures. Capital, $100,000. Incorporators: David H. Taylor, Fredk. Kruse, Schuyler N. Rice.

PENNSYLVANIA

Rex Theatre Corporation, Uniontown. Exhibiting moving picture, etc. Capital, $20,000. Incorporators: C. B. Eckert, C. S. Reed, Edwin Schimpf.

ILLINOIS

Parkview Theatre Company, Chicago. Operate moving picture theatres. Capital, $1,000. Incorporators: Michael B. Roderick, Joseph A. Rogers, William Hersberg.

Al Nathan Becomes Manager of Broadway Theatre

Al Nathan, former manager of the Superba theatre in Los Angeles and the Alhambra in San Francisco, has become manager of the Broadway theatre, New York, for Carl Laemmle. In addition to his experience as a theatre manager, Mr. Nathan is also familiar with the management of theatrical companies, having been employed as manager, business manager and press agent for several of the Askin-Binger attractions and with Harry H. Frazee.

The engagement of "The Kaiser, the Beast of Berlin," has been extended through the present week.

"What Kind of a Fellow Is —Collins?"

(*Continued from page 2029*)

hence motion pictures will be the most widely advertised commodity in the world.

"It will come before ten years," said Mr. Collins.

"Now its full expansion is held back by the daily change and other uneconomics."

We can't give here all the interesting things Mr. Collins said. Suffice it, that at the conclusion of the interview he and the writer had things all fixed up for the greater motion picture.

And the writer also is pretty well convinced that the film man was right who said: "Watch this fellow Collins. He'll do big things."

F. I. L. M. Club Gives Dinner

Over a Hundred Representative Picture Personages Present to Make the Affair Huge Success—Chadwick Explains the Reason

OVER one hundred people, representative respectively of producers, distributors and exhibitors, were present at the dinner given at Healy's on Wednesday, March 20, by the F. I. L. M. Club.

I. E. Chadwick, president of the club, acted as toastmaster, and in a few concise words outlined the purposes of these monthly dinners, showing the benefit that must needs come from practically open forum discussions as regards to the various needs or ills that are apparent in the progress of the industry.

P. A. Powers, president of the Universal Film Exchange, who was then introduced as the first speaker of the evening, did, while showing various waste and uneconomic processes in the business of the distributor and exhibitor, by no means spare the producer, but rather showed the multifarious leakages which go towards increasing the cost of product as well as decreasing the value of same.

Leslie Mason, the next speaker, was there after introduced. He pointed out that a $150,000 picture may be made economically, whereas a $15,000 one may be wasteful, and vice versa. It was he that showed that over production is

Other speakers of the evening were: William L. Sherrill of the Frohman Amusement Corporation: Harry L. Reichenbach, L. Lawrence Weber, Charles B. Hoy and others.

The following is a list of a few of the people present: E. H. Wells, Harry L. Lyons, C. Miller, Julius Levine, S. Kraus, Elias Meyer, Louis Schneider, Jack Levy, Mattie Radin, H. Gainsberg, Jos. Kleine, S. Kolinsky, Louis Rosenbluh, Max Westobly, Chas. B. Hoy, William Marsh, R. H. Clark, S. Eckman, Jr., C. P. Saunders, P. Meyer, G. Balsdon, Jr., J. Bowen, Wm. A. Leith, Jos. M. Goldstein, Nathan Hirsh, Gus Mohme, Jesse J. Goldburg, E. Spitz, A. S. Abeles, J. A. Hammels, E. N. Donoley, M. F. Beier, E. H. Holdstein, M. F. Gibbons, Dr. O. I. Lamberger, R. S. Bradley, B. Barker, Sam Hartstall, E. F. Johnston, Sam Reiben, Jos. M. Golden, Harry Samwick, F. J. Willis, Emil Halperstein, Sam Morco, J. J. Dacey, C. C. Johnson, A. Reinlieb, S. Rubinstein, Jos. Weinberg, William Sherrill, Harry Rapf, O. Druuer, Jos. Larry, Julius Siegel, Dick Michelson, Tobias Kappen, Arthur D. Jacobs, Lester Adler, Samuel Zierler, Harry Reichenbach, Wm. Beecroft, I. E. Chadwick, P. A. Powers, Lesley Mason, L. Lawrence Weber.

Mrs. Grossman Very Ill at Cleveland

Mrs. Joseph Grossman, wife of the manager of the Standard theatre, Cleveland, Ohio, and the only woman who has been appointed a member of the advisory board of the MOTION PICTURE NEWS, is very ill at Mt. Sinai Hospital, where she was operated on last Monday for goitre.

While her condition is said not to be dangerous at this time, Mr. Grossman says she is in a very critical condition and will not be able to resume her usual duties for some time.

Film Stars Confer on the Next Loan Drive

Douglas Fairbanks last week held a conference with Mary Pickford and Charles Chaplin to discuss matters pertaining to the Third Liberty Loan drive.

The mentioned screen stars have been asked by Secretary McAdoo to tour throughout the country to boost the new Liberty Loan, and Fairbanks called the meeting for the purpose of laying plans.

After they had finished their talk, Fairbanks invited them to a pre-view of his new picture, "Mr. Fix-It," which was followed by tea on Douglas's open air studio stage.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Tennessee League Meets April 9-10

The Motion Picture Exhibitors' League of Tennessee will hold its first annual convention April 9 and 10 at Nashville. Matters of great importance to all exhibitors will come up for discussion and every exhibitor in Tennessee is urged to be present.

The Tennessee league has just completed a membership campaign and practically every exhibitor in the state is now enrolled as a member of the organization. The present officers of the league are: Charles H. McElravy, president; J. F. Duthie, secretary. Tony Sudekim and Bill Wasserman, of Nashville, are great boosters for this organization, as is also Frank Dowler, of Chattanooga. In East Tennessee George Keys, of Johnson City, is very enthusiastic over the organization and is boosting for the convention in that part of the state. With such livewires as these boosting the convention a record-breaking attendance is expected.

His Checks Are Bad; Look Out for Him

F. W. Foster, of the Central Film Service, Indianapolis, writes that an alleged returned Canadian soldier who is delivering lectures in that section has a habit of passing off bad checks and borrowing money. His name is said to be A. L. Scanby, although he sometimes bills himself as "Gunner A. L. Scanly." A warrant is out for him and anybody having information as to his whereabouts is requested to communicate with Mr. Foster.

Rapf Plans Wide Exploitation

Specially Prepared Book Expected to Help Small Exhibitor Map Out Campaign on "The Struggle Everlasting"

STATE rights men who buy territory on "The Struggle Everlasting" from Harry Rapf will not only receive a print or two of the picture, but paper and cuts at so much per. Mr. Rapf is said to have planned a live-wire exploitation campaign on this picture which he will carry direct to the exhibitor, through his different state rights men, and not only assist the exhibitor in properly advertising his picture, but help him get the most money possible out of the showing of "The Struggle Everlasting."

"I have issued an exploitation book," said Mr. Rapf, "that the smaller exhibitor who has to map out his own campaign will know what to do and how to do it. The exhibitor who has a staff to handle his publicity and advertising knows, in most cases, just how to handle a picture that is really an attraction. But the small exhibitor needs assistance, and this is the man I am trying to help. I want to see exhibitors make money on my pictures, because that is the only way I can come back and sell them another. I have spent a great deal of time and money in producing 'The Struggle Everlasting,' and I want to see exhibitors cash in on it, and cash heavily.

"The cast alone is well worth considering. With Florence Reed, Milton Sills, Irving Cummings, Wellington Playter and others, it can honestly be referred to as an all-star cast without stretching one's imagination. All the reviewers predicted big business for this picture, the cast being one of the best assembled, the story strong and gripping, and staged in a truly spectacular manner."

One of the advertising novelties issued by Mr. Rapf consists of a trailer to be used by exhibitors from five to six days prior to showing of the picture until day of showing, introducing the star with a scene of the picture, and calling attention to a few of its big scenes. This trailer is furnished exhibitors free of charge, and affords the latter advertising right in his own house without a cent's expense. An attention-compelling one-sheet is also issued, both being now ready for immediate shipment. With these advertising helps, Mr. Rapf feels exhibitors can derive a great deal of good and create considerable interest in the coming of "The Struggle Everlasting." There will also be a trailer attached to "The Struggle Everlasting," announcing the coming release of Mr. Rapf's other state rights picture, "The Accidental Honeymoon," with Robert Warwick and Elaine Hammerstein.

Irwin Champions the Program

Cites Example of What a Consistent Line-up Means to Exhibitors—Blue Ribbon Features Take Big Step Forward

AN example of what a consistent program is said to mean to exhibitors is supplied from the offices of Walter W. Irwin, general manager of the Vitagraph distributing organization, in connection with a recapitulation on the business done with Vitagraph Blue Ribbon features during the last year. According to the information at hand, the Blue Ribbon features are now showing on yearly contract basis in more motion picture theatres of the United States and Canada than ever before.

The Blue Ribbon Feature has been the chief unit of Vitagraph service for three years, being released in five reels weekly, with the leading stars of the company rotating in appearance. More than the usual care is given to these features by Vitagraph, one of the chief being the selection of stories. Albert E. Smith, president of the company, established a "best authors" policy in the choice of screen material.

During the period under review there have appeared on the Blue Ribbon list of releases adaptations from the works of such writers as Robert W. Chambers, O. Henry, Alfred Henry Lewis, James Oliver Curwood, Cyrus Townsend Brady, Frederick Upham Adams, Earl Derr Biggars, Edith Ellis and Mollie Elliott Seawell. It was recently shown that there are on the Vitagraph list of contributing authors almost two score names notable in literary circles.

The recapitulation by General Manager Irwin is the result of a survey conducted by the Vitagraph distributing organization which embraced every theatre in the United States and Canada. Special charts were prepared for each branch manager and in addition a general chart covering the entire country was maintained at the company's home office in New York and the returns from each district were tabulated for a given period of time. At the end of the survey, which took almost six weeks, the tally sheet showed the results announced by Mr. Irwin. All of the theatres listed are running Blue Ribbon features at least one day a week, and in many cases the exhibitors run two or more in the seven-day period.

A reason for this is found in the consistency with which Vitagraph has turned out high class product and the care with which subjects are adapted to the suitability of the stars.

National Association Calls Meeting

F. H. Elliott, executive secretary of the N. A. M. P. I., last week issued a notice to the effect that the regular quarterly meeting of the Board of Directors of the Association would be held at the offices in the Times Building March 30. Routine business will be transacted, it is announced.

Cusack Co. Specializes in Film Advertising

The Thomas Cusack Company, which owns and controls outdoor advertising companies in more than four hundred cities in the United States and has affiliations in every city in this country and Canada, has announced a new department for handling bill posting and painted and electric sign advertising for motion picture companies.

Edward Hardin, who originated the idea of exploiting big films through the use of bill posting, will be the Cusack Company's exclusive motion picture representative. He has handled all of the largest campaigns in outdoor advertising put out by film producers since he demonstrated that this method of publicity brought quick and sure returns. Known throughout the trade as "Eddy" Hardin, he has the reputation of always working and giving his clients the enthusiastic service which assures the success of a campaign through intelligent handling and clever follow-up.

Producers who realize the far-reaching value of bill posting to reach and influence the great moving picture loving public will no doubt appreciate the service which is placed at their disposal by the Cusack Company, under Mr. Hardin's direction.

The Thomas Cusack Company's headquarters are in Chicago. Their present New York offices are in the Flatiron Building, pending the completion of their own new building at Broadway, Fifth Avenue and Twenty-fifth Street.

Spy May Have Been After Metro's Rifles

Two days before the Federal authorities in Los Angeles recently arrested a German reservist on the charge of being a master spy for the Kaiser, an attempt was made to steal thirty-six magazine rifles and two dozen boxes of ammunition from Metro's studio at Hollywood. The arrested reservist is alleged to have plotted an anti-American movement in Lower California. Whether or not he was the party who made the attempted haul at the Metro studio, the intruder in that case nearly got away with the "swag," being frightened off by the night watchman after stacking the guns up against the fence near the gates.

The rifles, Winchester repeaters, were obtained for use in "Treasure," a Metro picture starring Edith Storey.

Anderson Returns from the Coast

Carl Anderson, president of Paralta Plays, Inc., returned to New York last week from Los Angeles, where he spent several months on business connected with the construction of the new Paralta studios.

During his stay on the Coast Mr. Anderson was responsible for many important developments in the Paralta organization, among them the engagement of Louise Glaum as a star of Paralta Plays and the completion of her first production, "An Alien Enemy," under the direction of Wallace Worsley.

Sol Berman Sales Manager of Jewel's N. Y. Office

From the executive offices of Jewel Productions, Inc., comes the announcement that Sol J. Berman, widely known throughout the New York territory, has been appointed sales manager of its New York office.

It was with the World Film organization that Mr. Berman made his bow as a metropolitan exchange manager. After a considerable period with that company, he was induced to become sales manager of Branch A, Bluebird Photoplays, Inc., and Lewis J. Selznick next availed himself of his services.

A special campaign on "The Kaiser, the Beast of Berlin," now playing at the Broadway theatre, is receiving the immediate attention of the newest addition to the Jewel organization. Already plans have been mapped out for the use of twenty-four prints in the New York territory, so that exhibitors may be able to get the immediate benefit of the billboard and newspaper advertising now being done.

Nehls Is Pleased with Prospects

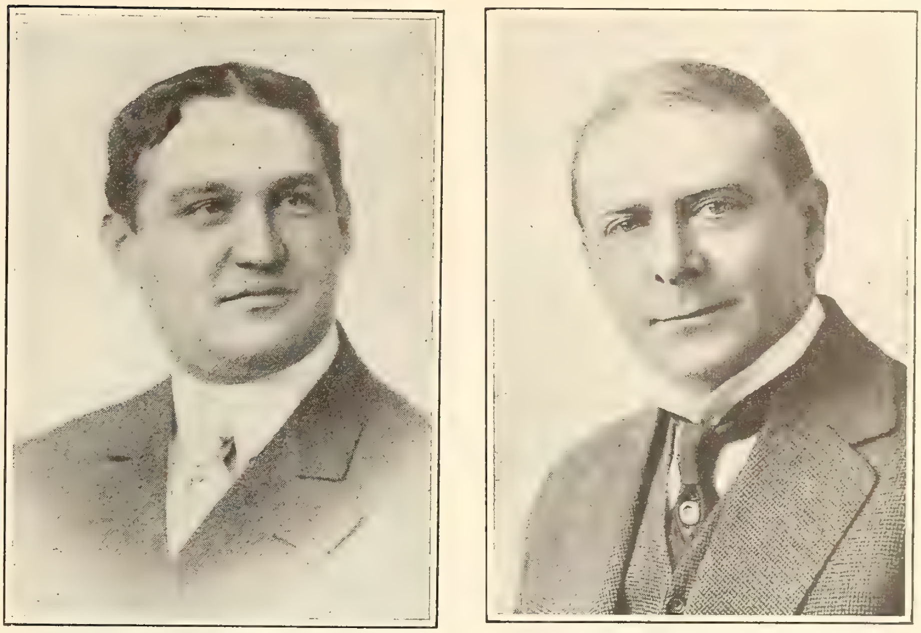
Richard R. Nehls, manager of the American Film Company, whose general offices are in Chicago, is confident that prospects in the film industry were never better than for the coming year.

"Our president, Samuel H. Hutchinson, will soon leave for his customary trip of inspection through our studios in Santa Barbara, where studio activities have been greatly augmented since the first of the year," said Mr. Nehls. "It has invariably been the policy of the American Film Company to have all possible picture construction far enough in advance of requirements to meet any readjustment that could possibly arise. We make it our business to feel the pulse of the public—to watch for just the thing the public wants and to have it ready when the public discovers that it really has been waiting for it. The success of any corporation must be measured by its ability to match the public's desire."

Localized Trade Showings for "U" Serial

Universal is going to try the English system of localized trade showings in its exploitation of its new serial, "The Lion's Claws." This consists of dividing each territory into a number of sections, the largest town in each section being made a trade showing center. A salesman, equipped with the picture to be presented and samples of all advertising matter that goes with it, is sent to each center and invitations to attend the showing are issued to exhibitors in the surrounding communities.

A whirlwind campaign has already been carefully mapped out by the sales and advertising departments of Universal and goes into effect within the next few days. The first six episodes of this serial have already gone forward to all Universal exchanges, together with minute instructions as to the method of procedure to be followed.



Max Spiegel and Moe Mark, of the Mark Strand Theatre Corporation

First Nationals at the Strand

Big Broadway House Secures First-Run Rights in New York City on All Features, Including Chaplin Comedies

LAST week a deal was consummated between the members of the Mark Realty Company, owners of the Strand theatre, New York, and the executives of the First National Exihibitors' Circuit, whereby the associates of the late Mitchell H. Mark secured an interest in the New York franchise, giving them the first-run rights on all features released by the First National, including the Charlie Chaplin comedies.

The Strand, with a seating capacity of 3,000, is considered an ideal theatre in which to give First National attractions their initial showing, not only from the aesthetic point of view, but for the practical reason that the greatest number of patrons can be released in the shortest space of time.

The negotiations leading up to this deal were carried on quietly for some time between the First National chiefs and Messrs. Moe Mark, Walter Hays, Max Spiegel and Eugene Falk, executives of the Mark Realty Company. Mitchell H. Mark, prior to his death, had expressed his approval of the arrangement, but was too ill to take active part in the negotiations.

Under the provisions of its charter, the First National Exhibitors' Circuit is obliged to lease its New York franchise to exhibiting interests of the highest standing. In closing with the Mark corporation, it is believed that most desirable ends have been achieved. Judging from the many congratulatory messages that have reached First National headquarters, this opinion is general throughout the circuit.

The Mark Realty Company of Buffalo and New York is a monument to the sagacity and foresight of the late Mitchell H. Mark, who was one of the first American exhibitors of motion pictures to win national prominence. After successful pioneer work in Buffalo and Boston, he and his associates built the Strand in New York as the highest type of theatre devoted to the showing of motion pictures with musical accompaniment.

Since its opening, on April 11, 1914, the Strand has maintained a uniformly high level of motion picture entertainment, allied with musical art, and has represented an ideal in the field of exhibition toward which hundreds of other owners and managers have striven. The Strand was the first high class house in the world to feature Charlie Chaplin, and in securing first-run rights for the new series of $1,000,000 comedies the same progressive policy that has built up the huge clientele of the big theatre is in evidence. The rental figure that the Strand management has agreed to pay for the Chaplin product has not been divulged as yet, but it is said to top anything on record in the field of comedy.

In addition to the Strand, the Mark Realty Company owns and operates a dozen or more prosperous theatrical properties through the East, including the Strand, Academy and Victoria theatres of Buffalo, the Strand of Syracuse and the Strand of Lynn, Mass.

Florida Beckoning to Max Linder

Max Linder, now in Switzerland, has set May 20 as the date of his expected arrival in the United States. Since the announcement by T. E. Letendre, his American representative, of his intended return to America, many Chambers of Commerce have been making strenuous proposals to have him locate in their respective cities. It is probable, however, that some live Chamber of Commerce in Florida will land him.

Educational Gets Hearst Comics

"Happy Hooligan" and "Katzenjammer Kids" to Be Made by Superior Process of Animation, General Manager Hammons Announces

E. W. HAMMONS, vice-president and general manager of the Educational Films Corporation, this week makes one of the most important announcements in months so far as short-reel subjects are concerned, with the authorization of the statement that Educational had secured the full release and distribution rights to the famous comic cartoons appearing in the Hearst newspapers. Release will start April 15 with "Happy Hooligan" and "The Katzenjammer Kids" as the first characters featured in the laugh films. Releases will be weekly thereafter.

Addition of these great funmakers gives Educational Film Corporation a wonderful array of short subjects. There are the Bruce Scenics Beautiful which have been featured by Samuel L. Rothapfel at the Rialto and Rivoli theatres, each being given a special musical setting and so presented as to readily be called features of the bill; the Ditmars nature pictures which have been shown regularly at the Strand, and the newly released Newman travelogues, which have been shown before in the past at prices ranging up to $2, the first of which have been presented at the Rivoli theatre.

Importance of the arrangement between Educational and the estimation in which Mr. Rothapfel holds these comic subjects is proven by the fact that he booked these comic features immediately after the announcement of the new arrangement was made and these will be shown at the Rialto and Rivoli theatres. That rounds up the full product of the Educational, all of which is being given first run at one of the three Broadway houses mentioned.

One of the big things behind these comic subjects aside from their own merits is the big newspaper campaign that the Hearst papers will carry on for them. There will be display advertising in the Hearst string of newspapers that is bound to put dollar after dollar in the hands of the exhibitors. In addition to this there is the advertising that comes from the comics which appear in the Sunday papers for there is hardly a city of any size in the country where one of the newspapers does not carry these cartoons. These two characters are declared to be already the two most widely known of comic creations, but the intensive advertising campaign to be put behind them will increase this and bring the benefit direct to the exhibitor.

General Manager Hammons declares that Educational has the benefit of a new animating process that will make this new product far superior to all that have been tried in the past. Those who have seen the work of the process have expressed themselves as amazed at the results achieved. This was one of the reasons why Mr. Hammons feels so enthusiastic over the new arrangement.

E. W. Hammons

"It seemed exactly the natural thing that International Film Company would pick the 'specialties in one reel' to release its comedies in black and white, and it is equally natural that the Educational Films Corporation would be delighted with the opportunity to present the famous cartoon characters along with the Bruce Scenics Beautiful and the Ditmars 'Living Book of Nature,'" said Mr. Hammons.

"These characters can inject more realism into comedy than can mere flesh and blood characters, and the new process of animation that we have will make them so clear and so swift-moving that theatregoers will recognize them as just as far ahead of the comic with which they are familiar as was 'The Birth of a Nation' to a film made twenty years ago.

"We feel very sure that we could sell these creations on their merits and that the theatres could make money out of them, even had 'Happy Hooligan' and the 'Katz. Kids' never been heard of before. But you can imagine the power that is behind them when you know that these Hearst comics are read by 25,000,000 people every Sunday and that the characters are familiar to nearly every human being in the nation. That fact, and the exploitation campaign that is behind them through the Hearst string of newspapers, makes this the most attractive proposition in short subjects that has ever been made to the exhibitor.

"The wonderful reception that has been accorded the Bruce and Ditmars pictures, and that which has greeted the first of the Newman pictures has well established the quality of Educational product. In spite of all the other attractive reasons we would not have booked these comic features—for they will really be features—had I not known that they would meet our absolute demand for the very best."

Mr. Hammons is one of the livest and most successful men in the film industry and one who keeps a close hand on the public touch. He knows every little thing that goes on in the industry and nothing escapes him. That is evidenced in his this week advertisement in which he reproduces one of the questions asked Mr. Rothapfel in the issue of the MOTION PICTURE NEWS for March 30 in which Mr. Rothapfel advises his inquirer to "use 600 or 700 feet of good topical, 300 feet of scenic AND A GOOD COMIC," and after that Mr. Hammons points out that Mr. Rothapfel has booked the "Happy Hooligans" and "Katz. Kids."

Hart Case Decided in Artcraft's Favor

ARTCRAFT PICTURES CORPORATION has been awarded a final decision by the United States Circuit Court of Appeals for the Second Circuit, in the suit brought against that organization by the Triangle Film Corporation in the William S. Hart case.

The initial decision won by Artcraft in the matter, was given out by Judge Martin T. Manton, in the United States District Court, New York City, last August, when the application of the Triangle Film Corporation for a preliminary injunction restraining the defendent from making or distributing motion pictures featuring Mr. Hart, was refused. Mr. Hart's contract with Triangle called for Thomas H. Ince's supervision of productions, in which the star appeared, and when Mr. Ince severed his connections with Triangle, the star's contract was no longer binding, which decision was verified by the Court of Appeals last week.

In the early part of December, Artcraft again won out, when Supreme Court Judge Goff handed down a decision which denied the application of the New York Motion Picture Company for an injunction pendente lite, restraining the defendant from distributing its first William S. Hart production entitled, "The Narrow Trail" and vacated the temporary stay granted pending the argument of the injunction. This second suit was a local action and temporarily held up the showing of "The Narrow Trail" at the Rialto theatre.

The final appeal was brought before Circuit Judges Rogers and Hough and District Judge Learned Hand. Elek John Ludvigh represented Artcraft, and Alfred S. Barnard, Triangle.

William Fox Guest of Theatre Club

William Fox and Virginia Pearson, Fox screen star, were the guests of honor at a meeting of the New York Theatre Club, of which Mrs. Belle de Riviera is president, in the Hotel Astor last Tuesday afternoon. Mr. Fox was the principal speaker.

Jane and Katherine Lee, the Fox "Baby Grands," presented an original skit. Miss Ainee Abbott, exponent of Oriental art, talked on obtaining a position in photoplays and Baby Love Simmons sang and danced. Mrs. J. W. Loeb presided as chairman.

Former Associates Honor Lieut. Kaufman

The esteem with which Albert Kaufman, now a lieutenant in the United States Army, is held by the employees of the Eastern studio of the Famous Players-Lasky Corporation, of which he was the general manager previous to his enlistment was evidenced last week by the presentation of a gold tablet 4½ inches wide and 3½ inches high, appropriately illustrated, and on which was engraved on one side: "To Albert A. Kaufman from his associates of the Famous Players as an expression of their sincere and enduring esteem."

On the back of the tablet were engraved the names of the persons joining in the gift, including Hugh Ford, Searle Dawley, Joseph Kaufman, Charles Giblyn, William Reilly, George Yohalem, Hugh Gray, Sr., William Scully, Frank Walton, George Odell, John C. Epping, H. Lyman Broening, Ned Van Buren, Lawrence Williams, Frank Meyer, Robert Vignola, Edward Jose, Frank Losee, Richard Murphy, August Kramer, Virtus R. Scott, Daniel Pennell, Joseph Boyle, Edwin Sturgis, William H. Bomb, Albert E. Davies, William Marshall, Lewis Physioc and Hal Young.

Regarding another member of the Famous Players-Lasky organization who is now in the army, word comes to the effect that First Lieut. Walter Long has been transferred from Fort MacArthur to Fortress Monroe, Va. Prior to his enlistment Long was one of the most successful "heavies" before the camera.

Cleveland League Collects for Anti-Tax Fund

At the meeting of the Motion Picture Exhibitors' League of Cleveland, held last week, the committee which has been working on the war tax repeal bill announced that it had collected $60 from local exhibitors, to be used by the standing committee in Washington, which has sent out a call for support from that branch of the industry which is most vitally affected by the withdrawal of the fifteen cent per reel footage tax. A motion was made and carried to forward this sum immediately to Frank Rembusch, who has charge of all such contributions.

Kornicker Establishes Frame Factory

Arnold Kornicker, formerly salesman for Menger, Ring & Weinstein, Inc., has established a complete and modern lobby display frame factory at 440-442 West Forty-second Street, under the name of Stanley Frame Co.

Mr. Kornicker is now in a position to submit estimates and sketches on any new proposition in theatrical displays.

Bates in New Quarters

Wilbur Bates, special correspondent, announces that he is now settled in his new office, room 403, Times Building.

Lasky Praises Griffith Film

"Absolutely the Most Wonderful Production Ever Known," He Characterizes "Hearts of the World"

JUST arrived in New York from California, where he bas been supervising the production of Paramount and Artcraft pictures, Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, is the first motion picture man to reach the metropolis from the Coast since the initial showing of D. W. Griffith's "Hearts of the World" at Clune's Auditorium in Los Angeles. That he is a bit enthusiastic over the Griffith spectacle may be deduced from the following statement which he gave out for publication:

"'Hearts of the World' is absolutely the most wonderful photo production the world's history of the motion picture has ever known. The film is positively gripping. You sit for three hours leaning forward, alternately holding your breath, heaving sighs of relief, gritting your teeth, smiling through tears, cursing, praying, cheering and choking back sobs.

"In describing the wonders of this marvelous cinema, words are positively inadequate. I delayed my trip East just to attend the premiere and I want to say it proved one of the greatest evenings of my life.

"The most stirring battle scenes—actual views of war—ever screened appear in this picture. We are taken from the quiet simplicity of a French village on to the great battlefields; we see miles of batteries, fleets of tanks and air craft; rushing lines of soldiers; we are taken into the French and German trenches, and America's duty is impressed upon us in a way which will never be forgotten."

Speaking of the film industry at large, Mr. Lasky expressed confidence and complete satisfaction, stating that the interests with which he is allied have experienced none of the much talked of vicissitudes said to be besetting the business. Never was there a more consistent demand for good pictures than at present, he says.

"As to the productional activities in California," he continued, "I am pleased with the advance that is being made along the line. At the time of my leaving a number of companies were at work in our Hollywood studios, including those headed by Mary Pickford, who is engaged under William D. Taylor's direction of 'How Could You, Jean?', an Artcraft picture; Douglas Fairbanks, who has just completed 'Mr. Fix-It' and is already at work on a new one as yet unnamed; Wallace Reid and Ann Little, who are doing 'Believe Me, Xantippe,' with Donald Crisp directing; Sessue Hayakawa, who is making a film temporarily titled 'The Desire of Tamura,' directed by George Melford; while Cecil De Mille is engaged in producing another of the Artcraft specials, 'Old Wives for New,' with a number of prominent people in the cast. The Reid and Hayakawa pictures are, of course, to be Paramount pictures.

"At the Morosco studio, Vivian Martin is just starting the production of 'Vivianette,' by William J. Locke, directed by Walter Edwards. The Thomas H. Ince studios are busy with Dorothy Dalton in a Secret Service play; Charles Ray is doing a picture as yet without a title, having just completed another; Enid Bennett will shortly return from her honeymoon to engage upon a Paramount picture. William S. Hart is finishing up a new Artcraft film, preparatory to a brief excursion in the interests of the Third Liberty Loan Drive."

Philadelphia Exhibitors Get Behind Loan

A meeting of the Exhibitors' League of Philadelphia was held at the headquarters of the local on Tuesday, March 19. Lawrence Beggs and Frank W. Buehler, respectively president and general manager of the Central Market Street company, were appointed members of the Liberty Loan committee for the motion picture branch. Mr. Beggs brought it forcibly to the attention of those present that they must lend every effort to make the loan a success, and stated that the Government looks upon the motion picture industry as a great aid in any of its undertakings. A number of trailers are being made for distribution through the local exchanges so that every exhibitor in the territory will have an equal opportunity to show them during the Liberty Loan drive, which begins April 6.

It was decided at the meeting to hold business sessions every two weeks instead of weekly during the summer months. The state convention to be held in June was also discussed.

Kridel Changes Policy of Newark Theatre

Moe L. Kridel, who recently assumed control of the Goodwin theatre at Newark, N. J., inaugurated his induction into the management by changing the policy of the theatre. He has booked the Graphic Film Company's production of Ivan Abramson's story "Moral Suicide" for a two weeks' showing at his theatre, starting March 17. Under the management of Mrs. Lilly K. Webbe, the former proprietor, the bills were changed bi-weekly, or at least once a week. Mr. Kridel establishes a precedent by his action in booking a film for a two weeks' run.

"Our Boys in France" Tobacco Fund

CIGARETTE FUND REMITTANCES

Previously acknowledged	$1,552.65
Majestic Theatre Co., Jackson, Miss., A. B. Cook, Sec.-Treas.	34.98
Istrione Theatre Circuit, Jackson, Miss., A. B. Cook	8.05
Prince Theatre, Leesburg, Fla., M. P. Stewart	2.50
Total	$1,598.18

Cigarettes have also been received from Lyceum theatre, Wyoming, Ill.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[Ed. Note.—*As announced last week, these reviews are conducted by Mr. P. S. Harrison, for ten years active in exchange and exhibiting circles. Mr. Harrison is looking at pictures for you—backed by his own experience as an exhihitor on the Pacific Coast and the Northwest since 1907.*]

These reviews are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

Maeterlinck's "The Blue Bird"

THE News is ready to go to press as I am writing these lines, therefore it is impossible for me to go into details. I shall try, however, to give a general outline of the picture.

The first thing I want to tell the exhibitor is that this is a wonderful production, not as much for its photography or the ability of the director to grasp the spirit of Maeterlinck, as for the construction of the story itself. This is not a fairy story of the kind that has been "peddled" to you in the past, but it is one with heart interest, the kind that will bring cheerfulness and happiness to young and old, the kind that will bring tears of joy to your eyes no matter how hard you are trying to suppress them. It is the kind that will make ninety-nine out of a hundred of your patrons stop and tell you how much they enjoyed it, and make them go out of their way to talk about it.

You cannot handle this picture in the usual way. You have got to advertise strong, you have got to play it longer than any other picture you ever had, as, the longer you play it, the bigger the crowds will grow.

See detailed review in next week's issue.

"My Own United States"

(Special in Eight Reels. Distribution Plans Will Be Announced in Next Issue)

THIS is an offering that will create such a deep impression in you that you will remember long afterwards. It certainly keeps your "emotion pump" working overtime. The structure is built on what I consider the only solid foundation—heart interest.

It is a patriotic subject, the story starting in the present epoch and flashing back to the after-revolutionary period and up to the Civil War, and it has been designed to arouse the ardor of the indifferent American. It certainly fulfills its mission. The impersonation of the different characters, especially that of Aaron Burr and Alexander Hamilton, is so realistic that you almost forget it is a picture.

It is a fine offering from whatever angle you look at it, and aside from its historical value, it is bound to please any patronage.

It is the duty of every American exhibitor to book this picture as it indirectly helps our Government win the war.

Synopsis will be published next week.

"Outing"—Chester Pictures

Three Reels from a Collection of Fifty-two Are Reviewed and Pronounced Winners

(Offered to State Rights Market by Jesse J. Goldberg)

"KAIETEUR, THE PERFECT CATARACT," is one of the best scenics I have even seen. This spot is situated in British Guiana, east southeast of Venezuela. It shows a magnificent water fall five times as high as Niagara, which roars over a mountain wall. The camera was apparently placed at the brink of the great chasm, as it shows the foaming depths several hundred feet below where a great volume of water reaches there in a fine spray. It is a sight of great grandeur.

To reach this cataract it is necessary to take a very dangerous trip, the difficulties of which are amply explained by the camera.

"A Jungle Joy Ride" has also been photographed in British Guiana, but on the Pataro River. It shows a peculiar kind of a boat that rides over the turbulent waters, making your hair stand on ends. It is said that only Patamonans have learned how to safely navigate these waters, and they certainly create some real thrills.

This reel also shows some of the queer habits of the Patamonan Indian, including the manufacture of hammocks from yarn obtained by cotton growing in the jungles.

"A Coorial in the Orinico" is also very interesting. It was taken in Venezuela showing the Orinoco River, near El Callao, where the Spanish Buccaneers filled their treasure chest with gold some three centuries ago.

These are three reels among a group of fifty-two that I have seen, and if the balance are anywhere near the quality of these they are certainly worth considering by state rights buyers.

"La Tosca"

Strongly Dramatic—With Pauline Frederick in a Role That Fits

(Paramount—March 25th)

THE story of "La Tosca" has been adapted to the screen before—but this time it has been done very successfully.

Pauline Frederick, possessing the vivacity and impetuosity of the Italian girl, is in a role that fits her like a glove. The result is a production that holds your interest to the end.

Without detracting any from the realism, one or two of the close-ups showing too much blood could be eliminated to advantage.

The theme of the play is, of course, strong—but exhibitors will balance this against the fact that it is a well known subject with which the majority of people are familiar.

(For cast and synopsis see Page 0000.)

"The Hillcrest Mystery"

Irene Castle in a Swiftly-Moving Entertainment

(Pathe—March 24th)

IRENE CASTLE makes her next bow in a rapid-action melodrama that will entertain. It is a clean story, ending happily.

The plot has the timely basis of the German spy system, which fact, however, is not developed until the last reel. The first four reels deal with a love story.

The direction, photography and lighting are very good.

THE CAST

Marion Sterling	Irene Castle
Her father	J. H. Gilmour
Gordon Brett	Ralph Kellard
Hugo Smith	Wyndham Standing
Director	George Fitzmaurice

THE STORY

Thomas Sterling donates his ship plant to the U. S. Government to help win the war. Hugo Smith, his partner, who lives with him at Hillcrest, is favored as a prospective son-in-law, but Marion loves her father's private secretary—Gordon Brett. For that reason he is discharged. The same night Sterling is found murdered and Brett is arrested on suspicion. Marion, believing in his innocence, starts to unravel the mystery. Eventually she discovers in her house the hiding place of German agents, headed by Hugo Smith. Thus the mystery is explained—Brett is exonerated and Marion and he are engaged.

"Breakers Ahead"

Possess "Human Interest" as Editors Say—Which Means They'll Like It

(Metro—March 25th)

"HUMAN interest"—that factor which means so much in creating sympathy on the part of an audience—is strong in "Breakers Ahead." It's a story of seafaring life—that helps; and Viola Dana is seen in the leading role—that completes a sum total certain to entertain.

Though the part given to Miss Dana is that of an illegitimate child, her sympathetic personality and the extremely careful handling of the subject by Director Brabin puts it over without

CLEAR, CRISP BOX OFFICE APPRAISALS

leaving any bad effects. However, we suggest that cleaner stories be furnished this fine actress who is gaining quite some popularity.

THE CAST

Ruth Bowman	Viola Dana
Eric Pixley	Clifford Bruce
Captain Scudd	Russell Simpson
Jim Hawley	Eugene Pallette
Aunt Agatha Pixley	Mabel Van Buren
Agnes Bowman	Helen Jerome Eddy
Director	Charles J. Brabin

THE STORY

Captain Jabez Scudd, a seafaring man, learns that Agnes Bowman, his sweetheart, has married, therefore he never returns home. This was a misprint, her sister Agatha being the one that married. A child is born to Agnes. When Ruth is ten years old Agnes dies, and the child goes to her Aunt Agatha in Sandwich. Eric, her son, and Ruth, love each other and become engaged.

Captain Scudd now returns, and Agatha tells him Ruth is his child. He does not dare disclose himself to Ruth. Scudd is hired by the Hawleys to command "The Wasp," and Eric ships as first mate.

The Hawleys induce Captain Scudd to run her on the rocks, but while out at sea as they were just about succeeding, Eric saves her. When the owners see "The Wasp" return they are incensed. While Eric was on the trip Jim Hawley, who was under the clutches of Eliza, proposes to Ruth, but she repulses them. Eliza, who attended Ruth's mother when she was born, is angered at Jim's neglect, and tells him of Ruth's past. He now threatens Ruth with disclosure unless she marry him, and for the first time she learns of her past. Ruth refuses to marry Eric because of this, but Scudd confesses to her that he is her father. That night Jim Hawley burns "The Wasp" to collect the insurance. Ruth sees this, and, thinking Eric is on it in danger, she goes to the rescue but is overcome. Eric hears of this, and arrives on board in time to save Ruth. She no longer holds out against his entreaties to marry her.

"For Husbands Only"

Lois Weber Scores Again—Mildred Harris Scores Again—Jewel Scores Again

(Lois Weber Production Released Through Jewel)

"FOR HUSBANDS ONLY" is in a class by itself. Lois Weber has branched out into the broad highway in staging these six reels—and produced a picture along new lines and without a borrowed idea.

The story is so original you are unable to guess the action ten feet ahead. There isn't one slow moment—it certainly keeps you up in the air. And to top it all—there is a surprise ending entirely different from what you expected.

"For Husbands Only" is a clean play and as an entertainment will appeal to all classes. However, it best fits high-class houses.

Mildred Harris is at her best in the principal role, while the support has been most successfully selected. The direction is flawless, the photography and lighting up to the best standard.

SUGGESTIONS.—The title offers unlimited opportunities for advertising. Besides, you have the picture back of you, but don't sit down and expect the people to come in.

Double up your efforts, use double and triple the amount of space you usually get in the papers. Work twice and thrice as hard, yell all you can, use your brains and muscle.

At least you will have the satisfaction of knowing you can back your talk with the goods.

THE CAST

Toni Wylde	Mildred Harris
Rolin Van D'Arcy	Lewis J. Cody
Samuel Dodge	Fred Goodwins

THE STORY

Rolin Van D'Arcy, in flirting with convent-bred Toni Wylde, tells her that he is not a marrying man. Toni, her pride wounded, as a solace marries Samuel Dodge. She is bent on revenge for the insult and starts flirting with D'Arcy in order to humiliate him. Then when he finds out she is playing with him he resolves to force her hand. It is now a game of wits.

He prepares to produce a play at his private theatre, in which the principal characters represent Toni, Samuel and himself. The action of the play parallels the game she is playing with him, only placing the worst construction on it, the title being, "For Husband Only," with only men allowed to be present. D'Arcy leaves during the performance to call on Toni and tells her about his trick, also that her husband is in a front seat where he wouldn't miss any of the play. She now realizes the desperate situation she has forced herself into, but when Samuel returns after the play he tells her he was so tired from overwork that day that he slept through the play. She now realizes how much she loves him.

NOTE: "For Husbands Only" was not scheduled for release till early Fall, but after seeing the picture became so enthused over it that I spoke to R. H. Cochrane, vice-president of Universal, and Mr. Laemmle about the injustice of allowing such a good picture to lie on the shelf at a time like this. I believe there is now a possibility of the release date being advanced—but will yet you know more definitely next week.

"Innocent's Progress"

Pauline Starke in a Sympathetic Role—Holds the Interest Well

TAKEN as a whole this is a good picture with plenty of heart interest—one that will hold the attention to the end. One point, however, might just as well have been omitted—the death of a good woman.

We wish to impress here, upon scenario writers and directors, that the incorporation of death in a picture, even if the actual scene be not shown, is by no means entertaining. It seems strange that, in eight cases out of ten, the story will "kill" somebody who has won a place in your heart, particularly so where such death is not necessary and coulld have been left out of the story. There are a thousand other ways to bring a story to a satisfactory conclusion—why stick to this feature?

Of course, this incident in this particular case will not actually harm the picture, but I am taking this opportunity to tell the producers to leave it alone.

THE CAST

Tessa Fayne	Pauline Starke
Madeline Carson	Lillian West
Carey Larned	Jack Livingston
Director	Frank Burzage

THE STORY

Tessa Fayne, an eighteen-year-old orphan, lives with her crabbed aunt in a small New England town. She obtains employment in the village candy shop, meets an itinerant actor, who tells her he loves her, and leaves his card with his New York address.

Tessa rebels at her slavery, and goes to New York, but finds her actor friend is married. Caught in a heavy rain she seeks shelter in a restaurant. With only a few cents in her pocket she faces starvation. Fleeing from night harpies she is saved by Carey Larned, a rich clubman, who takes her under his protective wing, placing her in the care of an old friend, Mrs. Madeline Carson. He goes West to recover his health, and Tessa becomes a woman of culture and refinement. When Larned returns home on receiving word that Mrs. Carson was killed in an accident he falls in love with Tessa and marries her.

"Paid in Advance"

The Canadian Woods and the Klondike—A Sure-Fire Combination

(Jewel Special—Six Reels)

A PICTURE that will grip and hold you nailed to your seat. One that will make you feel you have got your money's worth. It's a Canadian woods story, shifting to the Klondike—the kind that never fails to take well with the public.

The acting is true to life; the types, excellent.

Director Holubar thoroughly understood the subject he was handling and has secured the proper atmosphere throughout.

This is a good, strong picture that needs—and deserves—special advertising and plenty of it.

THE CAST

Joan, the girl	Dorothy Phillips
John Gray, her father	Joseph Girard
Bateese Le Blanc	Lon Chaney
Jim Blood, "The Cur"	William Stowell
Gold Dust Barker	Frank Brown Lee

THE STORY

"Gold Dust Barker," of the Yukon, proposes to John Gray that he come to that country as head trapper and offers his daughter Joan a position as nurse. Gray accepts, but en route he dies, Joan arriving alone. She finds that it was a trick to get possession of her, and that Barker's is a place of ill repute. She scorns the advances of "Gold Dust," and other men who finally cut her off because she is "straight."

Finding herself driven to the wall she dons a fancy dance costume, and, rushing into the dance hall, offers herself in marriage to the highest bidders. The men go wild—bid like mad animals, when drunken Jim, pitying Joan, offers his claim worth $100,000. They are married by a Justice of the Peace. Regan and Barker forge an I. O. U. of Jim's amounting to $100 into $100,000, and going to Jim's cabin demand Joan, and take her away since Jim couldn't pay. His manhood is aroused to fury, and he rushes into the dance hall, killing Barker and Regan. He tells Joan he loves her, then disappears. She realizes his bravery, and what it has meant. Waiting in vain for his return she goes home to Montreal. Later she is called to Dawson on business, and is startled to find there Jim Blood, the man she loves. Another moment and Jim realizes he has come into his own at last.

The "Bride's Awakening"

NOTE: The "Bride's Awakening" is a special Universal production, released May 20, and not a Blue Bird, as was stated in the last issue.

"Nancy Comes Back"

A Light Comedy Drama That Is Exceedingly Light

(Triangle—March 24th)

THIS is supposed to be a light comedy drama, and certainly the impression it gives is that neither the director nor any of the cast took their work very seriously.

It is apparent from the very beginning that everything in this picture is mechanical, every incident being made to fit in like a piece of machinery. As a result, no one will give it much more than a passing thought.

Star, miscast; supporting cast, fair.

However it is a clean picture.

THE CAST

Mr. Mortimer Worthing	George Pearce
Mrs. Mortimer Worthing	Myrtle Rishell
Nancy Worthing	Myrtle Lind
Mrs. Jerry Ballou	Ann Dodge
Mr. Jerry Ballou	Percy Challenger
Phil Ballou	Jack Gilbert
Director	Jack Dillon

THE STORY

Nancy Worthing returns from a seminary filled with visions of social delights, but finds her parents have no time to devote to her because of their own social engagements.

With money obtained by pawning her mother's sable coat and jewels she outfits herself in regal fashion. She goes to Garibaldi's cabaret with her father's chauffeur as escort that evening. While the gayety is at its height a shooting affray takes place. Her escort wrests a pistol from the assailant but is mistaken for the gunman and is arrested. Nancy flees home.

The chauffeur, arraigned on the shooting charge, is found to have a girl's bag in which are pawn tickets in his pocket. He refuses to reveal how he came into possession of the bag and is held as a robbery suspect.

Discovery of the robbery at the Worthing home sets the police in action and they connect the chauffeur with the crime, whereupon Nancy breaks down and confesses that she is the thief.

It then develops that the chauffeur is the son of a socially prominent family. The dilemma in which the two have been placed starts a romance which leads to happiness.

"The Danger Within"

Little Zoe Rae Successfully Plays on an Old Man's Heartstrings—And Also on Those of the Audience

(Bluebird—May 5th)

THERE must be something wrong with any person who fails to like this picture. He had better see a doctor. Zoe Rae certainly can set your heartstrings vibrating if anybody can, and she does it effectively in "The Danger Within."

It's a clean and sweet story. The softening of the hardened old man, will appeal to any age and any audience. Of course the skeptical will find some faults, as, for instance, the fact that little Zoe Rae is much too young for such a part. Nevertheless, your audience will overlook this, because the entertainment is there and worth the time and money spent.

THE CAST

Tom Paulton	Wm. Carroll
Grace Paulton	Winifred Greenwood
Dolly Paulton	Zoe Rae
Matthew Wedgestone	C. H. Mailes
Dr. Trevick	H. Dunkinson
Gilbert Bolton	True Boardman

THE STORY

Tom Paulton, a bookkeeper, unable to make both ends meet, asks his employer, Matthew Wedgestone, for a raise, but is refused. Gilbert Bolton, Wedgestone's manager plots with Dr. Trevick to raid Wedgestone's stocks. Dr. Trevick declares the latter's butler has smallpox, reports it to the Board of Health, which quarantine the house. Prior to this, Dolly, Paulton's little daughter, applies for position as housekeeper at the rich man's home. Just then the guard arrives, and she is included in the quarantine. Dolly and Wedgestone become pals. She discovers the butler's duplicity, and tells Wedgestone, who on finding the telephone wires cut, suspects a plot to ruin him. He gives Dolly a note, authorizing her father to assume charge of his affairs, and asks her to sneak away and reach her father with it. She does, and her father assumes management, has the former manager arrested, and incidentally saves Wedgestone from ruin. In appreciation, Wedgestone makes Paulton manager, and gives him a deed to the house he lives in.

Three Triangle Films in Editing Room

TWO comedies, both two-reelers, and one five-reel feature picture have been completed by Triangle during the week past and are now in the film editing department awaiting shipment. One comedy, "Mr. Briggs Closes the House," was written by Mrs. Kate Corbaley. Working with Director William Beaudine in this picture were Edwin Brady, Myrtle Rishell and Anna Dodge. "First Aid" is the other comedy, with William Franey, Maude Wayne, Myrtle Reeves and Burwell Hamrick. Herman Raymaker handled the megaphone on this new funmaker, which shows various Keystone beauties in bathing regalia, in beach scenes. "Society for Sale," an English society romance, is the feature picture above referred to, with William Desmond in the leading role, supported by Gloria Swanson. A fashion show in a London modiste's shop was staged for this production.

Triangle Director Cliff Smith and his Western company, headed by the "cowboy star," Roy Stewart, are working on one of the glass stages for the finishing scenes of their latest picture, the title of which has been changed from "The Derelict" to "Paying His Debt." During the last days of work at the big Triangle Ranch Studio, the entire company was given a real thrill when Abe Farra, Triangle cowboy and former champion bucking horse rider of Oklahoma, proved himself to be a real stage coach driver. Farra was called on to put a stage coach drawn by four bronchos over the side of a mountain in a holdup scene. When the journey was started there were seven passengers on the top of the stage as human ballast. In the first wild plunge Farra's mustangs went into a ditch and only a superhuman feat by Farra kept the stage right side up. However, he broke his brakes in the crash and there was nothing left to do but keep the horses on the dead run down the mountainside. When Farra reached the tableland at the foot of the mountain and finally brought his coach to a stop he looked back and saw one lone passenger, Earnie Johnstone, the company property man. The other six passengers had been pitched from the stage in the furious ride.

Director Thomas N. Heffron and company have been working in the little village of Norwalk, Cal., for several days doing location work for "The Lonely Woman," a new Morosco play, with Belle Bennett in the title role.

St. Louis Columbia Uses "Judge Brown"

According to General Film, one indication of the approval won by the Judge Brown stories, the series of two-reel boy comedy-dramas being distributed by General Film Company, is the attention given them by a St. Louis exhibitor. The Columbia theatre, playing continuous vaudeville with pictures, advertises the Judge Brown stories as the feature of its picture program. According to H. E. Elder, General's branch manager in St. Louis, this theatre has booked the Judge Brown stories for twenty consecutive weeks, each release being given a week's run.

Theatre Men Meet Bunco Artists?

An exhibitor of Iowa, along with others of his brothers in business, has sent out a warning broadcast against a representative who, he says, had a new scheme of distributing films—and incidentally collecting some ready money.

In his letter of warning, the Iowa exhibitor said: "There was a man here last night from Minneapolis representing a company who he said would open an office in Des Moines and handle all kinds of subjects, and by so doing be able to furnish exhibitors with any kind of service now used at one-half of prices paid now for the reason that this arrangement would eliminate the overhead expenses of so many separate exchanges—all paper at one-half of present cost—no reel tax or deposits, etc. In short, a revolution in the business. He had a scheme for membership in the concern and he seemed to have caught several exhibitors near here as he had their checks, etc. He claimed that all the producing companies were in it and had a large list of them. I did not see fit to invest, and I would like to know if there is anything of this kind in progress. Kindly advise."

Waters Manages Army City House

Exhibitor J. L. Waters of the Lyric theatre, Sioux City, Ia., has gone to assume charge of a theatre at Army City, just outside Camp Funston, Kan., a national army camp. The Lyric theatre building is being torn down to make a place for a big store building.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Eagle's Eye (Serial Special, Foursquare Exchanges)—" Went over big." (East.)

The Floor Below (Goldwyn-Normand)—" Pleasing picture but no drawing power. Poor title." (East.) " Average business." (East.)

The Lincoln Cycle (Paramount-Chapin)—" Great attraction." (West.)

One More American (Paramount-Beban)—" Poor business." (West.)

Keys of the Righteous (Paramount-Enid Bennett)—" Very poor title, poor business." (East.) " Good show, no drawing power." (East.)

Amarilly of Clothesline Alley (Artcraft-Pickford)—" Big business and general satisfaction reported from many sources."

The Beloved Traitor (Goldwyn-Marsh)—" Splendid; big business." (West.) " A program picture; average business." (West.)

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
BEAUTY AND THE ROGUE (Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"Pleasing picture, star popular." "Minter gaining in popularity with each release."
BELOVED TRAITOR, THE (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Conventional subject." "Story dragged in parts." "An excellent production, did fair business."
BLUE BLAZES RAWDON (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Type not suitable for Hart—too rough." "Best acting Hart has done; my audiences prefer him on horseback." "Business fell off, not Hart's best." "Hart a sure bet. Pleased immensely." "These kind of pictures are not wanted" (E.).
BLUE JEANS (Viola Dana—Metro)	Ave.	Ave.	Ave.	Ave.	"Viola Dana at her best, great—good picture but didn't get any money with it" (N.). "One of their best pictures, great drawing card" (W.). "Dana always good" (S.). "Will go over if advertised big—the picture is there" (E.). "Booked for week, closed Wed. night" (W.). "Big business" (N.). "Did not hold up" (S.). "A wonderful production; pictures like this make the business worth while" (N.). "Big all week. Good comments from everybody" (E.). "Good picture, did not draw well" (N.). "Good program picture but no extra money" (W.).
BROADWAY BILL (Harold Lockwood—Met.)	Ave.	Big	Big	Big	"Photography fine, especially exteriors. Lockwood always good." "Good picture." "Just a fair picture." "They all like Lockwood. Snow scenes great" (N.).
BROADWAY LOVE (Dorothy Phillips—Blue)	Ave.	Ave.	Ave.	Ave.	"A very good picture." "Dorothy Phillips is gaining friends fast here" (S.).
BROWN OF HARVARD (Tom Moore—K.E.S.E.)	Big	Big	Big	Big	"Good picture—well liked" (S.). "Very acceptable subject, a little different" (E.). "First class picture" (N.). "Great! Opened on a Wednesday and held over for a full week run" (N.). "Very satisfactory." "Extraordinary—very popular picture." "Very good." "Type of picture that should prove popular everywhere."
CLEOPATRA (Theda Bara—Fox)	.....	Big	.....	.....	"Advanced prices on this—50c., 75c. and $1.00." "Great." "Sure money-maker." "Great business, but Theda is too extreme" (N.).
CUPID'S ROUND-UP (Tom Mix—Fox)	Big	Big	Big	Big	"Some swell picture—Tom Mix great." "Dandy title, clever work of star, too. Nice picture." "Very good program picture." "Customers ate it up." "Picture is a pleasant surprise—pleased all." "Just what our people want" (E.).
DIVINE SACRIFICE, THE (Kitty Gordon—World)	Ave.	Poor	Poor	Poor	"Awful" (S.). "Not much picture" (N.). "Not pleasing" (N.).
DODGING A MILLION (Mabel Normand—Gold.)	Ave.	Big	Big	Ave.	"Well liked, did a good business, star liked" (W.). "Good picture—Mabel Normand very good" (E.). "A charming picture that should have done more business" (W.). "Production good, but did not please" (E.). (For other comments, see March 23 issue.)
EMPTY POCKETS (Brenon Production—First Nat'l.)	Ave.	Ave.	Ave.	Big	"A mystery play without a mystery." "Most unusual story, strong appeal." "Very good picture, but far from being a 'special.' Too complicated plot for general public—good buy at program prices" (N.). "Extra business, but not all pleased" (S.). "A money loser" (S.). "Continuity lost" (W.).
EYES OF MYSTERY, THE (Edith Storey—Mut.)	Ave.	Ave.	Ave.	Ave.	"Good picture" (S.). "Very good, lots of punch" (W.). "Dandy star, some of her best work in this" (N.). "Just an ordinary picture, will get by on a Sat" "Awful piece of junk" (W.). "Too melodramatic" (E.). "Big business, fine picture" (W.).
FACE VALUE (Mae Murray—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good, Mae Murray well liked" (W.). "Very good" (N.). "Only fair" (N.). "As a 'lemon' it's a 'peach' " (N.).
FIELDS OF HONOR (Mae Marsh—Gold.)	Ave.	Ave.	Poor	Poor	"Morbid, uninteresting" (S.). "Fine, very well liked by '400' class" (E.). "A disappointment here" (E.). "Not popular subject" (E.). "Star good, but story poor" (W.). "Very good picture, but star not popular here" (E.). "People don't want morbid subjects—several left crying." "Make more cheerful subjects." "A good Mae Marsh picture, but she seems to be losing favor here" (W.). "Big. Goldwyns all have earmarks of class. I consider them at top" (W.).
FIGHTING GRIN, THE (Franklyn Farnum—Blue.)	Poor	Ave.	Ave.	Ave.	"Poor picture for Bluebird" (E.). "A1 comedy feature" (W.). "Farnum popular here" (S.). "Only difference between Fairbanks and this star is Fairbanks costs more" (N.).
FLAMES OF CHANCE (Margery Wilson—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture—pleased." "Great. A timely story—top notch picture."
FLARE-UP SAL (Dorothy Dalton—Para.)	Ave.	Big	Ave.	Big	"Big feature, big business" (N.). "Dalton fine in this; Ince style direction shows to advantage" (E.). "A bit rough for Paramount" (S.). "Star liked; Miss Dalton will make good in any theatre." "Ordinary" (E.). "Not up to standard" (S.).
FLASH OF FATE (Herbert Rawlinson—Uni.)	Ave.	Ave.	Ave.	Ave.	"Fair business for two days, picture mediocre." "Average picture."
GERMAN CURSE IN RUSSIA (Pathe)	Big	Big	Big	Big	"Very good of its kind." "Timely, went over well." "Great stuff."
GHOSTS OF YESTERDAY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Star well liked." "Star better than ever—corking good production." "Another pleasing Talmadge production." "Fine picture; Norma Talmadge not yet very well known here" (W.). "Excellent production, fine business all week" (W.). "Very fair picture." "Great." "Broke our record—Talmadge's best. Support of Eugene O'Brien great."
HEADIN' SOUTH (Douglas Fairbanks—Art.)	Big	Big	Extra	Extra	"Full of Fairbanks' 'pep'." "Great." "Very satisfactory feature—good box-office attraction." "Strenuosity de luxe—everybody around the house on the jump for four days."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
HEART OF ROMANCE, THE (June Caprice—Fox)	Ave.	Poor	Poor	Poor	"A very poor picture, far from being up to Fox standard." "Very ordinary." "Nothing to this one." "Failed to draw any business." "Only a fair picture; star not wanted here" (S.). "The only feature about this feature is that IT is NOT a feature" (N.). "Very good" (N.).
HEART'S REVENGE, A (Sonia Markova—Fox)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor draw." "Poor production." "Some liked it, only fair business." "Just an ordinary picture." "Poor title but good picture and story."
HER AMERICAN HUSBAND (Darrell Foss—Tri.)	Ave.	Ave.	Ave.	Ave.	"Picture pleased—didn't draw" (S.).
HER BOY (Welch-Shannon—Mat.)	Ave.	Ave.	Ave.	Big	"People don't want this kind" (N.). "Good business-getter" (N.). "Divided opinion on this" (N.). "Good picture" (W.). "Big business" (W.).
HIDDEN PEARLS (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good picture." "Another feather in the Jap's cap." "Star not as good as usual." "Drew exceptionally well, star very popular here; large Japanese population" (W.). "Story has objectionable episode" (N.).
HIRED MAN, THE (Chas. Ray—Para.)	Big	Ave.	Ave.	Big	"Very good picture" (N.). "Great—very good" (E.). "Kind that will bring 'em again" (S.). "Excellent" (W.). "Well liked Ray picture" (S.). "Shows Ray up as one of screen's really great stars" (N.). "Ray got there in this picture" (S.). "Good picture, pleased all" (S.). "Ray's best yet." (W.) "Star becoming great favorite—show well done" (E.).
HIS ROBE OF HONOR (H. B. Walthall—Paralta)	Ave.	Ave.	Ave.	Ave.	"Too heavy" (W.). "Walthall's acting wonderful—nobody like him, I think; more like this and he will surely make good, but title too much like costume play" (S.). "Too much court and parlor stuff—give Walthall a real part like 'The Little Colonel' " (N.). "Fair picture" (W.). "Unwieldy story" (N.). "A 7-reel picture that would have made a very good five-reeler; too much padding" (E.). "Good—pleased—a little drawn out" (W.).
HONEYMOON, THE (Const. Talmadge—Sel.)	Ave.	Ave.	Big	Ave.	"Very pleasing picture, clever direction." "Not as good as Scandal." "Good picture." "Story very pleasing—didn't draw, but her next picture will" (W.). "Good picture—pleasing" (W.). "Select pictures (so far) can be relied upon to produce good business. Picture a pretty little trifle and Constance Talmadge winning and sweet" (S.). "Very good—well liked, but no knockout. 'Scandal' was bigger yet" (N.). "Star not known here" (E.). "Better than average cure for blues" (N.).
HOPPER, THE (Wm. V. Mong—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor title."
HUCK AND TOM (Jack Pickford—Para.)	Big	Big	Big	Big	"Excellent picture—liked this immensely." "Very good." "Good, clean stuff that brings business" (W.). "Dandy picture."
IN BAD (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"Not as good as some of his others" (E.). "Very good, big business; can always count on Russell" (E.). "Fair picture" (W.). "Pleased all" (N.). "With extra advertising this went no extra" (E.).
INNOCENT (Fannie Ward—Pathe)	Big	Big	Ave.	Big	"Started off with a bang, should have run it a week, best Pathe we ever had—photography too dark, everything else o.k." (E.). "Fannie looks ten years younger than other pictures; clean, nice picture—patrons liked it." "Excellent, a real picture." "Ward is there, with the right stuff." "This in my estimation, is all that has been claimed for it" (W.). "Pleased most of my patrons and drew well" (E.).
INTOLERANCE (Griffith Sp. Prod.)	Extra	Extra	Big	Extra	"Best ever made" (W.). "Had to keep open till 1.30 A.M. opening night to accommodate the large crowd." "Greatest of all motion picture spectacles" (N.). "Sure went over big here" (E.). "Impressed, but over heads here; didn't get the money" (S.).
JACK SPURLOCK, PRODIGAL (Geo. Walsh—Fox)	Big	Big	Big	Big	"Star makes this go big; Sat. Post story not so great, but brought in many new faces." "Not a typical Walsh subject; star big drawing card."
KEYS OF THE RIGHTEOUS (Enid Bennett—Para.)	Ave.	Ave.	Ave.	Ave	"Title killed it." "This type of story not wanted." "Not a drawing card" (N.). "Just fair" (E.).
KINGDOM OF LOVE, THE (Jewel Carmen—Fox)	Ave.	Ave.	Ave.	Ave.	"Good attraction" (S.). "Does not draw" (E.). "No drawing card" (W.). "Fair business, good picture." "Poor title, stereotyped dance-hall-girl-parson story." "Seemed to please everyone" (W.). "Picture and star enjoyed by our patrons" (E.). "Same old dance hall" (N.). "Fair picture; did big business under substituted Klondyke title" (W.).
LES MISERABLES	Big	Big	Big	Big	"Easily Farnum's greatest; fine direction, sure box-office." "Great story, great production."
LIGHT WITHIN, THE (Mme. Petrova—First National)	Ave.	Ave.	Ave.	Ave.	"Can't see this one (no pun intended); not kind of story for Petrova" (N.).
LIMOUSINE LIFE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Appeals to the ladies—but not so much to men" (N.).
LOADED DICE (Frank Keenan—Pathe)	Ave.	Ave.	Ave.	Ave.	"Keenan's work great; not popular type story. However, ought to have done better; comments good." "Good for this style of picture, average crowd does not care for them." "No drawing power."
MADAME JEALOUSY (Pauline Frederick—Para.)	Ave.	Poor	Poor	Ave.	"People didn't know what to think of this; expected something quite different. Why don't they give Frederick a real play?" (E.). "Frederick fine, picture disappointed" (N.). "More like this and 'Nay, nay, Pauline' " (S.). "My people do not like allegory" (W.). "Very poor" (S.). "More complaints about this feature than any we have played in the last six months" (N.). "Too deep, and requires too much concentration. This the public won't do" (E.).
MADAM WHO? (Bessie Barriscale—Paralta)	Big	Ave.	Ave.	Ave.	"Very good picture, well liked—just a little too long" (N.). "Very good Barriscale" (E.). "Good production; Paraltas could cut subjects to advantage; five reels enough" (S.). "Fine picture, good story, fine photography—but war pictures not wanted" (N.). "Good—could be cut at least one reel" (W.).
MAN'S MAN, A (Warren Kerrigan—Paralta)	Big	Big	Big	Big	"Our patrons said this was the best picture we ever had in the house" (S.). "Very fine production" (W.). "Went over very big" (N.). "Kerrigan's best production." "Well liked, better second day" (N.). "Excellent picture." "Pleased, but did not have box-office drawing power; his next one will" (E.). "Best Kerrigan has ever had" (S.). "One of best pictures ever shown in the house" (N.).
MARIONETTES, THE (Clara Kimball Young—Sel.)	Big	Big	Big	Big	"Splendid; a few more subjects like this and C. K. Y. will come back." "Very wonderful." "Good picture." "Fair business, that's all." "Pleasing star in a pleasing production, but does not draw big."
MENACE, THE (C. Griffith, E. Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture—both are going to make stars." "Fair production" (N.). "Excellent picture, but no pull" (W.). "Poor picture" (N.).
MORAL LAW, THE (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Poor photography, subject will not please." "Story good—well liked."
MOTHER'S SIN, A (Earle Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard, but star got it over." "Below average." "Just a picture."
OTHER MAN, THE (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, Morey popular" (E.).
OTHER WOMAN, THE (Peggy Hyland—Pathe)	Ave.	Ave.	Ave.	Ave.	"They liked this" (N.). "Excellent picture" (N.). "Very attractive picture and star" (E.). "Fair, that's all" (N.).
OUR LITTLE WIFE (Madge Kennedy—Gold.)	Poor	Poor	Ave.	Ave.	"Snappy comedy, Madge the whole show. Nice picture, clever little star" (E.). "This star is becoming popular" (S.). "Poor story, Madge Kennedy the whole show. Star unknown here" (E.). "Poor business; this style of show does not get the money for us" (N.). "Pleasing" (W.). "Not up to standard as a whole." "About two or three good comedy situations with about 2000 feet of padding in between. Star pleased, support fair, photography o.k., BUT 6-reel farce comedies NOT in demand here" (E.). "Comedy-drama—good—but public will not support them." "Star very good, but does not draw." "Cut to 5 reels in Pa.—fair." "Did not draw." "Forced comedy, not liked."
PETTICOAT PILOT, A (Vivian Martin—Para.)	Ave.	Big	Ave.	Ave.	"Star becoming popular." "Martin is gaining; a few more like this, please." "Kind of story this star should have." "Very pleasing" (S.). "Scored heavily" "Excellent." "Story that pleased all here." "Pleasing picture—star well liked."
PRIDE OF NEW YORK, THE (Geo. Walsh—Fox)	Big	Big	Big	Big	"This is a dandy." "Great favorite here." "Ran close second to Fairbanks 'Reaching for Moon.'" "Fast gaining in popularity in all our houses." "Great show." "Star always pleases." "Picture full of punch." "Fine picture, lots of 'kick'." "Very good picture." "Geo. Walsh is Fox's best star." "Walsh at his best, good as any Fairbanks."
RIMROCK JONES (Wallace Reid—Para.)	Ave.	Big	Big	Big	"Rest of the show saved the day for this one." "Ordinary." "They liked Reid." "Good star, fair picture." "This star is new at this theatre, better second day than first." "Excellent, big business" (N.).

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ROSE OF THE WORLD (Elsie Ferguson—Art.)	Big	Ave.	Big	Ave.	"Her best picture so far, my people say." "Good star, poor story." "Too much art, too little behind it; does not hang together to hold interest, somehow." "Away above average. A1 product" (N.). "Photography good, picture poor" (W.). "Beautiful production, well acted, star always satisfies" (E.). "Patrons tell me this star is great—believe she will be very popular soon."
SIX-SHOOTER ANDY (Tom Mix—Fox)	Ave.	Ave.	Ave.	Ave.	"Very fair picture." "Regular program stuff—action too slow."
SON OF DEMOCRACY (Chapin—Para)	Big	Big	.....	Big	"Good patriotic feature for variety program; first chapter went big" (N.). "Bringing many new faces into my house—good stuff for high class house" (W.). "Wonderful; average business first day, but expect to go big with future chapters" (N.). "Good picture" (N.). "Great attraction" (W.).
SONG OF SONGS (Elsie Ferguson—Para.)	Big	Ave.	Ave.	Ave.	"This star coming; big advertising possibilities in this one, though far from a knockout." "Great business for me" (W.).
SPIRIT OF '17 (Jack Pickford—Para.)	Big	Big	Big	Ave.	"Very pleasing, big business" (S.). "Mawkish and obvious" (W.). "Tom Sawyer helped this star, good business" (W.). "Very fair." "Jack a comer, not much picture, but timely." "Fair picture—fair biz."
STELLA MARIS (Mary Pickford—Art.)	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one." "Splendid picture, best Mary has ever done from an artistic standpoint—as a box-office attraction did not come anywhere near 'Rebecca of Sunnybrook Farm.'" "Mary will never do better, story peculiar; surely this one will help star's drawing power for next picture." "One of her best." "Splendid picture, but not strong enough for two weeks' run." "Mary has never equalled this one." "Double exposure stuff marvellous." "Thought it great, but our Pickford biz is slipping" (W.). "Excellent." "Capacity." "Mary's best picture—our record run (four days): rained each day but big business" (W.). "Good picture."
STOLEN HONOR (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Good story, poor photography." "Average picture." "Only fair picture—good star wasted." "Very ordinary picture." "Good picture but terrible photography, impossible to read titles." "Attractive cast, big business, ordinary picture." "Star very popular here."
STRONG WAY, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Interest well sustained."
STUDIO GIRL, THE (Constance Talmadge—Sel.)	Ave.	Ave.	Ave.	Ave.	"Good light comedy drama; went over big." "Good picture." "Very satisfactory."
THING WE LOVE, THE (Reid-Williams—Para.)	Ave.	Ave.	Ave.	Ave.	"Cheap and obvious; two-thirds conversation and one-third cut-backs" (W.). "Not his best" (S.).
TURN OF A CARD (Warren Kerrigan—Paralta)	Ave.	Ave.	Big	Big	"This star very much liked here, and unusually clever story—picture a bit too long" (S). "Fine picture, Kerrigan good in this" (S.). "Very good picture" (N.). "Fine business, fine picture—but too long."
UNDER SUSPICION (Bushman-Bayne—Metro.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Very good picture." "Fair picture—suits the ladies—not a picture for Saturday." "Best Bushman picture in months" (N.).
UNEASY MONEY (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"High class comedy, our patrons enjoyed it." "Seems to strike a popular chord—good picture." "Very good picture." "Clean, good comedy, fair business." "Taylor Holmes clever, but not yet popular in our house—picture deserved better than average business."
WEAVER OF DREAMS, A (Viola Dana—Metro.)	Ave.	Ave.	Big	Big	"Star popular, picture good." "Nice picture—pleasing."
WHIMS OF SOCIETY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Not her best picture, but Ethel Clayton will please."
WIDOW'S MIGHT, THE (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike" (E.).
WIFE HE BOUGHT, THE (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Business slightly above average; Bluebird offerings are uniformly good, but star not known here" (S.). "Very good picture, good title" (N.). "Fair picture" (W.). "Not first class" (E.).
WILD STRAIN, THE (Shipman, Whitman—Vita.)	Ave.	Ave.	Ave.	Ave.	"A fine picture, no star to draw." "Slow at beginning—as a whole fine." "Excellent production."
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Big.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great." "Good Western setting picture." "Better than the average." "Very pleasing." (N.). "Did not please generally" (W.). "A very good picture, star a good drawing card" (W.). "Best Metro for some time." "A coming star without a doubt" (E.).
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one." "Hart as the bandit—'nuf sed." "Very good Hart subject." "Excellent." "Fire chief camped on our trail during entire showing—enough said." "Full of action" (S.). "His best picture" (E.). "Strong production—pleased audience after a week's run in this vicinity" (E.).
WOMAN BETWEEN FRIENDS, THE (Joyce-McDermott—Vita.)	Ave.	Ave.	Ave.	Ave.	"Strong acting made this better than average" (E.). "Ordinary" (E.).
WORLD FOR SALE, THE (Blackton—Para.)	Poor	Poor	Poor	Poor	"A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.). "Mediocre. Lacks realism; too artificial; lacks punch—photography and scenery perfect" (N.). "Over their heads" (N.).

FLASHBACKS

These Did Their "Bit" Above Average Last Week

Alimony (First National)—"Scored big for me. Has good drawing power." (West.) "Picture pleased." (South.)

The Auction Block (Goldwyn Special)—"The sensation of the season. All liked it." (North.) "Pleased at raised prices."

Daughter of the Gods (Fox)—"Big business on return date at low prices." (West.) "Not much to picture but it got me a lot of money." (East.)

Birth of a Nation (State rights)—"Big for a week." (North.) "Wonderful picture, but I guess everybody in my city had seen it." (East.)

Magda (Select)—"Return booking. Fine business." (North.)

Price of a Good Time (Jewel)—"Extra big business, fine production." (East.)

Parentage (State rights, Frank Seng)—"Big for two days. Good production, pleases people." (South.)

His Mother's Boy (Para)—"Ray is getting to be one of our best stars." (West.)

Pendleton Round-up (Pathe)—"Good Western subject that proved popular. Average business." (West.)

Secret of the Storm Country (Select)—"Drew heavy on account of Pickford picture of similar name. Not as good a picture." (West.)

Barbary Sheep (Para-Art)—"Star's wonderful beauty and exceptional ability a rare treat. Although her first picture here her success seems assured." (West.) "Big business and good picture, but public doesn't seem to like this type." (North.)

Shooting of Dan McGrew (Metro)—"Return booking for two days with new print, pleased big." (West.)

The Spy (Fox)—"Satisfied at advanced prices. Big business."

Zeppelin's Last Raid (U. S. Exhib.)—"Good drawing card." (West.)

Thais (Goldwyn)—"Good drawing card." (West.)

Intolerance (Griffith)—"Great for four days' run." (North.)

Exhibitor Service Bureau

Newark Gives "Co-op" Lesson

What One Newspaper There Has Done for the Theatres and How It Benefits

BECAUSE it is so close to New York City and because so many of its people work in the metropolis the ordinary observer is liable to look upon Newark as one of the smaller cities, though it is one of the principal centers of the country with a population in 1910 of 389,000 and much larger now. Still, to a considerable extent it is affected by New York. Possibly five per cent of the people are employed in the metropolis while the circulation of the various Newark newspapers as given in the latest newspaper directory appear rather low for a city of the size. This is explained by the large circulation of the New York papers. All of these things have to be taken into consideration in considering co-operation between the newspapers and the motion picture theatres.

In many ways Newark is not an ideal motion picture city. Double bills are almost the rule there and only last week we told of one of the leading theatres giving three important features for one price of admission. One must remember that the motion picture started out as a novelty and that it had its principal drawing from that fact. In most cities, when the newness began to wear off most exhibitors did not realize that the way in which to build business was to advertise, and it required many years to induce even the majority of the leading theatres to use newspaper space. Finally a considerable majority did this. Others turned to the "bargain" style of exhibition, trying to get the patronage by larger bill, the mere mass of matter offered. This is where the double feature bill originated.

But although the average Newark theatre is still giving the double bill, they are showing a desire to use newspaper space and to use it intelligently and that is a most hopeful sign, for intelligent exploitation enables a manager to drop mere length of matter and to give the people a really balanced show, with greater net profits to his house, though he may be spending in the newspapers an amount a year ago he would have believed the height of folly.

Advertising is a cure for many evils. It is the greatest tonic in the world for run-down houses, and it will put new pep in those houses that need to get out of the rut and accomplish more. The manager of the successful theatre already knows that it is a NECESSITY.

Newark's story shows what can be done in a city where the motion picture interests have suffered because of the lack of co-operation, because either the exhibitor element or the newspapers have not made the proper effort to co-operate. It especially furnished a lesson to newspapers in those cities where it has been found very difficult to persuade the theatre manager that he should advertise. This article will prove that if the newspaper goes about the problem in the right way he can get this advertising in a measure that will make it pay.

If you are the one manager in your city that really believes in advertising, and if you wanted to get the fullest amount of co-operation from your newspaper, *take this story to the editor or the advertising manager and it will help you to convince him that there is profit to all parties.* That is the object of these articles, to secure greater co-operation, to convince the newspaper that it ought to go more than half way with the motion picture manager, and to insist that the theatre proprietor then meet the newspaper publisher more than beyond the middle point with a volume of advertising that will make the newspaper more than break even and still build volumes of business for the theatre.

Until recently there was no Newark newspaper that was doing anything unusual for the motion picture theatre though just as much as the patronage of the theatres deserved. There is now one, and its record is a splendid one and worth remembering.

Because we want to discuss conditions that may obtain in other cities, we are omitting from consideration the paper that is published only on Sunday. Its existence is largely caused by the invasion of the New York dailies during the week and the fact that the people will buy a home paper more liberally on Sunday. The other papers are:

Ledger, Morning Daily and Sunday.
News, Afternoon Daily.
Star-Eagle, Afternoon Daily.

Now in the case of the two latter papers the Saturday afternoon edition takes the place of the Sunday edition, so let us see what they are doing on Saturdays.

Last Saturday's issue of the *Star-Eagle* devoted a page to legitimate, vaudeville and motion picture theatres all together. It carries single column cuts of various players belonging to the three branches of the industry and short stores about the production, under separate headings, but with no attempt to classify them. It carries advertisements of the Fox Terminal, Newark, Goodwin and Loew's theatre, a total of twenty-one inches or a little more than the average newspaper column—certainly not much of a showing to expect a paper to turn itself over trying to do things for the motion picture house.

The *News* separates the motion picture from the theatre department, printing them on opposite pages, devoting an attractive three-column layout to motion pictures and then reading notices for each theatre, a total of about 2½ columns of space. It carries the advertising of the Goodwin, Fox, Terminal, Newark, Strand, Paramount, Fox's Carlton and Loew's for a total of 45 inches of display, or more than two columns of paid matter. Without knowing the inside rules of the office we would say that the paper's policy is to devote as much reading matter to free matter as to paid matter—that is the amusement rule on many papers. As we have said, this reading matter is devoted to notices about the various bills.

Now let us take the Sunday *Ledger,* which compared to the two Saturday afternoon papers, seems a revelation of what can be done and of the advertising that can be secured from the motion picture theatres. True, the *Ledger* is the only daily paper with a Sunday edition and this is a big advantage, but we happen to know that one of the reasons for this splendid advertising showing *is the policy that is pursued by the newspaper and the co-operation that is given by the photoplay editor.* For instance, all of the large displays are designed by the *Ledger's* own artists and the appearance of them shows that they have been given careful attention. The photoplay editor familiarizes himself with the character of the productions before they come to Newark, outlines his ideas to the artist and then the sketches are taken to the theatre manager—and in most cases they are sold for big space.

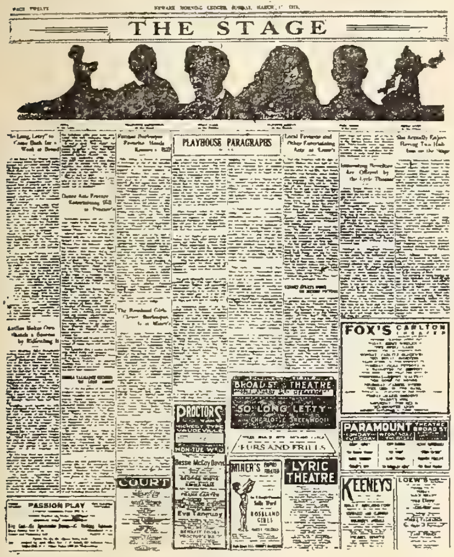
We are convinced that the average newspaper publisher does not realize that the general run of motion picture theatre manager is not a trained advertising manager. It is mighty difficult for the advertising solicitor to sell that man a half page or a quarter page of space when the man who is buying it does not know what to do with the space that he buys. It is mistaken policy for any newspaper merely to sell space; be sure that your advertiser is going to get returns. In fact, you have got to see that he gets them if you are going to hold a former non-advertiser. They should have a man on their staff who is familiar enough with motion pictures to outline the advertisements for exhibitor. Even if the newspaper cannot afford to supply an artist for that special purpose hundreds of good ideas can be secured from the manufacturers' displays in the MOTION PICTURE NEWS and from a half dozen selected newspapers of other cities.

But few newspaper men will read this for this is a publication

(*Continued on page* 2052)

Newark Near-Advertisers and Those Who Take the Full Plunge Ahead

Three pages of the top row and the two pages at the left of the middle row are from the Sunday edition of the Newark Ledger. The page at the right is from the Monday edition of the same paper. Below, left and center, are two pages from the Saturday Evening News, and at the right the Saturday Star-Eagle.



THE STAGE

PLAYHOUSE PARAGRAPHS

FOX'S

BROAD ST. THEATRE

SO LONG LETTY

PROCTOR'S

FURS AND FRILLS

PARAMOUNT

MINER'S

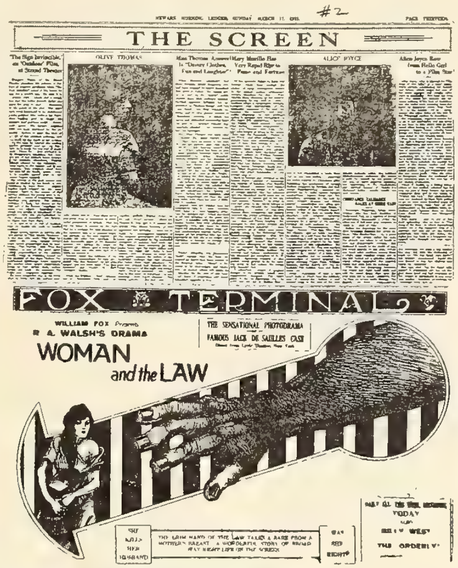
LYRIC THEATRE

COURT

KEENEY'S

LOEW'S

PASSION PLAY



THE SCREEN

OLIVE THOMAS

ALICE JOYCE

FOX TERMINAL

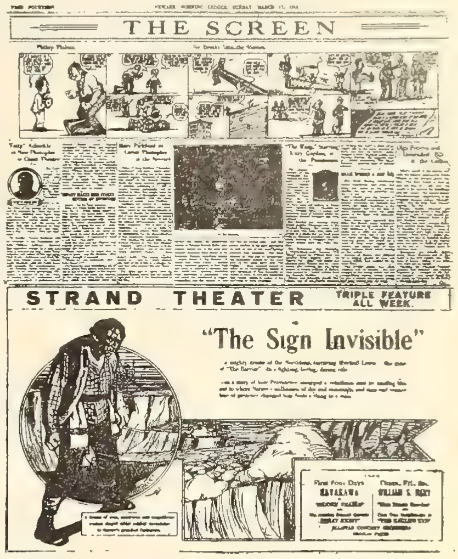
WILLIAM FOX Presents R. A. WALSH'S DRAMA

WOMAN and the LAW

THE SENSATIONAL PHOTODRAMA FAMOUS JACK DE SAULLES CASE

BILLY WEST

THE ORDERLY

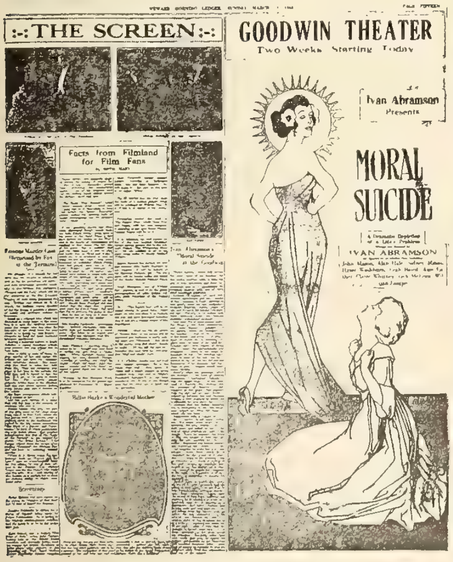


THE SCREEN

STRAND THEATER

TRIPLE FEATURE ALL WEEK.

"The Sign Invisible"



:-THE SCREEN:-:

Facts from Filmland for Film Fans

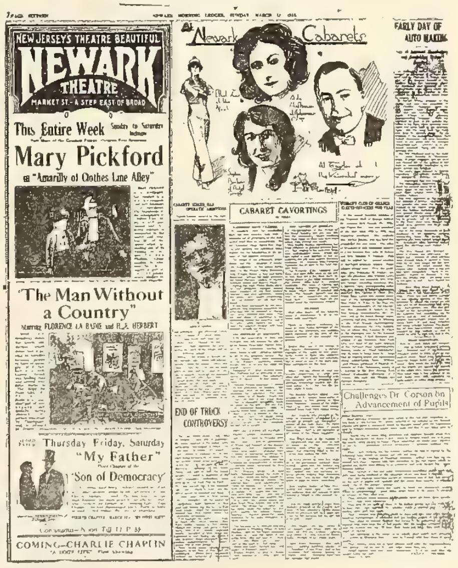
GOODWIN THEATER

Two Weeks Starting Today

Ivan Abramson Presents

MORAL SUICIDE

IVAN ABRAMSON



NEW JERSEY'S THEATRE BEAUTIFUL

NEWARK THEATRE

MARKET ST.—A STEP EAST OF BROAD

This Entire Week Sunday to Saturday

Mary Pickford in "Amarilly of Clothes Line Alley"

"The Man Without a Country"

FLORENCE LA BADIE and H. E. HERBERT

Thursday, Friday, Saturday "My Father"

"Son of Democracy"

COMING—CHARLIE CHAPLIN

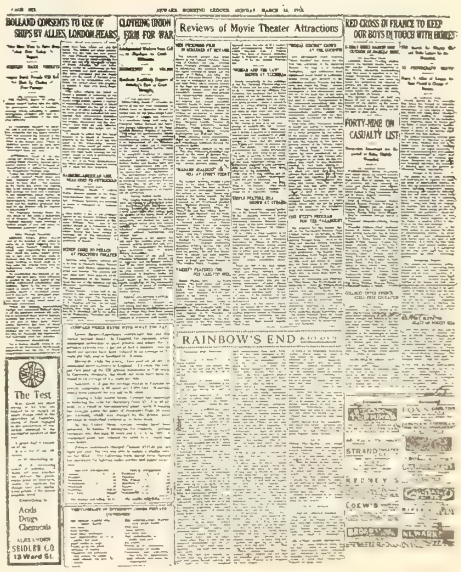
Newark Cabarets

CABARET CAVORTINGS

END OF TRUCK CONTROVERSY

Challenges Dr. Corson for Advancement of Pugils

EARLY DAY OF AUTO MAKING



HOLLAND CONSENTS TO USE OF SHIPS BY ALLIES, LONDON HEARS

CLOTHING UNION FIRM FOR WAR

Reviews of Movie Theater Attractions

RED CROSS IN FRANCE TO KEEP OUR BOYS IN TOUCH WITH HOMES

FORTY-NINE ON CASUALTY LIST

RAINBOW'S END

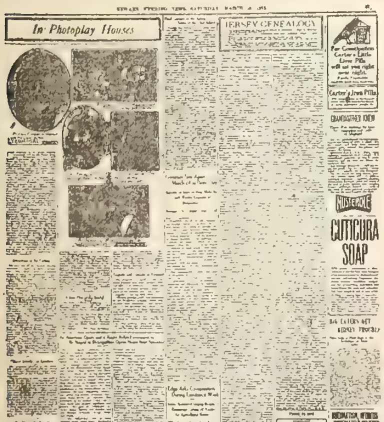
The Test

Acids Drugs Chemicals

ALEXANDER SEIDLER CO. 13 Ward St.

STRAND

LOEW'S



In Photoplay Houses

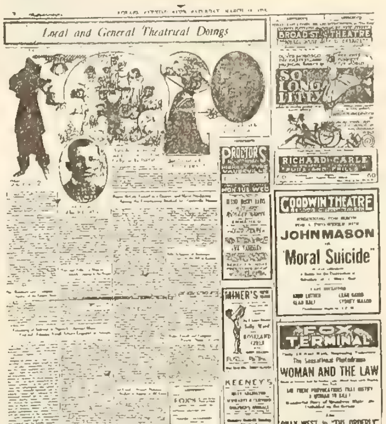
JERSEY GENEALOGY

CUTICURA SOAP

Newark's Finest Restaurant

MAXIM'S

JOHNSON'S



Local and General Theatrical Doings

BROAD ST. THEATRE

SO LONG LETTY

PROCTOR'S

RICHARD CARLE

GOODWIN THEATRE

JOHN MASON

"Moral Suicide"

MINER'S

FOX TERMINAL

WOMAN AND THE LAW

BILLY WEST in "THE ORDERLY"

KEENEY'S

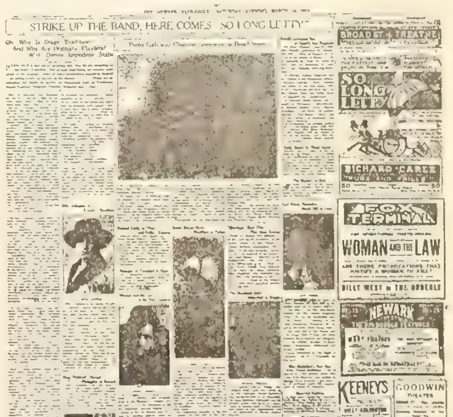
LOEW'S

NEWARK

PARAMOUNT

STRAND

THE SIGN INVISIBLE



STRIKE UP THE BAND, HERE COMES "SO LONG LETTY"

BROAD ST. THEATRE

SO LONG LETTY

RICHARD CARLE

FOX TERMINAL

WOMAN AND THE LAW

BILLY WEST in THE ORDERLY

NEWARK

KEENEY'S

GOODWIN

JOHN MASON

Moral Suicide

PROCTOR'S

MINER'S

LOEW'S

What Is The Matter With Pictures?

EVERYBODY wants better pictures. The patron wants those that will send him away from the theatre satisfied with the evening's amusement. The exhibitor wants those that will bring him more patronage. The manufacturers want to make those that will have the greatest bookings. Everyone who is seriously interested in the industry wants to know the answer to the question: "What is the matter with pictures?"

We do not believe that there is any body of men in the world so well fitted to answer this question as the members of our Advisory Board, so with an introductory article last week, we have asked the various members to tell the industry through the NEWS what sort of pictures are in demand, how the manufacturer can improve his product and how everyone will benefit. Some of the first answers are printed here. These come from New York state alone, but the whole country will be covered in coming issues. It is the greatest symposium ever printed. The man who fails to read every word of it will miss a great chance to get at the source of many picture troubles.

* * * *

SAMUEL L. ROTHAPFEL, of the Rialto and Rivoli theatres, and who has long been a contributor to this department, pleads that length is one thing to be tabooed in pictures and appeals to the producers to make them the footage that the subject really requires, without reference to the footage that will result:

The kind of pictures that are necessary for the advancement of the motion picture industry are those that are primarily produced in good taste. This, in my opinion, is one of the great drawbacks to the present day production. Good taste throughout is eminently superior to the picture with the one punch, which punch is some dramatic moment not too well done. Careful attention to detail, subtlety, thought and imagination and, above all, good stories (not stories built to fit any particular star but rather have the star fit the story) is true artistry.

There has been too much of this going on of late years, that is, stories being made and chopped to pieces so as to suit the star. *We want good stars and they can make themselves an institution which will be their biggest asset, but they must also be generous and broadminded enough that when another part of the story has equal prominence as theirs they should not obliterate that part of the story.* If they are true artists they will also be generous artists and they will be thought of more kindly for their generosity than if they tried to hog the picture which unfortunately is the case too often.

It appears to me that great strides can be made in the technical part of the motion picture. Surely photography has not as yet reached its height as is proven by some of the work done by the Lasky Corporation. Precedent should not be followed too closely and I am sure that a little thought would do a great deal toward the betterment of motion pictures as a whole.

Titling also, in my opinion, is due for great improvement. Florid titles, hypersensational titles are the greatest offenders against good taste. Another great important thing is that when a spoken title is flashed it should be as near as possible to the height of the lips in which it is spoken, thereby not drawing the eyes down to the center of the screen simply because it is the center. It causes a break in the continuity which is just as bad as though the picture broke.

Length is another thing to be tabood. Pictures should be made according to their respective subject, the length making no difference whatever. If a picture needs seven thousand feet to tell a story why then that is absolutely all right, but a great many stories could be told in three thousand feet that now take up more than five thousand.

Casting is also a very important thing that might be looked into and will bear great improvement if watched a little more carefully. The one thing that at this time is so important and that, in my opinion, is more valuable than anything else is the nature of the subject.

I have found through actual experience that the public does not want to be thrown into the depths of gloom. *They want a smile and they don't mind a little tear once in a while if the contrast will give them a smile afterwards.* This is especially important at this time. It appears to me that comedies by popular American writers like Whitcomb Riley and many others could be filmed to excellent advantage and this humor that has laid dormant so many years can now be brought out to excellent advantage. I have in mind the Tom Sawyer series and Taylor Holmes in "Ruggles of Red Gap."

These pictures were very much liked and producers will do well to take heed of this trend. I don't believe that the spectacular massive production will be necessary for a year or two at least, and I look forward to the day when the producer will make subjects of all lengths so that a program can be arranged that will be varied, entertaining and uplifting, and in good taste.

UNQUESTIONABLY one of the finest neighborhood houses in the country is the Victoria, Buffalo, and its successful manager, Edward L. Hyman, shows some of the reasons for that success in his criticism of present day pictures. His outline of the pictures that draw best at his theatre is illuminating and should furnish a good basis for production:

What DO they want?

The question begins with the producer, the scenario writer, the exchange man, the film salesman and ends up with the exhibitor.

We all know that; there is nothing new in that finding.

Yet when the manager has "plugged" a picture in every conceivable advertising way, the weather is good, his music is the best he can get, his house is a beauty and his prices are moderate—and his receipts aren't enough to pay expenses—the buck must be passed to those who create and build the pictures.

What DO they want?

I have studied my patrons like an ambitious boy does his

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte, Montana.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Advisory Board Tells Today's Needs

arithmetic. I have turned them over and analyzed them from every angle. I have petitioned them to tell me their major likes and dislikes, and I have time and time again met them at the door and asked them how they liked the show.

Other exhibitors have done the same, and it is in these assembled findings that the scenario writer and the producer is going to find the rudder that will steer them the nearest to safety.

My findings are from observation and experience. Mine is a community house, my patrons are like those of all other cities. They want the biggest stars and the most entertainment they can get for their money, and they want it consistently. With the help of the producer every minute the exhibitor can meet the demand.

The scenario writer and the producer must remember that the great mass of picture fans are not composed of highbrows, and that is why certain wonderful productions have gone astray—because they have been over the heads of the wayfaring man and woman. I have ceased buying pictures that my patrons do not understand.

But this is only a minor complaint, as I find it. However, I believe that there are many exhibitors who will agree with me when I tell you frankly and as one exhibitor to another, that these pictures cited below are the pictures that always draw crowds.

> Productions that contain a high note of clean romance, plenty of sunshine, thrills to keep the men awake and gowns to meet the hunger of women who love to look upon such creations but who cannot afford them.
>
> Plays that star the foremost players; a wonderfully constructed film with unknown and mediocre players often do not seem to be adequate.
>
> Plays that move swiftly, wherein the padding process is conspicuous by its elimination.
>
> Films that introduce pretty and winsome children, for the parent heart seems to have a place in man, woman and even the youngsters.
>
> Plays that are not depressing and ones that move so smoothly and coherent that it is not difficult to tie the ends together and to assimilate the story with the least mental exertion.
>
> Comedies that do not disgust, but bring out the laughs without forcing them. There is nothing more pitiful than a comedy that falls flat.
>
> Better stories by better authors and above all a decreased production of film and the building of better ones.

There has been a lack of showmanship too. Exhibitors have not given the producer the support they should. Many a picture can be strengthened by the manner of presentation. The mere projection ofttimes won't suffice. Accentuate the plot if necessary. It can be done by effects and novelties that won't cost much and after the producer reads how you bolstered up his play he will learn wherein he and his players must centralize the most attention.

The producer must see to it that he keeps the fans glad. Give them pictures of the great outdoors and don't rely upon an overestimated star too much.

I have found that society dramas please the women mightily, and the men as well. Remember, that women are our greatest allies and femininity is vain and loves to look upon the beautiful in wearables, while man loves a pretty face and figure.

Too many producers have capitalized Trouble. I find my patrons come to the theatre to forget theirs. Why pour more trials and tribulations upon the screen?

Comedy dramas, stories of the lighter vein, elaborate titles and artistically done, and plenty of country life films for the men and women who always hanker for the rural life and whose hankering gets its materialization only in the picture theatre.

More productions like "Amarilly of Clothesline Alley," "Rebecca of Sunnybrook Farm," good comedies of the Fairbanks type.

Comedies with themes that are usual in the lives of your patrons; action that is fast and furious in these comicalities.

The picturization of those novels and stories that have pleased the multitudes, the producer sticking in so far as possible to the book version, just allowing the production men enough license to inject the necessary thrill material. Too many novels that are picturized can prove no relation to the original story and the film fans are disappointed.

AMERICAN stories, with their foundation American optimism and enthusiasm, are the sort of picture that is most wanted, declares Harold B. Franklin, of Shea's Hippodrome, Buffalo, and one of the most successful and most enterprising of the managers of the country. He believes that there should be a purpose behind every photoplay produced:

What does the public want!

Primarily they want good entertainment—stories with a gripping heart interest that appeals to their intelligence. Comedy that will make them laugh and yet be clean. *There should be a purpose—a reason—a message in every photoplay; not merely a dressing for same favored star.* In some instances too much effort is made to fit the story to the star, rather than have the star fit the story. The producer ought to take as much care in selecting stories as he does stars. Both are essential!

The box office shows that the public will support stars when they appear in good vehicles. A good many pictures are measured by footage rather than merit by the manufacturer. *Better to give the public thirty-five hundred feet of good story rather than drag it out to the customary five thousand feet.*

The motion picture has developed a comedy all its own. It is often referred to as "slap-stick." It is difficult to find the equal in any branch of the theatre that provokes as much laughter. It is an art that should be highly developed. There is a tendency, however, to become suggestive which should be discouraged by producers. It must be remembered that pictures must appeal to every one in the family. Its appeal to family patronage has been its staunchest support.

The American public naturally prefer American stories. *The foundation of the success of one of the biggest movie stars is American optimism and enthusiasm.* Stories of the great West always appear to please the public. Costume or period plays are not favored.

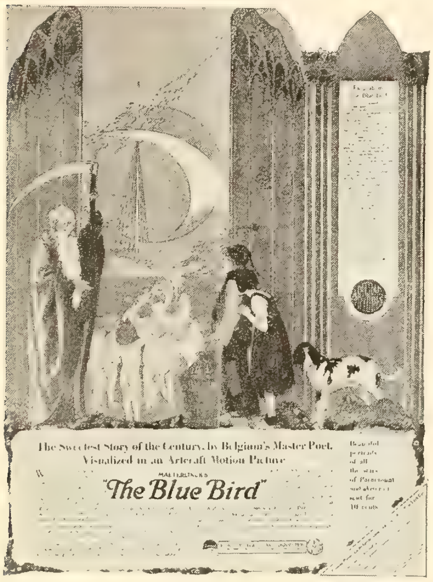
A great day for the motion picture is coming—when the producer will not hesitate to shelve at his own expense those pictures that do not meet with public approval—the same way as a Broadway failure finds its way to the storehouse. His reward, however, with successful pictures will be greater, and in that way he will be enabled to stand the financial loss of those pictures that have not made good. It is not right to force a poor picture on the exhibitor and the public—and its practice is not a healthy one for the future of the industry.

J. A. PARTINGTON, manager of the Imperial theatre, San Francisco, this week becomes one of the members of the Advisory Board. It is not our fault or his that the announcement has been so much delayed, but it is entirely due to the irregularity of mails that has interfered with the prompt receipt by him of our letter and the delay of his in reaching us. Mr. Partington is known from coast to coast. He is manager of one of the finest theatres in the country and a leader in the Pacific colony, and when he comes to New York he always makes them "sit up and take notice," with the ideas that he advances.

So when he says: "I will be glad to cooperate with you along the lines you have suggested," you know that this means he is likely to start something without any warning.

Your Idea---and Ours

FAMOUS PLAYERS-LASKY are making an unusual drive on behalf of the exhibitors who will show "The Blue Bird," Maeterlinck's masterpiece, which has just been made into a picture. On Sunday, March 24, this full page ad in colors appeared in all of the Hearst newspapers. It is probably the most artistic creation that has yet been done in behalf of a picture and the black and white reproduction here shown fails to reveal the beauty of it.


The Sweetest Story of the Century, by Belgium's Master Poet, Visualized in an Artcraft Motion Picture

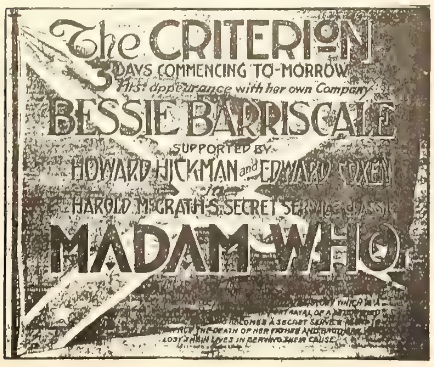
MAETERLINCK'S

"The Blue Bird"

In addition to this there have been two special press books issued, one giving scenes from the production and telling about it, and the other a comprehensive guide for putting over the pictures. Display advertisements are furnished from two columns up to a half page and the exhibitors are advised to use plenty of space on the production. All of the advertising is designed in full sympathy with the story and ought to attract unusual attention wherever it is shown.

You work in the land of make believe is making the public believe in you.

CRITERION THEATRE, Atlanta, Ga., is uniformly one of the best advertised theatres in the country and it certainly stands out in its own city where most of the houses do not do the best class of work. Whoever is responsible for these displays does the only safe thing to do and that is to get one big gripping idea before he starts to work. There is always one idea that dominates his displays and when such a course is followed they are bound to attract attention.


The CRITERION

3 DAYS COMMENCING TO-MORROW

First appearance with her own Company

BESSIE BARRISCALE

SUPPORTED BY

HOWARD HICKMAN and EDWARD COXEN

in

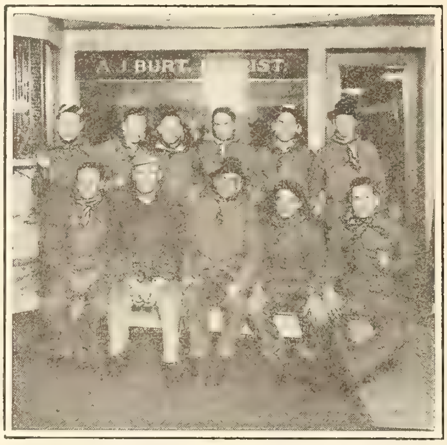
HAROLD McGRATH'S SECRET SERVICE CLASSIC

MADAM WHO

In this case the reproduction does not show the full effectiveness, for with "Madam Who" the background is a Confederate flag flying from a mast. The scenes of the story are laid in the South during the war, and Atlanta being a Southern city the appropriateness of this is evident. However, just a caution. Don't try to do this with the American flag. It is against the law to use it in connection with advertising.

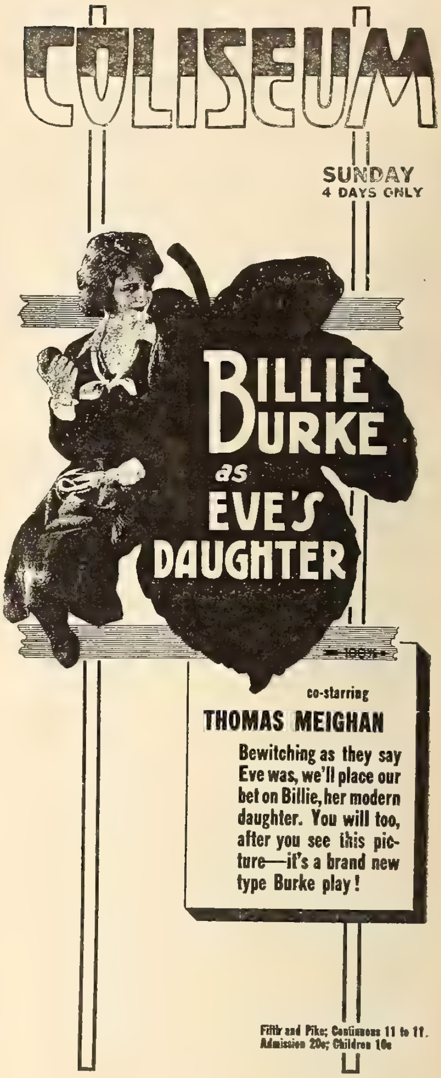
Some exhibitors when they announce that they are showing a "feature and a comedy" tell the truth—that's just about all they are showing.

MANAGER HOWARD CLEMMER, of the Clemmer theatre, Spokane, Wash., pulled off a clever stunt during the showing of "Blue Jeans" featuring Viola Dana, recently. All of his uniformed men appeared in hickory shirts and real "blue jeans" in overalls, wearing red bandana handkerchiefs around their necks. The innovation made quite a hit with Clemmer patrons and Dr. Clemmer had so many compliments on the appropriateness of the costumes that he had this picture taken as a memento of the occasion. It is said to be the first time some of the men ever wore overalls and Dr. Clemmer admits that he never has worn them even in the theatre for show purposes.



The successful exhibitor is he who has taken the "im" out of impossible and put in an IMmeasurably better show.

HUNDRED PER CENT FULLERTON, who designs advertising for the Coliseum and Liberty theatres, Seattle, Wash., always tries to look for the central idea in putting over a picture and to drive home that one idea. All of you are probably familiar with his style of work by this time, and know that he nearly always uses either a large halftone or cut as the main smash of his display. Then the minimum amount of reading matter follows.


COLISEUM

SUNDAY
4 DAYS ONLY

BILLIE BURKE
as
EVE'S DAUGHTER

100%

co-starring
THOMAS MEIGHAN

Bewitching as they say Eve was, we'll place our bet on Billie, her modern daughter. You will too, after you see this picture—it's a brand new type Burke play!

Fifth and Pike; Continuous 11 to 11.
Admission 20c; Children 10c

A couple of weeks ago the Coliseum played "Eve's Daughter," and so the central point to illustrate was the fig leaf which Eve is recorded as having worn. Fullerton did not want to take any chance of being called about the sort of a leaf that he used, so he hunted up the record to get just the correct design and now he defies us to find anything wrong with the leaf. We are not going to try, for Fullerton is usually right.

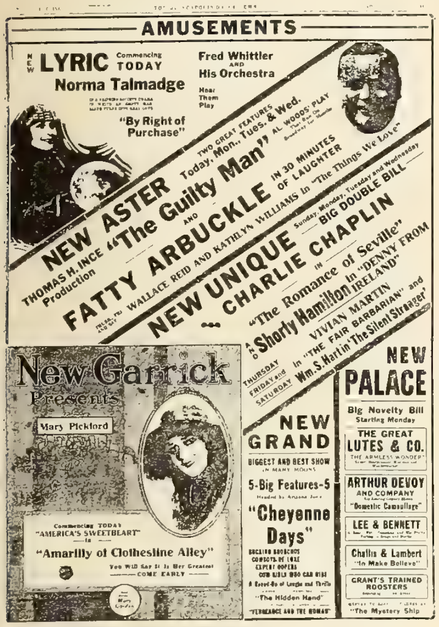
And while we are talking about the "central idea," remember that Fullerton always gathers some descriptive phrase to use with the picture. Look at the one he picked this time.

Don't worry about the fellow that is imitating. Worry about doing things that will imitate you the more.

YES, this is a page advertisement. It appears in the Minneapolis papers and represents the exploitation of one string of houses. We cannot imagine a worse use of space than this, the announcements of six theatres all jumbled together so that the eye catches nothing on opening the page. It is always well to avoid the freak in advertising unless you are mighty sure of your ground.

In the first place the impression of syn-

What Live Wires Are Doing



AMUSEMENTS

NEW LYRIC Commencing TODAY
Norma Talmadge
"By Right of Purchase"
Fred Whittler and His Orchestra
Hear Them Play

NEW ASTER Today, Mon., Tues. & Wed.
TWO GREAT FEATURES
THOMAS H. INCE Production "The Guilty Man" AL WOODS' PLAY
AND
FATTY ARBUCKLE IN 30 MINUTES OF LAUGHTER
WALLACE REID AND KATHLYN WILLIAMS In "The Things We Love"

NEW UNIQUE Sunday, Monday, Tuesday and Wednesday
BIG DOUBLE BILL
CHARLIE CHAPLIN
IN
"The Romance of Seville"
AND
Shorty Hamilton in "DENNY FROM IRELAND"
THURSDAY FRIDAY and SATURDAY
VIVIAN MARTIN In "THE FAIR BARBARIAN" and
Wm. S. Hart in 'The Silent Stranger'

New Garrick Presents
Mary Pickford
Commencing TODAY
"AMERICA'S SWEETHEART"
—in—
"Amarilly of Clothesline Alley"
You Will Say It Is Her Greatest
—COME EARLY—

NEW GRAND
BIGGEST AND BEST SHOW IN MANY MOONS
5-Big Features-5
"Cheyenne Days"
"The Hidden Hand"
"VENGEANCE AND THE WOMAN"

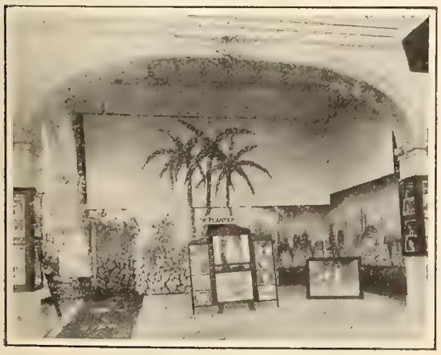
NEW PALACE
Big Novelty Bill
Starting Monday
THE GREAT LUTES & CO.
"THE ARMLESS WONDER"
ARTHUR DEVOY AND COMPANY
"Domestic Camouflage"
LEE & BENNETT
Challis & Lambert
"In Make Believe"
GRANT'S TRAINED ROOSTERS
"The Mystery Ship"

dicate houses should be avoided where possible, and we strongly recommend the use of separate space for each theatre under the same management. That is one thing, and another is setting the appeals against each other. Now note that in describing the bill at the New Grand the writer of the display declares it "The biggest and best show in many moons." Then, if that is true why shouldn't every reader of the display be convinced that this is the show that he wants to see? We certainly do hate to see a beautiful picture like "Amarilly" and a splendidly designed display lined up against "Cheyenne Days."

No, no one sent this in. We simply couldn't miss it in looking over a copy of the paper.

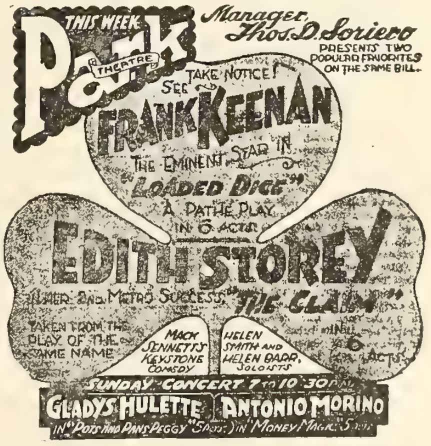
The fish that got away is the fellow that you want to seine deep for—with a vigorous advertising campaign.

RECENTLY we printed a display used by Manager S. P. Totten of the Star theatre, Everett, Wash., on "The Honor System." Here is another one that he used with "The Planter." The Star has a large lobby that lends itself well to displays and Mr. Totten believes in making his displays simple and striking. Notice that the whole effect is that of a stage setting. He has used cut outs from the three sheets furnished by Mutual for the figures and then brought out the palm trees as his main feature with the walls of rock and the country scene in the background. One thing that strikes us very forcibly about this display is the fact that he made the display itself attract the attention and did not plaster the name of the picture in big letters all over it. The name appears but one place, over the center display frame, and it doubtless attracted much more attention than had it been heralded in the usual style.



The showman who is content to do the same today as a year ago is apt to find that Father Time has double-crossed him and bound him permanently to yesterday.

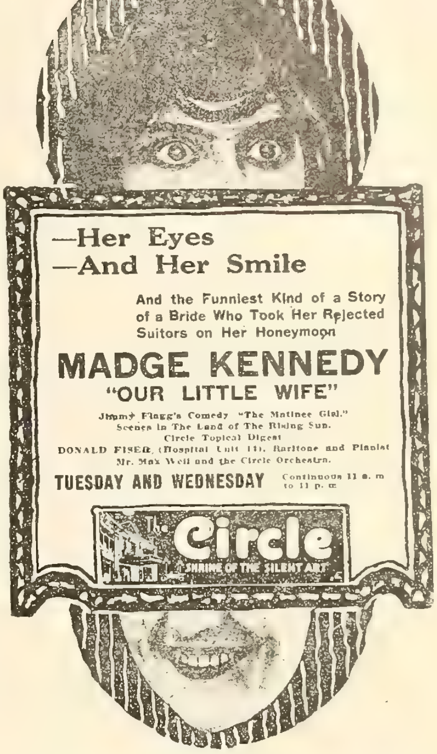
HERE is a clever display that was used on St. Patrick's Sunday by Thomas D. Soriero, of the Park theatre, Boston, and it was very simple, merely the reproduction of a shamrock, done in Ben Day, with the announcement of the bill lettered over it. Mr. Soriero always used plenty of white space around his displays, which sets them off and in this case the sign was so distinctive that it stood out clearly amidst the mass of others.



THIS WEEK
Park THEATRE
Manager, Thos. D. Soriero
PRESENTS TWO POPULAR FAVORITES ON THE SAME BILL.
TAKE NOTICE!
SEE FRANK KEENAN
THE EMINENT STAR IN
"LOADED DICE"
A PATHE PLAY IN 6 ACTS
EDITH STOREY
IN HER 2ND METRO SUCCESS, "THE CLAIM"
TAKEN FROM THE PLAY OF THE SAME NAME
IN 6 ACTS
MACK SENNETT'S KEYSTONE COMEDY
HELEN SMITH AND HELEN BARR, SOLOISTS
SUNDAY CONCERT 7 TO 10 30 P.M.
GLADYS HULETTE IN "POTS AND PANS PEGGY" (SPECIAL)
ANTONIO MORINO IN "MONEY MAGIC" 5

And that brings up a little warning. Many exhibitors are able to design displays which are attractive in themselves, but they fail to figure on the position that it will occupy in the newspapers. Unless you make them so big that they will dominate the page, you have to count on how effective they will appear with other displays alongside. In cities where there are so many newspapers as Boston one theatre could not afford to dominate every paper by the amount of space used and so the Park has solved this problem with original designs and by leaving enough white space around these so that they will stand out. His is far and away the best advertising in Boston.

One blast of the big cannon now and then doesn't do nearly as much damage as the steady fire of the machine gun. That's a good thing to remember in your advertising.



—Her Eyes
—And Her Smile

And the Funniest Kind of a Story of a Bride Who Took Her Rejected Suitors on Her Honeymoon

MADGE KENNEDY
"OUR LITTLE WIFE"

Jimmy Flagg's Comedy "The Matinee Girl."
Scenes in The Land of The Rising Sun.
Circle Topical Digest
DONALD FISER, (Hospital Unit 11), Baritone and Pianist
Mr. Max Weil and the Circle Orchestra.

TUESDAY AND WEDNESDAY Continuous 11 a. m to 11 p. m

The Circle
SHRINE OF THE SILENT ART

IN Madge Kennedy pictures from Goldwyn, the line, "Her eyes and her smile," are good for the exhibitor to use in exploiting the picture and most of them realize the value of it, but Managing Director S. Barrett McCormick, of the Circle theatre, Indianapolis, has gone still further with the idea in this clever display by having a special cut made, one showing just the forehead and the eyes and the other the mouth—with, of course, the smile on it. It is so different from the ordinary display that it will attract attention anywhere and we recommend to exhibitors that they try the idea the next time they play a Madge Kennedy picture. In these war days the public likes characters with a smile around them and when you exploit pictures of this sort in a human way you build for better business.

All of the advertising done by Mr. McCormick on this picture, which ran four days, was of the chatty, intimate sort that fitted in well with the character of the picture.

Before you pass something good by because you "can't afford it" figure up how much more you'll have to spend a year from now when you are forced to do it, and figure, too, where the other fellow will be by that time.

A NOVEL idea recently launched in Buffalo is the munition workers' matinee given in the New Victoria theatre at West Ferry street and Grant. Here Manager Edward L. Hyman gives a special program every Tuesday and Thursday afternoon for the entertainment of the thousands of war workers who reside in this district and who work on the night shifts in the great Curtiss airplane and Pierce-Arrow plants. Most of these workers live in the vicinity.

Using Every Angle of Exploitation

This is the twelfth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

MY success with this one publication was so great that I decided to include several other periodicals which circulated to a considerable extent in my territory and stories from which were often made into pictures. I decided to write direct to the publishers for the list of subscribers in my territory and to my surprise I got them, probably because of the way that I framed the letter each one of them replied. I pointed out to them that my plan would increase the interest in their magazine, by giving the readers and the photoplay patrons a common interest. However, while this idea of mine succeeded once I would not advise others to try it because it has probably been worked to death by this time and the publisher will probably refuse. However, I had really expected them to refuse and had planned to go to the extent of having a couple of solicitors go over the country and gather information about what magazine each family was taking, I figured that the new subscriptions that they would get would pay the expenses of the canvass, and in another year I tried that plan with success.

Now while this periodical proposition is important in itself, I have cited it chiefly to show that *the exhibitor can build his business by paying attention to the little things and leaving none of the fields untouched.* After a few months in any town you can tell pretty well who are the patrons who are coming to your house. Then the problem is for you to get those who are not coming to your theatre, but going to another and to get those that are not attending any theatre. Between the two things it has been my experience that better pictures and better presentation of them and better surroundings are the proper means to draw the patronage from the other fellow, but once drawn away he is not nearly as sure to stay as is the new patrons that you have developed. Any man or woman who has not been a lover of pictures and whom you convert is pretty apt to be your exclusive patron so long as you do not disgust him with mediocre entertainment.

Last week I rapped the circular letter proposition as recommended for constant use by some of the producers, but there are instances when this plan can be followed and will get some new patrons to the theatre. But in every case that you use these for this purpose be sure that you know the picture is an unusually good one—select something that will please the supercritical. Make up your mind that at the same time that you are getting this non-patron to your theatre, you are going to give him such a finished presentation that he will go away delighted.

I disagree with those theatre managers who seek to let the public select the pictures that they want to see. In the first place the most of these do not know anything about pictures except what they see about them in the newspapers. Of course, they have their favorite stars and the stories that they have already read they are generally anxious to see on the screen. Naturally I have always tried to pick the stars that were the most popular and to get the most exploitation out of the stories from books. But further than that I do not believe that the exhibitor ought to go. The exhibitor who is really thinking can build up the popularity of other stars in his neighborhood even if they are not world beaters in popular favor over the whole country. I found that the photograph system was one of the best of these. Sometimes it is too expensive to give these pictures to every patron who asks for them, but in the majority of cases the expense is worth while. But don't hand these pictures out at the door. You may think that it is a good plan to proceed on the principle of rewarding those who attend your theatre, but if you will give close attention to this you will find many of these thrown on the floor or handed to children or in some other way disposed of so that they do not serve the purpose that you seek. *Make the people write for them or request them at the box-office and then you are pretty sure of eliminating the waste.*

Now keep a record of all those who ask for these pictures, and you are going to have a mighty good index as to the popularity of the players; in fact, you are going to know pretty closely which of your patrons want to see different stars and you can then work the mailing lists with better results. Don't go into a long letter about it. Simply say that "Mary Jones will be seen at the Blank theatre May 4 in her newest play, 'The Adventures of Stella.'" Now why do I advise you to use only a brief statement in these notes. In the first place they are more apt to be read. For the second reason take five or ten press sheets on the last five or ten of most any of the stars and see if these press sheets in great majority of cases do not assure you that "this is the greatest picture in which Mary Jones has ever appeared" or something similar. I have never been able to understand what the men who are responsible for many of these press books think of the exhibitors, and neither can I understand why so many of the exhibitors follow this advice blindly, when they know that they are deliberately fooling the public.

Many of the companies are giving intelligent aids. More are not. My experience has been that they should be followed with caution. Then you will soon learn to the degree that you can depend on the statements made in each of them. No exploitation scheme of any producer is good that is based on the idea that he is going to do all the thinking for the exhibitor is a good one. Of course, the manufacturer cannot be blamed if there are exhibitors who do not think for themselves, but let me say now that the exhibitor who fails to do this is not going to succeed. And I feel very sure that if I had blindly followed the advice offered me by various film companies that I would have still been one of the four exhibitors in my town and probably not even that.

Now I do believe in star pictures to a great extent, but I also believe, as I proved to my own satisfaction, that you can build up the popularity of those who are not well known. One of the features of my lobby displays had come to be not only stills on the present production and as many different pictures of the star as I could get which I used on the first day of the showing. On the second day I added the still on my to-morrow's production. I made it a point to collect every picture of the stars that I was playing that I could get and by taking several of the larger daily papers, the MOTION PICTURE NEWS and some of the "fan" magazines I was able to keep in touch with the new pictures of my stars and I would sit down and write for these. Part of the time I had to pay for these, sometimes my interest got them for me free. Within a year I had as many as a hundred poses of some of the players. Now not all of these by any means were actual photos of the star herself, but I used scene pictures that I had already employed and made cut outs for them, and mounted them attractively on cardboard and then framed them in glass, constantly adding to them. Under each one of these cut-outs I gave the name of the picture, the large letters at the top of the frame giving the name of the player. Now some of these stars were seen at my theatre as often as once a month, but you ought to see the interest that they created every time they were displayed. This veteran patron and that would stop to recall that they had seen Mary Jones in such and such a role and then there would follow discussions of her various pictures—all the best sort of stuff for advertising the theatre.

Yes, in a way this is "lots of trouble" and it costs a little more money to buy the set of stills on each production outright, instead of renting them and probably getting clean or torn copies, and it takes a little trouble to cut them out and mount them, *but when you see the enjoyment that it gives your patrons you will see that it is worth while, that it is the permanent sort of interest builder for your house.*

Next week I am going to tell you the instance of a practically unknown star that I made popular with my patrons, and how easily it can be done.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

LVI—I notice in reading accounts of what you are doing at the Rialto and the Rivoli that you always show a comedy as the last thing. I have been working on the theory that there are probably a lot of people who want to see only the feature, and for that reason I have been running the comedies and short reels first. I would like to know your reason, for there must be some good one.—OHIO BEGINNER.

THE reason we run the comedy last is because we want to *send our patrons away smiling*. This is a great help.

It's a good thing to send the people out feeling pleasant. If possible—that is, if you have sufficient latitude and scope—inject good, clean comedy into every possible number of your program. It will help you.

LVII—I have been reading "Seeing the Rialto With Rothapfel" ever since these splendid articles started and have followed accounts of the Rivoli closely since the opening of that theatre and have been meaning to ask you a question that has been on my mind. I remember that one article about the Christmas week show referred to the lighted tree that you used. I haven't noted that you have paid much attention to other holidays or anniversaries and the like. Personally, I believe that is much overdone by many of the smaller houses that cannot really afford to do anything worth while. But I have three special bills that I am thinking of putting on, the first being Spring planting, or something of the sort; the other, anniversary week, which comes in July, and the other, Fall festival week, or something of the sort. I change my bill twice a week. Would you suggest that I run the special shows for the full week or just for the time of the feature, and what suggestions can you give me, especially as to the anniversary? The house will then be starting on its fourth year.—M. N. I.

YOUR plan to make festival weeks is a corking good idea, but unless you think that you can handle your show a full week I would advise you not to try because a good thing can be overdone.

The very fact that you are trying to make "Festival weeks" out of different bills is a sign that you are using your head and this will lead into other things—so, go to it.

A little suggestion for your fourth anniversary would be to give a special performance for every child in your neighborhood who is four years of age. Have a cake baked by your local baker and put four candles in it and use this to the limit. *There are a thousand other things to do.* Just use your head and think. So you see I extol *thought* as well as *optimism.*

LVIII—What do you consider the proper balance between pictures and musical numbers. I have a very good orchestra of eight pieces, and have tried the plan of playing an overture, and then another number between two of the pictures. My experience has been that the audience appreciates the overture, but that it becomes restlss during the second number. I have watched the people carefully, and all during this second number I note that they are either turning over their programs to see what is next or talking. I have been a careful reader of "Seeing the Rialto With Rothapfel," and I have seen that formerly you always had an overture and then a second orchestra number between the feature and the comedy. Now, I see that this second number is generally a soloist or chorus, and that you often introduce a chorus in the overture itself. Of course, it is impossible for me to give a show on the same scale as you, but I am interested in knowing whether you had any special reason to make these changes and how I can make my music more attractive.

Just a few words more. When I began my orchestral numbers I found that they were really unpopular. A considerable portion of my patronage is the working class, and as at that time I had no program printed I found that a great portion of the appreciation was lost by their not knowing what was being played. I have found that the program has increased the appreciation a hundred per cent. In the light of this would you advise me to go still further in the increase of the musical portion of the program, or would you wait until the patrons got "caught up" into the spirit of the second orchestral number, or would you rearrange the program and how?—HOOSIER.

YOUR trouble seems to be that your selection of the second orchestral number is not in keeping with your performance. I would suggest that you take little novelty numbers or a pretty number like "Meditation" from "Thais" or "Souvenir," by Drdla.

Make it a slow number. Don't play an overture or any big number, because the people will become restless. Your overture also must be more carefully handled.

See that it is not too long, and if it is, make cuts which of course will be in good taste. Use your head a little bit. The very fact that you yourself note the appreciation of your audience should be an inspiration to you. Of course go further, never stop, keep right on going. You have the right idea and I wish there were more exhibitors like you. Use your head, my boy, you are on the right road.

ASK WHOM YOU WISH

Any Member of the Advisory Board You Select Will Answer You

ALTHOUGH Mr. Rothapfel will continue to conduct this invaluable department, there may be cases where, because of local condition or because you know that some certain manager has had similar experiences to your own that you want to have some other member of the Advisory Board answer your question.

Any member will do that. The only requirements are that these questions must not refer to the merit of individual films or film services and that all of these questions must come through the NEWS. Use the name of the member of the board you want to answer in your address as: "McCormick Inquiry, Exhibitors Service Bureau, Motion Picture News."

There is no charge in the address for the Rothapfel inquiries, as given at the top of this page.

Don't give them the high sounding classical stuff but use the folk songs of this country such as the "Swanee River," "My Old Kentucky Home" and play it in a way that will touch the heart.

LVIX—I have a neighborhood house. The features that I show are some six weeks after they have been shown at the downtown houses. Now there are but two of the downtown houses at present that have an orchestra regularly. There are several that have pipe organs and various mechanical players. Considering the fact that I change my bill daily, and that is a necessity in my neighborhood, for I have tried longer runs without success and on big pictures, I show only at night, giving two shows, and I find that I can get a five-piece orchestra for eighty dollars a week for the evenings. This orchestra plays at a restaurant during the day, and has little time to rehearse the music, though I consider the leader quite competent. Under such circumstances would you advise me to employ the orchestra? The big point about this is that most of the downtown houses do not show the pictures with orchestral music, and that I could appeal to a still larger clientele if I added this.—LOUISIANA.

IF your theatre is in the outskirts and you run your shows only in the evening it would not make any difference how many weeks you run your pictures after they are shown at the downtown houses *provided you present them just a little better than the other fellow.*

To have an orchestra is all right, but if it is simply to play music regardless of whether it interprets the pictures, I say by all means, don't do it. Rather have an organist or a pianist who will interpret the pictures and you will have a much finer effect and your patrons will be just as well, if not more satisfied.

I would also suggest that you make your theatre a little more comfy and homelike with an air of refinement and you will notice a great improvement.

LX—I have noticed many remarks about the lightning and storm effects at your theatres. Could you give me briefly an idea of how they may be secured. I have a shadow box for my pictures which is located on a regular stage, the theatre having formerly been a legitimate house—N. O. L.

THE very fact that your house has been a legitimate theatre leads me to believe that you have a stage.

Eliminate your shadow box and build a stage set such as an interior, for instance, your picture being a window which the audience would look through into the realm of the motion picture. A storm can be created by flashing lights and a rain effect. You will have to experiment with this of course to get the best results.

It is difficult for me to tell you in detail how to do this for I might just as well start a stagecraft school which I have not the time to do.

Seeing the Rialto and the Rivoli with Rothapfel

SUNDAY, about 9:30 p. m., we dropped back by the Rivoli to get a small portion of the new presentation that we had missed earlier in the day. We had left Mr. Rothapfel a couple of hours before, and after three days almost entirely spent in preparing the programs at the Rialto and the Rivoli he was worn to a frazzle and announced that he was going home. So, with ordinary people we would have been surprised when he came up behind us; we are never surprised at anything that Rothapfel does.

"Thought you were going home?" we asked. Then he told us that he had started but that some one had told him that there was something wrong at a certain part of the show and he waited to see. In the first place Rothapfel is wholly just to his employes and never hears one side of a case whether the complaint refers to an error in the presentation or some fault in the conduct of one of the staff. *He goes to see for himself.* And this is the reason that he got later to bed Sunday night than he expected. He did wait to see and he found things right.

But that is the secret of his success. "You have to keep your organization built up," he explained to us as his reason for his appearance. "Almost all of the time you will find 99 per cent. of your organization loyal and efficient, but you have to keep a close grip on the lines or they will slacken. *Don't let any one get the idea that you are not on the job yourself, or some one will put something over on you."*

At the Rivoli this week there is one of the splendidly balanced bills that might be called a study in contrasts. Here is a case where they has been no attempt to couple up numbers, but where the spirit of them alone carries one into the other, though one jumps from solo into war pictures.

Seldom has an overture received as much applause as "Second Hungarian Rhapsody" is getting this week. It played with a czimbalom solo. It is played with gold lights only over the stage, and just at the end comes first a flash of gold and then the full lights all through the house.

Rivoli Animated opens with Universal pictures of recruiting books for the soldiers, played first with "Semper Fidelis," and then as the scene shows two old Irish women contributing their "widow's mite," and some of their brogue is used, the orchestra changes effectively to "Tipperary." Coming up very timely with the presence of the Old Sixty-ninth, Universal pictures of them marching away from New York brings prolonged applause.

First of the new Gaumont news pictorial are being shown this week, two subjects being included in the Rivoli bill. These pictures are remarkably clear and splendidly titled, while the men that have made them appear to have the proper knowledge of the effects to be secured. The addition of Gaumont gives the Rialto and Rivoli four news sources in addition to the special pictures.

Launching of the concrete ship at San Francisco is the first of these and "America Prepare" is used with it. Then follow other Gaumont pictures of the soldiers at drill at Camp Geordon. In this there are some of the best shots of massed formations that we have seen, and when it is shown with "Over There" the audience is stirred to great enthusiasm. *It makes a splendid ending to the weekly.*

A most beautiful number is given with Mlle. D'Espinoy singing "Agnus Dei." The stage is darkened and the big dome in the center of the house, with red flooded on the orchestra and blue and red at the side panels when the singer, accompanied by four other girls comes on the stage. One of the girls carries palms and the other lilies, according to Palm Sunday effect. Here the setting is unusually beautiful, showing a star-lit sky with the rolling, desolate country in the background. It gets prolonged applause and leaves a big impression.

Second of the wonderful new Italian official war pictures shows work of the navy and the hydroplanes. There is nothing of the "faky" about these pictures and every one of the scenes are actual war occurrences. As this picture was shown and the special musical accompaniment played, it drew an almost continuous storm of applause. One may see the Italian warships shelling an Austrian port, battles in the air between Austrian airship and Italian hydroplanes, with the Austrian forced to descend a captive, and then the Austrians dropping bombs and barely missing the warships of King Victor. Battle effects are used throughout the rat-tat of the machine gune fire, and the roar of the heavier cannot being reproduced with a perfection that takes one right to the fighting zone. *There is a clever touch of the musician added just as the Austrian airplane is taken when the orchestra turns into the splendid "La Patrie." Its effect upon the audience is electrical.*

Greek Evans, barytone, is shown seated at a table in a bachelor's room as the stage curtains part, and then with a flood of red light from the proscenium, he sings "Give a Man a Horse He Can Ride." Here there follows into the feature. Dorothy Dalton in "Love Me," the story a girl who marries the younger son, and who is viewed with disdain by her husband's family only to prove the true one of the whole lot.

"Norwegian Dance" executed by two girls of the Albertieri school adds a light little touch and then comes one of the funny, human Drew comedies, "Gas Logic," and everyone leaves fully satisfied, fully delighted with the day's bill and with the feeling that one has rested from the realities of life outside.

But not so throughout at the Rialto. Of course no manager could know the news that New York would awake to read on Sunday morning and that every face would be without a smile. It was a day when those who went to a motion picture house wanted to be relieved of the strain and "The Whispering Chorus," while a feature of unusual worth is depressing under such circumstances. A splendid feature of the picture as shown at the Rialto is the music used. Violin effects counterpoint the good and bad influences as they are shown on the screen on the tense situations.

With all of the lights red except the center of the dome in blue, "Zampa" is the splendid overture at the Rialto, and then follows one of the most interesting magazines that we have ever seen. It is devoted to America's preparation for war and brings us back with a zing at the end of it to Gen. Haig and the British who are bearing the brunt of the fighting as this is written.

It opens with a brief editorial on sending books to the soldiers and then come Universal pictures of launching ships every twenty minutes at San Francisco to overcome the U-boat menace. The music is "Admirals All," and this continues through other scenes of launching the "Coyote," at Kearny, N. J., and Hearst Pathe Pictures of the launching of the first concrete ship, and then another Universal of the "Commack" taking to the water, "so anxious to get at the Germans that she runs ashore." As Pathe pictures of the seizure of the Dutch ships are thrown on the screen the music shifts to "Go to Sea," and this follows through H-P pictures of the apprentice seamen at drill at Yerba Buena, Cal. With Universal pictures of boxing scenes in the Navy the orchestra shifts to "Giddy 'Ap." Universal shows pictures of Sammies learning to deal with chlorine gas attacks, with "Come Across" as the music, and then Screen telegram pictures present pigeons for war with "Queen of the Air," and the same service adds another contribution with tractors being rushed to Europe, while "The Man Behind the Hammer and the Plow" is played. Now comes the big punch with Pathe pictures of men of the hour. First are shown Gen. Bliss and Secretary Baker, and then Congress, and finally Gen. Haig is flashed on the screen. There is a big hand to that, but out of another part of the Pathe weekly, *Mr. Rothapfel has taken a few feet of Haig reviewing his troops and the effect of this on such an occasion can be imagined.* The music for this smashing ending is "Diplomats March."

Helen A. March sings "The Lost Chord" just before the feature, and after it comes "Perpetual Motion," played by the first violins. "Those Athletic Girls" is the closing number, a Mack Sennett comedy that relieves the strain that the feature has brought and sends them away humming and whistling the catchy music and talking about the bathing beauties.

Stage of Grauman's theatre, Los Angeles, during the enactment of the introductory dance hall scene to "Flare Up Sal"

$2,000 Spent for Setting Lasting Only Minute at Grauman's

TWO thousand dollars a minute for a stage setting in a motion picture! It sounds unbelievable, imaginative, almost beyond the realm of possibilities in cinema exhibition, but it is just one instance of the daring and initiative that have marked Sid Grauman's direction of the new million dollar theatre, Los Angeles. When the Grauman projecting room gave the management a preliminary view of "Flare-Up Sal," the Thomas H. Ince film starring Dorothy Dalton, there flashed through Sid Grauman's mind the vision of a stage replica of the scenes in the dance hall of the days of '49, as shown in the photoplay.

The entire company which played before the camera was engaged, with the exception of Miss Dalton, and the star herself appeared in person on several occasions during the run of the picture. A special setting was constructed, new costumes ordered, and when the dance hall scene was reached in the story on the screen the day that "Flare-Up Sal" opened, the picture dissolved into the figures in the living flesh, shown under the full lights grouped around the gambling tables, before the great oaken bar, and whirling around the floor just as last seen in the film. Here were the red shirted miners, the girls in glittering costumes, the taciturn gamblers and all the motley gathering that collected in the amusement halls of the frontier.

Serial Shown Three Times Sets New Record

Universal's sales department has been advised of a plan adopted by an Oregon exhibitor (whose name has, unfortunately, been omitted) that gives a new angle to the exhibition of serials. "Peg o' the Ring" had been played by this exhibitor when it was first released, and there was a demand from patrons for its return. After the return engagement there was still a demand, and for a third time "Peg o' the Ring" was the attraction. By the time the serial had been repeated the demand for the print had lessened and the Portland Universal exchange was able to give Mr. Exhibitor the complete allotment of sixteen reels. He ran the serial four consecutive days, showing four installments at a time, and satisfied his patrons better than ever before on a chapter-story proposition.

Duluth Gives Madge Kennedy Week

Manager Thomas Furniss of the Rex theatre, Duluth, Minn., has arranged a novelty in the shape of a Madge Kennedy week during which he will show "Baby Mine," "Nearly Married" and "Our Little Wife."

Reports reaching the Goldwyn offices are that Miss Kennedy enjoys unusual popularity through Minnesota, Wisconsin and the Dakotas, and Mr. Furniss confirms this and says that he expects the week to be one of his biggest.

This Week at the Strand

IN the review of the current bill at the Rialto we have referred to the depressing effect of the feature there. The same is true at the Strand where "La Tosca" is being presented, and of course neither Mr. Rothapfel nor Mr. Edel can be blaced for neither at the time they booked the picture or before the shows were to open could then have any warning of what was about to happen on the battlefields. Yet we are dealing here with the effects upon audiences, and certainly "La Tosca" doesn't go far, with all the "horrible details" pictured, toward cheering anyone up.

"Robespierre" is the overture this week. It was omitted at the performance we attended, 7-30 p.m. Sunday was the prelude to "La Tosca," so the presentation started right off with the Strand Topical. It opens with Hearst-Pathe pictures of the Pennsylvania varsity crew starting training and then switches to the Chicago Cubs in California. Then follow pictures of the seizure of the Dutch ships. Screen Telegram supplies pictures of the statue of Germania being removed from a Chicago building, and the title pointing out that the "goddess of kultur" has a rope around her neck gets a big hand. From the same source come pictures of the armless Frenchman over here to teach the maimed to become useful and then the Hearst-Pathe pictures of men of the hour. The same service shows some interesting pictures of making lenses, sailor boys drilling at Yerba Buena, and then pictures of our boys "over there," showing the American Red Cross units. There is a fitting ending with a map of Flanders shown to point out where the Germans have been making their attack and the weekly closes with pictures of the marching British troops. You will note that different combinations have been made of the same pictures at the Rialto and the Strand. Both are effective.

Henry Miller renders a double selection, first the "Sergeant of the Line" and then on Palm Sunday he sang "The Palms" before a setting showing church windows. It delighted the audience. During the remainder of the week he sang "The Lost Chord."

Third instalment of the Ditmars "Wonders of the Sea" continues to bear out the right to be called some of the most interesting pictures ever made. This week jelly fish and their flight from the crabs, argonauts, coral and anemones are shown. In one of the scenes there are two large enemones seeking the same dead fish, only to have a giant crab break up the party. How a clam moves is interestingly shown, and then starfish seeking to capture scallops and the same crab saving the scallop by pushing the shell away. It gets appreciative applause from the audience.

After the feature Grace Hoffman, coloratura soprano, delightfully renders "Ah Fors E Lui," and then comes Smiling Bill Mason in a clever comedy, "Billy's Baby." It got plenty of the quiet little laughs that left the audience thoroughly pleased.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

"Eagle's Eye" Press Book Shows Exhibitor How to Take Advantage of Opportunity

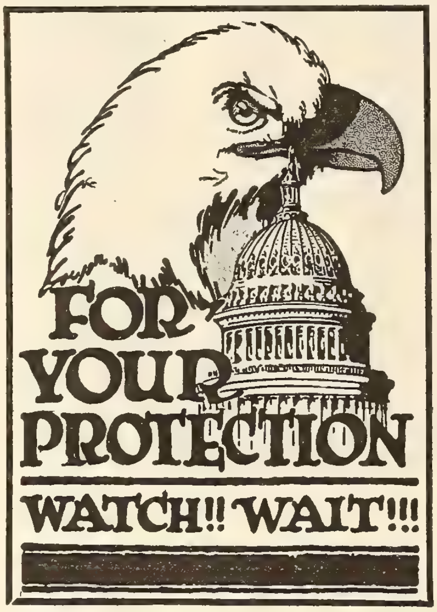
"EAGLE'S EYE," the patriotic serial exposing German intrigue which has just been issued by the Whartons through Four Square exchanges, furnishes an excellent opportunity for showmen to profit by current events and get the most possible advertising out of the chaptered story.

An intelligent advertising and publicity campaign book has been issued in connection with the serial. A survey of the newspapers of the country shows that these advertising aids are being greatly used and that especial attention is being attracted to the story.

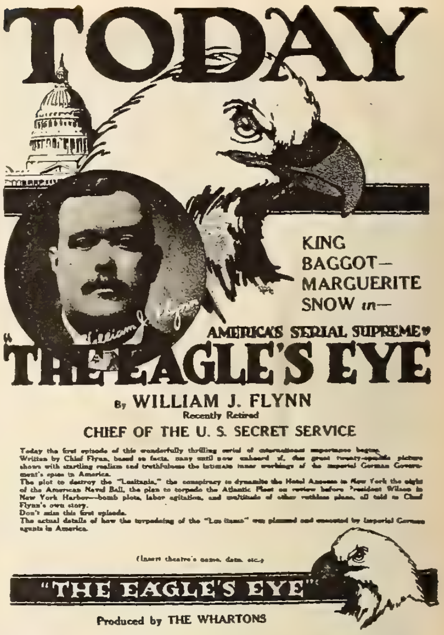
In the first place the press book talks to the exhibitor and undertakes to point out to him the opportunity that he has with this picture and the unusual character of it. And that is proper, for the exhibitor will have a chance with week after week to take advantage of some spy episode that has just come up and that nothing was known about when the picture was produced. It ought to furnish a good chance for live exhibitors to get a lot of NOW advertising.

A series of six one-column teasers advertisements, of which we have printed one here, is suggested to precede the release of the picture and then follow a series of large ads. based on each episode. There is a striking series of posters, the twenty-four sheet which represents an eagle taking into its grasp the snakes of Germany being furnished free to such exhibitors as will provide the stands. Three sheets, six sheets and one sheets are also available.

There are eight photos for display on each episode and stories of the episodes together with a considerable amount of press matter on each are furnished the exhibitor for newspaper and program use.



One of "teaser" ads on "The Eagle's Eye"



One of the two-column ads suggested by the Whartons

There is also a series of cuts of the two stars, King Baggot and Marguerite Snow, heralds for each episode and sets of slides, banners and various novelties.

While this campaign book covers the field most fully, it appears to us that the most striking thing about it is that the Whartons have understood that the exhibitor himself must know about the pictures that he is going to advertise and that they have spared no pains to see that he had full information and that he knows how to use the material furnished.

How One Newark Newspaper Answers, "Does It Pay To Afford Cooperation"

(*Continued from page* 2042)

purely for the trade, but you, Mr. Exhibitor, will do well for yourself to call this to the newspaper man's attention the next time he comes around.

To the *Ledger:* There are five pages devoted to amusement. The first of these includes the legitimate and vaudeville, though there is little advertising from these sources and on this page appear advertisements from the following motion picture houses: Fox's Carlton (3½ inches, 2 columns, giving program for week); Paramount (2 columns by 2 inches, with week's bill); Loew's (3 inches, one column), and Court (3 inches, single, giving week's bill).

The second page shows two column cuts of Oliver Thomas and Alice Joyce and interesting news stories about them, another news story and then the half page advertisement of the Fox Terminal advertising "Woman and the Day," a striking design prepared in the *Ledger* office. The third page tops off with a comic on "Breaking Into the Movies" and then stories with separate heads about the attractions at the theatres, in nearly each case illustrated with thumb-nail picture of a star. The lower half of the page is occupied with another striking design display for the Strand theatre.

Four full columns on the fourth page are occupied with the display of the Goodwin theatre on "Moral Suicide," probably the most striking of all the designs. A two-column head reading, "Facts from Film Land for Film Fans," carries some interesting gossip about the players and a few answers to inquiries. We believe that the Ledger could improve its department by cutting the general reading notices a little shorter and devoting more attention to these short paragraphs and probably starting a column of "Answers to Fans." On the fifth of these pages there is a three full-column display of the Newark theatre on Mary Pickford in "Amarilly of Clothes Line Alley" and the rest of the announcements that fill out the total bill. The reading matter is devoted to announcements on the cabarets.

Now let's analyze the next result to the newspaper. There are five of these pages, but the news matter on the first page is devoted to the legitimate and vaudeville houses, and that on the fifth page to the cabarets. The total advertising is 332 inches, which figured on the basis of the *Ledger's* make-up, twenty-one inches to the column is slightly less than two full pages of advertising, which as compared with twelve columns of reading matter is quite some showing for the cashier's office. *Show that to your newspaper man. He will understand the full meaning of it. This is not a theory; it is the proof that co-operation pays.*

On Mondays and Thursdays the *Ledger* carries reviews of the changing bills and display ads of the average of one inch, single column from the Fox Terminal, Loew's, Fox's Carlton, Goodwin and Paramount theatres. These are in the standing card style, which we have said more than once is not the best form of advertising, but far superior to none. While the motion picture theatres are overwhelming, the reading notices of the motion picture theatres and all the other houses are carried under the different heading. We hope to see the *Ledger* adding a daily department and giving some news motion picture matter in addition.

The *News* carries during the week under a two-column heading, "News of the Theatres," reading notices, but it gives the vaudeville houses the benefit of separate heads and then groups screen attractions under a one-line head, "Picturized Drama and Comedy."

The *Star-Eagle* carries a three-column heading on "Stage and the Screen," but it is mainly the stage and the issue before us does not show a line of motion picture advertising.

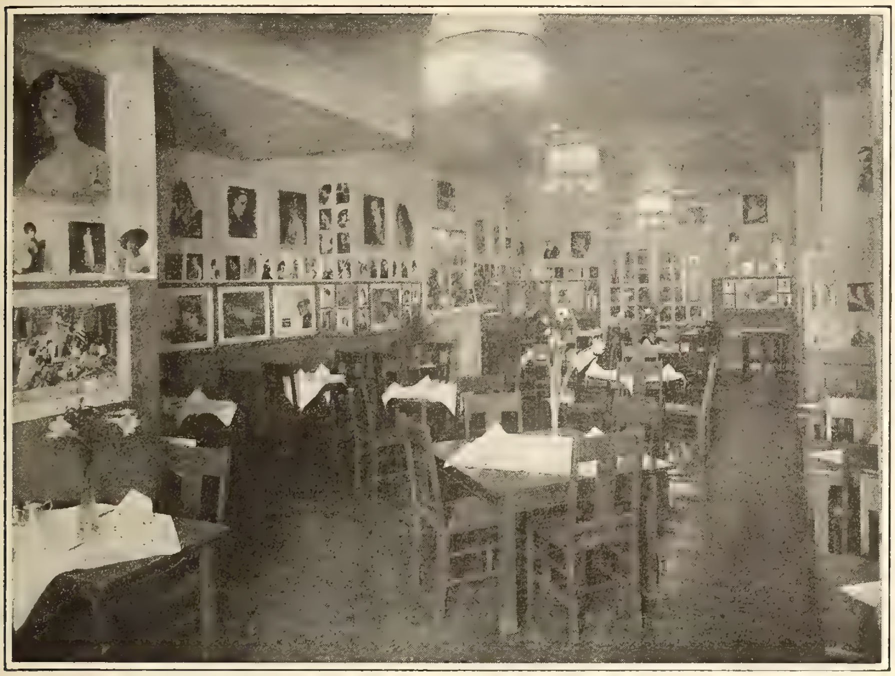
As we said at the start the two latter papers are working under a handicap and evince a desire to help. But the *Ledger* really proves what can be done—it proves that it pays the newspapers to co-operate—in dollars and cents advertising yield, in addition to the enormous circulation benefit.

Omaha "Movie Inn" Brings Renewed Interest in Motion Pictures

OMAHA has a Movie Inn that serves as one of the stimulants of motion picture interest in the Nebraska city. Aside from the financial profit to the proprietors here is a plan that might be followed in other cities. It is not original so far as Omaha is concerned, there having been a Movie Inn in Chicago for several years, but the way that it was done in Omaha is of interest and gives a plan that may be followed in other cities.

When the Omaha Movie Inn was first started about a year ago in the cafe department of the Brandeis department store, the proprietor obtained various sorts of pictures from the local exchanges and placed these on the wall in a more or less scattered fashion. Naturally these became soiled and torn and though it all looked pretty cheap it still drew patrons. Then a photoplay editor offered to cooperate with him and the result was that the most of the exchanges obtained for him 22 x 28 pictures of the most noted stars and there were added some 250 of the pictures usually sent out for newspaper purposes.

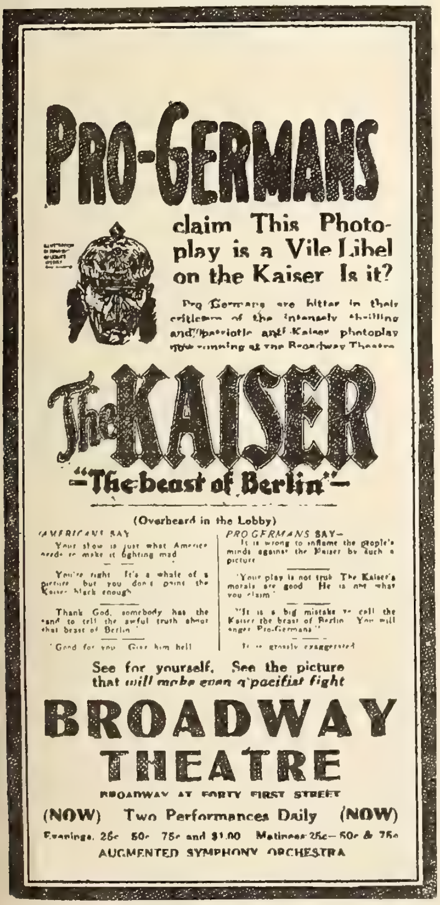
So, instead of a little corner in the room, Manager Phelps had partitioned off a cozy room and had it entirely redecorated and then the pictures were mounted in an attractive fashion and arranged so that they would cover practically the whole of the walls. The head window trimmer for the department store did the work and then the manager began to advertise.



View of Omaha's Movie Inn

Most Unique Exploitation Marks Showing of "The Kaiser" at Broadway Theatre

ONE of the most original exploitation campaigns that the New York amusement field has ever seen has marked the showing of "The Kaiser" at the Broadway theatre. Jewel Productions is furnishing the same campaign to all other exhibitors and is pointing to the success of its use here.



PRO-GERMANS

claim This Photoplay is a Vile Libel on the Kaiser Is it?

Pro Germans are bitter in their criticism of the intensely thrilling and patriotic anti-Kaiser photoplay now running at the Broadway Theatre

The KAISER

"The beast of Berlin"

(Overheard in the Lobby)

AMERICANS SAY

Your show is just what America needs to make it fighting mad

You're right. It's a whale of a picture but you don't paint the Kaiser black enough

Thank God, somebody has the sand to tell the awful truth about that beast of Berlin

Good for you. Give him hell

PRO GERMANS SAY—

It is wrong to inflame the people's minds against the Kaiser by such a picture

Your play is not true. The Kaiser's morals are good. He is not what you claim

It is a big mistake to call the Kaiser the beast of Berlin. You will anger Pro-Germans

It is grossly exaggerated

See for yourself. See the picture that *will make even a pacifist fight*

BROADWAY THEATRE

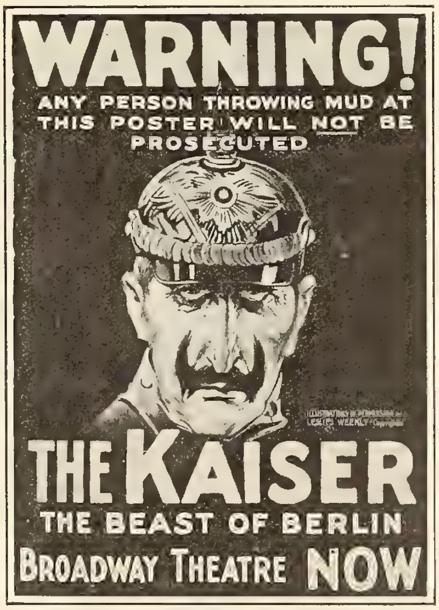
BROADWAY AT FORTY FIRST STREET

(NOW) Two Performances Daily (NOW)

Evenings, 25c 50c 75c and $1.00 Matinees 25c—50c & 75c

AUGMENTED SYMPHONY ORCHESTRA

One of the striking ads used on "The Kaiser"



WARNING!

ANY PERSON THROWING MUD AT THIS POSTER WILL NOT BE PROSECUTED

THE KAISER

THE BEAST OF BERLIN

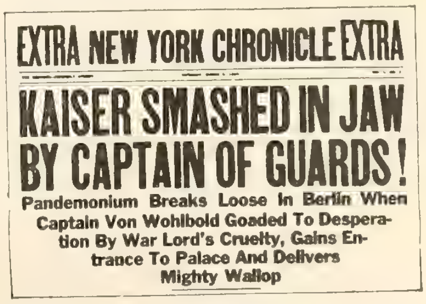
BROADWAY THEATRE NOW

In the first place the posters showed the repulsive face of the kaiser and this is carried out in the lobby display where the central "adornment" has been a seven foot painting of "The Beast of Berlin." Insurance companies refused to grant policies of this declaring that any good American would be justified in shattering it.

It is mighty seldom that the parade plan is worked in New York, but during the opening days of the production this was carried out successfully with a band of boys in khaki and the figure of the kaiser in military uniform marching the prisoner of two soldiers. The figure was hooted up and down Broadway and in a few hours the popular salutation was: "Have you seen the kaiser?"

However, most unique of all was the newspaper that was carried on. All of these include the mailed head of the kaiser and ranged from single column in the daily issues to large copy in the Sunday papers. One of these displays is reproduced here. Others invited American people to come to the Broadway and "hiss the kaiser." The displays are being changed every day so that there is some new point in them for public discussion.

Another stunt used on the first day of the parade was the printing of a fac-simile newspaper, half of which is also reproduced. When the reader turns this over he finds the announcement that "The Kaiser" is being shown at the Broadway.



EXTRA NEW YORK CHRONICLE EXTRA

KAISER SMASHED IN JAW BY CAPTAIN OF GUARDS!

Pandemonium Breaks Loose In Berlin When Captain Von Wohlbold Goaded To Desperation By War Lord's Cruelty, Gains Entrance To Palace And Delivers Mighty Wallop

In fact, all of this exploitation has been so striking that it jarred the usual nonchalance of the "Gay White Way."

Ready Made Ad-Talks

Carmel Myers Has Another Italian Role in "The Wine Girl"

(Bluebird Five-Reel Production)

Those who saw Carmel Myers' delightful character portrayal in the role of an Italian girl in "My Unmarried Wife," will be pleased at the announcement that this popular young actress will return to the screen of the ——— theatre on ——— in "The Wine Girl," another Italian role. Miss Myers' type of beauty is perfectly adapted to the proper characterization of the sunny young daughter of Italy, and her performances in those parts have never failed to evoke the highest praise from critics. In "The Wine Girl," which was written by Harvey Giles, she again has the able support of Kenneth Harlan, who has been her leading man in a number of her productions. Katherine Kirkwood, E. A. Warren and Rex De Roselli round out the cast. Stuart Paton directed the production for Bluebird. The scene is laid in this country. Andrea Minghetti is proprietor of a large vineyard and in Italian circles is reckoned as wealthy. Bona, his orphaned niece, is working her way as the cook for the establishment and one Chico, a blackhander, has designs not only upon her but upon her uncle's money. Frank Harris, a young man of wealth, goes to work for Andrea on a dare for fifty cents a day, likes Bona's cooking and offers her a job as cook in his mother's household. She accepts it and at just about the time that she finds out that it is her cooking, not herself, that Harris wanted, Chico springs his double demand on the old man. But a visit from a lawyer brings her the information that her uncle's body has been found in a wine vat and that she is heiress to $200,000. Mrs. Harris is anxious for her son to woo the new heiress, but Bona does not want to be married for her money so she returns to the vineyard and starts to run it herself. There Chico is trapped and Harris, who has discovered the girl's whereabouts and is determined to win her, has a terrific fight with the Italian and thereby gains Bona's respect. Just then old Andrea turns up, very much alive. He planned his "death" to throw Chico off his trail. But Harris finds he loves Bona, even though she is not an heiress.

"The Wine Girl," with Carmel Myers, at the ——— on ———.

"Unfaithful," Strange Story of a Wife's Makebelieve Infidelity

(Triangle Two-Reel Production

To deliberately make her husband believe that she is unfaithful to him in order to help him to achieve success in life, is the strangely unusual thing which Dorothy Dalton does in a two-act photoplay, "Unfaithful," in which this charming star will be seen at the ——— theatre on ———. The ingenious little story is from the pen of Lambert Hilyer and Charles Miller directed its production on the screen under the supervision of Thomas H. Ince. Robert McKim, Charles Gunn and Charlotte Vermont are the other members of the cast. John Karge, a novelist, is so absorbed in his work that he suggests to his young wife, Evelyn, that she get Dick Hamilton, a former school pal, to take her out. Naturally, a Platonic friendship springs up between them. Karge finds that in the construction of his novel he is unable to handle a certain situation in which a husband accuses his wife of infidelity. Evelyn learns of her husband's predicament and with the help of his stenographer plans to make him believe that she is untrue to him. Hamilton is taken into their confidence and agrees to go through with it. The stenographer then warns Karge that his wife is quite intimate with Hamilton and suggests that he accuse her in order to solve his problem. The plan works with astonishing realism and with almost fatal results, but all turns out all right in the end and Karge's literary reputation is made.

Dorothy Dalton will be seen at the ——— on ——— in "Unfaithful," a two-act play.

"Naughty, Naughty!" a Film Comedy Which Is Really Funny

(Paramount Five-Reel Production)

"Naughty, Naughty!" a comedy film feature which is really funny, is announced as the attraction at the —— theatre for ———. It is a Paramount Picture, produced under the supervision of Thomas H. Ince, and presents Enid Bennett as its star. Miss Bennett's rise to fame has been rapid. A few years ago she held a position in a Perth, Australia, business house. She suddenly decided to go on the stage and promptly won fame as Modesty in "Everywoman." It was while she was playing in this part that Fred Niblo and his wife, the late Josephine Cohan, then filling an engagement in Australia, saw her and immediately engaged her to join their repertoire company and she was seen during the balance of the organization's tour in "The Whip," "The Fortune Hunter," "Seven Keys to Baldpate" and "Broadway Jones." Some time after that Thomas H. Ince was in Australia, saw Miss Bennett and signed a contract with her whereby she was to appear in pictures under his direction. Since coming to America she has appeared in "The Keys of the Righteous," in which her work has drawn only the highest praises. "Naughty, Naughty!" is her second Ince production, and was written for her by C. Gardner Sullivan. It opens with the return of pretty Roberta Miller to her little home town in the Middle West. She left home a quaint youngster in gingham and has come back smartly gowned and sophisticated and the possessor of three bulldogs. The old village bores her, so she proceeds to make it a fit place to live in. A certain young man who happens to be both her sweetheart and the editor of the local paper is one of the strictest of all the strict folks in the community, and her efforts to "reform" him are screamingly funny. She succeeds not only in remodeling her sweetheart but in improving things all along the line. Miss Bennett's own sister is a member of the cast, which also includes Earl Rodney, Gloria Hope and Andrew Arbuckle. Jerome Storm directed the production under the personal supervision of Mr. Ince.

"Naughty, Naughty!" comes to the ——— on ———.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

March 30, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Sea Panther"	Triangle	5 reels
"The Way Out"	World	5 reels
"A Daughter of France"	Fox	5 reels
"The Answer"	Triangle	5 reels
"The Girl and the Judge"	Mutual	5 reels
"Wild Youth"	Paramount	5 reels
"By Injunction"	General (O. Henry)	2 reels
"Faith Endurin'"	Triangle	5 reels
"The Preacher's Son"	General (Judge Brown)	2 reels
"An American Live-Wire"	Vitagraph	5 reels
"The Devil's Wheel"	Fox	5 reels
"Ann's Finish"	Mutual	5 reels
"Moral Suicide"	Graphic (State (Rights)	7 reels
"Love Me"	Paramount	5 reels

"Thief or Angel," a Typical Judge Brown Story—Capable Cast

(General Two-Reel Production)

"Thief or Angel," the late Judge Willis Brown story to be adapted to the screen will be shown at the ——— theatre on ——— of ——— week. In the cast are seen: Ruth Hampton, Helen Muir, Ernest Thompson, Grace Marvin, Charles Richards and W. T. Horn. The drama is in two reels, produced under the direction of King W. Vidor, and released on the General Film program. Antoinette, a young Italian mother, learns that it was impure milk that caused the death of her baby. She is one of the many who live in the tenement districts. The settlement workers promise to furnish her as well as the other mothers in the tenement district, with pure milk but the milk trust soon shut off the supply. A gang of boys who gather old milk bottles bearing certified labels on them, arouse the suspicions of the police, and in a raid on an old barn in the neighborhood they get the boys "red-handed." The leader, Tony, confesses his part in the business. The members of the gang refused to impart any information as to the identity of their leader. It develops that Tony is Antoinette in disguise. She confesses to having taken milk from the doorsteps of the wealthy to furnish pure milk to the mothers of the tenement district. The judge dismisses the case, and establishes Antoinette as an "angel."

At the ——— theatre on ——— of ——— week, "Thief or Angel," written by Judge Willis Brown.

Mary Miles Minter in Fascinating Mystery Story, "A Bit of Jade"

(Mutual Five-Reel Production)

Mary Miles Minter, assisted by Alan Forrest, David Howard, Vera Lewis, Alfred Ferguson and Clarence Burton render "A Bit of Jade," a late release of the Mutual Film Corporation, in a fashion that will rivet all eyes on the screen of the ——— theatre when it is shown on ——— of ——— week. "A Bit of Jade" is a combination of mystery and straight drama, with the mystery element predominating throughout the run. It was produced under the direction of Edward S. Sloman. Mary Miles Minter has a role in the interpretation of which she can shake her golden curls, masquerade in boy's clothes and "cut-up" generally. She strikes the serious vein, and at times during the run is in the role of a little Sherlock Holmes. She has the role of Phyllis King, whose brother, Cuthbert, after loosing heavily at poker, asks Phyllis for a loan of a sum of money with which to put over a business deal. Phyllis is at lunch at the time, and she gives her brother the last cent she has. When it comes time to pay the check, she finds that she hasn't the amount. Grayson Blair, who happens in the restaurant at the time, comes to her rescue. As Cuthbert leaves the restaurant, he takes, by mistake, the wrong overcoat, in the pocket of which is a valuable necklace of jade, which had originally adorned a Brahmin god in a Hindu temple. At her aunt's country home a few days later, Phyllis in a lark, dresses in her brother's clothes, and enters the boathouse of the adjoinig estate. In the pocket she finds the necklace. She is surprised by Blair, who sees the necklace, and thinks that she has stolen it. He recognizes her as the girl he had met in the restaurant. She is convinced that her brother is the thief. After a series of adventures in which a thrilling detective hunt is staged, the mystery is cleared and Phyllis and Blair are happily united.

At the ——— theatre on ——— of ——— week, Mary Miles Minter in "A Bit of Jade."

"The Brass Check," with Bushman and Bayne—Detective Story

Francis X. Bushman and Beverly Bayne, two of the most widely known artists working before the camera, are coming to the ——— theatre on ——— of ——— week, in one of the best screen dramas in which they have been seen. "The Brass Check" is the title. It was written by George Allan Engand, and ran in the All Story Magazine. June Mathis adapted it for screen presentation. It is in five reels. In the cast with Mr. Bushman and Miss Bayne are seen: Augustus Phillips, Frank Currier, Ollie Cooper, Rudolph de Cordova, Frank Joyner, Robert Williamson, John Smiley, Hugh D'Arcy, Jack Newton and Hugh Jeffrey. The picture was produced by Metro, under the direction of William S. Davis. Mr. Bushman has the role of Richard Trevor, son of the head of the powerful rubber trust. Henry Everett, a struggling inventor, has invented a process for making artificial rubber, and tries to sell his invention to Silas Trevor, head of the trust. He refuses to accept the small amount offered for the invention. The trust is anxious to obtain the secret, and have Everett confined to an insane asylum, thinking that he will change his mind about accepting the amount offered for his invention. Silas Trevor, the head of the trust, wants his son, Richard, to marry Norma Glanor, but Richard demands more personal beauty than Norma possesses. He refuses, and leaves home to shift for himself. Henry Everett's sister, Edith (Beverly Bayne), is seeking means to release her brother from the asylum. She consults a detective agency, and is told that since men of so great wealth and influence are responsible for her brother's confinement in the asylum, it will be a difficult matter to obtain his release. A detective is assigned, but meets with an accident, and is sent to the hospital. On his person was found a note of instructions for Edith, with a brass check for a suitcase at Grand Central Station, New York. Richard finds the letter with the check, and in the spirit of adventure follows up the case.

At the ——— theatre on ——— of ——— week, "The Brass Check," Francis Bushman.

George Walsh in Some More Thrills In "The Kid Is Clever"—Comedy Thrills

(Fox Five-Reel Production)

"Full of Pep and speed" is the way William Fox characterizes George Walsh's latest comedy-drama, "The Kid is Clever," written by Randolph Lewis, and produced under the direction of Paul Powell, with John Leezer at the camera. In the supporting cast assisting Mr. Walsh in his latest comedy-drama, are seen, Doris Pawn, in the leading feminine role; Ralph Lewis, A. Burt Wesner, Don Likes and Clyde Hopkins. Mr. Walsh has the role of Kirk White, college graduate and champion all-round athlete. His knowledge of football, baseball and general college sports was far more developed than his knowledge of Latin and Greek. His father is a millionaire munitions maker, and he decides that it is about time for his son to do something in the world. Kirk balks at the idea of going to work, and his father grants him three months in which to seek adventure and satisfy his appetite for romance. Leaving his father's office he stumbles into a very charming young lady. After a successful flirtation, the girl tells Kirk that she is sailing the following Saturday for Havana. Kirk thinks that she is a " movie " actress. Two motion picture producers frame up a series of thrillers for Kirk, which it is hoped will cure him of his taste for adventure. A full company is to be provided including a large supply of ammunition made of paper. The company is to set sail for Havana, but the cast misses the boat. Kirk, however, is among those present when the liner sails. A band of Mexicans had obtained information that a film company was sailing with a large supply of ammunition, and they plan to confiscate the supply. Then the thrills start. Kirk believes that it is all in the play, and nonchalantly braves the onslaught of the Mexicans. The girl and he have many adventures before the hero discovers that he has been bucking a real revolution.

At the ——— theatre on ——— of ——— week, " Smiling " George Walsh in " The Kid is Clever."

" The Claim," with Edith Storey, in Powerful Dramatic Role—Heart Interest

(Metro Five-Reel Production)

Edith Storey, one of the most accomplished actresses working before the camera is to be seen on the screen of the ——— theatre on ——— of ——— week in " The Claim," written by Charles Kenyon and Frank Dare, and adapted to the screen by June Mathis and Leighton Osmun for release on the Metro program. Frank Reicher directed. Wheeler Oakman, Mignon Anderson, Marion Skinner, Paul Weigel and Fred Malatesta are in support. Miss Storey presents the part of Belle Jones, who leads an unhappy life as the wife of Ted Jerome, a notorious gambler. A child is born, and the mother bestows all her affection on the little one who is the one bright spot in her life in the sordid surroundings of her Western home. Jerome deserts his wife and child, going to a mining camp in El Dorodo. Belle takes in washings to make both ends meet. Jerome meets Kate McDonald in El Dorado. Kate lives with her brother John, a struggling prospector. Jerome, in order to win the love of Kate, goes through a mock wedding ceremony, saying nothing about his wife and child. Kate's brother learns the truth, and drives Jerome over a cliff at the point of a pistol. Jerome's body is being carried into the hotel just as his wife and child arrive. She leaves the child on the bar and slips out. John takes the baby home to Kate. John MacDonald becomes a rich man. Belle has drifted into a music hall under the name of Belle Jones. MacDonald, who has struck it rich, sees Belle and admires her. She decides to blackmail MacDonald, in order to raise money. When she and John meet, each recognizes the other. She forgets about the money when she sees her child, and leaves with the child. The child calls for the adopted parents, and Belle returns with it, and she and John become man and wife. Edith Storey at the ——— theatre ——— of ——— week.

" The Vortex," a Powerful Play of Love and Jealousy

(Triangle Five-Reel Production)

Jealousy, the destructive canker of human happiness, eats its way into the hearts of noble men and women in " The Vortex," which comes to the ——— theatre on ———. A great financier finds his " one woman in all the world." But jealousy and suspicion arise and sweep the characters along in their pitiless path to tragedy, when a happy circumstance discloses the innocence of the girl. Mary Warren and Joe King are the featured players in this interesting and unusual photoplay and they have been surrounded by a cast of more than ordinary talent. The production is beautifully embellished in the matter of settings and photographic effects, the Busch Gardens at Pasadena, one of Southern California's greatest show places, having been used by Director Gilbert P. Hamilton in filming many of the scenes. Van Cleefe, Wall Street millionaire, falls in love with Joan Meredith, daughter of his business rival. Believing there is something between Van Cleefe and Mrs. Hilda Herford, Joan spurns his attentions in favor of Albert Dunning, an impoverished clubman, much against her father's wishes. She elopes with Dunning and they go to a hotel to await the arrival of the minister who is to marry them, meanwhile registering as man and wife. Van Cleefe, who has taken Mrs. Herford for an auto ride, sees the couple and believes the worst, while Joan suspects the banker's presence at the hotel with a married woman. The minister fails to arrive and Joan and Dunning are not married. Later Dunning learns that Joan's father has lost his money, so he leaves town. Joan offers to marry Van Cleefe if he will save her father, but he spurns her. Just then Herford rushes in to shoot Van Cleefe for stealing his wife, and Joan saves Van Cleefe's life by saying that it was she who was at the hotel with him. Van Cleefe then agrees to marry Joan, but it is not until he learns from the minister himself of his failure to fill his engagement to marry Joan and Dunning that he fully believes in her. Then there is a happy reconciliation all around.

" The Vortex," with Mary Warren and Joe King, at the ——— on ———.

USING THE STARS

These Will Help You To Follow Advice of Successful Exhibitor

ON another page the Diary of a Successful Exhibitor will tell you how that enterprising man used the stars to build patronage for him..

He did not follow the circular suggestions of some manufacturers, but worked out his own plan, and most satisfactorily.

He sent out cards about the various productions, telling just a little what it was about and then depended upon his newspapers and program for giving the rest of the information. He would have found the proper material for these stories right here had these Ad Talks been in existence then. But they are ready for you now.

Use them, in connection with the advice of Successful Exhibitor.

" The Curse of Iku " Is a Thrilling Japanese Drama

(Kleine-Essanay Production)

A production quite unique in the realm of emotional photodrama is " The Curse of Iku," which is the attraction announced for ——— at the ——— theatre. The featured players are Tsuru Aoki, Japanese actress, and Frank Borzage. Critics have pronounced the acting of Tsuru Aoki in this drama a veritable triumph. They say that she would be called the greatest Japanese in the silent drama were it not for the fact that her husband, Sessue Hayakawa, has already been accorded that honor. She was born in Japan twenty-five years ago and since her childhood has acted on the stage and before the camera. A quaint Japanese atmosphere pervades the entire play, the early scenes being laid in Nippon fifty years ago and the latter part in California and Japan at the present time. Back in Japan's barbaric days when the story starts no foreigners were permitted to land on her shores except Dutch sailors who unloaded cargoes at Nagasaki. Allan Carroll, shipwrecked American sailor, is washed ashore and found by Yori, a kind-hearted Japanese prince who is an enemy of Prince Iku. Yori secretes Carroll in his house, but Iku hears of it and sends his sister Omio San, to investigate. She falls in love with Carroll and tells her brother he is a white god. Enraged, Iku raids Yori's palace, captures him and the American and has Yori killed. Before Carroll's sentence, which was that he be boiled in oil, can be carried out, he kills Iku and escapes. Then the action jumps to the present. Iku, third, comes to California to learn American customs and gets employment in a house where Alan Carroll, third, is a guest. In revenge for his grandfather's death Iku kidnaps Carroll's fiancee. Carroll follows them to Japan and in a pitched battle kills Iku and rescues the girl, returning to America.

At the ——— on ———, " The Curse of Iku."

Ethel Clayton Assumes Peasant Role in " The Witch Woman "

(World Five-Reel Production)

In a role quite distinctly different from anything she has essayed before, Ethel Clayton comes to the screen of the ——— theatre on ——— in " The Witch Woman." In this play Miss Clayton is seen as an Alsatian peasant girl, who is driven out of her reason by the treachery of a supposed lover and wandering alone among the mountains comes to be regarded as a witch. The story is from the pen of Willard Mack, famous playwright, author of " Tiger Rose," now playing in New York, and conceded to be one of the dramatic successes of recent years. With Ethel Clayton as star, Willard Mack as author, and Travers Vale as director World Film, presents the work of a triumvirate which could not be otherwise than successful. In the cast are Louise Vale, Jack Drumier, John Ardizoni and Robert Tansey. Miss Clayton's leading man—who, by the way, has a dual role in this play—is Frank Mayo, son and namesake of the famous actor who made the stage character, " Puddenhead Wilson," celebrated throughout the length and breadth of America. In the story Marie Beaupre, a beautiful Alsatian girl, meets Louis La Farge, a French artist, in the mountains where he has come on a painting trip. She falls in love with him, and when he deserts her she is cast from her home and forced to live in the mountains as best she can. All this trouble deranges Marie's mind, and she becomes known as " the witch woman," drawing the reproach and curses of all the mountaineers. Finally she is found by a doctor who becomes interested in her case, and takes her to Paris. There she again meets Louis, and also his twin brother, Maurice, who looks exactly like Louise. Many surprising events follow these meetings, and all go to make one of the most entertaining photoplays seen in a long time.

" The Witch Woman " is the attraction at the ——— on ———.

" The Hillcrest Mystery " Is Exciting and Fascinating Play

(Pathe Five-Reel Production)

Irene Castle, who in a comparatively short space of time has come to be one of America's favorite screen artists, has an unusually fascinating role in the new Pathe play, " The Hillcrest Mystery," which is announced as the attraction at the ——— theatre on ———. It is a story teeming with action, suspense and intrigue, typical of the work of Ouida Bergere, the author, with a touch of color from the great war in which the star's husband, Captain Vernon Castle, recently lost his life while acting as an aviation instructor in Texas. In the supporting cast are J. H. Gilmour, Ralph Kellard and Wyndham Standing, each worthy to be termed a star in his own right. When the United States sends out its call for more ships Thomas Sterling decides to donate his big shipbuilding plant for the duration of the war. He announces his decision at a party given for his daughter, Marion, who wears a necklace, the gift of her father, and a solitaire from his partner and prospective son-in-law, Hugo Smith. But Marion thinks highly of Gordon Brett, her father's secretary, and after the guests have departed she gives him the necklace to put in the safe. He slips it into his pocket, forthwith storms, the citadel of Marion's affections and conquers. At the moment of conquest Mr. Sterling enters, summarily discharges Gordon, and orders him from the house. The young man leaves, defiantly—and with the necklace still in his pocket. Later that very night Thomas Sterling is strangely murdered. Who did it and why? And how was the murderer eventually apprehended and what was his motive? That's the mystery of the story, and its solution is well worth waiting for through almost five reels of film.

" The Hillcrest Mystery " will be solved on ——— at the ——— theatre.

" The Debt of Honor " Well Suited to Star, Peggy Hyland

(Fox Five-Reel Production)

After an absence of several months from the screen, Peggy Hyland, the English stage beauty, has returned under the banner of William Fox and will be seen in her first Fox picture, " The Debt of Honor," at the ——— theatre on ———. In it Miss Hyland does the best work of her career before the camera. This is due not altogether to her own capabilities but to the fact that an unusually good story has been provided for her by Eve Unsell, and no expense has been spared in giving it a lavish production. In the play Miss Hyland has the part of Honor, an orphan of unknown origin. Stanley Middleton, a United States Senator, meets her under entirely accidental circumstances and is immediately attracted by her. Middleton, married but childless, takes Honor to his home and adopts her. His wife, Irma, appears to welcome Honor to her home, but secretly she dislikes the pretty little girl. Three years later Honor returns from boarding school. Middleton has become a powerful member of the Senate Committee on Naval Affairs. His secretary, Chester Holbrook, falls in love with Honor. The attraction is mutual. Honor has not been at the Middleton home long when she learns that the Senator's wife, Irma, has a sweetheart in the person of Frank Schiller. The truth is that Schiller is a spy and is using Irma to get secrets regarding transport sailings from the Senator's desk. One night Middleton returns home unexpectedly. He sees on the window shade the shadows of two persons clasped in each other's arms. When he enters the house his wife tells him that Honor was one of the lovers. Middleton accuses Honor, who herself has seen Irma in Schiller's embrace, and orders her to leave the house. To save Middleton from the knowledge that his wife is untrue she leaves in silence, but with the aid of Holbrook, Honor soon traps Schiller. Irma, trying to save her lover, is followed to his apartment by Middleton. In the mix-up which takes place there, both Irma and Schiller are killed. Later the broken-hearted Senator is " adopted " by Chester and Honor, who marry.

" The Debt of Honor " at the ——— theatre on ———.

Live News from the Producers

First National Gets Another

Makes Arrangements to Distribute "Passing of the Third Floor Back," Made by Brenon—English Actor Is Star

THROUGH an arrangement with L. Lawrence Weber, who controls Herbert Brenon's production of "Passing of the Third Floor Back," starring Sir Johnston Forbes-Robertson in the role of the Stranger, the screen version of this dramatic classic will be released by the First National Exhibitors' Circuit.

Since its original American production nine years ago at the Maxine Elliott theatre, Jerome K. Jerome's play has been given by Sir Johnston in practically every city of importance throughout the United States and Canada, and ranks first among his many stage creations by popular choice.

Over two months were spent in filming the story of the changes wrought in the lives of the mean-spirited and scheming members of the gloomy Bloomsbury lodging house by the mysterious occupant of the third floor back.

Sir Johnston made a special trip from England to America for the purpose of making the picture. The Stranger is his own favorite role, and he entered into his contract to reproduce it on the screen with real enthusiasm, declaring at the time that he would rather have his production of the "Passing of the Third Floor Back" given the permanency of celluloid than any play in his entire repertoire.

Herbert Brenon assembled a cast in support of the English actor including Molly Pearson, in the part of the slavey; Alfred Hickman, who won commendation in "The Fall of the Romanoffs"; Germaine Bourville, Ketty Galanta, George Le Guere, Sydney Goldin, veteran stage and screen actor and director; Agusta Haviland as the scheming landlady; Ben Graham and Grace Stephens as the bully and the shrew, respectively; Robert Fisher as the sporting satyr; Thornton Bastion as the cad; Ricca Allen as the painted lady; and Dora Mills Adams as the snob.

In putting on this study of human frailty redeemed by love and understanding, there has been no effort to sacrifice, it is said, any characterization, no matter how humble, in order to build up a dominating part for the star. The result is pronounced an evenly balanced ensemble that brings out every phase of the play's lesson with power and realism.

Essanay Compiles Chaplin Comedy in Five Parts

Essanay has compiled a five-part Chaplin comedy which will be released through the George Kleine System April 6. It is composed of several of the Essanay-Chaplin comedies, the best scenes from all being taken out and put together to form one comedy. It is practically a new story with the continuity assisted by new subtitles. These latter are in verse form, the main title being "Chase Me, Charlie."

Prints already are being shipped to the various George Kleine offices and bookings are said to be coming in rapidly. Exhibitors who have viewed the picture state that as compiled it forms the essence of all the funniest Chaplin situations. In fact, in the making of the film Essanay announces that great care was taken to select none but the scenes in which there was the swiftest action and the drollest situations.

Sir Johnston Forbes-Robertson Is Featured in "The Passing of the Third Floor Back," the Brenon Feature Which First National is to Distribute. Ketty Galanta Has a Chief Role in the Cast

Vitagraph Presents Gladys Leslie In "Little Miss No-Account" On April 1

Vitagraph Issues April 1 List

Albert E. Smith, president of the Vitagraph Company, announces that the list of releases for the week beginning Monday, April 1, will include the following:

Blue Ribbon feature, five reels, "Little Miss No-Account," featuring Gladys Leslie. William P. S. Earle, director.

Serial, two reels, "The Reckoning," final episode of "Vengeance—and the Woman," featuring William Duncan with Carol Holloway. Directed by William Duncan.

Vitagraph Drew Comedy, one reel, "Following the Scent," featuring Mr. and Mrs. Sidney Drew.

Big V Comedy, one reel, "Sleuths and Slackers," featuring Earle Montgomery and Joe Rock. J. A. Howe, director.

Three Booklets to Explain Hodkinson Plan

The W. W. Hodkinson Corporation has announced a campaign for the informing of the exhibitor of the principles, ideals and benefits of the Hodkinson co-partnership plan. The propaganda is taking the form of a series of simple yet very attractive folders with a limited amount of reading matter covering each case clearly and concisely, but dealing with the one point only.

The first booklet is entitled, "The Man Whose Dreams Come True," and deals, of course, with W. W. Hodkinson, the man behind the organization. The second is "The Master Builder," which gives in detail the achievements of Mr. Hodkinson. The third deals with "The Co-partnership Plan."

The First Three Selexart Pictures Distributed by Goldwyn Are: "Honor's Cross," "Blue Blood" and "Social Ambition," Shots of Which Are Here. Shown in the Order Named

Lucien Hubbard to Write Scenarios for World

Lucien Hubbard, scenario writer and former newspaper man, has just signed a long-term contract with World-Pictures and has already started work on a new play.

Mr. Hubbard has recently been associated with the Diando Company in the preparation of the story and continuity for a new serial to be released by Pathe. It bears the title of "The Wolf-Faced Man" and the authorship will be credited to Mr. Hubbard and W. A. S. Douglas, the president of the Diando Company.

Julia Arthur to Enter the Picture Field

Julia Arthur has abandoned her theatrical producing plans for this season, having relinquished her rights in the last of three plays she had obtained for her personal use this year had conditions been more propitious. Miss Arthur has opened headquarters at the Biltmore Hotel to complete plans for entering the motion picture field, having at last succumbed to the lure of the photodrama. In anticipation of several months' work for the screen before the next regular theatrical season, she has obtained the rights to an original scenario by Charles K. Harris, the song writer, and is negotiating for the film rights of two recent stage successes.

Earthquake Reproduced in Alice Brady Picture

Alice Brady's Fort Lee studio was the scene last week of an imitation earthquake, said to be scientifically correct in every detail. "The Ordeal of Rosetta," which Miss Brady is now making for Select under the direction of Emile Chautard, calls for the destruction by quake and fire of a street in the village of Cantona, set in the heart of volcanic Sicily.

To ensure fidelity to detail the Select directors consulted authorities on seismic disturbances and perfected a mechanical device to bring about the desired effect realistically.

Goldwyn Stars Busy at Studio

Mabel Normand, Mae Marsh and Madge Kennedy Are All Engaged on Production of New Plays at Fort Lee

THE spring production drive at the Fort Lee studios of Goldwyn is now in full swing, with the three companies headed by Mabel Normand, Mae Marsh and Madge Kennedy all hard at work again after interruptions attributable to various causes.

Hardly had Mabel Normand become acclimatized to the chill of Fort Lee after her recent sojourn at Tampa, Fla., than she plunged into another production. The title is not announced, but the play is said to afford unusual scope for her abilities as an actress who is equally herself in moments of pathos and tears. Clarence G. Badger is directing the play, an adaptation of a Broadway success by a famous playwright.

To revert to Florida, George Loane Tucker directed the scenes made there to replace those eliminated at the request of the Government, and he will reconstruct "Joan of Plattsburg" before it is released early in May.

Mae Marsh, not to be daunted by Mabel Normand's work-filled life, saw to it long before she finished Irvin S. Cobb's "The Face in the Dark" that there would be no cessation in her labors. Accordingly, Miss Marsh began the first scene of the new production on the afternoon of the day she finished "The Face in the Dark." Whimsical charm and exciting conditions are woven into the new production directed, as was "The Face in the Dark," by Hobart Henley. The story is by Edith Barnard Delano.

Madge Kennedy is reaching the close of Roy Somerville's "The Danger Game," under the direction of Harrv Pollard, and is said to be more enthusiastic over it than any production yet made for her by Goldwyn. Miss Kennedy has entirely recovered from her recent indisposition and is frank in saying that her eagerness to get back to the studio really retarded her recovery instead of hastening it. She, too, is anticipating her next production and is assured that she will have no holiday.

Mary Garden's "The Splendid Sinner" was released March 24, and, according to Goldwyn, exhibitors and public alike are evincing even more eagerness to see it than that evoked by "Thais," her previous production.

Pathe Begins Serial at Diando Studios

"THE WOLF FACED MAN" is announced as the name of a Pathe serial on which work has been begun to be released some time during the coming summer. This serial is being produced by the Diando Company for Pathe from the story by W. A. S. Douglas and Lucien Hubbard.

"The Wolf Faced Man" is described as a Western serial, and the story deals with the actions of a man who is disguised with a mask which resembles a wolf's head. It is claimed to be a serial of thrills and mystery. The scene is laid in the West around 1870, and is said to be replete with action and adventure. Some of the early episodes call for an Indian attack on an immigrant wagon-train, the burning of the wagon-train and a pitched battle between Indians and United States soldiers in which the Indians are routed.

George Larkin has been selected as the leading man for this serial. He is well known in pictures as a "stunt" man. Among the others in the cast are Horace Carpenter, True Boardman and Frederick Malasta.

Stuart Paton will direct this serial, and has been engaged for the last month in going over the script and picking out locations. He has consulted with Mr. Douglas, one of the authors, and the president of the Diando Company on this serial.

Pauline Starke and Myrtle Lind Are Triangle Favorites Well Liked by Audiences. They Have Finished New Pictures for the Program

Triangle Plays Move Forward

Three New Features Have Been Started, with Variety as Keynote —Alma Rubens and Pauline Starke in "Judith"

THE keynote of variety which has been a fundamental of the Triangle schedule has been struck, it is said, in the new plays which include, in addition to society dramas and western subjects, a modern play with an Oriental setting, and several "crook" plays by the well-known romancer of the New York underworld, John A. Moroso. During the past week three new pictures have been started, and five companies worked steadily on their various productions. Director William Beaudine has been awaiting a new subject which will be supplied with the current week.

Following her recent appearance in "The Love Brokers," Miss Rubens is cast as a seeress in a new romantic drama entitled "Judith," which Gilbert P. Hamilton is directing. Pauline Starke, who has recently been featured in "The Shoes That Danced" and "Innocent's Progress," will have a leading role. Edward Pell will support Miss Rubens. Peggy Pearce, of the Triangle-Keystone beauties, has been given her first dramatic role in this production. The cast also includes Lillian Langdon, Anna Dodge, Iris Ashton, Myrtle Rishell, Alice Crawford, Walt Whitman, Lee Hill, Lee Phelps and Ward Caulfield.

"Her Decision" is the working title announced for Director Jack Gonway's latest Triangle screen drama, the second picture which has been put into production during the past week. This marks the third dramatic appearance of the former Keystone comedienne, Gloria Swanson. J. Barney Sherry has a featured role in "Her Decision," and Darrell Foss and Anna Kroman are included in the supporting cast. The plot for this play is based on a girl's sacrifice to save her sister.

Director Raymond Wells has started work on "Mlle. Paulette," a comedy drama in which an attractive actress and a scion of wealth play the leading roles. A summer camp in the mountains, in the vicinity of New York, provides the locale for this story. Claire Anderson is in the title role. Wallace McDonald is the leading man. Others in the cast are George Hernandez, George Pearce, Walter Perry, Anna Dodge and Dot Hagar.

The filming of an "An Honest Man," William Desmond's latest Triangle vehicle, which is being directed by Frank Borzage, is nearing completion. Desmond is seen as a knight of the road who is something of a sleight-of-hand performer. Mary Warren is again seen as Desmond's leading woman, following her first appearance with him in the March release, "The Sea Panther." Ann Kroman and Graham Pette are included in the supporting cast.

Director Harry Edwards is putting the finishing touches to a two-reel comedy which has been temporarily titled "Their Neighbor's Baby." In the cast are Rae Godfrey, Ray Griffith and Charles Dorian.

San Francisco Teachers Saw Chapin Pictures

The enthusiasm aroused by the Paramount Benjamin Chapin series, "The Son of Democracy," is said by Paramount to be well illustrated by the action of the Superintendent of Public Instruction in San Francisco, who invited the teachers and principals by personal letter to attend a private showing of the first four chapters at the Imperial theatre.

After the performance the teachers were enthusiastic in their commendation of "The Son of Democracy." The underlying note of patriotism, so appropriate during the present time, was the subject of special comment.

Frederick Chapin Leaves Goldwyn

Frederick Chapin announces that on April 19 he is leaving the Goldwyn Pictures Corporation, after having completed the scenarios of "Heart of the Sunset," by Rex Beach; "The Pirate Woman" for Geraldine Farrar; "Charity Kate," by Edgar Selwyn; "Helenka," by Arthur Train, and "The Venus Model," for Mabel Normand.

Ruth Roland with Douglass Films

It was announced this week that Ruth Roland is to be the featured player with the Douglass Natural Color Film Corporation, at San Raphael, Cal. She left Los Angeles recently, it is said, to begin activities on her first picture for Douglass.

Zecca Director General for Pathe

Ferdinand Zecca, pioneer in the motion picture industry and said to be the inventor of the subtitle, has come to America as director general of productions for Pathe Exchange, Inc., and as such will supervise all the Pathe productions in this country. Charles Pathe and Mr. Zecca, in the days when the motion picture was a curiosity, were the first to realize the possibilities of elaborating on this simple form of animation and in 1900 made the first motion picture drama, "The Little Story of a Crime" being the title. Later, when Mr. Zecca had risen to the top among producers of Europe he supervised the making of "Les Miserables" and "The Life of Our Saviour," both of which have been shown extensively in America. The latter was directed by L. J. Gasnier, now president of the Astra Film Corporation, and the former by Albert Capellani, also famous as a producer in this country.

Ferdinand Zecca Has Been Appointed General Director of Productions for Pathe

Viola Dana Is the Metro Star in the Chief Part of "Breakers Ahead"

Viola Dana's Newest Play Well on Way

Viola Dana's newest starring subject, "The Night Riders," is well along on the way to completion at Metro's Hollywood studio. The tiny star of "Blue Jeans," "The Winding Trail," "Weaver of Dreams" and other Metro plays, is said to be so delighted with the stellar role of Sally Castleton, a daughter of the old South, that she fairly revels in the hard work that it entails.

The cast which surrounds Miss Dana includes George Chesebro, Clifford Bruce, Russell Simpson, Monte Blue and Mabel Van Buren. "The Night Riders," an original story, was scenarioized by Albert Shelby LeVino.

Report "Shame" Scoring Heavily

That "Shame," the John W. Noble production distributed for Duplex Films, Inc., by General Film Company, has scored heavily with exhibitors is indicated by reports received at the New York office within the last few days. One of the enthusiastic exhibitor friends of the Zena Keefe feature is Rodney C. Davis, proprietor of the Kozy theatre, of Paducah, Ken., who writes:

"I wish to say that 'Shame' is an excellent subject, in fact, one that with a little advertising one could do an immense business with at an advanced price—so you need not hesitate to give the subject what it deserves."

Acquisitions to Mona Lisa's Cast

Recent acquisitions to the acting staff of Balboa studio are Annie Scott and Miss Haru Fugite, both of whom are appearing in the new seven-reel Mona Lisa production. Miss Scott has had several years' experience in pictures. She is playing the part of the wife of Wilfred Lucas, who plays leading man to Mona Lisa. Miss Fugite is a native Japanese who has appeared in Fox and Lasky pictures.

Clergy See "The Cross Bearer"

Private Showing of World Feature at Baltimore Draws Praise of Cardinal Gibbons and Prominent Roman Catholic Priests

HIS EMINENCE, JAMES CARDINAL GIBBONS, recently attended a private showing of "The Cross Bearer" at the Auditorium theatre in Baltimore, and at its close gave the World Feature Film, in which Montagu Love plays the role of Cardinal Mercier, the heroic prelate of stricken Belgium, his emphatic personal endorsement. "I was much pleased," was his remark, and the manner in which he uttered it betokened deep enjoyment and appreciation.

The house was packed for the occasion, hundreds of the Catholic clergy of Baltimore being present. Applause was frequent as the heroic stand of Cardinal Mercier against the onrushing German hordes was shown and as other striking incidents were projected upon the screen.

Rev. William J. Ennis, rector of Saint Ignatius Church, voiced the sentiments of all the clergymen when he said: "It is strongly expressive of Catholic patriotism." "It is a wonderful picture," said Rev. Jos. W. Renand, of Loyola College, "and I am sure that it will find favor with all lovers of heroic little Belgium." "It deserves to be a great success from more than one point of view," said Rev. F. M. Connel, also of Loyola College. "I shall be glad to advise others to see the picture when it is exhibited to the public," declared Rev. W. T. McKenna, of St. Elizabeth's College.

Among the many voluntary written testimonials was the following from Father Ennis: "I wish to thank you in my own name—in that of the Faculty Church and College, and also, in the name of our friends, for the splendid projection last night in our College Hall of 'The Cross Bearer.' It was an artistic and historical treat. Its gripping reality of Cardinal Mercier's heroism and the patriotism of his dear Belgians were soul-stirring, and I congratulate the company that will release this picture to the public—teaching more favorably than words what low depths have been sounded by Teuton militarism."

Leonard B. McCaughlin, business manager of the Auditorium theatre, where the showing was held, writes as follows: "The motion picture production 'The Cross Bearer,' which was given a private showing to the Catholic clergy of Baltimore at this theatre yesterday afternoon, is a splendid picture and is intensely strong to have held such an audience to a man and have them applaud so spontaneously at the ending. You have a very valuable piece of material and it should be a big success."

General to Market Russian Feature Film

GENERAL FILM announces that it has assumed the distribution in the United States and Canada, except the local New York territory, of "Why—the Bolsheviki," a dramatic production controlled by the Export and Import Film Company, Inc. Steps will be taken at once to give the film a presentation in four leading cities, following which it will be introduced in other territory until the whole country is covered. A large assortment of advertising aids is available, including five-color posters in 24-sheet, 6-sheet, 3-sheet and 1-sheet selections, colored 22 x 28 and 11 x 14 lobby display stills, black and white, 8 x 10 stills, a three-color window card, slides and cut electros of all sizes besides heralds.

"Why—the Bolsheviki" deals with the historical motive for the present upheaval in Russia and is described as one of the most intensely dramatic and stirring picturizations of class conflict ever consummated. The film lays claim also to extreme spectacular beauty, and to insure its historical and technical correctness it was produced in Russia and Italy, hundreds of people and scores of the most elaborate and expensive scenic effects being utilized. Despite the elaborateness of its scenes the action is swift and condensed, the picture being in five reels, the accepted program feature length. It is expected to score strongly as an expose of the tyranny of a barbaric, passion-mad autocracy which drove the Muscovite soul into vengeful eruption. The plight of a nation groping blindly for the ray of democracy is said to be revealed in graphic style. Upon this background the story is worked out, with a beautiful woman as the heroine and a czar as her evil genius with all the necessary aids to lend realism.

New York Scenes in "Ordeal of Rosetta"

"THE ORDEAL OF ROSETTA," which Alice Brady is now making for Select Pictures, is said to be noteworthy not only for its emotional plot, but also for the many particularly interesting high lights in the production itself.

Miss Brady's camera man is having a busy time, jumping about town to "shoot" the various spots called for in the script. Permission was secured to photograph the members of the cast, entering Sherry's. The interior of this restaurant has been reproduced, with the aid of numerous pictures, in Miss Brady's studio, and the audiences which will see her latest photoplay will see what is, to all intents and purposes, the very restaurant itself.

From the luxury which Sherry's embodies, the camera will next be directed at the contrasted immigrant neighborhood about Mulberry Bend Park, which is thronged by recent arrivals from Italy. Miss Brady's director has completed arrangements to photograph a four-room apartment which is the actual residence of a Sicilian family, thus carrying out a strict adherence to realism.

For this picture also, was built an exact reproduction of Chamberlain Brown's office for the theatrical agency of the story; and The New York Bill Posting Company loaned for it its giant bill-poster to stick up the lithograph on which much of the action hinges.

On the Left Is Jewel Carmen, William Fox's Newest Star, in "The Bride of Fear." Theda Bara as "Salome" Holds the Center. On the Right Is a Stirring Moment in "The Kid Is Clever," a George Walsh Feature

Fox and Advisers Now Cutting "Salome"

THE task of cutting the large amount of film used to screen the pageantry and dramatic scenes of "Salome," the new Theda Bara production made under the direction of J. Gordon Edwards, who had charge of "Cleopatra," has been taken up by William Fox and his advisers.

The cinema version of "Salome," Mr. Fox announces, follows closely the Bible story told by Josephus, the renowned Jewish writer, in his book, "The Antiquities of the Jews and the History of the Jewish Wars." Briefly it is as follows:

Herod Antiphas, tetrarch of Galilee and Paraca, has contracted an illegal marriage with Herodias, wife of his brother Philip. Still strong in arms, but the real power of his dominion undermined by injustice and trickery, he is more interested in voluptuous entertainment than in the welfare of his people. He is falling deeper and deeper into moral degradation, lower still in the estimation of his subjects.

Then comes John the Baptist, preaching the coming of a new kingdom, warning the sinful to repent, lashing Herod, Herodias and their unholy union with words of fire. He is hailed by the masses as a "second Elijah." The people follow him, rejoicing in his scornful denunciations of their hated rulers. But Herodias, incensed at his rebukes, plans John's destruction, using Salome and her wiles in an attempt to bring about his downfall. John, unmoved by Salome's enticements fans the flames of hatred.

One night, Herod, in the midst of a debauch, calls upon the beautiful Salome to dance before his throne. She comes in response to his call and dances in wild abandon.

Deep in wine and blinded by her sensuous appeal, Herod rashly offers her a reward, "even unto the half of my kingdom." Salome thereupon makes her request for the head of John the Baptist "in a charger."

Her wish is granted, and with its consummation ends one of the most moving tragedies that the world has even known.

Metro Gets Thanks for "Fit to Fight"

MAXWELL KARGER, Metro production manager, recently received official thanks from Major Wm. F. Snow, representing the Surgeon General's office, in which satisfaction was evidenced with Metro's co-operation with the military authorities in producing "Fit to Fight," intended as a lesson to soldiers of the perils of immorality.

"Fit to Fight," which was written and directed by Edward H. Griffith of the War Department Commission on Training Camp Activities, is in three reels, not for general distribution, but will be shown at training camps, on shipboard, and at all United States Naval and Military stations here and abroad. The story is told in such a straight-from-the-shoulder manner as to compel attention.

The hero is Billy Hale, the quarterback of a varsity eleven. In brief, the story first tells of the civilian life of the characters, and then swings to camp. While on leave, Billy and his companions meet the temptation of "booze"—the first step in the downward path toward vice. Billy restrains himself, but Jack, Chic and Hank fall. Later while in mess line for "chow," Kid McCarthy taunts Billy for his "goodness." The two have a fist fight in which clean living on Billy's part enables him to knock out the Kid. This plucky fight wins followers for Billy. After a twenty-mile hike, which proves a severe test, Billy and the Kid become friends. At the close of the picture, Jack, Chic, and Hank are left at a base hospital—slackers and dead heads on Uncle Sam's pay roll—while Billy and the Kid are shown on a troop transport on their way to France.

Raymond McKee, who has played for Metro, and is now with Edison, was loaned by the latter firm to play the leading role of Billy Hale.

Farnum's First Sherman Production Chosen

Dustin Farnum's first starring vehicle with the recently organized Sherman Productions, Inc., is to be "The Light of Western Stars," President Harry A. Sherman has announced. The story is by Zane Grey, and Roy Clements is now engaged in writing the scenario in collaboration with Charles Swickard, who will direct the Farnum pictures. Winifred Kingston will be Farnum's leading woman.

Two other stories, "The Wolf Breed," by Jackson Gregory, and "The Man in the Open," by Roger Pocock, have also been purchased by Mr. Sherman for early production.

"I believe," declares Mr. Sherman, "that in Dustin Farnum I have the very best western type of man in the world. With his ability as an actor and wonderful personality I feel sure that after the public sees him in 'The Light of Western Stars,' he will be the biggest attraction the screen has ever seen."

Frederick Powers Engaged for Beverly Bruce Play

Beverly Bruce has engaged Frederick Powers to play the part of Luther Prouty in Willard Bradley's "Letitia-for-Happiness."

Miss Bruce also announces her intention of going to Scotland to produce on the original ground Sir Walter Scott's "Lady of the Lake."

General to Release Real Negro Comedies

On April 2 General Film will begin the distribution of a series of weekly one-reel comedies produced by the Ebony Film Corporation of Chicago, a company of negro actors. The subjects are to be known as Ebony Comedies, and the following have already been announced for release: "A Black Sherlock Holmes," "Spying the Spy," "The Porters," "A Milk-Fed Hero," "Busted Romance" and "Spooks."

Bryant Washburn Has a Dual Role In "Twenty-one," His First Pathe Play

Bryant Washburn Play Is Pathe's Leader

Bryant Washburn in "Twenty-One," a Pathe Play, tops Pathe's program for the week of April 7. The story is by the clever American author, George Randolph Chester, and in it Washburn has a double role said to be ideally suited to his talents.

"Spies Within' is the title of the fifth episode of the gripping Pathe serial, "The House of Hate." This episode opens with the Hooded Terror trying to choke Pearl Waldon, played by Pearl White, to death in the deserted boathouse on the Hudson. She is saved by the timely arrival of Harvey Gresham, the role played by Antonio Moreno, and the latter's chauffeur, who engage in a spectacular battle with the Hooded Terror. The Hooded Terror overcomes both men and runs away.

The Harold Lloyd one-reel comedy for the week is "Follow the Crowd," which deals with the adventures of Billy Boulder in the sanctum of the "Red Handers."

A split-reel travel and educational is made up of Picturesque France (St. Flour and Aurillac) Pathe colored, and scenes from Sweden, Pathe colored.

Hearst-Pathe News No. 30 is released on this program.

Hamilton Smith Joins World Scenario Staff

Hamilton Smith has joined the scenario staff of World-Pictures, having signed a long-term contract with that company. He is now engaged, in association with Mr. Hoyt, in the preparation of a new story for Madge Evans.

Mr. Smith has been writing scenarios for the past seven or eight years, having begun with the Kalem Company. Later he was engaged by Metro and has also done a number of the adaptations of the Charles Frohman stage successes.

About New Productions

Mae Marsh is given credit for suggesting a knitting scene in "The Face In the Dark," her newest Goldwyn production. The picture is from an Irvin S. Cobb story.

In the stellar role in "Treasure," her most recent Metro feature following "The Claim," "Revenge" and "The Legion of Death," Edith Storey has the distinction of being the only woman in the cast.

It is said Clara Kimball Young's "The Reason Why," for Select, is marked throughout by a gorgeousness of scenic and sartorial investiture which make it especially noteworthy.

Roscoe "Fatty" Arbuckle has done his bit as "The Bell Boy" and has turned his attention toward moonshining, according to his new Paramount scenario. It has not been named as yet.

Peggy Pearce is another of the Triangle-Keystone girls who has recently been cast in a straight dramatic subject. She will appear next with Gloria Swanson in a new feature.

Edward Sloman has completed his latest Mary Miles Minter feature for American-Mutual. This does not mean he is idle, however, as he started the very next day on a new picture.

Wallace C. Clifton, World scenario writer, has completed the story and continuity for "The Interloper," in which Kitty Gordon is to star. "Scenarios are not written, they are rewritten," says Clifton.

Universal has completed in two reels a special which is called "Careless America." It is expected to make America safe for careless pedestrians and automobilists. Harry Levey is editing it.

Essanay is working on the script of a new feature which it promises to announce shortly. Director Berthelet is getting everything in readiness to rush the picture through, with an all-star cast.

Gertrude Claire, the clever character woman, is in the cast of "Naughty, Naughty!" starring Enid Bennett, the Ince star. Paramount has released the picture.

Tom Mix was fortunate in having an exceptional cast with him in "Western Blood," which he recently finished for William Fox. Cowboys in dress suits supply a great part of the story.

Bryant Washburn promises some new wrinkles on the "dual" role question when Pathe's "Twenty-one" is released. He is said to hand himself money and fight with himself, in the picture.

Wm. S. Hart is preparing to put over another outlaw story for Artcraft. It is called "The Tiger Man," and will have the advantage of Hart's skill as a director and the star player.

Having put on "A Pair of Silk Stockings," Constance Talmadge, Select star, next proposes to put on "Mrs. Leffingwell's Boots." In both of these she is presented by Lewis J. Selznick through Select.

Marguerite Clark is finishing the last scenes of "Rich Man, Poor Man" for Paramount under the direction of J. Searle Dawley. The star wields a billiard cue in a friendly game in this picture.

"Paying His Debt," a new Triangle which features Roy Stewart, is a Western subject nearing completion. The star has a dual role for the first time since joining Triangle.

Francis X. Bushman and Beverly Bayne and their company have been working nights to complete "With Neatness and Dispatch," the elaborate version of a story that has been widely read.

Dorothy Dalton, Thomas H. Ince star, has finished work on a new Paramount feature under R. William Neill's direction, which will be known as "The Mating of Marcella."

Carl Stockdale Engaged

William Russell, of the William Russell Productions Company, has engaged Carl Stockdale, whose recent work with the American Film Company has brought him much praise. Mr. Stockdale was with Mr. Russell in "In Bad" and "The Midnight Trail."

Sessue Hayakawa Is to Star With His Own Company for Haworth Pictures Corporation

Hayakawa Refuses Offer to Tour Japan

It was announced from the West Coast last week that Sessue Hayakawa, who recently signed to appear as star of his own company for Haworth Pictures Corporation, of Los Angeles, has refused an offer to appear personally in the theatres of Japan. This would require at least three months, it is said, and the star does not wish to discontinue his motion picture work for that length of time.

Vitagraph Offers New Idea in Serial Plan Book

Something new in serial advertising service to exhibitors has come from Vitagraph in connection with the forthcoming chapter play, "The Woman in the Web," by President Albert E. Smith and Cyrus Townsend Brady. Instead of getting out one big book covering the entire serial it was decided to issue the service in three sections of five episodes each. The idea was based on suggestions of several branch managers, who said that in many cases exhibitors lost or mislaid the large plan book and thus lost step in their publicity campaigns.

The first issue contains portraits and biographies of the stars, Hedda Nova and J. Frank Glendon, and reproductions of posters, lobby displays and other exhibitors' aids.

Snakeville Comedies Have Been Renewed

Intensive treatment is said to have been given the ten Snakeville comedies issued by Essanay through General Film, with the expectation that they will duplicate their former popularity. New film, new titles, new tints and careful editing are expected to make these subjects most acceptable as program adjuncts in any sort of theatre.

Critic Praises "The Blue Bird"

Ohio Censors and Others Attend Private Showing of Artcraft Spectacle at Columbus—Big Campaign of Exploitation Planned

AT a recent private showing of "The Blue Bird," given at Columbus, Ohio, for the benefit of the censors and a few exhibitors and members of the press, Artcraft's film version of the Maeterlinck masterpiece was pronounced an amazing accomplishment, according to an announcement from the Famous Players-Lasky Corporation.

Among those present was Miss Alice Coon Brown, dramatic critic of the Ohio State Journal, who wrote a two-column review of "The Blue Bird" in the Ohio State Journal, over her signature, in which she mentions the exceptional subjects which have been released during the life of the industry, including "Quo Vadis," "Cabiria," "Neptune's Daughter," "Hypocrites," "Rose of the World" and "The Birth of a Nation," and adds:

"The other day we were privileged to see a picture that takes still another step ahead, and a very long one. It is the filming of Maeterlinck's 'The Blue Bird,' under the masterly direction of Maurice Tourneur. It is the last word in the development of fanciful and poetic dramas on the screen, and it accomplishes many things which a few years ago were impossible, through photography.

"The poet takes us to the gates of life and death, unlocks to us the soul of things, and touches the sources of all that is dearest. . . . It is a heart-touching expression of the resurrection. . . . Never do you realize more strongly that the art of the motion picture is the art of the director than in looking at this series of lovely pictures, the elusive thoughts of a poet taking tangible form.

"Here is a picture without a vampire, without even so much as a love story; a picture without a star; a picture which sets itself to express a great poet's message of hope and happiness. And we believe that the people will throng to see this picture, and that it will bring the thoughts of the great Belgian author close to their lives.

"The picture has had no public showing anywhere as yet, but it is planned to release 'The Blue Bird' at the end of Lent. What a glorious thing it would be, in this period of depression and doubt, if every picture theatre in the land could give out its message of happiness at Easter time! We can think of no more beautiful and appropriate Easter gift than this poetical message of the life everlasting."

The Famous Players-Lasky Corporation states that it plans to give "The Blue Bird" the most extensive exploitation that has ever been accorded a motion picture. Carl H. Pierce, special representative, has been traveling through the country for several weeks, conferring with the managers of the branch offices with a view to arranging special exploitation in the various localities, in addition to the nation-wide publicity and advertising campaign which is being waged in the daily newspapers and national magazines and other recognized agencies.

Enid Bennett, the Ince Star, Is the Center of Interest in "Naughty, Naughty!" Released by Paramount

Praises "The Whispering Chorus"

"I consider 'The Whispering Chorus' one of the finest examples of the perfect motion picture that I have ever seen," said Emil Kehrlein, manager of the Los Angeles Kinema theatre, just prior to the production's opening there. "It contains all the essential elements to a drama of life—sympathy, human interest, thrill, love, tragedy and hope. And it is also the strangest story I have ever seen in photoplay form. It is a tribute to the art of Cecil B. De Mille."

Hodkinson Exhibitors Lengthen Their Runs

"WE are particularly gratified with the number of exhibitors who are proving, to their own satisfaction, that Hodkinson Service is not only worthy of a longer run than usual, but is actually profitable when played additional time."

The above statement was made to a representative of MOTION PICTURE NEWS last week by a member of the W. W. Hodkinson organization. He continued further:

"We were reminded of the fact just a few moments ago by the arrival of a letter from our San Francisco office telling us of the decision of one of our customers in Oakland, California, to run his Hodkinson-Paralta Service two days instead of one. This exhibitor, like many others, had booked with us for a one-day run at a price quite satisfactory to both parties. However, it only took one picture of each series to prove to him that he would make more money by using his product two days instead of one. Accordingly, we received his new contracts for the longer run without delay.

"Looking at it from the exhibitor's standpoint, it does seem remarkable that the average exhibitor has not figured out just where he can gain by longer runs when he can get a product that will stand up under it. On the second day of a two-day run, for instance, your film cost is reduced, there are no expressage charges to pay, your advertising bills are less, and in every way the selling expense is reduced in proportion to the amount of business taken in.

"Practically the same argument applied in this case as that which we give our salesmen when they start out to sell our product. We tell them that if they are not successful in selling our entire product in one visit, the selling expense increases, which of course results in a waste and eventually an increase in the cost of the product. The exhibitor of today should look at matters in much the same light. He is a seller and the public are the buyers. It is up to him to reduce the selling expense as much as possible in proportion to the amount of business he does.

"An essential to the longer runs, we admit, is a product that warrants extra time, and, of course, we claim we have it in Hodkinson-Paralta Service, and the results we are obtaining in encouraging longer runs is the most convincing proof we can offer."

Satire on Coal Famine

There is said to be a touch of satire on the late lamented coal situation in "She Couldn't Grow Up," Billie Rhodes' Strand-Mutual comedy which is scheduled for release April 2. The comedy opens in "the frozen East."

World Film Lays Down New Rules for Casting

Hereafter no directors will do casting for World-Pictures. In the interest of efficiency the management has decided that all casting will be done in the following manner:

When a story is accepted by the scenario department and the continuity has been written and O. K.'d, a conference will be held by the production department managers, scenario editor and general manager as to which star shall be assigned to the principal role. When this highly important point is determined the work of casting the remainder of the players will be given to the casting director, whose selections will be approved in another conference.

Metro Begins "The House of Mirth"

Metro has begun the production of Edith Wharton's novel, "The House of Mirth," having assembled what it claims to be one of the strongest and most distinguished casts ever selected for the screen. June Mathis and Albert Capellani prepared the scenario and the former will also direct the picture. The difficult role of Lily Bart has not yet been assigned, but Henry Kolker, Joseph Kilgour, Edward Abeles and Lottie Briscoe have already been given important parts.

Louise Lovely Is Presented by Universal in "The Girl Who Wouldn't Quit"

Showing of "La Tosca" for Lasky Officials

The completed production of "La Tosca," the Paramount release for March 25 starring Pauline Frederick, was recently exhibited to the officials of the Famous Players-Lasky Corporation, who pronounced it an ideal subject for Miss Frederick.

Well known players are found in the supporting cast of the famous Sardou play. Frank Losee again plays an important character in the part of a villain as Scarpia, the chief of police of Rome, who covets La Tosca and orders the execution of her sweetheart. Jules Raucourt has the romantic role of Mario, the artist lover, who finally meets his death at the hands of a firing squad, and Henry Herbert is Angelotti, the political refugee who foils the pursuing police by killing himself when he is cornered. W. S. Forestelle is Spoletti, the vigorous and resourceful captain of police who carries out in minute detail the cruel orders of his chief.

Exterior scenes, in harmony with the architecture of the period, were secured at Fort Marion, St. Augustine and other southern Florida points.

Hodkinson Official Tours Middle West

C. E. Shurtleff, general sales manager for W. W. Hodkinson Corporation, left on March 22 for an extended trip covering Cleveland, Detroit, Cincinnati, Indianapolis, St. Louis, Kansas City, Minneapolis and Chicago. Mr. Shurtleff plans to be away until some time after the first of April in a big campaign to speed up the sales of Hodkinson Service throughout the Middle West.

Exhibitor Must Share Blame

"He Is Responsible for Much of the Ruinous Overhead Bearing Him Down," Says Laemmle, Universal's President

FRESH from his recent attacks upon wasteful and extravagant film producers, Carl Laemmle, president of the Universal Film Manufacturing Company, has come forward with the direct charge that the exhibitor himself is to blame for much of the ruinous overhead bearing him down.

Mr. Laemmle's statement is based upon the results of a tour of observation recently undertaken by Joe Brandt, assistant treasurer of Universal. This trip included the territories from which the loudest exhibitor complaints have been heard.

Among the facts laid bare by Mr. Laemmle as the result of his assistant treasurer's report are:

That hundreds of thousands of dollars worth of films are lying idle and useless upon the shelves of the exchanges because exhibitors have failed to return the lithographs and photographs loaned to them for advertising purposes.

That hundreds of thousands of dollars worth of film are being sent to the silver refiners as the direct result of carelessness and inefficiency in the operating room.

That totally unnecessary expense is thrust upon the exchanges as the result of the loss of film cans, reels, leaders, trailers, film cases, straps and reel bands.

That an enormous loss is annually experienced because of carelessness in preparing films for shipment back to exchanges and because of indifference in the matter of taking proper care of mounted paper rented to the exhibitor.

That even greater loss is caused to both exchanges and their accounts as the result of unnecessary and wilful delays in returning shows and in forwarding them on certain trains.

To a representative of this publication who desired to get further details, Mr. Laemmle spoke in his characteristic straight-from-the-shoulder way.

"My statement means just what it says," Universal's head emphatically declared. "The time has come when mealy-mouthed compliments and pussyfoot praise of all things and all persons connected with the moving picture industry should cease. Instead, it is up to every man who has the welfare of the industry at heart to take a vigorous smash at anything which menaces its successful existence.

"The other day Mr. Brandt, who had just returned from a tour of some of our exchanges, laid before me his report covering the sources of exchange leakage. I should consider myself as a traitor to the men who helped make Universal—the exhibitors—unless I gave this report the widest publicity.

"Do you know that Universal is annually compelled to shelve hundreds of thousands of dollars worth of films in excellent condition, simply because some exhibitors make a practice of retaining the advertising matter loaned them? This material is of no earthly use to them after the pictures have been shown, but it is vitally necessary to exhibitors who have still to present these subjects. Naturally, no man will book a production unless he can obtain the necessary advertising props, with the result that after a comparatively limited life these films must go on our shelves and there remain indefinitely.

"While on his tour Mr. Brandt made a special trip to one theatre which was reported as being a flagrant offender in this respect. He discovered hundreds of posters lying stacked up in the cellar, while enough photos to fill up a good-sized packing case stood in one of the corners. Practically every prominent exchange organization was represented in the advertising thus literally kicked around."

Chaplin's "Dog's Life" Ready for April

IT was announced this week that "A Dog's Life," the first subject in the series of eight comedies Charlie Chaplin is making for the First National Exhibitors' Circuit, has been completed, and will be ready for release early in April.

The story with which Chaplin inaugurates production under his own management was selected by a process of elimination, it is said, after half a dozen scripts had been rehearsed and found wanting for one reason or another. Finally Charlie himself hit upon the idea of utilizing as his chief support a homeless, unkempt white mongrel that had sought refuge in the studio one day. The shivering, neglected cur furnished the novel note of pathos that the comedian believes absolutely essential to the type of screen humor that he has made all his own, so a story was built about the pair—Charlie as a tender-hearted vagrant and the dog as his only friend.

tion, and which is released the current week

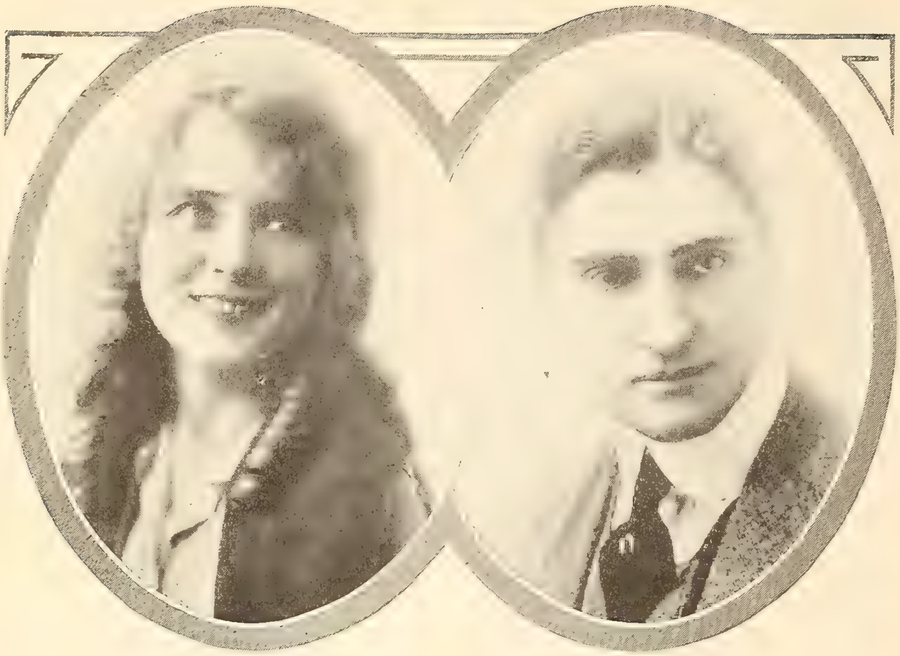
The narrative of the adventures that befall this knight of the road and his brindle-nosed retainer will be kept secret, it is said, until the picture is released.

The members of the cast are headed, as usual, by Edna Purviance in the role of the cabaret singer. Harry Lauder is said to have suggested the actual title of the comedy to Chaplin during his recent visit to California by remarking in his dry Scotch manner that Charlie was now "leadin' a dog's life" in his new studio at Hollywood.

The production will probably run well over two thousand feet, but will be distributed in the standard two-reel manner.

First of Clover Comedies

"Bud" Duncan, Dot Farley and "Kewpie" Morgan return to the screen in "The Wooing of Coffee Cake Kate," the first of the new series of Clover Comedies being produced by the National Film Corporation.



Gladys Leslie and J. Frank Glendon Are Among Vitagraph's Popular Players

More Buildings for Vitagraph

LAST week witnessed more building activity at the Vitagraph studio in Hollywood than has been seen there at one time since the new stage and administration buildings were completed some months ago. Albert E. Smith, Vitagraph's president, states that this is due to the fact that seven companies now are engaged in production at the company's western plant, and the nature of the stories being filmed required new and distinctive settings for each.

The most important building operation was the construction of a complete studio for William Duncan and his serial company in the Big Bear Valley. When Duncan first went there, he expected to remain about two weeks, but he found so many suitable locations for his exteriors that he decided to make a large part of the picture there, and instead of taking the time to transport his company to and from the scene he had a special studio built, and there, with the aid of a complete staff of carpenters and artists, will be able to make many interior scenes in the development of the story.

Another important building operation at the Vitagraph plant was the construction of a complete Arizona town for the reproduction of "Wolfville," as painted in the stories of Alfred Henry Lewis, more than a score of buildings being put up for it. This will remain standing indefinitely, because the O. K. Restaurant, the Red Light Saloon and other landmarks in the Lewis stories will figure in the screen productions.

Besides this building work, a complete medical laboratory had to be built for a series of scenes in "The Seal of Silence," the Earle Williams feature now being directed by Tom Mills; numerous special sets were made for scenes in "The Woman in the Web," the new serial in which Hedda Nova and J. Frank Glendon are to be featured under direction of David Smith. The script of the serial, as written by Albert E. Smith and Cyrus Townsend Brady, calls for many original settings, both interior and exterior, and a large force of carpenters has been kept busy supplying them.

Simultaneous with this other construction work, special buildings were being constructed for the use of Lawrence Semon and Montgomery and Rock, heading the two Big V comedy companies which are producing single reel laugh makers at the rate of about one a week.

Goldwyn Pictures Win Exhibitors' Praise

AS indicative of the widespread enthusiasm with which "Dodging a Million," Mabel Normand's first Goldwyn Picture, is being received, Goldwyn cites the fact that J. A. Quinn, showman of Los Angeles, has just finished a two-weeks' run of this George Loane Tucker picturization of the story of the modiste's dresser who became an heiress. Business in the first week at his Rialto theatre was huge, Mr. Quinn states, but in the second was even better.

The approval thus expressed follows on the heels of a three-weeks' run of Mr. Tucker's picturization of Edward Childs Carpenter's "The Cinderella Man," with Mae Marsh as the star.

Goldwyn reports that exhibitor praise of its productions, both old and new, continues to pour into its New York offices. C. B. Nance, who conducts the Ruth theatre at Ruth, Nev., writes: "The Goldwyn service is sure going good here. I think it is the best of them all."

Fox Stars Busy in East and West

Production at the eastern and western studios of William Fox goes on apace. At the eastern studios June Caprice is working under the direction of Harry Millarde on a new picture by W. Francis Crowley titled "Blue Eyed Mary." Under Carl Harbaugh's direction George Walsh is engaged in the filming of "Brave and Bold," an adaptation by Perley Poore Sheehan from "Four Forty at Fort Penn." "Fires of Hate" is the working title of a new play in which Edmund Lawrence is directing Virginia Pearson. The scenario is by E. Lloyd Sheldon. Jane and Katherine Lee are also at work on a new play in which they save their aunt, a wealthy widow, from fortune hunters and succeed in marrying her off to a man worth while.

At the West Coast studios Jewel Carmen is making "Confession," while "Her One Mistake," described as a story of the unwritten law, is occupying the time of Gladys Brockwell and Edward Le Saint, her director.

McAdoo Asks Bill Hart to Help Loan Drive

In reply to a personal request from William G. McAdoo, Secretary of the Treasury, William S. Hart, star of Artcraft pictures, has promised to devote a portion of his time about April 15 to the patriotic duty of assisting in the Liberty Loan drive. He will speak at Los Angeles, San Diego, San Francisco, Oakland, Portland, Tacoma, Seattle, Salt Lake City and a number of other cities.

"The Danger Game" Is Said to Furnish Madge Kennedy With the Best Opportunity She Has Had Since Joining Goldwyn

Charles Ray Promises a New Characterization in "The Family Skeleton," His Newest Ince-Paramount Feature

Trade Paper Advertising Got the Business

Striking proof of the value of trade paper advertising has just been made available by the Fox Film Corporation, following its campaign for putting Bud Fisher's Mutt and Jeff animated cartoons on a contract basis. One month ago William Fox had not even contemplated taking over this interesting series of productions. Today, he not only is world distributor of the Fisher pictures, but he has a larger number of signed and sealed contracts than have ever been obtained in the history of the industry for a feature of this sort.

This success was achieved, according to Winfield R. Sheehan, general manager of the Fox Film Corporation, chiefly through trade paper publicity. "The ink was not dry on the contract," he explains, "before we began formulating plans for a smash. We realized that we had a feature that, while small from standpoint of length—they run only about 500 feet, you know—really was a whale of its kind. Mutt and Jeff animated cartoons undoubtedly are the biggest little productions on the market; hence advertising was certain to pay."

Chambers Designs Sets for Doris Kenyon Play

Charles Chambers, artist and illustrator, is making the sketches for the interior scenes of "The Street of Seven Stars," the Mary Roberts Rinehart story in which Doris Kenyon will appear at the head of her own company. A number of the scenes of the story are laid in the Latin Quarter of Paris. Mr. Chambers spent several years in the Quarter during his student days, and is said to be thoroughly familiar through personal contact with the surroundings.

Bertram Bracken Engaged by Paralta

Bertram Bracken, formerly of the William Fox forces, has joined the directorial staff of Paralta Plays at their California studios. He will direct the fourth Henry B. Walthall picture to be produced by Paralta. It is an Alaskan story from the pen of Monte M. Katterjohn and is practically ready to be staged.

Metro Uses Motion Painting

Second Nazimova Picture Embellished with the New and Unique Art of Ferdinand Earle, Discoverer of the Process

THE aid of motion painting, the discovery of Ferdinand Earle, has been invoked in preparing for the screen Madame Nazimova's second Metro production, in which the Russian star plays the part of a gypsy princess. Mr. Earle, who has studied long with such renowned artists as Whistler and Bouguereau, is an artist-pioneer who believes that the same results can be attained on the screen that are obtained in the sister arts by Edmond Dulac, Bakst and Urban. Maxwell Karger, himself an artist and always interested in new art-forms, has given Mr. Earle an opportunity to develop his ideas at the Metro studio, and the new Nazimova picture will no doubt profit as a result.

As a sort of pictorial interlude, Mr. Earle will show the development of a celebrated resort of wealth and fashion from earliest times. Its splendid tropical solitude, before the arrival of man, is first pictured. The scene changes as if by magic throughout the succeeding stages of evolution, giving full value to the natural beauties of the place, up to the fulfillment of its destiny as a garden-spot of earth. Nazimova herself figures in the closing views. Art-titles have also been made by Mr. Earle for the entire production, paintings in harmony with the accompanying scenes having been made for the purpose which are said to considerably enhance the picture's value.

The artist has been obliged to experiment with different pigments, oils and surfaces in order to obtain something that will photograph in the way he wishes. The intricacy of the process is said to protect him, because he might explain practically every detail of the proceeding and still run no risk of having his work duplicated.

Heavy Bookings Are Reported by Mutual

EXHIBITORS who have adopted the open market plan of booking are said to have found Mutual productions profitable offerings. Stars of consistent drawing power are booked with confidence, and among these Mary Miles Minter, William Russell and Margarita Fischer are headliners, it is claimed.

"Powers That Prey," the last Minter drama, and "Ann's Finish," the Fischer comedy, both show advance bookings exceeding all previous features of these stars, it is said, and the indications are that they will establish new records.

Edward Holland, manager of the Sennett theatre, Los Angeles, who recently adopted the open booking system, writes Mutual under recent date:

"Since we adopted the open market plan of booking a short time ago we have looked at four of your pictures, two starring Mary Miles Minter and two starring Margarita Fischer. All four have proved to be great successes, both artistically and financially; Miss Fischer is the best drawing star whom we have shown in five-reel productions in many months. All the features from the Santa Barbara studio have been absolutely perfect in both direction and photography and have had stories that were of real entertainment value."

The next Minter production for Mutual is scheduled for April 1 under the title "A Bit of Jade," and is a story of mystery with a lot of Oriental atmosphere. Margarita Fischer is now working on "Primitive Woman," which, as the title indicates, is a story in which the elementary passions of the eternal feminine are contrasted with the modern female of the species.

Edison Presents "The Wall Invisible"

A PRIVATE showing was given at the Edison studio on March 16 of the new Shirley Mason picture, "The Wall Invisible," which had been completed last month under the working title of "Aliens." Having been edited to six thousand feet and provided with most of the sub-titles, the feature needed but a few touches here and there to make it ready for release, and the observers were able to form a good idea of its appeal. Among the invited guests at the showing arranged by Director Bernard J. Durning were Henry MacMahon, Shirley Mason's representative, who suggested the definitive title of the production; Ormi Hawley and Frank O'Connor, two of the players; J. Searle Dawley, the well-known Paramount director, and a number of non-professional friends.

Miss Mason's acting in the role of Kiku-San, the Japanese heroine, pleased everyone, and several of those present expressed the opinion that the new Edison offering would create a sensation. It is said to be quite different from anything Miss Mason has previously done, being tragically dramatic in a number of the situations, though the comic spirit has not been neglected. The most striking characteristic is the action continuity.

Mr. Durning, the director, was warmly complimented on the artistic sets, the invention of stage business, the smooth working-out, and some exceedingly clever and novel lighting effects. Next to the star, Matt Moore's acting stood out in the role of the young American who marries an alien wife, individual hits being scored also by Miss Hawley, Frank O'Connor and T. Tomomoto, the Jap actor. A pleasing incident was the presence at the showing of J. S. Dawley, the former Edison director-in-chief, of whom Bernard Durning was a favorite protege.

Paramount Names April Films

Eight Productions Are Scheduled, Presenting Unusual Line-up of Stars — Sessue Hayakawa Feature Comes First

WALTER E. GREENE, managing director of the Famous Players-Lasky Corporation, in charge of the distribution department, last week announced the April releases to be offered under the Paramount trade-mark. For the fourth month of the year this organization discloses the latest screen accomplishments of Marguerite Clark, Billie Burke, Dorothy Dalton, Vivian Martin, Sessue Hayakawa, Wallace Reid, Jack Pickford and Charles Ray. Six of the productions in which these celebrities appear come from the Famous Players-Lasky Studios in the East and West and two from the Thomas H. Ince plant.

"The initial Paramount release of the month will be a new Sessue Hayawaka subject, 'The Honor of His House.' Staged under the direction of William C. DeMille and written by Marion Fairfax, the eternal triangle in this photoplay receives a twist that completely transforms it and alters the idea that has been used in many dramatic productions so that it is all but unrecognizable.

"April 8 will mark the release of two Paramount pictures starring Jack Pickford and Wallace Reid. Jack's new photoplay is an adaptation from the story by Harry Leon Wilson, 'His Majesty, Bunker Bean.' William D. Taylor staged it before the camera, closely following the original story. Louise Huff, in the part of 'the Flapper,' appears opposite Jack, the supporting cast including Hart Hoxie, Jack McDonald, Frances Clanton, Peggy O'Connell, Gustav Seyffertitz and Edythe Chapman.

"Wallace Reid's appearance will be in 'The House of Silence,' by Margaret Turnbull."

Marguerite Clark and Vivian Martin are the stars to appear on March 15. Miss Clark's vehicle is "Rich Man, Poor Man." This subject by Maximilian Foster, the novelist, has had wide publicity, having appeared in serial form in the Saturday Evening Post, in book form and on the stage, where is was adapted by George Broadhurst. J. Searle Dawley, director of Paramount pictures, staged the photoplay.

Vivian Martin's picture is "Unclaimed Goods," by Johnston McCulley, scenarioized by Gardner Hunting. In this film the star appears as a Western girl, the daughter of a sheriff, who passes through the remarkable experience of being shipped as an express package to an out-of-the-way mining town.

"Playing the Game," Charles Ray's newest photoplay, directed by Victor L. Schertzinger, under the supervision of Thomas H. Ince, is marked for April 22 release. This subject discloses the star in a character quite unlike anything he has heretofore attempted. The story by Julien Josephson has to do with a young Easterner who as a result of riotous living, is compelled to fly to the Western plains where romance and many exciting events await him. Doris Lee appears opposite Mr. Ray.

The final releases of the month on April 29 are Billie Burke in "Let's Get a Divorce," and Dorothy Dalton in "Tyrant Fear," an Ince production. Miss Burke's play, the scenario of which was written by John Emerson and Anita Loos, offers a satire on the ease of sundering the marital knot and is expected to prove the star's best screen vehicle yet.

Petrova Chooses Name for New Feature

FROM the offices of the Petrova Picture Company it was anounced this week that the title of the fourth special production in which Madame Olga Petrova is to appear has been changed. Up to the present time this picture has been known to the trade as "The Great Star." This, however, was but a working title. The name under which the fourth Petrova feature is to be released is "Tempered Steel." This is the Polish actress' own personal choice and was decided upon only after two weeks' consideration by herself of various titles submitted from the different members of her organization.

"Tempered Steel" fits exactly, it is said, the character of the latest production in which Madame Petrova will shortly be seen, inasmuch as the play deals with the terrific nerve strain and suspense which the leading character of Lucille Caruthers, portrayed by the Polish star, undergoes in her struggle to work out her own destiny in the face of strong parental opposition. The story is from the pen of George Middleton. Mr. Middleton is the author of "Polly With a Past," now playing at the Belasco theatre, New York.

The production has been directed by Ralph Ince. It contains a cast of screen players, prominent among whom are Thomas Holding, J. Herbert Frank, E. J. Radcliffe, Matilda Brundage and Edith Hinckle. It will be distributed through the various branches of the First National Exhibitors' Circuit following the release of "The Life Mask," Madame Petrova's third special feature issued on March 18.

Madame Olga Petrova, Whose Productions Have Been Pronounced Box-office Winners

Jack Pickford, in the Robber's Cave, Figures Prominently in "Huck and Tom," Paramount's Continuation of Tom Sawyer

Louise Glaum Will Soon Start on Next

Louise Glaum, the new Paralta star, who has just completed "An Alien Enemy," her initial production since joining that company, and which takes her from the narrow scope of vampire roles for the first time in years, will soon start work on her next production. Miss Glaum's second Paralta play will be the screen version of an original story by Monte M. Katterjohn, who wrote "An Alien Enemy" for her, and it will be directed by Wallace Worsley. Miss Glaum is waiting at the studio for the completion of some settings and for the final approval of the scenario before starting the filming. The title of this production has not yet been decided upon.

Christie Keeps Two Companies Busy

Directors Al Christie and Scott Sidney are keeping two comedy companies busy at the Christie plant on Sunset Boulevard, Hollywood, Cal., according to reports from the West Coast last week. Ethel Lynne, Billy Mason, Bobby Vernon, Eleanor Field and Dorothy Dane are the principals in the one-reel comedies produced at this studio.

More Triangle Volunteers for Uncle Sam

Sam Comer, assistant to Triangle Purchasing Agent L. H. Buell, has enlisted in the signal corps at the U. S. Aviation Corps at San Diego and expects to report for duty in a few days.

Mon Randall, former well-known newspaper artist who has been for some time past an artist and cartoonist for the Triangle Film Corporation, has made up his mind to become an ambulance driver in France. Randall has volunteered his own services and those of his big Marmon touring car to the Red Star society and is awaiting notice of their acceptance.

Arthur Fresneda of the Triangle Accounting Department, has made application to join the medical corps stationed at Ft. Riley, Kansas.

Norma Talmadge, Star in Select Productions

Changes in General Film's Sales Force

Four important changes in the sales force, two in the South and two in the North, are announced by General Film Company. John R. McIlheran, of Dallas, Tex., for eight years prominently identified with film exchange interests of the Southwest, has been appointed manager of the General Dallas exchange.

James B. Kelly, known for years to motion picture exhibitors of the South, becomes special representative for General in Texas, with Dallas as his headquarters, to handle the organization's releases in an intensified campaign.

F. Flarity, whose appointment as manager of the Albany General Film exchange was announced recently, has been transferred to Buffalo to succeed E. J. Hayes, resigned. He has been succeeded at Albany by C. R. Osborne, another well-known exchange man, who resigned as manager of the First National Exhibitors exchange at Boston to return to General Film. Previously he had been employed as a salesman out of the General Film Boston and Wilkes-Barre exchanges.

"The Home Trail" Heads Vitagraph List

Albert E. Smith, president of the Vitagraph Company, announces the following program of releases to exhibitors for the week beginning March 25:

"The Home Trail," a Blue Ribbon feature, starring Nell Shipman with Alfred Whitman; "The Hand of Fate," fourteenth episode of "Vengeance—and the Woman" serial, starring William Duncan with Carol Holloway; "His Wife Knew About It," one-reel comedy with Mr. and Mrs. Sidney Drew; "Stripes and Stumbles," a "Big V." comedy, with Lawrence Semon as the star. Written and directed by Lawrence Semon.

Mr. Smith announces that the regular Vitagraph program, which now includes four units, or nine reels weekly, will be given to exhibitors at least a week in advance of release date, so that they may make booking arrangements accordingly.

Kaiser Has No Terrors for Fox

"The Spy" Said to Be Object of Teuton Venom, But Producer Comes Back Strong with Orders to Push Patriotic Films

IN a special dispatch to the New York Herald, dated London, March 17, the Frankfurter Zeitung is quoted in a tirade against Americans who are accused of organizing hatred for Germany. Speaking for its particular part of the Central Empires it threatens the United States with revenge after the war, and more particularly promises exclusion from that territory of American motion picture makers who have produced films antagonistic to the Teuton cause.

The William Fox production, "The Spy," in which Dustin Farnum has the title role, is doubtless one of the pictures referred to, for it was one of the pioneer anti-Teuton propaganda pictures. In "The Spy" the activities of the American Defense Society to counteract the German spy menace to America are depicted, and it is obviously this organization which the Zeitung singles out when it says:

"In the New World, however, in the fourth year of the war and many months after America's entry, the foremost leaders of public life, including an ex-President, former Ambassadors and Cabinet Ministers and university presidents, league themselves together for the deliberate organization of childish and poisonous agitation."

That William Fox stands pat on this picture is evident from the fact that he recently ordered new prints to be sent to all the Fox exchanges in the country for immediate showing in all sections where it has not been seen. And as if this were not enough he comes back again with "The Pride of New York," having ordered new prints of this feature also, for distribution to all his film exchanges. As the typical New York boy who graduates from skyscrapers to aeroplanes, via the American training camps, George Walsh commits *lese majeste* on the film by knocking down a "double" of the German Crown Prince for insulting an American girl who is acting as Red Cross nurse in a captured French town.

"It's a dirty dog that bites the hand that feeds him," says Colonel Fox sententiously, "and no decent German in America will be injured by the exposure and punishment of Prussian spies. In the secret book which 'The Spy' finds in Berlin are said to be written many names of Americans, who have been bribed by promises of titles and honors which they could not purchase with all their wealth, to act as agents of the Kaiser in his accursed scheme of world domination. If I have done my bit to expose these traitors it was well done and I am proud of it."

Three More Paralta-Barriscale Plays Ready

ALREADY Bessie Barriscale has completed five seven-reel features for Paralta and is now working on the sixth. Two of these, "Madam Who" and "Within the Cup," have already been released. Those completed and awaiting their turns for release from the Paralta offices are "Blindfolded," "Maid o' the Storm" and "Rose o' Paradise."

"Blindfolded" is a story of the underworld. There is a series of interior scenes taken in absolute darkness with but flashes of light to reveal the action, which are said to build up a suspense more tense and thrilling than in any other screen play ever made by Paralta. This picture was directed by Raymond B. West from the story by E. Richard Schayer. Mr. West is also responsible for the direction of "Maid o' the Storm," which is a story laid in Scotland and in which Miss Barriscale's impersonation commences as a fishergirl waif and transforms to a prima donna in London Opera. The story was written by J. Grubb Alexander and Fred Myton. "Rose o' Paradise" is a screen version of the novel by Grace Miller White and was staged under the direction of James Young.

Miss Barriscale is now engaged at the Paralta Studios in the filming of a patriotic drama to be entitled "Patriotism." She is also being directed in this by Raymond B. West, and the story is from the pens of Jane Holly and R. B. Kidd. Many of the scenes in this picture will be laid in Scotland, but they are said to be of a completely different nature from those presented in "Maid o' the Storm."

Pathe Promotes Parsons and Winchester

UNDER the regime of Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., P. A. Parsons, as advertising manager, will have charge of all Pathe advertising, while Tarleton Winchester, formerly serial publicity manager, has been made publicity manager. Harry Lewis has been appointed manager of the Pathe art department.

Mr. Parsons, well known in the motion picture world as publicity and advertising manager of Pathe, will devote his time and attention to advertising, being in complete control of that branch of Pathe's activities. The Pathe advertising in the newspapers and other mediums has become of such importance that Mr. Brunet deemed it best to separate the advertising and publicity departments. Mr. Parsons has been with Pathe for five years.

Mr. Winchester will have charge of all publicity matters emanating from the house of Pathe. He has been connected with this organization for almost two years, having been successively editor of Pathe Sun, which combined with it special sales and publicity work, and serial publicity manager.

Short Subjects in Review

By Clara DeLissa Berg

Humor and Human Interest—Animal Films

DO you remember that story by O. Henry—perhaps it has been filmed—in which a sheriff is confronted by two men, either of whom might fit the description of a man sought for wife-murder and one of whom actually is the culprit? The sheriff, after various unsuccessful ruses, kicks a little dog that wanders into the room. One of the men pays no apparent attention to the incident. The other violently resents the cruelty and is promptly handcuffed by the sheriff. "I have lived in Kentucky," explained the officer when asked to account for his action, "and I have never known a man who was too fond of horses and dogs who was not unkind to a woman."

Which is a long way of saying that a sympathetic fondness for animals is practically universal, though its implied corollary of cruelty in other directions is seldom present. And the exhibitor who caters to it by adding a short nature picture to his program is sure of *one* reel at least that will give pleasure and in very many cases cause a hearty laugh. And, speaking of laughter, one of the funniest pictures we have ever seen was that wherein a monkey diverted himself with a garden hose. Monkeys are nature's farce comedians and on the screen or off are the most mirth-provoking exhibits in the collection. Elephants, too, are prime favorites and the recipients of an emotion mingled of affection and amusement. Those who saw the Urban pictures some years ago, taken at the London Zoo, will remember how delightful they were. The same type of picture is being made today by Curator Ditmars of the New York Zoo, as readers of this page have noted. They are short, lively, cleverly titled and indeed make ideal comedies in every sense of the word.

An animal picture of a different type is that taken in the animal's natural habitat, and is often extremely beautiful and novel, as well as entertaining. Such pictures often have all the quality of a good scenic, with the added element of sympathy. Excellent examples of this type are the Nature Studies made by Commissioner Finley, of Oregon, showing birds of lake and sea, wild and friendly bears, herds of deer in the virgin forest, and a great American eagle on his lofty nest. Pathe Freres at one time gave much attention to this type of picture and were particularly successful in portraying wild bird life.

Don't be afraid to lead your audience out of the beaten path. They may surprise you by greatly enjoying the adventure.

How Did They Do It?

How did a supposedly barbaric people, with no known methods of transportation, no steel tools, and no cement, build a fortress on a hill whose ponderous stones fit each other's irregular sides with the precision of a well-made crazy quilt?

That is the thought always in one's mind when viewing the very interesting Lincoln-Parker picture devoted to Cuzco, the "City of the Sun," built by the ancient Incas. A survey is first made of the present city, lying 11,000 feet up in the Andes, with its fine plaza, and Spanish cathedral and university. Like most Spanish cities, its grandeur is of the past, and the inhabitants, descendants of the Incas, are a pretty dilapidated though picturesque lot. Then we climb the hill, on which is the above-mentioned fortress, with its huge walls and terraced gardens. On a slope rising above the fortress location are seats for the Chief and his staff, whence they watched the progress of the building. Also, torture stones for the unfortunates who incurred their displeasure. A lively band of Indian youngsters add the comedy element.

"CUZCO, THE CITY OF THE SUN."
THE KLEINE SYSTEM: MARCH 20.

A Delicacy from Russia

Whether or not the Germans will have reached Transcaucasia by the time this appears in print is idle speculation. But if they do, we hope they will not interfere with the ancient, honorable, and profitable industry of caviar as practised by the natives, and set forth in very interesting fashion in a current release of the Educational Films Corporation. Caviar, be it remarked for the unenlightened, is made from the eggs of sturgeon, or rather, it is the eggs, salted down and exported carefully in cans. The film, carefully edited to avoid the unpleasant yet bring out all the steps in the process, begins with the "spring haul" on the banks of the Kura River, and closes with the camel train that carries the valuable product to its port of departure on the Black Sea.

The reel is of undoubted value for the exhibitor in its timeliness.

"THE MAKING OF RUSSIAN CAVIAR."
EDUCATIONAL FILMS CORP'N: APRIL.

Interest and Amusement Nicely Combined

The real thing in Hula Hulas, danced by the Hawaiian equivalents of little Ann Pennington, is perhaps the "feature" of the current Bray Pictograph. It forms the very entertaining conclusion of a day in Honolulu that includes a trip up the "Punch Bowl," whence a fine panorama of the city lying along the curving shore is had.

The fine work that goes into the engraving and printing of a Liberty Bond will, perhaps, make those articles all the more to be sought and appreciated when they are again put on the market. As this event is imminent, the patriotic exhibitor might do well to offer this picture to his patrons.

Bobby Bumps, as the antagonist of a local "champ" about five times his weight is as funny as that delightful young hero has ever been. Fido, doing *his* by the black cat, is equally successful.

PARAMOUNT-BRAY PICTOGRAPH NO. 113.
PARAMOUNT PICTURES CORP'N: MARCH 24.

Fine Doings Under the Sea!

Last week, in reviewing the first installment of "Depths of the Sea," issued by the Ditmars Studios, we had occasion to comment on the atrocities practised by the octopus. In the second part, also shown at the Strand theatre, Mr. Octopus ventures to encircle a ray, and gets the shock of his life,—a genuine electric one, from the storage battery carried by the ray.

Modern military tactics are also employed by the cuttlefish, who ejects clouds of black smoke, behind which he retreats from his enemy. The cuttlefish, by the way, has more than one stunt. He is an expert catcher of crabs, which he devours with relish, and is a turncoat who changes his stripes to spots before our very eyes.

The reel is filled with any number of curious and extremely interesting forms and phases of life that could not otherwise be known.

"DEPTHS OF THE SEA."
THE DITMARS STUDIOS (Release arrangements to be announced).

In the Spring a Young Bird's Fancy—

One method is as good as another, we suppose, if you have the key to it. So when young Mr. Gull, in the current number of the Finley Nature Pictures, expresses his admiration of his lady friend by bowing sideways, he wins a cordial response in the same style and we are left to presume that the courtship ended happily.

This is one of several charming scenes of bird life as it is found on the shores of a lake. The snipe is watched as she approaches her nest, the nest located, and visited three weeks later by the naturalist, who finds the little chicks all ready to make friends. The young of the blue heron are shown, and gulls on their nests and diving. A spirited "hundred yards dash" is also indulged in by the gulls, preceding the amusing scene of courting mentioned above. The reel is especially good for family programs and children's matinees, while possessing sufficient amusement of a novel character to render it acceptable by any audience.

"WILD FOWL NURSERIES OF SOUTHERN OREGON."
UNIVERSAL FILM MFG. CO.: MARCH 25.

Of Varied Interest

"Of interest to women" seems to have been left out of the Universal Screen Magazine this week, but there is plenty to hold the attention of the man and boy. And perhaps the woman, these days, can find something to engage her eye and mind other than hats and "household hints."

For example, the scene of military preparation is shifted to Canada, where men to lead troops to replace those who fell so gallantly at Ypres are receiving training. Also plenty of good food, and an opportunity to win strength and agility by strenuous games.

That most popular part of the making of a newspaper—its printing, is excellently shown in a number of close-ups of the great presses at work. The lively work of getting the printed sheet into speedy circulation also receives attention.

Women as well as men will soon be thinking of the summer Panama, so after all there is something for the ladies, in a short length showing how this popular form of headgear is made in Java.

Willie Hopkins has a novel conception of "The Eyes Have It," expressed in his "Miracles in Mud."

Why They Survive

Nature is certainly an arch fakir, but if she were not, precious little chance would there be for many of her charges to survive. As Mr. Ditmars shows in a current number of his "Living Book of Nature" called "Adaptation." The screech owl, who lives in old trees and flys by night, has a coat of mottled wood browns and soft down under his wings that muffles his flight. His powerful talons and sharp, strong beak make short work of the mouse which he catches in the woodpile and devours in the solitary comfort of his nest.

The long neck of the flamingo enables him to seek his food far beneath the surface of the water. The wild turkey, with his dark, burnished coat, mingles with the shadows and sun flecks of the summer woods and becomes part of the dark tree growth when snow covers the ground. Most curious and interesting is the "secretary bird" from Africa with quills in his head and black knickerbockers on his long legs A very ungainly creature, till we see how useful his height is in protecting him from the snake that he stamps to death.

The reel offers excellent entertainment in that it is instructive and very amusing, with laughable action.

"ADAPTATION."
EDUCATIONAL FILMS CORP'N: APRIL.

A Scenic with "Punch"

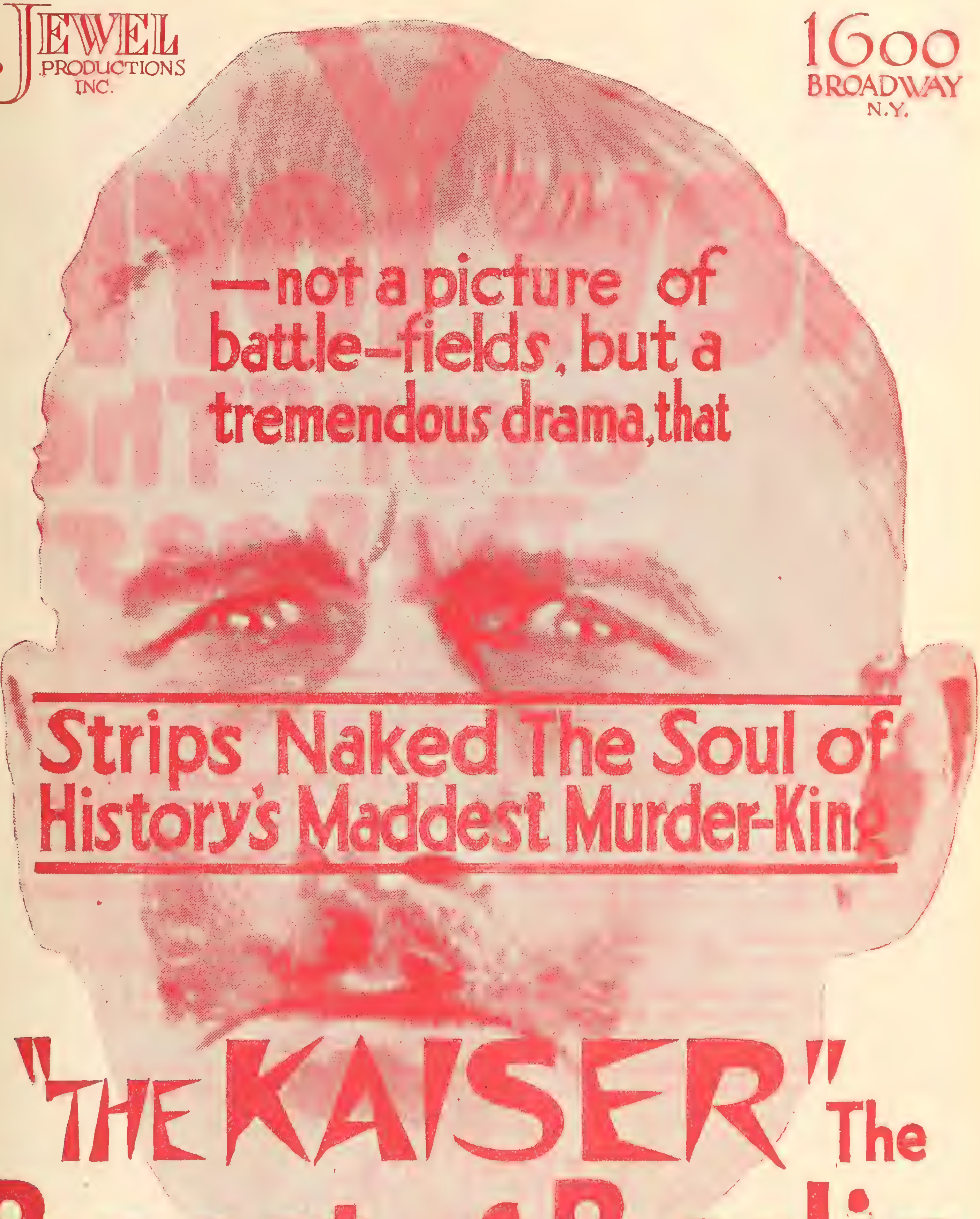
There is real excitement in the Pathe picture which forms the second part of the current educational. It illustrates the timber industry of Sweden and shows great rafts made of logs bound together with saplings and ropes being steered down and around powerful currents where death is averted only by extreme skill. The camera man has evidently been part of the time on the raft. For the rest, he has stationed himself at various points of the shore affording the best view of the dangers encountered. The resulting pictures are genuinely dramatic.

The other part of the reel consists of views of the ancient French towns of Saint Flour and Aurillac in Auvergne. They are charmingly located, and afford many attractive pictures of red roofed houses in clustered trees, narrow streets, and quaint types. Aurillac, with its tall houses rising straight from the river bank, might be a French Venice.

"SAINT FLOUR AND AURILLAC IN AUVERGNE," AND "TIMBER TRANSPORTATION IN SWEDEN."
PATHE EXCHANGE: APRIL 1.

JEWEL
PRODUCTIONS
INC.

1600
BROADWAY
N.Y.



—not a picture of battle-fields, but a tremendous drama, that

Strips Naked The Soul of History's Maddest Murder-King

"THE KAISER" The Beast of Berlin

New York over "The —The Beast

WITH the Broadway Theatre's first showing of Rupert Julian's super-sensation, now property of Jewel Productions, blasé New York went wild.

At last, red-blooded Americans have before them a picture—no, a *revelation,* that sets them *boiling with rage, fighting mad. At last,* Americans see the evil thing they are battling against. *At last,* they know they have good right to be mad.

"Thank God!" says Burr McIntosh, *"little old New York finally got up nerve enough to publicly call the Kaiser just what he is, 'The Beast of Berlin.'"*

A Picture not of battlefields but of one man's murderous, treacherous, lecherous soul.

A Drama of mad, ruthless ambitions. A shocking expose of the secret instincts of the wickedest human being in all history.

An absorbing, thrilling, dramatic Story that reaches the pinnacle of artistry through its daring conceptions and opulent settings. Photographic effects such as the world has seldom seen.

At the very first showing at The Broadway, men and women stood up and cheered like mad. The New York American said:

"Polite playgoers became an orgiastic mob."

They'll do the same thing in *your* theatre if you'll only give them the chance.

Get the full money-meaning of this.

Here's a marvel of a Picture that will pack your house to the fire-limits *day* after *day* after *day.*

Here's a Picture that will pull in *more people* and *more money* than you ever took in before on any single day. A Picture that will keep on taking it in for a bigger number of days. A Picture that will get you a *new record-net-profit.*

Furthermore, "The Kaiser—the Beast of Berlin" will be sold alone, *without* conditions requiring you to book

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

Went Wild

KAISER of Berlin"

some additional and inferior feature in order to get the *thumping profit* in this one.

THE BEST CRITICS IN THE BUSINESS SAY:

"Masterful screen production. It is the moving picture stupendous."—MOVING PICTURE WORLD.

"It is a picture worthy of the history-making age that produced it. It moves one to tears. It brings a prayer to one's lips. Will be a furore all over the country."

—BILLBOARD.

"From a patriotic standpoint, this film should prove a *bear* and it ought to bring down the house *anywhere.* There are great advertising possibilities in this picture. Taken as a whole it should prove a big money-maker."

—WID'S.

"A Picture to make your blood boil—every American Exhibitor should book it. Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, that will drive home this fact more convincingly. Grips you like a vise from beginning to end. The Picture is a Masterpiece. Will raise the roof of the theatre."

—MOVING PICTURE NEWS.

"A remarkable and wonderful picture. Conveys powerful message for every true American. The picture wrung round after round of applause from the Critics. Worked audience into tremendous pitch of enthusiasm."

—N. Y. TELEGRAPH.

"Stirring. Received tumultuous applause from people who packed the theatre. Polite playgoers become orgiastic mob."—N. Y. AMERICAN.

Now — get on the wire to your nearest Jewel Exchange, or the Home Office, just as soon as you've read this last sentence and nail down this smashing super-sensation of 1918 for the biggest net profit you ever put in the bank.

But do it *now* if you want a real clean-up. You haven't a minute to lose. *Act!* And act *quick!*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

Newspaper Ads—Posters—Lobby Displays—Special Player Cuts—Heralds—Slides

WARNING!

NO sooner had the trade learned that "The Kaiser, The Beast of Berlin," is the most sensational success of recent years than several producers dug up some of their old pictures and gave them names similar to "The Kaiser, The Beast of Berlin." This was done for the sole purpose of getting a little extra money by confusing the mind of the exhibitor.

Don't let anyone confuse you!

The one and only "Kaiser picture" that has set New York wild with excitement and has made the people STAND UP AND CHEER LIKE MAD is to be secured through the JEWEL OFFICES and *nowhere else.* The title of this picture is

"THE KAISER"

"The Beast of Berlin."

Don't accept an imitation. Book the genuine through any of the following Jewel offices:

TOWN and STATE	ADDRESS
Atlanta, Ga.	111 Walton St.
Baltimore, Md.	Balt. Film Ex.
Boston, Mass.	60 Church St.
Buffalo, N. Y.	35 Church St.
Butte, Mont.	52 East Broadway
Cleveland, Ohio	112 Prospect St.
Chicago, Ill.	220 So. State St.
Cincinnati O.	402 Strand Thea. Bldg.
Cleveland, O.	850 Prospect Ave.
Dallas, Texas	1900 Commerce St.
Denver, Colo.	1422 Welton St.
Detroit, Mich.	63 Elizabeth St.
Des Moines, Iowa	918 Locust St.
Indianapolis, Ind.	113 W. Georgia St.
Kansas City, Mo.,	Boley Bldg., 12th and Walnut Sts.
Los Angeles, Cal.	822 So. Olive St.
Memphis, Tenn.	226 Union Ave.
Minneapolis, Minn.,	717 E. Hennepin Ave.
New York, N. Y.	1600 Broadway
New Orleans, La.	914 Gravier St.
Oklahoma City, Okla.,	116 W. Second St.
Omaha, Nebr.	1122 Farnam St.
Philadelphia, Pa.	1304 Vine St.
Pittsburgh, Pa.	938 Penn Ave.
Phoenix, Ariz.	117 North Second St.
Portland, Ore.	401 Davis St.
Salt Lake City, Utah,	56 Exchange Place
San Francisco, Cal.,	121 Golden Gate Ave.
St. Louis, Mo.	2116 Locust St.
Washington, D. C.	327 Ninth St.

IN CANADA

TOWN and STATE	ADDRESS
Toronto, Can.	106 Richmond St.
Montreal, Que.	296 St. Catherine St.
Calgary, Alta., Can.	407 Eighth Ave.
Winnipeg, Mant.	40 Atkins Bldg.
St. John, N. B.	37 Union St.
Vancouver, B. C.	711 Dunsmuir Ave.

JEWEL PRODUCTIONS, Inc. Home Office, 1600 Broadway, N. Y.

New Sunshine Comedies for Fox Program

Henry Lehrman has made two new Sunshine Comedies for William Fox, the titles of which are "A Self Made Lady" and "The Waiter's Wasted Life."

In "A Self Made Lady" the story hinges on a female crook who was sent to prison for seven days. A mistake is made by the jailer and she is kept behind the bars for seven years. When she is finally freed she wants to reform. She meets a male crook who refuses to permit her to travel the straight and narrow path.'

"The Waiter's Wasted Life," it is claimed, also is calculated to chase away the blues.

Military Activities in Hearst-Pathe News

Military activities of the United States and her Allies are shown in Hearst-Pathe News No. 23, the locale ranging from the Western front in France, where a French general is seen bestowing medals of honor upon American soldiers, to Yaphank, N. Y., and Camp Logan, Texas.

General French, head of England's home forces, is shown reviewing the latest recruits in England's final drive for manpower at Chelmsford, Eng.; Governor Chas. Whitman, of New York, is seen riding a British tank through the streets of Albany, in a similar drive on behalf of Great Britain in the U. S. A.

A spectacular feature of the release is the thrilling rescue of the storm-battered survivors from the shipwrecked liner Kershaw, near an Atlantic port, while another picturesque sight is the burning of a number of gigantic oil wells near Los Angeles, Cal.

"The Whispering Chorus" Is Current Artcraft

"The Whispering Chorus," the story by Perley Poore Sheehan which Artcraft released March 25, is claimed to have an added publicity advantage by reason of the fact that its concluding chapter only recently appeared in All Story Weekly Magazine, in which it has been running in serial form. It is therefore fresh in the public mind.

Though the cast of "The Whispering Chorus" contains a number of prominent players, including Kathlyn Williams, Elliott Dexter and Raymond Hatton, none are being featured in the production.

King Completes His First Russell Production

Henry King has completed his first William Russell production at the studios of the American Film Company in Santa Barbara, California, and is now talking over the script of the second story with his star and making the necessary changes. King likes directing the big outdoor type of plays that Russell is to be featured in, and is said to have added some touches in the first Russell feature that were not in the scenario.

COMING PROGRAM OFFERINGS

Triangle Offers Three Dramas

Dorothy Dalton in "The Unfaithful," a Two-Reeler with Novel Theme —Others, "The Marriage Bubble" and "The Vortex"

TWO marriage dramas are listed on Triangle's March 31 card, one of them being a two-reeler featuring Dorothy Dalton, titled "The Unfaithful." The other is "The Marriage Bubble," which presents William Desmond in a dual role. A Wall Street story, "The Vortex," with Mary Warren and Joe King, is the concluding feature release of the week.

"The Unfaithful," by Lambert Hillyer, presents the situation of a neglected wife who professes infidelity in order to assist her husband to write a book on matrimonial difficulties. Robert McKim, Charles Gunn and Charlotte Vermont are included in the cast of "The Unfaithful."

Woman does the proposing, according to "The Marriage Bubble," W. Carey Wonderley's story, which affords William Desmond a dual role in which he plays both drinker and gentleman through a maze of complications which finally clear the road for a romantic love affair. A comedy fire scene is said to be a notable feature of this production. Anne Luther is seen in Mr. Desmond's support.

Jealousy is the theme of "The Vortex," Norman Sherbrook's Wall Street story of love and intrigue, released for the second part of the week. Mary Warren, who had her initial role as leading woman with William Desmond in "The Sea Panther," and Joe King are the featured players. Many of the scenes of this production were filmed in the beautiful Busch gardens in Pasadena.

"The Vortex" Is a New Triangle Play Announced As An Exceptionally Good Picture

Much of the action in Herman Raymaker's new comedy "A Playwright's Wrong" takes place within a motion picture theatre. A specially constructed picture theatre was built for this photoplay. Throughout the filming of this story there were few moments when Raymaker's troupe was not playing to a big audience composed of directors and performers who were off duty.

First of Blue Ridge Dramas April 13

THE first of the series of Blue Ridge dramas, produced by Ned Finley for General Film Company, will be released April 13, a week later than originally planned, and other subjects will follow every second week. The title of the initial release is "The Return of O'Garry." Three of the Finley films have already been completed and the company is making arrangements to return to Bat Cave, N. C., to resume its work on other releases. Each subject will be two reels in length.

"The Return of O'Garry" is a tale of the Northwest in which Ned Finley returns to the screen in the role made famous in his O'Garry pictures, produced several years ago by Vitagraph. Marion Henry is featured with him in heroine roles. The action revolves around the attempt of the Royal Mounted officer to break up the operations of a gang of cattle rustlers which has established itself near the American border. O'Garry disguises himself as a tenderfoot and finds employment on the ranch which is the headquarters of the gang. The tenderfoot is asked to help in the re-branding process, but calls a halt by arresting the foreman. A terrific fight follows in which the officer is overpowered. Ciel, the foreman's daughter, attempts to release the officer, but is detected, and to save the situation she pushes O'Garry into a bear trap, telling the men she did it to prevent his escape. Later Ciel manages to release O'Garry and speeds him on his way for reinforcements, but is forced to seek safety from the wolves in the top of a tree. O'Garry returns in time to rescue the girl from her stepfather, who is attempting to brand her with a red hot iron for her refusal to marry his halfbreed companion, and another fierce fight follows in which the mounted officer emerges the victor.

"Mountain Law" and "The Raiders of Sunset Gap" will be among the forthcoming Blue Ridge Dramas.

Report Heavy Export Sales of Jaxon Serial

General Film states that extensive foreign territory has been sold on the patriotic serial, "A Daughter of Uncle Sam," produced by the Jaxon Film Corporation.

William Parsons, Whose Funny Films Will Be Released by Goldwyn, Seems Built for Comedy

"Blue Blood," Goldwyn's First Selexart

"Blue Blood," a drama in which Howard Hickman is starred, is announced by Goldwyn as its first Selexart release. As the initial production of a group of three, Goldwyn professes to offer it with confidence that it embodies all that exhibitors and public want.

Beautiful Hawaii Shown in Pictograph

Paramount-Bray Pictograph No. 112 contains the second series of views of Hawaii. A bird's eye view of Honolulu, taken from a high cliff, discloses the picturesque city with its luxuriant tropical growth. Natives are seen at work and play and four dusky Hawaiian beauties give a demonstration of the native religious dance, the hula-hula. "The Birth of a Liberty Loan Bond," showing in detail the processes of engraving and printing, is a subject of immediate interest to every American. The animated cartoon by Earl Hurd is "Bobby Bumps' Fight," and shows both the screen kid and his ever-present canine ally, Fido, in desperate combat.

Hearst-Pathe News No. 18 Military in Tone

Hearst-Pathe News No. 18 is distinctly military in tone. Two of the subjects treated are those which show Americans of the National Army of Camp Devens and Camp Upton and those which depict a review of the French Colonials on a wide plain in France.

The American scenes referred to show hundreds of young soldiers doing a practice run in a snow storm. The sight of so many men in uniform, running at top speed over hill and dale, is a striking one. Some companion scenes to this show the drafted men from Yaphank in their big parade down Fifth avenue, New York.

The French scenes show many thousands of veterans, heavily armed, marching in review on a plain so wide that it disappears in the horizon. A close-up is given of one hero who bears upon his chest several rows of medals as a testimonial of his valor.

Glances at the Program

It is said Bryant Washburn, just for luck, wanted Pathe to release "Twenty-one" on April 13. They compromised on April 7, and all agreed no luck is needed to put the picture over.

Goldwyn said this week that the cast with Madge Kennedy in "The Danger Game," released April 7, is the best to be had, and Goldwyn is very accurate about such things. Tom Moore is in it.

Essanay scenics are said to be making a big noise with Southwestern exhibitors. General Film, distributing them, has received many letters about them from all over the country.

May Allison makes her bow as a Metro star in her own right in "Social Hypocrites," released April 8. This is taken from the stage play, "Bridge."

A new Sunshine Comedy in which Lloyd Hamilton appeared is about ready to go over the top for William Fox. Trying scenes and narrow escapes are said to fill this picture.

Comedy, pathos and thrills are promised in the five-reel Pathe feature, "Mrs. Slacker," released the week of March 31. Gladys Hulette and Creighton Hale are presented as co-stars.

"A Pair or Sixes," a George K. Spoor special, starring Taylor Holmes, has been scheduled for April 1, following "Ruggles of Red Gap." The latter made a big hit all over the country.

George Walsh is the star in the special feature release of William Fox for the week of March 31, "The Kid Is Clever." This picture is said to be novel in the beginning, with an unusual climax.

"Bill's Baby," a Capitol Comedy starring William Parsons, is announced for early release by Goldwyn. National Film Corporation is making the productions.

The next Artcraft picture starring Elsie Ferguson, to follow "The Song of Songs," is "The Lie," which is announced for April 8. The star has an emotional role, it is said.

"Rough and Ready," the latest William Farnum film from the William Fox offices, is said to have "five hundred feet of the fiercest fist fight ever filmed." "Battling Bill" is one of the battlers.

"Heart of the Sunset," the Rex Beach story released by Goldwyn, features in some parts a band of genuine U. S. Cavalrymen stationed at Eagle Pass, Texas. Frank Powell directed.

"The Blindness of Divorce," recently completed by William Fox on the Coast, is to be released as a standard production early in April. The cast is an all-star one, under Director Frank Lloyd.

WHAT'S IN THE SHORT SUBJECTS?

Timely war pictures from darkest Africa to the training camps of the United States are promised, along with other news features, in Hearst-Pathe News No. 24, released March 20.

Within an hour after the coast liner, "Kershaw," ran aground near an Atlantic port, a representative of Universal Current Events was on the job "shooting" the rescue of the ship's passengers. It's in No. 45 of that screen publication.

Agriculture plays a big part in Universal Screen Magazine No. 65, for release April 12. Industry also comes in for its share of attention, with "Miracles in Mud" winding up the reel.

The 111th release of the Paramount-Burton Holmes Travelogue is a trip in the Klondike, over the Chilkoot and White Passes, which were the trails used by the gold hunters who flocked to that region.

Universal Animated Weekly No. 24, released March 20, has scheduled eleven distinct subjects for that issue. These include everything from Irish "doings" on March 17 to army and navy preparations and accomplishments.

Kleine to Release "The Wall Invisible"

The Japanese feature film recently completed at the Edison studio, with Shirley Mason in the leading role, will be released through the George Kleine System under the title of "The Wall Invisible." It is a six-reel production.

Mack Sennett, Who Makes Those Ripping Comedies for Paramount

Thomas Meighan Has Role in "Missing"

Thomas Meighan, leading man in many Paramount and Artcraft features, will appear in one of the principal roles, that of Sir William Farrell, in "Missing," which Commodore J. Stuart Blackton is producing for Paramount from Mrs. Humphrey Ward's war novel. Meighan has just completed his work in "M'liss," in which he has the leading male role in support of Mary Pickford. Sylvia will appear opposite him in "Missing."

Gladys Leslie Is Star of Week's Vitagraph Feature

The Vitagraph Blue Ribbon feature release for the week of April 1 is "Little Miss No-Account," with Gladys Leslie as the star. This will mark the third appearance of Miss Leslie on the Vitagraph program and will prove her best vehicle to date, according to the Vitagraph announcement.

As in her other productions, Miss Leslie has the role of a young girl, this time a ragged heiress whose fortune is sought by scheming relatives. In the supporting cast are Eulalie Jensen, Carleton King, Richard Wangeman, Stephen Carr, William Calhoun, Patrick O'Connor and West Jenkins.

Neilan Comes East to Direct Cohan

Marshall Neilan, who has recently been directing Mary Pickford in Artcraft pictures, has arrived in New York to take charge of "Hit the Trail Holliday," which Anita Loos and John Emerson adapted for the screen from the stage play of the same name and in which George M. Cohan is to have the title role. He has already commenced work on the production at the 56th street studio of the Famous Players-Lasky Corporation.

Neilan is enthusiastic over "Hit the Trail Holliday," having seen the stage version twice when it played at the Astor theatre in New York. George Cohan himself wrote the play, which dramatized Billy Sunday, the famous evangelist. Cohan is renowned as a picker of box office winners and "Hit the Trail Holliday" is said to have been the biggest success he ever launched.

In the Independent Field

C. R. De Barge Will Direct Pictures for the Scrantonia Photoplay Corporation

Scrantonia to Produce Features

The Scrantonia Photoplay Corporation, which has announced for immediate release six one-reel comedies featuring Charlie Fang, a Chinese comedian, has already expanded operations and will immediately commence the producing of six and seven reel photoplays, to be released on open market through Jesse J. Goldburg, exploitation manager.

Negotiations are pending for the purchase of the Crystal Palace at Rocky Glen, Pennsylvania, situated six miles out of Scranton. The Crystal Palace is the largest all glass enclosed structure in the United States, and is suited to studio work.

C. R. De Barge, vice-president and director general, Scrantonia Photoplay Corporation, will supervise all productions. Mr. De Barge was born in Antwerp, Belgium, and educated there. Upon completing his education there he went to Paris and studied dramatic art for three years, after which he was engaged by Pathe Freres. Later he was engaged as director by the British Colonial Pictures Company in London. Upon completing this contract Mr. De Barge came to America and worked for the old Imp and Biograph Companies, after which he returned to Amsterdam, Holland, and entered into the legitimate dramatic field. Returning to America, Mr. De Barge was engaged by The Famous Players and supported among other stars, Mary Pickford, Donald Brian and Pauline Frederick. He then directed the productions of the French Art Pictures Corporation, producing among others, "Mother's Fate" and "The Ten Commandments."

Gaumont Weekly on Open Market

Gaumont News and Gaumont Graphic Released on Date of Shipment—Scheduled for Tuesdays and Fridays

AN official of the Gaumont Company, which produces the Gaumont semi-weekly news reels—the Gaumont News and Gaumont Graphic, states in a communication to the NEWS, this week, that the demand for news on the screen has become insistent on the part of State rights buyers during the past several months, and this insistence has grown gradually since the declaration of war. "No theatre," says the official, "can afford to omit the news weekly from its program, which tries to please its patrons." He continued:

"Until the Gaumont Company decided to enter the independent field, State rights buyers found difficulty in giving their patrons pictorial news service. They were quick to realize their opportunity, however, and letters and telegrams demanding the Gaumont News Service began to pour into the Flushing office. So insistent were these demands that the Gaumont Company sent representatives to interview a number of the most important buyers, and the result is that the greater part of the country has already contracted for the new Gaumont semi-weekly news reels, the Gaumont News and the Gaumont Graphic.

"The Gaumont Company desires to call attention to the fact that these news reels will be released on the dates of shipment from the factory, and that shipments will be made from New York City every Tuesday and Friday morning. As soon as the reels are received by the buyers, they will be placed on exhibition. This means that there will be no stale news shown in the News and Graphic. The exhibitor will be quick to recognize that this is an improvement over the old plan of having a set release date for each issue, and holding up the showing of the news until that date, even though the news reel might be received by the exchange several days in advance. The first issue of the Gaumont News will be shipped on Tuesday, March 26, and of the Gaumont Graphic on Friday, March 29.

"Tarzan of Apes" Hitting High Spots

"Tarzan of the Apes," to be released shortly by the First National Exhibitors' Circuit, has been delivered to the various branches and exchanges of that concern and within the past week over seven hundred days of bookings have been offered and accepted, it is announced. According to Messrs. Williams and Schwalbe of the First National, not in their many years in the film business has a picture created the response as that accorded "Tarzan."

During the past week Loew's Stillman at Cleveland, Globe at Boston, the Hippodrome at Dallas, and Zoe theatre at Houston, Texas, have engaged a print for first run. Harry Davis of Pittsburg has asked for a print in order that he could screen it for the purpose of deciding as to whether he would run it for an indefinite engagement at his new house in Pittsburg. The Tivoli theatre, San Francisco, will begin its run on April 1, and the Virginia theatre, on the boardwalk at Atlantic City, opens April 7 for a week or longer. The Hippodrome at Buffalo, and Webb's theatre, Newark, and William Fox's Springfield theatre are booked to open April 7 for periods of one or more weeks, and Harry Crandall's new house at Washington, D. C., will open with "Tarzan."

Of the ninety prints to be issued by the National Film Corporation through the First National Circuit, but nine remain unbooked for the first five weeks following release date and bookings have already been consummated for such distant dates as June and July in such towns as Sheridan, Wyoming; Macon, Missouri; Des Moines, and Omaha, with August and September bookings recorded at Bayonne, Montclair, Caldwell, N. J., and Grand Island, Neb.

The picture as turned out in its final state by Watterson R. Rothacker's laboratory, contains thirteen hundred scenes, of which but two hundred and eighty feet are titles. There are two hundred and seventy hand-colored scenes and one hundred and ten decorated title cards were used in the printing.

Mr. Rothacker came to New York and in company with Isidor Bernstein, J. D. Williams and Mr. Schwalbe and Harry Reichenbach, studied the picture for several days before going back and upon his return to Chicago gave the work on "Tarzan" his personal attention.

London Broker to Handle American Product

Lionel Phillips, prominent film broker, 29a Charing Cross Road, London, writes the MOTION PICTURE NEWS that he has entered into negotiation with a number of the largest producers in New York, to handle their product in the British market. Mr. Phillips does not state in his communication the names of the producers with whom he has contracted.

"Eagle's Eye" Setting Pace

Good Reports Received from All Sections—Shows in Two Theatres in Same Section to Big Houses

"THE EAGLE'S EYE," the serial of Germany's spy system in America, which the Whartons are producing from the story by William J. Flynn, formerly of the United States Secret Service, was shown in Ithaca, N. Y., last week and both of the leading houses of the city ran it on the same night. Both houses were packed, it is announced.

"'The Eagle's Eye' represents an entirely new phase of serial photodrama," said William Dillon, owner of one of the two houses which held the simultaneous showing, "and that lies in the fact that it gives enough information that every American should know to repay him for the whole cost of his visit to the picture show. It is worthy of being featured over any five-reel picture on the same program. 'The Eagle's Eye' is a picture and a revelation at the same time."

The Majestic theatre in Des Moines, Ia., has been newly decorated especially for the showing of this serial. Manager O'Hare, of the Majestic, found that by using old ivory as an interior finish, with old rose trim, he got the effect of the national colors by using dull blue lights.

"The Eagle's Eye" opens at the Majestic on March 31, and will run there the first three days. This is to be told in the cotton episode upon which the Whartons are working, many of the scenes for which will be taken in the cotton districts of the South.

Exhibitors throughout the country are finding in the serial at the end of each episode of "The Eagle's Eye" a potent factor in aiding the third Liberty Loan drive. The novelty effect of seeing such a familiar picture as Uncle Sam animated and making a plea for the united financial support of the nation has proved most effective, it is reported. Such sub-titles as "Buy a Thrift Stamp and Shorten the War," "Help the Kaiser lose his job! Buy a Liberty Bond," "Buy a Liberty Bond and Drive a Nail in the Coffin of Imperialism," "Let Your Money Work for Humanity. Buy Thrift Stamps and Liberty Bonds," break the action and visualize the appeal.

The trailer was organized by a desire on the part of the Whartons to do what they could to aid the drive for the third Liberty Loan. The exhibitor has the option of whether or not to run it, as it is not a part of the picture, but the demand for it has caused the Foursquare Exchanges to attach it to the ending of each episode as it is shipped from the branch offices.

Exhibitors who may have held that "The Eagle's Eye" was "too contrary to the thoughts and opinions of German patrons," will find the experience of Schawger, owner of the Bohemian Annex, New York, enlightening. Mr. Schawger's theatre is in the heart of New York's "Little Germany." Police registration records show that the immediate territory served by the Bohemian Annex contains a greater percentage of aliens than any other section of New York. Despite the fact that it might be expected that such a clientele would not care to see Count von Bernstorff, Captains von Papen and Boy-Ed, Dr. Heinrich Albert, and others who represented their countries in the United States, exposed as villains by an array of facts which cannot be denied, the Bohemian Annex played to capacity houses on every run of the serial so far, it is said.

Webster Engages Welch as Leading Man

NILES WELCH, prominent juvenile star, has been engaged by Harry McRae Webster, president of Harry McRae Webster Productions, Inc., as leading man for the seven-reel feature, "Reclaimed," the production of which he will commence immediately. Mabel Juliene Scott, who will be remembered for her work in Edgar Lewis's production of Rex Beach's "The Barrier," and Mr. Lewis's late production, an adaptation from Anthony Kelly's, "The Sign Invisible," has been engaged as Mr. Welch's leading woman. "Reclaimed" was written by Richard Field Carroll.

Mr. Welch was guest of honor, recently, of the members of the 307 Infantry, Camp Upton, Long Island. He was called upon to make a speech, and told the boys of the camp, his experiences before the camera, and concluded with the words: "I believe if our screen stars will devote a certain amount of their time to getting acquainted with the boys at the different camps, that they will be repaid a thousandfold."

Mr. Webster has leased the Standard Studio at Yonkers, N. Y., where "Reclaimed" will be filmed. There are few men that are better known in the amusement field than Mr. Webster, and his work both on the screen and in the drama has shown the master hand in both production and cast. "Reclaimed" is being made under Mr. Webster's personal supervision.

John D. Braddon, formerly with the William Fox forces, has been engaged as technical director for "Reclaimed."

Niles Welch Is to Be Presented in "Reclaimed," by Harry McRae Webster

Gertrude McCoy Is Starred by Piedmont Pictures Corporation In "His Daughter Pays"

Mike and Ike in "The Artist Model"

The first one-reel animated cartoon of Rube Goldberg's twins "Mike and Ike" (they look alike), is titled "The Artist's Model," in which the two caricatures will introduce a new method of advertising women's hosiery. Great interest is being shown by exhibitors all over the country in these cartoons. Harry Grossman, through whom these one-reelers will be released, reports that letters of inquiry are being received in bunches every day in which theatre owners express a desire to book the pictures as soon as released.

Rube Goldberg is a popular cartoonist. His cartoons are published in newspapers throughout the country. His work is of the laugh-making variety, and receives a good amount of advertising. In practically every city in the United States the public has been laughing at the humorous drawings in the papers.

Mr. Goldberg will present his famous twins "Mike and Ike, They Look Alike" in a series of one-reel productions of which "The Artist's Model" is the first. One reel will be released each week and each film will tell its own particular story.

Hart Reissues Liked by Bimberg

B. K. Bimberg, one of the most prominent exhibitors in New York City, who is the owner of a number of leading theatres, sent the following letter to Magnet Film Exchange in appreciation of the Hart reissues:

"I have already shown Wm. S. Hart as 'The Two-Gun Man' in 'The Bargain,' in my Standard, Schuyler and Broadway Photoplay theatres, and wish to state that this production brought capacity crowds—in fact, more business than I ever got on any other Hart production. This is rather surprising since I followed the 81st Street theatre after they had run the picture for an entire week—which bears out the fact that a great many of the re-issues are doing more business than the new productions."

Connelly Has Strong Role in "Devil's Pawn"

Edward Connelly's interpretation of the Devil in "Satan's Pawn," the first Bessie Barriscale feature to be released by the W. H. Productions, is said to be a striking characterization. The interpretation as given by Mr. Connelly is a dual character part—the visible in the human flesh and the invisible in the environment.

The story tells of association of his former sweetheart, who is married to another, with the artist who has been engaged to paint her portrait. Though of high mind and respected throughout their communities for their good reputation and character, they are compelled to feel the force of Satan and his invisible influences. The drama was adapted from the stage success "The Devil," in which Mr. Connelly had the title role.

Late Ivan Production Well Received

A representative body of buyers and press representatives witnessed the private showing of Ivan Film Productions, Inc., late release, "Life or Honor," at the New York Roof, Thursday afternoon. Leah Baird, James Morrison and Violet Palmer are the featured players. The production is in seven reels. Edmund Lawrence directed. The next Ivan release, now under production under the direction of Francis J. Grandon, will be completed soon.

Merit Gets News Weeklies for City

The Merit Film Corporation, which has purchased the distributing rights for Gaumont News Weekly and Gaumont Graphic for Greater New York, announces the first release dates to be March 31st, and April 4th, and there after regularly each Sunday and Thursday for this territory. A strong feature of the Gaumont product is exclusive news and views procured from "over there."

Wheatless Day Is Unknown In "The Messenger," In Which King Bee Presents Billy West

Francis Ford's First Production Since His Decision to Produce Independently, Is "Berlin via America," Said to Be a Worthy Contribution to the List of War Films

"Berlin via America" Ford's First

FRANCIS FORD announces the completion of his first independent production, "Berlin via America," written by Elsie Van Name. The picture has been assembled and the subtitles inserted. It is now ready for distribution on the independent market.

Mr. Ford directed the picture and presents the principal role—that of an aviator in the German army. Edna Emerson plays opposite Mr. Ford in the principal feminine role. She has the role of an American girl.

The story contains a certain element of mystery, love romance and that which predominates—the spirit of patriotism. He announces that offers have been received from prominent operators in the independent field, and that he has every reason to believe that "Berlin via America" will go over big because of its strong appealing title, its spirit of patriotism and its quality production. Mr. Ford has long been a favorite with the American public as an actor.

"Junk Prints No Longer in Foreign Fields"

"I RECENTLY declared that the advance of American films in the foreign fields was not due to war conditions," says President Paul H. Cromelin of the Inter-Ocean Film Corporation in a recent statement. "This declaration is substantially true, but there is one war-time angle that has worked indirect benefit to the American picture abroad, and it is this:

"American pictures suffered loss of prestige abroad for many years because junk prints were shown in many instances. These prints came from England and were the result of an overflow of American films in that country. American pictures were indiscriminately shipped to Britain, and their suitableness to that market not considered at all, with the result that some of them fell into the hands of second hand dealers, who bought them as junk and sold them for such in foreign territories.

"Naturally, film buyers in those territories would not pay the price for new American films when ones could easily be had that were new to the market, although not in quality, so local picture fans never saw American pictures at their best, and were not impressed with what they did see. You would not expect a spirited demand for American films under such conditions!

"But the indiscriminate flood of American films on the London market ceased when the ten cents per foot British import tax went into action. There was no longer an overflow of American pictures in London, and shortly none for the second hand dealers who shipped to foreign parts. Besides, it became more difficult for the latter to make shipments, with the tightening of shipping restrictions. The countries the junk dealers had supplied tried out new American film, and theatre audiences took to this material with such enthusiasm that the foreign exhibitor was glad of the change. Today he declines to be switched to second hand stuff at any price."

Five Reeler Postponed

Lou Burstein, president of the King-Bee Films Corp., has notified Nat H. Spitzer that the production of their first five-reeler entitled "Old King Sol" has been postponed indefinitely.

Why Not the Melodrama?

By Nathan Hirsh

(Pioneer Film Corp.)

(*Those of you who doubt the appeal of the melodrama on the screen, read what Nathan Hirsh, of the Pioneer Film Corporation, has to say in the following interview.—Ed.*)

"The call for strong melodramatic productions has never been as heavy as it is at the preesnt time. Exhibitors everywhere are making their wants known at the exchanges, and are puzzled as to why some of the famous melodramas seen on the stage, are not adapted for presentation on the screen.

"I have often been asked by customers in New York State and Northern New Jersey, in which territory I operate, why the various producing companies did not produce more of the successful stage melodramas as a relief to the many society dramas being released, their strongest argument being that these plays would come to them with all the previous advertising which made them a success, at the same time offering their patrons a new type of pictures and stories. On inquiry among the manufacturers I found that in most instances the prices asked for the rights to film these plays were exorbitant, in many instances being upwards of $20,000.00 Add to that, the cost of special production which these melodramas always require and the total cost will almost be prohibitive. I did learn, however, that Selig had finished 'The Still Alarm' and at once entered negotiations with him, closing with the purchase of the negative. This was welcome news for exhibitors in my territory, and the bookings I have already received are equal to those of 'Cold Deck,' featuring Wm. S. Hart, which I am exploiting in my territory. It is my intention to state right the balance of the country and as soon as possible will close with several prominent buyers. Nowithstanding the fact that I have handled the biggest productions since 'Civilization,' including 'Redemption,' 'Cold Deck,' 'Today,' 'Mad Lover,' 'Garden of Allah,' 'City of Purple Dreams,' and 'Carmen of the Klondike,' there seems to be more demand and more enthusiasm about 'Still Alarm' than I have experienced with any other production. Judging by my experience thus far, the exhibitors are right in their request for more strong melodramas of gripping interest and heart appeal.

Ochs and Seelye Getting Results in West

LEE A. OCHS, president, and C. R. Seelye, vice-president and general manager, United Picture Theatres of America, Inc., report from the Middle West where they are now campaigning in the interests of the United plan, report that their visit has been rewarded by a large membership of Middle West exhibitors.

Branch Manager C. W. Bunn signed up fifty Chicago theatres in mid-March following the Ochs' visit and the latter's addresses to the exhibitors of the Chicago territory.

"The Chicago office," writes Mr. Ochs, "will have one hundred days inside of four weeks. I should not be surprised if the Chicago territory gave our plan no less two hundred days of bookings altogether."

The announced plan of United Picture Theatres is to start wholesale co-operative buying of films for its members after two thousand booking days shall have been secured. For Chicago alone to take from 5 to 10 per cent. of this aggregate would indicate that the plan is in fair way of realization. Applications for fifteen days had to be rejected because they happened to be opposition houses to those that had already signed.

From Chicago Mr. Ochs paid flying visits to Cincinnati and St. Louis, and then visited the Southwest with stops at Memphis, Little Rock, Dallas and New Orleans. C. R. Seelye is organizing branch offices in these cities, putting men in charge who are thoroughly acquainted with the needs of Southwestern exhibitors. The proper handling of film distribution over the wire-spread area is being carefully studied with the view of cutting out unnecessary expense, insuring rapid shipments, and doing away with the idle days resulting from the ordering of superfluous prints.

In New York the efforts of Arthur S. Abeles, Eastern representative, and Aaron Corn, city sales manager, are lining up additional metropolitan houses. Another live Eastern centre is Boston with Stanley Hand in active charge. N. I. Filkins in Buffalo, Joseph Schwartzbine in Minneapolis, C. S. Edwards in Kansas City, and Gilbert Heyfron in Montana, report great activity. Conservatively it may be stated that the first five hundred of the desired two thousand booking days are in sight.

King-Bee Exchange for Northwest

Mark Goldman is the manager of a new "Bee-Hive" exchange that will handle the King-Bee Billy West comedies for the States of Washington, Idaho, Oregon and Montana. Nat H. Spitzer closed the deal that gave this important territory to Mr. Goldman and his new company that has been formed to sell the King-Bee brand of comedy exclusively in this section. Mr. Goldman left for Seattle last Saturday. He will make his headquarters in that western metropolis, and upon arrival there, will engage a staff of salesmen.

Sixty prints of the King-Bee two-reelers have been shipped to Mr. Goldman.

Dustin Farnum Is to Star for Sherman Productions, Inc., Recently Formed

"Small Town Bully" Goes Good in New York

Magnet Film Exchange announces that the first of W. H. Productions Company Mack Sennett produced comedies, "The Small Town Bully," featuring Mabel Normand, Mack Sennett, Roscoe Arbuckle, and Owen Moore, is being booked heavily throughout Greater New York.

According to reports of exhibitors who have shown it, this comedy has created an interest for the additional subjects in this series, and in many cases the exhibitors have used this comedy as an added attraction, as suggested by the Magnet Film Exchange. By doing so they have also booked a feature production at a less rental than ordinarily, thus saving money in rental and giving as satisfactory a show as previously. The second of the comedies to be released is entitled "Friendly Enemies," and features Sydney Chaplin and Chester Conklin.

Juvenile Lead in "Moral Suicide" Popular

Jack McLean, who has the juvenile lead in Ivan Abramson's first production for the Graphic Film Corporation, "Moral Suicide," which was shown to the trade recently, was popular on the speaking stage before he appeared on the screen. He played one of the leading parts in Charles Dillingham's production, "Watch Your Step," for a year, during its successful run on Broadway. Mr. McLean's work in "Moral Suicide" is pronounced by critics to be one of the shining lights of the production.

Hazel Washburn Graphic's Recent "Find"

Hazel Washburn is to appear in important roles in future Graphic Film productions, according to an announcement made this week by this company. Miss Washburn is heralded by Graphic as a "find" and is said to possess rare beauty.

Up-State Business Good, Reports Samson

Sydney Samson, assistant manager of the new York Foursquare Exchange, is making a tour of the principal cities in New York State in the interests of Foursquare products and "The Eagle's Eye." In Albany, Troy, Schenectady and other points visited by Mr. Samson showings of the early episodes of the serial have attracted attendances of exceptional quality and dimensions.

"We have found," said Manager Hy Gainsborg of the New York Foursquare Exchange, "that where exhibitors have hesitated to book in advance of the first releases they have displayed an eagerness to secure this wonderful picture upon hearing of the attitude of the audiences attending these first showings.

"I have handled some ten serials for several large organizations, and I can truthfully state that none has possessed the entertainment value of 'The Eagle's Eye,' certainly not the element of appeal to the patriotism of the people, and none carrying such box-office value as this one the Whartons produced.

"I find, too, that Foursquare features are proving their worth to exhibitors. 'The Cast-Off,' which has been booked by numerous exhibitors in and outside Greater New York, is proving all we expected of it. With Bessie Barriscale in a story of delightful human appeal, this Ince production is one confirming our judgment in obtaining negatives."

Colonel Levy Speaks for "Tarzan"

Col. Fred Levy, president of the Big Feature Rights Corporation of Louisville, Kentucky, on a recent visit to New York, witnessed a showing of "Tarzan of the Apes."

After attending a performance and spending two or three days studying the promotion mediums that had been utilized to put it over, Colonel Levy declared it would be the biggest money-maker for exhibitors since "The Birth of a Nation." Colonel Levy is identified with the B. F. Keith interests in the control of the three largest theatres in Louisville.

An Auto Stands on His Foot, Which May be Twede Dan's Reason for the Facial Expression in His Newest Jester Comedy

Ann Dearing Appears In "My Four Years in Germany," Featuring Ambassador Gerard

Gordon Closes Deal with Sterling

Herbert R. Ebenstein, sales manager, Sterling Pictures Corporation, announces that Nathan H. Gordon, Globe Feature Film Company, Boston, is the latest independent buyer to become affiliated with the Sterling system of ditribution. The first Sterling release in the New England territory through the Globe Feature Film Company, will be "Hypocrites," produced by George Loane Tucker, the rights to which Sterling acquired.

Mr. Gordon in commenting upon the deal said:

"I am an ardent admirer of the technical skill and artistry of George Loane Tucker. In this, his latest production, I consider he has rendered one of the best efforts of his career. The theatres of New England are already requesting our exchange for information as to our trade showing and other information regarding the release. I consider the deal just closed between the Sterling Pictures Corporation and myself will prove most advantageous. I assuredly feel that the Sterling Pictures Corporation have struck the keynote of equitable distribution."

Sterling is exploiting, also, the France Film production, "The Natural Law."

Pettijohn Makes Second Trip Westward

C. C. Pettijohn, general manager, Producers & Exhibitors Affiliated, left for a Western trip last week in the interests of the direct booking plan upon which he has been working with success for a few weeks past. He will be gone a week or more.

A wire was received at the headquarters of the Producers & Exhibitors Affiliated at 524 Longacre Building, from Cleveland, which stated that he was consulting with the exhibitors along the line and that he finds everything in splendid shape.

He visited Detroit, Chicago, and Indianapolis.

Hall Buys Negative of "Just a Woman"

Frank Hall, president of the U. S. Exhibitors' Booking Corporation, has purchased outright the six-part production "Just a Woman," produced by Julius Steger, and featuring Charlotte Walker. He will distribute it through the U. S. Booking Exchanges.

Mr. Hall acquired the negative of the picture, which was adapted from the play of the same title, written by Eugene Walter and produced on the stage with great success a few years ago, yesterday. Miss Walker, who is starred in the picture version, also appeared in the same role on the stage.

"Just a Woman" will be released in the near future under the distribution system put into effect by Mr. Hall and his associates and will be available to exhibitors in all parts of the world simultaneously.

"Just a Woman" tells of the struggle of a lowly-placed but spiritually-developed woman to raise her husband to a commanding position in the world and her fight to retain his love for herself and their son when his old weakness—drink—and other evil influences which came with wealth, make him forget his better self so that he outrages all her finer sensibilities.

Billy West Titles Changed

The titles of Billy West's two latest comedies, "The Barber" and "The Prospector," have been changed to "His Day Out" and "The Stranger," King-Bee Films Corporation announces.

Dorothy Jardon Scheduled for Silent Drama

It is announced that Dorothy Jardon, comic opera singer, has arranged with Ed. Rosenbaum, Jr., publicity director, King-Bee Films Corporation, to act as her personal and business representative for a term of three years, and that Miss Jardon will soon make her debut as a motion picture actress. Mr. Rosenbaum is acting in a representative capacity for Nora Bayes, star of the vaudeville stage, who is to appear also in pictures, according to Mr. Rosenbaum's announcement.

Dorothy Jardon Has Announced, Through Ed Rosenbaum, Her Intention of Appearing In Pictures

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Guilty Wife," with Jane Grey (Triumph Film Corp.)	Fred B. Murphy, United Film Service, Boston	New England Territory.
Jester Comedy Series (Jester Comedy Company)	Eltabran Film Co., Charlotte, N. C.	North Carolina.
Five Bessie Barriscale Features (W. H. Productions)	Wisconsin Film Co., Milwaukee	Wisconsin.

Catherine Calvert, Edwin Forsberg and David Powell Appear in "A Romance of the Underworld," a Frank A. Keeney Production

Ford, of Wichita, "Live Wire"

Novel Lobby Display Used in Drawing Them to See Hart in "The Bargain" — Owns Biggest Downtown House

ARTHUR FORD, owner of the Marple theatre, Wichita, Kansas, is an exhibitor who is not afraid of trying out an idea, and especially the big ideas, unless it be that the idea might get away from him, as was testified to by a recent lobby display which he arranged for the showing of William S. Hart as "The Two-Gun Man" in "The Bargain," which display carried a more-than-life-size image of a cowboy and horse, mounted near the box-office. As one of his associates said: "Mr. Ford is retiring and modest when it comes to being photographed, but when it comes to making motion pictures pay, particularly the Marple, at Wichita, the biggest downtown theatre, he's 'there and over.'"

"We did a great business on 'The Bargain,' said Mr. Ford. "Hart is a wonderful personality. But beyond the strategy of booking the picture I consider myself wise in devising a compelling lobby-display. The horse figure at the center of the set in the lobby display stands twenty-seven feet high, and it surely made people stop to stare! I really had a lot of fun watching its success. The posters and the other features of the lobby helped a lot, too, of course.

"A lobby should be the exhibitor's stimulator of public interest. Dozens of people pass theatres running productions and stars they've heard of and want to see, but it takes something a little startling, at least a good deal more so than a one or a six sheet, to arouse those dozens of people from the pre-occupied condition of their minds. The American public, and in fact any group of theatregoers, are on the whole rather unobservant. That's why I'm strong on advertising and striking lobbies. Get attention and get it in the right way and you immediately stimulate curiosity. That fills your theatre.

"Of course, you've got to have a real production. There's no use trying with 'bunk.' A good production will advertise itself and so will a bad one. But a bad one will advertise itself just about five times as fast, and if the bad one is in your theatre, you lose. I've lost myself sometimes.

"Take 'The Bargain'—it pulled for me because I advertised it and because it's a real production with a great star."

Mr. Ford is right on advertising values. Strategy always wins.

Keeney's First Reveals Underworld Life

"A Romance of the Underworld," which is to be the first release of the Frank A. Keeney Pictures Corporation, is a screen version of the Paul Armstrong's drama, and in its revised form, it is said to be more thrilling than the play.

The action revolves around a girlish character whose life is suddenly transplanted from the quiet seclusion of the convent to the coarse and eventful environment of the underworld in the great city of New York. Doris' beauty attracts the unwelcome attention of a brutal and unscrupulous political boss, Mike O'Leary. Unknown to Doris, he has made her brother, Richard, a member of a low gang of heelers and "dope" fiends. Suddenly there is revealed to her a full knowledge of the dangerous surroundings in which she is placed. She finds her brother in an opium den, a helpless victim of the pipe, and tells him her story. Then follows the tragic events leading to trial of the heroine for murder. The trial scene is said to be most sensational. The court room scene is a replica of one in the Criminal Courts Building, New York. Catherine Calvert, with Eugene O'Brien in chief support, is featured. The production will be released shortly.

Bookings for "Eagle's Eye" Heavy

First bookings for "The Eagle's Eye" give proof of the confidence the exhibitors feel, throughout the country, in the drawing power of the twenty episode serial expose of plotting and intrigue of the Imperial German Government in America, by William J. Flynn, recently retired Chief of the United States Secret Service, said an official of Wharton, Inc., to a representative of *Motion Picture News.*

"Among the cities in which each episode has been booked for a week's run is San Antonio, Texas, with less than 100,000 population. The Modern theatre in Providence, R. I., has booked "The Eagle's Eye" also for a run of a week. It is the first serial to be shown there.

"Bookings for two and three days, in cities where the population usually causes a daily change, are the rule rather than the exception in the contracts made for "The Eagle's Eye."

Ann Dearing Appears in Gerard's Picture

Ann Dearing, who has the role of the mysterious woman in Ambassador Gerard's picture, "My Four Years in Germany," now running at the Knickerbocker theatre to crowded houses, is a new comer in the field of those working before the camera. Director William Nigh prophecies a bright future for Miss Dearing, who is just past seventeen and of English parentage.

Lincoln Exhibitor Tries Price Raise

When F. D. Eager of the Acme Amusement Co., manager of the Orpheum theatre, Lincoln, Neb., showed "The Price of a Good Time," he charged 50 cents a seat. Only the picture was shown, no vaudeville being on the bill. Mr. Eager reported his patrons highly satisfied and the box-office outcome as being most satisfactory to him.

"Two-Gun Man" Praised by Exhibitor

W. H. Productions Company are receiving communications from exchanges and from exhibitors all over the country who are running "The Two-Gun Man" in "The Bargain," to the effect that it is doing big business.

Leon D. Netter, general manager of the Masterpiece Film Attractions of Cleveland and Cincinnati, who controls "The Two-Gun Man" for the State of Ohio, received the following communication from Harry Hart, manager of the Southern theatre, one of the largest and most prominent in Columbus, Ohio:

"I am overjoyed at the extraordinary showing 'The Two-Gun Man' made the first day in my theatre. The receipts were nearly fifteen hundred dollars, which is conclusive proof that a good show man with a good picture has good chances of making as much money now as he ever had."

Ryan Has Long List of Comedies

Jester Comedies are meeting with enthusiastic approval in the Middle West, according to Phil L. Ryan, general manager of Standard Film Corporation. Kansas City, Mo., which has the distribution of these comedies in this territory. "Ever since we placed them on the market," Mr. Ryan said, "I have been greeted with a bundle of contracts on them from our five offices located in Kansas City, Omaha, St. Louis, Chicago and Minneapolis. Up in the Northwest, especially, the Jesters, are meeting with approval. Although the winter in Wisconsin, North and South Dakota, and Minnesota has been even more severe than usual, forcing many small town theatres either to close entirely through the worst months or to run only on a few days, our new features found pleased supporters.

"The Keystone Comedies are going good. There is a fly in the ointment of filmdom today and that is the presence of too much in comedy products that are untried, doubtful and usually downright inexcusable when it comes to screening. We consider ourselves fortunate in possessing our selected list of Keystone and Jesters.

"A circular going out this week is labeled "Comedy Galore," with 44 Mack Sennett-Keystone Comedies, 12 Jester Comedies, 11 Billy West Comedies, and 29 Christie Comedies, as well as various cartoon comedies that we have been handling for some time on the list. We also have two special 3 and 4-reel Arbuckle-Normand and Sidney Chaplin Comedy features that we look for big business on.

"We have secured rights to three original Charles Chaplin productions; these have been retitled and edited and the first will be called 'The Hula-Hula Dance.' Most of these comedies with the exception of the Jesters, were purchased from the W. H. Productions Company."

Graphic's Production Being Assembled

"Moral Suicide," Graphic Film Corporation's late production, is now being assembled by Director Ivan Abramson. The story deals with one of the important problems of life. John Mason heads the cast.

"Just a Woman," Starring Charlotte Walker, Is Distributed by the U. S. Exhibitors' Booking Corporation

Foursquare to Give Bonuses

Exchangemen and Salesmen of Foursquare Pictures to Benefit—Key Explains System—Hoffman Reports

"PROGRESSIVE methods are always welcome in any field of commercial endeavor, and in the motion picture industry they are beginning gradually to find their places," said Pierre V. R. Key, of Foursquare Pictures. "The executives of Foursquare Pictures," continued Mr. Key, "as distributors of 'The Eagle's Eye,' the Wharton serial, and the features, 'The Bar Sinister,' 'The Cast-Off,' 'The Zeppelin's Last Raid,' 'Those Who Pay' and 'The Belgian,' have decided to establish a system of bonuses for the benefit of their exchange managers and salesmen.

"This plan is the result of the decision of Messrs. Backer, Wildberg, Hoffman and myself to make it personally advantageous to every member of our many selling branches to secure the widest possible distribution possible on every piece of Foursquare film merchandise we market.

"From the beginning, it has been the purpose of our organization to build for permanence, a permanence benefiting employes of Foursquare as well as the institution. The application of bonuses will be modeled upon a percentage basis similar to what prevails in the large manufacturing and selling concerns of this country. There will be first figured out the reasonable gross income which a photoplay should bring, and such amount will be estimated up as a fair earning upon the value of the picture negatives.

"For the purposes of illustration," explained Mr. Key, "let us assume that Foursquare Pictures has acquired the rights to a feature which conservative estimates justify the belief that the total bookings should reach $80,000. A ten per cent exchange will, first of all, be expected to produce its quota of $8,000. Thereafter, a division of all bookings in excess of this amount will be made in a way that will give to the exchange a certain percentage in addition to what it is legitimately entitled to for the actual distribution of the feature.

"In a sense, such a plan will make every person who secures a contract a sharer in excess profits. It will demonstrate the previously expressed intention of Foursquare Pictures to make it an object for efficient employes of the organization to share in its prosperity. It will also promote a feeling of good will and contentment which are factors in the building of any business and in helping to maintain it at high-water mark.

"This move, I am authorized to state," continued Mr. Key, "is merely one of several which our executives have in mind for the benefit of Foursquare Pictures as an organization and for its exchange managers and their subordinates. Mr. Backer has long held that a profit-sharing arrangement is one of the surest means of enlisting the fullest enthusiasm of the producers in an organization, but it was not until Mr. Wildberg joined Foursquare and explained how bonuses in his own manufacturing industries had worked out so satisfactorily that this procedure was agreed upon as proper to apply to Foursquare Pictures.

"From the west comes a communication from Mr. Hoffman who writes: 'All our men are enthusiastic over the idea we are about to put into practice. I have wanted, for a long time to bring it about and am delighted that its inception indicates that progressiveness and the application of sound business principles to motion pictures meets with the approval of those for whose benefit it is in part designed, and they are showing the keenest interest.

"I have left New York behind me for the time being, to move from city to city in behalf of the many exhibitors who are showing Foursquare pictures and such other product as is being distributed under the Foursquare banner. It has been a matter of gratification to discover that everywhere I go the men whose progressiveness is most pronounced agree with me in those fundamentals which I consider form the foundation of successful motion picture distribution. It has been a satisfaction to learn that my ideas—as set forth in the columns of your publication from time to time—are approved by the men who book and show pictures. Mr. Hoffman in the trip he began several weeks ago, and which is to continue for some time to come, is now in the Southwest and reports conditions good."

Novel Advertising for "Raffles" Opening

The All Star Feature Distributors, Inc., San Francisco, has arranged for the opening of "Raffles, the Amateur Cracksman," at the Strand theatre, San Francisco, with a novel advertising campaign preceding the event. A man disguised as Raffles appears in the big stores daily. Incorporated in the stores' advertising in the morning and evening papers, during the engagement, this announcement appears: "'Raffles, the Amateur Cracksman' will be in this store at (given hour) on (given day) to make a purchase. The management at the Strand theatre will pay to any person who can identify this man $10.00, providing said person places his hand on the man's shoulders and says: 'You are "Raffles, the Amateur Cracksman" appearing at the Strand theatre this week.' Said person must prevent 'Raffles' from making a getaway to a machine waiting outside of the store, on which appears a banner with the wording, 'Raffles, the Amateur Cracksman,' appearing at the Strand theatre this week. Catch him and you will obtain $10.00."

In addition to the prizes of $10.00 daily given by the Strand theatre, a number of well-known stores in San Francisco have taken up the spirit of this proposition and are offering prizes themselves. The Strand theatre is carrying slides showing the eyes, ears, nose and mouth of the mysterious "Raffles."

Hiller & Wilk, Inc., are the selling agents for the L. Lawrence Weber Photo Dramas, Inc., in the sale of "Raffles, the Amateur Cracksman."

"Great Advantages in Comedy Field"

WILLIAM STEINER, who left New York City last week on his second tour of the United States on behalf of the Jester Comedy Company, featuring Twede-Dan, the international mirth maker, expresses satisfaction with the success of his venture into the comedy field. Mr. Steiner in speaking of his new undertaking said that he wished he had entered the comedy field many years ago.

"I have been manufacturing film of every description but, comedies for the past twenty-three years," he said. "Up to a few months ago if one mentioned the word 'comedy' I felt as if I wanted to fight, but now it is different.

"How did I come to go in for this class of film? To tell you the truth, I hardly know myself. As I recall it, several of the boys came into the office and told me what a wonderful comedian Twede-Dan was. They talked so fast about his great possibilities that before I knew it I was under way at full speed. With Twede-Dan, as a star, I have a find who I think is a most versatile man. He is original, and he does not have to use any subterfuge or tread on the characterizations adopted by the comedians who have made reputations for themselves. Then, again, this venture gave me an opportunity of meeting with some of the old-timers, who have hibernated to other cities in the United States, and seldom come to New York.

"My first trip was practically one of jollification, and, before I knew it, I was back in New York with the entire country, excepting the District of Columbia, disposed of for the Jester Comedies. Up to the present time the first two releases, 'The Recruit' and 'His Golden Romance,' are enjoying phenomenal success in all cities throughout the United States, and they have the distinction of appearing in a great number of first-run houses.

"The third of the Jester Comedies, 'All Fur Her,' to be released in April, stands up in quality to the first two. Work has been completed on the May release, 'The Wrong Flat,' which is now in the process of its final cutting, and I can safely say that I will have to go some to beat this one.

"Have already secured my stories for the following seven, which will complete the first year's output. It is my intention to have all these comedies on hand, ready and completed, with paper and all advertising matter, so that they will be in the hands of the various exchanges far in advance of their release date."

Mabel Juliene Scott Is to Appear in "Reclaimed," a Harry McRae Webster Production

Parrott, Director King-Bee Comedies

Charles Parrott, formerly director of Keystone comedies, is now director general of the King-Bee Billy West comedies, it is announced.

Mr. Parrott's best known creations are a burlesque on "A Fool There Was," and "Chased Into Love," "His Bomb Policy," and "Bing, Bang." He is now working on his first King-Bee comedy to be released May 1st.

Kosch Closes for Foreign Sales

Harry G. Kosch, advisory counsel for Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., announced this week that he had been appointed New York representative for a co-operative body of foreign buyers recently organized for the purpose of dealing in foreign fields. Mr. Kosch reports an unusual state of activity in this particular branch of the industry. On behalf of John Olsen & Company of Copenhagen, Denmark, the General Enterprises, Inc., attorney, has negotiated a contract whereby this firm secures the Scandinavian rights to the entire Select output. Mr. Kosch also acted this week in a similar capacity for Olsen & Company in closing contracts for all of the productions made by Goldwyn for the territory embraced by Denmark, Norway and Sweden. In addition to the above mentioned contracts, negotiations were also consummated between Mr. Kosch and Nick Holde, acting for the Balboa Company, whereby a complete series of Balboa pictures will be distributed in Scandinavia by the organization which Mr. Kosch represents.

Another important deal involving the countries in Scandinavia, Finland and Holland has been consummated between Kosch and the Trans-Russian Film Company, which gives the latter named firm the right to distribute ten special pictures of the Frohman Amusement Company in the territories mentioned. Among these pictures are "Body and Soul," "The Woman in 47," "Then I'll Come Back," "What Happened in 22," "The Witching Hour," "God's Man," "The Rainbow," "The Accomplice," "The Song of Six Pence," and "The Conquest of Cannan."

In addition to these numerous activities the General Enterprises, Inc.,, Mr. Kosch is also handling the foreign sales for Messrs. Sawyer and Lubin's various special state right productions, among which are "The Warrior," "Mother," "The Liar" and "The Crucible of Life."

"Les Miserables" Turning 'Em Away, Says Fox

Reports from all sections of the United States, according to the Fox Film Corporation, indicate that "Les Miserables," the William Farnum production, is doing a business for exhibitors closely approximating that being done by "Cleopatra" as a road attraction. "Les Miserables" was released as a Standard Picture February 10 and since then William Fox has received a very large number of congratulations from exhibitors who have shown the big feature. There have been no reports whatever, it is said, of unsatisfactory business; but, on the contrary, every report received echoes the enthusiasm of exhibitors.

Three New York Houses Book West Comedies

Three of the big moving picture theatres in Greater New York have contracted recently for the Billy West King-Bee comedies. Starting with "The Stranger," the 77th Street theatre, Broadway and 77th Street, will play all the King-Bee comedies on schedules of two days. The 110th Street theatre, at Eighth Avenue and 110th Street, has two-day runs of all King-Bee Billy West comedies, starting with "The Stranger." Fox's Star theatre, at 107th Street and Lexington Avenue, is running the King-Bee Billy West comedies on a four-day schedule, starting with "His Day Out." Fox's Terminal at Newark has played Billy West comedies for three successive weeks, seven-day runs for "The Slave," "The Rogue," and "The Orderly."

"Crucible of Life" to Show for Government

General Enterprise, Inc., which is distributing "The Crucible of Life," is in receipt of a request from the Bureau of Public Information at Washington, D. C., asking for a private showing of the film before the members of the government organization, Messrs. Sawyer and Lubin announce. They have arranged for the exhibition. The picture features Grace Darmond, Jack Sherrill and Frank O'Connor and was produced under the direction of Captain Harry Lambart.

Messrs. Sawyer and Lubin have also arranged with Tom Moore, one of the leading exhibitors of Washington, to give a special screening of "The Crucible of Life" for members of some of the war committees now working at the capital.

Dell Henderson, Director of World Pictures

Universal New Series Begins April 8

On April 8, Universal will issue, it is announced, the first of a new series of features under the title of "Special Attractions." These subjects will be released at the rate of one every two weeks.

Present plans call for the appearance of Dorothy Phillips, Harry Carey, Priscilla Dean, Mae Murray, Mary MacLaren and Herbert Rawlinson, in the new series of productions and enough pictures to provide releases clear through to next November have already been completed, it is said.

It is Universal's intention to make its new Special Attractions take equal rank with the biggest productions now being issued. Each completed picture will represent the last word in quality and to bring this to pass, instructions have been issued to the authorities in charge at Universal City to give them their special attention.

As announced by Universal, the first four features to be released as Special Attractions will be "The Risky Road," featuring Dorothy Phillips; "The Scarlet Drop," featuring Harry Carey; "The Two Soul Woman," featuring Priscilla Dean, and "The Bride's Awakening," featuring Mae Murray. The first will be issued April 8; the second, April 22; the third, May 6, and the fourth May 20.

Cecil De Mille Recruiting Army Camoufleurs

Cecil B. De Mille, Famous Players-Lasky director, has been appointed a member of the staff of the U. S. Engineer's office in Los Angeles to aid in recruiting technical experts and scenic artists for camouflage work in France. The vast experience of motion picture technical men is proving invaluable to the Government, a company of 250 being in process of organization in Los Angeles.

Astra to Make Pathe Serial

"Hands Up," from the Story and Scenarios by Gilson Willets, to Be Produced at Pacific Coast Studios

THE first serial the Astra Film Corporation will produce on the Pacific Coast for Pathe is "Hands Up," from the story and scenarios by Gilson Willets, novelist and traveler, who has been engaged on Pathe productions for many months. It is the second Pathe serial for which he has been responsible, his former work being "The Mystery of the Double Cross," in which Mollie King was featured.

"Hands Up" will be produced in Astra's California studios, under the superintendence of L. J. Gasnier, president of the Astra Corporation, who has supervised such successful Pathe serials as "The Iron Claw," "The Shielding Shadow," "The Fatal Ring," "The House of Hate," and many others. It will be directed by James Horne. The full cast will be announced shortly, Mr. Gasnier having pomised that he will secure the best stunt actors and actresses to be found.

The story of "Hands Up" deals with the search of the last descendent of the Incas, the rulers of Peru before the advent of the Spaniards on this continent, for the buried treasure of his forefathers and for the girl, also descended from the Incas, whom it was prophesied he would marry and restore his race to its former greatness. This treasure house is supposed to be located in Arizona, and the adventures of the last of the Incas in search of his wife and treasure are exciting. Incidentally the girl he seeks is an American girl, and a full blooded virile young American enters the lists for the girl's hand. There are said to be mystery, thrills and adventure in this story calculated to keep serial fans interested to the last episode.

Hammons Takes Over Popular Cartoons

A DEAL was closed last week between the International Film Service Company, Inc., and the Educational Film Corporation of America whereby the latter company will show the animated cartoons, "Katzenjammer Kids" and "Happy Hooligan," in connection with the Educational's Bruce scenics and Ditmar's Living Book of Nature. The Educational subjects are shown weekly at the Rialto, Rivoli and Strand theatres, New York's largest, and are seen at the largest houses throughout the country.

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, is the man responsible for firmly establishing the educational film on the motion picture map. "The secret of pleasing the public," he said, "is to both interest and amuse them. The public is so interested in our educationals that they come back every week for the next. If there is anything more amusing than the 'Katzenjammer' and 'Happy Hooligan' cartoons the International have been putting out I have yet to see it. The combination of these two subjects will make an ideal reel, and the time is not far distant when the demand for it will be so great that every theatre in the country that aims to give its patrons what they want will be compelled to book it." The date of the first release of this combined reel is announced as April 15th.

Director Adolfi Joins World-Pictures

JOHN G. ADOLFI, the director whose most recent big picture is "Queen of the Sea," which he wrote and directed for the Fox Film Corporation, with Annette Kellermann as the star, has signed a contract with World-Pictures and will shortly begin the direction of a production for the World in which Barbara Castleton will be starred, it was announced this week.

Mr. Adolfi comes to the World with a record of achievement in the filming of entertaining, interesting box-office successes. While "Queen of the Sea," which has not yet been released, is his most recent big picture, he has directed scores of other big productions, having been in the industry almost from the start. Though young in years Mr. Adolfi may be considered a veteran of the silent screen. His technique and skill has advanced each year and he is considered one of the most certain producers of box-office drawing cards now directing pictures. The announcement of his connection with World-Pictures will no doubt be noted with interest by all exhibitors.

Mr. Adolfi began his career with the Biograph Company. He was associated with David W. Griffith in some of the latter's big productions. An interesting fact in connection with the filming of "The Birth of a Nation" is the fact that Mr. Griffith used some of the scenes that Mr. Adolfi was taking for another production in "The Birth of a Nation."

From this concern he went to the Universal and then to Fox, directing big pictures for both these concerns. Mr. Adolfi was with Fox for over three years and for a year was director for June Caprice. The last picture in which he directed June Caprice was "Patsy."

Mr. Adolfi will take his first World scenes in Washington.

Kleine-Edison Close Indianapolis Office

The Kleine-Edison Company has closed its Indianapolis office in the Lyric Theatre Building and is moving to Cincinnati. The office there, it is understood, will be made district headquarters.

Notable Cast Seen in "Masks and Faces"

IT probably never has been recorded in the history of the spoken drama, it is claimed, let alone that of the screen, where such a brilliant array of histrionic talent has been shown is presented in The Ideal film, "Masks and Faces," which will be released by the World Pictures Corporation on May 6.

If it were not for the fact that the entire stage, earnest in its desire to do something worthy of the profession in alleviating the distress growing out of the world's war, "Masks and Faces," with its marvellous cast, would not become the property of the patrons of the motion picture theatres, it is said.

George Bernard Shaw, Sir Arthur Pinero, Sir John Hare, representing a committee of the Academy of Dramatic Art of England, decided in the furtherance of this charity to present a play on the screen that offered an opportunity to employ the largest number of stars.

After several conferences it was decided that "Masks and Faces," a drama of Charles Reade and Tom Taylor, was an ideal play for the purpose of the movement. The novel, "Peg Woffington," written by Reade, was based upon the play.

The immortal role of Triplet was assigned to Sir Johnston Forbes-Robertson; that of Peg Woffington to Irene Vanbrugh; Ernest Vane to Dennis Neilson Terry; Kitty Clive to Lillah McCarthy; Colly Gibber to Dion Boucicault; Mabel Vane to Gladys Cooper; Sir Charles Pomander to Ben Webster; Donald Calthrop and Gerald Du Maurier are cast for Lovell and Hunsdon, Pomander's servants; Mrs. Triplet played by Winifred Emery; Colander by H. B. Irving; Lyall Swete, who recently staged "Chu Chin Chow" in New York, played Soaper; Viola Tree, who was last seen in America in support of her father, Sir Beerbohm Tree; Stella Campbell, the daughter of Mrs. Pat Campbell; Gertrude Elliott, the wife of Forbes-Robertson and sister of Maxine Elliott, were cast as members of Rich's company; the three most famous child actors of England, Fabia Drake, Joan Buckmaster and George Rowson are seen as Triplet's children. Nigel Playfair portrays Rich's theatrical manager. Others in the cast are: Henry Vibart, J. Fisher White, Helen Haye, Mabel Russell, Weedon Grossmith, Gerald Ames, Mary Brough, Phyllis Hart, Lottie Venne and Renee Mayer.

Says Producers Save Money at U. City

HIGHLY gratified at the reception accorded Universal's invitation to producers to avail themselves of the picture making facilities of Universal City, Carl Laemmle has issued a statement in which he asserts that those manufacturers who have already moved into its West Coast studios are assured of a saving of at least fifty per cent in production overhead.

Mr. Laemmle bases his figures partly upon the present cost to the average producer of all materials that enter into the making of a picture; his organization's ability to get these materials at lower prices because of its quantity purchasing capacity; the extra overhead incurred by those producing units maintaining separate establishments, etc.

"I think a saving of fifty per cent on overhead a conservative estimate," declared Mr. Laemmle in outlining the possibilities for economical production at Universal City. "As a matter of fact, it is my belief that our organization may shortly be able to effect an even more substantial saving for producers now working in our studios.

"To the film producer, the time that is lost in actually completing a subject is one of the most harassing problems with which he has to contend. An inefficient property man may cost him hundreds of dollars. Carpenters and other studio attaches who are afflicted with a permanent case of spring fever also represent wastage. In fact, there are one hundred and one different sources through which his good money may leak.

"Then there is the item of 'extras.' There is always a mob of these people in or about Universal City. There is always a Universal feature in course of production in which their services are required. Now suppose we need them for half a day. Suppose one of the producers working on the lot also needs them for that length of time. Where we both would have been required to employ separate people, we could use the same crowd and divide the expense.

"One of the big advantages of Universal City," declared Mr. Laemmle, "is that we are a law unto ourselves. A separate community in fact, as well as in name, busybodies cannot interfere with us, as is now the cast in Hollywood. Therefore, by cirtue of its ready accessibility, its freedom from petty annoyances and its facilities for turning out pictures quickly and economically, Universal City is the ideal location for all producers who want a studio in which they can turn out their pictures in peace."

Exhibitor Boosts Serials

Ben L. Morris, secretary and treasurer of the Spragg Amusement Co., controlling a series of theatres in Ohio, in a letter to Pathe advises that they have always in the past been told that each and every serial published is "the greatest ever," but in "The House of Hate" all advance advertisements and claims have been lived up to.

Mr. Morris says that "The Fatal Ring" and "The Hidden Hand" made Tuesdays their best days, but "The House of Hate" has "gone over the top with a new record, and we could get along about as well without our light plant as without Pathe serials."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Evelyn Greeley Introduces Barbara Castleton, the New World Star, to the Mysteries of the World Studio

Exploitation Campaign for "Crucible of Life"

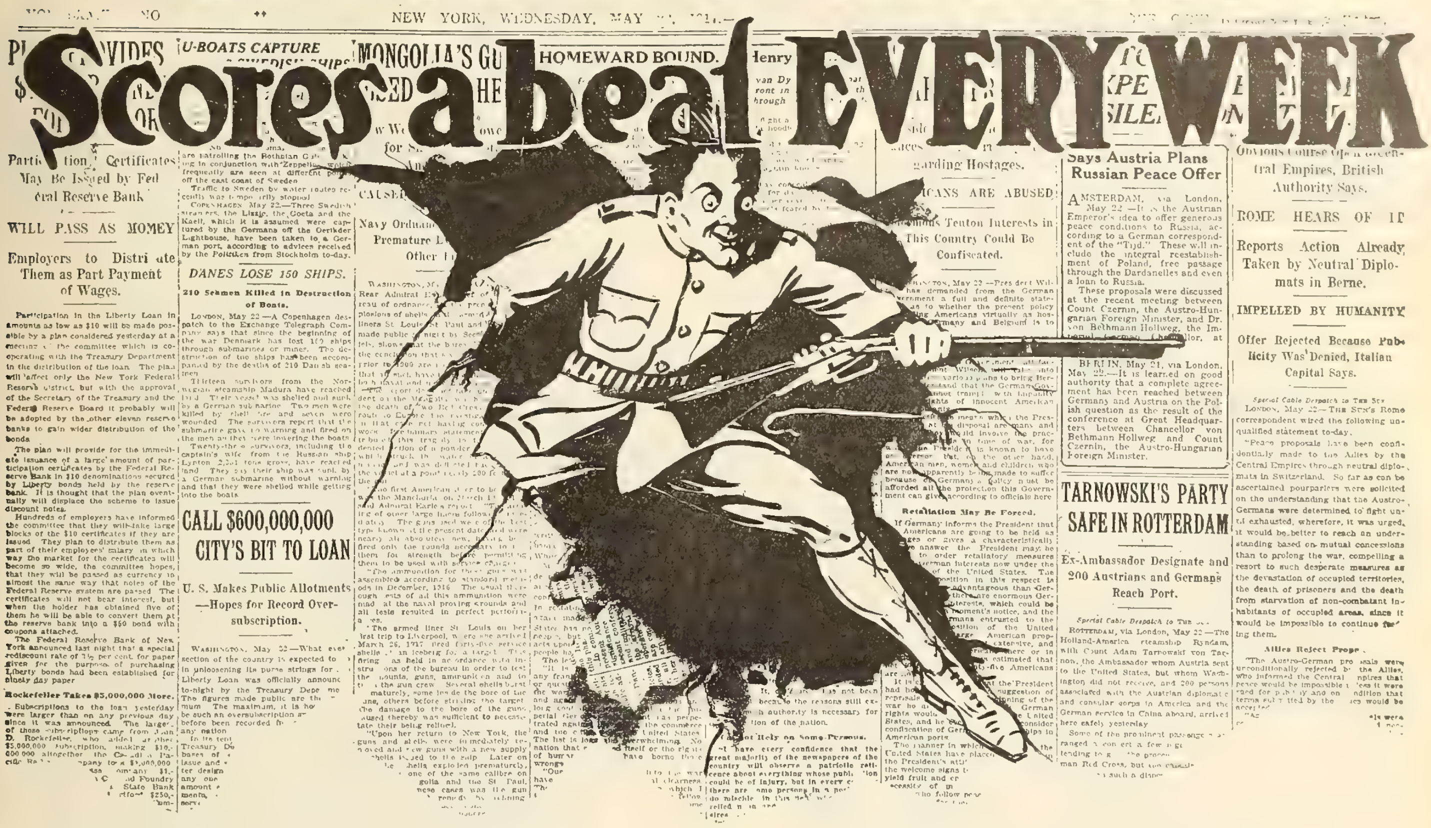
An exploitation campaign is now being prepared by Arthur H. Sawyer and Herbert Lubin in the interests of their special feature production, "The Crucible of Life," produced by Captain Harry Lambert with Jack Sherrill, Grace Darmond and Frank O'Connor in the leading roles. The story tells of the German spy system and contains a considerable amount of patriotic interest and vivid scenes of the war.

Messrs. Sawyer and Lubin will issue a press sheet for "The Crucible of Life," embodying many of the ideas which they picked up during their recent tour of the state right field made for this special purpose. The press sheet will also contain a special musical score, written by William J. McKenna, author of the song hits, "Has Anybody Here Seen Kelly" and "Manday Lane," etc. In this connection arrangements were made with the music firm of F. B. Haviland Company whereby a complete orchestration of "My Broken Rosary," the dominant theme of the score, will be supplied upon request to exhibitors. An elaborate line of lithographs, ranging from two styles of one sheets to a patriotic twenty-four sheet stand is being prepared for "The Crucible of Life" by the Greenwich Lithograph Company. Cuts suitable for magazine and newspaper use will be furnished together with slides, heralds and a complete line of accessories.

Physical Culture Screen Magazine

Bernarr MacFadden, Physical Culture Photoplays announce that the first edition Physical Culture Screen Magazine, produced under the direction of Sy Seidman, will be released soon, on the independent market. Mr. Seidman has taken hunting, fishing and camping scenes in the South which will be contained in the first release. Calisthenic exercises for women will be amply treated in later issues.

UNIVERSAL


NEW YORK, WEDNESDAY, MAY
Scores a beat EVERY WEEK
U-BOATS CAPTURE
MONGOLIA'S GU
HOMEWARD BOUND.
WILL PASS AS MONEY
Employers to Distribute Them as Part Payment of Wages.
DANES LOSE 150 SHIPS.
210 Seamen Killed in Destruction of Boats.
CALL $600,000,000 CITY'S BIT TO LOAN
U. S. Makes Public Allotments —Hopes for Record Over-subscription.
Says Austria Plans Russian Peace Offer
TARNOWSKI'S PARTY SAFE IN ROTTERDAM
Ex-Ambassador Designate and 200 Austrians and Germans Reach Port.
ROME HEARS OF IT
Reports Action Already Taken by Neutral Diplomats in Berne.
IMPELLED BY HUMANITY
Offer Rejected Because Publicity Was Denied, Italian Capital Says.

Every week as regular as clock-work

UNIVERSAL NEWS WEEKLIES score a beat. Official War Pictures—Liquid Fire (exclusive) Pictures—Wonderful X-Ray (exclusive) Pictures, etc., without end. At the Rialto—Rothapfel's beautiful new Broadway Theatre in New York City, he chose eight (8) subjects from

Universal Animated Weekly
Universal Current Events
Universal Screen Magazine

to one (1) from ALL OTHER COMBINED news weeklies on the market. In other words, all the other news reels on the market combined had only one (1) subject worth showing, while single handed the Universal news reels had eight (8). If you are following the lead of the biggest houses in the United States you will book *either* or *all* of these Universal crowd pullers.

Book thru your nearest Universal Exchange
or communicate with the
UNIVERSAL FILM MANUFACTURING COMPANY
Largest Film Manufacturing Company in the Universe
Carl Laemmle, President
1600 BROADWAY, NEW YORK

SOON

"EDDIE" "THE BOYS" "LEE"

LYONS-MORAN

STAR COMEDIES

TO SHAKE THE WORLD WITH LAUGHTER

FIRST RELEASE
"A PIGSKIN HERO"

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Mn'fg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York

Among the Exchanges

Looking Atlanta Over

George C. Warner, of Columbia, S. C., who is one of the leading exhibitors of the South, and is president of the Carolina Exhibitors' Association, has been in Atlanta on a business trip. Mr. Warner was very enthusiastic as to the success of many plans advanced at the recent meeting of the Exhibitors' League held in Charlotte. However, he stated the purpose of the league will not be to fight the exchanges and producers, but to bring everyone closer together.

C. D. Cooley, general manager of the Strand Theatre Company of Tampa, Fla., has been a visitor in Atlanta. It seems, from his conversation, that the purpose of his trip up from the Everglades was to arrange for the entire output of Paramount and Artcraft stars and other special productions. Mr. Cooley is one of the pioneer exhibitors of the South, and one of the best informed. The majority of the exchanges report that it is a real pleasure to do business with him, as you don't have to go into long explanations in regard to the merits of each production. He scans MOTION PICTURE NEWS closely—which may be the reason.

Y. F. Freeman, general manager of Triangle, and better known to his friends as Young Frank, stopped off at Atlanta to shake hands with all the boys and with Mr. Bromberg, local manager of Triangle. Mr. Freeman contemplated a visit to his old home in Greensboro, Ga., before returning to New York.

T. F. McTyer has been appointed district manager for General Film Company. He will have under his supervision the entire Southern territory. "Mac" is one of the most popular motion picture men in the South. Before accepting his new position, he was connected with the Lucky Film Company, handling state rights productions.

Frank Dowler, Jr., general manager of the Signal Amusement Company at Chattanooga, appeared on the scene recently. Mr. Dowler handles all the bookings for the six Chattanooga houses and the Strand theatre in Knoxville. Mr. Dowler is known as one of the most wide awake exhibitors in the Southern territory, and never fails to grasp an opportunity when it presents itself.

C. E. Tandy, district manager of the S. A. Lynch Enterprises, distributor of Paramount and Artcraft features for the eleven Southern states, has returned from a trip to New Orleans and Dallas, and states that exhibitors all along the route are reporting good business. He anticipates much prosperity for the coming year.

The trio of Bryan, Allison and Wilbanks has been split up, to the delight of all the exchanges, it is said. According to reports they were rated the same in the film game as Evers, Tinker and Chance were in the old Cub baseball team. Bryan secured the contracts, Allison stood on second in the form of the manager's desk, received and O. K.d the contracts without a fumble, relaying them to Wilbanks at the booker's desk, who completed the play without an error. George R. Allison is now manager of the Vitagraph company at Atlanta, with Byron S. Bryan as star salesman, while James B. Wilbanks has accepted a place with S. A. Lynch Enterprises. Wilbanks is manager of the serial and short subject department.

Harry Cohen, special representative of Metro, has finished his two weeks' work in Atlanta in connection with the taking over of the Metro distribution for the Southern states. He planned a trip to New Orleans, from where he returns to New York. The rights were formerly leased to Chattanooga capitalists, but have been bought over by Metro. Arthur S. Dickerson remains as manager.

Schnitzer on Trip

Joseph I. Schnitzer, secretary-treasurer and general manager of the Central Film Service Company, of Indianapolis, distributors of Jewell productions, returned to Indianapolis last week from a trip through the West.

Mutual Moves to New Quarters

New York Offices Now on Tenth Floor of Mecca Building—Sullivan Inaugurates Some Advanced Film Methods

THE New York Exchange of Mutual Film Corporation is now established in its new quarters on the tenth floor of the Mecca Building, 1600 Broadway. The exchange occupies about two-thirds of the entire tenth floor, or approximately 6,500 square feet.

The plans for the new exchange were drawn up by G. B. Svenson, Mutual's construction engineer, who personally supervised the work, and the result is a model exchange in up-to-date equipment and layout. Mr. Svenson, who has made an exhaustive study of film exchange problems, has incorporated in the arrangement and structure of the exchange some novel ideas which make for convenience and safety.

M. J. Sullivan, the newly appointed New York manager, who assumed charge February 18, has inaugurated some advanced methods of film display and exploitations. The general arrangement of the offices is such that he can keep in close touch with all his employees and can give his personal attention to exhibitors.

As you enter the office you find a spacious reception room on the walls of which are hung oil paintings of Mutual stars. On one side of the room is the executive office, the manager's offices, the assistant manager's office, bookkeeping department and the billing department. On the other side of the room is the feature booker's office and a private sales office, and the cashier's office. The executive office is handsomely decorated. The walls are lined with quarter-sawed oak, wainscoting the height of the partitions and very handsomely furnished.

In the rear of the office are two doors, one leading directly to the film department and the other leading to the waiting room, used by the film messengers. The cashier's office has direct connection with the film messenger's waiting room, which is a convenient arrangement and saves a great deal of time to the messengers in making their payments or getting their bills.

The exhibition room is equipped with two machines, which guarantees uninterrupted screening of pictures, and has a seating capacity of twenty. It is easily accessible from the sales room.

General Film Salesman in War Work

John J. McDonald, an assistant of Sales Manager A. Schmidt in the home office of General Film Company in New York, has resigned to accept a position as a war secretary and physical director for overseas service in the Y. M. C. A. He will leave at an early date for France to take charge of the recreation work at one of the Y. M. C. A. huts back of the American trenches or in one of the foreign training camps. Mr. McDonald will have the rank of civilian captain, and is well qualified to act as coach and instructor in boxing, football, baseball, wrestling and other army sports. Mr. McDonald is a graduate from the efficiency department of the American Druggists' Syndicate. He was also physical instructor at Capt. O'Brien's police civil service school.

Philadelphia Fox Office Celebrates

The Philadelphia office of the Fox Film Exchange is celebrating as a result of carrying off the honors of first prize in competition with all other exchanges throughout the country.

The Quaker City exchange has succeeded in getting the most contracts signed of any other Fox exchange, and the reward is said to be large. George Dembow, manager of the office, has already annexed a new touring car. Those benefiting, besides Mr. Dembow, are George Bernstein, George Lees, Harry Dembow, W. H. Smith, E. W. Booth, Joseph Shaeffer and Leon Behal.

Chicago Mutual Manager Badly Hurt

E. H. Duffy, manager of the Chicago branch of the Mutual Film Corporation, was severely injured in an automobile collision at Lawrence and Western Avenues, Chicago, Saturday night, March 16.

The taxicab in which Mr. Duffy was riding was smashed into by another taxicab and badly damaged. He was taken to Ravenswood Hospital, where it was found that he was suffering from a broken collarbone and painfully lacerated hip.

Lucas Entertains Atlanta Film Managers

A regular house warming and kidding bee was given by Harry K. Lucas at the opening of the Lucas Theatorium. A number of pre-released comedies were shown and well received by the audience and the absence of criticism was noticeable, as the hatchet was buried for the night only.

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Several changes were made necessary at the Vitagraph plant because of the resignation of William Walbert, who has been directing Nell Shipman in a series of five-reel subjects. David Smith has been selected to take this company, and he has already begun the filming of a new story titled "Baree," the title being taken from the name of a malamute that plays a very important part in the subject. Al. Whitman is to continue as leading man for Miss Shipman. The company has departed for Truckee where the Canadian Northwest scenes will be filmed in the snow country.

William Duncan, star and director of a coming Vitagraph serial, has left for a stay of two weeks in Bear Valley where exteriors for the third episode of the serial at present known as "The Will and The Way" will be filmed. Edith Johnson, who will be remembered for her work in Selig and Universal subjects, is to be the leading woman for Mr. Duncan. His selection of Bear Lake Valley for exteriors, indicates a part of the serial is laid in the mountain country in winter. In addition to Director Duncan who plays the principal role in the serial and his leading woman, Joe Ryan has been selected for the heavy, and Leo Maloney, remembered because of his work in Helen Holmes serials, will play the second heavy. In the first episode, Mary Alden plays an important part.

George Sargeant, recently added to the Vitagraph directorial staff, is filming "Clients of Erin Green," which will be one of the Wolfville series adapted from the Alfred Henry Lewis stories. A number of special settings have been made at the studio for this subject, and the true Arizona atmosphere has been carried out even to the transplanting of alkali dust on the Western street set, regardless of the rain fall which swept away this atmosphere creating prop on several occasions when it was transplanted there.

Universal Newsettes

The scenario department at Universal City has been completely reorganized, and several former writers are back in their old positions. At the present, no head has been selected for the department, and this work will be taken care of by General Manager Henry McRae and Sistrom. The former policy of having a writer for each company and star is being adhered to. Harvey Gates is writing for Joseph deGrasse; Eugene B. Lewis for Harry Carey and Director Jack Ford; F. McGrew Willis for Franklyn Farnum being directed by Douglas Gerrard, and Ida May Park, Allen Holubar and Robert Leonard are all writing their own stories, at least for the present. Other members of the scenario department are Hope Loring and Bess Haas, who are in the continuity department. Both were formerly with the Triangle.

Eddie Lyons and Lee Moran have been advised by the New York office of the Universal, that the first comedy of their new series will be released early in April, and known as Lyons-Moran Star Comedies. The first release will be "A Pigskin Hero," in which the "Montgomery and Stone" of the screen will be seen in a decidedly athletic number. Lyons and Moran now have twelve comedies ahead, and in all of these Edith Roberts appears as their leading woman. Captain Leslie Peacocke is continuing as the company's scenario writer.

General Manager Henry McRae, was this week visited by his brother, F. J. McRae, who will leave for France early in April as a member of the Royal Flying Corps. He was formerly manager of the British North American Bank at MacLean, Canada, and gave up this position for aviation.

With Pathe Players

W. A. S. Douglas of the Diando Company, left Los Angeles on a trip to New York to take up matters pertaining to the Pathe serial "The Wolf-Faced Man," which has been put in production. Mr. Douglas will be absent from the studio but a few days.

The tentative title of the Baby Marie Osborne next Pathe play, is "The Soul of a Child," and practically all of the cast have been selected. The list who will work under the direction of Director William Bertram includes J. Morris Foster, William Quinn, Jack Connelly, Ruth King, Virginia Eames, Georgia Woodthorpe and others.

Harold Lloyd Is the Well-Known Lonesome Luke Funster for Pathe

Paralta Paragraphs

Production plans made by the owners of the Paralta Company during their conference here, provides that the Paralta Studios shall be one of the busiest producing places of the West Coast colony, and that within the next two or three weeks. While no official policy has been announced from the West Coast studios, it is learned from an authentic source that nine companies will be working at the Paralta plant within the next few days. Four of these units will be engaged in the filming of Paralta Plays to be released through the W. W. Hodkinson Corporation distributing organization. Four other companies will be busy with the making of Pathe Plays, the stars of these companies including Bryant Washburn, Bessie Love, and Frank Keenan, who are at present working at this producing plant. The other company will be that of the Mastercraft which will film photoplays adapted from the stories of Thomas Dixon, Jr.

The new Paralta studio is now in readiness for production at the maximum capacity with all equipment completed and all necessary properties, scenery and work shops being ready for work.

New subjects will be put in production within the next few days that will star Henry Walthall and Louise Glaum. Monte M. Katterjohn has written another Alaskan story which will be directed by Bertram Bracken with Walthall as the star, but no definite announcement has been made regarding the next Louise Glaum picture.

The F.P.-Lasky Studio

Director General Cecil B. De Mille has begun the active production of his next Artcraft Special which is an adaptation from the David Graham Phillips novel of New York life, "Old Wives for New." The same treatment is being given this subject as has been accorded others of the Artcraft Special variety made at this studio, and particular care is being given to detail work in costuming and construction of the sets. Elliot Dexter, Florence Vidor, Theodore Roberts, Helen Eddie and Tully Marshall are principals of the cast.

Sessue Hayakawa has completed work in the photoplay, "The White Man's Law," written by John Brown, and scenario prepared by Marion Fairfax. This has a South American atmosphere with Hayakawa appearing in the role of a young Arabian graduate of Oxford College who spends some time among the ivory hunters. James Young was the director of this picture, and Florence Vidor the leading woman. The Japanese actor is next to be under the direction of George Melford, and this it is understood, will be his last subject made at the Lasky Studio prior to the expiration of his present contract, following which he will begin work in productions for the newly organized Haworth Photoplays, Inc.

Commodore J. Stuart Blackton is now at work an another contribution for the Paramount Program, titled "Missing," which is an adaptation from the Mrs. Humphry Ward story showing the woman's work in the war of the present day, which has recently been issued in book form. Sylvia Bremer, the Thomas H. Ince leading woman, and Thomas Meighan are to be the principals of this film.

Here and There

Production at the American plant at Santa Barbara now consists of three companies, the William Russell Productions, Inc., being the most recent unit to take up production work here. The first subject for this unit is at present known as "Adrian Gasconne," being an adaptation by William Parker from the William Hamilton Osborne story of the same title.

Mary Miles Minter is now working under the direction of Edward Sloman in a subject at present known as "The Church Window Angel." The third company is that directed by Lloyd Ingraham and featuring Margarita Fischer.

George D. Baker has arrived in Los Angeles, and has taken up his new duties as Director General at the Metro coast studio in Hollywood, where the first subject made under his direction will be that starring Edith Storey. Miss Storey is now working under the direction of Frank Reicher who is filming "Treasure," and following the completion of this, the Baker subject will be started. Miss Storey formerly worked under this director when she was with the Vitagraph Company.

Director Frank Reicher will next take up the filming of a picture starring Viola Dana.

With the arrival of Mr. Baker, General Western Representative Joseph Engle, put into effect the new policy for this company which provides that the four heads of the different departments shall work in cooperation in the hope of adding efficiency.

Live Triangle Items

Production activities at the Triangle studios at Culver City, give evidence of preparations for the release of a number of subjects through other channels than the regular Triangle program. The first of these pictures will no doubt be "The Servant in the House," which has now been completely filmed and edited and consists of approximately eight reels. A number of other photoplays of like size are now in production, but no announcement has been made respecting the titles, casts or nature of these stories.

Last week a photoplay titled "Judith," was put in production under the direction of Gilbert P. Hamilton, and will have Alma Rubens as star supported by Pauline Starke, Peggy Pearce, Lillian Langdon, Anna Dodge, Lee Hill and a number of others. The early part of this story has a fishing village atmosphere, and later carries the leading woman to New York City where the fisher maiden begins a career as the rage of the large city. In this life she takes everything and gives nothing, but in the end a romance makes a pleasing finish. The play will abound with luxuriant apartments and a display of wonderful gowns.

Jack Conway, who recently completed the filming of "A Servant in the House," is now at work on "Her Sister," which has Gloria Swanson in the featured role. This is the story of a girl's sacrifice to save her sister.

Raymond Wells is filming a comedy drama titled "Mlle. Paulette," featuring Clarke Anderson, supported by George Hernandez, George Pearce and Dot Hagar. Many of the scenes for this are laid in a mountain camp a short distance from New York.

Jack Livingston, Well Known In Triangle Plays

Hollywood Hookum

APRIL 6, 1918 **NEWS** **MORE NEWS**

FAMOUS SAYINGS OF FAMOUS MEN

"We can make the payroll this week all right."—E. H. Allen, business manager of the Hart Studio.

"I'm good, I know I'm good, I've seen myself on the screen." —Frank Keenan.

"If I have to leave now (referring to the draft), it will ruin my career."—Benjamin Ziedman.

"Yes, I'm just a little old-fashioned, wear suspenders and everything, but an honest boy trying to get along."—Ed. Durling.

"They sure like me out here!"—Wid. Gunning to exchangeman at San Francisco.

"Have a cigar boys?"—William S. Hart.

Yes, a little rain.

And now Roscoe "Fatty" Arbuckle has become the godfather of one hundred soldiers.

Peggy Pearce has forsaken the brighter side of life, or comedy, for the serious drama.

Charlie Murray only has three engagements as master of ceremonies during the coming week.

Now that sunshine has returned to our land, Charles Clary is as chipper as a blue bird in May.

After seeing Harry Harvey direct scenes for a serial, one is prone to remark, "and they really live through it."

Max Asher is such a funny fellow that one is tempted to think he might laugh at himself, but then, Max is serious in his art.

Sherwood Macdonald is one of the few directors who continues to wear boiled linen. He can be seen most any day with a white collar on.

Wally MacDonald not being able to enlist in aviation, has asked the scenario department to give him a subject in which he can go up in the air.

Tom Gibson is comedy writing for the National at Denver, but busy as he is he finds time to lo-ong for the wonderful sunshine of his native state.

Raymond West is seriously thinking of having his yacht brought in from the harbor that he may daily cruise on the young lake in the rear of the Paralta studios.

Mack Swain has become old fashioned now that he is spending a few weeks on his farm, and is reported to be wearing boots like every Yankee farmer of the melodrama stage.

Al Christie has been named the meanest man in pictures. On the coldest day of this California winter, he photographed his new leading woman, Elinor Fields, when she was clad only in a bathing suit.

Jack Conway must have music in the making of all scenes. The other day the orchestra was playing "Onward Christian Soldiers," and Jack demanded more "pep," and next listened to the wail of "They Go Wild Over Me."

Our town is honored this week by a visit of Norma Talmadge, who was accompanied to the west by friend husband, Joe Schenck, who does a lot of presenting with respect to Select Pictures and Paramount Arbuckle Comedies.

Ham Beall, who is beating the Pub. mill at Universal City, comes out with the old story in a new dress. It's all about Mary MacLaren being brave enough to refuse anyone to double for her in the making of an automobile wreck scene.

Dal Clawson was induced to dress up like a human being and attend the premier of Dave Griffith's picture during the week last past. Dal opines that the picture was well received, but is adverse to admitting that he got any new ideas.

William Duncan is flitting about in a new Chalmers that has every indication of speed. He admits he only steps the car up to ninety-five, but adds that he has not found a smooth or long enough stretch of road to beat it any faster than that.

Councilman Walter Edwards, director of motion pictures in his spare moments, is now busily engaged in doing his spring planting, and will, we venture, cut some figure in the Hoover agricultural contest. Walt sure knows how to raise spuds.

Ben Wilson, who is now serialing, has decided to take time off the set for lunch each day. He became so interested in work that he forgot it for three days and is now burdened with an Ingersoll alarm clock, which does the notifying accurately.

Eddie Cline is threatened with divorce proceedings if he does not cease creating comedy ideas in his dreams, but to all threats he asks "what could be fairer than for a wife to jot down the ideas, when one in slumberland thinks of them." Eddie is an apostle of Hoover.

Director Gillstrom created a situation for a Billy West comedy that caused everyone of the company to laugh so much that the lunch hour was extended to two hours, all of which is going some for a director continually amongst a bunch of hard boiled comedians, calloused as they are to laughable situations.

Bill Desmond is shortly to be seen in a wonderful new wardrobe. Mail order shipment having been received this week by the Irish actor that he could have a new suit for St. Patrick's Day. When ordering he told Mr. Woolworth to be sure and have it here by the seventeenth, and the great department store magnate acquiesced.

Now that "Carmen of the Klondike," that Alaskan picture, is to be shown in Southern California, Reg. Barker is being avalanched with requests for personal appearance, but he being one of the boys of the old school, who believe the stage producer's place is back of the wings, has not as yet accepted invitations to step where the calcium glows and tell them how he did it.

Nell Shipman has deserted our climate of sunshine and flowers for a week or two among the pines and snow drifts in the winter zone about Truckee, and we can only hope she will not encounter so hazardous a journey as when she last went to the wintry mountain tops for scenes for "God's Country — And the Woman." At least we hope this present trip will be more pleasant than the other one was painted by the P. A. If memory serves us well, the entire company on this former occasion dieted on soup and beans.

NEWSY ITEMS FROM THE STUDIOS

[Realizing that the voluminous press agent material filling an exhibitor's mail often fails to provide the breezy little items so badly needed for program fillers and your newspaper photoplay editors, MOTION PICTURE NEWS has created this department. It will be conducted by Miss Dorothy Tarbell, and the gossipy personalities presented here will be gathered at first hand in the studios and from the players themselves. Not only the stars but the lesser known players whose good work has often gained them popularity in different localities, will be treated in human, intimate fashion in this department.

In connection with this "clop-sheet" service for programs and newspapers, this department also offers all the facilities of the Motion Picture Studio Directory to exhibitors and players in forwarding mail, locating players, furnishing information regarding pictures in which different players have appeared, and so on.]

Nellie Anderson has again proved herself a queen of character women. In the new Empey picture "Over the Top" she plays the part of an old retainer, the only one left after the invasion of the Huns, who is allowed the freedom of the chateau because of her supposed imbecility. Mrs. Anderson, without any make-up at all, creates the impression of a bent, wrinkled, white-haired, old hag, while in reality she hasn't a white hair in her head or a deep wrinkle on her face.

It would seem that in the Spring a movie star's fancy turns to thought of the stage, judging by Olive Tell, soon to appear in "The Fountain of Youth," Myrtle Stedman in "Follow the Girl," Lucile Satterlee in "Yours Truly," Lois Meredith in an as yet unnamed comedy, and dozens of others.

If Nora Bayes can analyze "getting across" in the picture game as she has in the vaudeville game, success will be hers. If you want her own analysis of it, read her article in the April American Magazine.

Jimmy Morrison is expecting his call to U. S. service any moment. He should be fully qualified as most of his recent work has been in war pictures. The most notable in Empey's "Over the Top."

Though "The Floor Below" is disappointing as a story, it must be admitted that Mabel Normand puts it across. She is one of the most thoroughly alive, one of the most glowing screen personalities. In her the vital spark seems perfectly adjusted.

Alice Joyce's mother and small daughter are spending some time at Gedney Farms, one of the most fashionable resorts near New York. There Miss Joyce can easily visit them in her fleeting moments between pictures.

An Intimate Glimpse of "Actual Work" at the Vitagraph Studio. William P. S. Earle Is Directing Gladys Leslie and Edward Earle In "Ann Acushla," a New Vitagraph Blue Ribbon Feature

Another director, Albert Parker, of Pathe-Astra, tells us that "the play is the thing." Unless an original story is of tremendous appeal he believes implicitly in the use of books and plays whose value has been proved by time. Mr. Parker played with Douglas Fairbanks in "In Again, Out Again," and "The American" under the direction of Allan Dwan, to whom he gives credit for his own methods of directing.

Joseph Rock, of Montgomery and Rock, Big V Comedies, is coming through in great shape in a fan magazine popularity contest. Under "Leading Kings" he stands third, with Bushman first and Bill Hart second.

"To my dearest Situation Creator, Marie Shotwell," was Ivan Abramson's inscription on a photograph of himself which he recently presented to Miss Shotwell. We would almost stake a bet on one person who will appear in Mr. Abramson's next cast. We hope so, for she has already deserted the screen too long.

An apparition at the top of a flight of stairs at the Pathe studio gave us a start. It was Pearl White, we knew, but such a Pearl White. Her checkerboard suit, astonishingly cut, her white satin vest with huge pearl buttons, her pompomed tam pushed down over one eye, her black and white striped shoes made us gasp. "How do you like?" called down Miss White, and proceeded to tell us how she knew the costume was perfect. One of the prop men was admittedly very rough. He had never remarked upon Miss White's costumes, but to-day he sauntered over to her, hands in pockets, cap on one side, cigarette removed for the occasion and ejaculated, "Gee, Miss White, you look simply grand."

Mr. Shonts has another rival. This time it is George Loane Tucker, who has had the walls of the Goldwyn studio decorated with signs for the edification of the general public. A particularly pertinent one is "Speak softer, people will listen harder."

Florence Deshon, heroine of "The Desired Woman" and "A Bachelor's Children," confesses that she is superstitious about the color green. She scribes to it her first stage engagement. She had been summoned to a manager's office on the strength of a photograph. She wore a green suit. The manager said, "Somehow I knew you would wear a green suit," and engaged her on the spot. Later when her first contract for a big picture was signed she wore a green gown for luck. The picture was a great success. This led her to cultivate an interest in jade, loveliest of green stones. She is now not only a connoisseur but has a large collection, a piece of which she has stitched in every gown for luck. Her aim is to possess a necklace of perfect jade, which is far costlier than a necklace of pearls.

The costumes which Anna Luther wears in "Moral Suicide" are such delightful forecasts of new Spring fashions that we can easily understand why she was called "The Fifth Avenue Girl" when she was in Philadelphia several years ago.

FOR YOUR PROGRAM AND NEWSPAPERS

Ed. F. Roseman, the well-known "heavy," speaks with authority on the subject of screen fights. As Red Ike in "Rough and Ready," as Lew Barabeau in "The Sign Invisible," and as Butch in "The Blue Streak" he has had experience. The best fights, he says are always fakes. Real blows don't always register and real blood isn't as effective as fake blood. Moreover, the psychological effect of a fight in a room where furniture is upturned, articles knocked down, things smashed in general, is always much greater than one out in the open with only the blue sky overhead.

Walter Hiers, the joyous Bobo of "Our Little Wife," is leading a strenuous life these days between the Frank Keeney studio at 134th Street, and the Pathe studio in Jersey City. At the former he is a young millionaire in "Marriage," whose changes of clothes challenge in number the hours of the day. At the latter he is a poor boarder in "Waifs," smitten with the charms of an heiress.

Guy Bolton's first scenario is being filmed by F. Keeney Corporation. Its title is "Marriage." Its star is Catherine Calvert. Mr. Bolton at the present time is drawing royalties from sixteen productions on the legitimate stage.

We are glad to hear that Harry Franklin has been made a director in the Metro Company. We congratulate him on having for his first star, May Allison.

For the second time David Powell is simulating a man struck with blindness. The first time he was opposite Olive Tell in "The Unforeseen." This time he is opposite Catherine Calvert in "Marriage." He had a taste of the legitimate stage this last week when he appeared at the benefit at the Metropolitan with Grace George in a scene from "A School for Scandal." He told us it made him fell so much younger that he believed regularly alternating the stage and the screen would keep one in perfect form.

Sylvia Arnold, Daughter of Exhibitor Jacobs, Newark, N. J., Appears In a New Metro Feature With Bushman and Bayne

HOW'S THIS?

GO through the STUDIO DIRECTORY, pick out all the screen people, directors and scenario writers as well as players, who who were born or brought up in your section of the country. Get together short sketches of each. Run them as an article when you are showing a picture in which one of them appears.

Your newspaper will be glad to use it editorially.

We know, as The Messenger of Owensboro, Ky., has already done it with great success under the heading "Kentucky Well Represented in Silent Drama."

If we can help you put it together in any way let us know.

Director James Kirkwood has remedied three salient defects in the general run of pictures in his last two, "The Romance of the Underworld" and "Married." His sets, simple but perfectly done, contain no florid wallpaper vieing with too ornate furniture. His titles are as fell as possible and give the audience credit for intelligence. Their illustration is secondary to their legibility. His unraveling of the plot is logical but not obvious. He does not exhibit his wares all at once, but leads up to a real denouement, not forced but not expected.

Gladys Hulette has some of the troubles in real life of the runaway heiress whom she portrays in "Waifs." The coat which she borrows in the picture to conceal her identity is one borrowed by Miss Hulette (through a bell-boy) from a scrubwoman in her hotel. The blouse worn throughout the picture gets so soiled from climbing in and out of windows that Miss Hulette has to launder it herself since she can find no one to do it on such short notice.

Blanche Davenport, who was the mother in "The Belgian," plays the part of the landlady in whose boarding house the exciting adventures of the runaway heiress take place.

Creighton Hale has been sick for the last few lays, enough so to make it necessary for Albert Parker to tone down a fight which ends the picture "Waifs" and which by the way ends Creighton Hale's career with Pathe, his contract having expired.

Elsie Ferguson is resting at White Sulphur Springs and enjoying the transition from Maine, where the last few scenes in "The Doll's House" were taken.

Julius Steger is to be complimented upon persuading Anna Case to appear in a series of feature productions. Her appeal will be almost universal as through her work at the Metropolitan, her work on the concert stage, and her records she has reached nearly every class of people.

"The Kaiser" will attract every nationality to your theatre when they realize that at the fall of Berlin there appear one after another, in the imperial palace, the famous generals of each of the Allied armies. The strains of the national anthem should of course accompany each general.

Vitagraph to Film Wallace Irwin Story

ACCORDING to an announcement by President Albert E. Smith, Vitagraph has purchased "A Gentleman's Agreement," by Wallace Irwin, author and creator of "The letters of a Japanese Schoolboy," by "Hashimura Togo." The story probably will be produced under the direction of William Wolbert, with Nell Shipman and Alfred Whitman as the stars.

Three productions are planned in the early future for Earle Williams, who is working in the West with Grace Darmond as his leading woman and Tom Mills as his director. The first of these, which probably will be started as soon as he completes "The Seal of Silence," is "The Girl in His House," by Harold MacGrath, which ran serially in the Ladies' Home Journal and soon is to appear in book form. The other plays which Mr. Williams is likely to produce before he returns to the East are "By the World Forgot," from the book by Cyrus Townsend Brady, and "Out of the Dark," which was written by Roma Raymond and Jane Dixon.

Alice Joyce, now at work on "The Strength of the Weak," will soon start on "Find the Woman," the well-known "Cherchez la Femme," of O. Henry. "To the Highest Bidder," by Florence Morse Kingsley, has also been prepared for Miss Joyce.

Harry Morey, with Florence Deshon as his leading woman, is at work under the direction of Paul Scardon on a story entitled "The Golden Goal," and will shortly start work on a new play by Cyrus Townsend Brady.

Gladys Leslie and Edward Earle, with William P. S. Earle as director, are nearing completion of "Ann Acushla," an Irish drama, and will shortly start production of "The Soap Girl," by Lewis Allen Browne.

Nell Shipman and Alfred Whitman, under William Wolbert's direction, are in the midst of "Baree, the Son of Kazan," from James Oliver Curwood's novel. The Wallace Irwin play is planned for their next, and the ymay follow that with "The Cambric Mask," by Robert W. Chambers.

Screen Examinations

" A Pair of Sixes "

(Essanay-Perfection—Six Reels)

Reviewed by Lisle M. Albright

IF people actually hurt themselves laughing at this picture it will be no wonder, for in it Taylor Holmes does the best work of his screen career. There isn't a dull moment in the whole production. It moves with snap right from the beginning and never gives you a chance to stop laughing and catch a full breath until the last reel has relinquished at the last foot.

" A Pair of Sixes " just goes to show how irresistible good acting, good direction and a ripping good story become when found in the same production. Mr. Holmes never had a vehicle that afforded him such a splendid opportunity as does this adaptation of the roar-a-minute stage play by Edward Peple.

The incompatibility of two business partners, and their decision to abide by the verdict of a hand of poker as to who shall run the business for a year and who shall be the other's valet is material that works up equally as well on the screen as it did on the legitimate stage. Nothing could be funnier than the scenes in the Nettleton home, whither Holmes goes after making the bad draw in the poker game. He is chased all over the house by the unbeautiful maid servant, " Coddles," who falls madly in love with him as, in the guise of a butler, he proceeds to lay out his partner's clothes, shine his shoes, and play the part of a servant.

An admirable cast supports the star in this latest George K. Spoor feature. Maude Eburne, who played the original " Coddles " on the stage, was secured to go through her mirth-making characterization for the screen and she is one of the big hits of the play. Robert Conness, as George Nettleton, one of the partners, makes a splendid foil for T. Boggs and Alice Mann, the pretty and dainty little artiste who used to play with " Fatty " Arbuckle, is seen in this picture as Taylor Holmes' leading lady. Edna Phillips Holmes distinguishes herself still further as a screen star of pleasing personality and unusual ability.

Lawrence C. Windom directed " A Pair of Sixes," and if the exhibitor will advertise it as one of the best comedies of the year he will be doing no more than stating the bare truth.

THE STORY AND PLAYERS

T. Boggs Johns (Taylor Holmes) and George Nettleton (Robert Conness), proprietors of the Digestive Pill Manufacturing Company, become so quarrelsome that they finally agree to a unique method of settling their disputes. They decide the loser in a hand of poker shall become the servant of the other for one year during which time the winner is to run the business by himself. A fine of $5,000 is agreed upon as the payment that must be made if either reveals the circumstances of the pact. T. Boggs loses the hand, and becomes the valet. " Coddles " (Maude Eburne), the house maid embarrasses him by following him about and offering her love.

During his stay in the Nettleton household, Florence Cole (Alice Mann), Bogg's swetheart, pays a visit and finds her lover doing the work of a domestic. She tries to find out about it and is all ready to leave before she finally discovers the reason why he is there. Meanwhile, Nettleton grows jealous of his wife who is left at home with T. Boggs while he goes off to run the business. He begins to think that after all he got the worst of the deal and after a number of amusing complications the story ends happily for all.

" Life or Honor? "

(Ivan—6,500 Feet)

Reviewed by Peter Milne

THE name Ivan has in the past been associated altogether with pictures presenting a problem, usually a sex problem, but " Life or Honor?" the latest of this brand, deals with a murder, the mystery surrounding it and the solution come to by a detective. " Life or Honor?" would usually be described as " corking." And if this means well maintained dramatic suspense and mystery that keeps one forever on the alert for a clue, then it fittingly recommends the picture. The author has not chosen to hide the identity of the murderer but has sought a much better way in creating the mystery. This is suggested in the play's title. A witness to the killing is able to exonerate the wrongly convicted man at the expense of the woman's honor. But this fact is not revealed until the latter half of the story and until it is, the mystery is exceedingly well maintained. Subsequently the manner in which the detective forces a confession from the real murderer by playing upon his guilty conscience with a number of tricks of fake hypnotism again raises the interest because of the skill with which it has been staged. The murderer's long confession is perhaps the only faulty place in the entire picture. All his story has been anticipated and its enactment in detail is superfluous. But this is easily to be remedied. The greater part of " Life or Honor?" is all its sponsors claim it to be.

Edmund Lawrence's staging of the picture is highly commendable. He has introduced the many characters and different threads of action clearly, and at the same time has never neglected the fact that he deals with a mystery story. There is a full supply of comedy relief, nicely balancing the many sensations which the picture offers. The camera work is generally acceptable and there are some effective lightings. The double exposure stuff, however, does not attain the excellence which most cameramen have reached in this type of work. There is a shadow spreading itself on either side of the joint.

The work of the cast is meritorious. James Morrison in the dual role of Manly and Aguinaldo plays with a good sense of the values of both characters. Violet Palmer is a lively and pleasing ingenue. Leah Baird suffices as the harassed Helen West, and Harry Burckhardt as her drunken husband is quite convincing and terrible. Edward Mackay gives a telling performance as Holmes, and Ben Hendricks as the detective gives a fine characterization often touched with humor. Joseph Burke, Mathilda Brundage and Florenz Sottong complete the cast.

THE STORY AND PLAYERS

J. T. Manly (Joseph Burke), retired merchant who has spent several years of his life in the Philippines, is murdered. His son Jimmy (James Morrison) is arrested. Testimony offered by Aguinaldo (James Morrison), Filipino servant of Manly's, convicts Jimmy of the murder. In the house next door live the Wests. Helen (Leah Baird), sister of Peggy Harmon (Violet Palmer), whom Jimmy loves, is married to an inebriate, Robert (Harry Burckhardt). His friend, Holmes (Edward Mackay) who loves Helen, has seen the murder but even with Jimmy's conviction refuses to come forward with any information. Peggy eventually goes to Martin Cross (Ben Hendricks), a retired detective and a woman hater, begging him to take the case. She persuades Holmes to visit him to relate the facts. Holmes exacting Martin's oath of secrecy tells his story. The night of the murder he had remained at the West home because Robert was seriously affected by drink. He had watched over him until he fell asleep. But on waking had discovered that his charge had escaped. Helen, walking in her sleep because of nervousness, had stumbled and fallen. Holmes carried her to her room and there from her window saw the murder. But as this was the only window in the West home where a view of the disaster was possible he kept silent in order to save Helen's good name. Cross then proceeds to hunt up Aguinaldo and employing a fake hypnotist so plays on his conscience with light effects, mysterious faces and skeletons that he confesses his crime. It develops that Aguinaldo was also Manly's son, by a Filipino woman he had betrayed. This releases Jimmy and Robert's death leaves nothing between Helen and Holmes.

" The Hillcrest Mystery "

(Pathe Play—Five Reels)

Reviewed by Peter Milne

"THE HILLCREST MYSTERY" may be catalogued with Irene Castle's previous features done under the Pathe banner in that it presents rapid-fire mystery formulated on the skeleton-plot over which is usually dressed a serial, but smoothing off rough edges to make it logical and convincing. In fact, this number in its essentials bears a marked resemblance to Pathe's own " House of Hate." It commences with the mysterious murder of a wealthy ship-builder who has turned his plant over to the United States. The due amount of suspicion is thrown upon several characters, the hero is suspected, and it is suggested that the detective and his assistants are crooks, but the real heavy remains a neutral party until the climax, when the fact that he is a German spy is revealed.

Ouida Bergere has piloted her melodrama through any number of sensational crises and mysterious turns. Happily she is such a skilled writer that the action is always sustainingly mysterious and never wearily mystifying. The dividing line between the one and the other is not great and a single false step has often produced fatal consequences. However, Miss Bergere proceeds with a series of highly exciting and mysterious incidents, the logicality of which becomes fully apparent when the climax discloses all. In the meantime one is fully absorbed by the rapid action which gives no hint at the author's final card. It is a mystery story of the most fascinating type.

Mrs. Castle plays with an increased show of feeling as Marion Sterling, daughter of the ship-builder. Ralph Kellard as hero, Wyndham Standing as heavy and J. H. Gilmour as the father give fine performances. So does the man who plays Moffat, the detective, although his name is not mentioned in the cast. The worth of the production may be guaranteed by the mere mention of the director's name—George Fitzmaurice.

THE STORY AND PLAYERS

Sterling (J. H. Gilmour), wealthy ship-builder, is murdered in his home on the night that he has refused the request of Brett (Ralph Kellard) to marry his daughter, Marion (Irene Castle). A detective summoned to investigate the crime is forcibly removed from his automobile by masked men and Moffat arrives on the scene in his place. He immediately accuses Brett of the deed as all circumstantial evidence points to him. Brett, however, escapes with Marion's assistance and hides in the attic. Hugo Smith (Wyndham Standing), Sterling's partner, is also in love with Marion. At the reading of the will, the lawyer is mysteriously shot. Brett is finally discovered in the attic. The climax comes when Moffat, in reality a member of the secret service, carelessly lets fall a remark concerning the sailing of a troop ship. That night Smith and his aide, the butler who committed the murder, are found in the attic sending a wireless message to a German submarine. They are arrested as German spies. If Smith had been left in power (as the false will he substituted after the lawyer's death directed) all the ships built at the Sterling plant would have been unseaworthy. This is explained by the secret service agent. Brett is liberated.

"The Whispering Chorus"

(Artcraft—Seven Reels)

Reviewed by Peter Milne

WHEN Cecil B. De Mille chose Perley Poore Sheehan's "The Whispering Chorus" for his first special Artcraft release, he was no doubt impressed with the powerful and unusually developed drama it presented and the opportunities it offered for the full play of his directorial genius. His scenario writer, Jeanie Macpherson, utilized all the material presented and with some changes to meet the demands of the camera turned out a scenario that Mr. De Mille has transformed into a picture, the strength of which cannot be easily rated. While to a certain extent the theme is gruesome and treated in kind when necessary, it is tremendous in its force. The decay of Trimble's character, resulting directly from dissatisfaction with his position in the social scale, is told vividly. His wife's remarriage on believing him dead, his return and his final great sacrifice that she may retain her happiness are episodes pictured with sympathetic and sustaining stress.

The picture derives its title from the various forces—good and evil—which determine the actions of Trimble. The Whispering Chorus is each though personified—Mockery, Evil and Good. Trimble heeds the first two until he has tasted deep of the dregs of life learning that it is only the last which can bring happiness and peace of mind. De Mille has introduced these forces by dim faces which appear before Trimble in the various crises of his life. The effect is forceful to say the least. It may be gathered that the part of Trimble is the big one in the story and it has been entrusted to capable hands. Raymond Hatton, reliable in any role, makes Trimble a pitifully weak man. His picture of him as a derelict or as the scenario writers are fond of saying, "a bit of human driftwood" is terrible in its realism. His performance throughout is realistic—faithful in its delineation of human frailty and degeneracy and final recompense.

The production is characteristic of De Mille. His scenes are effective—his little touches tell wonders. There is a bit when Trimble pays his debt in the electric chair. He carries a rose in his hand given him by his wife and when the switch is pulled that sends him to eternity, all one sees is the petals of the rose dropping to the floor. This bit would perhaps serve its purpose without the gruesome flashes of the death chair and the wicked switch which may be found revolting by some. All through the production, in the bigger scenes as well as in the intimate ones De Mille has demonstrated his art of developing dramatic climaxes effectively. Alvin Wyckoff, chief Lasky cameraman has worked in some excellent color effects.

Kathlyn Williams as Jane Trimble and Elliott Dexter as her second husband give fine performances in the roles of next importance to Mr. Hatton's. The support, which includes some of the best known members of the Lasky stock company is deserving from first to last.

THE STORY AND PLAYERS

Because John Trimble (Raymond Hatton), a salaried employee of a big corporation, heeds the voice of Evil he alters the books and successfully steals from the firm until he learns that the corporation is to be investigated for graft. He takes refuge on an island in the river leaving no word of his whereabouts to his wife, Jane (Kathlyn Williams) or his mother (Edythe Chapman). Ever fearful of discovery he snatches at the first chance of escape which presents itself when the body of a dead man floats to shore. He changes identities with the body and leaves a note saying that he was killed by a certain Edgar Smith for intending to tell secrets regarding the corrupt nature of his firm. The body is found and Trimble is reported dead. His mother refuses to believe this and ever entertains hopes of his return. Several years later finds Jane the wife of George Coggeswell (Elliott Dexter), once investigator of the corporation and now governor. Trimble is traced as the "Edgar Smith" of his own note but eludes capture. But as time wears on he is unable to keep away from his mother. One day he returns to her, crippled, scarred and ravaged by drugs but she welcomes him. The shock of his return proves fatal, however, and her death leaves him with no one to identify him. He is arrested, tried and convicted as "Edgar Smith" as the murderer of John Trimble. When the jury pronounces verdict he bursts out with the truth about himself but no one believes him—except Jane who visits him in his cell and learns his identity. She offers him freedom if he will but swear that he was not guilty of murdering the man whose body he found in the river. Though John realizes that by telling this truth he will escape death he at last listens to the voice of Good and keeps his silence, going to the chair that the happiness of Jane and her second husband may not be destroyed.

John Burton, Parkes Jones, Tully Marshall, Guy Oliver, W. H. Brown, James Neill, Noah Beery, Gustav Seyffertitz, Walter Lynch and Edna Mae Cooper complete the cast.

"La Tosca"

(Famous Players-Paramount—Five Reels)

Reviewed by Peter Milne

WE have had screen versions of Victorien Sardou's "La Tosca" before but never under its proper name and never, it may safely be said, of such dramatic strength as this Paramount in which Pauline Frederick stars. Miss Frederick gives a brilliant performance, particularly in the two big scenes of the production which require skilled emotional handling. In the first of these when Mario, La Tosca's lover, is undergoing torture in an adjoining room because of his silence on the whereabouts of a political fugitive, she plays with wonderful feeling and makes one realize all the agony she undergoes on hearing Mario's cries of pain. In the other when she visits Baron Scarpia to plead for Mario's life Miss Frederick again shows her ability as an actress of exceptional emotional powers. La Tosca is without doubt the great acting part Miss Frederick has had in some time.

The adaptation of the tragedy made by Charles E. Whittaker shows skill also. The arrangement of the scenes is notable. There is phase after phase of action not interrupted by sudden cuts or flashes to any parallel line. The play has strength enough to stand this mode of treatment and happily Mr. Whittaker saw its bigness and adapted accordingly. It was staged by Edward Jose and settings and locations all bespeak of his fine sense of atmosphere. The photography by Ned Van Buren is of the best and some of the lightings add considerably to the dramatic force of the action.

Frank Losee as Baron Scarpia, the most villainous heavy of all times, is always a reliable foil for the star. Jules Raucort is a good Mario and Henry Hebert and W. H. Forsythe show to advantage in minor roles.

The fact that "La Tosca" is essentially a tragedy and ends with the death of the lovers should in no way detract from its merit as one of the greatest tragedies ever written for the stage—and adapted for the screen. Those who know "La Tosca" would hardly countenance a happy ending, a thing which only the most superficial of audiences would demand.

THE STORY AND PLAYERS

La Tosca (Pauline Frederick), operatic star, because of jealousy follows her lover, Mario Cavardossi (Jules Raucourt) to his villa on the outskirts of Rome, there to surprise him harboring a political fugitive Cesare Angelotti (Henry Hebert). Her foolish jealousy subdued she is about to leave when Baron Scarpia (Frank Losee), chief of police, and the man who holds Rome in a grip of tyranny arrives in pursuit of Angelotti. Mario hides him in an old well. The Baron demands to know his whereabouts and prepares to torture Mario until he confesses it. This he does and finally, La Tosca unable to bear the agony of her lover's suffering any longer tells the Baron. Both are arrested as conspirators. That evening, the Baron tells La Tosca that he will liberate Mario if she will but pay the price with her body. She consents to this and the captain of the firing squad is called and given instructions to load his rifles with powder only, when Mario is stood against the wall. La Tosca then secures passports for herself and Mario from the Baron. When he approaches for his payment she stabs him to the heart. But the Baron's orders to his captain prove merely a trick. Mario is killed and when La Tosca discovers this, she confesses her murder of the Baron in a frenzy of glee. She, too, is made the target of the firing squad as she leaps from a high wall.

" A Daughter of France "

(Fox—Five Reels)

Reviewed by Peter Milne

THE melodrama of other days was taken by Benjamin S. Kutler and Betta Brouil, authors of " A Daughter of France," and dressed up in a war setting. Without this process of modernization its five reels could be passed by with the mere comment " crude." And at that we are not so sure that its patriotic guise can eliminate its extraordinarily elemental situations and its obvious bids for cheers. It takes something bigger to stir the emotions of an audience than the comparison of Hun brutality and a patriotic daughter of France whose eloquence is displayed in the sub-titles. Here it is a weak effort to awake enthusiasm—an effort that failed to move the writer at any rate and which can hardly be hoped to bring down a house with cheers because of its sheer obviousness. It might seem that only a shot from an animated weekly or the art of Griffith can create the response of patriotic approval desired by producers who manufacture the " war drama " or " patriotic feature."

Furthermore the authors have accentuated the supposedly dominating trait of the German officer—sex lust—to an extent far too great to be dramatic. Too much stress on a single element, otherwise powerful, will often turn the tables, in fact quite reverse them, and the authors evidently unaware of this bit of technique have overstepped their bounds. The principal male character of the Kutler-Brouil story is a German officer from Alsace, consequently with French blood in his veins. He is led to reform by the daughter of France and asserts his willingness to enlist under the tricolor and then, wonder of wonders, it develops that he has been a member of the French Secret Service all the time! This indeed is stretching the point and seems like a last minute amendment made by some sensitive mind who could not countenance the fact of a German reforming. But it only serves to again jolt the observer into a realization of the bare mechanics of the scenario. The revelation that he is a Frenchman in no way excuses his conduct previous to the moment of his reform.

Virginia Pearson takes the title role in her usual style and receives support from Hugh Thompson as the French-German officer Herbert Evans, Ethel Kaufman and Anthony Merlo render fitting performances in prominent roles. Adrian Johnson made the scenario and Edmund Lawrence directed.

THE STORY AND PLAYERS

Louise de Ciron (Virginia Pearson), true daughter of France, remains in her chateau despite the German invasion. Her home is made the headquarters of the German general staff. Rudolph von Knorr (Hugh Thompson), the commanding officer, is smitten by Louise's beauty and makes things generally unpleasant for her with his advances. Fritz von Meyring (Herbert Evans), next in command, also takes a liking to Louise and evolves a plan to lure her to the town inn away from Rudolph. Trapped in a room at the inn, Louise is surprised at the entrance of Rudolph, who attacks her. Suddenly, however, he realizes his brutishness and leaves. Fritz thereupon takes up where Rudolph left off but the latter returns to kill him. Later Rudolph apologizes and approaches Louise, but she, still doubtful, stabs him. She is ordered shot by another officer but Rudolph saves her by insisting the wound was accidentally inflicted. Recovered, Louise realizes his worth and urges him to forsake the German cause. This he agrees to and the two escape to the French lines where he reveals himself as a French secret service agent.

George Moss, Maude Hill and Naida Gary are also in the cast.

" Innocent's Progress "

(Triangle—Five Reels)

Reviewed by Joseph L. Kelley

PAULINE STARKE who was seen to such advantage some weeks ago in " Until They Get Me," has the featured role in a late Triangle, titled " Innocent's Progress," and she carries off the honors, usually attributed to a star, with the grace and ease of the brightest. Miss Starke's work in this picture is highly commendable and their isn't a patron of a motion picture theatre who will leave after witnessing her performance who will not have complimentary remarks for this little star. She is of the Mae Marsh type and possesses all the ability of her more seasoned contemporary. Her simple plainness and her unaffected actions in the creation of a role, are the personifications of grace and magnetism. She puts this Triangle offering over with the audience with her, never against her.

Some will criticize the picture as containing too much of the sentimental. It certainly arouses the emotions of the most hardened. Perhaps it is a bit too sentimental. The author or director could have arranged for a sprinkling of comedy and have obtained better results. A few comedy situations are developed but in such a mild manner, that they just get over with little leeway.

Frances Quillan has contributed a well constructed story. The action moves in logical sequence and the plot is developed without forced situations. The story is not a world-beater, but it is far above the story that is usually termed " the average." It serves as an excellent vehicle for Miss Starke.

Frank Borzage is entitled to a good bit of credit for the production he has given Miss Quillan's story. He has not attempted the lavish or unusual. He worked for a good production and has obtained one. Pliny Horne's work is seen in the photography. Mr. Horne has done some good work behind the camera and the results he has obtained in shooting " Innocent's Progress " stamp him a " man on the job."

Jack Livingston, opposite Miss Starke, affords excellent support. He is a fine type and works to good advantage when not much smiling is required during the course of production. Alice Knowland, Charles Dorian and Graham Pette are good in minor supporting roles.

THE STORY AND PLAYERS

Tessa Fayne (Pauline Starke) is an orphan and lives with her crabbed aunt in a small country village. As clerk in the village candy shop, she has realized the height of her ambition. But a traveling show comes to town and after the leading man of the show has told her of the great opportunities on the stage in New York, her one wish is to get to New York. The actor and she become quite chummy during the week of his stay in town, and the village gossips start something.

Tessa is reprimanded and she decides to go to New York and look up the actor who had told her that if she ever came to New York to " look him up." She arrives in the city and goes to the actor's address. She learns that he is married and " down and out." She is alone on the streets when a man approaches her. She runs from him and into the arms of Carey Larned, a wealthy clubman who has contracted lung trouble. He takes her to his apartment and hears her story. He gives her his room and makes arrangements to stop at the club. Before he leaves, a friend of his who has access to the apartment comes in and goes to his room. He finds Tessa there. Larned is writing a letter before leaving for the club. The friend is drunk and takes liberties with Tessa. Larned throws him out and the exertion brought on a hemorrhage of the lungs. He is confined to his bed and barely escapes death as the result. Tessa cares for him.

Madeline Carson (Lillian West), a friend of Larned, comes to see him. Larned arranges to place Tessa in her care and leaves for the West to regain his health. Tessa, under Miss Carson's care, develops into a beautiful girl. Miss Carson loves Larned but realizes that he does not love her. Larned writes that he expects to return and Miss Carson, knowing that Tessa loves Larned and that Larned loves Tessa, purposely arranges an accident in which she loses her life. Larned and Tessa are happily united.

" The Leak "

(Fisher Films-Fox—500 Feet)

Reviewed by Peter Milne

ONE of Bud Fisher's first animated cartoon-comedies to be released through the William Fox Exchanges is " The Leak," in which Mutt and Jeff are as usual the figures of chief importance. Exhibitors are familiar with the excellent quality of the motion in the Mutt and Jeff pictures. They of all others nearest approximate the perfect animation necessary to make such pictures fully pleasing to the eye. " The Leak " is no exception to this rule. The idea of " The Leak " is clever and contains a number of gags that would make Mack Sennett turn green with envy. Mutt and Jeff overhear the city council confering over a certain spot in a certain street where " thousands of dollars have been buried." They get to work to dig for the treasure, but at the first stroke of the pick water gushes into the air. Subsequently the artist has derived considerable amusement from the manner in which Mutt and Jeff, a wagon and a mule, are thrown around on top of the powerful stream. It is all very funny and the finale which reveals the fact that the thousands " sunk " on the spot were expended in an effort to stop the leak caps the half reel with a big laugh.

" The Girl Who Wouldn't Quit "

(Bluebird—Five Reels)

Reviewed by Joseph L. Kelley

BLUEBIRD'S late contribution to the silent drama is " The Girl Who Wouldn't Quit," with Louise Lovely in the featured role. The screen version is an adaptation from Oliver Curwood's magazine story, " The Quest of Juan," and was produced under the direction of Edgar Jones.

Its predominating features are mystery and the melodramatic element. The action is laid in and around a Western mining field. The story is slow in developing reel, live action, but once started, there is action aplenty. As a dramatic presentment it is not the best example. So much material has been injected into the plot as revealed in the later reels, that the mystery, which has been attempted with too much anxiety, becomes not only mysterious but confusion to the point of uninteresting.

Mr. Curwood has contributed an old-fashioned melodrama. In developing the melodramatic, he has lost sight of the fact that logical reasoning in plot development is essential to a well constructed drama. He has furnished action, galore and material enough to furnish a reason for a ten-reeler, but his ideas have been created in this screen presentation, in such confusion that it is impossible to associate the logical with his methods of revelation.

Louise Lovely is not called upon to give a difficult performance. She presents the role of small girl and has only to laugh and cry with few opportunities to do any real acting. Philo McCullough in the juvenile lead, gives a good performance. Charles H. Mailes is a bit too anxious to impress upon the minds of his audience the fact that he is interpreting a character role. Mark Fenton, Gertrude Aster and William Chester are seen to good advantage in minor supporting roles. The photography is of Class A brand. Director Jones has obtained realistic shots of mining country. He created an average production.

THE STORY AND PLAYERS

Roscoe Tracy (Henry A. Barrows) is slated for a position as mine superintendent, but the present incumbent, Robert Carter (Charles H. Mailes), objects to his dismissal and arranges to have a murder charged to the fault of Tracy. Tracy's daughter, Joan (Louise Lovely), a slip of a girl, accompanies her father on a trip over the country, their destination being the mining camp. Mailes and his confederate rob and kill the mine owner's messenger, who is delivering a large amount of bullion for his employer. Evidence points to Tracy as the murderer and he is tried and sentenced to life imprisonment. Joan, his daughter, sets out to secure his freedom. Carter, to free himself of all suspicion, starts with a posse and succeeds in bringing Tracy into the hands of the law.

Joan is a friend of Carter's wife and was invited to spend a week or more as her guest. While there she receives a message from the former telegraph operator at the mine. The latter was in code. She sends it to her father in prison and he deciphers the message. It informs him to go to a certain place for the box of bullion which was stolen. Joan takes it upon herself to go in search of the box. She enlists the aid of Jim Younger, son of the mine owner. The box is found but is taken from Joan and her assistants by a gang of men whom Carter had hired to secure the box, he having learned of the fact that Joan was appraised of its existence. After a struggle, the box is recovered, the evidence placed before the authorities and Joan's father is released.

"The House of Hate"

(*Pathe—Fifth Episode*)

Reviewed by Peter Milne

"SPIES WITHIN" introduces a new vein of interest in "The House of Hate," for it develops that Haynes and Ezra Waldon are in favor of accepting munitions contracts from a representative of the German government. Pearl, needless to say, opposes this and insists along with Harvey Gresham that the contract be made with the French government. The action further indicates that Gresham is in the employ of the United States. The fights with the Hooded Terror have their allotted space in the two reels also. The fearless Pearl opens the episode by engaging him in a terrific fight and even as the last reel closes she is again resisting his superhuman strength as Gresham rushes to the rescue.

"Nancy Comes Home"

(*Triangle—Five Reels*)

Reviewed by Joseph L. Kelley

"NANCY COMES HOME" is a striking contrast to Triangle's other late offering, "Innocent's Progress." It is as far below the latter in dramatic construction and presentation as the earth is from the stars. Without a substantial story, with a weakness in construction, and most amateurish acting, "Nancy Comes Home," presents a picture that is only a picture and little more. If it were not for the pretty girlishness of Myrtle Lind there would be little to attract an audience's attention. The children will enjoy this picture because in part, it presents a phase of life that they can understand. The criminal aspect that has been revealed may not be the best entertainment for the children, but its development has been done in a mild sort of way, free from sincere suggestion, which fact, should leave the children on the safe side.

B. D. Garber tried hard for something real substantial in the way of a plot for his story but overlooked the fact that a star

WENT WILD OVER

JESTER SUPER COMEDIES

FEATURING

TWEDE-DAN

The International Mirth Maker

The following communication is from

R. M. (Bob) Savini of Atlanta, Ga.

I have just received a communication from Capt. Coon, 112th Field Artillery, Camp McClellan, Anniston, Ala., in which he states that he ran the first JESTER COMEDY, in the Camp, and the boys went wild over it. He is very well pleased with the first release and has booked all of them. Also wish to state that I have booked the Strand, Birmingham, Ala.; Alhambra, Chattanooga, Tenn.; Strand, Spartanburg, S. C.; Alamo, Gadsden, Ala.; Camp McClellan, Anniston, Ala.; Folly, Savannah, Ga.; Arcade, Jacksonville, Fla.; and the Savoy, at Birmingham, Ala.—and I have only just started.

FEBRUARY
"The Recruit"

MARCH
"His Golden Romance"

APRIL
"All 'Fur' Her"

MAY
"The Wrong Flat"

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was not to present the featured role. Mary Pickford or Marguerite Clarke might, by trying hard, have made something of the part and incidentally of the story, but Miss Lind was working to a great disadvantage. She does not possess the dramatic ability to stand "head and shoulders" above a weak story. She tried hard and is deserving a lot of credit for the try. She is the only bright spot in the production. A lesson to parents who neglect their children is sought to be taught, but it fails to get over owing to the weak argument its propounder puts forth.

Jack Dillon directed and he has delivered a production of quality considering the script he was given to dramatize. Steve Norton did good work at the camera. Jack Gilbert in the juvenile lead, registers. George Pearce is fine in a character role as is Myrtle Rishell. Percy Challenger handle a character role with finesse. Eugene Burr, Anna Dodge and J. P. Wild are seen in minor roles.

THE STORY AND PLAYERS

Nancy Worthing (Myrtle Lind) is at boarding school. She writes her parents that she would like to come home and have a good time. Mr. Worthing (George Pearce) and Mrs. Worthing (Myrtle Rishell), her parents, are society folks, the husband objecting to his wife's spending all her time "gadding." The husband gives the time to business when his wife doesn't drag him to a social affair.

Nancy arrives expecting a good time. Her mother has arranged a children's party for her but Nancy feels that she is grown-up and insists upon cabarets and restaurants. She is disappointed when she finds that she cannot realize her ambition.

Phil Ballou (Jack Gilbert) decides to "strike out for himself." He leaves college and writes his father, who is wealthy, that he is going to work. He hires out to the Worthings as chauffeur. Nancy's father and mother leave one night, she to a social and he to a director's meeting, leaving Nancy alone. She decides to "hit the high spots" along the "lighted way." Having no money, she decides to pawn her mother's furs and jewels. Obtaining the money on the articles she buys beautiful dresses and cloaks, and dresses for the occasion.

She encounters Phil leaving for the night and asks him to take her to a cabaret. She tells him that she will go alone if he doesn't consent to accompany her. He gets the car and they start for the cabaret. While they are "wining and dining" a jealous lover shoots the man whom he sees with his sweetheart. In the rush to get out Nancy takes another's cloak, leaving her own. Phil is arrested for the shooting because as he ran to the rescue, he picked up the revolver which had been dropped—and just then the police arrived. The pawn tickets are found in the pocket of Nancy's coat and the suspicion points to her. The mystery is finally unraveled—Jack is disclosed as the son of wealthy parents, Nancy's mother's cloak and jewels are recovered and the real offender in the shooting is captured.

"A Bit of Jade"

(*Mutual-American—Five Reels*)

Reviewed by Lisle M. Albright

A STOLEN jade necklace taken from a Hindu idol, and a web of circumstantial evidence that throws its meshes around the pretty heroine, Mary Miles Minter, again and again connecting her up in the eyes of her lover as the thief, furnishes the central theme of this thrilling story.

Although not filled with the clever farce of Miss Minter's previous play, "Powers that Prey," this latest addition to Mutual's stock of pictures featuring the pretty little star, makes up with dramatic interest and suspense what it lacks in comedy. The presence of the Hindu, commissioned by the Indian secret service to secure the necklace at all costs and to return it to the temple from which it was stolen, lends a mystic and oriental atmosphere to the play. The scenario is well put together and affords an admirable vehicle for Mary's smile and innocent gaze. She does, however, get caught so often in unwelcome situations, in trying to save her brother's name, that it is no wonder that Grayson Blair, the wealthy but youthful collector of curios, is just a little puzzled in his attempt to reconcile that smile with the suspicious acting of the girl.

"A Bit of Jade" is another tribute to Miss Minter's ability as an actress, for it is not the single production that makes the star but the high average that counts, and Mary's plays are still on the up-grade, and growing in favor with exhibitors and public all the time. It is not stretching the facts to say that her latest play is way over her own high standard of productions. This, of course, is not all due to her own individual work, for Alan Forrest, who plays opposite her, gives a very likeable rendition of the young collector, Grayson Blair. Others in the picture, which was directed by Edward S. Sloman, are David Howard, Vera Lewis, Alfred Ferguson and Clarence Burton. They all do good work, and their acting is enhanced, as is the effectiveness of the entire production, by good photography.

THE STORY AND PLAYERS

Phyllis King (Mary Miles Minter) is at lunch in a cafe when her brother, who has lost heavily gambling, comes in and borrows what money she has to settle his debts. When she gets ready to leave, she is embarrassed to find that she hasn't enough left to pay her bill. Grayson Blair (Alan Forrest) comes to her assistance and pays the waiter. In leaving the restaurant her brother puts on Grayson's coat and leaves his own, which was of the same cut and pattern. He does not notice that in the pocket of Grayson's coat there is a jade necklace which the latter is about to take to a dealer's to have repaired.

At her aunt's country home a few days later Phyllis, as a lark, dresses in her brother's clothes and enters the boathouse of an adjoining estate. In the pocket of Cuthbert's (David Howard's) coat she has found the necklace and wears it. She is surprised at the boathouse by Blair, the owner, who grabs her. In the struggle which ensues she escapes but leaves the necklace on the ground and Blair recognizes her as the girl he met in the cafe.

He is puzzled. Rhi (Alfred Ferguson), the crafty Hindu, who has been discharged by Blair, for attempting to steal the jade, is shadowing Blair and notices the struggle. He offers to help Phyllis get the necklace, who upon returning home picks up a paper and notices an account of a theft of a jade necklace from a wealthy clubman. Phyllis concludes that her brother has stolen the necklace and wants to get it and return it to the rightful owner before Cuthbert is branded as a thief.

That evening she breaks into Blair's home and tries to find the jade but is discovered by the owner. After more complications the mystery is finally cleared up, the suspicions Blair has harbored regarding his pretty neighbor evaporate, the Hindu is caught and jailed, and the story ends the way a successful comedy should end with the hero and heroine together and happy.

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"Fast Company"

(Bluebird-Universal—Five Reels)

Reviewed by Peter Milne

A MAN may be a mollycoddle until he discovers that he is Irish, reasoned the author of "Fast Company," and when this discovery is made he immediately becomes a true son of the Emerald Isle, a true son being a smiler and a fighter. It is through this transition that Franklyn Farnum goes in his latest Bluebird and it may be said to his benefit that in so doing he is more of a comedian than he has been heretofore. Mr. Farnum has quite an ingratiating personality, a likeable presence and sufficient ability—what he has lacked is good vehicles in which to present these good qualities. And while "Fast Company" is by no means the perfect vehicle it has at least one more wheel than have his former ones. In fact, it might be described as possessed of two wheels but what he really needs is one with four—and in needing thus much substantial support he is no different from any other picture comedian.

"Fast Company" points a good moral in that it shows that even a mollycoddle can be shocked into a man if the shock is great enough. It has a number of good laughs in it but at times the action lags owing to the fact that there is no counter-plot to bridge the gaps in the main line of action. The last part of it, commencing with the scene in which Laurence Percival Van Huyler discovers his real ancestry is pictured with the right amount of pep that makes for good comedy. The whole will pass as average entertainment, inasmuch as good comedies are just now as scarce as hair on a bald head.

Juanita Hansen's doll-like beauty is always a considerable addition to any picture. Lon Chaney has a genial role in which he fits well. By the way, does Lon Chaney ever not fit? The support is adequate. Lynn Reynolds directed. This may account for the picture's improvement over previous Farnum numbers.

THE STORY AND PLAYERS

Laurence Percival, etc., (Franklyn Farnum) is a mollycoddle and even a college education fails to make a man of him. He realizes his shortcomings, but seems unable to mold himself into anything approaching a human being. Dan McCarty (Lon Chaney), once football coach, again meets Laurence when engaged as a reporter. Dan, naturally enough, is the very antithesis of Laurence. Alicia (Juanita Hansen), Laurence's fiancee, wearies of his attitude and finally neglects him for a boasting arctic explorer. Laurence's old home is being torn down. Exploring the ruins with Dan he discovers an old document in the wall to the effect that his real family name is O'Malley and that his illustrious ancestor spent the greater part of his life pirating on the seas, retiring under an assumed name for safety's sake. The O'Malley part of it tickles Laurence, who straightway becomes Larry and starts a career of fistic violence. His parents are disgusted with the story printed about their line and still further displeased with Larry until they learn the real good the change has wrought. Alicia also notices the change and contrives to make Larry jealous. And jealous he becomes much to the personal discomfort of the boasting explorer, who suddenly finds himself lying in the middle of the road with no automobile and no Alicia. Larry wins her and wins a name for himself as a man.

Theatres Changing Hands

CALIFORNIA

Harry Tucker and Clyde Van Devere have purchased from Mrs. J. Hartman the M. and M. Theatre at Healdsburg, and the house will in future be under the personal management of Mr. Tucker.

A. G. Eustace of San Francisco has rented the Liberty motion picture theatre at San Rafael from L. Magnes and will personally conduct same.

WASHINGTON

B. E. Williams has leased the Oakville theatre to W. P. Armour of Montesano, and will run same as the Gem theatre.

R. C. Barnett has purchased the Lyric and Grand theatres at Sunnyside, and will, in all probability close the Lyric and operate only the Grand.

"The Kaiser" Is Booking Fast

Will Open the Adams Theatre, New Kunsky House in Detroit—Indefinite Runs Begin in Chicago and Boston

H. M. BERMAN, sales manager of Jewel Productions, Inc., reports that the number of telegraphic requests for immediate bookings of "The Kaiser, the Beast of Berlin," make it evident that the feature is destined to repeat throughout the country the success it is now said to be scoring at the Broadway theatre in New York. Although but two weeks have elapsed since the initial showing the New York representatives of the big booking organizations are said to have widely heralded the production.

The first booking of "The Kaiser" outside of New York City was that of the Adams theatre in Detroit, the newest of the Kunsky houses. The Adams is to open its doors on April 1, and the Jewel feature will be its premiere offering. There, according to Mr. Berman, it will remain for an indefinite run.

Although the Kunsky interests signed the Jewel contract first, the Globe theatre, of Boston, is the first theatre in the land to actually show it after the Broadway. The picture opened for an indefinite run on March 17.

In Wilmington, Del., the DuPonts have arranged for a week's showing at their Playhouse, the picture opening March 25. The DuPonts are nationally known for their patriotic endeavors and their booking of "The Kaiser" is pointed to as significant.

In Chicago Jewel Productions has taken over the Ziegfeld theatre, and presentation of "The Kaiser" was begun there on Sunday, March 24. Harry Levey, who had charge of the Broadway theatre presentation during its first week, will assume charge of the Ziegfeld theatre and will remain at the helm throughout the length of its run.

Fox Stars at Work on New Productions

WORK on several new productions has been started at the Eastern and West Coast studios of William Fox during the past few days. George Walsh began work at the Kalem studios at Cliffside, N. J., on a play the working title of which is "4:40 at Fort Penn," which is said to afford Walsh an excellent opportunity for his breezy style.

June Caprice, who has been enjoying a rest after making "A Camouflage Kiss," has started work on a new play which has the working title, "Blue Eyed Mary."

After finishing "The Debt of Honor," her first production for William Fox, Peggy Hyland has begun on the exterior scenes for a play which has "Peg of the Pirates" as its working title. In the story Peggy is carried off by pirates and is rescued by her lover, who is a poet and a fine young lad as well. The new subject, like Miss Hyland's first for William Fox, will be under the direction of O. A. C. Lund.

R. A. Walsh, following a brief vacation after finishing "Woman and the Law," is now working on the script for a new play.

Jane and Katherine Lee, after their return from Georgia, where they made exteriors, have resumed work at the Biograph studios on their forthcoming production.

At the West Coast studios Gladys Brockwell has started work on a new play with the tentative title of "Miss Past, Miss Present." "The Honeymooners" is the working title of a new picture which Jewel Carmen is making. William Farnum has begun work on a new de luxe production under the direction of Frank Lloyd.

Able Cast in Petrova's Third Picture

IN Madame Olga Petrova's third starring vehicle, "The Life Mask," soon to be released through the First National Exhibitors' Circuit, a supporting cast of more than ordinary strength is said to have been provided. To Mrs. L. Case Russell is due the credit for the scenario, which is taken from the mystery novel, "To M. L. G.," by an anonymous author. The peculiar nature of the story, it is claimed, required especially skillful interpretation of the characters, and to this end more than the usual consideration was given to the matter of selecting the cast, which is said to be perfect.

Appearing in the leading male role is Thomas Holding, who assumes the character of Captain Hugh Shannon. Second in importance to this role is the character of Woodruffe Clay, around whom the entire plot revolves. For this part Wyndham Standing, who has appeared in support of many Famous Players, World and Lasky stars, was chosen. In the second lead is Christine Mayo, while Lucille La Verne, who will be remembered by older theatregoers for her work with Harrigan and Hart and Thomas Jefferson, will be seen in the character part of Sarah Harden.

The balance of the supporting cast included Matilda Brundage, Edith Hinckle, Gene Burnell, E. J. Burnes, not to mention five natives of Spain especially selected to lend the proper atmosphere to certain scenes of "The Life Mask," presumably laid in that country.

The picture has been directed by Frank Crane, photographed by Messrs. Lane and Harris and filmed in both New York and Florida. The release of "The Life Mask" will mark the third appearance of Madame Olga Petrova as the star of her own production organization.

Nell Shipman and Alfred Whitman Are Featured in Vitagraph's "The Home Trail," a Blue Ribbon

Raver Speaks for "The Public Defender"

Harry Raver in commenting upon the sales campaign for his production of "The Public Defender," starring Frank Keenan, Alma Hanlon and Robert Edeson said:

"I discovered that pretty nearly every organization of state rights buyers and exhibitors' circuits are represented in the ownership of territorial franchises for this production. Among these are: Turner & Dahnken of the First National Exhibitors circuit; Walter E. Greene and Hiram Abrams, prominent figures in the Paramount and Artcraft companies, who operate the Modern Feature Film Co. in New York, and the Boston Photoplay Co. of Boston; The Associated Theatre, Inc., of which Tom Hamlin is the head; and the Doll-Van Film Corporation of Chicago, members of Sol Lesser's buying association.

"In Boston, 'The Public Defender' played a full week on its opening date at Keith's Boston theatre. In Chicago, the picture had its premiere at Jones, Linick & Schaefer's Orpheum. Turner & Dahnken presented the picture at their principal theatre in San Francisco."

Renowned Pictures, Inc., who are handling the sales of Mr. Raver's production anticipate a rapid disposal of the remaining territory now that "The Public Defender" has started off so well in the states already presenting the picture.

No Sunday Shows Here

The Appellate Court at Frankfort, Ky., has decided that it is a violation of the law to conduct a motion picture show on Sunday. This action was taken in affirming the case of the Capital theatre, Frankfort, against the Commonwealth of Kentucky.

A fine of not more than $50 may be assessed for each offense.

Features---Current and Coming

Bluebird Photoplays

Mar. 4.	The Girl in the Dark (Carmel Myers)	5
Mar. 11.	Hungry Eyes (M. Salisbury)	5
Mar. 18.	Brace Up (Herbert Rawlinson)	5
Mar. 25.	The Wine Girl (Carmel Myers)	5
Apr. 1.	Fast Company (Franklin Farnum)	5
Apr. 8.	The Red, Red Heart (Monroe Salisbury)	5
Apr. 15.	A Rich Man's Darling (Louise Lovely)	5
Apr. 22.	The Marriage Lie (Carmel Myers)	5

Universal Productions

Feb. 11.	New Love for Old (Ella Hall, Emory Johnson)	5
Feb. 18.	The Flash of Fate (Herbert Rawlinson (Sally Starr)	5
Feb. 25.	Wild Women (Harry Carey, Molly Malone)	5
Mar. 4.	Nobody's Wife (Louise Lovely)	5
Mar. 11.	Beauty in Chains (Ella Hall)	5 D
Mar. 18.	Thieves' Gold (Harry Carey, Molly Malone)	5
Mar. 25.	The Girl Who Wouldn't Quit (Louise Lovely)	5
Apr. 1.	The Magic Eye (Little Zoe Rae)	5
Apr. 8.	The Risky Road (Special Attraction) (Dorothy Phillips)	5
Apr. 15.	No Release	
Apr. 22.	The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone)	5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Mar. 4.	Eve's Daughter (Billie Burke)	
Mar. 4.	Huck and Tom (Jack Pickford)	
Mar. 11.	The Family Skeleton (Charles Ray).	
Mar. 11.	Sunshine Nan (Ann Pennington)	
Mar. 18.	Prunella (Marguerite Clark)	
Mar. 18.	J. Stuart Blackton's Wild Youth	
Mar. 18.	Love Me (Dorothy Dalton)	
Mar. 25.	LaTosca (Pauline Frederick)	5
Mar. 25.	"Naughty, Naughty!" (Enid Bennett)	5
Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Ray)	

ARTCRAFT PICTURES

Mar. 11.	Amarilly of Clothes-Line Alley (Mary Pickford)	
Mar. 25.	De Mille's "The Whispering Chorus"	
Mar. 31.	Maeterlinck's "The Blue Bird"	
Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	

First National Exhibitors' Circuit, Inc.

	On Trial	
	Charles Chaplin.	
	Daughter of Destiny (Mme. Petrova).	
	Herbert Brenon's "Empty Pockets."	
	The Sign Invisible (Big Mitch Lewis).	
	The Fall of the Romanoffs.	
	Tarzan of the Apes.	
Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

(Special Features)

Feb. 10.	Jack Spurlock — Prodigal (George Walsh)	5
Feb. 17.	The Moral Law (Gladys Brockwell)	5
Feb. 24.	Six-Shooter Andy (Tom Mix)	5
Mar. 3.	The Girl with the Champagne Eyes (Jewel Carmen)	5
Mar. 10.	The Debt of Honor (Peggy Hyland)	5
Mar. 17.	The Devil's Wheel (Gladys Brockwell)	5
Mar. 24.	A Daughter of France (Virginia Pearson)	5
Mar. 31.	The Kid Is Clever (George Walsh)	5
Apr. 7.	A Camouflage Kiss (June Caprice)	5

Fox Standard Pictures

Jan. 20.	Cheating the Public	7
Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Feb. 24.	American Buds (Jane and Katherine Lee)	7
Mar. 17.	Woman and the Law	7

Goldwyn Features Corp.

Feb. 10.	Our Little Wife (Madge Kennedy).	6
Feb. 24.	The Beloved Traitor (Mae Marsh).	6
Mar. 10.	The Floor Below (Mabel Normand).	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6

GOLDWYN SPECIALS

	The Manx-Man	7
	For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Jan. 1.	Madam Who? (Bessie Barriscale)	7
Jan. 15.	His Robe of Honor (Henry B. Walthall)	7
Feb. 15.	The Turn of a Card (J. Warren Kerrigan)	7
Mar. 1.	Within the Cup (Bessie Barriscale).	7
Mar. 15.	Humdrum Brown (Henry B. Walthall)	6

Jewel Productions, Inc.

Sept. —	Come Through (Drama)	—
Sept. —	Pay Me (Drama)	—
Sept. —	Sirens of the Sea (Drama)	—
Oct. —	Man Without a Country (Patriotic).	—
Oct. —	The Corespondent (Drama)	—
Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama).	—

George Kleine System

(PERFECTION PICTURES)

Uneasy Money (Essanay)	6
Brown of Harvard (Selig)	6
I, Mary MacLane (Essanay)	7
The Unbeliever (Edison)	7
Ruggles of Red Gap (Essanay)	7

Metro Pictures Corporation

Mar. 4.	The Shell Game (Emmy Wehlen) Metro	5
Mar. 11.	The Brass Check (Francis X. Bushman, Beverly Bayne)	5
Mar. 18.	The Claim (Edith Storey) Metro Rolfe	5
Mar. 25.	Breakers Ahead (Viola Dana), Metro-Rolfe	5
Apr. 1.	The Landloper (Harold Lockwood) Metro-Yorke	5
Apr. 8.	Social Hypocrites (May Allison)	5
Apr. 15.	With Neatness and Dispatch (Bushman and Bayne)	5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe	7
The Legion of Death (Edith Storey), Metro-Rolfe	7
Revelation (Nazimova), Metro	7
The Slacker (Emily Stevens)	7
Draft 258 (Mabel Taliaferro)	7

Mutual Film Corporation

Feb. 11.	Jilted Janet (Margarita Fischer) American	5
Feb. 18.	My Wife (Ann Murdock) Frohman	5
Feb. 25.	The Midnight Trail (Wm. Russell) American	5
Mar. 4.	Powers That Prey (Mary Miles Minter) American	5
Mar. 11.	Ann's Finish (Margarita Fischer) American	5
Mar. 18.	The Girl and the Judge (Olive Tell), Frohman	5
Mar. 25.	No Release	
Apr. 1.	A Bit of Jade (Mary Miles Minter) American	5
Apr. 15.	The Richest Girl (Ann Murdock) Frohman	5

Pathe Exchange, Inc.

Mar. 3.	Daddy's Girl (Baby Marie Osborne) Diando	5
Mar. 10.	The Great Adventure (Bessie Love, Donald Hall, Flora Finch, Chester Barnett, Florence Short)	5
Mar. 17.	The Beggar Woman (Mme. N. A. Lesienko, I. I. Mozukin)	5
Mar. 24.	The Hillcrest Mystery (Irene Castle, Ralph Kellard, Wyndham Standing, J. H. Gilmour) Astra	5
Mar. 31.	Mrs. Slacker (Gladys Hulette, Creighton Hale) Astra	5
Apr. 7.	Twenty-One (Bryant Washburn) Pathe	5

Select Pictures

Nov. —	Her Silent Sacrifice (Alice Brady)	5
Nov. —	Secret of the Storm Country (Norma Talmadge)	5
Dec. —	Shirley Kake (Clara Kimball Young).	5
Dec. —	The Honeymoon (Constance Talmadge).	5
Jan. —	Woman and Wife (Alice Brady)	5
Jan. —	Ghosts of Yesterday (Norma Talmadge)	6
Jan. —	The Marionettes (Clara Kimball Young)	5
Jan. —	The Studio Girl (Constance Talmadge)	5
Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge).	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Clara Kimball Young)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5

Triangle Distributing Corporation

Mar. 24.	Nancy Comes Home (Myrtle Lind).	5
Mar. 24.	Innocent's Progress (Pauline Starke)	5
Mar. 31.	Unfaithful (D. Dalton) 2 reels, and The Marriage Bubble (Wm. Desmond), (Split Feature)	3
Mar. 31.	Another Foolish Virgin (Margery Wilson)	5
Apr. 7.	The Love Brokers (Alma Rubens)	5
Apr. 7.	The Boss of the Lazy "Y" (Roy Stewart)	5
Apr. 14.	The Law of the Great Northwest (Margery Wilson)	5
Apr. 14.	Who Killed Walton? (J. Barney Sherry)	5
Apr. 21.	The Finger Print (Margery Wilson)	5
Apr. 21.	Society For Sale (Wm. Desmond)	5

Vitagraph V-L-S-E.

Mar. 4.	The Song of the Soul (Alice Joyce, Walter McGrail)	5
Mar. 11.	The Desired Women (Harry Morey, Florence Deshon)	5
Mar. 18.	An American Live Wire (Earle Williams, Grace Darmond)	5
Mar. 25	The Home Trail (Nell Shipman, Alfred Whitman)	5
Apr. 1.	Little Miss No-Account (Gladys Leslie	5
Apr. 8.	The Business of Life (Alice Joyce)	5
Apr. 15.	The Girl from Beyond (Nell Shipman, Alfred Whitman)	5
Apr. 22.	A Bachelor's Children (Harry Morey, Florence Deshon)	5

World Pictures

Mar. 4.	Spurs of Sybil (Alice Brady)	5
Mar. 11.	The Wasp (Kitty Gordon)	5
Mar. 18.	Wanted, A Mother (Madge Evans)	5
Mar. 25.	The Way Out (Carlyle Blackwell, June Elvidge)	5
Apr. 1.	The Cross Bearer (Montagu Love)	7
Apr. 8.	The Witch Woman (Ethel Clayton).	5
Apr. 15.	The Trap (Alice Brady)	5
Apr. 22.	The Purple Lily (Kitty Gordon)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary........................1 C
Some Barrier ....1 C
His Trial ....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D............5 reels
May 12. (Educational Subject) ....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D........................2 reels
May 19. Ghosts (Sunshine), C.............1 reel
Sept. 17. My Country First...............6 parts
Oct. 7. The Mystery of the Boule.......5 parts
Oct. 15. Blackmailer ....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case..............6 reels
Where D'ye Get That Stuff...............5 reels
Absinthe (King Baggott), Universal Reissue ....5 reels

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf ....7 parts
Fall of the Romanoffs ....8 parts
Empty Pockets ....7 parts

Jules Burnstein

Shame ....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics ....2 reels
Automaniacs ....2 reels
Neptune's Naughty Daughter..............2 reels

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy..

Christie Film Company

One Reel Comedy Issued Weekly

Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
More Haste Less Speed.
Betty Wakes Up.
Stepping Out.
Almost Divorced.
Help! Help! Police!
Their Seaside Tangle.
One Good Turn.
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built.

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona ....8 reels
Eyes of the World..........................9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).........7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs...........4 reels
Liberty Hall ....4 reels
The Black Spot..............................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight....................5 reels

Doll Van Film Corp. (Chicago)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

Ebony Film Corporation

A Natural Born Shooter...................1 reel
Dat Blackhand Waitah Man...............1 reel
Shine Johnson and the Rabbit's Foot......1 reel

E. I. S. Motion Picture Corp.

Trooper 44 ....5 reels

Elmont Feature Film Co.

People vs. John Doe........................6 reels
God's Law ....6 reels

Emerald Motion Picture Co.

The Slacker's Heart.........................5 reels

Export and Import Film Co.

Robespierre ....— reels
Ivan the Terrible............................— reels

Fairmount Film Corporation

Hate ....7 reels

Flora Finch Film Co.

War Prides ....2 reels

The Fordart Films, Inc.

Berlin via America.

Foursquare Pictures

The Eagle's Eye (King Baggot and Marguerite Snow).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise)........5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray)..........6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness........6 reels
Conquest of Canaan........................5 reels
God's Man ....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure)......7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer)..............5 reels

Golden Features

A Bit of Life..................................1 reel

Jesse J. Goldburg

The Chinese Musketeer.
Fate and Fortune.
Feet and Defeat.
Parson Pepp.
Cheerful Liars.
The Ring and the Ringer.

Grand Feature Film Company

Rex Beach on the Spanish Main........5 reels
Rex Beach in Pirate Haunts............5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast...............5 reels

D. W. Griffith

Intolerance ....9 reels

Hanover Film Company

Maciste ....— reels
How Uncle Sam Prepares................4 reels

William S. Hart

The Cold Deck ....5 D
The Two Gun Man..........................5 D

Hawk Film Corporation

Monster of Fate.............................— reels

Herald Film Corporation

Around the World in 80 Days............6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg.................— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus ....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) ....8 reels
Her Fighting Chance (Jane Grey).......6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).........6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) ....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle)......— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter...................— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)...............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)...............5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland....................1 reel
A Chip Off the Old Block................1 reel
Chip's Elopement ....1 reel
Chip's Backyard Barn-Stormers..........2 reels
Chip's Rivals ....1 reel
For Sale, a Daddy..........................1 reel
Chip's Carmen ....2 reels

Klotz and Streimer

Whither Thou Goest........................5 reels
The Secret Treaty...........................5 reels

(Continued on page 2102)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Feb. 3. Hungry Lions in a Hospital	2 C
Feb. 17. Are Married Policemen Safe?	2 C
Mar. 3. A Husband's Wife	2 C
Mar. 14. A Self-Made Woman	2 C

MUTT AND JEFF ANIMATED CARTOONS

Mar. 24. The Decoy	½ reel
Mar. 31. Back to the Balkans	½ reel
Apr. 7. The Freight Investigation	½ reel
Apr. 14. The Leak	½ reel

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Rathskeller and the Rose (Adele De Garde, Evart Overton)	2 D
By Injunction (Chet Ryan, W. L. Rodgers, Patricia Palmer)	2 D
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templar Saxe)	2 D

ESSANAY
GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land	2 C
The Fable of the Back Trackers from the Hot Sidewalks	2 C

ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball	1 C
A Tough Knight	1 C
Our Little Nell	1 C
Check Your Hat, Sir	1 C
Wild Algy of Piccadilly	1 C
All Stuck Up	1 C
The Lie That Failed	1 C
The Jazbo Sheriff	1 C

SNAKEVILLE COMEDIES
(One reel each)

Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Imposter.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada	1 Sc.
Through Canada from Coast to Coast	1 Sc.
How Canada and the Farmer Co-operate in Grain Raising	1 Sc.
Agricultural Opportunities in Western Canada	1 Sc.
Water Powers of Eastern Canada	1 Sc.
A Romance of Rails and Power	1 Sc.
Grand Canyon of Arizona and Canyon de Chelley	1 Sc.

CHAPLIN COMEDIES

By the Sea	1 C
In the Park	1 C
Work	2 C
A Woman	2 C
The Tramp	2 C
His New Job	2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422	1 D
A Deal in Bonds	1 D
The Sign of the Scarf	1 D
The Man with the Limp	1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge	1 D
The Munitions Plot	1 D
The Detective's Danger	1 D
The Railroad Smugglers	1 D
The Deserted Engine	1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes	1 D

JAXON COMEDIES

The Unofficial Maneuver	1 C
What Occurred on the Beach	1 C
An All-Fools' Day Affair	1 C
Beating Him to It	1 C
Forced Into Matrimony	1 C

JUDGE BROWN STORIES

Thief or Angel	2 C-D
The Accusing Toe	2 C-D
Black and White	2 C-D
The Rebellion	2 C-D
A Boy Built City	2 C-D
I'm a Man	2 C-D

SPARKLE COMEDIES

On the Love Line	1 C
The Detective	1 C
Smashing the Plot	1 C
After the Matinee	1 C
Double Cross	1 C
The Best of a Bad Bargain	1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul)	1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon)	1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia)	6 D
The Marvelous Maciste	6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly)	1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday	2 C
Too Much Elephant	1 C
Wedding Bells and Lunatics	1 C
His College Proxy	1 C

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry	2 D
Mountain Law	2 D
The Raiders of Sunset Gap	2 D

CLOVER COMEDIES

The Wooing of Coffee Cake Kate	1 C
Rip Roaring Rivals	1 C

EBONY COMEDIES

A Black Sherlock Holmes	1 C
Spying the Spy	1 C
The Porters	1 C
A Milk Fed Hero	1 C
Busted Romance	1 C
Spooks	1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki	5 D

King Bee Comedies

Jan. 1. The Slave	2 reels
Jan. 15. The Stranger	2 reels
Feb. 1. His Day Out	2 reels
Feb. 15. The Rogue	2 reels

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger	2 C
Aug. 20. A Trip to Chinatown	2 C
Sept. 3. A Midnight Bell	2 C
Sept. 17. A Contented Woman	2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2. The Screen Fan	2 C
Jan. 16. The Bride	2 C
Jan. 30. The Superstitious Girl	2 C
Feb. 13. The Matinee Girl	2 C
Feb. 27. The Artist's Model	2 C
Mar. 13. The Man Eater	2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 4. Before and After Taking	1 C
Mar. 11. His Strength of Mind	1 C
Mar. 18. Special Today	1 C
Mar. 25. When a Man's Married	1 C
Apr. 1. Gas Logic	1 C
Apr. 8. A Youthful Affair	1 G

Mutual Film Corporation

STRAND (BILLIE RHODES)

Mar. 5. Waltzing Around	1 reel
Mar. 12. Finishing Mary	1 reel
Mar. 19. His Quaker Girl	1 reel
Mar. 26. Up She Goes	1 reel
Apr. 2. She Couldn't Grow Up	1 reel
Apr. 9. For Art's Sake	1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Weed

MUTUAL-CHAPLINS

Oct. 29. The Adventurer	2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14. Meatless Days and Sleepless Nights	1 C
Jan. 20. Out West	2 reels
Jan. 28. He Got His	1 C
Feb. 3. Watch Your Neighbor	2 C
Feb. 10. Sheriff Nell's Tussle	2 C

BLACK DIAMOND COMEDIES

Oct. 15. Nearly a Baker	1 C
Nov. 12. A Society Scrimmage	1 C

ARBUCKLE COMEDIES

Dec. 10. A Country Hero	1 C
Dec. 20. Out West	2 C

BURTON HOLMES TRAVEL PICTURES

Jan. 7. Sydney, the Antipodean Metropolis	1 reel
Jan. 14. A Trip to the Jenolan Caves of Australia	1 reel
Jan. 21. Melbourne, the Magnificent	1 reel
Jan. 28. 'Round About Melbourne	1 reel
Feb. 4. Adelaide, Capital of South Australia	1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7. Episode 11. The Rail Raiders	2 D
Jan. 14. Episode 12. The Show Down	2 D
Jan. 21. Episode 13. Cornered	2 D
Jan. 28. Episode 14. No Surrender	2 D
Feb. 4. Episode 15. The Round-Up	2 D

MACK SENNETT COMEDIES

Jan. 13. The Kitchen Lady	2 C
Jan. 27. His Hidden Purpose	2 C

Pathe Exchange, Inc.

Sunday, March 31, 1918

On the Jump (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin	1 C
"The Valley of the Dordogne, France." (Col.), Trav., and "The Horse in Action," Part 2 (Col.), Educ.	Split reel

Wednesday, April 3, 1918

Hearst-Pathe News No. 28	1 top

Saturday, April 6, 1918

Hearst-Pathe News No. 29	1 top

Sunday, April 7, 1918

Follow the Crowd (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin	1 C
Timber Transportation—Sweden (Col.), Educ. and St. Flour and Aurillac, France (Col.) Trav.	Split reel

Wednesday, April 10, 1918

Hearst-Pathe News No. 30	1 top

Saturday, April 13, 1918

Hearst-Pathe News No. 31	1 top

SERIALS

"The House of Hate" (Astra)
Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

Mar. 10. First Episode, The Hooded Terror.
Mar. 17. Second Episode, The Tiger's Eye.
Mar. 24. Third Episode, A Woman's Perfidy.
Mar. 31. Fourth Episode, The Man from Java.
Apr. 7. Fifth Episode, Spies Within.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat	1 C
Mar. 3. His Hidden Shame	1 C
Mar. 10. Wives and Worries	1 C
Mar. 10. She Didn't Do It	1 C
Mar. 17. A Social Shock Absorber	1 C
Mar. 17. Caught with the Goods	1 C
Mar. 24. Fork Over	1 C
Mar. 24. A Janitor's Fall	1 C
Mar. 31. A Good Elk	1 C
Mar. 31. Her Bohemian Party	1 C

KEYSTONE RELEASES

Mar. 3. A Lady Killer's Doom (Wm. Franey, Maude Wayne, Dale Fuller, Milt Sims)	2 C
Mar. 10. Did She Do Wrong? (Harry Gribbon, Claire Anderson, Frank Bond, Dora Rogers)	2 C
Mar. 17 Mud (Ray Griffith, Peggy Pearce, Max Asher, Henry Depp	2 C
Mar. 24. A Safe Danger (Al Edmonds, Rae Godfrey, Sylvia Ashton, Chris Richards	2 C
Mar. 31. A Playwright's Wrong (Wm. Franey, Dora Rogers, Milt Sims, Maude Wayne)	2 C

Universal Film Company

Monday, April 1, 1918

NESTOR—Pink Pajamas (Dave Morris, Gladys Tennyson)	1 C

Wednesday, April 3, 1918

L-KO—Gowns and Girls (Gale Henry, Hughie Mack, Dave Morris)	2 C

Monday, April 8, 1918

NESTOR—Hickory Hiram (Neal Burns, Stanley Laurel)..................1 C

Wednesday, April 10, 1918

L-KO—Saved from a Vamp (Gale Henry, Hughie Mack)..................2 C

Monday, April 15, 1918

NESTOR — The Shifty Shoplifter (Eileen Sedgwick, Milton Sims)..........1 C

Wednesday, April 17, 1918

L-KO—Adventurous Ambrose (Mack Swain).2 C

UNIVERSAL ANIMATED WEEKLY

Mar. 4. Number 14.
Mar. 11. Number 15.
Mar. 18. Number 16.
Mar. 25. Number 17.
Apr. 3. Number 18.
Apr. 10. Number 19.
Apr. 17. Number 20.

UNIVERSAL SCREEN MAGAZINE

Mar. 2. Issue Number 60.
Mar. 9. Issue Number 61.
Mar. 16. Issue Number 62.
Mar. 23. Issue Number 63.
Mar. 30. Issue Number 64.
Apr. 6. Issue Number 65.
Apr. 13. Issue Number 66.
Apr. 20. Issue Number 67.

UNIVERSAL CURRENT EVENTS

Mar. 2. Issue Number 42.
Mar. 9. Issue Number 43.
Mar. 16. Issue Number 44.
Mar. 23. Issue Number 45.
Mar. 30. Issue Number 46.
Apr. 6. Issue Number 47.
Apr. 13. Issue Number 48.
Apr. 20. Issue Number 49.

LYONS-MORAN STAR COMEDIES

Apr. 8. A Pigskin Hero.................1 reel
Apr. 15. The Tail of a Cat..............1 reel

SERIALS

"THE MYSTERY SHIP"

Two Reels Each
(Ben Wilson, Neva Gerber)

Mar. 4. Fifteenth Episode, The House of Trickery.
Mar. 11. Sixteenth Episode, The Forced Marriage.
Mar. 18. Seventeenth Episode, The Deadly Torpedo.
Mar. 25. Eighteenth Episode, The Fight in Midair.

"THE BULL'S EYE

Two Reels Each
(Eddie Polo)

Mar. 4. Fifth Episode, The Swing of Death.
Mar. 11. Sixth Episode, On the Brink.
Mar. 18. Seventh Episode, Riding Wild.
Mar. 25. Eighth Episode, The Flaming Crisis.
Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.
Apr. 15. Eleventh Episode, Fired.

"THE LION'S CLAWS

Two Reels Each
(Marie Walcamp)

Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.
Apr. 15. Third Episode, The Net of Terror.

FINLEY NATURE STUDIES

Split Reel

Mar. 18. Number 10, "Where Rolls the Oregon" and "Mosquito."
Mar. 25. Number 11, "Wild Fowl Nurseries of Southern Oregon" and "How Mr. Noodle Went to a Masque Ball."
Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."
Apr. 15. Number 14, "Wild Animals at Yellowstone" and "Atop the Alps" (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

Mar. 4. Jumping Jacks and Jail Birds.
Mar. 11. Meddlers and Moonshiners.
Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.
Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.
Apr. 15. Counts and No Counts.
Apr. 22. Whistles and Windows.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Mar. 4. The Cavern of Terror (Eleventh Episode).
Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

Favorite Film Features

Mar. 4. An Officer and a Gentleman.......2 D
Mar. 4. Unlucky Louis ....1 C

DREW COMEDIES

Mar. 11. Their First Quarrel.
Mar. 18. A Telegraphic Tangle.
Mar. 25. His Wife Knew About It.
Apr. 1. Following the Scent.............1 reel
Apr. 8. The Home Cure...................1 C
Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts ....1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2100)

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K....................3 reels

Marine Film Co.

Lorelei of the Sea......................— reels

Masterpiece Drama Productions

Who's Your Neighbor?.................... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.................1 C
Nov. 12. Her Fatal Resemblance...........1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets................1 C
Dec. 3. Waves and Wimmen..............1 C
Dec. 10. Fizzled Finance ....1 C

Mayfair Film Corp.

Persuasive Peggy.......................— reels

B. S. Moss M. P. Corporation

Birth Control ....6 reels
The Power of Evil.......................5 reels
Boots and Saddles.......................5 reels
The Girl Who Doesn't Know.............5 reels
In the Hands of the Law................5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages..................— reels

Paragon Films

The Whip ....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption ....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller)....................5 reels

Renowned Pictures Corporation

The Public Defender....................6 reels
Naked Hands ....5 reels
Mother Love and the Law...............7 reels
In Treason's Grasp......................5 reels
Should She Obey?.......................7 reels

Selig Special

Beware of Strangers....................7 reels
The Ne'er-Do-Well......................8 reels
The Garden of Allah (Selig).............10 reels
Who Shall Take My Life?...............— reels

Frank J. Seng

Parentage ....7 reels

Sherman Eliot, Inc.

The Crisis ....10 reels

Sherman Pictures Corporation

I Believe ....7 reels
The Land of the Rising Sun

State Rights Distributors, Inc.

Carmen of the Klondyke (Clara Williams).

Julius Steger

Redemption ....6 reels

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) ....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) ....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft
Zippy in a Sanatorium (Cartoon comedy) 500 ft
Zippy Buys a Pet Pup (Cartoon comedy).500 ft
Slick and Tricky (Cartoon comedy)......500 ft
Doctor Bunny's Zoo (Cartoon comedy)...500 ft
The Old Forty-Niner (Cartoon comedy)..500 ft
Mr. Coon (Cartoon comedy)............500 ft.
Mose Is Cured (Cartoon comedy)........500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy)..........500 ft.
The Unknown (Cartoon comedy)........500 ft

Moe Streimer

A Daughter of the Don..................10 reels

Submarine Film Corporation

The Submarine Eye......................7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions.
Satans Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..................... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv...................... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here ....5 reels

EXHIBITORS' PERSONALS

KANSAS

S. D. Newton, owner of the Elks theatre, Parsons, is making an effort to lease his building to the owner of a chain of theatres in northern Oklahoma.

KENTUCKY

Wallace Walter has sold the Princess theatre at Lancaster to Prewitt and Renfro, of Harrodsburg. John Renfro has taken charge of the house.

MASSACHUSETTS

Manager Edward P. McCarthy of the New Nickel motion picture house, Westfield, is considering plans to enlarge the theatre so as to include a gallery and good sized lobby.

MINNESOTA

A transaction was closed recently by which J. L. Hasbrouck, of Graceville, purchased the Grand theatre fixtures and business from Henry Sarvis, who has been in the picture business in this city for the past ten years.

The lease and equipment of the Moveum theatre, Aitken, has been sold by the administrators of the estate of the late B. M. Hungerford to Chas. E. Lyons of Leeds, N. D., who also took an option on the building and the lot upon which it stands.

On March 4 Mr. Lyons took possession and closed the theatre for a week, in order to make some important changes and improvements, which include the installation of a second projecting machine which will eliminate waits, and also to change from the use of the alternating electric current to the direct.

Mr. Lyons will be assisted in the operation of the theatre by his wife. They have had some ten years' experience in the theatre business which began in the Orpheum in St. Paul.

NEBRASKA

Frank Dillard has leased the Opera House Auburn and will install motion picture.

J. A. Bentley of Sidney has sold the U. S. A. theatre to H. A. Dubuque.

Bert J. Chipman has succeeded Frank Fehrung as manager of the Oliver theatre, Lincoln.

OHIO

George J. Zegiob, a Cleveland contractor, has bought the Cozy theatre, Lorain, from Rogal and Klick. He intends to make several improvements in the house. Edwin Barnes, former operator, has been manager of the Cozy theatre.

Carlton-Lyric Theatre Company, which owns the Carlton theatre building in Du Bois, has acquired the management of that theatre. The theatre will be under the management and supervision of A. R. Way, manager of the Avenue theatre in Du Bois.

Peter Rettig has purchased the Mystic theatre at Galion from Carl Robinson.

The Majestic theatre, Bucyrus, after being completely remodeled and redecorated, has been opened under the managemnt of Mr. Beach of Bucyrus. Mr. Beach has renamed the theatre, and it will hereafter be known as the Grand.

PENNSYLVANIA

The Star theatre at Mercer was recently sold by R. M. Lynch to Frank A. Wheeler.

B. D. Sechrist, proprietor and owner of the Palace theatre, Middleburg, is having a 30 x 40 feet extension made to his house.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

SERVICE

WITH

Motion Picture News

is not limited to EDITORIAL FEATURES. We go beyond this—

We request any Exhibitor, Operator or Musician to feel free to submit their troubles to us at any time—for suggestions or solution.

If we do not feel competent to answer them ourselves we are in touch with Authorities who can.

We will see that you get the advice which you need, when you need it and in the form you need it.

This is Why

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Going to Build a New Theater?

The Accessory News Section of Motion Picture News is equipped to give you expert advice on every one of the many problems that come up with the planning of a new theater. Whether your new house will seat three hundred or three thousand the large staff and extensive facilities of Motion Picture News insure you sincere co-operation and intelligent aid. Each week brings new steps forward in theater equipment; let us help and your new house is certain to profit by a knowledge of the last word.

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Never a week passes that Motion Picture News is not called upon to aid in the planning of a new picture house. Real service has built a *reader confidence* that you are neglecting if you do not tell your story every week in the advertising columns of Accessory News Section. Consistent advertising in columns that have the reader's faith means that you arm your salesmen with *prestige;* that you have broken the ice for them; that you have the sale half closed. *Think it over!*

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett................................*Editor*

Alfred S. Cory...........................*Technical Editor*

A Musical Success

I HAVE just received the following letter from Leo F. Forbstein, musical director for Frank L. Newman, of Kansas City, Mo. I reproduce this letter because it brings out so clearly the success which Mr. Newman has had, due to his appreciation of the value of music as an addition to motion pictures.

It is of particular interest to note that the policy was started in a house seating ninety-nine patrons and has been continued with the utmost and ever increasing success up to the present day.

* * *

"I have your letter of the eighth inst., in reference to giving you my views of what music means to Photo-Plays. Fortunately, I have been connected with a man who has recognized the value of music and knows just what music means to a theatre.

"I well remember when I was just a boy of fifteen years of age, living in St. Louis. I was very anxious to get a position to play in a picture theatre. It was then that I saw my first orchestra in Mr. Newman's picture theatre in St. Louis. At that time, as well as I can remember, there were only ninety-nine chairs in the house, the law prohibiting any more on account of this store room being in the middle of the block.

"At that time, Mr. Newman had four pieces of music in that small theatre. Of course the admission price was then five cents. He has told me many times that he attributes his success a great deal to the music he has always had in his theatres. I am sure that Mr. Newman brought the first orchestra and organ to a picture theatre in St. Louis, though at that time people said he could not afford it.

"I started to work for Mr. Newman in St. Louis in 1907, and then I went to St. Joseph, to his theatre, the Royal, where he had a ten-piece orchestra.

"At that time it was the talk of the town that a theatre seating five hundred and fifty, charging ten cents, could have a ten-piece orchestra. While I was in St. Joseph I conceived the idea of having what we called Concert Night. At that time the theatre was changing pictures three times a week—Sunday, Wednesday and Friday. On account of the size of the town, which was seventy-five thousand population, Tuesday was a very poor day, so we decided to have these concerts on Tuesday nights.

"We had a twenty-five piece orchestra, of which we had about forty-five minutes of music. We never let our patrons get lost at any time, because we had on our screen, the music, each number that we would render, and if we played an overture of any kind or a descriptive number, it was all written out and shown on the screen. To give you an idea of what music would do, we gave concerts twice in one night, and of course, along with that, we used to get the best vocal singer in the city in connection with the three or four that were singing at the theatres at that time. We gave half an hour of pictures and forty-five minutes of music, so it gave us an opportunity to give two concerts a night.

"It was absolutely impossible to get into the theatre on Tuesday night, and at times the street cars could hardly get by the show; in other words, Tuesday, a losing day, was turned into the biggest day of the week. We only had employed ten musicians and the extra fifteen that we had on concert nights was not a very great expense, and it proved a wonderful success.

"I personally have always felt that it is not the size of the orchestra that amounts to a great deal; it is the quality of music and the class of men that you have playing for you, and, of course, the size of the theatre must be considered.

"I have known of instances where a theatre seating a couple of thousand people would have about nine or ten pieces in the orchestra or probably less. You can imagine how that would sound, sitting up in the balcony, the middle part or even the back of the theatre. It simply gets lost, that is in a general way.

"Personally, I think also that the management should take an interest with his leader and co-operate with him—suggest to him anything that can improve his orchestra. As music is forty per cent. of the attraction of a photoplay theatre, then it is certainly big enough for the management to give it some thought and attention. If you will note the theatres that have made a success—music was partly responsible for it, and it is certain that where a theatre has not made a success, that theatre did not have good musical accompaniment."

* * *

It is interesting to note on Mr. Newman's letterhead, which contains small reproductions of the Royal and Regent theatres, the statement of the various points which he considers of utmost importance for the comfort of his patrons.

In the first place, the houses are open from 9 a. m. to 11 p. m.

A ten-piece orchestra is on the job in both places.

A "Mammoth Pipe Organ" is installed in both houses. This is used in conjunction with the orchestra, and also alone as an auxiliary when the orchestra is out. This shows the attitude of the progressive exhibitor toward the organ, or the one-man instrument. Remember music is forty per cent. of the entertainment.

A lounging room is provided for the men.

A rest room for ladies, with maid continuously in attendance, adds materially to the popularity of both houses.

A check room for babies is also being run with utmost success. Maids are employed to keep an eye on the children, and give them all necessary attention while their parents are in the theatre enjoying the performance.

A children's playroom has also been established, which is most popular, supplied with toys, etc., so that patrons are not annoyed by others, who, from necessity, are forced to take their children around with them.

With all these conveniences and the character of entertainment given, there is absolutely no excuse for a house modeled on the same plans not to meet with equal success.

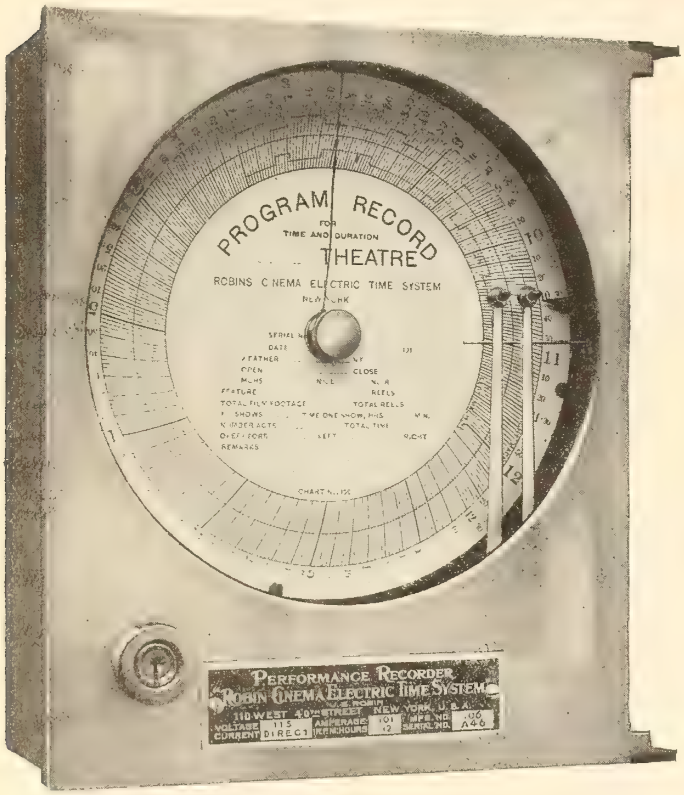
E. K. Gillett.

Equipment Operating Projection Questions Answered

The Robin Performance Recorder

AMONG the various automatic recording instruments comprising the Cinema Electric Time System, which has been perfected by J. E. Robin of 261-265 West Thirty-sixth street, New York, is a device of special value to managers which is termed the Performance Recorder.

The Robin Performance Recorder, shown in the accompanying illustrations, may be located in the manager's office or in the operating room (*preferably the latter*), and provides a complete and exact record of the details of each day's performances, as for instance: the number of reels run; the exact time taken in screening each reel; the exact duration of any and all intermissions between reels due to breakdowns, or the interposition of songs, acts, or other features included in the performance. The scope of the Robin Performance Recorder is not limited to the motion picture theatre, however, as it can also be used in the laboratory to record the daily performance of a printer or perforating machine, and it can, in fact, be used wherever a record of the running time of an electrically operated machine is required.


PROGRAM RECORD
FOR TIME AND DURATION
THEATRE
ROBINS CINEMA ELECTRIC TIME SYSTEM
PERFORMANCE RECORDER
ROBIN CINEMA ELECTRIC TIME SYSTEM
110 WEST 40TH STREET NEW YORK U.S.A.

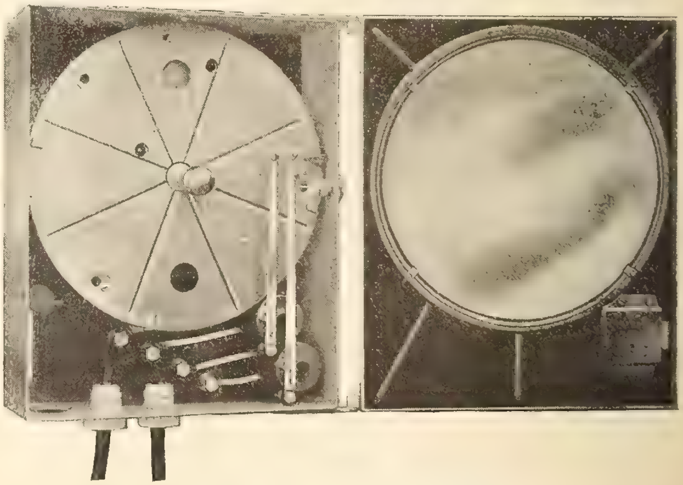
The Robin Performance Recorder

The exterior appearance of the Robin Performance Recorder is well represented by Fig. 1, which shows the recording apparatus mounted in a steel case enameled battleship gray. The door is of iron with full nickel trimmings and is provided with a combined latch and lock, the door being prevented from swinging open too far by two metal stops which are seen at the right of the casing. As is apparent from the illustration, the recording dial is visible through a round glass panel on the door.

Coming now to the mode of operation of the Performance Recorder, the device is shown ready to be put into operation in the illustration Fig. 2. The operation of the recorder depends of course upon the use of a clock, which is contained in the round casing seen in Fig. 2, and the clock supplied is a twelve-hour movement. There is no dial with figures, however, on this time recording clock, but the hand, or pointer, which serves as an index to the time, travels around the edge of the clock case and is seen at the right in Figs. 1 and 2. Fig. 2 also shows two vertical levers which terminate at their upper ends in glass pens, or styli. These pens are electro-magnetically operated from the source of current from which the machine equipped with the Performance Recorded is being run, and the pens are operative in making a record at all times when the machine is working.

Although the clock is not provided with the conventional type of time indicating dial, the record produced by this device is of course traced out by the pen points upon a recording form which consists of a suitable graduated cardboard dial. These cardboard dials, form the record of each day's performance, and a quantity of them are supplied with each Performance Recorder, as a new one must be put in place each day that the device is operated. The recorder is put into operation in the following manner:

The thumb-screw in the centre of the clock is removed and one of the cardboard dials is put into place. By referring to a watch or clock the time of day is ascertained, and the cardboard dial is then rotated around until the pointer (*corresponding to a clock hand*), seen at the right of the clock mechanism in the illustrations, corresponds with the figure on the edge of the dial which indicates the correct time of day. The cardboard dial is then clamped firmly in place by the central thumb-screw, and the pens which trace out the record of the daily performance of the machines are let down into the contact with the dial by turning the knurled knob on the outside of the case at the right. The recording pen-points are supplied with ink by means of a dropper, and as the pen-points terminate in small reservoirs, sufficient ink may be applied at one time to keep the pens in operative condition for a period of several days. The Performance Recorder outfit includes two additional pen-points, a suitable ink-dropper, and two bottles of indelible ink of different colors, as the recorder will show the daily performance of two machines.



Mechanism of the Performance Recorder

It is seen from Fig. 1 that as soon as the pens are let down into contact with the cardboard dial they commence to trace lines circumferentially around the dial. When, now, the projector, or other machine to which the Performance Recorder is attached, is put into operation, the pens are deflected one-eighth of an inch to the right, and continue to trace out their course around the dial, and it is the outermost portions of the records traced by the two pens which represent the time during which the respective machines are in operation. Thus the record dial supplies, at the end of each day, an accurate and irrefutable record of the progress of a show, or the daily performance of any machine to which it is attached.

The Robin Performance Recorder may be attached to the wall of the operating room in any desired position, and provision is made for bringing in the wires from either the back, the side, or the bottom of the outside steel casing, as knockouts are provided at all of these positions. Fig. 2 makes the method of connecting the wires very clear. As the illustration shows, each of the magnets which control the recording pens is provided with two connecting wires, or leads, which terminate in binding-posts inside of the casing, and by bringing in two wires from the motor switch of each machine, the magnets are connected so as to deflect the pens into the outermost, or recording, position the instant at which the respective machines go into operation. To connect the recorder when two projectors are run from a three-wire system, one wire from the motor switch of the first machine is attached to one of the outer binding-posts of the recorder, and one wire from the motor switch of the second machine is attached to the other outside binding-post. The two middle binding-posts of the recorder are joined by a wire, as are also the remaining two terminals of the machine motor switches. A wire is now run from this jumper between the two motor switches to the wire which joins the two middle binding-posts of the Performance Recorder, care being of course exercised to see that the correct polarity has been maintained in the two circuits.

Ingenious and useful as is this Performance Recording device, it is but one integral in a system of recording indicators perfected by Mr. Robin for use in motion picture theatres. The other devices, including the justly famous Cinema Speed Indicator, will be described in the Projection Department in due course.

Westinghouse Issues Valuable Instruction Booklet on Motor Generators

WE have just received from the Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa., a copy of their latest instruction booklet on Motor Generator Equipments for Motion Picture Service.

H. A. Campe of the Westinghouse Company, who sends us the booklet, speaks of the new edition as follows:

"You will note, in comparing this book with our original instruction booklet, that we have gone into the matter considerably more in detail, taking into consideration that operators and persons who install equipments are not familiar with the details of installation and taking care of equipment, and to this end we have put in a larger number of connecting diagrams and cuts, which we find have been much appreciated.

"Another idea in getting our instruction book up in this form is not only to use it as an instruction book but as a hand-book on our equipments, as well as being descriptive of the same. Large numbers have been sent out to Technical Colleges, who use this book as a hand-book, or book of reference."

The instruction booklet well bears out all that Mr. Campe has claimed for it, and a short resumé of its contents may be in order. After the usual instructions with regard to unpacking the generator outfits, suggestions follow as to the sort of foundation upon which a generator should be mounted.

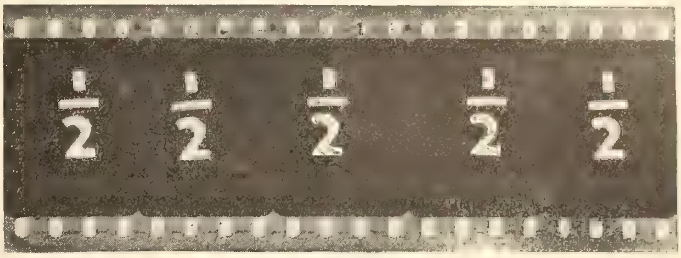
Coming next to the subject of wiring and connecting up, the instructions covering the connections of the Westinghouse motor generator sets are presented in a thoroughly understandable manner and with great attention to detail. A feature of this section is the numerous and carefully prepared wiring diagrams, which include some intimate "close-ups" of the more important terminal connections on the Westinghouse machines. The subject of wire sizes receives proper consideration in this section of the booklet.

The important, and often improperly carried out, operations of starting and stopping a motor generator are correctly explained, and the adjustment and repair of the Westinghouse equipments are also treated in separate sections.

Of great interest to the operator or electrical student are the items dealt with in the section entitled General Pointers, as examples of which may be mentioned the paragraphs on how to make a compound-wound generator pick up voltage, and the care of the commutator and the grinding of brushes. The booklet terminates with a collection of wiring diagrams showing complete connections for the various types of Westinghouse motor generator sets for motion picture work.

Film Mutilation Still Rife in Certain Quarters

THAT the mutilation of new and valuable motion picture films is by no means confined to exchanges is well evidenced by a specimen of film submitted by Mr. Bradley James, operator for the General Electric Company, Schenectady, N. Y., who comments as follows upon the specimen of vandalism which we reproduce herewith:



An Example of Vandalism

"I am enclosing you a piece of film and a photo of same cut from a reel returned from a theatre in Atlanta, Ga. The former user was a believer in halves also w(holes). There were several feet of this. We also get them with stars punched through. Why do managers allow such vandals to operate? Why not get them a position in a factory on a punch press, and the worst of it is they generally pick out one of the best scenes on which to do their nefarious work. Last week we received a three-reel film from Austin, Texas. It was new when shipped there two weeks ago, but about very four inches, eight or ten sprocket holes were torn out. This ran through the whole 3,000 feet and means the making of a new print. An operator of this kind should either lose his card or be compelled to pay for his carelessness. Let him graduate from his boyish and playful ways before taking a job where a man with common sense is needed, and who also knows how to take care of other people's property, especially when it is loaned to him for nothing. If he has not the realization of the importance of his position he had better become a punch press operator."

Comment: When it is considered that the films referred to by Mr. James are the property of the General Electric Company and are supplied gratis for purposes of exhibition, the force of his remarks is fully justified. When a theatre manager avails himself of the free use of a motion picture, he should feel that if the film is worthy of a place in his program it is also worthy of careful usage by his operator, and in a case of the nature reported by Mr. James the ingratitude of the exhibitor is just as reprehensible as the ignorance and incompetence of the operator.

Mr. James is not the only victim of film mutilation, however, as the practice of punch-marking films still prevails in some cities where such conditions have not as yet been brought to the attention of the National Anti-Misframe League. It has been repeatedly set forth that the receipt of punch-marked films is a sources of great vexation to the careful operator and to the scrupulous manager, but when such matters are reported to the N. A. M. L. there is the chance of improved conditions being brought about. The latest report concerning inadequate film inspection comes from F. J. McIncrow, who submits evidence in the form of film clippings showing the liberal use of diverse forms of punches and remarks as follows:

"I am enclosing punch marks taken from 'The Hopper,' a Triangle picture. There are two criminals who should be brought to justice, the crank turner that puts them there and the inspector that passed them. I also enclose pieces cut from 'The Eternal Temptress,' Paramount. It is a known fact that the film exchange inspector can't find misframes, but the fellow that ran these films before me had no brains at all.

"The Pittsburgh Film Exchanges need an overhauling, and by my enclosure you can see I am doing my share."

Comment: In the instances to which Mr. McIncrow has directed our attention, it is clear that all of the punch-marks had been placed in the films by operators, and we can appreciate that the film exchanges might be loth to continually remove sections from the ends of their films as the same come in day after day bearing new punch marks which have been placed therein as change-over signals by the successive operators who use the

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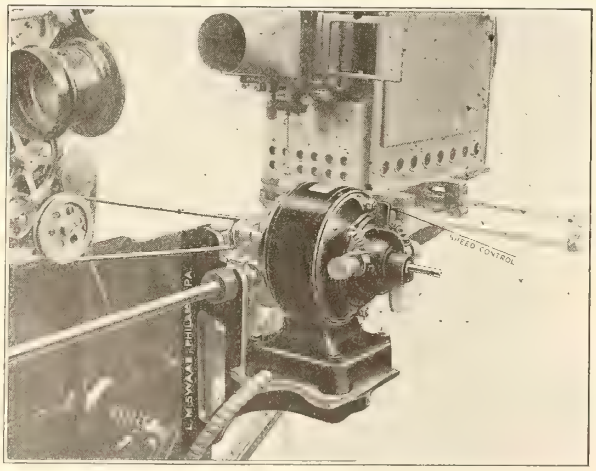

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films. The duty of the exchange in such cases is clearly defined, however; they should warn every customer who permits his operator to punch-mark the films that service would not be supplied unless the mutilation ceased. If this matter were given attention by all large and representative exchanges, and backed up by concerted action, there would be a noticeable abatement in the use of the punch-mark as a change-over signal.

Demand Strong for De Luxe Motiograph

O. F. SPAHR, general manager of the Enterprise Optical Company, Chicago, manufacturers of the Motiograph and Motiograph De Luxe projection machine, reports that he is in receipt of telegrams every day that actually hurt him to answer.

"We are simply swamped," he said, "and I am forced to turn the business down. I'll be mighty glad when we get caught up sufficiently on back orders so that I don't have to send out telegrams to theatre men, anxious to get one of our De Luxe models, stating that I can't supply them. That hurts."

Mr. Spahr also states that the Motiograph is in demand by schools, universities and institutions. During the past week the Eugene Field school in Rogers Park installed a new model Motiograph and a Hertner Transverter. The University of Wisconsin sent in a request for two machines, one of which is to be used in an armory 250 feet long. Another order that came in from Madison was for the State Capitol building. This outfit is to be used in showing films to large assemblies including the State Legislature.

Operators' Inquiries

E. GARDNER, CAIRO, ILL., "What is the effect of the following: (a) condensing lenses not square with each other, (b) one condenser set higher than the other, (c) entire condenser combination out of square with objective, (d) entire combination higher, or lower, or out of line sidewise with objective?"

REPLY: With an accurately constructed lens system, corrected so as to abolish, or to minimize, the various aberrations commonly associated with spherical refracting surfaces, the decentering of any component lens would upset the corrections and performance of the entire system, and this is likewise true theoretically of the condenser system of the motion picture projector.

The customary motion picture condenser system is not, however, a corrected system, and on account of its extensive aberration slight deviations from the proper positions of its individual components do not exert a noticeable influence upon the resulting screen illumination. In practice, for instance, no apparent bad effects result when the axis of either condenser lens does not coincide with that of the complete projector optical system, but when the complete condenser system is out of line with the axis of projection, then the result is a ghost or lack of complete illumination at some part of the screen, the location of the ghost being governed by the direction in which the condenser system is decentered.

Although slight deviations from the correct centering of individual condenser lenses, with respect to the complete optical system of the projector, do not appear to greatly influence the quality of the screen illumination, it is nevertheless important, from the standpoint of efficiency, that the condenser system, the center of the aperture, and the objective lens should be co-axial at all times.

R. H. HYDE, ANADARKO, OKLA., "Is there a Mercury Arc Rectifier now in use that was purchased six years ago, and has been working all of that time?"

REPLY: We cannot refer to any specific Rectifier installation which has seen six years of uninterrupted service, but there are doubtless many instances in which such is the case. There is no reason why a rectifier should not give indefinite service, if properly taken care of, although the useful life of the bulb is, of course, limited. The bulb will in time lose its vacuum to such an extent that it fails to operate, or does not operate satisfactorily, when it must be replaced by a new one. Several bulbs would be required in the course of six years, but this is no evidence of faulty design or construction.

H. H. COLE, ENDICOTT, N. Y., "Can you tell me about the new Standard machine that is being made?"

Reply: The new Standard machine is of very massive construction, and has two heads, or mechanisms, one for black-and-white projection and one for color projection, the two heads being served by one arc lamp and lamphouse. A detailed and illustrated description of this projector will appear in due course.

L. W. WAIT, CANASTOTA, S. D., "What is the best way to attach a motor to an Edison Model D, and can it be made to work all right?"

REPLY: By having a grooved pulley turned up and attaching the same to the take-up pulley on the Edison head the machine may be run from a motor without imparting strain to any vital part of the mechanism. The normal operating speed may be roughly approximated, when installing the motor, by choosing suitable diameters for the pulleys on the motor spindle and the projector mechanism, but for a wide range of speed regulation, the motor installed should be a variable speed motor, or should be connected to an adjustable resistance, or regulator.

G. S. HEATWOLE, HARRISONBURG, VA., "How do you change the wires to make a motor run in the opposite direction?"

REPLY: Not knowing the exact type and construction of the motor, precise instructions cannot be given. The rule, however, is simple. Reverse the direction of the current through either the armature or the fields, but not through both. The motor will then run in the reverse direction.

M. KIRCHNER, MONETT, MO., "I wish to join some local union and want to study up on electricity. Please refer me to a good book on the subject."

REPLY: A useful set of text books on electricity are the Hawkins Electrical Guides, sold by T. Audel & Co., 72 Fifth Avenue, New York. There are ten volumes in the set, but each can be bought separately, price $1 per volume. Volumes 1, 2, 5 and 6 can be especially recommended to the operator. These treat of General Principles, Dynamos and Motors, Alternating Currents and A. C. Motors, Transformers and Rectifiers, respectively.

League Member Has Misconception of Organization's Aims

Mr. J. A., Philadelphia, Pa., writes: I, member No. 52 of the Anti-Misframe League, would like your idea on the following case:

A few weeks ago while working at the Rivoli theatre, in this city, I received from the Paramount Pictures Corp. a two-reel subject, entitled "Fatty at Coney Island."

The entire two reels were dirty and full of sand and had about one hundred patches like the samples enclosed.

The manager immediately 'phoned the film exchange for another print or some one to come and place the show in first-class condition, since he was paying a very large price for the two reels. The assistant manager of the exchange was unable to do either, so I got on the 'phone and told him if I fixed the show up I wanted to be paid for it. He referred the entire matter to Mr. Clark, the exchange manager, who was not in at the time.

The next day I presented the assistant manager with a bill for $1 for one and one-half hours work. He said when the manager came in he would give the bill to him. A few days later, calling on the manager at his office he told me I had an awful nerve to send his exchange a bill for work that was my duty.

I will say the next week my two-reel comedy had an inspection tag on it and was all right. But here is the question, should I not have been paid for my work inspecting those two reels, as I claim I was doing film exchange work?

Comment: In line with our intention to assist all victims of poor film service, when the facts are in our possession, we communicated the details supplied by Mr. A. to the general manager of the Paramount exchange system. We have a letter from this gentleman assuring us that the Philadelphia situation will be adjusted to the satisfaction of all concerned.

We think, however, that in demanding payment from the exchange, for the work he has done in repairing the film mentioned, Mr. A. has not expressed the aims and ideals of the League in the manner best calculated to win the co-operation and respect of the local exchange for our organization.

Although it might appear at first glance that when an operator repairs his films he is doing the work of the exchange, still it is well known that most all films require some attention before they are screened, and we believe that every competent operator nowadays puts his show in proper running condition before exhibiting the same, or at least immediately after the first show of the day.

The principles which the Anti-Misframe League is striving to realize go a great deal deeper than a dollar or two in the operator's pocket; the very existence of the operator and exhibitor depends on the exhibition of flawless pictures, because the audience must be satisfied if motion pictures are to continue as an extensively patronized form of entertainment.

By the faithful endeavors of the League members the apathetic attitude of the exchanges, as regards the condition of films, is being steadily overcome, and the League member who conscientiously lives up to the pledge will surely be gratified at the subsequent turn of affairs. Isn't every member willing, therefore, to do his bit now without grumbling, and to take a chance on the successful outcome of the League's endeavors, in common with his fellow members of the same organization?

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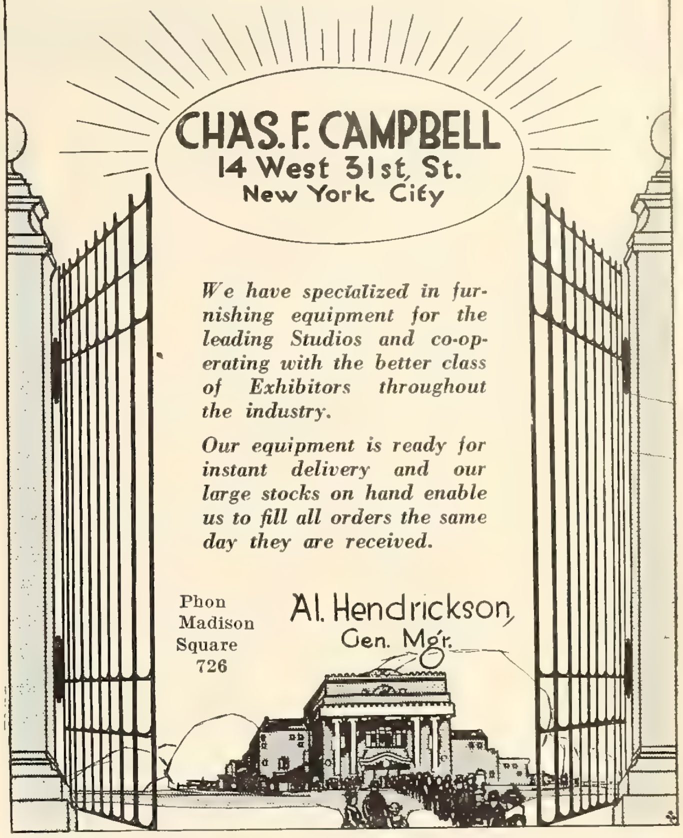

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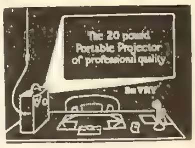

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The Camera

The Fox Method of Preparing Positives for Subtractive Two Color Cinematography

IN the course of our early series of articles on "Color Cinematography" we gave an outline of the methods pursued by William F. Fox of the Kinemacolor Company of America, in preparing film positives by subtractive methods for the purpose of natural color cinematographic reproduction by the so-called "slow Kinemacolor" process. Since our previous article was published a new concern, the Natural Color Pictures Company, Inc., has been organized to exploit the processes devised by Mr. Fox, and as he has considerably modified his methods of preparing the color pictures, a review of his recent patents will be given.

As was stated in our previous description, Mr. Fox first makes his negative by the alternate, or successive, method in which panchromatic negative film is exposed in a camera of the Kinemacolor type, provided with a rotating color-filter having alternate sections of orange-red and blue-green hue. This yields a negative of the customary Kinemacolor variety, bearing alternate red- and green-sensation images. When a print from such a negative is projected in colors by the aid of a rotating color-filter attached to the projecting machine, a projecting speed of at least 32 pictures per second must be maintained, which of course means that to record a scene of given duration requires twice the length of film which would be necessary to reproduce the same scene in black and white.

In order, therefore, to enable the color pictures to be projected at the usual rate of 16 pictures per second, and to do away with the use of the rotating color-filter, Mr. Fox has devised a number of ways of preparing film positives (*printed from the color-sensation negatives*) by subtractive methods, so that each image on the finished positive strip is a reproduction in approximately natural colors of the subject photographed. When each image on the positive strip is a completely colored reproduction of the subject photographed it is obvious that the film can be projected on an ordinary projector (*with no special attachments*), and at the usual projecting rate of 16 per second.

After numerous experiments with double emulsion positive films (*emulsion on both sides*) and by re-emulsioning the ordinary film (*making two coatings on the same side*), Mr. Fox finally evolved a method whereby two successive printings could be accomplished on the single emulsion of cine positive stock, the two separate printings from corresponding red- and green-sensation negative images being thus superimposed on the positive strip to form a composite image, which, as the result of chemical processing, was made to approximate the coloration of the original subject. In the subtractive processes the positive images corresponding to the red-sensation negatives are colored blue-green (*the complementary color to red*) while the images corresponding to the green-sensation records are colored with a shade of red which is the complementary to the blue-green hue of the red-sensation images. The original manner in which Mr. Fox carried out these requirements (U. S. Patent No. 1,166,123) was as follows:

A print was first made on positive stock from the red-sensation images alternately recorded on the Kinemacolor negative strip, these red-sensation images being made to follow right after one another on the positive film through the use of an optical or other form of printer which has not been described to date by Mr. Fox. As the original positive emulsion is to be again printed upon, the exposure, when printing through the red-sensation negative, is very slight.

After printing, the positive strip, bearing the red-sensation positive images, is developed until correct density has been attained, whereupon development is stopped by immersing the film in a bath of water containing a slight amount of acetic acid. Keeping the film in the dark-room, the developed red-sensation positive has its images next toned bluish-green in a bath containing Iron Perchloride, Potassium Ferricyanide and Hydrochloric acid. Certain undesirable metallic compounds formed in the emulsion are next removed by chasing the film for about 30 seconds in a 1 per cent Hypo solution, which removes the undesirable products of the toning operation but does not materially affect the balance of the unexposed emulsion remaining on the positive strip.

After washing and drying, the positive, with its red-sensation images developed and toned bluish-green, is again printed upon, this time from the green-sensation images of the original Kinemacolor negative, these latter being printed right over the previously treated red-sensation images. The film is again developed, to bring out the green sensation images, and it is found that the alkaline character of the ordinary developer causes the bluish-green color to bleach out of the previously toned red-sensation images, thereby allowing the progress of the second development to be judged with ease. After fixing and washing, the positive film can now be brought into daylight, where the last printed, or green-sensation, images are subjected to the action of a bath containing Vanadium Chloride, Potassium Ferricyanide and Oxalic Acid, which bleaches the green-sensation image deposits to a yellow color, but at the same time restores to the red-sensation images the bluish-green color which they had lost during the second developing operation.

Besides bleaching the green sensation images to a yellow color, the Vanadium, Ferricyanide and Oxalic Acid bath has mordanted them, thus preparing them to receive and to retain a basic dye. After treatment with the Vanadium solution, fixing in Hypo, and well washing, the next step is the dyeing up of the green-sensation images (*those printed last*) in a bath containing a red basic dye of such color as would combine with their yellowish tinge to form a hue complementary to the bluish-green tone of the red-sensation images. When the correct result has been attained, the composite images on the positive film appear to approximate the coloration of the subject photographed, and after immersion in a weak bath of Acetic acid and subsequent drying the film is ready to be projected.

When the inherent difficulties of preparing cinematographic color prints by subtractive methods are considered, it is seen that Mr. Fox has evolved a very straightforward and uncomplicated method, but he has still further simplified and improved the method according to some subsequent patents which we proceed to digest.

A variation of the previously outlined method is described in U. S. Patent No. 1,207,527, the procedure being as follows:

As in the former method, the alternating red-sensation images of a Kinemacolor negative are printed from in regular sequence upon positive stock, a scant exposure being given. After development the red-sensation images are toned bluish-green in a bath compounded as follows:

Vanadium Chloride	1 ounce
Ferric Chloride	½ ounce
Ferric Ammonium Oxalate	½ ounce
Potassium Ferricyanide	1 ounce
Oxalic Acid (*saturated solution*)	60 ounces
Water to	1,000 ounces

When the red-sensation images have been toned to their proper blue-green color, the film is washed, and chased for a brief period in a weak Hypo bath, as in the method previously described, the film being kept in the dark room, of course. After washing and drying, the film is again printed upon, through the green-sensation images of the original negative, these later impressions being exactly superimposed over the previously printed red-sensation images. The green printing exposure is found to be at least twice as much as that necessary for the red-sensation images, as the process of toning the red images blue-green has somewhat reduced the sensitiveness of the remaining silver bromide emulsion. After development of the green-sensation positive impressions, followed by fixing and washing, the film may be brought into daylight, and its images are next mordanted, so that they will take up a basic dye, by immersion in a bath composed of

Potassium Iodide	½ ounce
Potassium Ferricyanide	1 ounce
Water to	500 ounces

After thorough washing, the film is then immersed in a solution of basic dye of a color calculated to impart to the green-sensation image deposits a hue which is the complementary of the bluish-green color of the red-sensation images upon which they are superimposed. Suitable dyes are, for instance, acridine orange or rhodamine, and dyeing is continued until the green-sensation images are thoroughly saturated, after which any surplus dye may be washed out, thus clearing the highlights of the pictures. The red coloration of the green-sensation images is now fixed (*or rendered permanent*) by immersion in a bath containing tannin, and after thorough fixing in Hypo and washing the film is ready to be dryed and projected.

As a result of further experiments, Mr. Fox has succeeded in improving on the procedure outlined in his patent No. 1,166,123 (*the first method here described*), his improvements being described in a recently granted patent (U. S. Patent No. 1,256,675).

In the revised method the alternating red-sensation images from the original negative are printed in straight-line sequence upon positive stock. When the red-sensation images are printed care is taken that the exposure is not great enough to affect the entire mass of the sensitive emulsion; therefore the first (*red-sensation*) images printed are portrayed in the upper layer of the emulsion coating. The underlying emulsion remains sensitive and is subsequently utilized in printing the green-sensation images from the original negative strip.

When the red-sensation images (*those first printed*) have been developed, they have next to be toned bluish-green, but this is now accomplished by Mr. Fox in a different manner from that described in his earlier patent. The positive film is, of course, kept in the dark-room after the red-sensation images have been developed and then immersed in a weak bath of acetic acid (*to stop development*), but need not be chased in Hypo as was done in the methods previously described. The developed red-sensation images are toned to their appropriate blue-green color by a two-solution process which is carried out as follows:

The red-sensation positive images are first bleached in a bath of

Potassium Ferricyanide	1 lb.
Water	10 lbs.
Ammonia (.880)	8 oz.

which turns the black silver image white in from three to five minutes. After washing to remove the bleacher, the film is immersed in a bath containing

Ferric Ammonium Oxalate	1 lb.
Water	10 lbs.
Hydrochloric Acid	4 oz.

The action of this bath is to tone the images to a transparent bluish-green color, after which the film is well washed and dryed prior to being again printed upon from the green-sensation negative. It will be noted that the method of toning the red-sensation images blue-green by the use of two separate solutions constitutes one of the improvements over the earlier procedure, for in this way the precipitation is avoided which takes place when the Ferric salts and the Ferricyanide are mixed together.

Passing now to the treatment of the green-sensation images, these are printed in exact superposition over the previously developed and toned red-sensation images, the positive film having remained in the dark room in the interim between printings. The green-sensation image deposits are next brought out by development, after which the film is fixed and thoroughly washed. It is then immersed in the same bleaching bath that was used for bleaching the red-sensation images, and is also washed to remove traces of the bleaching bath. To impart the requisite red-orange color to the green-sensation image deposits the film is now processed in a bath comprising

Uranium Nitrate	8 oz.
Water	10 lbs.
Hydrochloric Acid	4 oz.

The coloring is complete in about five minutes after which the film may be washed and dryed and is then ready for use.

In the practice of this method it is found that when the green-sensation images (*those printed last*) are developed, the develop-

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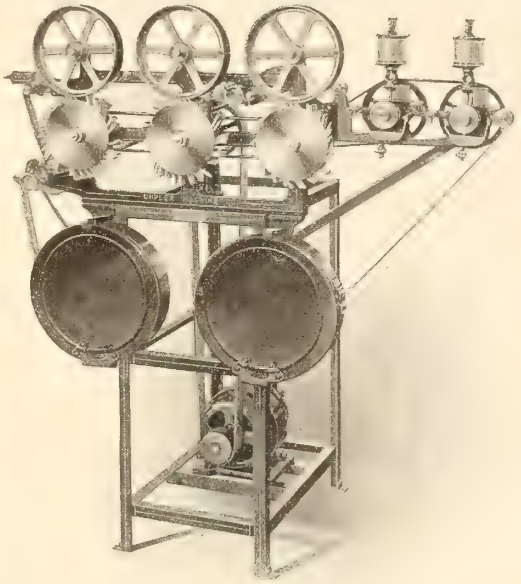

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ing solution decolorizes the bluish-green toned red-sensation images, but in coloring the green-sensation images the color is also restored to the red-sensation images by the acid in the Uranium nitrate bath. Mr. Fox also states that if it is found necessary in order to impart the proper hue to the green-sensation images, a .001 per cent solution of a basic dye of the requisite color may be incorporated with the Uranium toning bath. The Uranium will act as a mordant for the basic red dye, allowing it to combine with the green-sensation deposits of the composite colored images.

Modern Photographic Developers

THE most recent number of that valuable series of photographic monographs, the Photo Miniature, is a treatise on "Modern Photographic Developers," and a copy of this number of the Photo Miniature (No. 167) should be in the hands of every up-to-date photographer.

As the title indicates, "Modern Photographic Developers" consists of an intimate description of the chemical constituency, properties, method of manufacture, and use of the numerous developing reagents which have come upon the market since the outbreak of the war, and in addition Editor Tennant has seen to it that some of the better known pre-war developers are also described. The monograph was prepared by Samuel Wein, B.Sc., who has devoted quite some attention to the chemistry of photographic developers, in recent years.

In the early days of the Camera Department we had occasion to prepare a series of articles on the organic developers, and we can testify, from experience, to the extensive amount of research among photographic and chemical literature which must have been necessary in the compilation of such a complete and thorough treatise as is Photo Miniature No. 167.

The amateur, or lay student of photography, gets a proper start in the study of modern developers through the medium of this little book, because the author, Mr. Wein, starts out from the very fundamentals of organic chemistry, and shows how the various developers originate from the benzene ring.

For the elementary chemistry of the subject it would be hard to improve upon Mr. Wein's text, and the descriptions and working instructions for the developers are also immediately suited to the requirements of the practical photographer.

New York City Statistics on Operator Licenses

According to statistics recently given out by the Department of Water Supply, Gas and Electricity of New York City, the number of operators holding New York City license cards has fallen off to the extent of 149 licensees during the past year, and if reports concerning the probable re-examination of all New York license holders, in the near future, have any foundation in fact, it is likely that the list of New York card holders will be still further reduced to a much greater extent.

The statistics, which will doubtless be of great interest, are as follows:

New York City licenses in force January 1st, 1917	2,114
New York City licenses renewed in 1917	1,888
Applications for license received during 1917	598
Applicants summoned for written test	499
Applicants failed in written test	259
Applicants summoned for practical test	218
Applicants passed the practical test	77
New York City licenses in force January 1st, 1918	1,965

That the New York City examination for operators is a fairly rigorous one is evident from the percentage of applicants who fail to pass the practical test.

E. M. Porter Made Honorary Member of Local 306

AT the last executive board session of Local 306, I. A. T. S. E., held on March 12th, E. M. Porter, general manager of the Precision Machine Company, was presented with an honorary membership in the organization, and his membership card was accompanied by a silver card case suitably engraved.

Their action in admitting him to the organization in this honorary capacity is also considered by men closely allied to union circles as a recognition of his efforts, covering many years, to maintain a high standard in the manufacture of moving picture projection machines.

Music and the Picture

Review of Latest Compositions

1—"The Road to France," by S. Lund. A martial composition with the right spirit—which has obtained the first prize of the National Arts Club, in its war song competition, October 31, 1917. The words for this famous hit have been written by M. D. M. Henderson. (Published by G. Schirmer, New York City.)

2—"Venetian Barcarole," by Ernest S. Golden. A beautiful melody in Venetian style. Adapts itself wonderfully for theme use. The interlude is in minor, permitting the most dramatic musical interpretation. A beautiful number with harp accompaniment. (J. W. Stern, 102 W. 38th street, New York City.)

3—Norman (Waltzes), by Ernest Luz. A long concert waltz with a catchy and melodious introduction. Eight minutes of interesting melody that will be remembered. Just the kind of a number needed to fill the intervals during lengthy neutral descriptive action on the photoplay screen. (J. W. Stern, 102 W. 38th street, New York City.)

4—"Garden of Memories," by F. W. Vandersloot. A Reverie Serenade most appropriate for love themes. (Vandersloot Music Co.)

5—"Blue Rose Waltz" and "Moonlight Waltz," both composed by Fred K. Logan and J. V. Eppel, the writers of the famous "Missouri Waltz"; are now obtainable at special reduced prices from the Forster Music Co., Chicago, Ill.

6—"Suite from the Ballet, Salambo," by H. Arends. In six movements, has been recently orchestrated by Otto Langey. (Published by G. Schirmer, New York City.)

7—The Cinema Music Co., Columbia Theatre Building, New York City, announce that the following compositions are now ready for sale and are not subject to any music tax:

1.—"The Vampire" (A Dramatic Theme), by Sol. P. Levy.
2.—"Pathetic Andante," by Paul Vely.
3.—"Dramatic Recitative," by Sol. P. Levy.
4.—"Dramatice Agitato," by H. Hough.
5.—"Heavy Mysterioso," by Sol. P. Levy.
6.—"Dramatic Tension," by Sol. P. Levy.
7.—"Dramatic Narrative" for scenes reminiscent, by Pauline Pement.
8.—"Tragic Theme," by Paul Vely.
9.—"Sorrow Themt," by Ed. Roberts.
10.—"Love Theme," by Abbot Lee.

"Novelties," Published by "G. Schirmer"
3 East 43d Street, New York City

1—"Smiles, Then Kisses," by Charles Ancliffe. S. O., 60 cents net, postpaid. F. O., 80 cents net, postpaid. The publication of this composition was hastened in order to meet the already existing demand on the part of the foremost dance orchestra leaders.

2—"Liberty Forever!" A patriotic march by Enrico Caruso and Vincezzo Bellezza. S. O., 30 cents net, postpaid. F. O., 45 cents net, postpaid. This spirited war march will be sung by the ever-popular Caruso himself.

3—"We Are Coming." A patriotic march by John Philip Sousa. S. O., 60 cents net, postpaid. F. O., 90 cents, net, postpaid.

New Numbers from the Two Successful Musical Comedies Recently Launched by the Messrs. Shubert
(Published by G. Schirmer)

1—From "Girl o' Mine," by Frank Tours. Fox-trot, introducing "Shrug Your Shoulder" and "The Birdies in the Trees." One-step, introducing "The Woman Pays" and "The Winning Race," waltz. Each S. O., 30 cents net, postpaid. F. O., 45 cents net, postpaid. Special price on the above three numbers, until April 30, 1918, S. O., 75 cents net, postpaid. F. O., $1.00 net, postpaid.

2—From "Fancy Free," by Augustus Barratt. Selection. S. O., $1.40 net, postpaid. F. O., $2.00 net, postpaid. One-step and Fox-trot. Each S. O., 30 cents net, postpaid. F. O., 45 cents net, postpaid. Special price on the One-step and Fox-trot, until April 30, 1918, S. O., 50 cents net, postpaid. F. O., 75 cents net, postpaid.

Carl Breil's Collection of Dramatic Music

MR. BREIL has had ten years' experience in active association with Daniel Frohman, Adolph Zukor and D. W. Griffith's, the latter producer of the "Birth of a Nation" and "Intolerance," two of the largest films ever shown; for both of these productions Mr. Breil arranged and composed the music score. On these facts alone we feel that Carl Breil's collection of dramatic music offers a broader and more musicial conception of film interpretation than any other collections on the market.

The twelve numbers contained in this collection are loose leaf and are indispensable to musicians playing for vaudeville, drama or photoplays. They are arranged that they can be played as a piano or organ solo, or by any orchestral combination either large or small; there is no turning of pages, no searching for the proper number, you arrange the loose sheets just as you want them to follow the act, reel or show, and you have them right there in the spot. This collection is published by Chapel & Co., New York.

War Songs Wanted

Not so much by the publishers are they wanted, as the majority of publishers have plenty, but the public seems to be clamoring for more war songs—war songs that vibrate with fight, optimism and victory. The weepy song, unless a real novelty, does not stand much of a chance these days. Hence it is up to all patriotic musicians to see that they get hold of the snappy war songs regardless of publishers.

Some time ago a feeling became general that the public had become tired of war songs and was looking for a rest from them. Performers, jobbers and dealers felt this way. Then peace songs began to crop up in all parts of the country, and some hold that these were part of the Hun's propaganda, a nice little efficiency scheme to keep the public's mind on peace. However, the plan has become a flivver and a boomerang in the bargain causing a reaction to set in, for according to Washington reports the officials there have heartily approved of plenty of war songs of the proper sort. Keep the public, the soldiers, and all connected with the war keyed up to the proper pitch—keep them on edge and ready to fight; and the best way to do this is to feed them good war songs. Sing them, play and shout them. After the war is over there will be ample time to eulogize the beautiful dove of peace, but it won't be safe to let the dove fly until the vultures waiting to rob it of

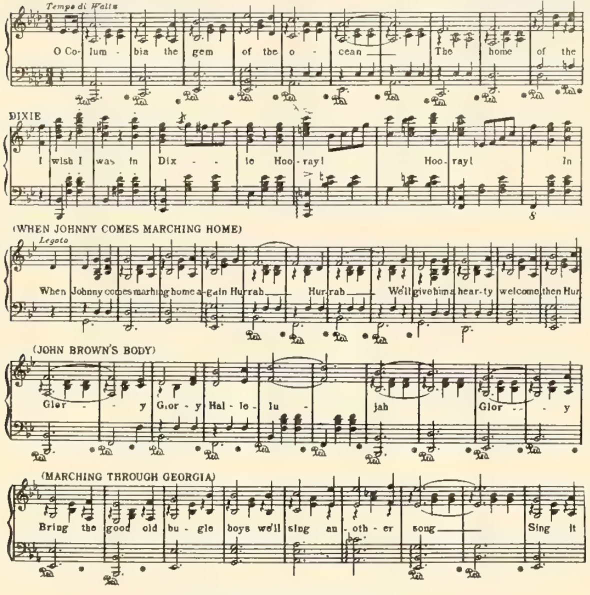
(*Continued on page* 2121)

Better Music

In accordance with our policy of encouraging the use of better music and more up-to-date selections we are planning to publish from time to time thematics such as those appearing below. Should musicians desire full copies of orchestrations of these selections or any others we will be only too glad, through our Music Department, to secure and mail them at once. Charges for these are—piano copies, 15 cents, and orchestrations, 25 cents, plus postage.

Military Waltz

By FREDERIC KNIGHT LOGAN
Composer of "Missouri" "Moonlight" & "Blue Rose" Waltzes


(RED, WHITE AND BLUE)
Tempo di Walts
O Co - lum - bia the gem of the o - cean The home of the
DIXIE
I wish I was in Dix - - ie Hoo - ray! Hoo - ray! In
(WHEN JOHNNY COMES MARCHING HOME)
Legato
When Johnny comes marching home a - gain Hur - rah Hur - rah We'll give him a hear - ty welcome then Hur
(JOHN BROWN'S BODY)
Glor - y Glor - y Hal - le - lu - jah Glor - y
(MARCHING THROUGH GEORGIA)
Bring the good old bu - gle boys we'll sing an - oth - er song Sing it

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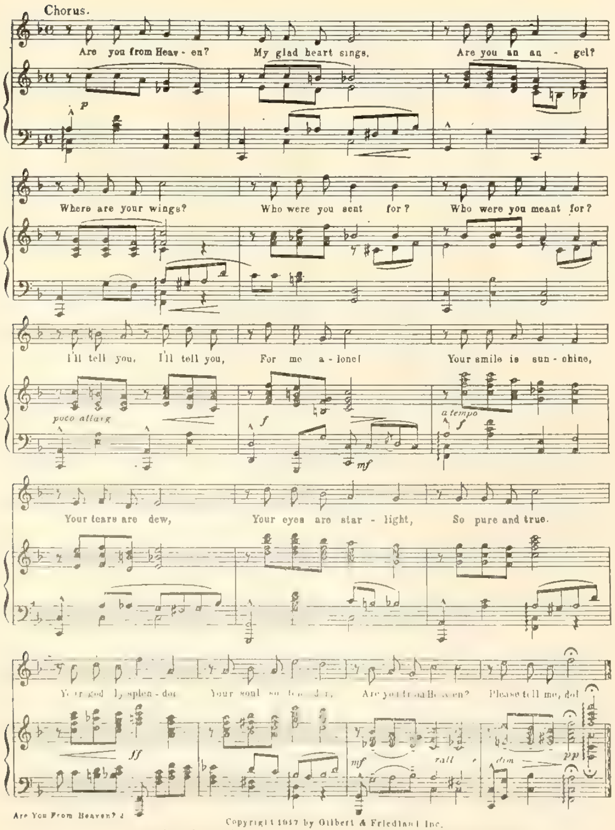
Chorus.
Are you from Heav - en? My glad heart sings, Are you an an - gel?
Where are your wings? Who were you sent for? Who were you meant for?
I'll tell you, I'll tell you, For me a - lone! Your smile is sun - shine,
poco allarg
a tempo
Your tears are dew, Your eyes are star - light, So pure and true.
Your god - ly splen - dor Your soul so ten - der, Are you from Heav - en? Please tell me, do!
p
f
mf
ff
rall
dim
pp

Are You From Heaven? 4

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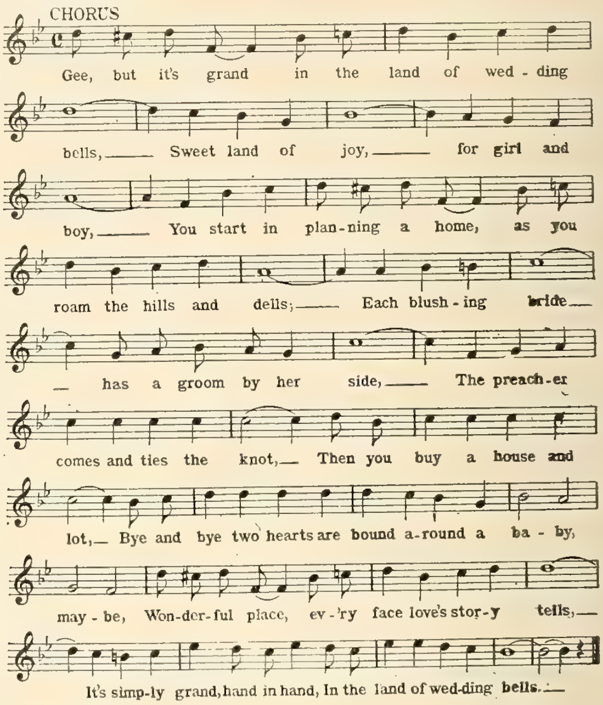
IN THE LAND OF WEDDING BELLS*

Words by
HOWARD JOHNSON

Music by
GEO. W. MEYER


CHORUS
Gee, but it's grand in the land of wed - ding bells, Sweet land of joy, for girl and boy, You start in plan - ning a home, as you roam the hills and dells; Each blush - ing bride has a groom by her side, The preach - er comes and ties the knot, Then you buy a house and lot, Bye and bye two hearts are bound a - round a ba - by, may - be, Won - der - ful place, ev - 'ry face love's stor - y tells, It's simp - ly grand, hand in hand, In the land of wed - ding bells.

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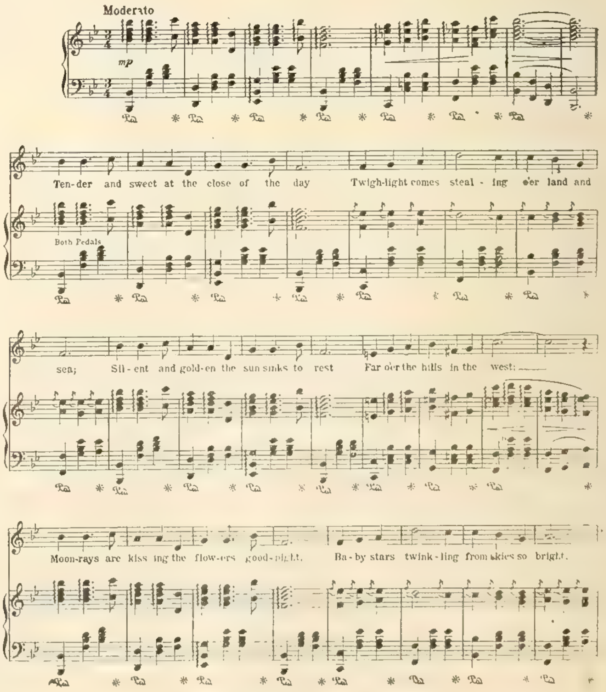
Loves Melody

Song Reverie

By J. R. SHANNON


Moderato
mp
Tender and sweet at the close of the day Twigh-light comes steal - ing o'er land and
Both Pedals
sea; Sil - ent and gold - en the sun sinks to rest Far o'er the hills in the west;
Moon - rays are kiss - ing the flow - ers good - night, Ba - by stars twink - ling from skies so bright.

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Mr. Exhibitor "How Is Your Music?"

"THE exhibitor who thinks it is not necessary to follow the picture with the proper musical accompaniment is far behind the times. If those who are using the best pictures and not getting the proper results would turn their attention to their musical programs, they would no doubt find where the trouble lies. Many theatres are using a poor class of musicians with a small repertoire, and who play the same thing day in and day out, which does not prove an attraction nor add to the receipts. In other theatres are found the musicians of the old school, who imagine that music in a picture theatre is an entirely different part of the program, and do not appreciate that it is an important part of the entertainment which must synchronize and not conflict temperamentally with the action on the screen.

Many times I have seen good pictures spoiled by inappropriate music. Now the question arises as to the kind of music the exhibitor can use that will give him the best results.

I have been arranging music for the film since its infancy and have had the occasion to come in contact with numerous exhibitors. I have come to the conclusion that the one-man orchestra, if played by a proficient operator is the only means by which an exhibitor can obtain best musical results. The great musical problem that confronts the exhibitor of to-day should be a matter of serious consideration, but instead of studying the situation, exhibitors have gone ahead, without the least bit of thinking, and employed cheap piano players and cheap orchestras. It seems that most exhibitors are concentrating their efforts into one direction—"the orchestra." They all dream of "Rialto," "Strand" and "Rivoli," etc., organizations with high-priced orchestras directed by the best conductors of the country, they seem to forget that even these wonderful and perfect organizations would be a complete failure, in case of a daily or even semi-weekly change of program.

Mr. Exhibitor, the one-man player is the solution of your problem, everyone of them is an orchestra in itself.

I did not write this endeavoring to advertise any instrument, but I believe, as do a great many others who have been fortunate enough to choose the proper music that a "One-Man Player," if properly adapted to the size of the theatre is the only instrument capable of rendering a musical program to the entire satisfaction of your patronage.

There is only one word of warning I would offer to any manager who wishes to employ an instrument of this type. To do it justice, it must have a good performer. In other words, do not economize in the salary of the musician who plays it.

"THE HARD ROCK BREED"

(Triangle Production)

Theme: "On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn

1—"Legend of a Rose" (2/4 Allegretto), by Reynard (2 minutes and 30 seconds), until—T: "Shiela, his daughter."

2—"Paroles D'Amour" (2/4 Allegro appassionato), by Tobani (2 minutes and 35 seconds), until—T: "The next morning."

3—"Western Moderato," by Bach (2 minutes and 10 seconds), until—T: "The Gem Saloon."

4—Piano improvise to action (Baroom scene) 2 minutes), until—T: "An employment agent, who"

5—"Serenade" (Allegretto), by Kautsenbach (4 minutes and 50 seconds), until—T: "We got to run, etc."

6—"Water Lilies" (And. Mod.), by St. Clair (2 minutes and 25 seconds), until—T: "The train for snowslide."

7—"Dramatic Tension No. 1," by Reissiger (3 minutes and 10 seconds), until—T: "Carney plans a reception."

NOTE—Watch for Railroad Effects.

8—"Petite Serenade" (Allegretto), by Horton (2 minutes and 45 seconds), until—T: "I'm the boardin' boss."

NOTE—Watch for Railroad Effects.

9—"Dramatic Tension (for heavy disputes), by Ascher (1 minute and 40 seconds), until—T: "You men! come with me."

10—"Allegro Agitato," by Andino (2 minutes and 30 seconds), until—T: "Let 'em go you, etc."

11—Theme (2 minutes and 35 seconds), until—T: "And long after the camp, etc."

12—"Dramatic Narrative," by P. Pement (35 seconds), until—T: "Up with the dawn, etc."

13—Continue to action (2 minutes and 15 seconds), until—T: "The first day on the job."

14—"Dramatic Tension," by Sol. P. Levy (1 minute and 20 seconds), until—S: Explosion.

15—Produce effect (strong explosion)—Followed by

16—Ad. Lib. Tympany Rolls (10 seconds), until—T: "This stuff you're using."

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17—" Dramatic Agitato," by H. Hough (2 minutes and 20 seconds), until—S: Distant view of girl on rock.

18—Theme (2 minutes), until—T: " Even tougher and rougher."

19—" Moderato Agitato," by Becker (2 minutes and 45 seconds), until—T: " The day's work over."

20—" Admiration " (Moderato grazioso), by Jackson (3 minutes and 35 seconds), until—T: " What's eatin' you? "

21—Theme (2 minutes and 50 seconds), until—T: " Dolan, this Dolan himself."

22—Dramatic Recitative," by Sol. P. Levy (3 minutes), until—S: The fight.

23—Hurray or heavy Agitato to action (2 minutes and 15 seconds), until—S: After the fight.

24—" Violette " (Allegretto grazioso), by Herman (3 minutes and 25 seconds), until—T: " We'll try some of the, etc."

25—" Rustles of Spring " (Dramatic Agitato), by Sinding (4 minutes and 25 seconds), until—T: " If we can get, etc."

26—Hurry to action (2 minutes), until—T: " Round up the Boys."
NOTE—Watch Explosion.

27—Long Hurry to action (3 minutes and 15 seconds), until—S: After the fight.

28—Continue pp (50 seconds), until—T: " And the dawn of a new, etc."

29—Theme (50 seconds), until * * * * * END.

" MADAME DU BARRY "

(Fox Standard Production)

Theme: " The Vampire " by Sol P. Levy

1—Opening of " Manon Selection," by Massenet (1 minute and 50 seconds), until—T: " Long live the King."

2—Credo from " St. Cecilie " Mass by Gounod (3 minutes), until—T: " That's Lebel whom the King intrusts."

3—March from " Scenes Pittoresques," by Massenet (4 minutes and 10 seconds), until—S: " At the King's Banquet."

4—" Pomp and Circumstance," Marches by Elgar (6 minutes), until—T: " You must be patient."

5—Theme (5 seconds), until—T: " Count Du Barry arranges, etc."

6—" First Heart Throbs," by Eilenberg (4 minutes), until—T: " And so Jeanne Vaubernier becomes, etc."

7—" Gavotte," by Gossec (1 minute and 20 seconds), until—T: " The Reign of Madame Du Barry."

8—" Menuet," from " Manon," by Massenet (5 minutes), until—T: " A gentleman to see you Madame."

9—" Dramatic Recitative," by Levy (3 minutes and 10 seconds), until—T: " No! The sentence of the court martial, etc."

10—Theme (2 minutes and 30 seconds), until—T: " The day of her Triumph."

11—" Herodiade," Fantasia (First Maestoso Movement), by Massenet (2 minutes), until—T: " A petition from the people."

12—Silence (25 seconds), until—T: " The shot."

13—Produce effect—followed by

14—Ad. lib. Tympany rolls (35 seconds), until—S: " Procession with Madame Du Barry starts off again."

15—Repeat " Herodiade " (from beginning) (1 minute and 30 seconds), until—T: " You are late Madame."

16—Continue pp (3 minutes and 10 seconds), until—T: " In recognition we create you Duke de Brissac."

17—Continue ppp and slow (30 seconds), until—T: " For the first time in her life."

18—Theme (3 minutes and 30 seconds), until—T: " At midnight while Count Du Barry, etc."

19—" Heavy Mysterioso " (3 minutes and 45 seconds), IMPORTANT EFFECT " Watch Shot," until—T: " A man was seen entering your room."

20—Theme (2 minutes and 25 seconds), until—T: " Henriette will take you to her mother."

21—Tragic Theme, by Paul Vely (3 minutes and 10 seconds), until—T: " And while Jeanne is waiting."

22—" Menuet," by Bolzoni (3 minutes and 50 seconds), until—T: " A Toast to those we love."

23—" Sorrow Theme," by Roberts (1 minute and 35 seconds), until—T: " With the mortal illness, etc."

24—" Cavatina," by Bohm (3 minutes and 10 seconds), until—T: " So dies Louis the 15th."

25—Organ Solo to action (15 seconds), until—T: " Time brings the dawn, etc."

26—Heavy battle Furioso (2 minutes and 40 seconds), until—T: " While Jeanne, the Follies of the past, etc."

27—" Love Song," by Flegier (2 minutes), Tympany rolls during mob scenes, until—S: " Jeanne sees the mob and flees."

28—Mob and Riot Hurry (3 minutes and 50 seconds), until—S: " Interior of court room."

29—Continue pp (25 seconds), until—T: " This woman, Mistress of a King, etc."

30—Theme ff (2 minutes and 15 seconds), Tympany rolls during mob scenes, until—T: " To-morrow you will, etc."

31—Continue fff with Tympany rolls (35 seconds), until—T: " Jeanne Du Barry more, etc."

32—" Lamento," by Gabriel-Marie (3 minutes and 40 seconds), until—S: " Brissac knocks the guard down."

33—Heavy Agitato (2 minutes and 40 seconds), until—S: " Shots are fired."

34—Produce effect—followed by

35—Heavy Mob Furioso (4 minutes), until—T: " God have mercy on my soul."

36—Silence—just pp Tympany rolls (30 seconds), until—S: " After the execution."

37—First Movement of " Rachmaninoff's Prelude " (40 seconds), until * * * * * END.

" THE GUILTY MAN "

(Paramount Production)

Theme: " Erotik " by Grieg

(Reviewed on page 1186)

1—Theme (55 seconds), until—T: " Whatsoever a man, etc."

2—" Whispering Flowers," by Blon (1 minute and 10 seconds), until—T: " That shall he also reap."

3—Continue with " Andante Movement " (50 seconds), until—T: " In the suburbs of Paris."

4—" Intermezzo Francaise," by Hammer (2 minutes and 50 seconds), until—T: " If you go what will become of me? "

5—Theme (5 minutes and 15 seconds) until—T: " It must be my doctor."

6—" Last Spring," by Grieg (2 minutes and 10 seconds), until—T: " You have lied to me."

7—Continue or repeat ff (5 minutes and 40 seconds), until—T: " There is no hope in the Law."

8—Dramatic Recitative, by Sol. P. Levy (2 minutes and 10 seconds), until—T: " The man."

9—" Love Theme," by Abbott Lee (1 minute and 30 seconds), until—T: " With the passing of time."

10—" Tears," by Zameznick (1 minute and 20 seconds), until—T: " Flambois Cafe over which, etc."

11—Continue to action (50 seconds), until—S: " Girl near piano."

12—Piano improvise to action (55 seconds). *Note—Girl is singing semi-popular song with piano accompaniment*, until—S: " Girl talking to her mother."

13—Piano continue improvising pp (1 minute and 45 seconds), until—T: " The meeting place."

14—" Dragon Fly," Mazurka by Strauss (2 minutes and 10 seconds), until—T: " Monsieur Claude Loseuyes, etc."

15—Continue pp (1 minute and 40 seconds), until—S: " Girl playing piano."

16—Piano improvise to action (1 minute and 15 seconds). *Note—Girl is singing semi-popular song with piano accompaniment*, until—S: " Girl stops playing piano."

17—" Dramatic Tension, by Sol. P. Levy, to action pp or ff until—S: " Interior of cafe."

18—" Serenade," by Kautzenbach (2 minutes and 35 seconds), until—S: Interior of cafe after T: " To-morrows inevitable reaping."

19—Popular Rag—violin and piano only (2 minutes). *Note—Girl is singing with violin and piano accompaniment*, until—S: " Father is announcing the appearance of his daughter."

20—Popular song—Girl singing (50 seconds), until—S: " Guests applauding."

21—" Vanity Caprice," by Jackson (1 minute and 15 seconds), until—T: " You Rat it is you."

22—" Dramatic Tension No. 36," by Andino (heavy dispute) (1 minute and 25 seconds), until—T: " At the Club where the men of the law, etc."

23—Theme (2 minutes and 20 seconds), until—T: " It is in your honor."

24—" After Sunset," by Pryor (3 minutes and 20 seconds), until—T: " Go to hell, your long face, etc."

25—Dramatic Agitato, by H. Hough (3 minutes and 30 seconds). *Note—Watch for shot*, until—T: " The mills of the law grind."

26—" Heart Whispers," by Delacour (2 minutes and 50 seconds), until—T: " It is your past life, etc."

27—" Ave Maria," by J. Ascher (2 minutes and 50 seconds), until—T: " You are lying Flambon."

28—Continue ff (1 minute and 30 seconds), until—T: "This woman's name is Marie."

29—Theme (45 seconds), until—T: " My God, Marie——"

30—Continue ff (1 minute and 30 seconds), until—T: " The battle of legal minds."

31—" Adagio Cantabile," from " B Minor Sonate," by R. Strauss (5 minutes and 25 seconds), until—T: " He is here in this room."

32—Theme ff (2 minutes), until—T: " The prisoner is not guilty.

33—" Dramatic Maestoso No. 3," by Ascher (55 seconds), until—T: " Can you forget? "

34—Theme pp (35 seconds), until—T: " For who alas! has lived."

35—Continue ff until * * * * * END.

" THE SEA PANTHER "

(Triangle Production)

Theme: " A Deep Sea Romance " (Melodious Moderato Melody) by M. L. Lake

1—" Heavy Mysterioso," by Sol. P. Levy (1 minute and 10 seconds), until—T: " In 1860 among the."

2—Continue to action (2 minutes and 40 seconds), until—T: " The Dog Watch on the Lady of Devon.'"

3—" Love Theme Moderato," by M. Herzberg (1 minute and 30 seconds), until—T: " Under cover of darkness, etc."

4—" Dramatic Agitato," by H. Hough (5 minutes and 10 seconds), until—S: Pirate Captain in cabin.

5—" Dolorosa " (Moderato Poeme D'Amour by Tobani (5 minutes and 30 seconds), until—T: " Off the Florida reefs."

6—Theme (2 minutes), until—T: " The lady of Devon changes masters."

7—" Aragonaise," from "Le Cid " (Allegro), by Massenet (4 minutes and 10 seconds), until—T: " You will send me back to Captain Saunders."

8—" Dramatic Andante," by E. Ascher (3 minutes and 40 seconds), until—T: " The Dove, the raven and the panther."

9—Continue pp (35 seconds), until—T: " The landing at the pirate town."

10—" Characteristic Tremolo," by Lovenberg (3 minutes), until—T: " The master has had good fortune."

11—Theme (2 minutes and 25 seconds), until—T: " The half loaf is divided."

12—" Dramatic Tension," by Sol. P. Levy (2 minutes and 15 seconds), until—T: " You have been long at sea."

13—" Gavotte " (Moderato), by Gossec (1 minute and 15 seconds), until—S: View of big rocks near seashore.

14—" Pearl Fisher," Selection by Bizet (3 minutes and 10 seconds), until—T: " Le Marsan gratifies a belief, etc."

NOTE—First movement " Allegro," Second movement " Moderato Melodious."

15—Prelude from " Kunihild," Dramatic by Kistler (4 minutes and 20 seconds), until—T: " I'll throw you three casts."

16—" Presto " (for duets), by M. L. Lake (2 minutes and 25 seconds), until—T: " Pardon Madamoiselle my friend there, etc."

17—Theme (2 minutes and 20 seconds), until—T: " The mutterings of mutiny."

18—" Adoration " (Melodious), by Barnard (2 minutes and 30 seconds), until—T: " Is it not possible, etc? "

19—Theme (1 minute and 50 seconds), until—T: " A brave band M'Sieur Kip."

20—" Allegro," by Bach (1 minute and 15 seconds), until—T: " For a fair voyage."

21—" Ein Maerchen " (Dramatic Fantasia), by Bach (2 minutes and 20 seconds), until—T: " Midnight."

22—" Mysterioso Agitato," by Becker (50 seconds), until—T: " As the vessel skirts."

23—Long Hurry to action (2 minutes), until—S: After the fight. *NOTE—Begin pp.*

24—Dramatic Recitative to action (1 minute and 30 seconds), until—T: " The middle watch."

25—" Fourteen Fathams Deep " (Mysterioso), by M. L. Lake (5 minutes), until * * * * * END.

" THE FLOOR BELOW "

(Goldwyn Production)
(Reviewed on page 1764)

Theme: " Heloise," Intermezzo (2/4 Andantino) by Otto Langey

1—Theme (2 minutes and 45 seconds), until—T: " The star reporter."

2—Dramatic Recitative," by Sol. P. Levy (1 minute and 50 seconds), until—T: " Florrie Fredericks, editor of the woman's page."

3—" Flirtation " (Valse Intermezzo), by Meyer Helmund (2 minuter and 50 seconds), until—T: " Hope Harbor Mission."

4—" Melody " (Moderato), by Kretschmer (2 minutes), until—T: " On their way from the opera."

5—" Animato Movement," from " L'Adieu," by Favarger (3 minutes and 5 seconds), until—T: " On sinister business."

6—" The Vampire " (A dramatic Theme), by Sol. P. Levy (1 minute and 50 seconds), until—T: " Be a sport Amos."

7—" Jasmine " (Allegretto), by Kretschmer (2 minutes and 10 seconds), until—T: " Monty gets down to business."

8—" Andante Mysterioso," by M. L. Lake (1 minute and 50 seconds), until—T: " The inner sanctum of the police."

NOTE—With ad. lib. Tympany Rolls during short fight.

9—Continue to action (2 minutes and 20 seconds), until—S: Interior of office, Patsy playing a mouth organ.

10—Organ improvise to action (45 seconds), until—T: " Give me that thing."

NOTE—Imitation of mouth organ.

11—Silence (15 seconds), until—S: Patsy again plays the mouth organ.

12—Organ improvise to action (55 seconds), until—S: Old man holding mouth organ in his hand.

NOTE—Imitation of mouth organ (watch action very carefully).

13—Theme (4 minutes), until—T: " You've made trouble enough."

14—" Pathetic Andante," by Paul Vely (2 minutes and 35 seconds), until—T: " Then I ain't canned? "

15—" Capricious Anette" (4/8 Allegretto), by Borch (2 minutes and 50 seconds), until—S: Patsy running away with watch.

16—Light Hurry to action (3 minutes and 10 seconds), until—T: " Is the coast clear yet? "

17—Theme (4 minutes and 30 seconds), until—T: " This place is as good as any."

18—" Pizzicato Bluette," by Lack (3 minutes and 50 seconds), until—T: " Breakfast for two."

19—" Mazurka " (Moderato), by Sapelnikoff (4 minutes and 40 seconds), until—T: " Two cups are too much for your nerves."

20—" Essence Grotesque " (Mysterioso), by Lake (3 minutes and 30 seconds), until—T: " After a two hour siege."

21—" Dolorosa " (Moderato Poeme D'Amour), by Tobani (3 minutes and 25 seconds), until—T: " Luncheon is waiting Miss."

22—" Blue Violets " (Mazurka Caprice), by Eilenberg (6 minutes), until—T: " Don't leave in this terrible place."

23—Theme (1 minute and 20 seconds), until—T: " Days of wonder and happiness."

24—" Pastel Menuet " (3/4 Allegro Giocoso), by Paradis (3 minutes and 20 seconds), until—T: " Keep it."

25—" Pizzicato Mysterioso," by M. L. Lake (55 seconds), until—T: " Monty at work."

26—" Menuet Des Follets " (A la Mysterioso), by Berlioz (2 minutes), until—S: Patsy finds the book with the drawings.

27—Continue ff (1 minute and 10 seconds), until—T: " The Charity Bazaar."

28—" Valse Caprice," by Rubinstein (5 minutes and 50 seconds), until—T: " Spike puts his O. K., etc."

29—" Dramatic Tension," by Reissiger (35 seconds), until—T: " Checking up."

30—Continue to action (40 seconds), until—T: " Bedtime."

31—Dramatic Tension, by Sol. P. Levy (3 minutes and 30 seconds), until—T: " Gee I've lost my lucky elephont."

32—" Heavy Mysterioso," by Sol. P. Levy (2 minutes and 50 seconds), until—T: " I came just in time."

33—" Tragic Theme," by Paul Vely (5 minutes), until—T: " And behind her shattered happiness."

34—" Sorrow Theme," by Edouard Roberts (2 minutes and 10 seconds), until—T: " It was I, I took the money."

35—" Allegretto Intermezzo," to action (3 minutes and 40 seconds), until—T: " Echoes of her triumph."

36—Theme (1 miunute and 25 seconds), until * * * * END.

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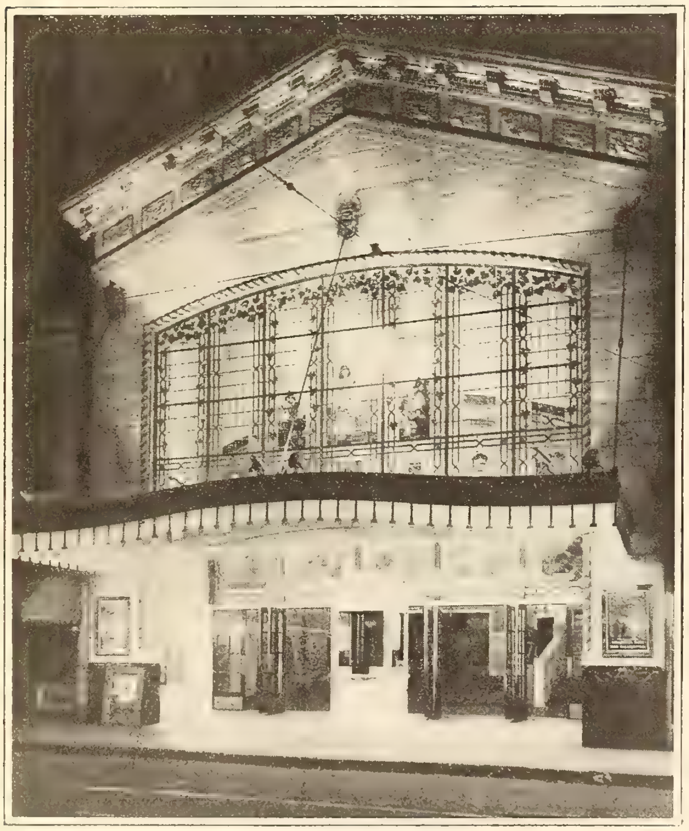
Theatres Worth While

Altoona Strand Nears Anniversary

ON May 29 the Strand theatre, Altoona, Pa., will celebrate the beginning of its third year of successful business. The Strand is owned and managed by Silverman Brothers. It is located at 1512 Eleventh avenue, in the business section of the city.

The building was constructed with an especial care to safety of the patrons and has a lobby 40 by 60 while the auditorium is 60 by 128. It seats 1,600 people. The building is constructed of brick, steel and concrete, the front being in brick decorative effect.

The whole lobby provides entrance to the theatre from Eleventh avenue, through half a dozen double doors. Leading from the lobby on the right are a few steps which give access to the easy incline leading to the balcony. It was the purpose to eliminate steps from the building, but the law of the land made this impossible. There is an elevation of 7 feet on the Sixteenth street side, and this made it necessary to install a few steps. However, there are but fourteen of these, and one may walk from the main entrance on Eleventh avenue to the balcony, by climbing only fourteen steps, each with an easy rise.



Strand Theatre, Altoona, Pa.

The first floor of the theatre, with its 920 seats, presents a most delightful appearance. The decorator has been at his best in his work here, and has provided colorings which are rich without being gaudy. The various color effects are carried out most harmoniously.

The proscenium arch, in which the motion picture screen is installed, is flanked on each side by four boxes, two on each floor, while beautiful paintings over the proscenium are extended around on either side of the balcony. Four loges are also provided, two on each floor, between the boxes and the regular seats.

A magnificent chandelier is suspended from the ceiling, high above the lower floor, and lighting fixtures have been arranged conveniently in all parts of the house.

On the balcony there are 750 seats, and all of them are good seats.

The lighting system of the theatre is indirect and vacuum heating system and exhaust fans are used. Simplex machines throw the picture 120 feet to a Mirror screen. In the lobby there are automatic ticket selling machines while Menger and Ringe display fixtures keep the lobby attractive in appearance.

A Wurlitizer Hope-Jones orchestra is one of the features of the house. It weighs more than six and a half tons and is equivalent in the volume of its tones to an orchestra of twenty-five pieces. Music is one of the many attractive things about the Altoona Strand.

YOUR THEATRE'S PICTURE

Let Us Know When It Is Ready and We Will Tell You The Data We Want

WE are anxious to print pictures and descriptions of the Worth While theatres in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views, together with description, and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these colmuns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

Savoy, Example of the Converted Theatre

IT is not always the case that a comparatively old legitimate playhouse can be converted into a modern moving picture theatre; as was done with the Savoy of San Francisco, Cal. The building

Exterior, Savoy Theatre, San Francisco

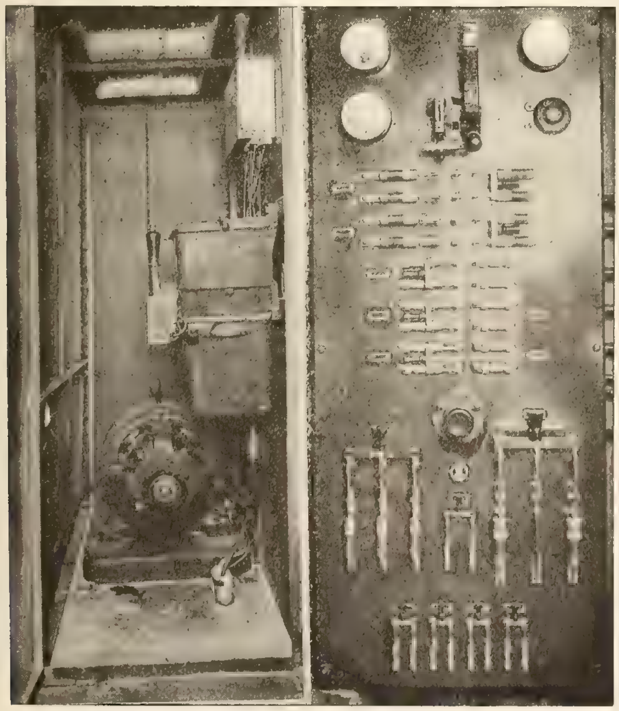
dates back to the reconstruction days following the great fire; and no doubt would have been out of service by now had it not fallen into the hands of capable moving picture people, whose insight into business taught them that a magnificent building (while very desirable) is not the most important feature about a modern picture theatre. What they built the reputation of the Savoy on is something too often overlooked by many who design fine theatres—service.

As the cut shows, the exterior of the theatre is attractive, there being a wide lobby with ten doors for entrance and exits and affording opportunity for decoration. The building is constructed on concrete and the front is simple, yet massive.

Looking Toward the Stage of the Savoy Theatre, San Francisco

The interior is tastefully decorated, the ceiling being in panel effects with the indirect lighting system used. The proscenium arch is paneled across the house and creates a pleasing effect. Seats are provided on the lower floor, in two tiers of boxes and in the balcony. It comfortably seats 1,200 people and has a picture 22 by 18 feet (and a good clear steady picture too) at a throw of 125 feet. To produce such a picture at such a throw, the theatre must have the most modern electric equipment obtainable, and it is a real treat to visit the operating room.

There you find two Powers 6 B machines being furnished with a steady flow of direct current from a 5.4 kw. Westinghouse motion picture motor generator set. Just to the rear of the machines is a Westinghouse control panel wired for 110 volt D. C. break down service, thus giving the operator convenient control over the entire equipment. Three 1/6 h. p. Westinghouse motors belted to Albert speed regulators; two Albert arc controls, a Westinghouse automatic moving picture reel transfer system; a rewinder driven by an 1/8 h. p. motor and one Powers two arc dissolver complete the operating room equipment.


At Left Motor Generator and at Right Switchboard of the Savoy Theatre.

One 7½ h. p. inlet and a 3 h. p. exhaust fan keep the place well ventilated and cooled adding greatly to patrons' comfort.

Good pictures, perfectly projected, comfort to patrons is the motto of the Savoy and it is lived up to in every detail. The pleasure of seeing the pictures is blended with the special music from a large photo player organ in such a way that the patrons are sent home with that "come back" feeling instilled into them—and they come back, too.

New Theatre for Scott Circuit

SCOTT circuit which now controls the Apollo theatre for whites and the Dixie theatre for negroes, at Hampton, Va., and the American theatre at Phoebus, Va., announces that the Scott theatre will be opened about the first of July.

The new house will represent an investment of $70,000 and will occupy a space with forty feet frontage and running back 170 feet. There will be two stores in the strong, running back 45 feet and a lobby in the center of the same depth. The stores will be used as ice cream and confectionery parlors by the owners of the theatre. The whole front will be open with the exception of the columns supporting the balcony floor.

The large foyer will provide space for wide steps leading from either side to the balcony where there will be seats for 400. The entire seating capacity, including the 650 seats on the lower floor and the eight boxes will be about 1,200. The stage will be 42 feet wide and 30 feet deep and equipped so as to care for vaudeville and road attractions when desired.

Operating room will be equipped with two Powers 6 B machines, with spotlight, Hallberg's Twentieth Century generator and all the latest appliances. Gold Fiber screen will be used.

George C. Backus, general manager of the circuit, is one of the best known picture men in the South, having been the manager of the Apollo since its construction in 1915. He began his amusement career with the old store shows and ten years ago was operating a motion picture house in Hampton which had ninety camp chairs and a painted sheet for a screen. Mr. Backus has studied the business carefully and that is one of the reasons why he has grown with the industry from its humble beginnings. He contributes his success to having faith in his own ideas and putting them into practice.

Manchester Theatre to Be Greatly Enlarged

STAR THEATRE, Manchester, N. H., is to become one of the largest motion picture houses in New England when the improvements just announced by Manager E. J. Caron are completed. Twenty thousand dollars will be spent in the improvements which will convert the theatre from a 1,094 house to 2,200, making it by far the largest picture house in New Hampshire.

According to reports from Manchester the control of the Auditorium may be taken over by the Star pending the alterations at the latter house.

The increased seating capacity of the Star theatre will be reached, by taking in the entire space of the lobby. This being done the ticket office will be hereafter located on the extreme north end now occupied by toilet rooms. Basement alterations will take care of these and other features heretofore lacking.

It has long been Manager Caron's hope and desire to acquire a large theatre ample in its accommodations to take care of all the people who care to patronize it. The present house is often over-crowded and people on good days are turned away.

Directory of New Theatres

CALIFORNIA

Rodgers & Fleming opened up their new movie theatre at Corning last week. The theatre is located in the building formerly occupied by A. L. Griswold, and is up to date in every respect. It is on the ground floor, and has a sloping floor with comfortable opera chairs. The firm promises to leave nothing undone that will add to the comfort and pleasure of their patrons.

DU PONT AMERICAN INDUSTRIES

Seats That Stay Beautiful

Here is a theatre seat that will be beautiful after years of hard service because it is covered with Du Pont Fabrikoid which does not wear shabby and is absolutely unaffected by water, grease, stains, dust or perspiration.

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NEW TORONTO
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DU PONT

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Does your weekly program lead your patrons to believe that your theatre is a theatre of *Refinement*—or don't you care? You must realize that your program is the connecting link between your box office and your patrons' pocketbooks. Why not make it a worthy representative of your theatre? Use

"De Luxe Four Page Programs"

Write for Full Information

They are beautifully printed in colors—they cannot fail to convince your patrons that you are considerate of their taste, even in the smallest detail Let us show you why *De Luxe Programs* are the logical program for your theatre

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Established 1882
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Corner Unit Hinged Frames

Ray E. Means and Frank Draper are contemplating the opening of a new motion picture theatre at Culver City.

Riverside is to have one of the most modern theatres in California. It is said that C. L. Nye, owner of the Loring theatre, and Howe and Merrill, owners of the Regent and Orpheum theatres, will enter into a contract for the rebuilding of the Loring theatre with a view of increasing the seating capacity to 1,100. The old playhouse will be converted into one of the most modern and up-to-date theatres in California.

J. E. Triguerio, of Medocino, has partitioned off his store building for the purpose of providing a hall for moving pictures in the rear half of the same. Ray Valentine has been doing the carpentry work and painting which is nearly completed. Mr. Triguerio plans to give his first picture exhibition on Easter. He will show Triangle pictures.

ILLINOIS

With the intention of erecting thereon a spacious and strictly modern theatre, Tony Serra this week purchased of Harry Colean a lot immediately west of the latter's garage on East Douglas street, Pawnee. The contemplated structure is to be of brick, 30 x 105 feet, with a seating capacity of 400. The plans provide for a fireproof building, with complete ventilating system and other appointments essential to a modern amusement house. In order that the building may meet the requirements of a community house, Mr. Serra has also included a well-equipped stage. He has already placed an order for comfortable opera chairs and a new orchestra piano, the best instrument of its kind to be obtained.

To head off an agitation to permit the opening of the moving picture theatres on Sunday. Rev. J. E. Osborn, pastor of the Presbyterian Church, Carlenville, has introduced "movies" in connection with the Sunday evening services.

INDIANA

The old Family theatre, at Indiana Harbor, which has been dark for many moons, has been reopened under the management of Gus Berkson, its former manager. The whole building has been renovated and newly decorated.

R. A. Shobe reopened the New Grand theatre at Wolcott last week with "The Rose of Blood," a Fox feature.

F. H. Gruneberg, Jr., is authority for the statement that the new Terre Haute theatre will be completed on schedule time, and should be ready for its opening on May 1.

KANSAS

Wichita will soon have a $100,000 vaudeville and motion picture house, as plans for it have been made by the incorporators: W. D. Jochems and C. C. McCollister, of that city, and J. H. Cooper and E. D. McKeever, of Topeka.

J. G. Tinsdale, of the Elite, Baxter Springs, has leased a plot of ground at the corner of Military avenue and Cedar street, and will erect a big Airdome thereon as soon as plans are perfected and material is put on the ground. Mr. Tinsdale is planning to put on the best features to be obtained, including vaudeville, musical comedy and up-to-the-minute pictures. Particulars will be given in these columns as plans are developed, but Baxter Springs is assured of a summer playhouse second to none in this section of the country.

KENTUCKY

The Woodruff theatre, Murray, is to be remodeled, more seating capacity, larger and modern entrance and an up-to-date picture house made of it. An effort will be made to keep the show going and repair work at the same time. The new management took charge last week.

MASSACHUSETTS

The new Strand theatre, Fall River, was opened last week. It is an imposing structure and cost $75,000.

MISSOURI

The new theatre being erected by Friend and Riley at Springfield will be ready for opening next week. It has a seating capacity of 550.

MONTANA

Peter Arena has purchased from E. L. Geddes a piece of property at Whitefish, formerly owned by the city and occupied by the city hall upon which he intends to erect a building suitable for the showing of motion pictures.

NEW MEXICO

The new Majestic theatre, at Deming, was opened last week to capacity business. William Menhennet has installed a five-piece orchestra to furnish suitable music. The Majestic theatre is replete with every convenience that can be embodied in a building of this kind. On the ground floor there are seats for 750 people, and the pitch of the floor guarantees a clear view of the stage to every person in the house. The back part of the floor is at least six feet higher than the front, and there is no danger of the spectators having to crane their necks to see around the people in front of them. The loge boxes can be roped off to accommodate parties of twelve or less, and the boxes will seat fifty people. The proscenium arch has a width of twenty-eight feet, and the stage is large enough to permit the presentation of the most ambitious offerings that are traveling to-day. Rising from the

The Accessory Department teems with Items of Interest to Operator and Exhibitor alike.

Bargains in Electric Pianos

25 Empress Electric Pianos having had use as demonstrators, etc. will be closed out this month. Splendid values. $600 instrument $385, and many others. Write at once for List; sold on easy monthly payments

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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FOR RENT—Only movie, opposite postoffice, town 2,000. Have screen, booth, but not equipped. Live wire wanted. Box 261, Mt. Carroll, Ill.

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Automatically supplies only such voltage as are required. No waste of current in ballast.
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You Are Losing Money
1733 Broadway, New York

stage are three tiers of dressing rooms, and there is also a fly gallery, a painting bridge and a gridiron where the scenery that is not in use can be raised out of sight without having to be rolled. Three ventilators in the ceiling and a battery of big fans keep the air pure, and the electric lighting is the latest kind of indirect system, for which the fixtures were all ordered specially for the Majestic. On the stage there is the most modern electrical equipment for furnishing the lights needed during the performances, and another outfit in the fireproof operating room at the back of the house provides the spotlights at all times. A ladies' rest room with all conveniences is another feature of the house, and everything that can make for the comfort and safety of the patrons of the Majestic has been provided.

NEW YORK

Plans are under way for the extensive remodeling of the Palace theatre, Schenectady. The theatre will be enlarged so that the proposed one will have the largest main floor seating capacity of any theatre in this section, including Albany.

OHIO

The M. Marcus Building Company and H. Harig, of Cincinnati, are figuring on the superstructure of the office and theatre building of the Palace Amusement Company, to be erected at Sixth street near Vine street, Cincinnati.

PENNSYLVANIA

Inspector Christopher Kipp, of the State Department of Labor and Industry, last week conferred with V. H. Soisson, of Connellsville, on the proposed remodeling of the Soisson theatre.

TENNESSEE

The Dreamland theatre at Maryville is being remodeled and improved. Manager Harry Bird expects to have it ready for opening early in May.

WASHINGTON

Lewis Starr is erecting a one-story tile building, 30 x 80 feet in size, on a prominent location on Second street, Washougal, which he recently purchased from Dr. F. C. Price. The building will have an attractive brick front and will be modern in every way. When completed it will be used as a moving picture thefatre.

Seattle's newest picture house, the Flag theatre, at 1413 First avenue near Union, was opened to the public last week, under the management of J. A. Reed.

WISCONSIN

The Lyric theatre, Waupaca, will be reopened to the public about the middle of April, carpenters, plasterers and decorators by then having remodeled the theatre, so that it would hardly be known by former patrons. There will be 280 seats in the new theatre, and the operator will "shoot" from the fireproof cage placed on the right hand of the entrance doors. The theatre will be tastefully decorated and otherwise improved, Chas. Cohen is the owner.

War Songs Wanted

(*Continued from page* 2113)

its freedom have been forced to take the count by a few good healthy wallops from the Yanks who will tackle the job while singing regular American war songs with plenty of "pep."

"Darling I'm Kissing Your Photograph because There's No Sugar in the Trenches" is not the kind of a war song that the public or soldiers care to hear just at present. When soldiers wish to dream of home they have the old time ballads that won't desert them, and which mean so much, as well as letters, souvenirs, and pictures. Give them songs like "Over There," "Faugh-A-Ballagh," "It's a Long Way to Berlin," "We'll Follow Pershing Into Old Berlin," "Long Boy," and others.

The Oakland Tribune, Oakland, Calif., ran a feature story on March 7, by Herman Whitaker, the well known war correspondent now in France. The article was headed by the chorus of "Faugh-A-Ballagh," published by the Forster Music Co., and then went on to say in the first three paragraphs:

"'Faugh-A-Ballagh' is the Celtic word for 'clear the way.'

"When General Byng smashed through the Hindenburg lines with his tanks the Irish boys of his division went into battle to the tune of this new battle hymn of the trenches.

"When Farragut shouted his famous order from the shrouds of his ship at Mobile he meant practically the same thing as the Irish boys did when they sang 'Faugh-A-Ballagh" when they drove the wedge into the lines which the Germans claimed could never be broken through."

The story in the Tribune simply shows the kind of songs that soldiers select to sing when they are about to start a drive, and it is this very type of songs that keeps them keyed up while they are getting in trim for the front line trenches, whether they happen to be in this country or France. So if you wish to keep the spirit of victory alive play and sing good war songs whenever you have an opportunity.

JOHN WANAMAKER
SAID THAT GOODS PROPERLY DISPLAYED ARE HALF SOLD
You Are Selling Pictures
LET ME TELL YOU HOW TO DISPLAY THEM
WM. F. LIBMAN
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INDEPENDENT MOVIE SUPPLY CO.
and receive
PERSONAL ATTENTION
Room 603 729 7th Ave., N. Y.

For Rent
Projection Room in Godfrey Building, 729 Seventh Avenue, New York City, in heart of Film Industry. Reasonable rent. Box 100, Motion Picture News, 729 Seventh Avenue, N. Y.

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

Last week's ad. concerned "Over There."
This has to do with

"OVER HERE"

Where every thing is keyed-up to a strenuous high pitch, extra hard usage prevails; but it must be maintained WITHOUT SACRIFICE OF QUALITY.

175
Power's Cameragraphs Are Installed In 55 Camps and Forts In the United States

This makes a total of **OVER 425** projectors now doing their bit at the front.

We believe this to be an emphatic expression of confidence in our product to "make good" under the most exacting and extreme conditions.

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INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

"The World will make a beaten path to his door."

That's what Elbert Hubbard said would happen if a man built a better Projector than his neighbor.

As a matter of fact, he didn't say Projector, but Mousetrap; but he might just as well have said Projector.

Anyway, Hubbard sometimes overlooked vital things. For instance, he didn't say a word about telling the World of your better Projector.

That's a serious shortcoming, for the World would know nothing of it. It wouldn't even know where your door was; so how could it wear a beaten path to your door?

But all joking aside, you can't blame us for taking that little remark of Hubbard's to ourselves.

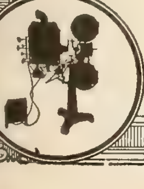
We build the Simplex; it is better; we tell the World about it; the World agrees with us; and now you ought to see the path to our door! (Figuratively speaking, of course.)

Really, it's getting "worse and worse." Again we added thousands of dollars' worth of equipment, and for all that, we've got to work day and night to keep up with the demand.

Nowadays you hardly ever hear of a good House opening up with anything but Simplexes. No wonder; who wants to take chances when he can have a sure thing?

By the way, the million-dollar Grand in Pittsburg, the Grauman in Los Angeles, and the Knickerbocker in New York, showing Gerard's Four Years in Germany, none of these wanted to take chances. Like most others, they preferred to take the Simplex.

There can be only one reason why more and more Exhibitors want the Simplex



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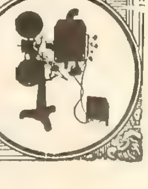
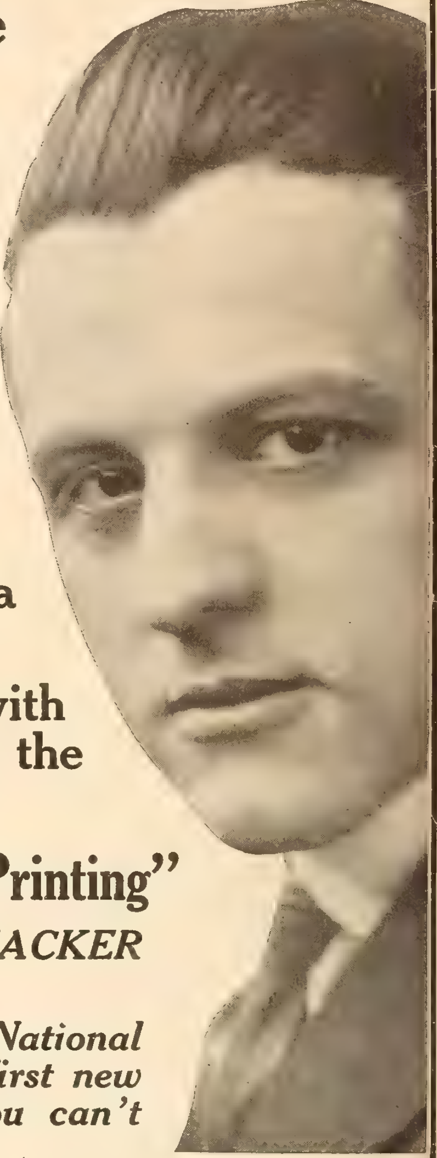


Take a Tip From Me and See

"Tarzan of the Apes"



Wm. Parsons of the National Film Corporation of America may well be proud of this great picture.

It is decidedly worthy of the wonderful publicity campaign "put over" by Harry Reichenbach.

It is good enough to be featured as a First National Release.

It shows distinct novelty, is replete with interest from start to finish, and has the screen brilliancy characteristic of the

"Home of Perfect Developing and Printing"

WATTERSON R. ROTHACKER

We will soon be shipping to all First National Exchanges, prints of Mr. Charles Chaplin's first new comedy; it is called "A DOG'S LIFE"—you can't afford to miss it.

Of course you have seen Mme. Petrova in "The Life Mask," and have enjoyed "The Sign Invisible."

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

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PERFECT DEVELOPING & PRINTING

There are reasons—
Come and see them.

APRIL 13, 1918

Motion Picture News

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See Pages 2127—28—29—30

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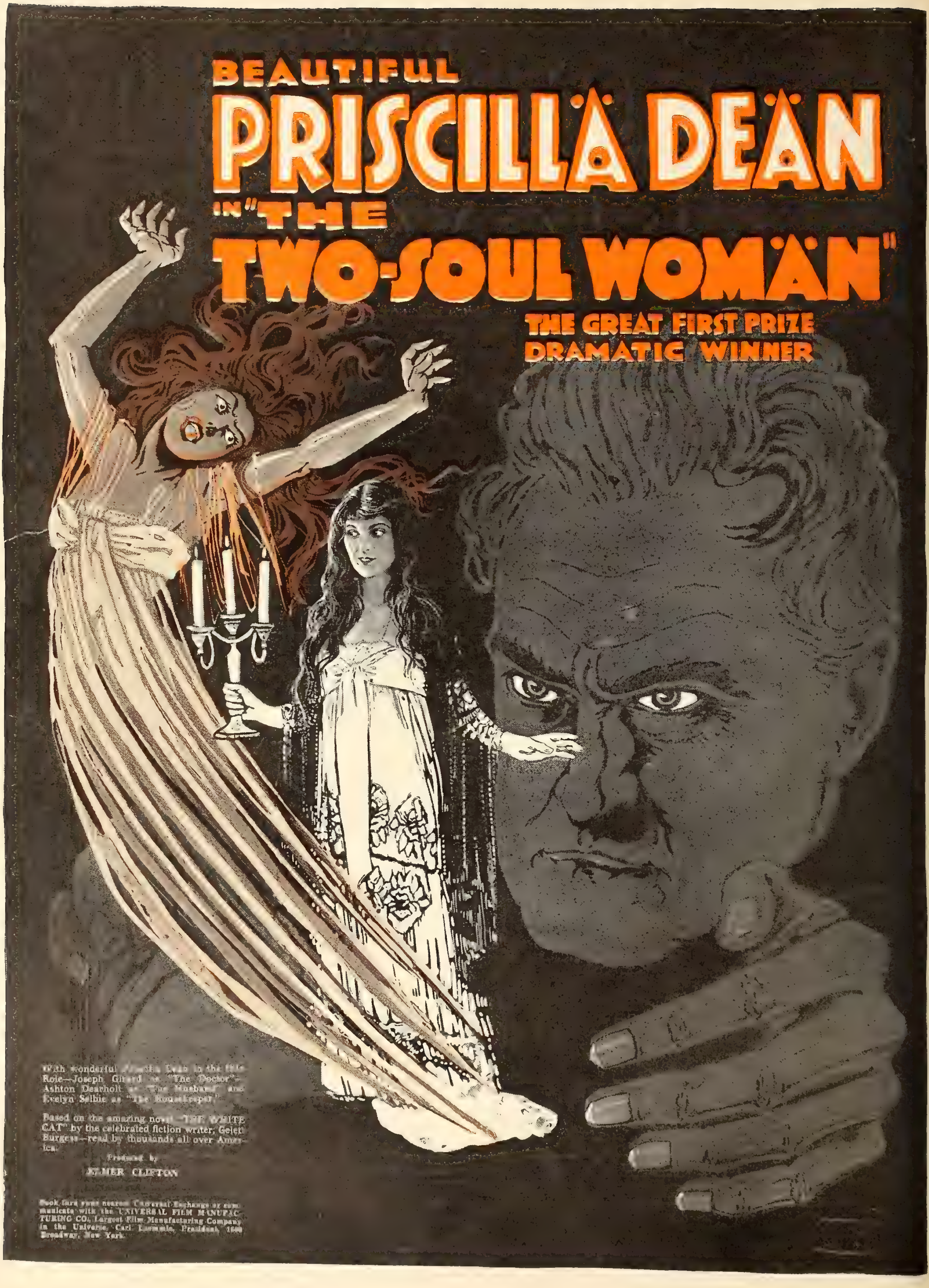
VOL. XVII-NO. 15 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* **PRICE 10 CENTS**



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SHOW *all* the Artcraft Pictures. Take advantage of *all* the prestige back of this trade mark.

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Every time you add another Artcraft star to your program, you add to the standing of your theatre. You add to your profits and you establish as *yours* the high ideals and uniform standard that the public instinctively associates with Artcraft Pictures.

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ARTCRAFT *for March*

In The Order

MARY PICKFORD in "Amarilly of Clothesline Alley"
CECIL B. DeMILLE'S, "The Whispering Chorus"
MAETERLINCK'S "The Blue Bird"

BOOK ALL

The Ultimate in Artistic Merit

THE talents of the greatest stars in the world are combined in the making of Artcraft Pictures. The public knows this.

"He shows the best pictures made," is what they say about the exhibitor who books all the Artcraft Pictures.

That's good will that you can cash at the bank.

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PICTURES and April

Of Their Release

WILLIAM S. HART in "The Tiger Man"

ELSIE FERGUSON in "The Lie"

DOUGLAS FAIRBANKS in "Mr. Fix-It"

OF THEM

The Ultimate in Box Office Value

GREAT pictures can't be made with cheap workmen. Artcraft Pictures are great pictures, not cheap pictures. But they are pictures that the exhibitor shows at a good profit.

Artcraft Pictures are known everywhere as the best pictures and their drawing power is enormous. The theatre that shows all of them is the most prosperous in the community.

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TRADE MARK ARTCRAFT PICTURES

ARTCRAFT PICTURES

A Flawless Gem is the Theatre that shows *All* the Artcraft Pictures.

IT is conducted by an exhibitor who gives his patrons the motion picture masterpieces—all of them. It is the theatre of distinction in the community, the theatre where everybody goes.

The public knows the high standard of Artcraft Pictures. The theatre that shows all of them adopts as its own this standard

"It's the best theatre—because it shows *all* the Artcraft Pictures."

That's the way the public judges.

FAMOUS PLAYERS-LASKY CORPORATION
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A TYPICAL

ROBERT W. CHAMBERS

Story of High Society Life

Featuring Beautiful

Alice Joyce

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ALBERT E·SMITH

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ALICE JOYCE

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"The Business of Life"

Directed by **TOM TERRISS**

This elaborately mounted Vitagraph production is well worthy of the famous story by the most popular of living American fiction writers.

The millions of readers who enjoyed this "best seller" when it ran in Cosmopolitan Magazine and later when published in book form, will find that all of the delightful story has been retained in the picturization, and its pulsing drama intensified by the inimitable screen work of beautiful Alice Joyce and her supporting cast—Walter McGrail, Betty Blythe, Percy Standing, Templer Saxe and the other favorites who rank so high in the hearts of the American public.

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The Screen's Greatest Box Office Triumph!

ALBERT E. SMITH

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"OVER THE TOP"

WITH SERGT. ARTHUR GUY

EMPEY *HIMSELF*

Supported by LOIS MEREDITH and JAMES MORRISON
with an
All Star Vitagraph Cast

A MARVELOUS PHOTOPLAY OF
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Scenario by Robert Gordon Anderson

Directed by Wilfrid North

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IN "OVER THE TOP" Vitagraph scores the greatest scoop in the history of the industry. "Over the Top" comes to the screen with overwhelming success absolutely guaranteed. With it no such element as risk or gamble exists. "Over the Top" is BOX-OFFICE INSURANCE ITSELF. It is a destroyer of losses, a creator of unheard of profits.

No personality has so deeply gripped the American people as its war hero, Sergeant Empey; nor has any book been so universally read as "Over the Top." With the possible exception of President Wilson, no other American has received a scintilla of the enormous volume of newspaper publicity that has been accorded to the "fighting sergeant."

At a conservative estimate, twenty-five millions of people have read "Over the Top," likewise Empey's special articles, or heard his lectures and patriotic appeals. This means that the whole American people, most of whom have relatives, friends or acquaintances in training here or in France, want to know the story of "Over the Top," that they want to see "over there."

"Over the Top" tells them that story as they want to know it and see it. As a photo production alone it is a supreme achievement, and in addition it is one of the most thrilling, intensely dramatic, deeply human stories ever screened.

The unanimous desire of America is to know. "Over the Top" is its fulfillment.

Four Tremendous Publicity Drives to Put You "OVER THE TOP"

First: G. P. Putnam's Sons, the publishers of Empey's books, are carrying Empey advertising to the four corners of the continent. "Over the Top" is the most widely read and talked of book in America, the most successful book of its kind in all history.

250 copies per hour—more than four a minute—for every business hour since publication—is the amazing selling record of "Over the Top."

Second: More than 1200 of the leading newspapers of the country have published or are now running "Over the Top" in serial form or a series of special articles by Empey. This list includes such newspapers as the New York Journal, New York World, New York Tribune, Brooklyn Eagle, Chicago Examiner, Chicago Post, Philadelphia Bulletin, St. Louis Post-Dispatch, Boston Post, Baltimore Sun, Cleveland Leader, Cleveland Plain Dealer, Pittsburgh Chronicle-Telegraph, Pittsburgh Gazette-Times, Detroit News-Tribune, Buffalo Courier, Buffalo Times, San Francisco Examiner, Newark Ledger, New Orleans Item, New Orleans Times Picayune, Washington Herald, Washington Star, Los Angeles Tribune-Express, Minneapolis Tribune, Jersey City Journal, Kansas City Post, Seattle Times, Indianapolis Star, Louisville Herald, Denver News-Times, Portland Telegram, Toledo Blade, Atlanta Constitution, Oakland Tribune, Syracuse Herald, Syracuse Post-Standard, New Haven Times-Leader, Birmingham News, Memphis News-Scimiter, Richmond Times-Dispatch, Paterson News, Omaha World-Herald, Dayton Sunday News, Nashville Tennesseean, Nashville American, Spokane Spokesman-Review, Bridgeport Post, Bridgeport Standard-American, Albany Argus, Salt Lake City Herald Republican, Salt Lake City Tribune, etc., etc.

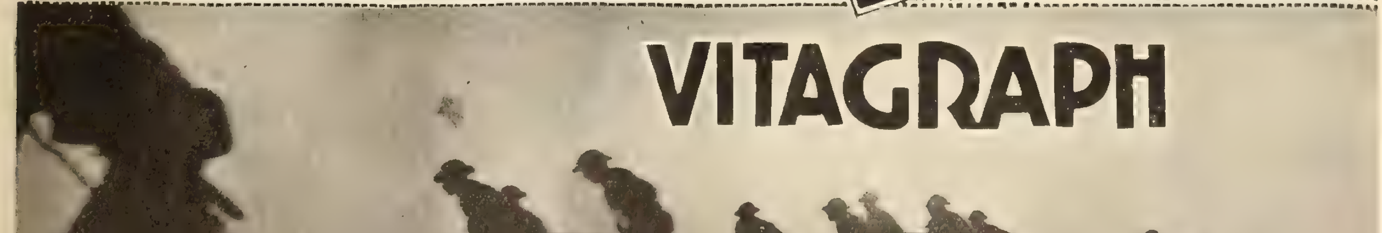
Third: Empey has set the most remarkable record as a lecturer. He has jammed Carnegie Hall, New York, seven times. He has addressed overflow audiences in the largest auditoriums all over the country, notably Orchestra Hall, Chicago, on five occasions, Symphony Hall, Boston, Carnegie Hall, Pittsburgh, Music Fund Hall, Cincinnati, Academy of Music, Philadelphia, etc., etc.

Through his personal appeals, he has sold more than $1,011,000.00 worth of bonds in the Second Liberty Loan Campaign; he has raised over $50,000.00 for Smoke Funds, Red Cross Benefits and similar patriotic causes.

Fourth: For many weeks Vitagraph has been carrying on an intensive publicity campaign for the picture, "Over the Top," and this is now crowned by a national billboard campaign of far reaching proportions and effectiveness. These four separate distinct, yet perfectly coordinated campaigns have been working for you. They have built as no publicity campaign has ever builded.

The Greatest Assurance for Exhibitors' Profits In the History of Motion Pictures

TURNING THOUSANDS AWAY AT THE LYRIC THEATRE NEW YORK —NOW



Better and Better!
THE FACTS ON VITAGRAPH SERIALS—

"THE FIGHTING TRAIL"
Smashed all previous serial records in thrills and box-office receipts.

"VENGEANCE—AND THE WOMAN"
Exceeded "The Fighting Trail" in pre-release bookings, in thrills, in box-office power.

HEDDA NOVA

J. FRANK GLENDON

AND NOW—

ALBERT E. SMITH *presents*

"THE WOMAN IN THE WEB"

VITAGRAPH'S

Marvelous Photo Serial of Melodramatic Adventure
WHICH ONE WEEK BEFORE RELEASE DATE HAS BEEN BOOKED BY SEVERAL HUNDRED MORE THEATRES THAN EITHER OF ITS NOW FAMOUS PREDECESSORS.

The Best Place To Have Your Laboratory Work Done

W H Y ?

TRADE
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BECAUSE The Quality of Our Work Is Unexcelled
BECAUSE Our Prices Are Right
BECAUSE We Keep Our Promises on Deliveries
BECAUSE We Are Located in the Center of Town and Easily Accessible

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Because We Are Thoroughly Responsible

KALEM COMPANY

235-237 West 23rd Street New York City

SELECT SP PICTURES

"The House of Glass"

Max Marcin's stage success
turned into a screen triumph by

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

scenario by Charles E. Whittaker

directed by EMILE CHAUTARD

It has charmed the critics, delighted the exhibitors, and drawn fans to the theatres by the thousands. It is Clara Kimball Young's strongest and best!

Miss Young's prior
Select Pictures are:

"MAGDA"
"SHIRLEY KAYE"
"THE MARIONETTES"

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

Could she have truly read her future in the crystal would she have chosen as she did—this woman whom two men sought?

The man she loved and did not marry

The man she married—and did not love!

Play Popularity and Win

There are no weak pictures in Norma Talmadge's star series of Select Pictures. And now, following her tremendous success in "Ghosts of Yesterday"—

Joseph M. Schenck presents

NORMA TALMADGE

in

"BY RIGHT of PURCHASE"

Directed by Charles Miller

Apply this test: Did you make money on your last Norma Talmadge picture? You did! Well, date this one early—and clean up again!

DISTRIBUTED BY

SELECT PICTURES CORPORATION

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Goldwyn Pictures

This Girl Made A Great City Gasp With Surprise

SHE quit her home of luxury to prove that she could be a new and sensational type of burglar. She gained fame and reputation such as few girls have ever had and she braved exciting and comic perils, finally bumping full tilt into Romance.

This unusual production offers

MADGE KENNEDY
in
The DANGER GAME

by Roy Somerville
Directed by Harry Pollard

Released April 7

GOLDWYN PICTURES CORPORATION
Samuel Goldfish, President Edgar Selwyn, Vice President
16 East 42nd Street New York City

REX BEACH PICTURES

The Brawn, The Courage And Spirit of America Are In This Picture!

IT takes Rex Beach to write the screen dramas of the real Americans. Stories of valor and daring; of stand-your-ground-and-shoot dare-devils who have never known the meaning of fear.

Every Rex Beach production has packed the motion picture theatres of the world—"The Spoilers," "The Barrier," "The Auction Block." Releasing through Goldwyn Distributing Corporation, this noted author now gives you his greatest production

REX BEACH'S

Screen Classic of the Great Southwest

Heart of the Sunset

Directed By Frank Powell - Now Ready for Immediate Release

We urge every exhibitor to arrange at once for a booking of this magnificent seven-reel special production. It is rented singly and can be obtained without signing up for any other picture. Telegraph for a booking at once to any branch office of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

We Have Found What Thousands of Exhibitors Have Demanded.

EVERY exhibitor has combed the market for clean, original comedies starring a fresh and joyous personality. Goldwyn's announcement of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a year Every Second Monday

at once brought exhibitor inquiries for prices and dates of release from every section of the United States.

Prints of "BILL'S BABY" and "BILL'S PREDICAMENT" are now in all Goldwyn offices and ready for immediate showing to exhibitors.

After a careful review of every comedy now being produced, Goldwyn confidently pronounces "Smiling Bill" Parsons in Capitol Comedies to be the most radiant and successful personality brought to the screen in years and from the beginning he will assume the uncontested leadership among comedians—in clean, laughable and brilliant stories and surrounded by players with youth and beauty.

Sold on an independent basis exclusively through Goldwyn offices to all exhibitors desiring the best for their houses.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

3 SPLENDID SELEXART PICTURES RELEASED THROUGH GOLDWYN

PRODUCTIONS made under the guidance and direction of this organization's brilliant technical experts—made by the same skilled forces that produced the popular "Carmen of the Klondike;" made "big" in theme and treatment to meet the exact exhibitor demands.

Goldwyn offers all exhibitors these three unusual, thrilling dramatic productions, beginning April 15, and at intervals of each second week thereafter:

HOWARD HICKMAN

in

Blue Blood

by J. Grubb Alexander
Directed by Elliott Howe

RHEA MITCHELL

in

Honor's Cross

by H.B. Daniel
Directed by Wallace Worsley

RHEA MITCHELL & HOWARD HICKMAN

in

Social Ambition

by W. E. Wing
Directed by Wallace Worsley

These productions—*with their absolutely assured box-office attraction powers*—are available to all exhibitors, whether Goldwyn contract customers or not, but we urgently advise Goldwyn contract customers to make an immediate booking of this Selexart Special Trio. Write or telegraph our nearest branch office.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

WHERE TO BOOK

CHARLOTTE WALKER
in
JUST A WOMAN
EUGENE WALTER'S GREATEST DRAMA SINCE "PAID IN FULL"
A SPECIAL JULIUS STEGER PRODUCTION

THOS. H. INCE'S BESSIE BARRISCALE in "THOSE WHO PAY"

SIDNEY OLCOTT'S WALKER WHITESIDE VALENTINE GRANT in "THE BELGIAN"

THOS. H. INCE'S "THE ZEPPELIN'S LAST RAID"

BIG SPECIAL PRODUCTIONS THAT DO A TREMENDOUS BUSINESS IN EVERY NEIGHBORHOOD

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Frank G. Hall, President

TOP O' THE TIMES BUILDING, NEW YORK

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- CINCINNATI (301 Strand Th. Bldg.)
- ST. LOUIS (301 Empress Th. Bldg.)
- CLEVELAND (310 Sloan Bldg.)
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- MINNEAPOLIS (206 Film Exchange Bldg.)

SOUTHERN STATES FILM CO.
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- NEW ENGLAND (20 Winchester St., Boston)

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- CANADA (59 Victoria St., Toronto)

Foreign Rights to all "U. S." Productions Controlled Exclusively by
ROBERTSON-COLE COMPANY, Times Bldg., New York

Ann Murdock

in

"The Richest Girl"

Full of the
fresh zest
of Springtime

One of the
Charles Frohman
Plays in Pictures

A drama
of love
and lingerie

Starring the
inimitable imp
of the screen,
supported by the
able David Powell.

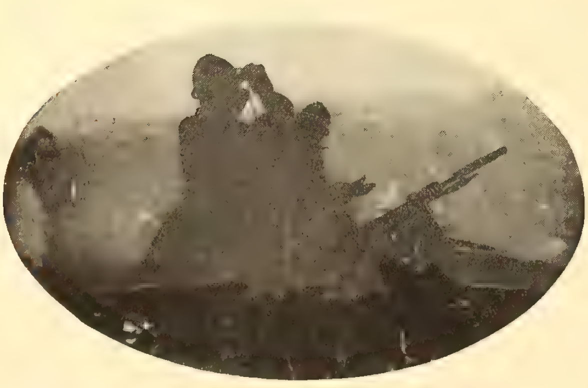
Produced by
EMPIRE ALL STAR CORPORATION

Available April 8
at Exchanges of the
MUTUAL FILM CORPORATION

PROVEN SUCCESSES

"The Planter"

"Damaged Goods"



"Heroic France"

If you have already played these box office winners there is big money in repeats.

If you have not played them you have passed up three of the best profit makers in pictures.

Available at Exchanges of
THE MUTUAL FILM CORPORATION

"Moving Pictures produced to order on a Cost plus a fixed fee basis."

OUR advertisement of two weeks ago meant *precisely* what it said.

We are ready to undertake the production of " special order " pictures on a basis of cost plus an agreed fee.

Beyond this point, we have no desire to share in the profits.

The negative and all the prints and rights are the absolute property of the man or woman who ordered the work and paid the bill—be he Star or " producer."

On the other hand—we are not merely renting studio space.

Our vast establishment at Culver City is operated and kept at the top notch of efficiency by a great organization. Its property rooms and properties, wardrobe and manufacturing departments render a service far beyond the price we charge.

No plant less completely equipped—less expertly manned—can, in the nature of things, render a producing service anything like as adequate and as " high-speed."

Stars who have felt themselves handicapped by the restrictions incident to the production of pictures to fit into a series with other stars; producers who have found the adequate equipment of studios for a single picture disproportionately expensive—will welcome this offer of broad facilities.

Our departments of publicity and poster-making are also available when desired.

Distribution throughout the world may be arranged on outright purchase or percentage basis with allied interests.

TRIANGLE FILM CORPORATION

1457 BROADWAY NEW YORK

TRIANGLE

A Far Flung Battle Line

TRIANGLE'S far-flung line reaches from Maine to California.

Thousands of TRIANGLE exhibitors stand shoulder to shoulder in the great battle for prosperity and profits.

An impressive exhibition of the *success* of a Policy.

A policy of frankness, of *square methods,* of economy, of quality pictures; a policy designed first and last to insure the permanent success and welfare of the exhibitor.

Consider the advantages of TRIANGLE exhibitors—the " men at the front."

TRIANGLE has relieved the exhibitor of the war tax.

TRIANGLE has placed the price of pictures on such a fair and moderate basis that any exhibitor can make money on TRIANGLE pictures.

This price advantage is in part due to the elimination of the enormously burdensome " star " salary extortions:

to the destruction of *waste* in production and distribution;—
to the elimination of cut-throat competition;—
to the TRIANGLE policy of endeavoring to make each and every TRIANGLE exhibitor a *success.*

TRIANGLE

The gambling element in the picture business is a thing of the past on the TRIANGLE battle line.

How about "picture quality?"

The TRIANGLE studios are turning out productions of the highest quality and pictures that show PROFITS to exhibitors. Ask any TRIANGLE exhibitor what these late pictures have done for him:—"Until They Get Me," "Indiscreet Corinne," "Real Folks," "Limousine Life," "Keith of the Border," "The Shoes That Danced," "Little Red Decides," and "The Sea Panther."

TRIANGLE exhibitors are successful. The ranks are solid and unshakeable. The battle for prosperity and PROFITS goes merrily on, with new territory constantly being added. There are no pessimists, knockers, gloom-chasers, or woe-wrestlers in TRIANGLE forces.

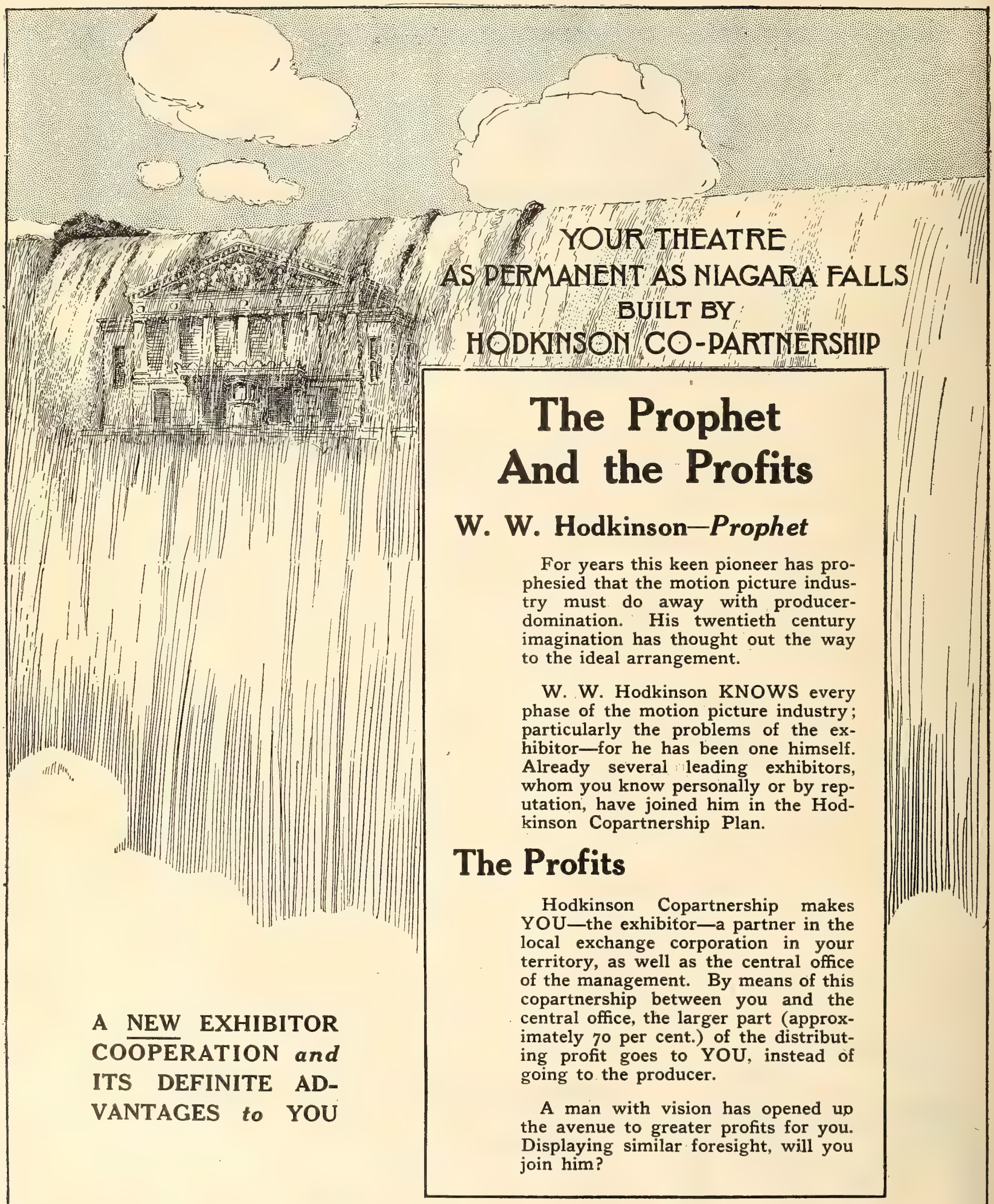
Go to the nearest TRIANGLE recruiting exchange—or write.

ENLIST!

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH........President
R. W. LYNCH..Vice-President
FRED KENT........Treasurer
Y. F. FREEMAN....Gen. Mgr.



The Prophet And the Profits

W. W. Hodkinson—*Prophet*

For years this keen pioneer has prophesied that the motion picture industry must do away with producer-domination. His twentieth century imagination has thought out the way to the ideal arrangement.

W. W. Hodkinson KNOWS every phase of the motion picture industry; particularly the problems of the exhibitor—for he has been one himself. Already several leading exhibitors, whom you know personally or by reputation, have joined him in the Hodkinson Copartnership Plan.

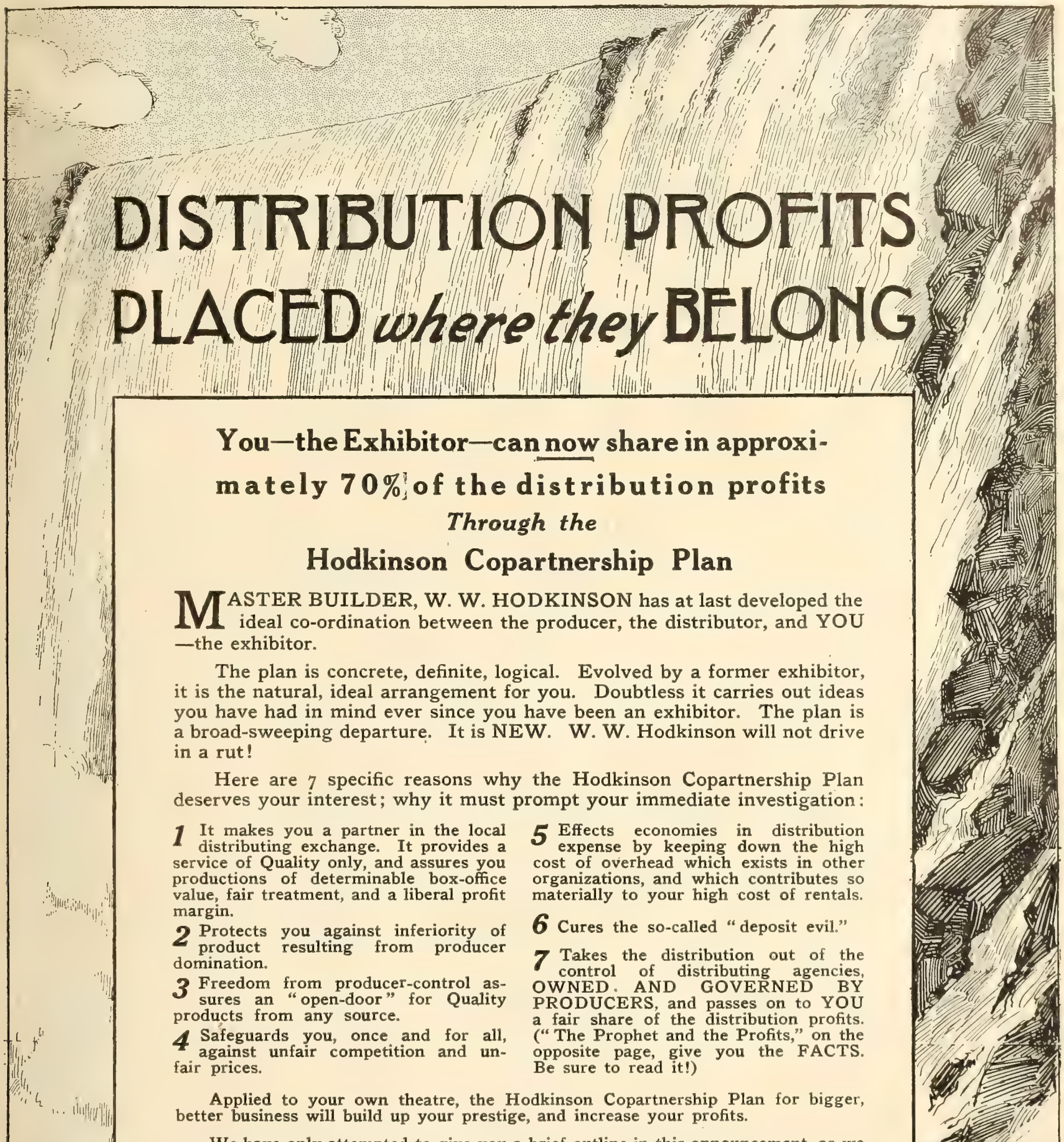
The Profits

Hodkinson Copartnership makes YOU—the exhibitor—a partner in the local exchange corporation in your territory, as well as the central office of the management. By means of this copartnership between you and the central office, the larger part (approximately 70 per cent.) of the distributing profit goes to YOU, instead of going to the producer.

A man with vision has opened up the avenue to greater profits for you. Displaying similar foresight, will you join him?

A NEW EXHIBITOR COOPERATION *and* ITS DEFINITE ADVANTAGES *to* YOU

W.W.HODKINSON



DISTRIBUTION PROFITS PLACED *where they* BELONG

You—the Exhibitor—can now share in approximately 70% of the distribution profits

Through the

Hodkinson Copartnership Plan

MASTER BUILDER, W. W. HODKINSON has at last developed the ideal co-ordination between the producer, the distributor, and YOU —the exhibitor.

The plan is concrete, definite, logical. Evolved by a former exhibitor, it is the natural, ideal arrangement for you. Doubtless it carries out ideas you have had in mind ever since you have been an exhibitor. The plan is a broad-sweeping departure. It is NEW. W. W. Hodkinson will not drive in a rut!

Here are 7 specific reasons why the Hodkinson Copartnership Plan deserves your interest; why it must prompt your immediate investigation:

1. It makes you a partner in the local distributing exchange. It provides a service of Quality only, and assures you productions of determinable box-office value, fair treatment, and a liberal profit margin.
2. Protects you against inferiority of product resulting from producer domination.
3. Freedom from producer-control assures an "open-door" for Quality products from any source.
4. Safeguards you, once and for all, against unfair competition and unfair prices.
5. Effects economies in distribution expense by keeping down the high cost of overhead which exists in other organizations, and which contributes so materially to your high cost of rentals.
6. Cures the so-called "deposit evil."
7. Takes the distribution out of the control of distributing agencies, OWNED AND GOVERNED BY PRODUCERS, and passes on to YOU a fair share of the distribution profits. ("The Prophet and the Profits," on the opposite page, give you the FACTS. Be sure to read it!)

Applied to your own theatre, the Hodkinson Copartnership Plan for bigger, better business will build up your prestige, and increase your profits.

We have only attempted to give you a brief outline in this announcement, as we desire to send you ALL the facts and figures in a CONFIDENTIAL LETTER. Let us send them without delay, for the sooner you investigate the quicker you will profit. Tear out this page NOW so you won't forget to write. Just say "Send all the facts about the Hodkinson Copartnership Plan." Do not put off writing, for each day you delay represents a LOSS to you. Write or wire immediately.

CORPORATION

527 FIFTH AVE
NEW YORK CITY

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

BESSIE BARRISCALE

CURRENT RELEASE

LOUISE GLAUM

IN

"AN ALIEN ENEMY"

Directed by WALLACE WORSLEY. Written by MONTE M. KATTERJOHN
ROBERT BRUNTON, Manager of Productions

The Picture that DOES NOT show the War, but shows you the Reason Why!

FORTHCOMING

BESSIE BARRISCALE

IN

"Blindfolded"

Directed by
RAYMOND B. WEST

Written by
E. RICHARD SCHAYER

The story of Peggy Muldoon, who is born a crook. but re-molds her life into a thing of beauty

---

PARALTA PLAYS, Incorporated
Eight West Forty-eighth Street New York City

HENRY B. WALTHALL

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

BESSIE BARRISCALE

Henry B. Walthall

in

"Humdrum Brown"

Directed by
REX INGRAM

Written by
H. B. & M. G. DANIEL

ROBERT BRUNTON, Manager of Productions

Walthall's powerfully **impressive personality**
makes "Humdrum" Brown the **most** likable fellow
on Earth.
Your **heart** simply goes out **to him**
and you're **glad** of it.
It **is not** a mere picture you see—
it's a segment **of life;**
pulsating, throbbing, **and warm.**
You put **the name** of Henry B. Watlhall
in front of **your theatre**
and **all** his friends **come in.**
They are **innumerable**—like the sands on the seashore!
"Humdrum Brown" will be **an event**
in **your** town.

PARALTA PLAYS, Inc. 6 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

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HENRY B. WALTHALL

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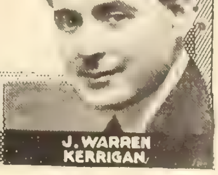
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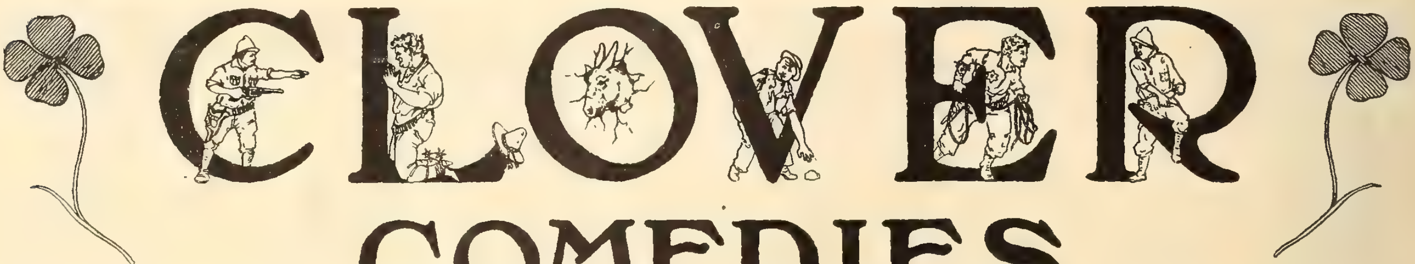
GENERAL FILM COMPANY



CLOVER COMEDIES

Reel Favorites in Real Entertainment

RESTAURANT
SOUP 10¢
SHORT RIBS 40
NOODLES 15
BEANS 25
PIE
COFFEE

"BUD" DUNCAN, of "Ham and Bud" fame

You know *him!*

"DOT" FARLEY, the "scream vampire"

You know *her!*

"KEWPIE" MORGAN, gigantic and jolly

Completing the trio.

Clover Comedies Are Single-Reel Cataclysms of Mirth—They Are Dependable Weekly Releases—They Present Established Popular Stars in Concentrated Fun Subjects. Book the Series, and Begin with:

"The Wooing of Coffee Cake Kate"
"Rip Roaring Rivals"
"He Couldn't Fool His Wife"
"By Heck, I'll Save Her"
"The Paperhangers' Revenge"
"From Caterpillar to Butterfly"

Produced by NATIONAL FILM CORPORATION, Denver

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with
Jane Vance
and
William Sorelle

The Stirring Story of Enemy Spy Plots in America

There is one signal for which every showman watches. When the box-office wig-wags success, it confirms the judgment of the program chooser.

You can now take out prosperity insurance for twelve weeks in advance by booking the big "punch" serial that is smashing records everywhere.

Why not settle that box-office question for at least one day a week during the next three months?

YOU CAN BEGIN NOW!

JAXON FILM CORPORATION
New York City

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

BUY A LIBERTY BOND

WILLIAM FOX

4 MIGHTY

1

WILLIAM FARNUM

in the William Farnum De Luxe Production

LES MISERABLES

Staged in America by Frank Lloyd

VICTOR HUGO'S MASTER CLASSIC

BIGGEST MONEY MAKER
IN HISTORY OF PICTURES

2

THE BLINDNESS of DIVORCE

All-Star Cast *Directed by Frank Lloyd*

CONSCIENCE STIRRING STORY

The Woman Always Pays

STANDARD PICTURES

FOX

FILM CORPORATION

PRESENTS

HEART THROBS

3

THEDA BARA

in the Theda Bara Super-Production-

The FORBIDDEN PATH

Direction of J. Gordon Edwards

A drama of human emotions

One moral standard for men and women

→ 4

WOMAN AND THE LAW

Directed by R. A. Walsh

All-Star Cast

Based on the famous De Saulles Case

THE GREATEST WOMAN'S PICTURE EVER FILMED

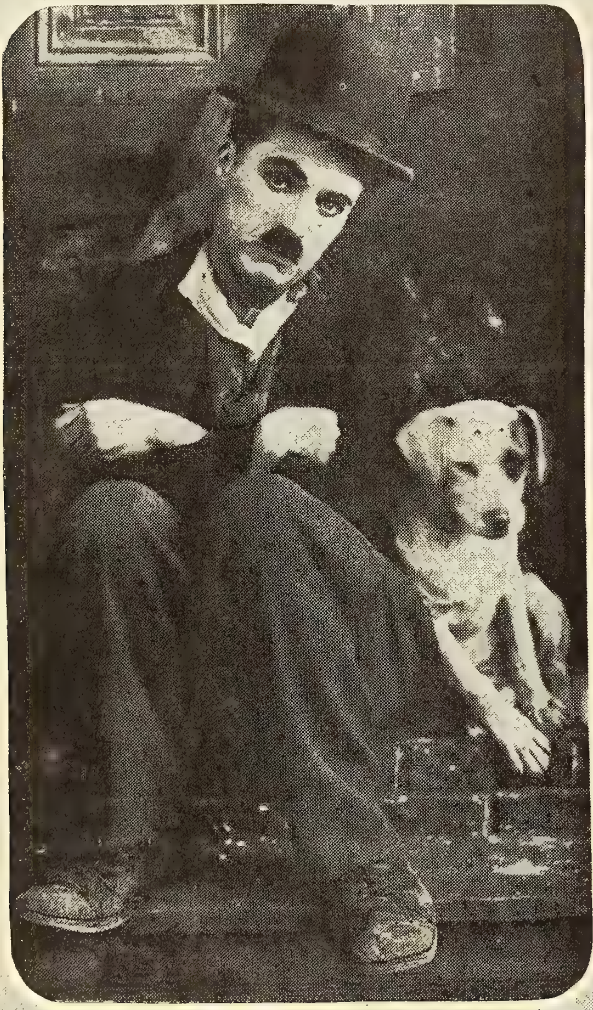
STANDARD PICTURES

FOX

FILM CORPORATION

A "FIRST NATIONAL" ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT



"The One and Only"
Chaplin has spent
more time
and *more* money
on this release
than any he has
yet made.

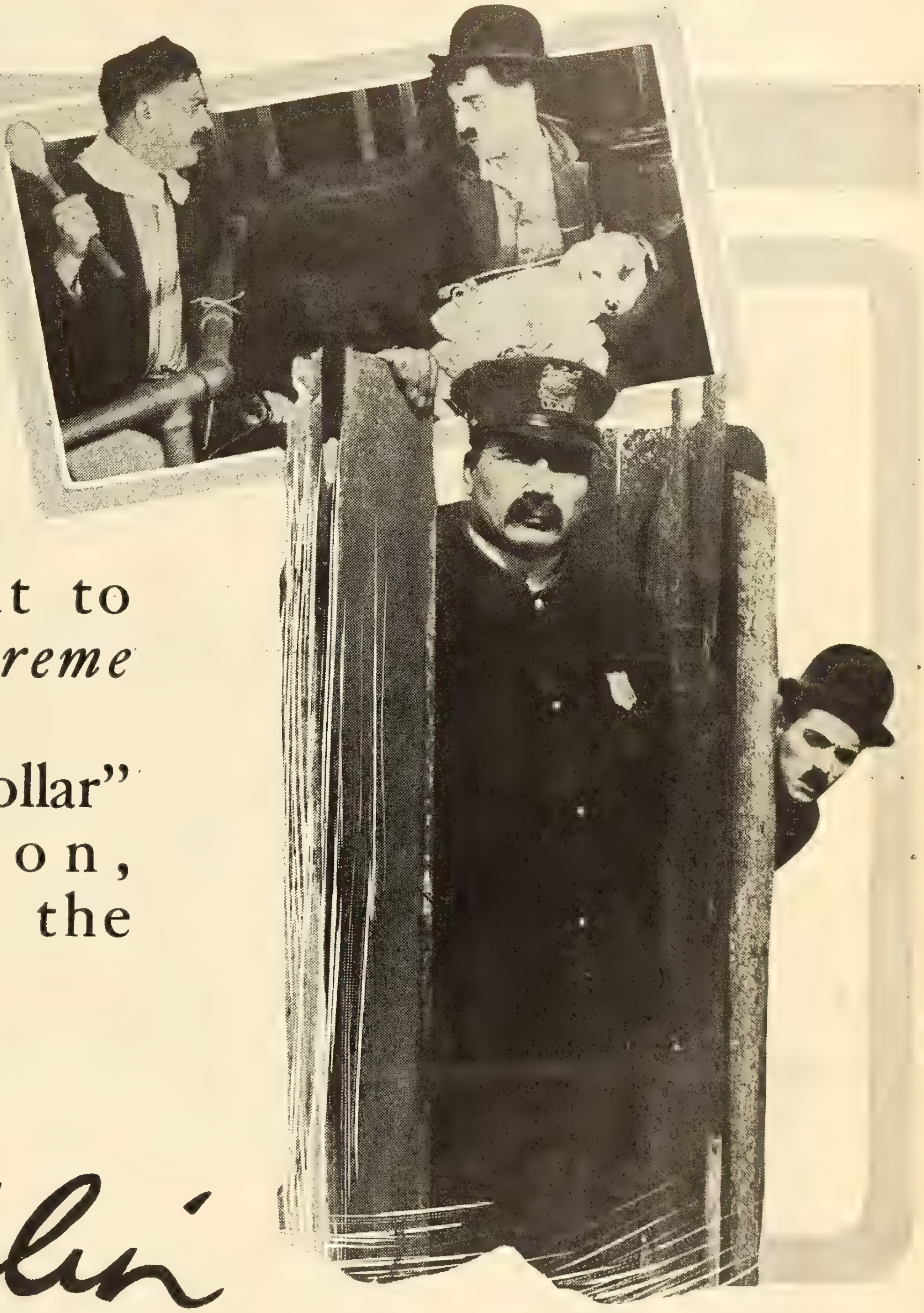
Charles

In his First Million Dollar

"A DOG'S

'Twill rock the whole

Bookings at any
First National Exhibitors'
Circuit Exchange
There is one near you



He wants it to be his *supreme* effort a "Million Dollar" Production, worthy of the name.

Chaplin

"Signature Protected Picture"

LIFE"

First National Exhibitors'
Circuit, Inc., General
Offices 18 E. 41st Street
NEW YORK CITY

world with laughter

UNITED PICTURE THEATRES OF AMERICA INC

They Smashed Overhead, Abolished Waste and Improved Quality

The wonderworking Rochdale Cooperative Movement, starting with a little group of 28 men and $140 capital, expanded into an organization with millions of members, more than 1400 stores, and a yearly turnover of $700,000,000. They give **BETTER QUALITY, LOWER PRICES, SUBSTANTIAL DIVIDENDS** by cutting out middlemen, exerting their wholesale buying power and enforcing economy everywhere.

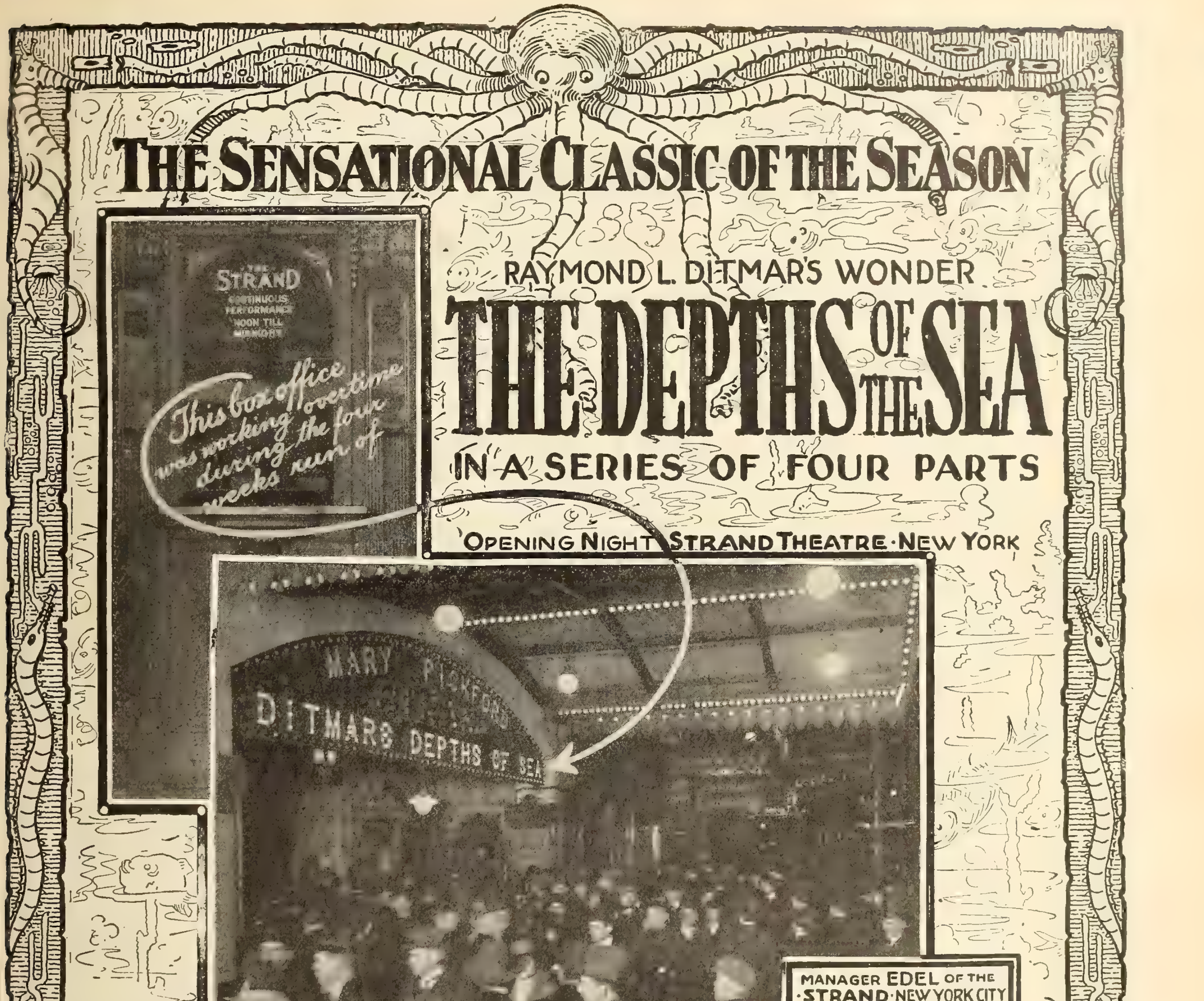
United Picture Theatres of America, Inc.

Will Confer Similar Savings and Benefits

Mr. Exhibitor, films are merchandise—the producers are the sellers — **IT IS UP TO YOU TO UNITE AND BUY AT WHOLESALE.** Join this rapidly growing organization which you yourselves will control and which strikes the keynote of New World business now and after the war.

Write for booklet to Department N

United Picture Theatres of America, Inc.
1600 Broadway, New York City



THE SENSATIONAL CLASSIC OF THE SEASON

RAYMOND L. DITMAR'S WONDER

THE DEPTHS OF THE SEA

IN A SERIES OF FOUR PARTS

This box office was working overtime during the four weeks run of

OPENING NIGHT STRAND THEATRE · NEW YORK

MANAGER EDEL OF THE
·STRAND· NEW YORK CITY
WILL VERIFY

Motion Picture News

March 30, 1918

Devil Fish Demonstrate "Frightfulness"

For sheer sinister deviltry nothing could surpass the fight between an octopus and his victims, a devil fish and a huge loggerhead turtle, which forms the dramatic—or, rather, the melodramatic climax of the first reel of a new series of marine pictures called "The Depths of the Sea." Swimming lazily by means of his curious flapper feet, Mr Turtle ventures just too near the rock under which the huge octopus lurks. A long, waving arm wriggles up, then another, and the hapless turtle seems doomed But he pulls and struggles manfully, till a last jerk sets him free Even more exciting is the fight between the octopus and an aggressive devil fish, which looks like a death grapple of sixteen legs in hopeless confusion. This time, however, the octopus is the first to cry quits and retreats "like an umbrella in a wind storm."

Preceding these fine scenes are glimpses of queer creatures that with their transparent, waving fins and filaments are veritable "skirt dancers", of the sea hare, who covers his retreat by a thick cloud, and the smoking caterpillar," who literally "gases the enemy" by ejecting puffs of an acrid poison

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April 6, 1918 THE MOVING

MOVING PICTURE WORLD

Ditmars Series at Strand

Octopus, Devil Fish and Sea Turtle Give Fine Exhibition of Pugilistic Accomplishments in First of Series.

ONE OF the most interesting of zoological films which has recently been exhibited was seen at the Strand Theater New York City, during the week of March 10. It constituted one reel of film and belonged to a series photographed by Raymond L. Ditmars, entitled "The Depths of the Sea." Closeups of the Devil Fish and of the Octopus are intensely interesting. These unlovely creatures are seen in deadly battle, after which one of them attacks a sea turtle and drags it to the very doors of its cave before being obliged to relinquish its hold We are also privileged to see this same turtle feeding glutinously on small fish which it severs easily with the sharp edges of its jaws

The next number of this series will deal with the electric fish, one of the most remarkable of sea freaks

1495 BROADWAY PHONE BRYANT 7696 NEW YORK CITY

"Little Talks with Foreign Buyers"—No. 7

By Paul H Cromelin

President

"SPEERTALK"

I HAVE laid much stress in previous " Talks " on the fact that the foreign picture patron was discriminating. He wants to see THE BEST films on the screen, and along with his demand for top-notch films is a desire *to see them properly projected.* Inter-Ocean doesn't fool *itself* into believing that any sort of projection goes in foreign cinema shows. Because it doesn't so fool itself, it took over the foreign distribution of the SPEER CARBON last year. The sale was slight at first. But we weren't discouraged because *we knew what good projection meant in the foreign territories.* We know that prospective foreign buyers of SPEER CARBONS were waiting to " be shown." And we knew that the SPEER *would show them* in due time. Well, the *other week* we had the keen pleasure of shipping 25,000 SPEER CARBONS to Argentine; 50,000 to South Africa; 50,000 to England; 30,000 to France; 32,000 to India; 20,000 to Peru and Chile; 20,000 to China; and 18,000 to the Dutch East Indies. At the same time Spain and Portugal were " closed " for a minimum of 250,000 a year! It will pay foreign buyers to send a sample shipment of SPEER CARBONS to their territories; it will win them friends amongst exhibitors and picture-goers.

INTER-OCEAN FILM CORPORATION

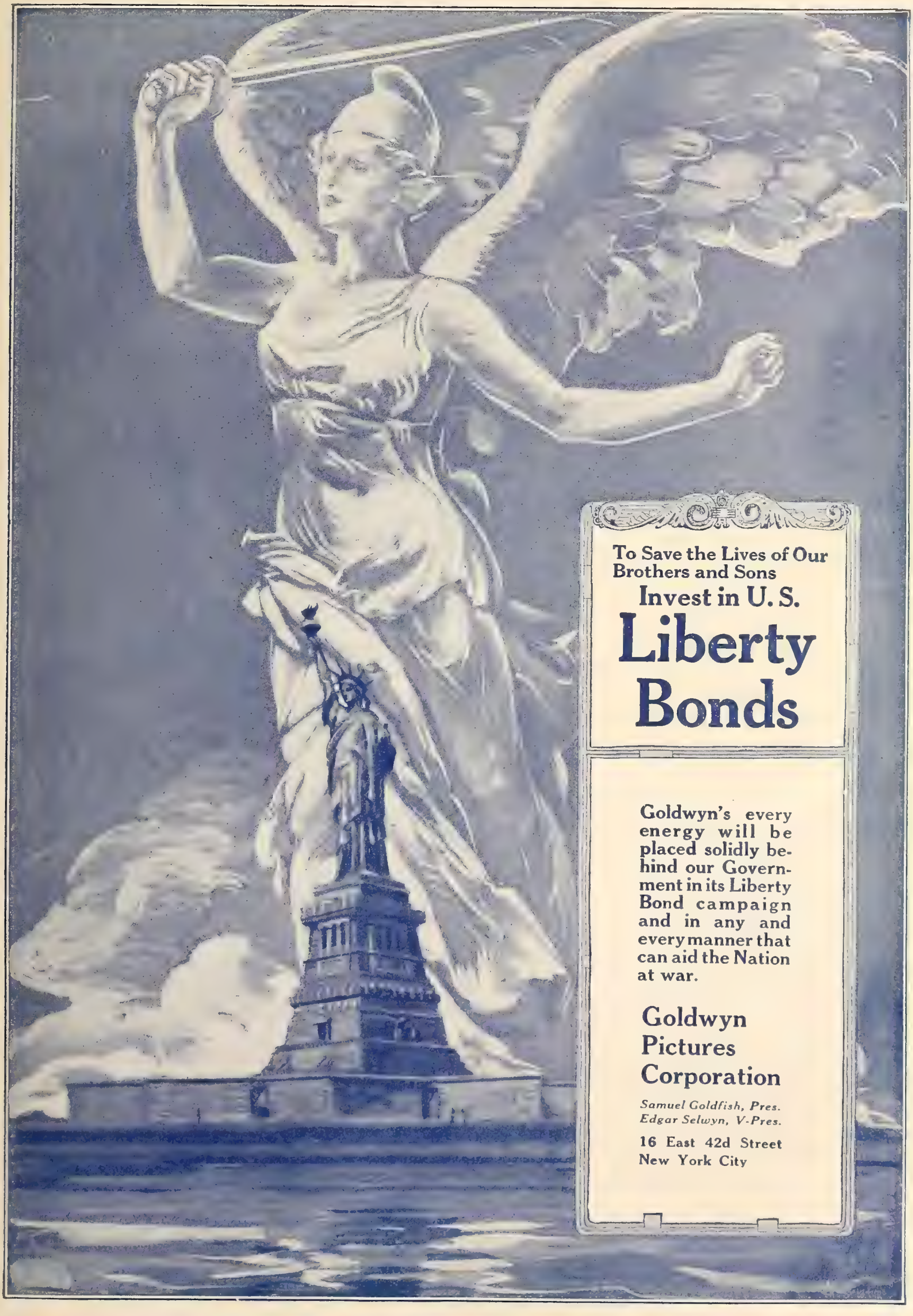
PAUL H. CROMELIN
PRES. & GENL. MGR.

220 W. 42ND ST.
NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

READY FOR WORLD SALE

52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*



To Save the Lives of Our Brothers and Sons

Invest in U. S.
Liberty Bonds

Goldwyn's every energy will be placed solidly behind our Government in its Liberty Bond campaign and in any and every manner that can aid the Nation at war.

Goldwyn Pictures Corporation

Samuel Goldfish, Pres.
Edgar Selwyn, V-Pres.

16 East 42d Street
New York City

Worth Fighting For?

SHALL this little girl grow up in the sort of American home we know, healthy and happy? Shall she have the advantage of living and learning in a free land, under free institutions? Shall such children develop into Liberty-loving citizens that a free America may be proud of?

For over two hundred years Americans have fought valiantly, and died gallantly, to win for themselves and hand down to their posterity the blessings of liberty, justice, self-government and equal opportunity. This precious heritage, bought at so great a price, is now threatened.

The question which today confronts America as a nation, and you as an individual, is whether or not a free America is worth fighting for

Are American children in this and all future generations to receive unimpaired the legacy of freedom of which we are now the custodians, or shall their country be turned over bodily to the brutal, rapacious, power-mad enemy which has forced us into this war?

This question cannot be answered by word of mouth, but by deeds alone.

Let your answer be your investment in

Liberty Bonds!

Metro Pictures Corporation

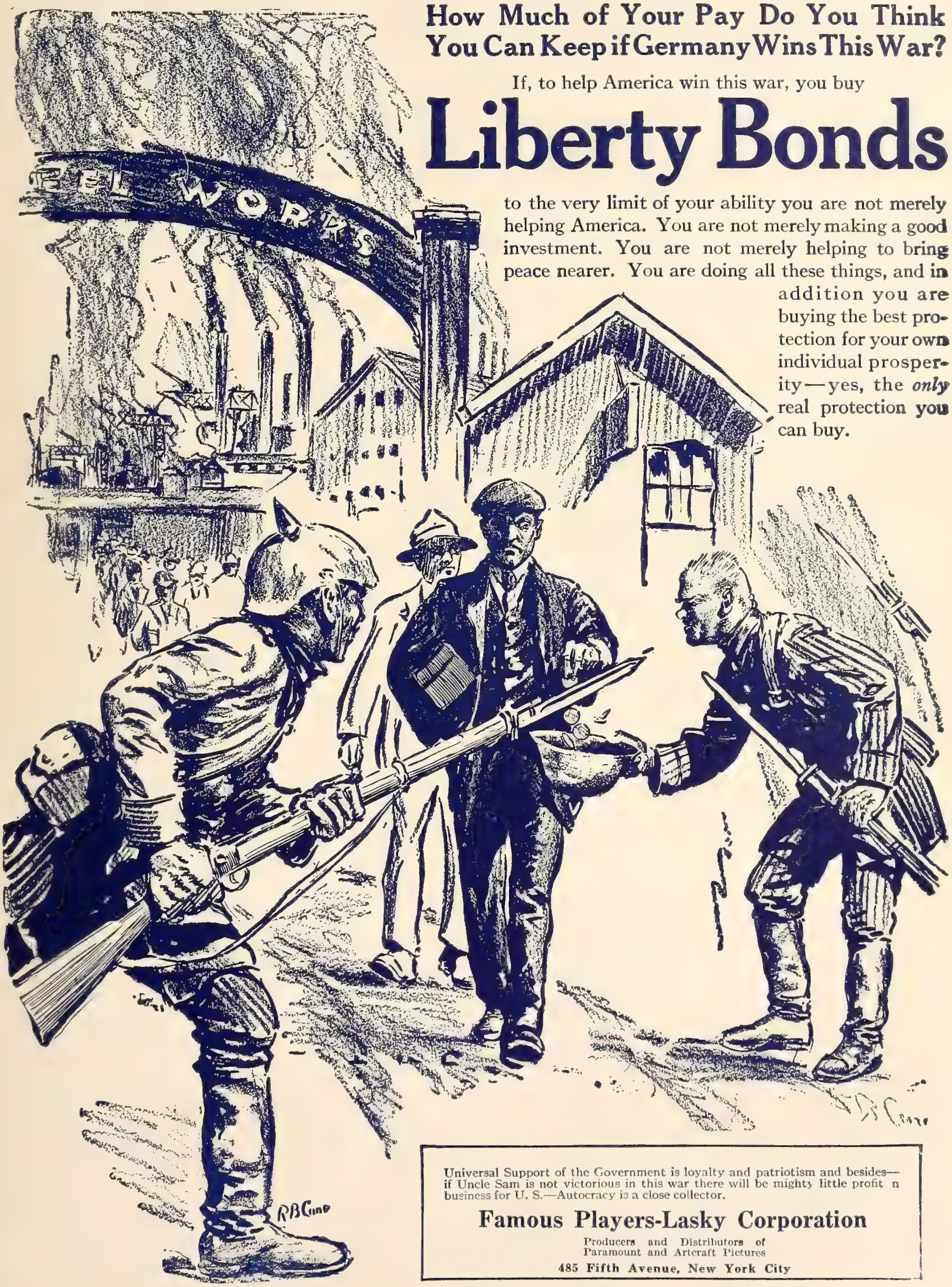
subscribes with all its earnestness to this patriotic principle and urges the full co-operation of the Motion Picture Industry with the Liberty Loan Committee.

How Much of Your Pay Do You Think You Can Keep if Germany Wins This War?

If, to help America win this war, you buy

Liberty Bonds

to the very limit of your ability you are not merely helping America. You are not merely making a good investment. You are not merely helping to bring peace nearer. You are doing all these things, and in addition you are buying the best protection for your own individual prosperity—yes, the *only* real protection you can buy.

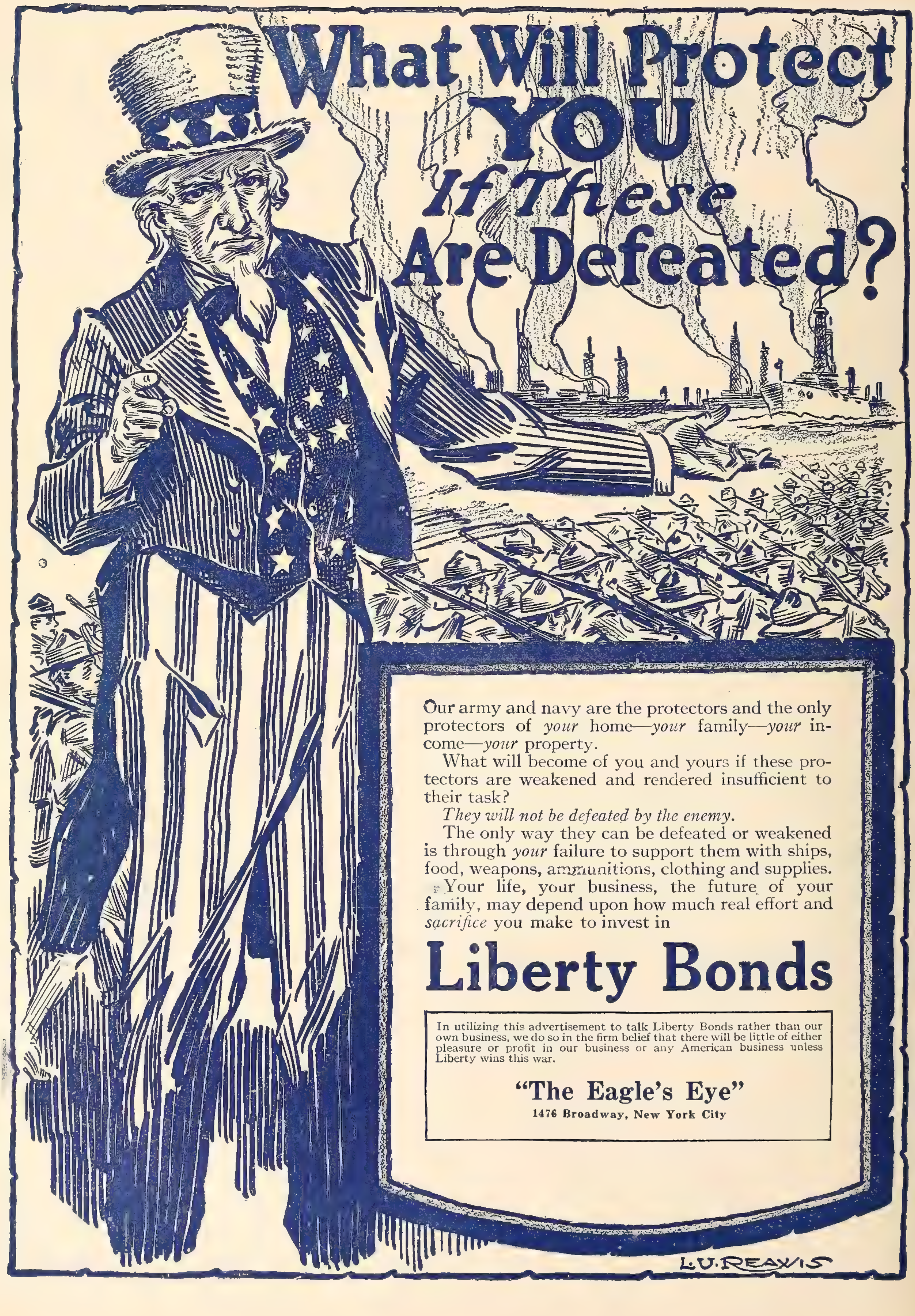


Universal Support of the Government is loyalty and patriotism and besides—if Uncle Sam is not victorious in this war there will be mighty little profit in business for U. S.—Autocracy is a close collector.

Famous Players-Lasky Corporation

Producers and Distributors of
Paramount and Artcraft Pictures

485 Fifth Avenue, New York City



Our army and navy are the protectors and the only protectors of *your* home—*your* family—*your* income—*your* property.

What will become of you and yours if these protectors are weakened and rendered insufficient to their task?

They will not be defeated by the enemy.

The only way they can be defeated or weakened is through *your* failure to support them with ships, food, weapons, ammunitions, clothing and supplies.

Your life, your business, the future of your family, may depend upon how much real effort and *sacrifice* you make to invest in

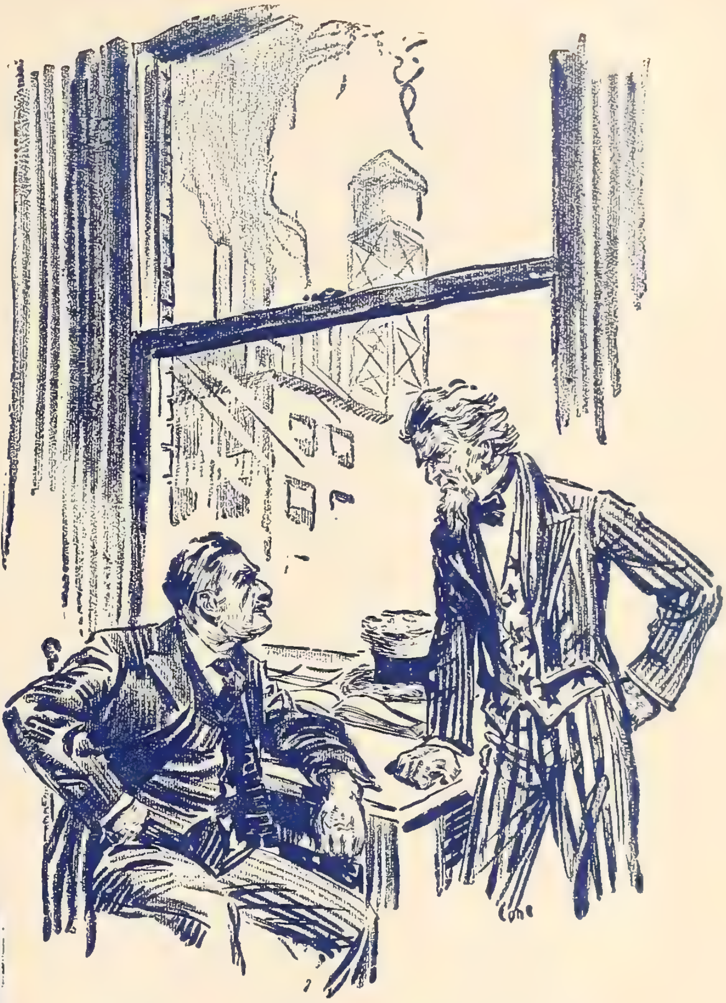
Liberty Bonds

In utilizing this advertisement to talk Liberty Bonds rather than our own business, we do so in the firm belief that there will be little of either pleasure or profit in our business or any American business unless Liberty wins this war.

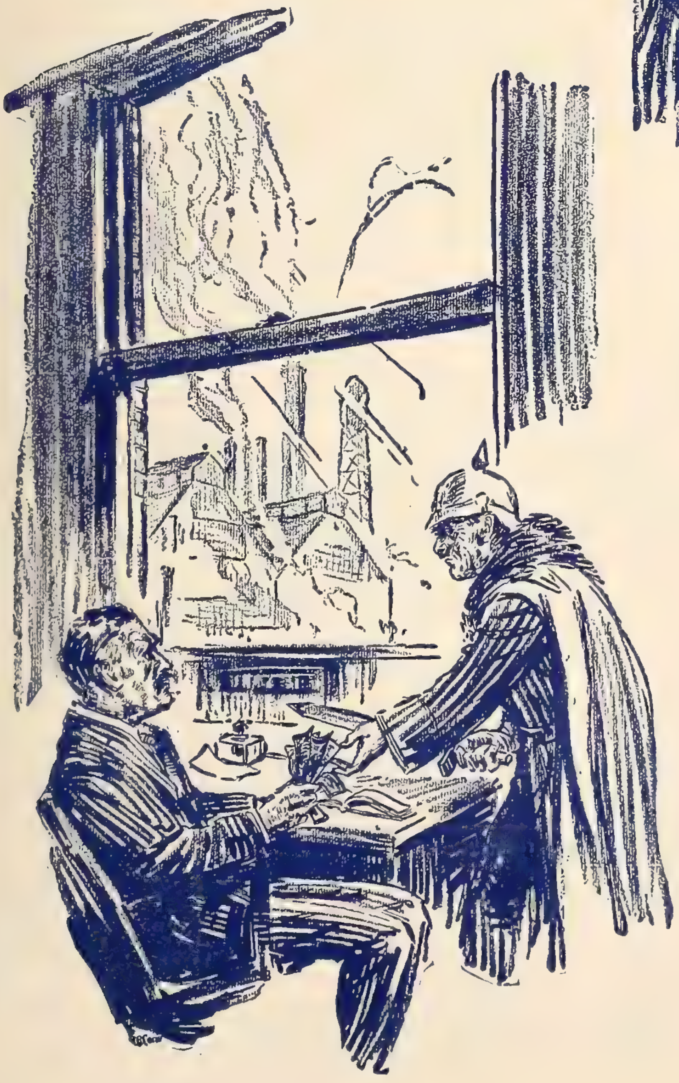
"The Eagle's Eye"

1476 Broadway, New York City

Will You Invest Your Money With Uncle Sam Now?



Or Let Germany Take It Away From You Later?



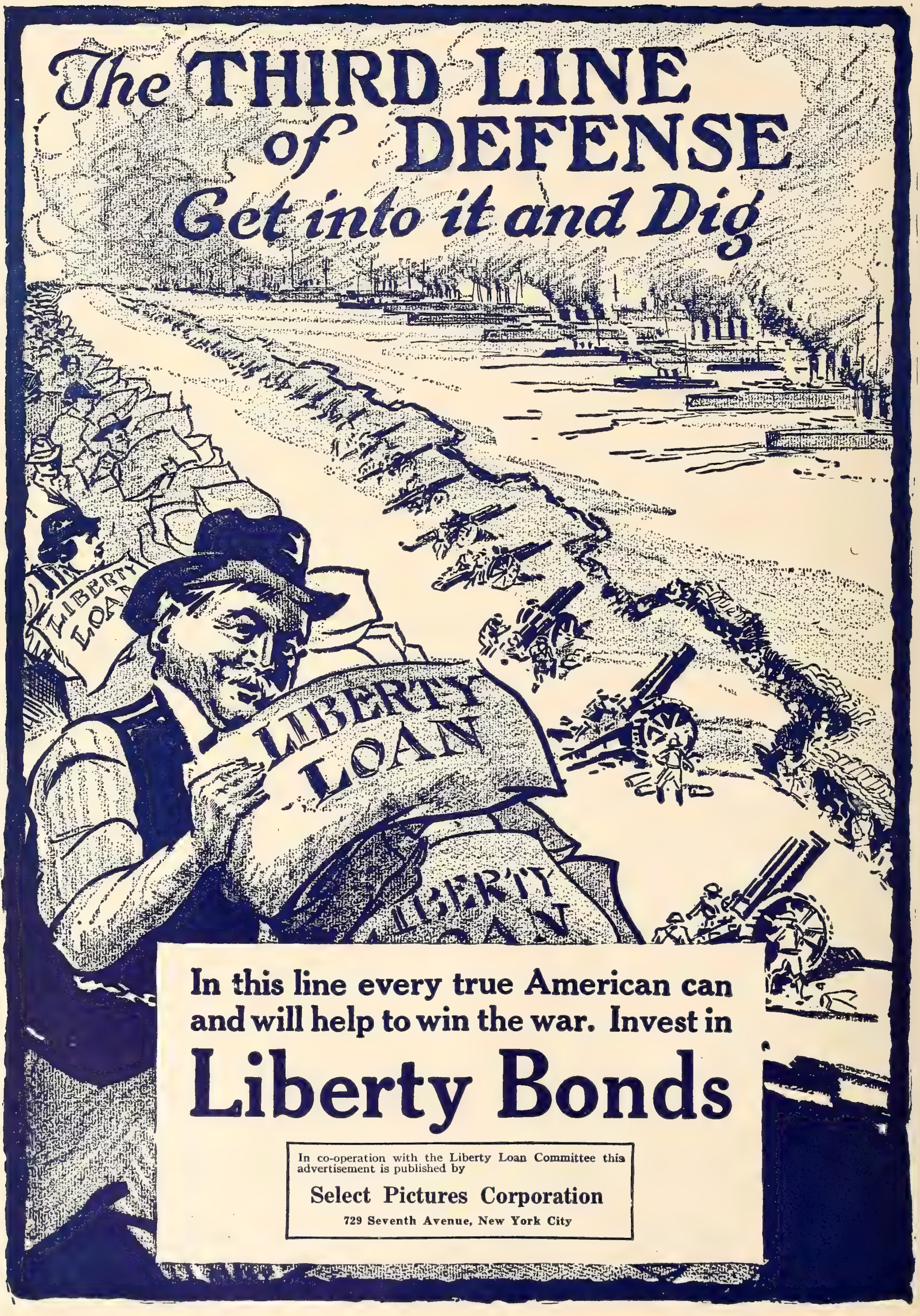
Be practical. Look squarely at the facts. We will either invest our money with Uncle Sam now, at good interest rates, to help him win this war, or we will give it up later to pay Germany's war cost—and as much more as Germany chooses to collect. **Invest in**

Liberty Bonds

Today

In co-operation with the Liberty Loan Committee this advertisement is published by

Triangle Distributing Corporation
1457 Broadway, New York


The THIRD LINE of DEFENSE
Get into it and Dig
LIBERTY LOAN
LIBERTY LOAN
LIBERTY LOAN

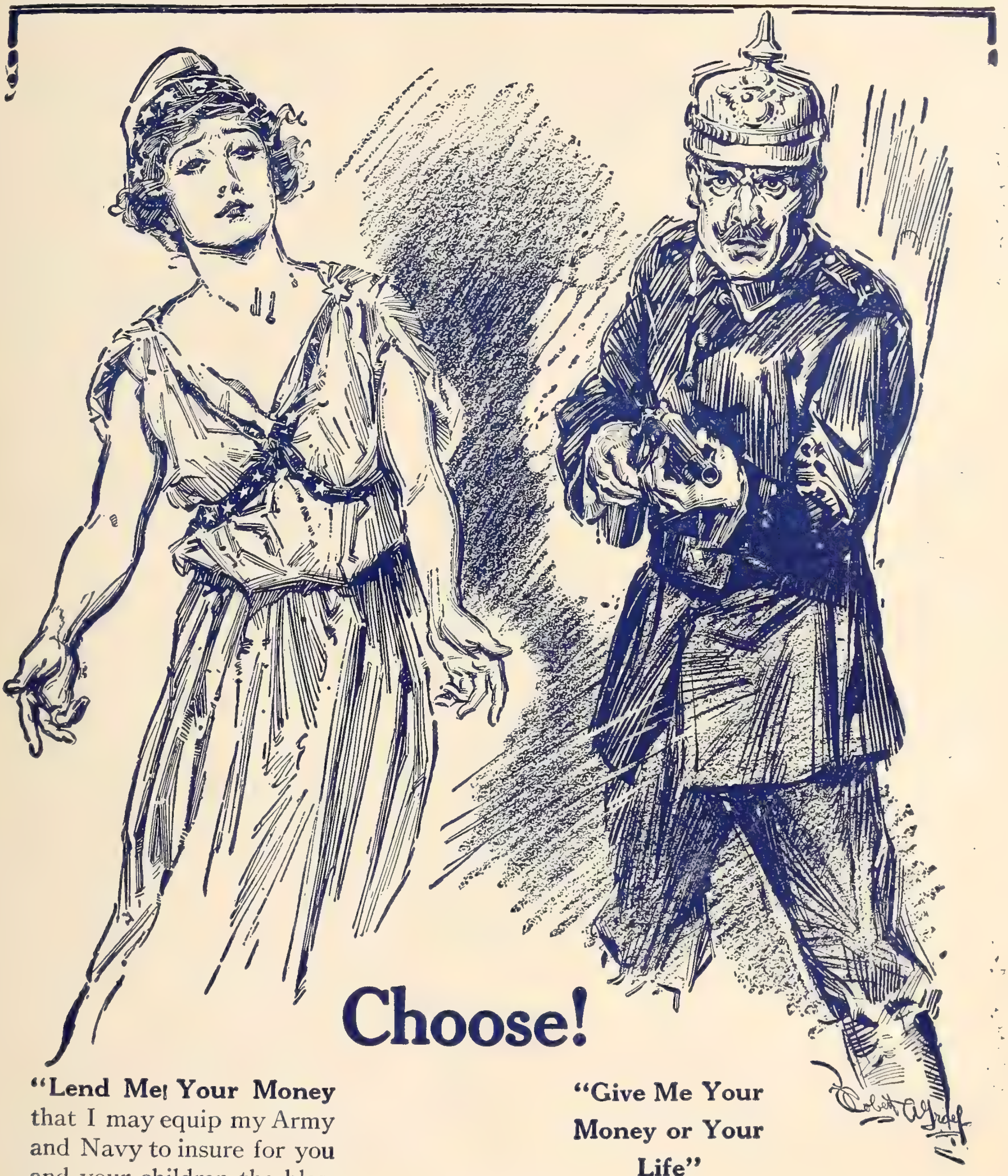
In this line every true American can and will help to win the war. Invest in

Liberty Bonds

In co-operation with the Liberty Loan Committee this advertisement is published by

Select Pictures Corporation

729 Seventh Avenue, New York City



Choose!

"Lend Me Your Money that I may equip my Army and Navy to insure for you and your children the blessings of Liberty."

"Give Me Your Money or Your Life"

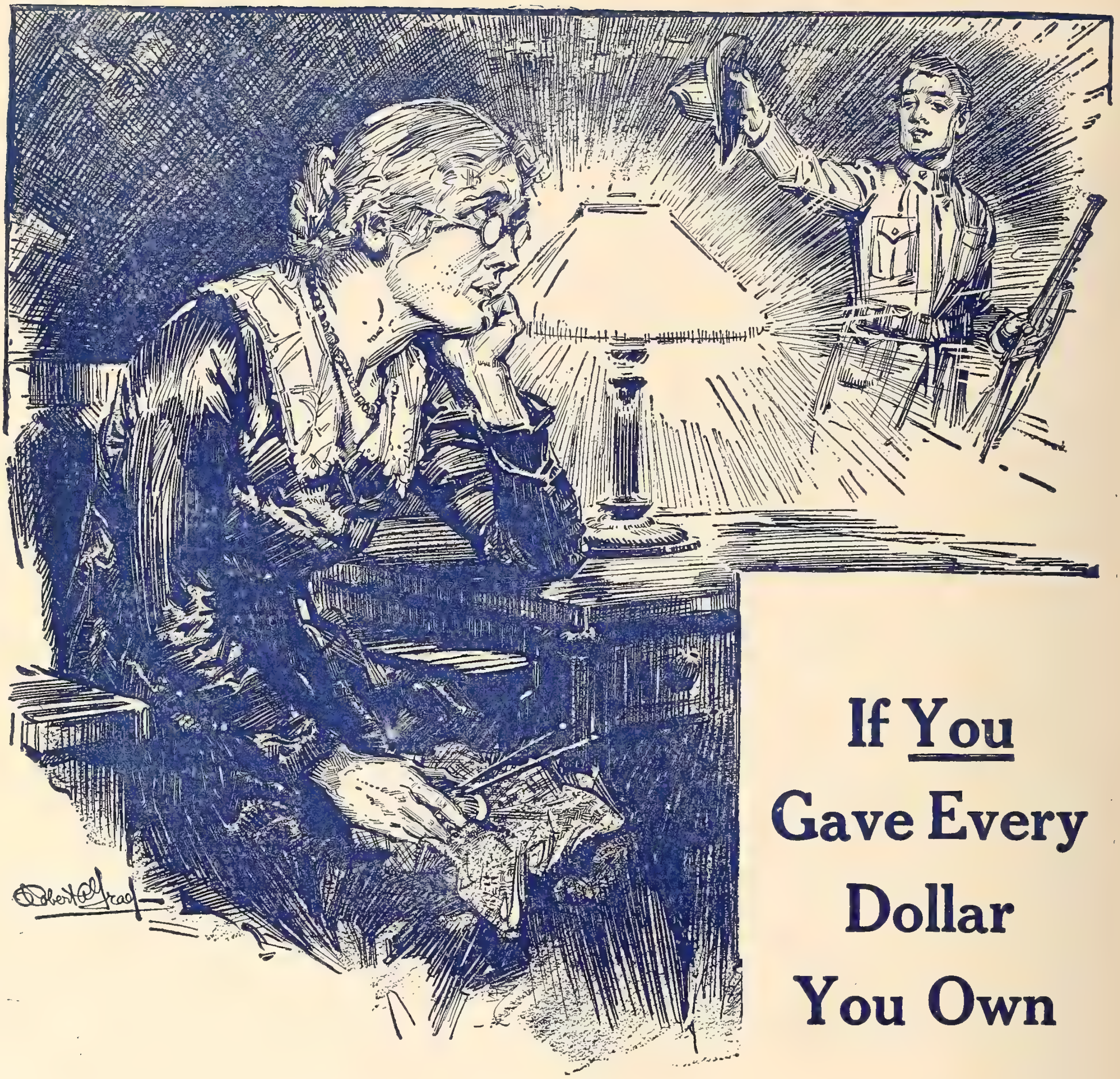
Invest now to the limit of your ability in

U. S. Liberty Bonds

The Kaiser calls us "a nation of dollar chasers." Let us show him that we know how to use those dollars in the defense of Liberty and the overthrow of Prussianism.

UNIVERSAL FILM MFG. CO.

"Largest Film Manufacturing Concern in the Universe"—Carl Laemmle, President
1600 Broadway, New York City



If You Gave Every Dollar You Own

how little would the sacrifice be compared to theirs.

We are not asked to give. We are asked only to *lend*. To lend at good interest secured by the best collateral on earth

U. S. Liberty Bonds

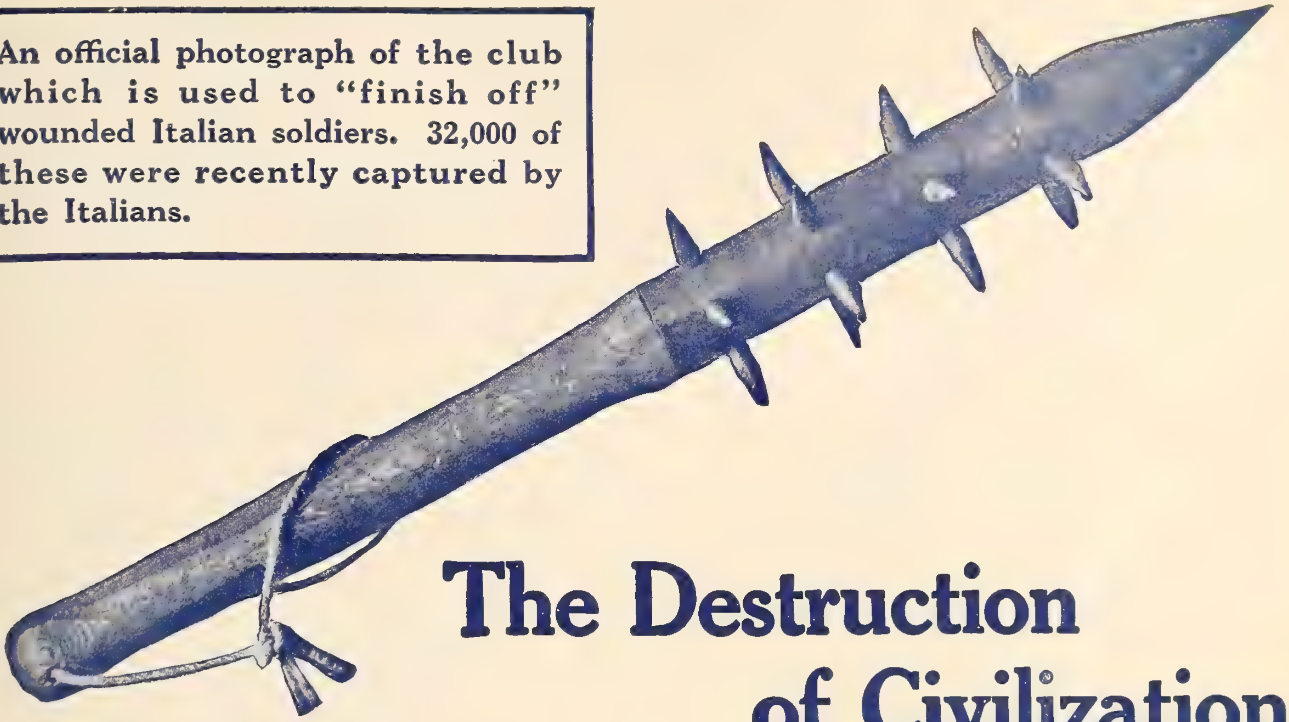
In co-operation with the Liberty Loan Committee this advertisement is published by

Paralta Plays

"Pick of the Pictures"

Paralta Plays, Inc., 6 West 48th Street, New York City

An official photograph of the club which is used to "finish off" wounded Italian soldiers. 32,000 of these were recently captured by the Italians.



The Destruction of Civilization

is in grim and sober reality what we are fighting this war to prevent. The club pictured above—from an actual official photograph—might be the weapon of a savage cave man of five thousand years ago. It is in fact the weapon with which German soldiers "finish off" enemy wounded who have fallen on the battlefield.

There is only one answer to make to such methods—the defeat of the German armies. America has taken up the sword to give that answer. Our army is in France to help win this war on the battlefield—that civilization may be safe, that America may be safe.

You Can Have Your Share in America's Answer to German Savagery

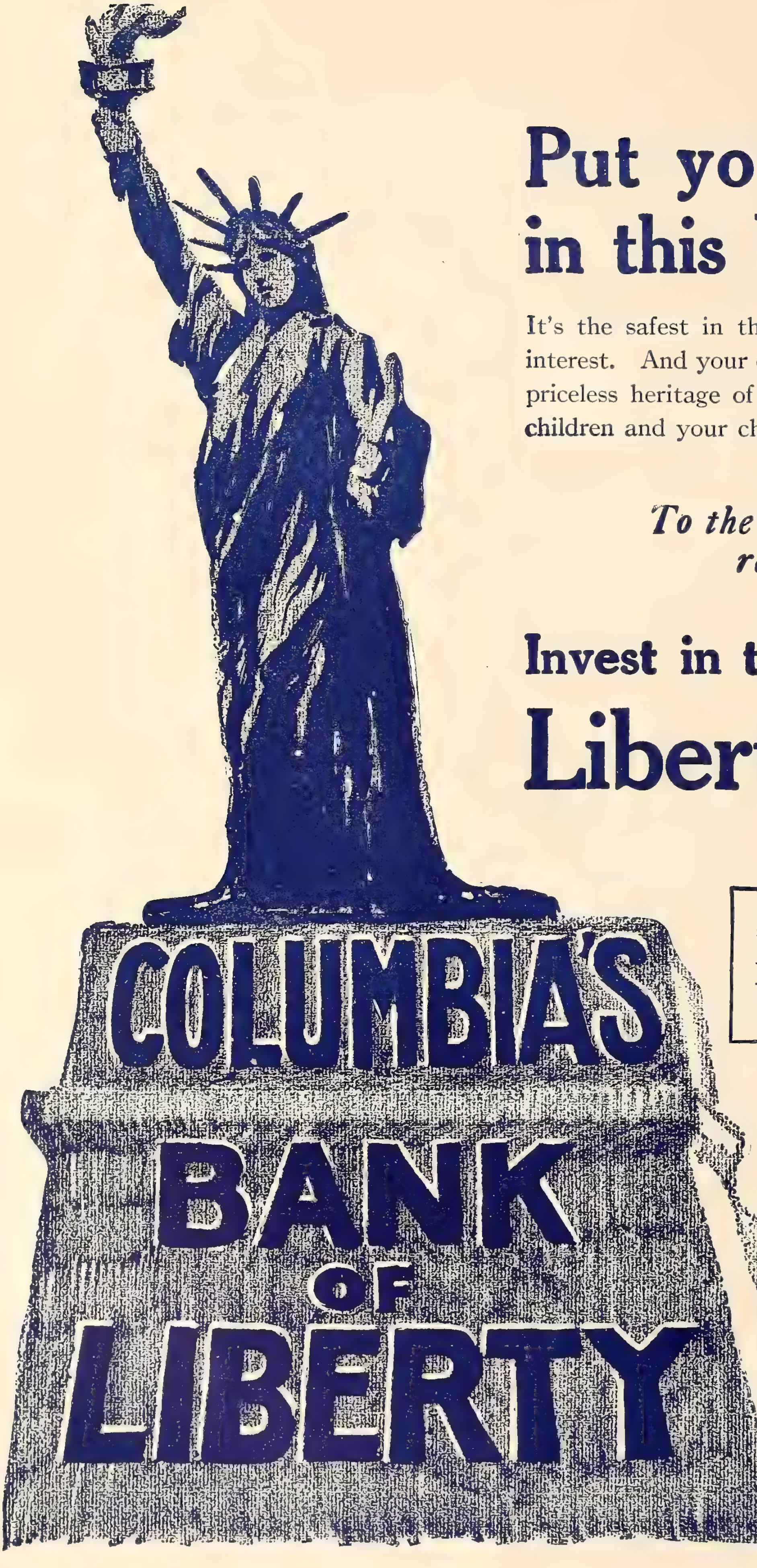
The Third Liberty Loan is your opportunity. It is the most direct blow that can be struck at German military supremacy. It is the most powerful aid that can be given our soldiers in France. It means rifles and helmets and gas-masks—the best protection for our men from German brutality. It means big guns and shells and airplanes—and VICTORY.

Invest today in bonds of the Third Liberty Loan, and save the lives of American soldiers.

Save Civilization, Save America, Your Own Family and Your Own Home

In co-operation with the Liberty Loan Committee this advertisement is published by

General Film Company
(Incorporated)
25 West 44th Street, New York City



Put your money in this bank

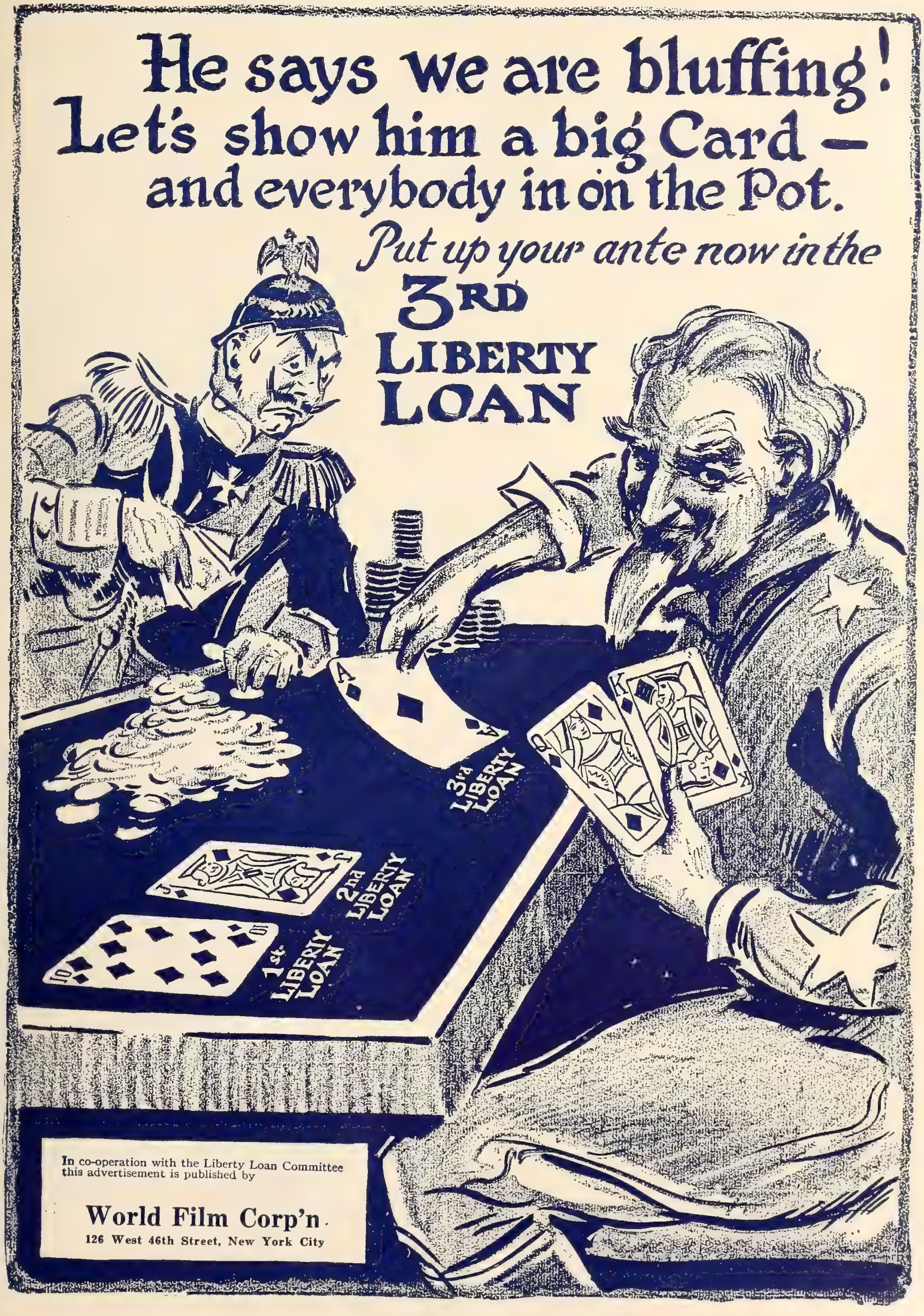
It's the safest in the world. It pays you good interest. And your deposits in it help to insure a priceless heritage of freedom and peace for your children and your childrens' children.

To the limit of your resources

Invest in the Third U. S.
Liberty Loan

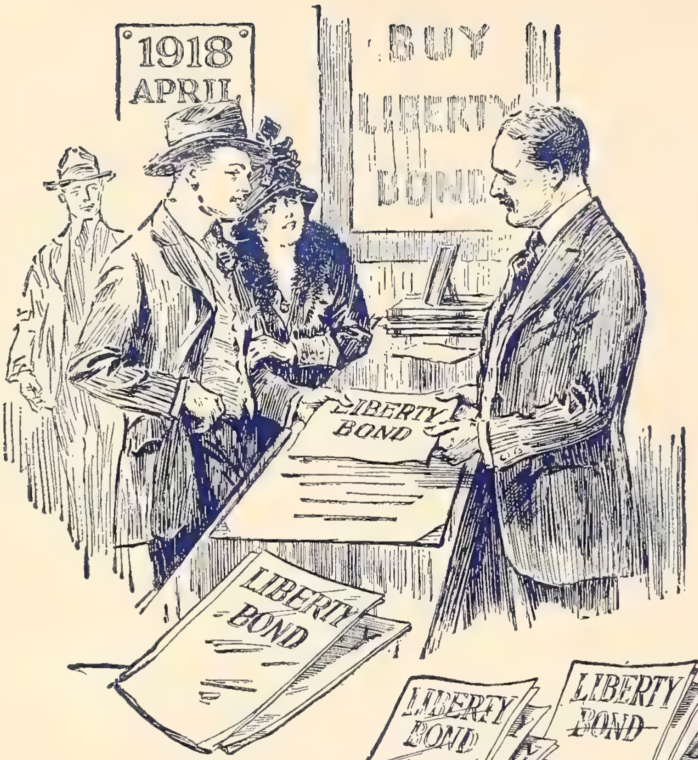
In co-operation with the Liberty Loan Committee this advertisement is published by

Pathe Exchange, Inc.
25 West 45th Street, New York City


He says we are bluffing!
Let's show him a big Card —
and everybody in on the Pot.
Put up your ante now in the
3RD
LIBERTY
LOAN
3rd LIBERTY LOAN
2nd LIBERTY LOAN
1st LIBERTY LOAN

In co-operation with the Liberty Loan Committee
this advertisement is published by

World Film Corp'n.
126 West 46th Street, New York City


1918
APRIL
BUY
LIBERTY
BOND
LIBERTY BOND
LIBERTY BOND

YOU are asked to save every cent not needed for your reasonable support and physical well being—this is thrift

LIBERTY BOND
LIBERTY BOND
LIBERTY BOND
LIBERTY BOND
LIBERTY BOND

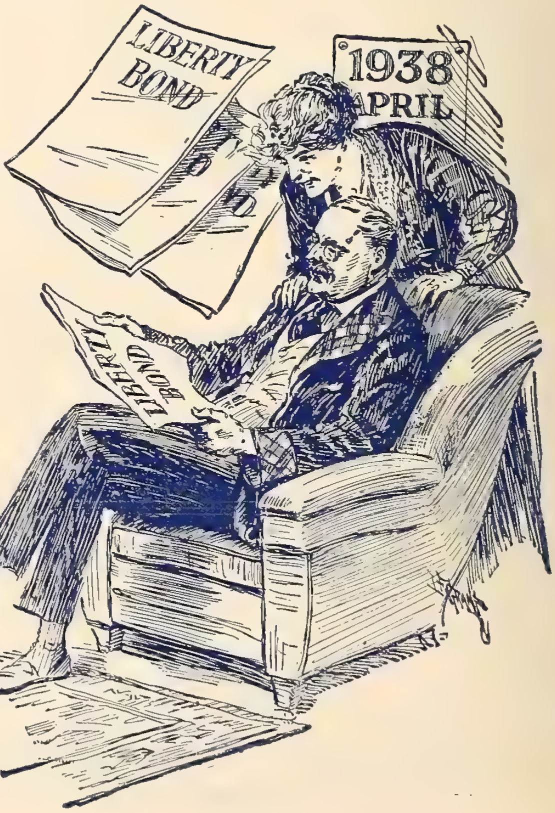
Bonds Are Not A Burden But A Blessing

THRIFT requires the exercise of restraint and self-denial—qualities without which you cannot achieve the success in life which it is your ambition to achieve, and for the lack of which you are likely to suffer in later years.

The money you acquire by thrift you are asked to loan—not give—to your country. It will come back to you when you may need it far more than you do now, and you will be paid interest for its use.

This war is a frightful thing, but it may prove of inestimable benefit to you, if it teaches you the good habit of thrift. Start the habit by investing in

Liberty Bonds

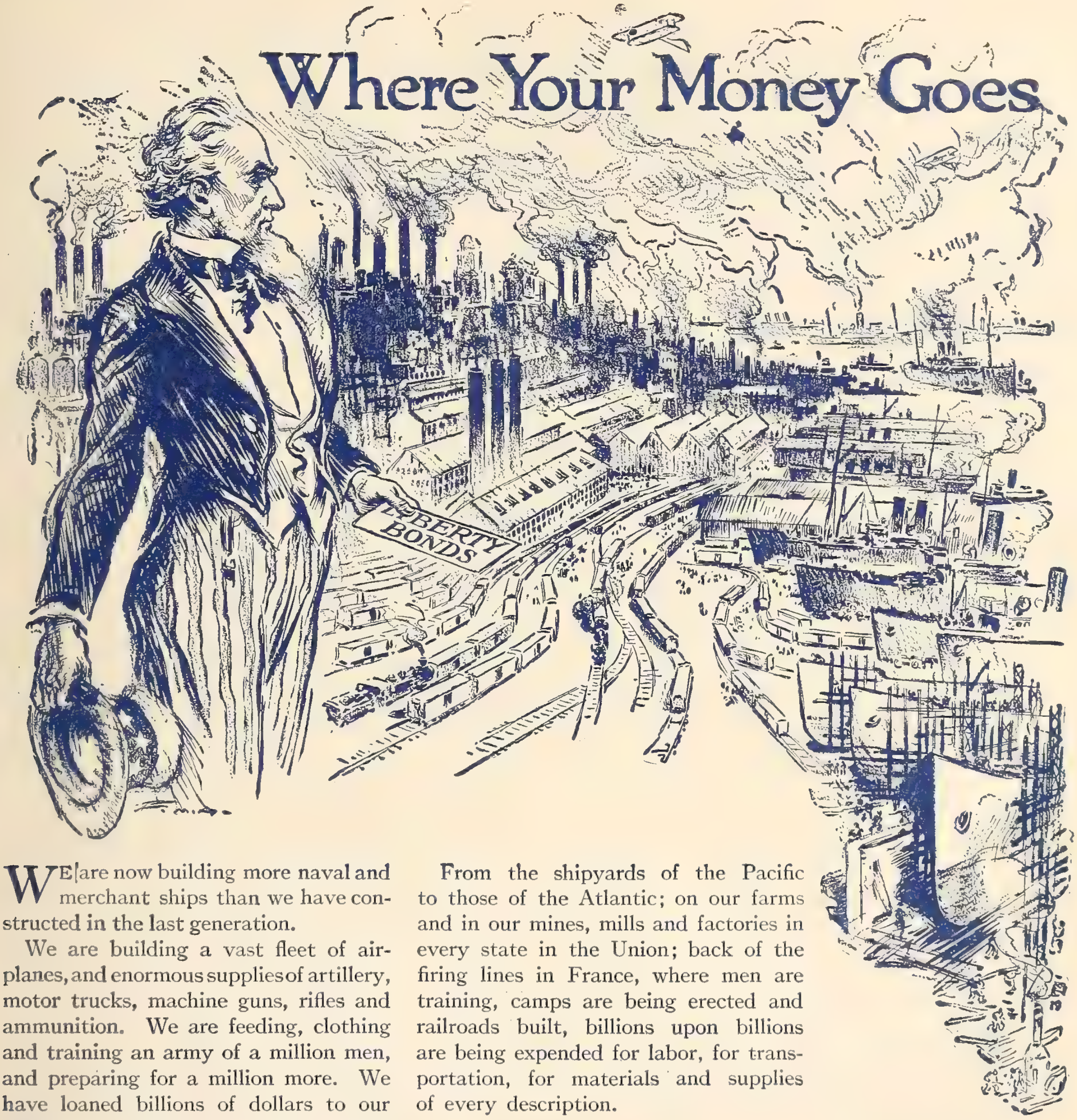

LIBERTY BOND
1938
APRIL
LIBERTY BOND

In co-operation with the Liberty Loan Committee this advertisement is published by

Mutual Film Corporation

220 South State Street, Chicago, Ill.

Where Your Money Goes



WE are now building more naval and merchant ships than we have constructed in the last generation.

We are building a vast fleet of airplanes, and enormous supplies of artillery, motor trucks, machine guns, rifles and ammunition. We are feeding, clothing and training an army of a million men, and preparing for a million more. We have loaned billions of dollars to our allies to be spent in the United States.

From the shipyards of the Pacific to those of the Atlantic; on our farms and in our mines, mills and factories in every state in the Union; back of the firing lines in France, where men are training, camps are being erected and railroads built, billions upon billions are being expended for labor, for transportation, for materials and supplies of every description.

The mind can hardly conceive the sums of money required for our war preparations. Yet these expenditures are absolutely essential. We must win the war quickly if possible; we must carry it on for years if necessary. We must do the job with American thoroughness, let the cost be what it may.

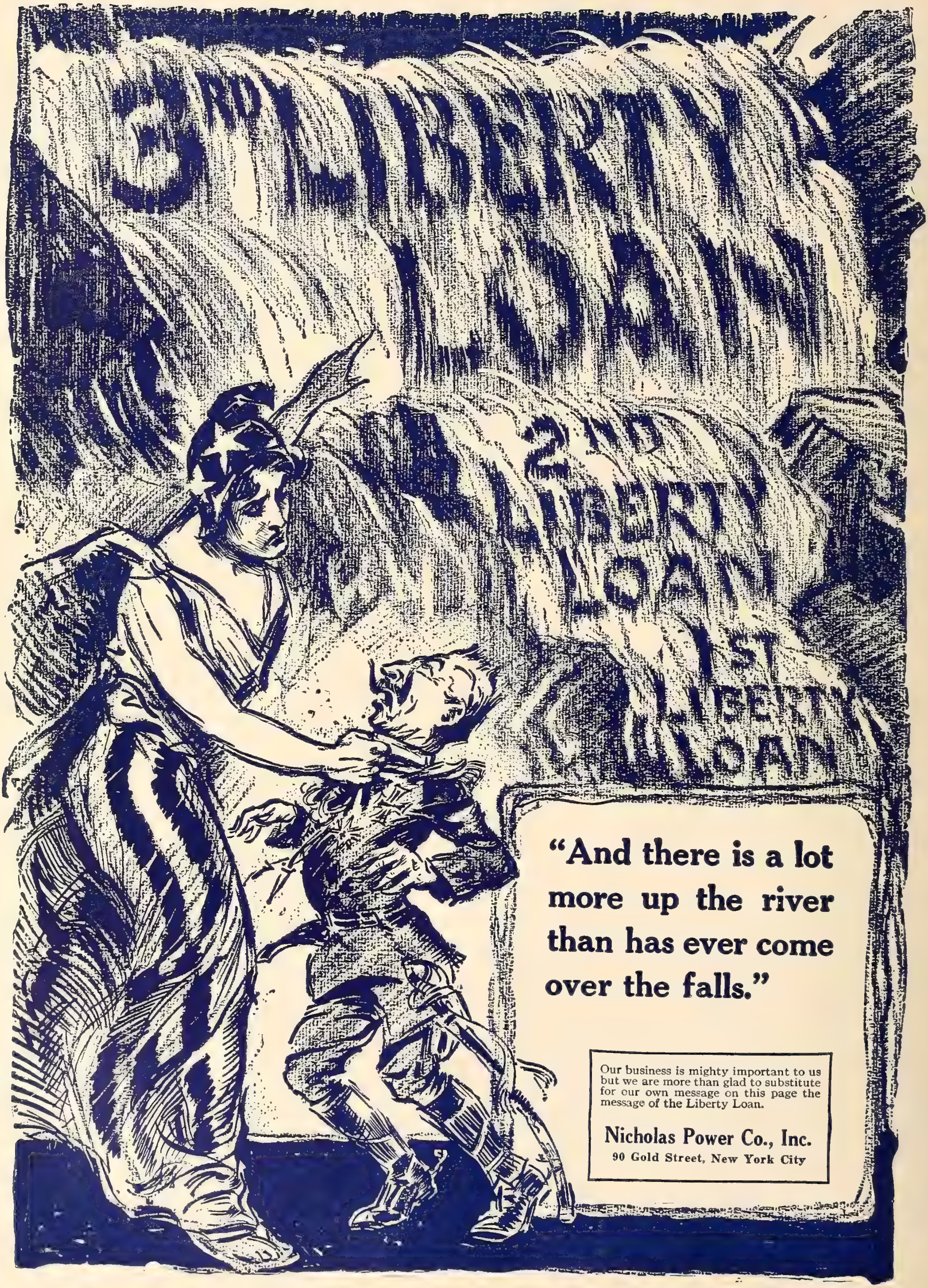
Remember, when you invest in your Liberty Bonds, that there is immediate, urgent, imperative need for every dollar you can possibly spare.

In co-operation with the Liberty Loan Committee this advertisement is published by

Simplex MADE AND GUARANTEED BY Simplex

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

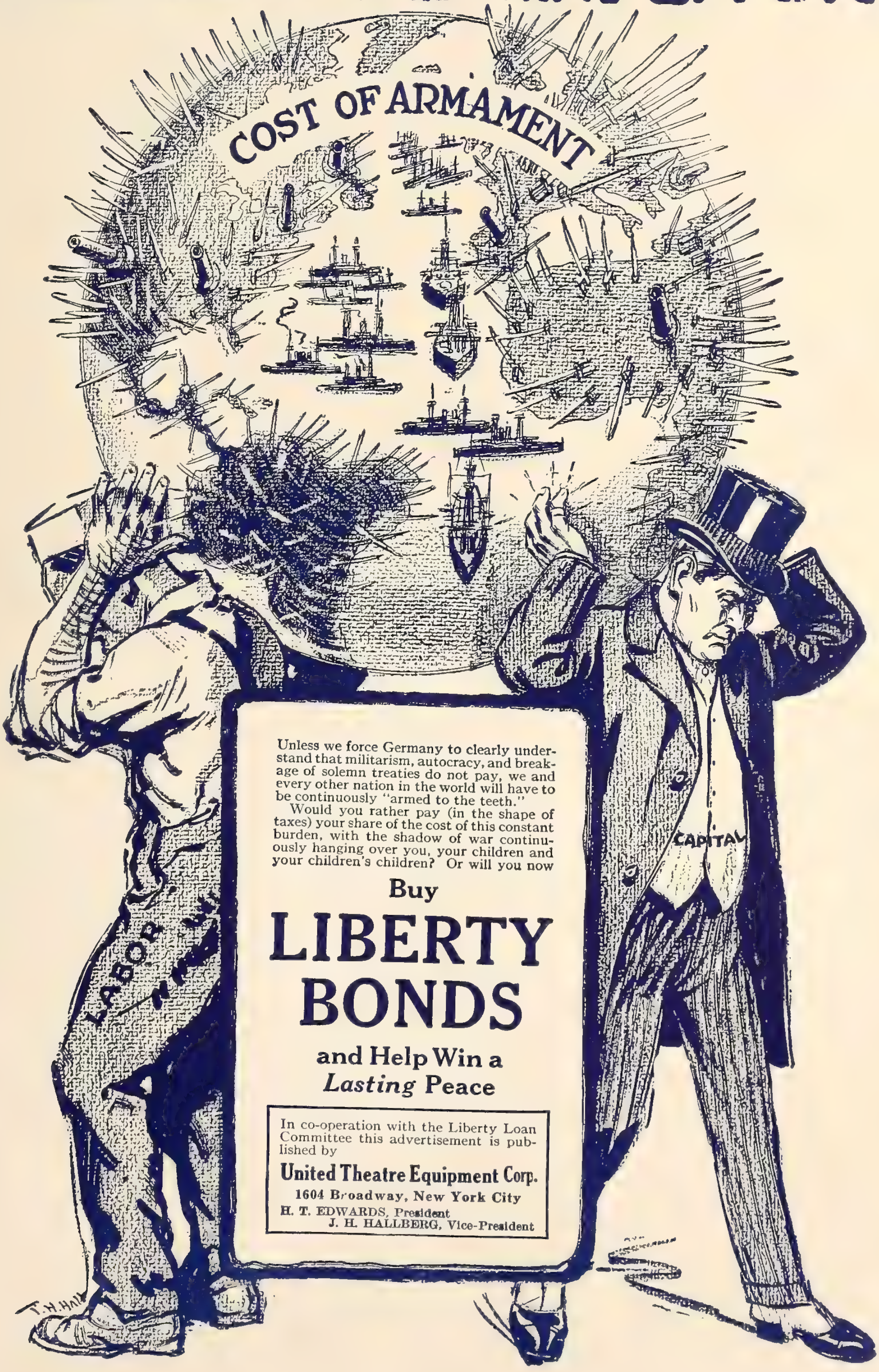

3RD LIBERTY LOAN
2ND LIBERTY LOAN
1ST LIBERTY LOAN

"And there is a lot more up the river than has ever come over the falls."

Our business is mighty important to us but we are more than glad to substitute for our own message on this page the message of the Liberty Loan.

Nicholas Power Co., Inc.
90 Gold Street, New York City

DO YOU WANT THIS KIND OF PEACE?



Unless we force Germany to clearly understand that militarism, autocracy, and breakage of solemn treaties do not pay, we and every other nation in the world will have to be continuously "armed to the teeth."

Would you rather pay (in the shape of taxes) your share of the cost of this constant burden, with the shadow of war continuously hanging over you, your children and your children's children? Or will you now

Buy

LIBERTY BONDS

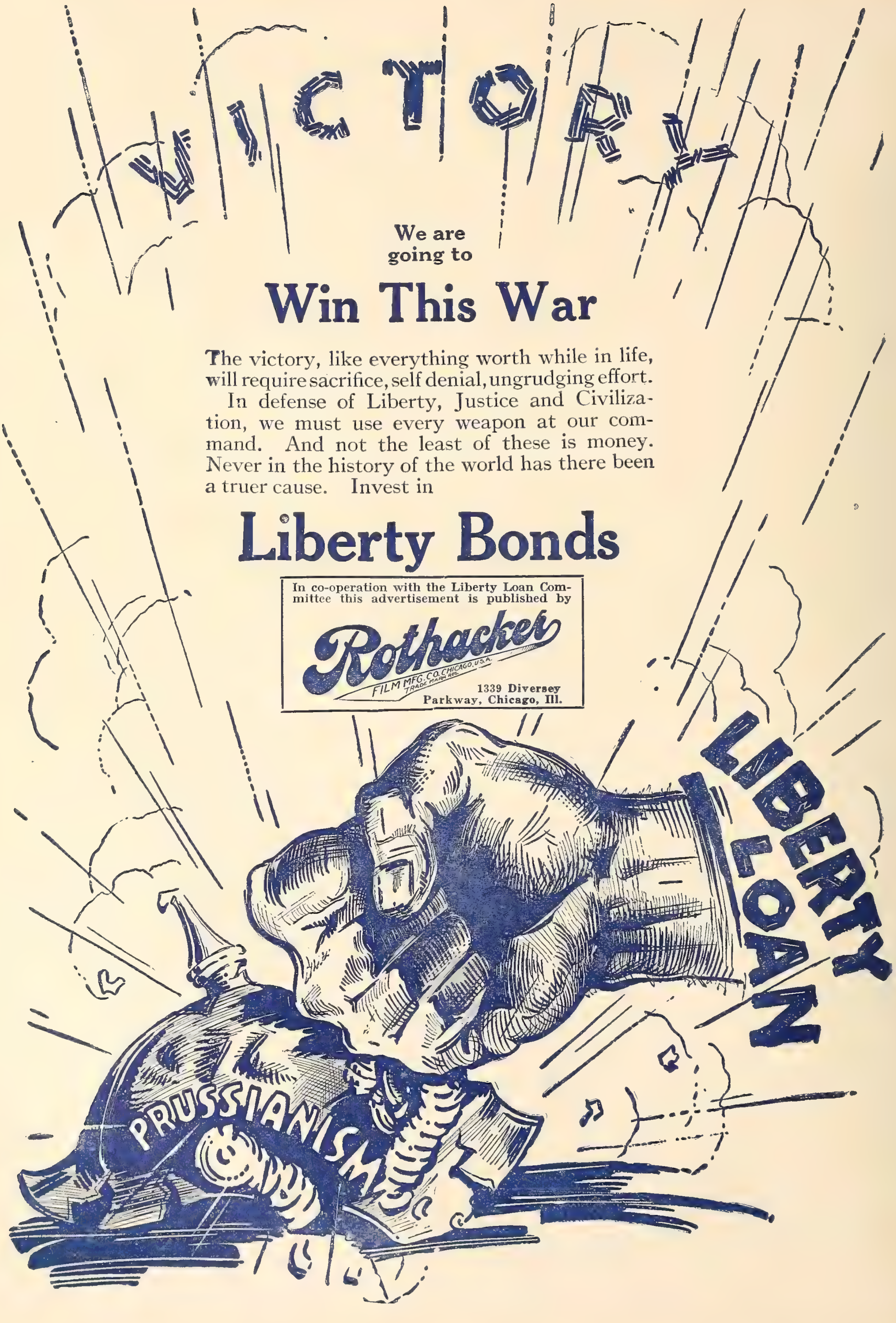
and Help Win a *Lasting* Peace

In co-operation with the Liberty Loan Committee this advertisement is published by

United Theatre Equipment Corp.

1604 Broadway, New York City

H. T. EDWARDS, President
J. H. HALLBERG, Vice-President



We are
going to

Win This War

The victory, like everything worth while in life, will require sacrifice, self denial, ungrudging effort.

In defense of Liberty, Justice and Civilization, we must use every weapon at our command. And not the least of these is money. Never in the history of the world has there been a truer cause. Invest in

Liberty Bonds

In co-operation with the Liberty Loan Committee this advertisement is published by

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.
TRADE MARK REG.

1339 Diversey
Parkway, Chicago, Ill.

State Rights Buyers

QUICK ACTION!

On Your Part

Will secure for you **Five** of the Greatest

BESSIE BARRISCALE

Super-Features that have ever been produced.

Each one of these Five Features is *a Thos. H. Ince masterpiece.*

The following territories have already been sold: New York, Northern New Jersey, Western Pennsylvania, West Virginia, Michigan, Wisconsin, Nebraska, Iowa, Missouri and Kansas.

The first release is entitled **"SATAN'S PAWN"** (adapted from the famous play "The Devil.")

There is a *complete advertising campaign* on each subject.

In order to secure quick action, we are willing to sell for reasonable prices. Communicate immediately with us for exclusive rights to your territory.

W. H. PRODUCTIONS COMPANY

71 West 23rd Street NEW YORK CITY

'Phone, Gramercy 3027

ANNOUNCING

REMARKABLE FEATURE PRODUCTIONS

FOR DISCRIMINATING STATE RIGHT BUYERS

TALENTED STARS
in these
FEATURES *of* IDEALISTIC ARTISTRY
will be supported by

GIRLS *of* WONDROUS BEAUTY

Selected by the leading newspaper of each state, in cooperation with

GAUMONT NEWS & GRAPHIC

The independent news reels of reel news

Gaumont Co.

LONDON FLUSHING, N.Y. PARIS

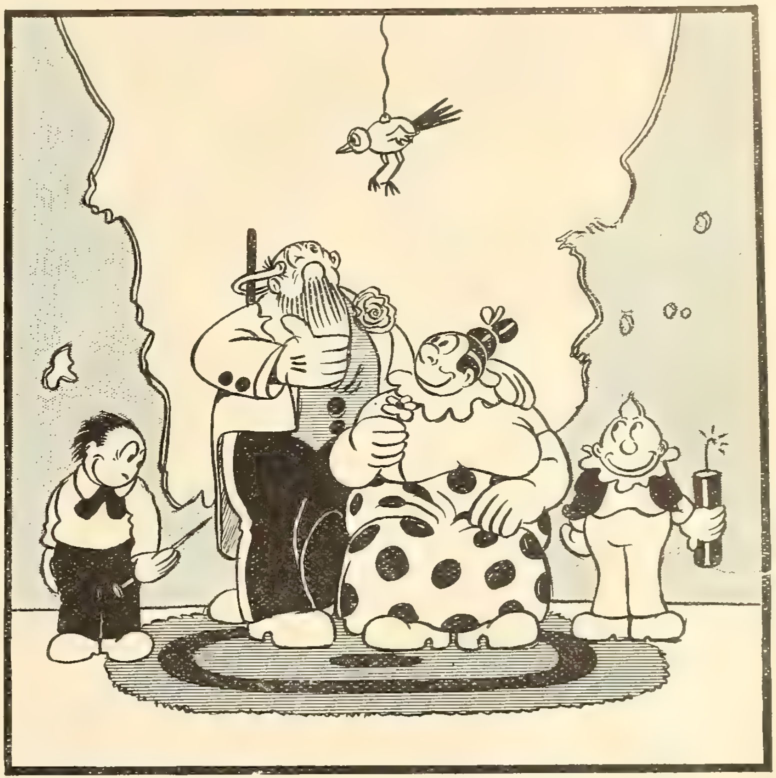
Katzenjammer Kids

Present a
Riotous Roar

"Vanity and Vengeance"

Released April 15

- ¶ It Is a Record in Laughs, But It Is Much More Than That.
- ¶ It Is the First Release of the International Film Service Co. Through Educational Films Corporation.
- ¶ It Is the First Cartoon to Be Animated by the New Process which Is as Far Ahead of the Old as a Superpicture Distances the Original One-Reeler.



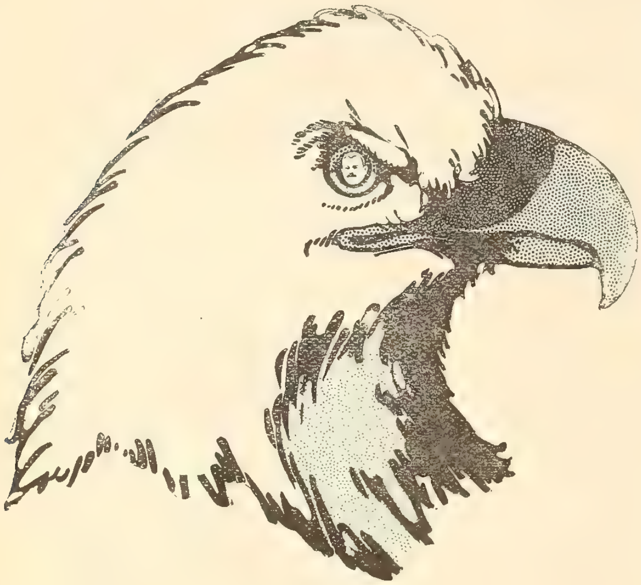
HERE THEY ARE

It Has Met the Unquestioned Standard Set by the Bruce Scenics Beautiful and Ditmars' "Living Book of Nature."

- ¶ Mr. Rothapfel Has Booked the Katzenjammer Kids and the Happy Hooligans for the Rialto and Rivoli Theatres.
- ¶ With the First Announcement, Exhibitors in the Principal Cities Have Been Snapping These Up.
- ¶ Don't Wait Until the Other Fellow Has Set the Pace by Showing These —You Will Have to FOLLOW Then.
- ¶ Remember That These Comics Are Backed by the Tremendous Publicity of the Hearst Newspapers. 25,000,000 People Read These Comics Each Week.

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

SELLING "THE EAGLE'S



MR. PHELPS SASSEEN, manager of the Anderson Theatre, Anderson, S. C., is a practical retailer of motion pictures.

He is a salesman of real ability. He knows his profit is not alone in merely booking pictures and showing them. He sells his pictures to the public of Anderson.

This slight tribute is not given because he booked "The Eagle's Eye." That was a matter of business judgment.

But because he made "The Eagle's Eye" pay him a mighty handsome profit on his rental investment.

How and what he did is worth the attention of every exhibitor.

Anderson has a population of 9,600. Mr. Sasseen showed the first episode of "The Eagle's Eye" to 2,011 persons. *Twenty per cent of the total population.*

That is a record.

He knew that "The Eagle's Eye" was a special production. He analyzed further. He handled it as a special. And the results on every episode shown are bigger profits than he believed possible.

He told the people of Anderson just what you and every other exhibitor has been told in trade journal advertising for "The Eagle's Eye."

He told them it was a special production. That it had a tremendous theme. That it was a stirring revelation of the facts of Imperial Germany's spies and plots in America.

That Chief Flynn was the author. That no man in America knows more about the Kaiser's spy army here than Chief Flynn. That Chief Flynn's work, pictured so vividly in "The Eagle's Eye," has made him a figure of international importance.

He made the public of Anderson realize that "The Eagle's Eye" was so unusual, so different from the usual interpretation of a serial, so vastly superior to anything else he could offer, that they came to see.

He had successfully merchandised "The Eagle's Eye."

The admissions, 2,011 of them, flowed into Mr. Sasseen's box office in one day.. "The Eagle's Eye" satisfied every claim he had made for it.

You can make "The Eagle's Eye" just as successful for yourself. It is a subject that is popular everywhere.

You can realize better than an average return by just booking and showing it. Give each episode the usual lobby display, a couple of announcement slides, and you will get splendid returns. *But if you want a maximum profit, treat "The Eagle's Eye" for what it is—a special production.*

That does not require extra effort for you. It simply needs a different attitude than you have for the ordinary features and serials you book.

Everything for you to work with is prepared and immediately available. Book "The Eagle's Eye," and sell it to your patrons as a special. It is bringing other exhibitors surprising returns. It will do the same for you.

Following is a list of advertising and publicity matter, prepared and ready for you.

Six styles of one column, illustrated teaser cuts.

Four styles of one column, illustrated text cuts.

One three column, illustrated ad, climaxing the single column cuts.

A stock twenty-four sheet, from a design by Fuertes, the world's greatest ornithological artist. (These sheets are supplied to you, free.)

Stock one sheets, two styles.

One, three and six sheets on each episode.

EYE" TO YOUR PUBLIC

Stock 22 x 28 sepia and colored photos of King Baggot and Marguerite Snow.

A set of 11 x 14 lobby display photos, both in sepia and colors, for each episode.

A slide of Chief Flynn, a stock announcement slide and a new "coming" slide for each episode.

A five color, lithographed window card, 22 x 14, with the same design as the twenty-four sheet.

A heavy, canvas waterproof banner, in four colors, for use on each episode. Built of materials that will withstand twenty weeks of any kind of weather.

5 x 7 four page, rotogravure heralds for each episode.

Buttons for "The Order of the Eagle's Eye," an exceptionally practical novelty judging by orders for several hundred thousand already received from exhibitors.

A magic X-ray novelty, fascinating because it is mysterious.

Four stock one column publicity cuts for newspaper use.

Four stock two column publicity cuts for newspaper use.

Two styles of single and double column newspaper cuts of Chief Flynn.

Three styles of two column newspaper cuts for publicity work on each episode.

A special press sheet for each episode.

Music cues for each episode.

Use this exceptional supply of practical advertising and publicity material to tell your patrons that "The Eagle's Eye" is a special production, too big, too tremendous, too vital and startling in its astounding revelations to be missed by one of them.

YOU WILL GET ESPECIALLY BIG RETURNS FROM THIS BIG SPECIAL PRODUCTION IN TWENTY CHAPTERS ONLY BY HANDLING IT AS A SPECIAL—NOT AS A REGULAR, ORDINARY RELEASE.

BOOK!

"THE EAGLE'S EYE"

By WILLIAM J. FLYNN

Recently Retired **CHIEF U. S. SECRET SERVICE**

Produced by THE WHARTONS with the Popular Stars

KING BAGGOT and MARGUERITE SNOW

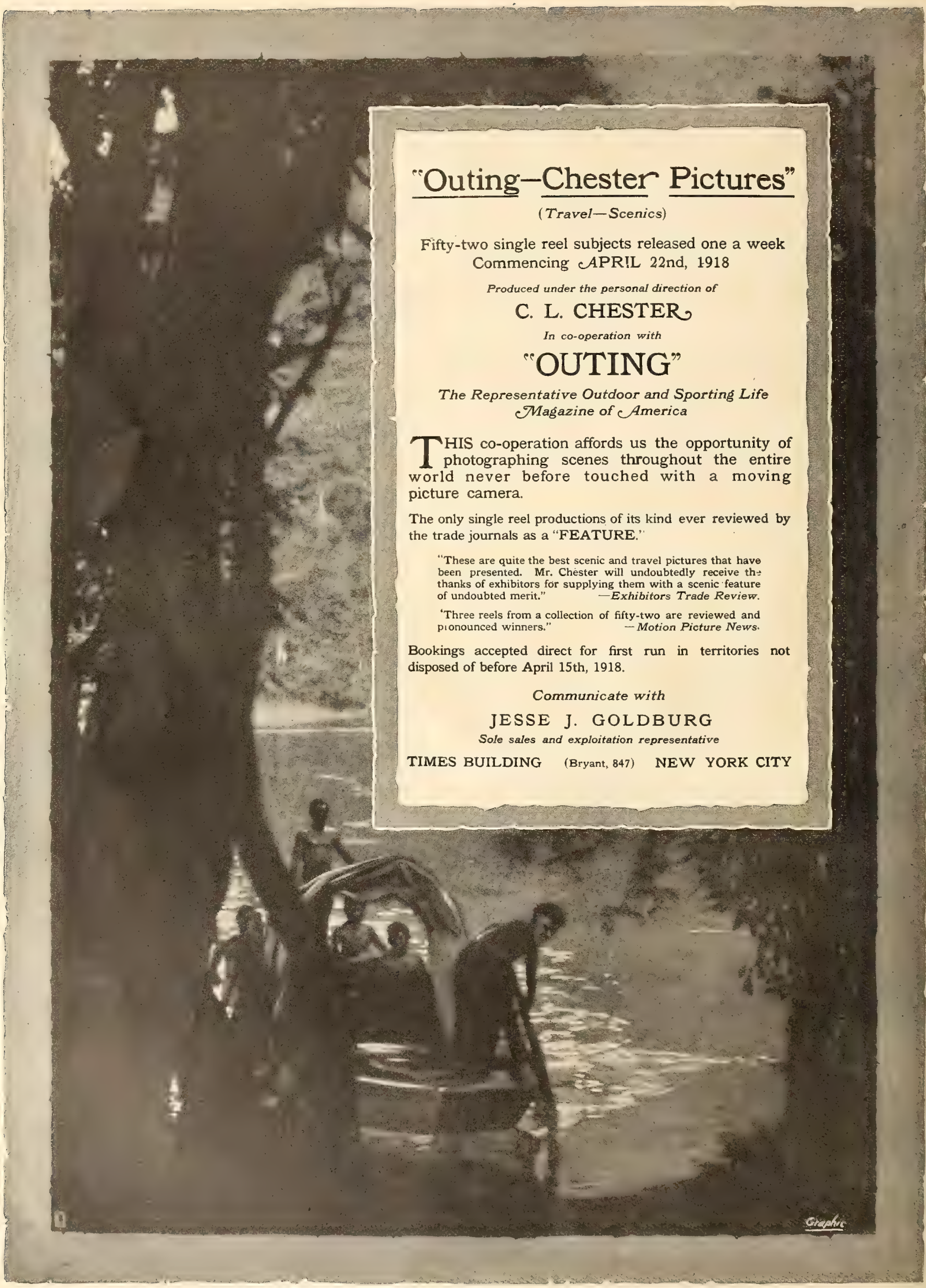
Distributed by FOURSQUARE EXCHANGES

For further information address The Whartons' Publicity and Supply Department, 1476 Broadway, New York

Atlanta, Ga.......73 Walton St.
Boston, Mass....16 Piedmont St.
Buffalo, N. Y....47 W. Swan St.
Chicago, Ill. 207 So. Wabash Ave.
Cincinnati, O., 301 Strand Theatre Bldg.
Cleveland, O....312 Sloan Bldg.
Dallas, Tex., 1911½ Commerce St.
Denver, Colo....1735 Welton St.
Detroit, Mich., 304 Joseph Mack Bldg.
Kansas City, Mo. 1120 Walnut St.
Los Angeles, Cal., 514 W. Eighth St.
Minneapolis, Minn., 16 North Fourth St.
New York, N. Y., 729 Seventh Ave.
Philadelphia, Pa...1325 Vine St.
Pittsburgh, Pa..127 Fourth Ave.
San Francisco, Cal., 191 Golden Gate Ave.
Seattle, Wash...2014 Third Ave.
St. Louis, Mo., 301 Empress Theatre, Bldg.

CANADA FOURSQUARE-SUPERFEATURES, LTD.

Toronto, Ontario..59 Victoria St.
Montreal, Que., 204 St. Catharine's St., W.
Winnipeg, Manitoba, 215 Phoenix Block
St. John, N. B. 19 Market Square



"Outing—Chester Pictures"

(*Travel—Scenics*)

Fifty-two single reel subjects released one a week
Commencing APRIL 22nd, 1918

Produced under the personal direction of

C. L. CHESTER

In co-operation with

"OUTING"

The Representative Outdoor and Sporting Life Magazine of America

THIS co-operation affords us the opportunity of photographing scenes throughout the entire world never before touched with a moving picture camera.

The only single reel productions of its kind ever reviewed by the trade journals as a "**FEATURE.**"

> "These are quite the best scenic and travel pictures that have been presented. Mr. Chester will undoubtedly receive the thanks of exhibitors for supplying them with a scenic feature of undoubted merit." —*Exhibitors Trade Review.*

> 'Three reels from a collection of fifty-two are reviewed and pronounced winners." —*Motion Picture News.*

Bookings accepted direct for first run in territories not disposed of before April 15th, 1918.

Communicate with

JESSE J. GOLDBURG

Sole sales and exploitation representative

TIMES BUILDING (Bryant, 847) NEW YORK CITY

WATCH

FOR THE BIG
ANNOUNCEMENT
NEXT WEEK OF

MY OWN UNITED STATES

"Who
Killed
Woodruffe
Clay?"

A PETROVA
Mystery Picture
that will
bring you a
"capacity house"

Mme Petrova

in "The Life Mask"

PETROVA PICTURE COMPANY
Frederick L. Collins, Pres.
NEW YORK CITY

Exchanges of
First National
Exhibitors' Circuit

EXHIBITORS EVERYWHERE

THE BIG FOUR

WM. S. HART DOUGLAS FAIRBANKS NORMA TALMADGE FRANK KEENAN

Are the stars you can depend upon in the list of Triangle features that S. A. Lynch Enterprises, Inc., announce have been sold for the following territories:

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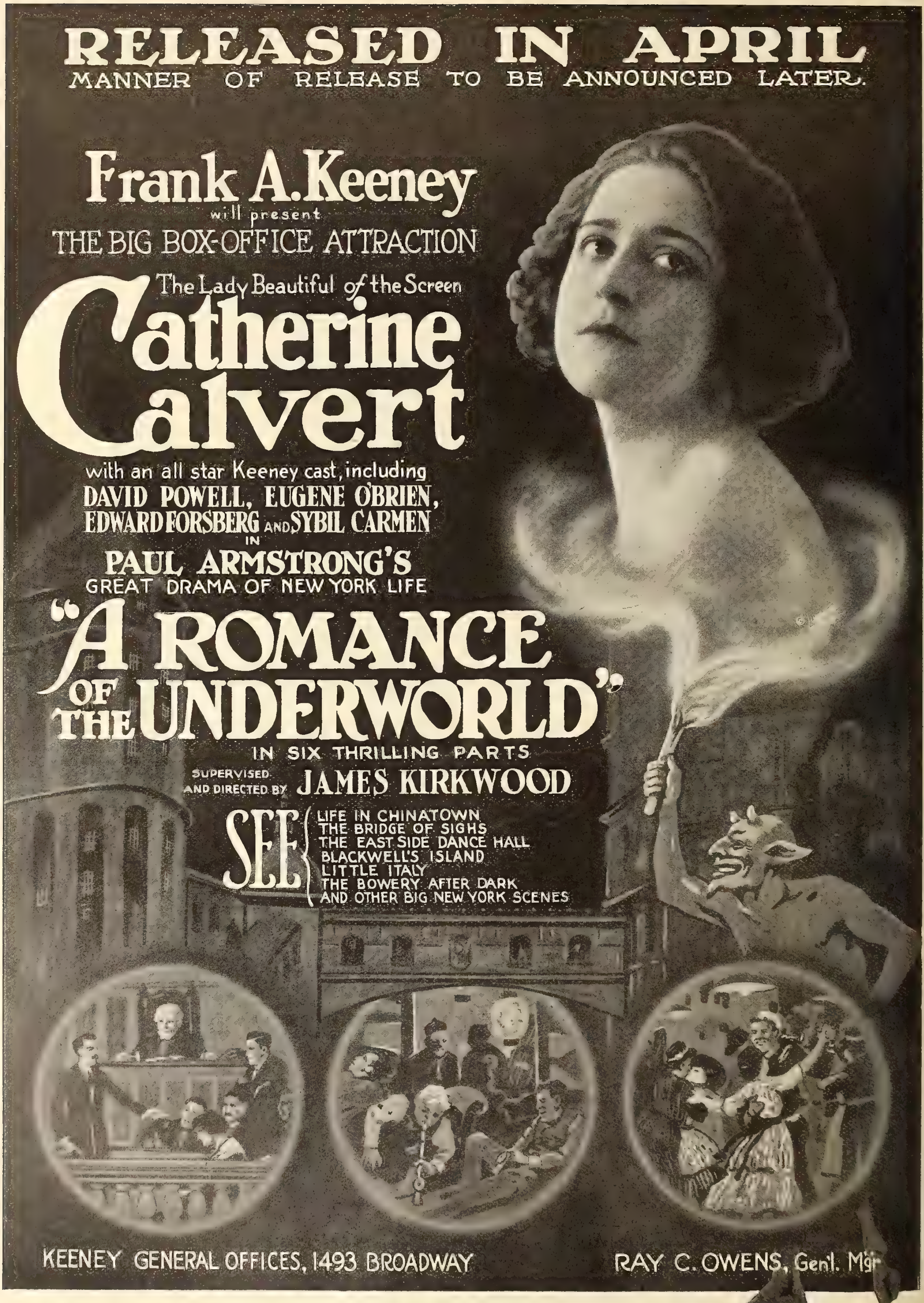

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Catherine Calvert

with an all star Keeney cast, including
DAVID POWELL, EUGENE O'BRIEN, EDWARD FORSBERG AND **SYBIL CARMEN**
IN
PAUL ARMSTRONG'S
GREAT DRAMA OF NEW YORK LIFE

"A ROMANCE OF THE UNDERWORLD"

IN SIX THRILLING PARTS

SUPERVISED AND DIRECTED BY **JAMES KIRKWOOD**

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PRICES 25c TO $1.50 TWICE DAILY THEREAFTER

BOX OFFICE OPENS TUESDAY, APRIL 2, 1918

Subscription receipts, in cash, to Motion Picture News for the three months ending March 31st, total

$3,406.00

Here are the plain figures of trade paper supremacy in this field.

The most *subscriptions;*

The most *renewals;*

And, therefore, a publication *taken, paid for, read,* for its own intrinsic merit.

"We don't 'blanket' the field; we dominate the trade journal avenue to it. And because of this dominating influence and service the advertiser can and should confine his advertising—for results—to the pages of MOTION PICTURE NEWS *alone.*"

" I am glad to renew my subscription and also take the opportunity of saying that you certainly give big value for the money. *I used to buy them all, but now it is not necessary and yours is the only picture paper we have been taking for more than a year."*

(Signed) CHAS. HAUSSMAN,
Hippodrome,
Pottsville, Pa.

" Please make out the enclosed bill to read for three years instead of two years and remittance will follow.

" If it is any satisfaction to know that we have discontinued other moving picture magazines, on account of the fact that your issues seem to cover everything we desire, then you can believe we value each issue highly."

THE HIPPODROME CO., INC.,
Parkersburg, W. Va.,
(Signed) Per Edw. J. Hiehle.

Motion Picture News

Vol. 17 No. 15 April 13, 1918

The Week in the Film World at a Glance

FEATURES

TO-MORROW AND TO-DAY (WM. A. JOHNSTON)..2191
SPEAKING EDITORIALLY 2192
SERVING IT WITH SPEED AND GINGER...........2193
"SALVATIONIZING" THE EXHIBITOR BY "ANARCHIST" 2194
WHAT KIND OF A FELLOW IS—LASKY?..........2201
DIARY OF A SUCCESSFUL EXHIBITOR...........2214
THE INDEPENDENT FIELD TICKER..............2244

OF SERVICE TO EXHIBITORS

Exhibitors Box-Office Reports...........................2204
Exhibitors' Service Bureau..............................2208
Rothapfel's Answers to Exhibitors.......................2215
Ready-Made Ad. Talks.....................................2220
Newsy Items from the Studios............................2250
Short Subjects in Review.................................2252
Releases—Current and Coming.................2259-60-61-62
Projection Department....................................2266
Music and the Picture....................................2273
Theatres Worth While.....................................2277

NEWS OF THE WEEK

League Leaders form Booking Syndicate.................2199
New York Exhibitors Watch Sunday Bill.................2195
Gaumont Starts Beauty Contest...........................2198
Chicago Exhibitors' War with Operators..................2197
Live News from the Producers..........................2222
Advance Offerings of the Programs.....................2241
In the Independent Field..............................2243
In and Out of West Coast Studios......................2249

SCREEN EXAMINATIONS

"Bill's Baby" (Goldwyn)..................................2256
"Bluebird, The" (Artcraft)................................2253
"Camouflage Kiss, A" (Fox)................................2256
"Chase, Me, Charlie" (Essanay-Perfection).............2256
"Friend Husband" (Paramount-Mack Sennett)..........2255
"Home Trail, The" (Vitagraph)............................2255
"House of Hate, The" (Pathe).............................2254
"House That Jack Built" (Christie)......................2255
"In and Out" (Christie)...................................2255
"Lie, The" (Artcraft)......................................2254
"Life Mask, The" (Petrova-First Nat'l Exhibitors)......2253
"Little Miss No-Account" (Vitagraph)....................2257
"Love Browers, The" (Triangle)...........................2254
"Mrs. Slacker" (Pathe).....................................2258
"Never Surprise Your Wife" (Christie)...................2255
"Red, Red Heart, The" (Bluebird)........................2257
"Rough and Ready" (Fox-Standard)......................2253
"Whose Wife?" (Christie)..................................2255
"Woman in the Web, The" (Vitagraph Serial)..........2256

Newsy Announcements of the Week Found in the Ad-Pages

"The Two-Soul Woman" Is Universal's Offering.......2126
Be a 100 Per Cent Exhibitor—Artcraft..................2127
Artcraft Releases for the Month of March............2128-29
Further Artcraft Advertising...........................2130
Alice Joyce Appears in "The Business of Life"........2131
"Over the Top," Vitagraph's Winning Patriotic Picture, 2132-33
"The Woman in the Web"...............................2134
Laboratory Work at Kalem..............................2135
Unanimous Opinion on "House of Glass"...............2136
Norma Talmadge in "By Right of Purchase"...........2137
"The Danger Game," Madge Kennedy's Latest.........2138
Spirit of America in "Heart of the Sunset"...........2139
Bill Parsons and His Capital Capitol Comedies.........2140
Selexart Releases Three Winners Through Goldwyn......2141
"Just a Woman," with Charlotte Walker................2142
Mutual's Specials and Regular Releases...............2143-44
Triangle Talks Further on Its Production Facilities......2145
Triangle's Battle Line....................................2146
Triangle Product Banishes Gambling Element from Booking 2147
W. W. Hodkinson.......................................2148-49
Louise Glaum and Bessie Barriscale Start in Current Paraltas 2150
Henry B. Walthall in "Humdrum Brown"...............2151
Clover Offers Comedies with Popular Favorites..........2152
"Daughter of Uncle Sam"..............................2153
Four Mighty Fox Releases..............................2154-55
Chaplin's First National Ready........................2156-57
United Picture Theatres.................................2158
Epstein Presents Ditmars "Wonders of the Sea"........2159
Inter-Ocean Gives a "Speertalk".......................2160
Picture Makers Get Behind Liberty Loan...........2161-76
On Offer to State Right Buyers from W. H. Productions..2177
Gaumont's Beauty Contest in Connection with News Weekly 2178
Educational Announces the Katzenjammer Kids..........2179
"The Eagle's Eye"...................................2180-81
The "Outing-Chester-Pictures"........................2182
About "My Own United States"........................2183
Petrova in a Mystery Play...............................2184
Hiller and Wilk Features with Popular Stars.............2185
"Romance of the Underworld" Released This Month....2186
D. W. Griffith's Greatest Triumph, "Hearts of the World."2187
The Broncho Billy Reissues.............................2190
The Record of "The Kaiser"............................2225
What Newspaper Critics from All Quarters Thought of "The Kaiser" 2226-27
Suggestions of Ad. Helps which Jewel Has Prepared for "The Kaiser" 2228
Universal's "The Risky Road"...........................2235
"The Lion's Claw"....................................2236-37

Wm. A. Johnston, *Pres. and Editor.* **Henry F. Sewall**, *Vice-Pres.* **E. Kendall Gillett**, *Sec. and Treas.*

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The Chicago Examiner says:

"The Revivified Broncho Billy Pictures

are unreeling and they stack up splendidly with present-day stuff. Those one-reel episodes dominated by daring riding and wonderful scenery are little classics in their way."

SHOW ONE EACH WEEK

"Broncho Billy's Leap"
"Broncho Billy and the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, a Friend in Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"

Perfection Pictures
The Highest Standard in Motion Pictures

Essanay

George Kleine System
Distributors

APR -3 1918
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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 15 April 13, 1918

Tomorrow and Today

"IN ten years from now," says an advertising expert, in whose judgment we have much faith, "the motion picture will be the most heavily advertised commodity in the world."

No other commodity is used so widely and so often.

No other commodity so lends itself to popular advertising.

Good pictures are obviously demanded by the millions, and national advertising will bring the millions to good pictures.

There it is in a nutshell!

The motion picture will be the most heavily advertised commodity in the world. And, in our belief, it won't take ten years, nor even five years to arrive at this very important commercial development.

Important it is—and *inevitable.*

Worth while waiting for—and being patient about. But —particularly—*worth while preparing for.*

* * * *

JUST now the frequent change of pictures is against the advertising of them. In order to direct people where to go and get something good, you've got to be sure that the goods will be there.

On the one hand today you have, in pictures, something that everyone wants; and on the other, you have in advertising a tremendous force which will bring pictures and the public together; but holding both apart today is the scheme of shooting pictures out and into oblivion faster than the published word can tell of them.

But this is changing. The correct order—of fewer pictures, better pictures, longer runs—is fast approaching.

And when this order is here, and national advertising gets its grip upon so potentially a nationally desired commodity—then look out.

Look out for a change in the making and selling of pictures that the present can give little idea of.

In the meantime, however—and right now—much can be done toward the better advertising of pictures. Much money can be saved; *much* more money can be earned.

* * * *

LET us take the trade advertising of pictures alone.

There are several big fallacies today in trade advertising.

One is that pictures should be ballyhooed to the trade.

Another is that advertising pages in trade papers are bought to gain access to the reading pages in the supine belief that statements made therein go out with the paper's own backing for their veracity.

A third is the belief that the maker's interest in pictures ends with their rental to the exhibitor.

Pictures should be merchandized, not circused. And they can be merchandized—quite successfully—even today.

Take, for instance, one of the big, special pictures.

* * * *

THE present policy is simply one of sustained boastfulness. First comes the announcement; then the opinion of the New York press (meaning little to the exhibitor, by the way, since there isn't a competent reviewer of pictures on a single New York daily); then the announcement of the opinion of the trade press reviewers (already known to the exhibitor); then announcement of bookings, etc., etc.

In the meantime the early run houses have the picture. A special picture, to be put over, to get the money, *must* be specially advertised. A plan book, containing complete advertising aids, has undoubtedly been prepared and sent broadcast, at much expense and to several thousand exhibitors in excess of those who will book the picture.

Why not use the trade paper advertising pages—after the announcement has been made—to advertise this very material? Why not stop circusing the picture and get right down to merchandizing it? Why not—at the earliest moment—jump in and help the exhibitor resell his picture—*your* picture still—to the public?

Trade papers advertising pages are for merchandizing, not ballyhooing. It's about time ballyhooing ceased; and it's about time merchandizing began. The exhibitor is sick and tired of the one, and he is mighty anxious to have the other help his box office receipts.

* * * *

IF a trade paper is what it should be, it maintains an effective and economical avenue between the maker and exhibitor of pictures. Let this avenue be used for what it can best do, namely the *cooperative* merchandizing—manufacturer to exhibitor—exhibitor to public—of motion pictures.

(*Continued on following page*)

Speaking Editorially:

What is Your Guaranty?

IN view of the meeting of producers and exhibitors called for April 8th at the Hotel Astor to consider ways and means of business co-operation, it may be well to reiterate our views on exhibitors' booking circuits as published editorially in the March 16th issue.

In considering any plan he (the exhibitor) must consider these points:

First, the integrity, ability and experience of the executives behind the plan. He is in effect making these men his business partners. He should consider them in this practical light.

Secondly, he ought to investigate the history of co-operative dealers' movements in this country and abroad—their success or failure and the reasons therefor.

He will have to decide whether or not it is safe and businesslike for production and exhibition to be placed in the same hands.

Thirdly, and this is of the utmost importance, he must consider the matter of product.

We need not tell you—the exhibitor—what product means to you.

Product means pictures. Pictures are your attraction—for the public. What the public wants you must give them if you are to fill your seats.

Any number of plans will promise good pictures. In fact, all plans will naturally proceed upon the ready-made assumption that the pictures proposed will be the kind you want,—and secondly, as *many* as you want.

But what *guaranty* have you? What is going to *assure* you *enough* and enough good pictures? That is the point for you to consider.

And there is also the related question: What service will you get with the picture?

Two factors stand out above everything else.

What *guaranty* have you—the exhibitor—of getting good pictures?

What *guaranty* have you of the men to whom you will entrust your money?

Herein is involved your business future.

* * * *

Coming Without Pulling

OFF and on, MOTION PICTURE NEWS has done considerable agitating for longer runs of worth-while pictures. We don't intend now to repeat conceded facts in pointing out the constructive tonic to the industry that longer runs would bring.

At times the fight appeared hopeless. The daily change seemed ingrained and unalterable.

But we have found cheer. If the hundreds of report cards coming in to our "Box Office Reports" department each week are any indication the longer run seems to be coming with a whoop—and coming without pulling.

Any number of houses may be named that are showing pictures for a week—when it wasn't many moons ago that they were a paltry two or three. Houses with but two changes a week are as numerous as film salesmen; the two-day run seems almost the rule among the theatres of average grade.

What will be the result? Less and less room for the mediocre picture. What has brought it about? The good pictures.

At a Desk in New York

HOW often—even to the point of triteness—have you heard it said, "One of the main troubles of this business is that the big men never get away from their desks in New York. They don't know what the men out over the country think of their pictures and their policies. They don't benefit by contact with the best thought of the entire country."

This has been said, we repeat, to the point of becoming the signal for laughter. But someone said it to us again last week. And our mind turned to the Exhibitors' Advisory Board co-operating in the work of our Exhibitors' Service Bureau.

A score of men representing combined investment that would make the capital of some producing organizations look like a huckster's cart in comparison.

Just now they are discussing in the Service Bureau the broad question, "What is the Matter with Pictures?" Not a theoretical discussion, but down to the ground, straight from the shoulder, exhibitor talk.

The man at a desk in New York doesn't have to feel out of touch now. The Advisory Board will bring to him each week more of the views of the country's big exhibitors than a month's swing around the circle would give.

To this extent perhaps it isn't the "Exhibitors' Service Bureau." It's the "Manufacturers' Service Bureau."

* * * *

Tomorrow and Today

(*Continued from preceding page*)

The manufacturer who simply boasts to the exhibitor and lets the exhibitor, unaided, resell his product to the public is only cutting down his own gross.

The same sane policy of merchandizing applies to the reading pages of the trade paper. The trade paper wants to know what houses have booked the picture, what original and successful advertising stunts these houses have employed, what methods of presentation were used; and of course we want straightforward news of new pictures in the making.

What we don't want—and what the exhibitor doesn't want—is a repetition of the boastful advertising, a duplication of a previous announcement, a silly story about a star in the picture,—and, least of all, a statement from some executive designed not to help the picture along, or indeed any other picture, but simply to get the latter's name into print.

The exhibitor knows these truths just as well as we do. He isn't fooled one iota by boastful advertising or by reading matter which is obviously and only a bonus for paid advertising.

"The motion picture will be the most heavily advertised commodity in the world."

And then, as certainly, the advertising pages of MOTION PICTURE NEWS will be strictly used for the merchandizing of pictures and editorially the publication will be even more of a strictly *service* paper than it is today,—and today it is setting the pace.

W A Johnston

Serving It with Speed and Ginger

ABOUT the time this issue of MOTION PICTURE NEWS appears on Broadway a delegation of picture men will be face to face with the Senate committee which holds the fate of New York's Sunday Option Bill in its hands.

It's our private hope that there isn't a film man on Broadway Tuesday morning to read this page, that every one with the price of the railroad ticket—or an expense account—is marching up Albany's State Street hill with the Motion Picture Brigade.

At that, from all we heard along Broadway last week, there is certain to be a good-sized representation on hand from New York City, not to speak of the hustling up-State exhibitors. And while on the subject let us extend our hearty congratulations to all the men who have handled the battle for a sane Sunday in New York State.

There has been a cool method and efficiency about their work that—perhaps we shouldn't say it—has not always been present when picture men have had to battle. The prospects for success were never so bright.

And—whether it be success or failure that comes—they have certainly laid a concrete foundation for a real organization of exhibitors in New York State.

* * * *

WILL you be on hand at the Astor next week for the meeting called by Frank Rembusch to discuss the fifty-seven varieties of cooperative booking organizations?

"What's it all about?" you say. We don't know any more than you do.

But we're going to be there without fail—and you had better be.

For one thing is certain. No matter what it is all about it is all going to be a lot of fun.

Just imagine two score or more exhibitors, and, mayhap, a few producers, picking about over the bones of the various cooperatives.

Maybe we are a bit optimistic—but if every cooperative promoter has a representative on hand we'd almost gamble that the gab-fest won't be on more than fifteen minutes before some one will be looking for the nearest police signal station.

And still we have a friend trying to lure us to such a tame thing as a dog fight for next Monday.

* * * *

THE formation of that Greater New York Booking Syndicate looks interesting to us. The roster of directors includes some of the most prominent exhibitors in New York and many of the officers of the city and State organizations.

So far the directors are sawing wood and saying little—except that they have no intention of tying up to the Ochs plan and do "look with favor" on the Manufacturers to Exhibitors proposition.

* * * *

YOU exhibitors who have been writing for another article by "Anarchist" get it this week.

It has been a long time coming. We have a suspicion that "Anarchist" has been busy buying drinks for the Sheriff or filling out his excess profits tax blank.

We know it must be either of the extremes. For no exhibitor who can throw language with such reckless abandon as "Anarchist" could have an "average" theatre.

We're not sure yet whether we want to be responsible for what "Anarchist" says. This week he talks about "Salvationizing the Industry"—about the willing workers who always have a new scheme to help the poor, downtrodden exhibitor.

And many of the things he says are "true talk."

An Exhibitor to "Exhibitor to Exhibitor Reviews"

REGENT THEATRE

RIVERSIDE, CALIF., March 16, 1918.

MOTION PICTURE NEWS.

Gentlemen: We are very glad to hear that Mr. Harrison is to be associated with MOTION PICTURE NEWS. For that line of work there is none better in the country. We would rather have his opinion on pictures than "Wid's."

Enclosed please find check for the NEWS for two years' subscription, and with our best wishes,

We remain,

HOWE AND MERRILL.

* * * *

NEW YORK will certainly get its fill of big pictures this week. "Over the Top," the Vitagraph's production of Sergeant Empey's book, went over the top on Sunday evening, while Griffith's "Hearts of the World" comes to the Forty-Fourth Street theatre after Los Angeles triumphs on Thursday evening.

While "The Bluebird" is the week's attraction at the Rivoli.

Quite some week. And by the way, after hearing the lavish praise given "The Bluebird" after the trade showing we were wishing that the Service Bureau could have given you a special section on the Artcraft production such as we offer on "Over the Top" this week.

But all things must have a beginning—and we can do only one thing at a time. It is our hope that the future will enable us to give exhibitors this sort of special aid on all the future's big productions of out of the ordinary types that need and *deserve* out of the ordinary handling, such as "Over the Top," "The Bluebird," "My Four Years in Germany," "The Kaiser," "The Eagle's Eye," "The Lincoln Cycle," and so forth.

* * * *

MEETINGS seem to be the fashion. The Society of Motion Picture Engineers has one scheduled to open next Monday. A three-day program of more than ordinary interest has been arranged for those in attendance. The Hotel Seneca will be the headquarters.

We suppose the atmosphere will be largely technical, but frankly, we don't think it would do any of the producers any harm to make the trip to Rochester. This society is doing a real big work for the technical side of the motion picture, especially in moves towards standardization, and their proceedings are usually among the most interesting gatherings we have attended in the picture field.

"Salvationizing" *the* Exhibitor

As Seen By "Anarchist"

EVERYONE in the industry is familiar with the well-known vaudeville team, which seems to have a solid booking on the FILM CIRCUIT. I refer to "Revolutionizing the Industry" and "Salvationizing the Exhibitor." They originally worked single, but found that their stuff was so similar and their lines so much alike that they finally teamed up, and now you seldom hear of the one without the other. Every time we hear of someone who is going to "Save the Exhibitor" we find that he is going to do it by "Revolutionizing the Industry."

This threat to revolutionize the industry never seems to get beyond the threatening stage (or promising). It seems to be a sort of Spiggoty revolution, mostly blank cartridges and laryngital lunacies. No one would object if these revolutions were absolutely harmless, but a blank cartridge can inflict a painful wound if you get too close, and some of these bombardments of type and verbal shrapnel HAVE done damage.

My aversion to the word "salvation" dates back to a time when motion pictures were unthought of, and I am going back to these days for a moment because the way "salvations" usually worked out for me somewhat parallels the way they usually work out for exhibitors today. As far back as I can remember this word "salvation" always meant that some hideous misfortune was headed in my general direction. Sometimes it was Pop armed with a strap, sometimes Elder Higgins armed with a tract. In any event, I got so that I fairly abominated the word, because I found that it usually worked out with reverse English, unless being larruped across the differential with a hard strap is synonymous with being saved. If it is I would have much preferred to side-step the rescue.

Eventually I adopted the word "salvationizing" as completely covering the situation, and it seems to me that it still satisfies in describing what usually happens to us exhibitors at each attempt to lead us out of the wilderness. Actually I believe we have more self-appointed Moseses (is that right, Mr. Editor?) in the film business than in any other line of human endeavor; and they all seem to be suffering from astigmatism, or some sort of disease, which causes them to move in a circle, bringing us back toward our starting point, with the possible exception that we seem to be just a little bit deeper "in" each time we are "saved."

I divide the people engaged in the joyful occupation of "salvationizing" into two classes; first, those well-intentioned, but misguided individuals who conscientiously believe that they are doing things which must eventually work out for your good, and, second, a totally different type who do things which they pretend to believe will militate in your favor, when really they know to the contrary. I think that under one or the other of these heads you can classify most of the efforts to date to "save the exhibitor," and I will be charitable enough to say that I believe that the former class predominates.

And this refers only to the men who are earnest, though mistaken, in their attempts at salvation. THEIR motto is "HELP US TO HELP YOU," and they really mean it that way, while the other type have for THEIR motto "HELP US TO HELP OURSELVES," and, believe me, they DO help themselves, and invariably find any number of fool exhibitors who are willing to assist them, thus making the "helpings" good.

I think that the first really loudly heralded "salvation" movement I can remember was the "open market." We exhibitors had been beefing loudly against the rigid program system of booking, which compelled us to accept the Roquefort as well as the really high-class stuff, on the plea that we were paying an average price for an average service and must expect an occasional lime to balance off against the world-beaters we ALSO got at program prices. We objected to the flivvers, but we had to pay for them whether we ran them or not. We felt (quite rightly) that the producers ought to make 'em all world-beaters. Then, with a clashing of cymbals and a loud roll of drums, came the open market, widely advertised as "the exhibitor's salvation." At last we were to be allowed to throw off the yoke of the program distributor with his inevitable percentage of mediocre features.

Say, we exhibitors fairly wept for joy. We could take our pick and reject the rest. It sounded too good to be true. (And it was.) I rushed down to New York and cast myself into the open marketman's welcoming arms and, you can take it from me, I had company. The line had to form on the right; exhibitors couldn't come in quick enough. At last we were to be really "saved." We looked joyously ahead to an era of undisturbed prosperity. (Just a minute, please, I see my big, husky operator coming in the door and I want to pause long enough to enable him to hit me where my brains ought to be and kick me where they are.)

Since that day "salvation" movements have been frequent, and, invariably, fatal (to exhibitors). And the worse conditions have gotten the more numerous the "saviors." Some of the schemes advanced have looked abso-tively wonderful in type, but, strange to relate, they have always failed to work out when put into practical operation. In theory, immense; in practise, OUCH! As a rule the exhibitor is only asked to invest his money, take all the chances and hold the bag in case of failure. The "savior" assumes all the other risks.

Since "salvationizing" has become one of our leading film professions, it has gotten to be quite the usual thing to have some "leader" step forth into the limelight with the announcement that he has hatched an idea and request that all good exhibitors rally 'round him and back his hunch to the limit. These gentry rarely have anything but the idea, but that is neither here nor there; the exhibitors have the money (some of them).

Of late the rescue game has been handled along rather original lines, and the slogan now is: "Exhibitors, produce and distribute your own pictures." A fine, inspiring thought, I grant you, and I am sure that the average exhibitor would make almost as good a producer or distributor as he would a screen actor. This is a favorite bait these days, assuring the exhibitor that he OUGHT to be the whole works; that he is *entitled* to production and distribution profits in addition to the profits of exhibition. Now, I don't believe that the average exhibitor is the least bit interested in the functions of production and distribution. He may kick like a steer and insist that he could do so better than those at present handling these duties, but he wouldn't tackle the proposition if it was offered to him. All the average exhibitor wants is good pictures at a fair price, *and* relief from the un-ethical competition usually fostered by greedy distributors. He doesn't care a tinker's damn about the *legitimate* profits accruing to any of the other factors in the business. He wants PICTURES, SERVICE and PROTECTION, and for these things he is perfectly willing to pay a reasonable price.

Whenever I am asked to invest in any of these rescue missions I try and give the proposition a fair east and west before I condemn it, although I WILL admit that I am somewhat biased from the start. I have seen too many similar attempts in other lines bump the bumps. After I have tossed a brick in the air a half dozen times and seen it come down each time with a bump it is but natural that I should arrive at the brilliant conclusion that it won't stay up there without something solid and tangible for it to rest on. I told an exponent of one proposition once that I couldn't see his scheme with binoculars and he was deeply grieved, so we argued the question. He had promised so MUCH (promissory note stuff, undated, maturing "some time in the future when the plan works out"), that it wasn't reasonable to believe him. I had much the same feeling I would have if some man offered me a nice, pretty gold brick for about a quarter of the going price for gold.

"You are asking me to lend my financial and moral support to an untried proposition," I protested. "I'll admit that it listens well, but so do oil and gold mine projects, else they wouldn't get across as they do. When I go into anything which offers so many unknown possibilities as this proposition of yours I should at least take the precautions which the average bank does before it lends money. A national bank lends money on three bases. First, on solid, negotiable securities (and, even though your proposition was already a proven success, it could hardly class that high; being untried, it doesn't class as a security of any kind). Second, on the record of past performances by the men who are at the helm of

(*Continued on page 2207*)

Exhibitors Await Sunday Verdict

Optimism Uppermost as Bill Comes Up April 2 to Decide Either for or Against Open Sabbaths for Picture Theatres—Newspapers Favor the Measure Editorially

EXHIBITORS of New York State set their clocks one hour ahead on Saturday night of last week with the feeling that the motion picture option bill, which has its hearing before the Senate Committee April 2, as MOTION PICTURE NEWS goes to press, will be decided in their favor. Many hours of ceaseless efforts were contributed to the cause by the exhibitors before the measure came up for final hearing, and that these combined "bits" will carry the day is confidently felt.

The bill, if passed, will provide for motion picture shows in New York State on Sunday after 2 P. M. This is satisfactory to the majority of exhibitors, who have expressed themselves as averse to opening their houses in the morning.

MONTHLY INDEX

PRESSURE on our news columns has made it necessary to postpone the Monthly Index to all picture releases, which usually appears in the issue carrying the second date of each month till next week's Motion Picture News.

By the way—do you get the full benefit of this Monthly Index feature? Remember, it gives you every release of the month, the page on which the News review appeared, the page of the music chart, the ad-talk, the release date, producing company, etc.

It's a wonderful time saver when you are looking up an old picture.

Newspapers Pull for Bill

The exhibitors have not been alone in their campaign to bring the option bill over the top in good shape. Nearly all the newspapers of the state have commented favorably upon the measure, both in the news columns and on the editorial page. Six Buffalo newspapers carried long editorials, setting forth the great need of motion picture performances on Sunday. The Buffalo Times gave four excellent reasons why the bill should pass, the second of which was as follows: "The measure, though progressive, is modified with a sterling conservatism, which provides with sedulous care against interference with the spirit of the Sabbath. Under its provision, no motion picture exhibits would be opened before two o'clock in the afternoon. Thus the morning hours of worship, and they are the principal hours for religious observance, are preserved intact."

The Buffalo Commercial said: "The bill will be opposed by persons of narrow views and strong prejudices, but if the legislators mirror the opinions of the great majority of their constituents they will enact the measure."

Other Buffalo newspapers were of the same opinion, and these views were echoed all over the state through the press and in letters to statesmen and others. One form of calling the attention of the public to the bill, to enlist their support in putting the bill through, was large advertisements in the papers, headed "Do You Want Pictures on Sunday?" That these had the desired effect is believed generally by exhibitors.

Passed Committee Easily

Since the bill was introduced simultaneously in the Senate and Assembly it has been acted upon favorably by the Assembly Codes Committee. On March 28 it came up for third reading and was passed 54 to 40. When the bill was acted upon favorably by the Code Committee, Assemblyman Welsh, one of the framers of the measure, said:

"I have no fear that the bill will not receive the support of the Assembly and will be passed and also that the Senate will favor this legislation.

"There can be no reasonable objection to my bill as it now reads for the fact that the entire question of Sunday film is put up to the various cities and towns and it rests with them whether or not they will pass ordinances to prohibit Sunday shows. This is a home rule or local option proposition and will be the means of solving a much discussed subject.

"Furthermore, the placing of this proposed law on the statute books will establish a specific law on the subject of motion pictures as the courts have been divided on their decisions on Sunday shows."

Big Attendance Expected

It is expected that a very large delegation of exhibitors, in fact, the largest ever invading the capitol at Albany, will be present when the bill is up for its hearing Tuesday, April 2. This point is considered very important, and for several days calls have been going out throughout the country to exhibitors to put their shoulder to the wheel and attend in force. In addition to this they have been urged to send letters, telegrams and anything that will draw attention to the desire for Sunday shows, to their representatives.

On March 29 a meeting was called in New York at Wurlitzer Hall, which was attended by about fifty exhibitors. Sidney Cohen, president of the state body, called attention to the necessity of quick action before the bill went before the Senate, and urged that nothing be left undone to assist the up-State exhibitors in their worthy efforts in campaigning, for which a well oiled organism was formed. The feeling at this meeting was about equally divided between optimism and pessimism but rays of hope shone through all the while, and the opinion prevalent was that the "volcano," as termed by Max Spiegel, would fail to erupt, with its attendant lava of Sundayless shows. Frederick H. Elliott was also present at this meeting, and got in a good word or two. He urged that every Greater New York legislator be seen during the Easter recess, as well as showered with letters and telegrams. Others who spoke were President Saunders, of the Brooklyn local, and Sam Trigger. About $1,000 was raised on the spot to assist in the campaign.

Freuler Speaks of Bill

John R. Freuler, of Mutual, late last week made an announcement in connection with the measure, in which he declared this is an inopportune time for reformers to meddle with the smooth-running gears of the theatres.

Mr. Freuler said: "These are days of harrowing suffering and superlative sacrifice, days when the great mass of the people are entitled to get from life every atom of happiness and pleasure—entitled to every moment that will take them from the horror of reality to the realm of even momentary enjoyment.

"It is a time when any effort to curtail entertainment is out of place. The morale of the people is of utmost importance in the struggle for endurance through which the nation is passing. To deprive them of any of their few chances to enjoy life is to invite calamity within our own borders.

"The time is particularly and peculiarly inopportune for meddling reformers to be urging upon the legislative bodies of our states and municipalities laws for the Sunday closing of the motion picture theatre. The men who legislate for us are carrying a greater responsibility than ever and they can ill afford to tamper with the existing social order.

"It is unfortunate that we have in many communities people who are so thoroughly saturated with the notion that they must make everybody else live as they themselves live, that the question of Sunday closing of motion picture theatres is forever agitated.

"I maintain that the American citizen is as much entitled to his Sunday picture as he is to his Sunday newspaper. The Sunday newspaper is a form of enlightenment and entertainment, more of entertainment than enlightenment. The motion picture is too a form of enlightenment and entertainment."

Belasco May Direct at Universal

Universal Film Company announced last week through its publicity department that David Belasco may direct a picture at Universal City after he finishes the two stage productions upon which he is now working.

Carl Laemmle and Mr. Belasco are carrying on negotiations, it is said.

Orleans Co. Makes Comedies

General Film Company to Distribute Product of the Standard—Something New in One-Reelers Is Promised By Southern Producers

ANNOUNCEMENT was made this week of completion of negotiations between the General Film Company and the Diamond Film Company of New Orleans, as the result of which the General will distribute the one-reel comedies to be made by the New Orleans company. Production will start April first and the first release will be about one month later. The Diamond has assembled a high class company, headed by a comedian of high standing and embracing a number of pretty girls. It promises the production of something new in the way of comedies.

R. M. Chisholm, president; W. J. Hannon, vice-president and general manager, and Arthur J. Leopold, attorney for the company, have just returned to New Orleans after completing the arrangements with the General.

The Diamond Company, which was recently reorganized, has taken over the plant of the Nola Film Company. This plant occupies a large tract on Bayou St. John in New Orleans, and is capable of accommodating several working companies. The plant is adjacent to City Park, one of the finest public playgrounds in the United States, and this will be used when necessary. On its own property the Diamond has ample facilities for all ground, water and air effects. It is one of the most complete studios in the country, having been fully equipped with the most modern apparatus.

New Orleans is held to be an ideal producing location. During the past two years many of the leading companies have sent stars there to take portions of pictures and in some cases the entire productions have been made in the Crescent City.

Officers of the company include some of the most prominent men in New Orleans. Mr. Chisholm brings to the organization the advantage of having been a successful exhibitor. He formerly managed the Diamond theatre, New Orleans, which scored a big success from the opening night, and until he sold the lease to a vaudeville concern. Mr. Hannon was formerly interested in the Nola company and is a capitalist and insurance man. Mr. Leopold is one of the most prominent lawyers in New Orleans. The company is said to have behind it ample funds to insure permanent operation.

Stars in Liberty Loan Drive

All Roads Lead to Washington for Grand Opening with Plenty of Fire-works—Tours Included in Campaign

THE third Liberty Loan drive, whose grand opening has been set for April 6 in Washington, will have the assistance of several motion picture stars not alone throughout the campaign, but at the very send-off, it became known last week.

Already Douglas Fairbanks, Mary Pickford and Charlie Chaplin, in the West, had discarded make-up when the announcement was made, and were en route toward New York, where a sort of preparatory shot to the drive was scheduled to be fired. Following this the stars planned to entrain for Washington, to be on hand bright and early on April 6.

Marie Dressler is another of the picture stars who plans to be in Washington at the opening of the campaign. A tour has been laid out for Miss Dressler which includes visits to Philadelphia, New York, Buffalo, Cleveland, Detroit, Chicago, St. Paul, Milwaukee, Minneapolis, Omaha, Kansas City, St. Louis, Cincinnati, and Louisville.

Miss Pickford also expects to tour the East in behalf of the loan, while Fairbanks will "work" the Middle West, with Chaplin visiting the cities of the South. All of the month of April, it is expected, will be given over by the stars for the campaign work.

That the motion picture industry is solidly behind the third loan is evident on every side, not only through the patriotic work of the stars, but through the earnest endeavor of producers, exhibitors and others to put the drive over "with a bang."

Adolph Zukor, chairman of the committee from the National Association, formed to co-operate with the Treasury Department, last week announced that Secretary McAdoo is sending an appeal direct to every exhibitor in the country in connection with the campaign. Trailers and posters are being mailed to exhibitors by the government.

In Philadelphia motion picture men have been most active in preparation for the Liberty Loan. The motion picture committee of the Third Federal Reserve District met recently in the headquarters of the Exhibitors' League, with Judge O'Donnell presiding as chairman. All the exchangemen and theatrical men were invited to attend, and over thirty connected with motion pictures were present.

Magnet Releases Second Hart Feature

Magnet Film Exchange announces the release of the second W. H. Productions Company Hart feature, "The Bandit and the Preacher." The Eighty-First Street theatre will play this production for the week of April first. Moss and Keeney theatres have also contracted for long runs. These theatres have shown the first production, "The Two-Gun Man" in "The Bargain."

Tobacco Fund Grows

The total amount of contributions to "Our Boys in France Tobacco Fund," as announced last week, is $186,754.51.

In and Out of Town

Edward L. Hyman, manager, Victoria theatre, Buffalo, accompanied by Mrs. Hyman, arrived in New York, last week, for several days stay.

H. Staunton Wallach, South American agent for the North American Motion Pictures, Inc., one of the largest distributing concerns in Buenos Aires, Argentina, is en route to New York, and expected to arrive this week. Mr. Wallach will be in New York for five or more weeks, with headquarters at 729 Seventh avenue.

Harry Reichenbach, exploitation expert, left New York last week for Los Angeles, where he will remain for several weeks. Mr. Reichenbach opened "Tarzan of the Apes" at the Broadway.

Charles C. Pettijohn, general manager, Producers and Exhibitors-Affiliated, returned to New York last week, after an extensive trip through the Middle West in the interest of the direct-to-the-exhibitor plan.

R. M. Chisholm, president; W. J. Hannon, vice-president and general manager, and Arthur J. Leopold, counsel of the Diamond Film Company, New Orleans, left New York last week for New Orleans, after several days spent in the city, making arrangements with the General Film Company for the release of Diamond productions. One feature a month will be released, commencing April 1.

Hart Re-Issues Going Good in New England

Nathan Gordon, president of the Globe Feature Film Corporation, Boston, which controls the rights to W. H. Productions Company, Hart features, and the series of Mack Sennett Keystone Comedies, advises that booking on these features are more than satisfactory, and that the theatres that have already played the first feature, "The Two-Gun Man" in "The Bargain," have been successful with their showing. All these theatres have booked "The Bandit and the Preacher" and "The Hell Hound of Alaska." The first Mack Sennett Keystone Comedy, "A Small Town Bully," has also proved satisfactory in this territory, Mr. Gordon reports.

Saunders Perfect Physical Specimen

Edward C. Saunders, Balboa cameraman and juvenile lead in Gloria Joy features, who recently joined the photographic division of the U. S. Air Service, passed a 100 per cent physical examination on the 21st of March. He is now awaiting orders from the War Department.

A Son and Heir

Ashley Miller, well-known director, and Mrs. Miller announce the birth on March 22, of a son, Ashley Browning Miller.

Lasky Confirms Pickford's Enlistment

The report that Jack Pickford, Paramount star, has enlisted, has been confirmed at the Famous Players-Lasky offices in New York. It is Jack's desire to become connected with the aviation service of the Army. Although he is Canadian born and under draft age he has never ceased to wish for an opportunity to join the colors and the flying wing of the service has always been his mark.

A large number of the motion picture folk, in addition to his own family, were on hand at the station at Los Angeles to see the young soldier off. In the party were Mrs. Charlotte Pickford, his mother; Mary and Lottie, his sisters; Olive Thomas, his bride of a year; Owen Moore, husband of Mary; Mary Pickford Rupp, daughter of Lottie; Blanche Sweet, Robert Harron, Dorothy Gish, Elliott Dexter, W. D. Taylor (who was Jack's director), Jack Dillon, Jack Quinn, Thomas Meighan and E. J. Patterson.

Get-Together Banquet at New Haven

The exhibitors and exchange men of New Haven and vicinity will hold an informal banquet on Tuesday evening, April 9, at 9 o'clock, at Mainster's Cafe Heublein, New Haven. His Honor, the Mayor of New Haven, the chief of police, the motion picture censor and representatives of the press and trade journals, will be present.

The object of the banquet is to get together all who are interested in any way in the film industry of New Haven and vicinity, for the purpose of promoting that co-operation and good fellowship which comes from meeting and mingling with one another.

W. H. Features Running Good in South

Tom Moore, president of the First National Exhibitors Circuit Exchange, in Washington, D. C., having just finished a run of "The Bandit and the Preacher" in his Strand theatre, in Washington, states that he did a turn-away business. Mr. Moore also controls the rights to "The Hell Hound of Alaska," the third Hart feature, for the territory consisting of Maryland, Delaware, District of Columbia and Virginia, and he states that his salesmen have already booked all the prominent exhibitors in this territory on both productions.

"God's Man" Opens in Baltimore

"God's Man," featuring H. B. Warner, has been placed in the New theatre at Baltimore for three days by General Film Company, which handles distribution of this feature in Washington and Baltimore territory, reports Branch Manager A. J. Nelson. This picture was passed by the Maryland Censor Board after a few minor eliminations. The outlook for the picture in other parts of the territory is very promising, it is reported.

Chicago Up Against Operators

Exhibitors, Exchanges and Manufacturers in Move for Injunction Restraining Union from Interfering with the Industry

EVERY exhibitor of any prominence whatever in Chicago—nearly 300 of them in all—in addition to all the film exchanges and fourteen manufacturers of projection machines and other accessories, were represented at a meeting held Thursday morning, March 28, in the Masonic building, in making an injunction move restraining the Operators' Union No. 110 from interfering with the industry in the city. The injunction proceedings were filed by Attorney Louis F. Jacobson. In it also was alleged that the operator's union had sought alleged illegal control of the theatres and film business. The officers of the union particularly were mentioned in the petition. Among the complaintants listed in the petition for an injunction, which covers more than fifty typewritten pages, are all of the big theatre firms in the city, together with the local national exchanges, as well as the representatives in Chicago of the makers of accessories. The defendants named are Joseph P. Armstrong, president of Local No. 110, and John G. Shafrank, said to be associated with Armstrong in the National Advertising Film Company. This firm, the exhibitors and producers allege, has organized for the purpose of controlling theatre picture advertising in Chicago. Others named in the bill are H. McCullough, vice-president of the union; H. Mitz, recording secretary; Hal Johnston, financial secretary and treasurer; T. E. Malloy, business manager, and Fred Havell, Peter Kuniff, C. T. Shea and S. E. Kelleher, business agents of the union. The control of the picture theatres by the union representatives, the bill declares, has become so absolute that the owner of a motion picture house has no choice in hiring of the employees. In fact, it was said that the only thing they had to do with the conduct of their theatres was the payment of employees.

The placing of the union label on film cans, projection machines and the organization of a union repair board are chief among the onerous demands made by the union. Early in the week, however, it was said the union had backed down a bit when the exhibitors showed fight by sending a postcard to the trade announcing that their alleged demand for taxation on slides and commercial film was unfounded. One of the instances cited in the injunction petition was that the union had demanded $5.00 a day from each theatre for showing the Ford week, a method used by Henry Ford to push national propaganda and which is distributed free to the theatres. Griever Herz, who controls the distribution in Chicago territory of the Ford weekly, claimed that the union had demanded the $5.00 a reel tax for every Ford weekly used.

Gerard Film to First National

"My Four Years in Germany" Announced for Release April 29—Has Good Run on Broadway

THE First National Exhibitors' Circuit has secured full distribution rights for the United States and Canada to Ambassador James W. Gerard's authorized film version of "My Four Years in Germany," which has been running at the Knickerbocker theatre on Broadway since March 10, it was announced last week.

Prior to the acquisition of the feature, negotiations were carried on for several days between Mark M. Dintenfass and H. M. Warner, representing My Four Years in Germany, Inc., and Harry O. Schwalbe and James D. Williams, representing the First National. When the final papers in the transaction were signed last Wednesday afternoon, it was stated by both parties to the contract that Ambassador Gerard and his associates had been presented with the largest check ever drawn as an advance payment in a motion picture deal.

The Gerard picture will be released on April 29, although earlier bookings can be arranged if necessary, prior to that date. In the larger cities the film will first be shown in legitimate houses, wherever available, at advanced prices. Judging from its success at the Knickerbocker theatre, the expose of German political and military intrigue will be good for an extensive run in any city.

"My Four Years in Germany" must be projected in its full ten-reel form wherever booked, as Ambassador Gerard has expressly stipulated in his contract with the distributors that the film is not to be cut or changed in any particular without his consent.

Practically every amusement circuit in the United States has put in a bid for the picture since it has been taken over by the First National, that company said. A definite announcement of the first-run houses that will show the big feature will be made within the course of a few days, it is expected.

South American Representative in New York

H. Staunton Wallach, South American agent for the North American Motion Pictures, Inc., is on his way from Buenos Aires, Argentine Republic, and is expected to arrive in New York this week. Mr. Wallach will be in New York for five weeks and announces that he will be at offices at 729 Seventh avenue. Mr. Wallach represents one of the most prominent picture concerns in South America.

Allan Rock Establishes Own Press Bureau

Allan Rock, who for five years served the interests of the Famous Players-Lasky Corporation, has organized the Press Service Bureau, with headquarters in the Knickerbocker Theatre building.

Gaumont Starts Beauty Contest

Leading Newspaper in Each State Will Co-operate—Winners to Play in Feature Production which Gaumont Will Produce

THE GAUMONT COMPANY, of New York, Paris and London with studios at Flushing, L. I., producers of Gaumont News and Gaumont Graphic, has completed plans for a Motion Picture Beauty Contest which will be carried out with the cooperation of the leading newspapers of each state in the United States, it is announced. The contest, it is said, will be different from any other contest, of this nature, ever held and will afford opportunity to every girl in the United States, who, according to the judges' decision has the "ear marks" of a screen actress, to appear in Gaumont pictures.

The Gaumont Company is one of the largest motion picture firms in the world, with more than fifty branches over the world. Fulfilling a promise made some time ago to the independent exhibitors of the country, Gaumont will produce a series of feature pictures. In view of this, new "stars" between the ages of fifteen and twenty are needed. The only requirement is that the successful contestants must possess beauty which will register to good advantage on the screen. Quoting the announcement made: "They may be blonde or brunette, short or tall, slim or—well—not too stout."

The newspapers in each state which will co-operate with Gaumont in this contest, will be announced within a week or two. Any girl ambitious to be a motion picture star who possesses the requisite beauty and talent should submit photographs of herself to the Beauty Contest Editor of the paper in her state which is conducting the contest. The contest will be national in scope. A committee appointed by the newspaper, composed of a well known artist, a capable motion picture photographer, and others, will select the five prettiest girls in each state from photographs submitted. The Gaumont Company will make cinematographic tests of all the girls selected, from which list will be determined, the girls who are the most beautiful. The company will pay the expenses of the girls selected from the total to its studios and will pay the winners adequate salaries during the production of the picture in which they work. Further announcement as to the details of the contest will be made later. The pictures of the winners will appear in the news weeklies, news reels, The Gaumont News and the Gaumont Graphic.

Speaking of the decision to produce special features, an official of the Gaumont Company said:

"While prominent stars will be featured, the drawing power of these dramas will not depend alone upon the names of the stars but will be made doubly sure by strong stories written by famous authors and produced in the most attractive manner possible.

"The Gaumont Company makes no extravagant claims that these dramas will be the most expensive or the most spectacular ever produced, but it does promise that they will not be surpassed by any dramas now being offered through the independent or any other market.

"No insipid stories will be filmed, but the themes used will be powerful and dramatic enough to grip the attention even without the excellent casts which will interpret them.

"Two of the stories, alreadv chosen, call for hundreds of girls of exceptional beauty. To secure the proper types, the Gaumont Company has inaugurated a nation-wide beauty contest which is being conducted by the leading daily paper in each of the United States. Five girls between the ages of 15 and 25 will be selected by each paper, and the Gaumont Company will make film tests of these girls to find out which have the best screen talent and personality. The girls selected for these two spectacular productions will have their transportation and expenses paid to the Gaumont studios, and will also be paid good salaries while engaged in the filming of these stories. The Gaumont Company confidently expects to find a number of girls of unusual types of beauty who possess sufficient screen talent to make them the successful film stars of the future.

"An interesting phase of this contest, which stamps it as the best of its kind, is that motion pictures of the most attractive of the contestants will be run in each state during the contest in the two Gaumont news-reels, the Gaumont News and Gaumont Graphic, so that the girls will not have to wait very long to see how they appear in cinematic section. This feature, which will result in filling the theatres on the nights these news reels are shown, will undoubtedly appeal to exhibitors who have booked the News and Graphic."

Heavy Business Reported by Hodkinson

"A million dollars' business signed up in ninety days," was the announcement made last week by the W. W. Hodkinson Corporation.

"It may seem hard to credit," said an official in charge of the financial destinies of the company, "but nevertheless it is true. In checking up our books we find that the total amount of business we have signed up to date on our three available stars Bessie Barriscale, Warren Kerrigan and Henry B. Walthall, will reach $1,000,000.

W. H. Have Shorty Hamilton Reissues

W. H. Productions Company announces its intention to reissue to the independent exchange men, on a state right basis, a series of sixteen Shorty Hamilton two-reel Western comedy dramas. A further announcement to the trade will be made next week.

War Camp Pictures for the Navy

Steps have been taken to make the pictures chosen for use in the training camps and through the War Camp Motion Picture Committee available also for the battleships of the Navy. P. A. Powers, the chairman, when in Washington, recently, was in conference with Secretary Daniels of the Navy Department. As a result, the Committee is in a position to supply films to naval vessels whose chaplains desire them in the same manner in which it makes them available for the training capms.

The committee, having completed its plans for the distribution of pictures to the social welfare agencies in the training camps, has sent to all of the exchanges of the various companies the rates on which the selected pictures are to be issned and the lists of the pictures chosen by the National Board of Review from the product of the various companies represented. These lists cover the period since January 1, 1917.

Famous Players Names Rate to Liberty Theatres

Walter E. Greene, managing director of Famous Players-Lasky Corporation, last week advised the exchange district managers of the company of the rates which have been arranged for any of its films which the Liberty Theatres may use.

Paramount and Artcraft pictures will be supplied to the cantonment theatres on the following basis: Star series from one to thirty days after release, $25; to three months, $20; to six months, $10, and thereafter, $5. Sennett and Arbuckle comedies from one to thirty days, $10; to three months, $7.50; to six months, $5, and thereafter, $5. Bray Pictographs, from one to thirty days, $4; to three months, $3; to six months, $2, and thereafter, $1.

To Ask Free Admission for Soldiers in El Paso

Advance information from the local committee of the War Camp Community Service is to the effect that a surprise offensive will be launched at the managers of the eighteen theatres in El Paso, Texas, to the end that they shall allow soldiers in uniform free entrance, or at least a five-cent admission, to their theatres between the opening hour of 11 and 3 or 4 P. M. The plan has been tried in other cities, it is reported, with success. There are now about 12,000 soldiers at Fort Bliss, a Regular Army post at El Paso.

First William Russell Play Due April 22

William Russell has completed work on "Hearts or Diamonds," the first of his pictures for William Russell Productions, Inc., and it has been set for release by the Mutual Film Corporation, through which the Russell productions will be distributed, for April 22.

League Leaders In New Booking Plan

"Exhibitors' Booking Syndicate of Greater New York" Files Papers—No Connection with Ochs Plan—Other Activities in the Co-operative Field

INCORPORATION papers have been filed at Albany of the Exhibitors' Booking Syndicate of Greater New York with the following well-known exhibitors named as directors: Sydney S. Cohen, Charles L. O'Reilly, John Mannheimer, Isador Edelstein, Rudolph Sanders, John J. Wittman and Charles Stern.

Sydney S. Cohen is president of the Exhibitors' League of New York State, John Mannheimer is president of the Manhattan local, and Charles J. O'Reilly first vice-president of the State body. John J. Wittman is president of the Bronx League and treasurer of the New York State League.

Not Tied to Any Yet

When interviewed by a representative of Motion Picture News, Messrs. Cohen, Mannheimer and O'Reilly declared that the announcement of the new syndicate's formation was premature. "Definite plans have not been formulated," they declared, "except that we look favorably upon the Manufacturer to Exhibitor plan, or some other such proposition which will to our minds bring about the desired efficiency and harmony between producer and exhibitor. We have no connection with the recently formed United Theaters proposition."

Offices of the Exhibitors Booking Syndicate will be opened at 729 Seventh avenue, in the rooms now used by the Exhibitors Board of Trade, which the new organization will absorb.

Interest now awaits the coming meeting of exhibitors and producers at the Hotel Astor next Monday to discuss the many different co-operative proposals. Charles C. Pettijohn of the Manufacturer to Exhibitor Plan, and Frank Rembusch are boosting for a large attendance, and a good-sized gathering seems certain.

Louis F. Blumenthal of the United Picture Theatres of America makes his first official statement this week since the exhibitors' co-operative organization was launched. Mr. Blumenthal said that he felt that he should make a statement in order to challenge widely circulated misstatements and half-truths and to set forth the fundamentals of United theatres policy. He said:

"In the face of reports from all over the United States of a growing friendly sentiment for our plan, the signing up of many exhibitors and the reasonable prospect of securing the booking days we desire it is annoying to be attacked by innuendo or direct misstatements that questions our motives and casts discredit by raising false issues.

"We who incorporated the United Picture Theatres of America do not control the capital stock. Control is vested in the general body of exhibitors who become members. In other words, this is a genuine co-operative society, exhibitor-controlled in every sense of the word. All but a small fraction of the stock belongs to the members who vote according to the amount of their holdings and who elect directors yearly. The plan is as democratic as the town meeting or popular suffrage or the co-operative building and loan association or the mutual insurance society.

"We seek the establishment of a big open market for the purchase of films, being confident that our collective buying power will bring this about. We have no axes to grind nor any entanglements with other branches of the trade. Were we affiliated with producers, we would be controlled to a certain extent by them. Were we dealing with only the first exhibitor in each important city, we would be making him the jobber and to that extent increasing the prices of films to the members. Did we derive our capital from outside sources instead of from the members, we would be financier-controlled and not exhibitor-controlled. But we have avoided all the above pitfalls and founded our organization with an eye to the interests of exhibitors, and therefore we sincerely believe that we shall be successful in making it practicable.

"All signs in the business world point to the coming of true co-operation in every line of industry during or soon after the war. The day has gone by for individual profiteers to make big fortunes out of the efforts of the many. Everybody is going to participate in the fruits of industry to the extent of the amount of wealth created by his earnings. Enormous salaries are going to be cut down, duplications of effort abolished, roundabout ways of doing business replaced by simple, economical ones. The average man will benefit. There are many reforms that co-operative buying will bring about, selection of star, director and story in accordance with exhibitors' wishes; the elimination of superfluous footage, waste or idle prints, and poorly balanced bills; direct distribution from maker to exhibitor, with overhead and salesmanship charges sharply cut; the wholesale purchase of theatre supplies as well as of pictures; the distribution of profits favored to the whole membership, first, indirectly through reduced rentals, and secondly, directly in the shape of dividends."

Goldwyn and Capitol Comedies

Parsons Comedy Production Praised by Officials of Goldwyn—Twenty-six Contracted For—First a Success at Strand

OFFICIALS of Goldwyn Pictures Corporation express great satisfaction with the success of the first release of Capitol Comedies, produced by William Parsons, the first issue of which was shown last week at the Strand Theatre, New York and has received favorable comment from the New Yorkers who visited the Strand.

The series of Capitol Comedies, contracted for by Goldwyn, contains twenty-six in number, and will be released every Monday, beginning April 15th. The Strand showing was a pre-release showing. The first is titled "Bill's Baby." The comedies will be two reels in length.

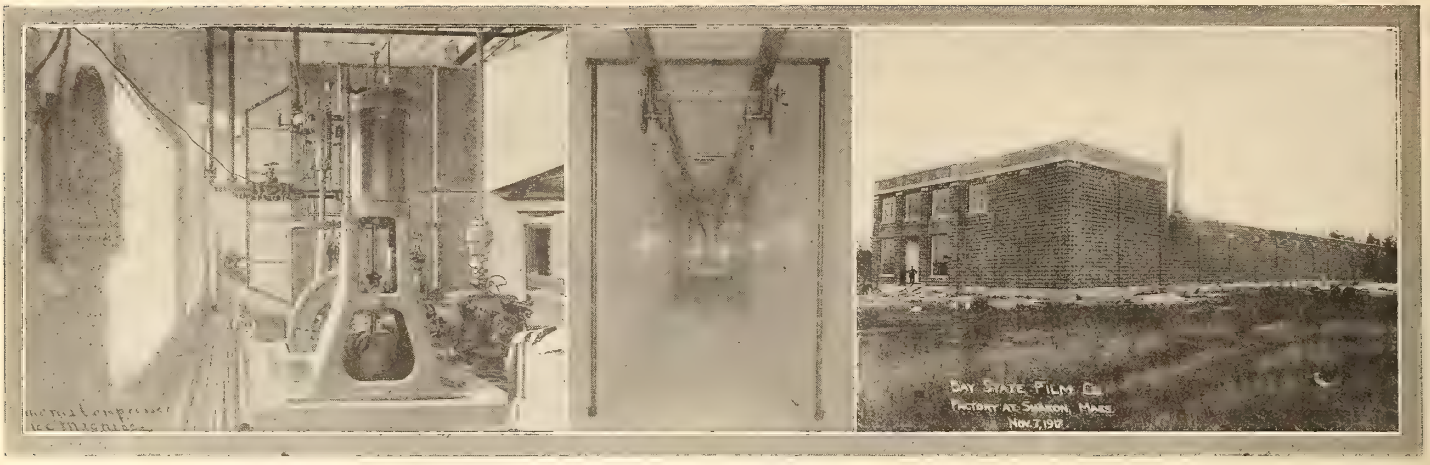
Mr. Parsons says that he made his first comedy as a lark. His friends persuaded him to make another when they saw his first attempt. He then produced, "Bill's Predicament." When he came to New York from Los Angeles with "Tarzan of the Apes," he brought prints of the two comedies with him. He showed them to Samuel Goldfish and Mr. Weiss of Goldwyn both of whom were more than satisfied with the brand of comedy contained. A contract for twenty-six of the same brand resulted. Mr. Parsons is now busily engaged in producing at the studios in Santa Monica Boulevard, Hollywood, with executive office at 1604 Broadway, under the management of Harry Reichenbach. Billy Rhoades, Molly Malone and Sylvia Dey will work opposite Mr. Parsons, who is the featured comedian, in Capitol Comedies.

In commenting upon these comedies, an official of the Goldwyn Company said in a recent interview:

"I am satisfied that Capitol Comedies will be received with enthusiasm by the American public. I have never looked at clearer, more refined and more humorous comedies, than the first two Capitol Comedies which I have seen. Bill Parsons is a natural-born comedian and his sense of humor should meet the approval of every motion picture patron. In contracting for twenty-six Capitol Comedies, I believe that Goldwyn has secured a brand of comedy pictures that will "go over," and "go over" big. The Strand audience received every scene depicted in the first release, "Bill's Baby," with laughter, and a reception by a New York audience is a pretty good criterion upon which to form one's judgment.

White Back at Triangle

Philip H. White, who recently severed his connection with motion pictures to become a free lance writer, is again at the Triangle studios, where he has joined the film editing department.



Two Interiors and An Exterior View of the Bay State Film Company, at Sharon, Mass., Which Company's Plant Is Equipped to Turn Out Millions of Feet of Film Each Week

Bay State Opens Big Factory

Begins Manufacture of Films on Large Scale with Well Organized Staff —Chester D. Coram at the Head

WITH a view to sharing in the enormous business in motion picture positive film which has sprung up as a result of the expansion of the country's "fifth greatest industry," the Bay State Film Company of 10 High street, Boston, Mass., have just opened a large factory for the manufacture of film at Sharon, Mass.

Without saying much to the outside world, Chester D. Coram of Boston, Mass., has gotten together, within the last few years, an organization of capable technical men, and has erected a thoroughly modern factory for the production of raw stock for motion pictures.

The factory of the Bay State Film Company at Sharon, Mass., is located on a 17-acre piece of ground, and the building is 90 feet wide and 253 feet long. The plant is fully equipped in every way for the turning out of cinematographic film stock. All of the most up-to-date devices are installed therein, including the latest type of air-conditioning plant which was installed under the supervision of the well-known expert, D. P. Gosline of Boston, Mass.

Chester D. Coram, Of The Bay State Film Co., With Plant At Sharon, Mass., And Offices In Boston

The Bay State factory has its own electric power house, and derives its water supply from a specially driven artesian well, while the ice plant and its accompanying ammonia compressors, shown in the illustration, are also features of the equipment.

In another of the accompanying illustrations is shown one of the drying alleys at the Bay State Film Company's plant, through which the film passes after leaving the emulsion-coating machine. The alley shown in the photo is well over 200 feet in length, and there are said to be two other alleys which will contribute their share to the output of the factory.

Associated with Mr. Coram in the operation of the Bay State Film Company are a number of technical men well known in photographic and motion picture circles, while the personnel of the company also includes some gentlemen of experience in the financial world.

By reason of his untiring efforts in bringing the Bay State organization to its present promising condition Mr. Coram has been termed by the members of his organization "the daddy of Bay State Film." Commenting upon the present outlook for the concern, Mr. Coram said:

"The making of raw stock for motion pictures is a very unfamiliar process to the public in general but the raw film stock is the basis of the entire industry. The sensitizing of the celluloid strips, which, when exposed to light, record the pictures, is a most fascinating process, but a most difficult one to carry out successfully. Consequently, while there are scores of producers and hundreds of distributors of motion pictures, this field has been less embarked upon than any other branch of the industry. The processes employed in the manufacture of Bay State Film have only been perfected after several years of extensive research, which gives our product a dependability that should assure its favorable reception by the producers."

It is stated that the first run of positive stock for commercial use will be shortly put through at the Bay State Factory which will thereafter be kept in continuous operation, as the company is said to have its entire production contracted for in advance.

Street Parade Heralds New Theatre

A street parade with band, banners and marchers signalized the opening on Sunday afternoon, March 24, of the new Eden theatre in Juarez, Mexico. The new theatre, which cost $6,000 gold and seats 600 persons, is situated on West Comercio street opposite Constitution plaza. It is 35x100 feet in size and modernly equipped, and is built with a stage for the accommodation of dramatic attractions.

A Los Angeles film service is being used, with a device by which a Spanish version of the English title appears on the lower margin of the screen, an addition made possible by the invention of an El Paso operator. The Eden makes the fourth theatre in the downtown district of Juarez. It is owned by Comacho de Leon & Company, and J. G. Comacho is the manager.

Hart to Be Godfather to a Regiment

William S. Hart, Artcraft-Ince star, is to be godfather to the 159th regiment of infantry, located at Camp Kearny. The regiment, which is 3,600 strong and is a portion of the 40th or Sunshine Division, will be known as "Bill Hart's Two-Gun Men." It originally was the 5th California National Guard. As soon as Hart has completed his work in the Liberty Loan drive he will go down to Camp Kearny for the formal ceremony of adoption.

Prominent El Paso Owner Is Ill

John R. Fulkerson, brother and part owner with S. Vance Fulkerson of the Alhambra theatre, El Paso, Texas, has been sent to New Orleans to consult a specialist there. Mr. Fulkerson, who is the elder of the two brothers, has been in bad health since an operation in December last, and has failed to improve during that period.

What Kind of a Fellow Is—Lasky?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

ALL aboard for Los Angeles!"

"All aboard for New York!"

By these tokens we introduce Jesse L. Lasky, the champion trans-continental commuter of the motion picture industry.

Mr. Lasky hurdles the continent so often that he now signs his name to dining car checks, calls the conductors "Bob," "Charlie," etc., has a collection of twenty-six Pullman brushes and fifty-four of the little black combs, sees his old clothes on Pullman porters in all first-class cities, and gets Christmas cards from the general passenger agents of four trunk line systems.

It is some job to get an interview with Mr. Lasky. You have to sign him up six months in advance, by his railroad schedule.

And it is still more of a job to get anything out of Mr. Lasky after you get him.

He's excessively polite, courteous, and non-committal.

Mr. Lasky has the highest development of what is commonly termed, "the poker face." To this is added an illusive smile and eyes that wink rapidly while they change expression.

Moreover, his mind has a flitting habit. While you're asking him a question it is over in the next lot thinking about something else; and the aforesaid mind, by the way, was making pictures enroute.

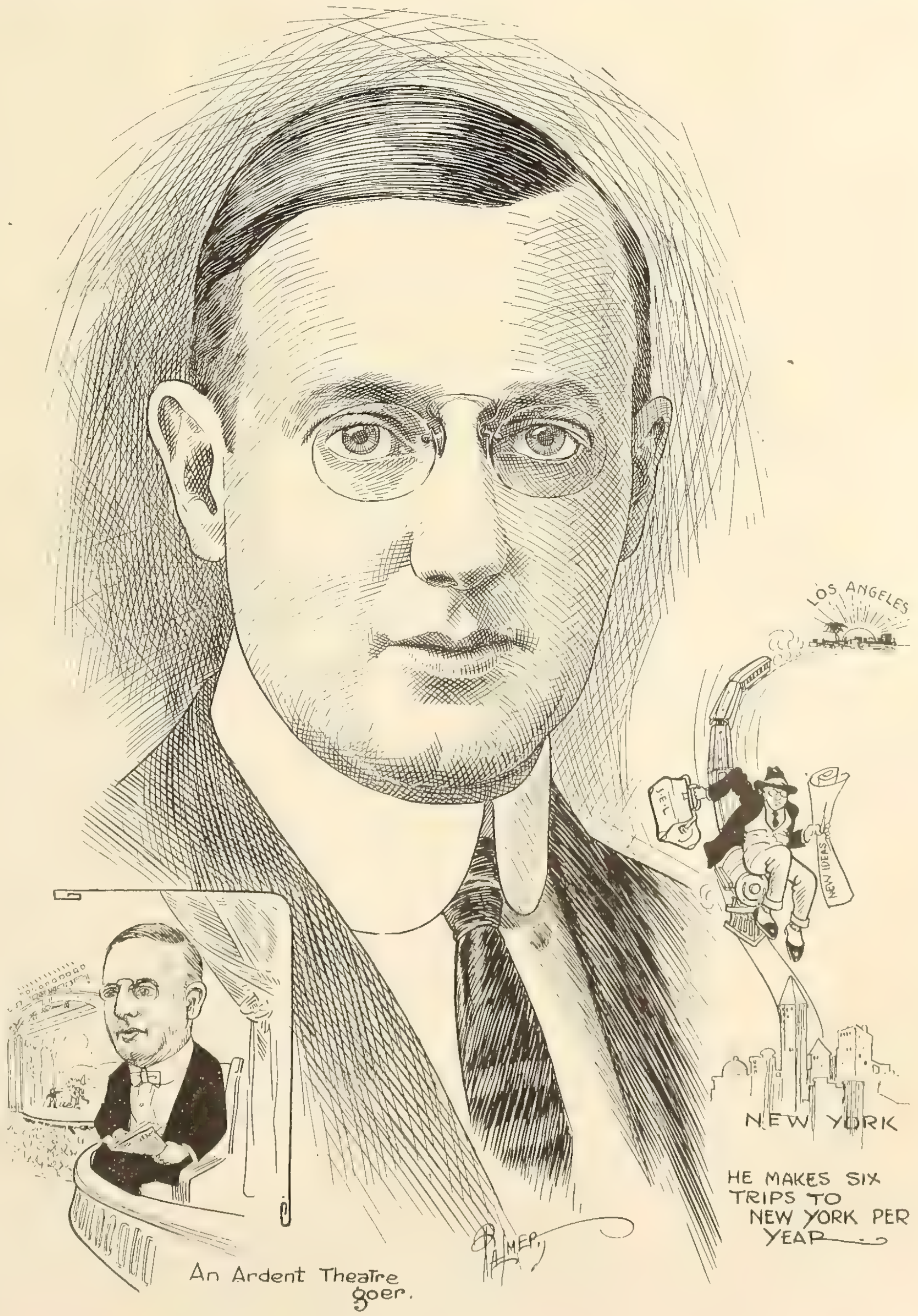
Mr. Lasky is gentle in manner and speech; in other words, he is naturally and instinctly a gentleman.

But even such characters have dark blots in their past.

We would not speak of this were it not germane to this sketch. We believe such things should be kept hidden.

Jesse L. Lasky once played a cornet!

It happened in this wise. In San Francisco some years ago the elder Grauman, father of Sid of the million-dollar Los Angeles theatre, needed a vaudeville act in a hurry. He happened to think of young Lasky, who played a cornet. (Mr. Lasky, by the way, is a native son.)



An Ardent Theatre goer.

HE MAKES SIX TRIPS TO NEW YORK PER YEAR

So, beginning then and there, Mr. Lasky corneted in and out of Frisco and on to the Atlantic shores, via the vaudeville route.

One evening in Utica, N. Y., the silver tones of his instrument fell upon the ears of a musician in the orchestra pit, a man who is now trying hard to live down the reputation of being one of the two best cornetists in the United States—none other than B. A. Rolfe, the present well-known producer on the Metro program.

The two looked at each other with intense sympathy. Naturally, the world turning against them, cornetists must hang together or separately.

Anyway, these two met a little later in New York, and it wasn't long before they were known as the two most successful producers for the United Booking Offices. One of their numbers, the Colonial Sextette, is still on the vaudeville boards.

Then came musical shows, successful ones; and one day, four years ago, the trade journals carried prominent articles announcing the entry into picturedom of the well known Jesse L. Lasky.

Today "Lasky" means a lot on pictures. Everyone knows that. And a lot of credit therefore is due the artistic ability and idealism and the bright, untiring enterprise and concentration of Jesse L. Lasky.

It is said that Mr. Lasky is a Showman. Well, that's true. Certainly he has had the requisite experience. But there are Showmen and Showmen. Mr. Lasky is of the higher order. And being instinctively a Showman he will continue to keep up with the head of the procession —or be ahead of it.

For Mr. Lasky has foresight. He gave New Yorkers The Folies Bergere years before they finally got the

(*Continued on page 2202*)

Proctor and Loew Book Comics

E. W. HAMMONS, vice-president and general manager of the Educational Films Corporation, announces this week that he had booked the "Katzenjammer Kids" and "Happy Hooligan" cartoons with the Proctor theatres and many of the Loew theatres. This is one of the most important contracts that has ever been signed in the history of animated cartoons, and is said to be only the forerunner of other announcements that Educational is to make shortly.

Last week announcement was made that as a result of an agreement with the International Film Service, Education had taken over the booking and distribution of this famous series and that these plans would be backed by a great publicity campaign in the Hearst string of newspapers. Since this agreement has been made all of the papers printing these comics carry at the same time the announcement that these comics in animated form are released by Educational.

"This is a sort of advertising that all the money in the world could not buy," said Mr. Hammons, "and it ought to be worth millions of dollars to the exhibitors of the country. They are showing their appreciation of the fact and we are being deluged with requests for the pictures and I feel sure that within a few weeks these comics will set a new record in the number of theatres in which they are being shown. Leading theatres in practically every city in the country will have these comics regularly."

The Proctor houses which have booked the pictures include the Fifth avenue, Fifty-eighth street, One Hundred and Twenty-fifth street, Twenty-third street theatres and Harlem Opera House, New York, Prospect, Greenpoint and Halsey, Brooklyn, and the theatres in Jersey City, Newark, Elizabeth, Plainfield, Yonkers, Mt. Vernon, Schenectady, Albany and Troy. As was announced last week, Mr. Rothapfel will show these comics at the Rialto and Rivoli theatres. He booked them immediately after the contract between Educational and International was signed.

"Vanity and Vengeance" with the Katzenjammer Kids is the first of the releases, being scheduled for April 15. This will be followed by Happy Hooligan and afterwards they will be released on alternate weeks. An entirely new process is being used in animating these pictures, and Mr. Hammons is authority for the statement that they are so far ahead of any others that there is no comparison.

Pierce Exploits "The Blue Bird" Successfully

Carl H. Pierce, who is in charge of the exploitation of the Artcraft picturization of Maeterlinck's "The Blue Bird" in the Middle and Far West, started with the picture in Columbus and has shown it to select audiences approximately twenty-five times in the past two weeks. As a result many flattering expressions of approval have been received from press and public, it is said, among them being a forceful editorial in the Kansas City Star.

Prominent Editors Praise "Struggle Everlasting"

"Struggle Everlasting," Harry Rapf's late production written by Edwin Milton Royle and featuring Florence Reed, Milton Sills and Irving Cummings, has elicited favorable comment from prominent critics of the screen drama and editors of popular magazines.

Robert Rudd Whiting, editor of Ainslee's magazine, wrote Mr. Royle, the author, the following letter: "I consider 'The Struggle Everlasting' the finest thing you have written, and instead of losing its effectiveness as a picture, screening has served to bring out the beauty and power of it in a way that I did not believe possible."

William Harlome Briggs of Harper's Magazine wrote, "What a stunning embodiment of an immense idea you revealed to us. It was not only impressive. I have rarely seen such fine photography."

Randolph Bartlett, Photoplay Magazine, wrote: "It is beautiful photodramaturgy. Florence Reed has never been so brilliant. Scenically the picture is gorgeous. Mr. Rapf deserves high praise for his sincerity and courage in attempting such a work."

The Motion Picture Magazine said, "Nobody on the stage or screen can suggest physical lure as Miss Reed without impossible vampire trimmings—she is sex herself."

"Depths of Sea" on the Open Market

M. S. Epstin, with offices at 1495 Broadway, New York City, announces that Raymond L. Ditmars' "The Depths of the Sea," arranged in a series of four parts, is now ready for release on the open market. "The Depths of the Sea" has just completed a four weeks' engagement at the Strand theatre, New York, running two reels each week. The subject shows in detail animal life such as it lives and exists under the surface of the sea,—octopus, devil-fish, turtle, in fact every sort of fish known to science is shown with clearness and detail.

A combat to death between two giant octopi, also between an octopus and a turtle, and another being the "smoking caterpillar," are some of the strong scenes. This is said to be the very first time that this animal of the deep has been caught by a motion picture camera, in action.

Notable Gathering Sees "The Cross Bearer"

A large and notable gathering saw the new World-Picture, "The Cross Bearer,' presented at Carnegie Hall Tuesday evening, March 26, under the auspices of the Knights of Columbus in aid of the Catholic War Fund drive.

Heading the list of notables was His Eminence, John Cardinal Farley, and among others invited to the showing were John D. Rockefeller, James Butler, Clarence Mackay, Harry Payne Whitney, Thomas Fortune Ryan, Morgan J. O'Brien, Adrian Iselin and others.

Hearts of the World" at Forty-fourth

Since it was announced in MOTION PICTURE NEWS last week that D. W. Griffith's newest cinema production, "Hearts of the World," was scheduled to open at the Lyric theatre in New York on March 31, it has been decided to put the feature into the Forty-fourth Street theatre instead. This was made known in an announcement by Elliott, Comstock and Gest on April 1, together with the statement that Mr. Griffith was expected to arrive in New York on that date to take personal charge of the preparation for presentation of the picture.

The engagement at the Forty-fourth Street theatre is scheduled to open Friday, April 5, with two shows daily. On April 4 a private showing will be given for officials of the United States and Allied governments, municipal and State officials and prominent citizens.

"The Belgian's" Premiere in N. Y. April 18

Plans are being made for the initial New York presentation of "The Belgian," Sidney Olcott's spectacular photoplay depicting the tragedy of the little kingdom. It will be shown for the first time in New York City at the Eighty-first Street theatre on the afternoon of April 18 and will be the principal attraction at that house for three days thereafter.

The production, which is being distributed throughout the world by the U. S. Exhibitors' Booking Corporation and its affiliated organizations already has been presented in a majority of the leading cities of this country but the metropolitan opening has been deferred to allow time in which to make fitting arrangements for the premiere.

"What Kind of a Fellow Is —Lasky?"

(*Continued from page 2201*)

habit of seeing shows while they eat. And he gave them a cabaret 'way ahead, in quality, of anything they've ever had since.

He is modest and absorbed in his work. He is concentratedly and altogether—a producer. And such men are vastly needed in this field.

One hears of lots of praise of Mr. Lasky; and it comes from writers, actors and directors. He gives every possible encouragement to his co-creators of pictures. He stands for good stories and the better things in motion picture visualization.

Brooklyn "Movie Ball" was Big Success

The annual "Movie Ball" of the Motion Picture Employees' Mutual Aid Society, Inc., was held Easter Sunday at the Brooklyn Labor Lyceum and was universally pronounced a complete success. The grand march was led by Leah Baird and a myriad of Brooklyn friends were on hand to greet the popular film star. The officers and committee in charge of the arrangements are to be congratulated.

Cast for Webster's "Reclaimed" Selected

The struggle for a soul between love and hate is the theme of "Reclaimed," the seven reel feature in which Mabel Juliene Scott and Niles Welch are co-starring, and is rapidly progressing under the direction of Harry McRae Webster at the Standard Studio. On completion it will be released on a state right market.

Miss Scott will be remembered for her work in the screen version of Rex Beach's novel, "The Barrier." Her latest work is seen in Edgar Lewis' production, "The Sign Invisible."

Niles Welch who has proven his extraordinary aptitude for motion picture acting with such prominent players as Marguerite Clark, Ethel Barrymore, Kitty Gordon, Grace Darmond and many others, is hard at work as the leading man in "Reclaimed"

Anders Randolf, who is prominently cast in "One Law for Both," "Sins of Ambitions" and in "Who's Your Neighbor?" has been engaged by Mr. Webster for an important role in "Reclaimed."

Emerson Sees "The Blue Bird" in Hospital

John Emerson, Famous Players-Lasky scenarioist and director, is in the Postgraduate Hospital in New York City where he was operated upon for splenic anaemia, the entire spleen having been removed. The operation, which is an unusual and delicate one, was performed by Dr. John Erdmann and was entirely successful.

Shortly after the operation, Jesse L. Lasky prepared a fitting surprise for the director by arranging for the showing of the new Artcraft special release, "The Blue Bird," adapted from Maeterlinck's famous classic of good cheer. With the co-operation of S. L. Rothapfel, a projection machine, screen and operator were installed at the hospital, where to the great delight of the invalid, this production was run off.

Hoagland Leaves Pathe for Government Service

H. C. Hoagland, former manager of Pathe's scenario department, has gone to Washington, where, under George Creel he is now Editor of One-Reel Weeklies, Division of Films of the Committee on Public Information.

M. Ramirez-Torres, who has been with Pathe in important capacities for more than ten years.

Universal Film Editor Enlists

Samuel J. Taylor, for the past seven months editor for Universal, during which time he has been editing and titling L-KO comedies, has enlisted in the photographic division of the Medical Corps and has gone to Washington to enter the government service. Taylor recently has been titling the new Lyons-Moran Star Comedies for Universal.

April Pathe's "Brunet Month"

In Honor of New Official It Is Planned That Every Screen in Country Show at Least One Pathe Play in April

IN honor of its new vice-president and general manager, Paul Brunet, Pathe has decided to have the month of April known within and outside of the organization as "Brunet Month." The month of March, when Mr. Brunet assumed his new office, is said by Pathe to have been the biggest in the history of the company, and now comes the announcement of the most far-reaching drive ever attempted by the organization.

"Our aim is that every picture screen in the United States will show a Pathe picture during that month," said F. C. Quimby, sales manager, in a statement to his managers and salesmen. "We want to make Brunet Month the highest pinnacle of business ever reached by Pathe and that means going 'Over the Top' even more than we did last month."

The best indication of what is to be expected during "Brunet Month" is said to be seen in the success attained in the distribution of Pathe's new feature line-up, "The House of Hate" serial. A number of the biggest houses and theatre circuits in the country have booked Pathe's features recently, the exchanges report, while an indication of how "The House of Hate" is going over is seen in the announcement that John H. Kunsky, the famous Detroit exhibitor, has booked the serial.

Four of the best known theatre circuits in the United States have booked Pathe plays. They are Turner & Dahnken on the Pacific Coast, Ascher Brothers in Chicago, Meyer & Schneider in New York, and Poli in New England. Recent contracts place the Pathe Plays in other such houses as the Boston theatre, Boston; the Tivoli, San Francisco; The Cameraphone, Pittsburgh; The Isis, Denver; Tom Moore's Garden, Washington, and many others.

Reports from various sections are pointed to as showing further the success of Pathe Plays. Fannie Ward in "Innocent" played at the Strand theatre in Buffalo three days recently, following a four-day engagement of another star, who up to that time had been considered the biggest favorite in Buffalo. Manager Crabb of the Strand theatre states in a message to Pathe that even though the other star had Sunday, which is the best day, "Innocent" did as much business in three days as the other picture did in four.

The Winter Garden in Jamestown, N. Y., after a screening of "The Naulahka," "pulled" off another picture placed "The Naulahka" without a single day's advertising and packed the house for three days, Mary Pickford and Douglas Fairbanks being the only stars that ever played there for three days before, it is stated.

The management of the Majestic theatre, Tulsa, Oklahoma, is opening his big new house with Pathe Plays. Over this house will be an electric sign thirty feet high and forty-eight feet long. It will be the largest electric sign in the Southwest, carrying 1,000 globes.

Another manager who has had an interesting experience with Pathe serials is James F. Thom of the Grand Opera House, New York. He is now using "The House of Hate" three days each week. He had circularized 1,000 half-sheets, 1,000 one-sheets and 500 block three-sheets. He has five 24-sheets standing up in both entrances as a lobby display.

Motion Picture News Now a Double Necessity

A. E. Milligan, proprietor of the Liberty theatre, Saratoga Springs, N. Y., has just acquired the Broadway in that city, which he has leased for a term of years. Mrs. Milligan writes to MOTION PICTURE NEWS:

"Enclosed please find three dollars ($3.00) which pays for MOTION PICTURE NEWS as per enclosed bill. Now that we have the two places we will need your valuable publication more than ever."

Galva Moves to Reduce Licenses

At at adjourned session of the city council of Galva, Ill., it was recommended by Alderman Brown that the license of motion picture shows be reduced from $18 to $5 a year. It was moved and seconded that the Ordinance Committee be instructed to present an ordinance changing the license fee to the latter figure. The motion carried.

Vitagraph Claims Full Victory in Suit

FOLLOWING the announcement in last week's MOTION PICTURE NEWS to the effect Vitagraph had won its final round in the Anita Stewart case, Albert E. Smith, President of Vitagraph, made official claim of a final and complete victory for his company in the suit which was instituted last September to restrain Miss Stewart from leaving the company and working for Louis Mayer, of Boston.

Justice Daniel F. Cohalan, of Part V, Supreme Court of New York, before whom the action was tried, handed down a decision making permanent the preliminary injunction which had been granted last September by Justice Whitaker, which restrained Miss Stewart from going to work for Mayer and barred Mayer from employing her. The immediate effect of the decision is to prevent Miss Stewart from working for anyone other than Vitagraph for a period of twenty-nine weeks.

The decision of Justice Cohalan, based upon a specific provision in the contract between Vitagraph and Miss Stewart in which it was agreed she should make up all time lost through illness over four weeks, means that she cannot contract to appear in pictures or any other occupation until the expiration of the period of restraint.

Exhibitors Box Office Reports

Last Minute Reports

"The Whispering Chorus" (Paramount)—"Opened on Monday big, and held to average business throughout week. Big Saturday." (East.)

"Ruggles of Red Gap" (Essanay)—"Big business on a week's run." (North.)

"Love Me" (Paramount)—"Big business." (Two days, East.)

"The Devil's Wheel" (Fox Special)—"Entire week to good business, with some days extra big." (East.)

"Son of Democracy" (Paramount-Chapin Special)—"Fine picture, business average." (N.)

Flashbacks

"For the Freedom of the World" (Goldwyn)—"Big." (Three days, East.)

"Garden of Allah" (State rights)—"Average business." (Three days, East.)

"Price of a Good Time." (Jewel)—"Extra big. Fine picture." (West.)

"The Barrier" (Goldwyn)—"Extra big. Great picture." (North.)

"Womanhood" (Vitagraph)—"Nothing to criticize. Wonderful. Extra big business." (North.)

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
AMARILLY OF CLOTHESLINE ALLEY (Pickford—Art)	Big	Big	Big	Big	"Keep Mary in this class of stuff and everybody will be happy" (W)
AN AMERICAN LIVE WIRE (Earle Williams—Vita.)	Ave.				"Nothing extra, but fair card" (E.).
BELOVED TRAITOR, THE (Mae Marsh—Goldwyn)	Ave.	Ave.	Ave.	Ave.	"Did not draw, fair picture" (N.). "Conventional subject.'I
BLUE BLAZES RAWDEN (Hart—Art)	Big	Big	Big	Big	"Well liked" (E.). "Big. Hart reissues are hurting his new pictures" (W.).
BLUE JEANS (Viola Dana—Metro)	Big	Ave.	Ave.	Ave.	"Dana great, fine picture, but did not draw very well" (W.). "Wonderful picture, good comments" (E.).
BEAUTY AND THE ROGUE (Minter—Mutual)	Ave.	Big	Ave.	Ave.	"Minter's popularity growing with each picture." "Good picture" (N.).
BROADWAY BILL (Lockwood—Metro)	Ave.	Big	Ave.	Ave.	"They all like Lockwood" (N.). "Lockwood good, story poor" (E.).
BROADWAY LOVE (Dorothy Phillips—Bluebird)	Ave.	Ave.	Ave.	Ave.	"Good picture" (N.). "Dorothy Phillips gaining friends" (S.).
BRASS CHECK (Bushman-Bayne—Metro.)	Ave.	Ave.	Big	Ave.	"Bushman coming back strong" (S.). "Good picture, but stars not liked."
CUPID'S ROUND-UP (Mix—Fox)		Big		Big	"Fine picture, star will be popular." "Just what our people want" (E.).
CLEOPATRA (Bara—Fox)	Big	Big	Big	Big	"Will play a return date on this—sure" (W.).
FIGHTING GRIN, THE (Franklyn Farnum—Blue.)	Poor	Ave.	Ave.	Ave.	"Poor picture for Bluebird" (E.). "A1 comedy feature" (W.). "Farnum popular here" (S.). "Only difference between Fairbanks and this star is Fairbanks costs more" (N.).
FLAMES OF CHANCE (Margery Wilson—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture—pleased." "Great. A timely story—top notch picture."
FLARE-UP SAL (Dorothy Dalton—Para.)	Ave.	Big	Ave.	Big	"Big feature, big business" (N.). "Dalton fine in this; Ince style direction shows to advantage" (E.). "A bit rough for Paramount" (S.). "Star liked; Miss Dalton will make good in any theatre." "Ordinary" (E.). "Not up to standard" (S.).
FLASH OF FATE (Herbert Rawlinson—Uni.)	Ave.	Ave.	Ave.	Ave.	"Fair business for two days, picture mediocre." "Average picture."
GHOSTS OF YESTERDAY (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Star well liked." "Star better than ever—corking good production." "Another pleasing Talmadge production." "Fine picture; Norma Talmadge not yet very well known here" (W.). "Excellent production, fine business all week" (W.). "Very fair picture." "Great." "Broke our record—Talmadge's best. Support of Eugene O'Brien great."
HEADIN' SOUTH (Douglas Fairbanks—Art.)	Big	Big	Extra	Extra	"Full of Fairbanks' 'pep'." "Great." "Very satisfactory feature—good box-office attraction." "Strenuosity de luxe—everybody around the house on the jump for four days."
HEART OF ROMANCE, THE (June Caprice—Fox)	Ave.	Poor	Poor	Poor	"A very poor picture, far from being up to Fox standard." "Very ordinary." "Nothing to this one." "Failed to draw any business." "Only a fair picture; star not wanted here" (S.). "The only feature about this feature is that IT is NOT a feature" (N.). "Very good" (N.).
HIDDEN PEARLS (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Good picture." „Another feather in the Jap's cap." "Star not as good as usual." "Drew exceptionally well, star very popular here; large Japanese population" (W.). "Story has objectionable episode" (N.).
HIRED MAN, THE (Chas. Ray—Para.)	Big	Ave.	Ave.	Big	"Very good picture" (N.). "Great—very good" (E.). "Kind that will bring 'em again" (S.). "Excellent" (W.). "Well liked Ray picture" (S.). "Shows Ray up as one of screen's really great stars" (N.). "Ray got there in this picture" (S.). "Good picture, pleased all" (S.). "Ray's best yet." (W.) "Star becoming great favorite—show well done" (E.).
HIS ROBE OF HONOR (H. B. Walthall—Paralta)	Ave.	Ave.	Ave.	Ave.	"Too heavy" (W.). "Walthall's acting wonderful—nobody like him, I think; more like this and he will surely make good, but title too much like costume play" (S.). "Too much court and parlor stuff—give Walthall a real part like 'The Little Colonel'" (N.). "Fair picture" (W.). "Unwieldy story" (N.). "A 7-reel picture that would have made a very good five-reeler; too much padding" (E.). "Good—pleased—a little drawn out" (W.).
HOPPER, THE (Wm. V. Mong—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good picture, poor title."
HUCK AND TOM (Jack Pickford—Para.)	Big	Big	Big	Big	"Excellent picture—liked this immensely." "Very good." "Good, clean stuff that brings business" (W.). "Dandy picture."
INNOCENT (Fannie Ward—Pathe)	Big	Big	Ave.	Big	"Started off with a bang, should have run it a week, best Pathe we ever had—photography too dark, everything else o.k." (E.). "Fannie looks ten years younger than other pictures; clean, nice picture—patrons liked it." "Excellent, a real picture." "Ward is there, with the right stuff." "This in my estimation, is all that has been claimed for it" (W.). "Pleased most of my patrons and drew well" (E.).
JACK SPURLOCK, PRODIGAL (Geo. Walsh—Fox)	Big	Big	Big	Big	"Star makes this go big; Sat. Post story not so great, but brought in many new faces." "Not a typical Walsh subject; star big drawing card."
KEYS OF THE RIGHTEOUS (Enid Bennett—Para.)	Ave.	Ave.	Ave.	Ave	"Title killed it." "This type of story not wanted." "Not a drawing card" (N.). "Just fair" (E.).
LES MISERABLES	Big	Big	Big	Big	"Easily Farnum's greatest; fine direction, sure box-office." "Great story, great production."
LIGHT WITHIN, THE (Mme. Petrova—First National)	Ave.	Ave.	Ave.	Ave.	"Can't see this one (no pun intended); not kind of story for Petrova" (N.).
LIMOUSINE LIFE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Appeals to the ladies—but not so much to men" (N.).
LOADED DICE (Frank Keenan—Pathe)	Ave.	Ave.	Ave.	Ave.	"Keenan's work great; not popular type story. However, ought to have done better; comments good." "Good for this style of picture, average crowd does not care for them." "No drawing power."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
MADAME JEALOUSY (Pauline Frederick—Para.)	Ave.	Poor	Poor	Ave.	"People didn't know what to think of this; expected something quite different. Why don't they give Frederick a real play?" (E.). "Frederick fine, picture disappointed" (N.). "More like this and 'Nay, nay, Pauline' " (S.). "My people do not like allegory" (W.). "Very poor" (S.). "More complaints about this feature than any we have played in the last six months" (N.). "Too deep, and requires too much concentration. This the public won't do" (E.).
MENACE, THE (C. Griffith, E. Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture—both are going to make stars." "Fair production" (N.). "Excellent picture, but no pull" (W.). "Poor picture" (N.).
MORAL LAW, THE (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Poor photography, subject will not please." "Story good—well liked."
MOTHER'S SIN, A (Earle Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Not up to standard, but star got it over." "Below average." "Just a picture."
OTHER MAN, THE (Harry Morey—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, Morey popular" (E.).
OTHER WOMAN, THE (Peggy Hyland—Pathe)	Ave.	Ave.	Ave.	Ave.	"They liked this" (N.). "Excellent picture" (N.). "Very attractive picture and star" (E.). "Fair, that's all" (N.).
OUR LITTLE WIFE (Madge Kennedy—Gold.)	Poor	Poor	Ave.	Ave.	"Snappy comedy, Madge the whole show. Nice picture, clever little star" (E.). "This star is becoming popular" (S.). "Poor story, Madge Kennedy the whole show. Star unknown here" (E.). "Poor business; this style of show does not get the money for us" (N.). "Pleasing" (W.). "Not up to standard as a whole." "About two or three good comedy situations with about 2000 feet of padding in between. Star pleased, support fair, photography o.k., BUT 6-reel farce comedies NOT in demand here" (E.). "Comedy-drama—good—but public will not support them." "Star very good, but does not draw." "Cut to 5 reels in Pa.—fair." "Did not draw." "Forced comedy, not liked."
PETTICOAT PILOT, A (Vivian Martin—Para.)	Ave.	Big	Ave.	Ave.	"Star becoming popular." "Martin is gaining; a few more like this, please." "Kind of story this star should have." "Very pleasing" (S.). "Scored heavily ' "Excellent." "Story that pleased all here." "Pleasing picture—star well liked."
RIMROCK JONES (Wallace Reid—Para.)	Ave.	Big	Big	Big	"Rest of the show saved the day for this one." "Ordinary." "They liked Reid." "Good star, fair picture." "This star is new at this theatre, better second day than first." "Excellent, big business" (N.).
SIX-SHOOTER ANDY (Tom Mix—Fox)	Ave.	Ave.	Ave.	Ave.	"Very fair picture." "Regular program stuff—action too slow."
SON OF DEMOCRACY (Chapin—Para)	Big	Big	.....	Big	"Good patriotic feature for variety program; first chapter went big" (N.). "Bringing many new faces into my house—good stuff for high class house" (W.). "Wonderful; average business first day, but expect to go big with future chapters" (N.). "Good picture" (N.). "Great attraction" (W.).
SONG OF SONGS (Elsie Ferguson—Para.)	Big	Ave.	Ave.	Ave.	"This star coming; big advertising possibilities in this one, though far from a knockout." "Great business for me" (W.).
STELLA MARIS (Mary Pickford—Art.)	Big	Big	Big	Big	"Pickford proves herself to be an actress" (E.). "Wonderful picture, almost too much dependent on fine acting, however, not a story people can get excited over" (S.). "Too morbid for my people" (W.). "Certainly great work for this star, some contrast with last one." "Splendid picture, best Mary has ever done from an artistic standpoint—as a box-office attraction did not come anywhere near 'Rebecca of Sunnybrook Farm.' " "Mary will never do better, story peculiar; surely this one will help star's drawing power for next picture." "One of her best." "Splendid picture, but not strong enough for two weeks' run." "Mary has never equalled this one." "Double exposure stuff marvellous." "Thought it great, but our Pickford biz is slipping" (W.). "Excellent." "Capacity." "Mary's best picture—our record run (four days): rained each day but big business" (W.). "Good picture."
STRONG WAY, THE (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Excellent." "Interest well sustained."
THING WE LOVE, THE (Reid-Williams—Para.)	Ave.	Ave.	Ave.	Ave.	"Cheap and obvious; two-thirds conversation and one-third cut-backs" (W.). "Not his best" (S.).
TURN OF A CARD (Warren Kerrigan—Paralta)	Ave.	Ave.	Big	Big	"This star very much liked here, and unusually clever story—picture a bit too long" (S). "Fine picture, Kerrigan good in this" (S.). "Very good picture" (N.). "Fine business, fine picture—but too long."
UNDER SUSPICION (Bushman-Bayne—Metro.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Very good picture." "Fair picture—suits the ladies—not a picture for Saturday." "Best Bushman picture in months" (N.).
WEAVER OF DREAMS, A (Viola Dana—Metro.)	Ave.	Ave.	Big	Big	"Star popular, picture good." "Nice picture—pleasing."
WHIMS OF SOCIETY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Not her best picture, but Ethel Clayton will please."
WIDOW'S MIGHT, THE (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike" (E.).
WIFE HE BOUGHT, THE (Carmel Myers—Blue.)	Ave.	Ave.	Ave.	Ave.	"Business slightly above average; Bluebird offerings are uniformly good, but star not known here" (S.). "Very good picture, good title" (N.). "Fair picture" (W.). "Not first class" (E.).
WILD STRAIN, THE (Shipman, Whitman—Vita.)	Ave.	Ave.	Ave.	Ave.	"A fine picture, no star to draw." "Slow at beginning—as a whole fine." "Excellent production."
WINDING TRAIL, THE (Viola Dana—Met.)	Ave.	Ave.	Big	Big.	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great." "Good Western setting picture." "Better than the average." "Very pleasing." (N.). "Did not please generally" (W.). "A very good picture, star a good drawing card" (W.). "Best Metro for some time." "A coming star without a doubt" (E.).
WOLVES OF THE RAIL (Wm. S. Hart—Art.)	Big	Big	Big	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one." "Hart as the bandit—'nuf sed." "Very good Hart subject." "Excellent." "Fire chief camped on our trail during entire showing—enough said." "Full of action" (S.). "His best picture" (E.). "Strong production—pleased audience after a week's run in this vicinity" (E.).
WOMAN BETWEEN FRIENDS, THE (Joyce-McDermott—Vita.)	Ave.	Ave.	Ave.	Ave.	"Strong acting made this better than average" (E.). "Ordinary" (E.).
WORLD FOR SALE, THE (Blackton—Para.)	Poor	Poor	Poor	Poor	"A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.). "Mediocre. Lacks realism; too artificial: lacks punch—photography and scenery perfect" (N.). "Over their heads" (N.).

Exhibitors' Personals

NEW HAMPSHIRE

Manager Volney A. Badger announces that he will hereafter devote his entire time to the management of the Colonial theatre, Portsmouth. The Olmpia will be managed by H. A. Berham.

Extensive alterations are to be made to the Star theatre, Lowell street, Manchester, according to Manager Caron.

NEW JERSEY

The interior of the Strand theatre, Red Bank, has been redecorated and many improvements made, under the new management of J. Clark Conover. Frank Kuhl is a new employe at the theatre.

NEW MEXICO

The newly-organized Liberty Theatre Company controlling the Princess and Elks moving picture shows of Silver City, recently elected James A. Shipley as manager. Mr. Shipley acquires Adolph Schutz's interest in the company, Mr. Schutz having enlisted in the navy. Mr. Shipley was County Assessor of Grant County for six years and is widely known throughout the State. Recently with associates he erected in Hurley what is said to be one of the handsomest moving picture houses in the State, and which received unstinted admiration from D. C. Jackling on the occasion of his last visit to Hurley. Mr. Shipley still retains his interest in the Hurley show.

NEW YORK

Wilbur E. Miles, of 46 Oakley avenue, who has been employed at the Strand theatre, White Plains, for some time, and who is the leader of the well-known Miles-Hitland Orchestra, has been appointed assistant director of the William Fox Moving Picture Company. Mr. Miles was formerly with the Thanhouser Company of New Rochelle. He left to-day for Charleston, S. C., where he will direct the production of "Peggy the Outcast," in which Peggy Hyland has the leading role.

OHIO

George W. Hausheer, president of the Hausheer Construction Company, has sold the Reel Picture theatre, located on East Ninth street, Cleveland, to Lewis Zoffer, for a reported consideration of $10,000.

Henry Hunter, manager of the Empire theatre, Ironton, is having the house thoroughly overhauled and redecorated.

The Grand theatre, East Ninth street, Cleveland, which was opened several months ago by C. H. Miles, owner and manager of the Miles theatre, for a vaudeville house, and which did not prove to be a successful venture, has been taken over by H. Sommerville, Miles' former assistant manager, and will be operated as a photoplay house. It opened under the new policy March 24 with the spectacular Pathe feature, "The German Curse in Russia." Mr. Sommerville has co-operated with A. M. Holah, manager of Pathe's local exchange, for an enormous advertising campaign, in connection with the release of this picture. Announcements will be carried in all the local papers, and in all languages, fifty-one in all, and will reach practically all the inhabitants of Cleveland and its surrounding towns.

Mary E. Cowan has leased to Andrew Dobbs forty-three feet on the north side of Wade Park avenue, Cleveland, on which is located a modern motion picture theatre. The term of the lease is for ten years from April 1 at a rental of $140 monthly, with a further option of five years.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Over the Top"

Vitagraph Measures Up to a Big Opportunity and Scores a Victory

(Vitagraph Special—Nine Reels)

As every exhibitor knows, "Over the Top" is the most widely read story in the United States at the present time, and there is no doubt in my mind that those who have read the book will want to also see it on the screen, and if it be made known that Empey himself appears as the star this desire will be augmented greatly.

The story in part is a visualization of the methods of trench warfare used on the Western front, and I want to say that I have never seen a reproduction of boys going "Over the Top" that will compare with this one. It is so realistic you forget it is a picture. There is also a story of love and adventure brought into it.

Three things stand out above everything else in the picture. First, the ease with which Sergeant Empey took to acting—he is entirely free of self-consciousness. Second, the wonderful acting of James Morrison—I saw him in "He Never Knew" years ago, and thought he had then done the best work of his career, but in this picture he rises several notches. And, thirdly, the logical and consistent way Director Wilfrid North handled his subject. The picture was staged under the supervision of Albert E. Smith, president of Vitagraph.

There are three good punches in this picture, each one strong enough to form the basis of a five-reel feature.

It was a happy thought on the part of the scenario writer to sprinkle a little humor in some of the subtitles, as this helps to relieve the mind of all tenseness.

The types have been very successfully selected, Betty Blythe as Madame Arnot, and Arthur Donaldson as Frederick Von Emden, deserving special mention.

"The Whispering Chorus"

(Artcraft—March 25—Seven Reels)

One of the most striking examples that I have seen of a picture that ranks big dramatically and narrow as entertainment.

Dramatically—hats off to Mr. De Mille. It is an artistic triumph!

As an entertainment, it is too gruesome. People will leave in an unhappy spirit.

Let me emphasize—people do not like such themes, however artistically presented. Not at this time especially; but they never and never will. I well remember my own exhibiting experience with "The Avenging Conscience."

People want entertainment—more than art.

This picture will get the business; but it will not please, nor leave a happy taste for more pictures.

Metro-Drew Comedies

Two That Maintain the Drew Pace Well

"A YOUTHFUL AFFAIR" and "Gas Logic" are two exceptionally good Drew Comedies, certain to bring hearty laughs. By the way, there is an addition to the Minor family in these two offerings, in the person of Master Bobby Minor (Bobby Connelly). This event gives the pictures another strong touch of home life, which will surely lend additional appeal.

"A Youthful Affair" is the story of a love affair between Master Minor and the waitress at school—at least Bobby thinks it ought to be, because—didn't she give him an extra dish of ice cream? He tells his father about it, making Henry realize that Minor, Jr., is nothing but a "chip of the old block."

In "Gas Logic" father tries to fix the fire in the boiler and each time it goes out. Bobby sees a picture in a magazine, showing how to start a fire by the aid of gas. He now tells father he is going to start that fire. Surprised at the intelligence displayed by his son, Henry gives him a dollar and tells him not to say anything to anybody—meaning mother. However, Mrs. Minor overhears the conversation. Mr. Drew is really funny when he goes up stairs and says, "Well, mother, I've fixed the fire." Another point that will draw a good laugh from the audience is when Henry, angry because he was unsuccessful in starting the fire, orders his son up stairs, as he is about to let go certain "hot" words not found in the dictionary.

These two comedies should please any audience.

"The Lie"

Miss Ferguson at Her Best in Adaptation of Stage Success

(Artcraft—April 8)

As a medium of an entertainment this offering will prove itself to be the best in which Miss Ferguson has ever appeared, possessing those elements that appeal most to the emotions and filled with numerous dramatic incidents.

The picture is based on the play of the same name by Henry Arthur Jones, which had a successful run in New York and throughout the country, with Margaret Illington starring.

It depicts the life history of two sisters, one of noble character, the other weak and treacherous. In order to shield her weak sister, who had given birth to an illegitimate child, from disgrace, the heroine sacrifices her reputation and incidentally the man she loved.

The introduction of the baby, coupled up with the rather risky character of the play, may prove rather embarassing to some exhibitors who cater to the best family trade. However, the delicate handling by Director Dawley, the prestige as a stage star of Miss Ferguson, together with the artistic atmosphere prevailing throughout, rob it of all objectional features.

(For Cast and Synopsis see page 2254)

"The Red, Red Heart"

The Much Twisted "Strongheart" in New—and Shabby—Clothes

(Bluebird—April 8)

By changing some of the subtitles and eliminating the few dramatic incidents, this play can be transformed into a travelogue. The conception and handling of the story are all wrong.

The introduction of the incident of the Tarantula bite is very repulsive and on top of it all the picture shows the marriage of an Indian and a white girl, which feature is bad enough to kill any picture. The impression one gets is that of an attempt to give it some of the atmosphere of "Barbary Sheep" and some of "The Savage," this latter having been produced by the same concern with the same stars.

The action of the picture is jerky, and although a subtitle is now and then inserted with the purpose of injecting dramatic action, it fails pitifully.

It will not please a critical audience.

CAST

Kut-Le	Monroe Salisbury
Rhoda Tuttle	Ruth Clifford
John De Witt	Allan Sears
Director	Wilfred Lucas

THE STORY

Rhoda, losing all interest in life, is brought West. While walking in the Desert a tarantula bites her. Kut-Le, a red-skinned Yale graduate, administers first aid and carries her back home to the ranch. He is invited to call again, and he later falls in love with her. Rhoda is fascinated with him, but tells him of the barrier between them and also of her non-interest in living. Believing the desert air will infuse new life into her and restore her health, Kut-Le abducts her, forcing her to live an outdoor life. The ranch people, suspecting him, hunt for days for the pair, and when they finally find them Rhoda refuses to leave him because he has been responsible for her regained health. Realizing how much she loves him, she consents to marry him.

CLEAR, CRISP BOX OFFICE APPRAISALS

"A Rich Man's Darling"

Louise Lovely in a Drama That Will Satisfy

(Blue Bird—April 15)

ALTHOUGH it switches too strongly to the melodramatic for a reel or so towards the close this is a very good dramatic offering which will hold the interest to the end and entertain.

The underlying idea of the plot is that of mixed identities; however, the story's construction is original and the action swift. It is a clean offering.

Miss Lovely's acting is very good, as is the supporting cast. Winter Hall deserves special mention for, as always, he handled his role well.

Direction, photography and lighting are up to the Bluebird standard.

CAST

Julie Le Fabrier	Louise Lovely
Madame Ricardo	Edna Maison
Lee Brooks	Phil McCullough
Mason Brooks, Lee's father	Winter Hall
Director	Edgar Jones

THE STORY

Upon the arrival of Lee Brooks from his South African hunting trip he is informed that his father has fallen into the meshes of Madame Ricardo, a Spanish beauty from South America, whose husband, she claimed, was killed in a revolution.

Mason Brooks, Lee's father, engages rooms at a seaside hotel, intending to spend several weeks there with Madame Ricardo, but upon being informed that her husband has arrived in town, he hides.

Julie Le Fabrier, a vivacious French girl, model in a dressmaking establishment, is sent to the hotel with some expensive gowns for Madame Ricardo. The hotel clerks mistake her for Madame Ricardo, and she decides to establish herself as such in the suite of rooms engaged. Young Lee comes to the hotel with the intention of exposing her, but falls in love with Julie, whom he believes to be Madame Ricardo.. His father, upon being informed that his son is with Madame Ricardo at the hotel, rushes there in an automobile. Meanwhile Lee leads the supposed Madame Ricardo to a parson who marries them. Eventually the mistaken identities are explained, and Mason Brooks discovers that the real Madame Ricardo's husband is alive, and she is nothing but an adventuress.

"The Bluebird"

Going into Detail on a Picture Deserving of All That Can Be Said

(Artcraft—March 31—Six Reels)

FRIDAY morning, March 29, "The Bluebird" was shown at the Rivoli theatre to an invited audience, through the courtesy of Mr. Rothapfel. This offered me an opportunity of studying the effect this picture would have on an audience by watching for the signs that are so familiar to an exhibitor. I wasn't disappointed. I saw people wiping their eyes—not by any means from sadness, but from sheer happiness and joy. I overhead people in back of me say "wonderful" many times in succession. At the close I asked a lady beside me what she thought of the picture, and she answered: "It is beyond my expectations. As a general rule I do not like the movies, but this is wonderful." I got similar expressions from many others.

Two men deserve a vote of gratitude from the industry for the successful staging of this picture—Charles Maign, who wrote the scenario and employed clear and understandable titles, and Maurice Tourneur, who directed it. The ease with which the director was able to grasp the spirit of the author and interpret it on the screen is truly remarkable.

The story is based on the book of the same name by Maurice Maeterlinck. It is very familiar to the American public, having been presented on the stage for several seasons, and making a tremendous hit. The theme is allegorical—that of two little children, Tyltyl (Robin Macdougall) and Mytyl (Tula Belle), who, assisted by a fairy, go in quest of the Bluebird, the allegory for happiness. The appearance of these two lovable children on the screen created somewhat of a murmur—the sign of approval, and throughout the play the constant remarks of the audience indicated that they had won their sympathy. They really deserve their share of the credit for the success of this play. They are clean and wholesome looking youngsters.

It seemed that the audience hated to see this picture end. It is one of those pictures that refine a person's feelings. It is the very soul of the Motion Picture Art and the kind that silently and unconsciously works for the good of humanity. You can't help but feel its influence.

SUGGESTIONS

FOR THE BALANCE OF THE PROGRAM.—A news weekly or even a scenic would be the most appropriate for a curtain raiser. We would advise strongly against the use of comedy for this performance, besides seven reels make a good one and a half hours show. If you are giving a two-hour show, build it up with an overture, a Ditmars' animal picture and a cartoon. If you cannot be convinced to leave out the comedy, at least use a high-class one—don't use slapstick—and put it, as well as the other short reels, ahead of the main subject. Make this picture stand out. Let your patrons leave the theatre thinking of this picture, and don't show them anything that might interfere with their thoughts.

ADVERTISING SUGGESTIONS.—As for advertising, I am not going to advise the use of cages with birds in them, nor cardboards cut and shaped like birds and hung in your lobby from wires strung across. I believe this mode of advertising cheapens your theatre and lowers the picture business to the level of the old nickelodeons, disgusting the better class. Can you imagine T. L. Tally, of Los Angeles, the Liberty of Seattle, Strand of Minneapolis, Royal of Kansas City, or the Rivoli of New York, using such dope in their lobby? If you use such matter, however, do so away from your theatre—in stores, streets, or any place but your lobby.

Have some real artist paint on a cardboard mat 30 x 40 inch, a bluebird with wings spread, and the word MAETERLINCK'S in large letters and "The Bluebird" in smaller, and also the date. Frame it and place in your lobby. Be careful that it is made so clear that your patrons will not confuse the title with a certain firm's name. For this reason it is important to paint the author's name in LARGE letters.

Clean your lobby of all the junk you have been accustomed to using. Let this picture stand out by itself. Try it once this way.

Get space in the papers, commensurate with the capacity of your house, the population of the town and the admission price you will charge, but use it liberally. Put out heralds, if it is not overdone in your town, and if you have been in the habit of changing prices this picture will surely stand it. Double up on your prices, but be careful to let your patrons know that this is "a seventy-five dollar suit of clothes and not a fifteen!"

(For cast and synopsis see page 2253)

"Mrs. Slacker"

Gladys Hulette Brings It Up to Program Standard

(Pathe Gold Rooster—March 31)

ALTHOUGH handicapped by rather poor directing the delightful personality of Miss Hullette pulls this picture over and places it in the class of fairly good program offerings.

It is a patriotic subject, blending some pathos, bits of comedy and a few thrills. Exhibitors will find it well suited for propaganda work.

(For Cast and Synopsis see page 2258)

"Salvationizing" the Exhibitor

(Continued from page 2192)

the enterprise which wants to secure the loan (and I don't seem to remember any howling successes on the part of YOUR principals in the field of production and distribution). Third, on the endorsement of men whose financial standing is so solid that the bank knows it can look to them for payment in the case of default or failure (and, while I may be all wrong, I don't THINK that your plan has the FINANCIAL endorsement, or backing, of any such men). In other words, I want to know what protection I have; what comeback if your plan peters out; and WHO IS GOING TO GUARANTEE ME THIS PROTECTION?"

He asked me if I wasn't interested in saving the exhibitors of the country and, incidentally, the whole industry, and I assured him sadly that I was not and that ended the interview. I kissed him tenderly and let him out into the open air. I suppose he'll rope in a lot of exhibitors, because there are always a lot of them ready to give the rescue bands a flying start, but yours truly will NOT be among those "saved." I'll stick and go down with the ship.

Mr. Average Exhibitor will now render that touching little ballad, "SAVE THE EXHIBITORS AND WIN THE WAR."

ANARCHIST.

Exhibitor Service Bureau

Baltimore—A "Nearly There"

Newspapers and Theatres Set Splendid Example on Sunday, But Weakest on Week Days

ALL four of the cities that we have examined in these pages to see the relations between the newspapers and the motion picture theatres permit Sunday shows and since this series of articles has started we have had many questions as to what should be done in cities where there are Sunday newspapers, but where the motion picture house is not allowed to open on that day.

Baltimore is the second biggest city in the country where such shows are forbidden. Philadelphia is the largest. True, they are forbidden in so many words in Boston, but they get by under the heading of concerts. We hesitate to say, without stopping to defend ourselves what we think about the failure of Philadelphia newspapers as a whole and the theatres to get together and so we are going to take up Baltimore, a city that is "nearly there" in co-operation.

And because the mere fact that we have quoted "nearly there" is going to excite curiosity we'll explain our meaning right here. Baltimore newspapers and Baltimore theatres do big things on Sunday (on Monday in the case of one paper that does not have a Sunday edition) but during the week they appear to feel that they have done their full duty by making a splash on Sunday and then forgetting about it. Baltimore Sunday papers rank among the best in the country so far as motion picture treatment is concerned; Baltimore week day papers are among the poorest and we suspect that the theatres themselves are very greatly to blame.

When we started this series of articles we said that we were not trying to go into purely local conditions, and with that in view we feel very sure that the statements that are going to be made here will be met with the statement that Baltimore has its own peculiar ways of advertising that suits the people and that any other method would break traditions and be unpopular. Now let us say right here that any system of advertising that centres its display on Sunday and then lets the people practically forget about the theatre the rest of the week is bad advertising, especially when there can be no Sunday showings and the theatre manager is without that avalanche of word-of-mouth advertising that would carry him well over Monday—if he had it.

And it is bad enough for theatres that are running the same bill the entire week to be content with a little "card" run daily announcing the bill, but to find theatres that change twice a week or oftener making no prominent announcement of that change is just a little too much for any advocate of persistent, intelligent exploitation to swallow.

Yes, advertising in the Sunday newspapers is essential, even though you are not allowed to show on Sunday, but is there any argument that because the theatres cannot open Sunday and that the Sunday display is expected to carry the people over to Monday ought at the same time to carry them over to Thursday? What's the logic of it? Now, we have warned you that motion picture selling is different from other kinds of sales, and we don't want to carry the comparison too far, for it does not always follow, but did you ever hear of a department store devoting Sunday pages to bargain sales that it was going to have on Thursday or Friday? Don't they put on some other bargain sale Monday or Tuesday and advertise THAT and then go after the later sale later in the week?

We are going to answer those questions with the Baltimore situation. Now the last census gave the Maryland city a population of 595,000. It is a prosperous community, and made more so by the war. There are five daily newspapers there:

American, Morning, Daily and Sunday.
News, Evening, Daily and Sunday.
Star, Evening Edition of the *American*.
Sun, Morning and Sunday.
Sun, Evening Edition.

Now the daily advertising of the theatres of Baltimore is practically confined to the two morning papers. Both of these journals have retained the old habit of running a certain number of advertisements on the first page, devoting the two columns at the left of the page to that. Here is where such of the theatres as do advertise during the week announce their bills. The size of these advertisements is limited by the newspaper to single column and only light or open face type is permitted so that the contrast with the news matter will not be so great.

Now in the copy of the *Sun* that we have before us the nearest thing to a display is that of the Parkway, Strand and Wizard theatres, under the same management, which is able to make quite a little showing by grouping the three announcements. The Garden and the New each have one and a half inches and ten of the other houses the bare announcements. Now of course Baltimore people have been looking to this very part of the paper for years for the amusement announcements. The argument is, undoubtedly, that a few lines there is worth more than big space elsewhere in the paper. That is all very true, and that is just the point. The people who are *looking* for some place to go will turn to that part of the paper. *The Baltimore theatres are appealing nicely enough to those people who have made up their minds to go to a picture show, but they are not doing anything during the week to make people want to go to a picture show—to their particular show on a certain night.* There is quite a difference in the two theories.

It is hard to break away from long established custom, and we hardly expect to see it done, and possibly the Baltimore theatre that did it might not get results at first, but we believe that notwithstanding any peculiar conditions Baltimore theatres would get much greater patronage during the week if they did. Especially is that true since the Baltimore papers gave the motion picture houses practically nothing during the week and seem to cater very strongly to the legitimate houses, possibly on the antiquated theory that there is something more dignified and artistic about them. If we were running a theatre in Baltimore—theoretically—*we'd try to get away from custom and go out and grab the people and pull them into the theatre—through intelligent advertising during the week.*

"Card" advertising, whether followed through custom or for what reason, is the poorest sort of motion picture advertising, but it is far better than none at all and on Sundays the Baltimore papers come through with the theatres so liberally that one is almost tempted to forget the lack of the Sunday punch.

The *American, News* and *Sun* all carry the "chart" idea in Sunday issues and the *Star* picks this up from the *American* in its Monday issue. There is no question in the world that this chart plan is one of the best features that a newspaper can adopt and one that will be appreciated by the readers. Briefly, the plan is to give the bill for each day at every theatre that advertises, this being free. We know from experience that in every city where this has been tried and where the newspaper has maintained a consistent policy, this has been a strong circulation maker and a strong circulation holder. *For the neighborhood house especially, it cannot be equalled* and we have never seen any other system that approaches it for appeal to the man who has never advertised.

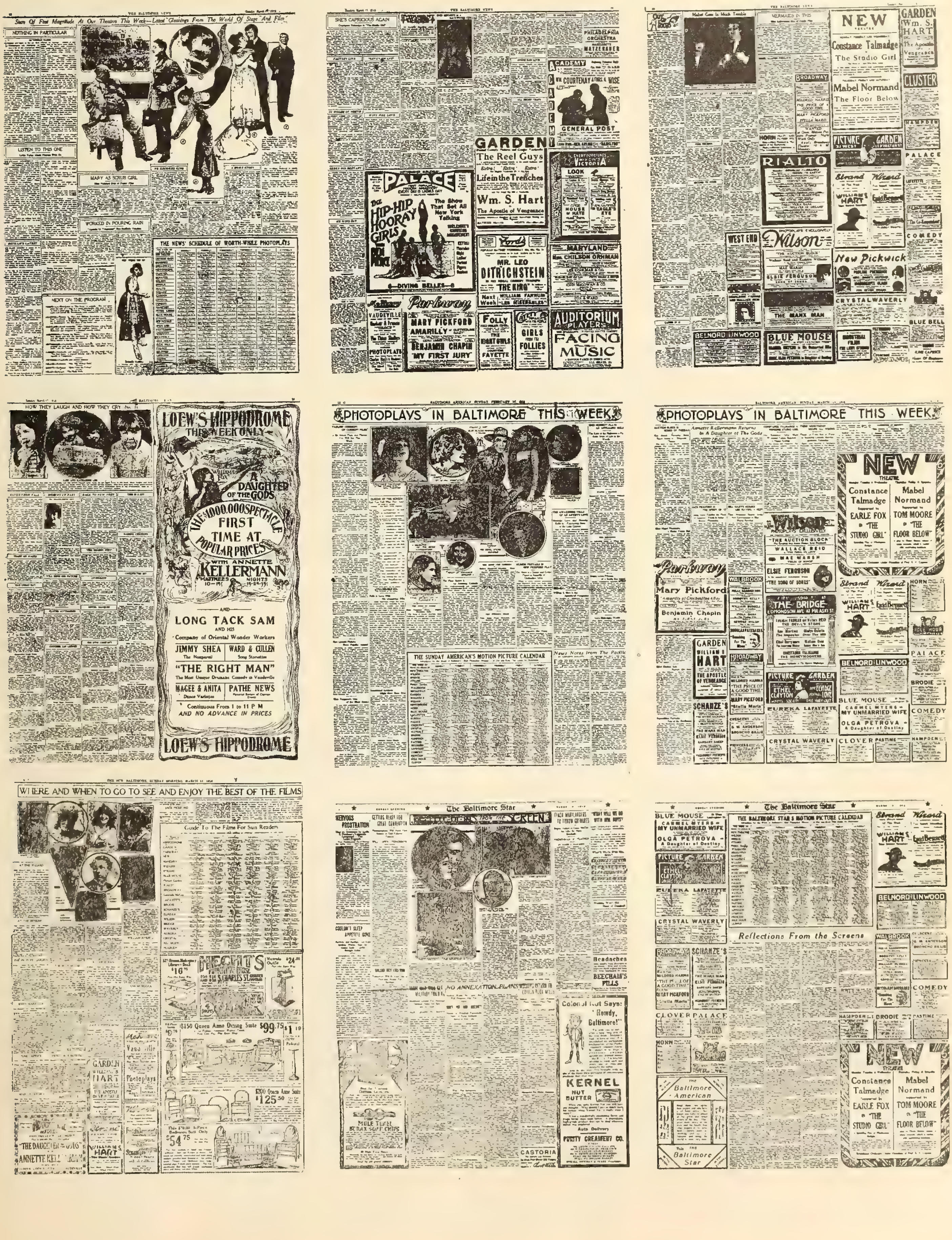
However, the Baltimore papers seem to us rather to confuse the reader by failing to place these alphabetically, so far as the theatre names are concerned.

The *News* excels in its Sunday section and that it is appreciated it is shown that it carries more theatres in its chart, 32, than any other. The *American* has just four less and the same

(*Continued on page* 2218)

"Charts" Win Favor With All of the Baltimore Newspapers

Top row and the first page at the left of the center row are from the Sunday edition of the Baltimore News and the next two from the American. At the left of the lower row is the Sunday page of the Snu and to the right the two Monday pages from the Star. See article opposite



What Do Today's Pictures Need?

UNFORTUNATELY one of the effects of the American participation in the war has been the creation of greater demand for the pictures that will amuse, pictures that do not dwell on the sad things in life, that avoid the tense, the morbid and the unhappy.

This week we present the views of more members of the Advisory Board as to what is the matter with pictures as they are being made now. Mrs. Joseph Grossman, wife of the manager of the Standard, Cleveland, O., in her opinion published here, seems to get at the very meat of the thing when she says that the people do not want pictures that are studies rather than a source of pleasure.

Both she and P. E. Noble, manager of the American theatre, Butte, Montana, point out that some of the stars are being put in pictures that are lessening their popularity. Mr. Noble, with his breezy Western outlook on things, declares that the public will no longer stand for the foolish sort of titles, but that they want stories with a real punch to them.

THOMAS D. SORIERO, manager of the Park, Boston, hits upon almost the some point when he declares that the producers should not hypnotize themselves with their own pictures, but that they should let the patrons be the ones to enthuse over the productions. brought out by all the members of the board that have so far replied—that some of the producers seem to be deciding for themselves the sort of pictures that the audiences should have rather than giving the public the sort of pictures that it wants.

Recently a group of men who are in very close touch with all of the productions were discussing certain pictures that had been shown at leading New York theatres. There were certain ones that all agreed were fine picturs, wonderfully made and with tense stories. But at the same time it was pointed out that these were not the sort of pictures with the present day appeal. One leading exhibitor, who caters to average audiences and who has one of the largest houses in New York, in speaking of a production of a celebrated director made recently, declared that he could not be induced to show the picture in his house. "It is the sort of a picture that kills business, that drives people away from the theatre. It is a great picture from one point of view, but it is a picture that leaves the audience restive under the strain. People are not going to the theatre these days to have some moral thrust upon them—a story that is possible in real life, but improbable at the least. In these war days we must have pictures with a reason, a punch, with action, and where possible with either a laugh or the satisfaction of achievement."

This man will be quoted under his name later on.

While these contributions will be chiefly from members of the Advisory Board, any exhibitor is invited to send in his answer to the question: "What is the matter with pictures?" The producers are really trying very earnestly to give the public what it wants and you are doing a service to the public and to yourself by trying to solve the problem—and it is from the exhibitors that the solution must come.

LAST week we recorded that Mrs. Joseph Grossman, wife of the manager and designer of advertising for the Standard theatre, Cleveland, Ohio, was very ill in a hospital. This week we are mighty glad to record that she is much better, and to present as proof of this her answer on "What is the matter with pictures?" She showed her interest in her fellow exhibitors by writing this reply in the hospital:

"What shall we give this great pulsating public?" is the question that the "PRODUCER" continually asks himself. Sometimes a popular novel is chosen, next, the selection of a director, whose past record has placed him far above his fellow directors, is made. Of course, one with individuality is chosen. This is an essential fact, for the success of the picture depends upon this largely. The work has progressed, and wonderful results have been expressed in the trade journals.

At last the picture is viewed. What a disappointment! Somehow it his failed. Will his patronage also feel this, is what the exhibitor asks himself, or has he been too critical? The initial showing is at hand, and the indefinable "something" that he has dreaded has also affected his public. In reaching out for the opinions of a few of his patrons the exhibitor will ask how the picture was enjoyed, will invariably be answered, "Yes, I enjoyed it, but." "BUT" is a small word, but it carries a great deal of weight with it. This "BUT" carries with it a long trail of disappointment, because the director has used his individuality to such an extent that the original thread of the story was lost.

Therefore, *individuality should not mean the distorting of the situations of the novel so that it becomes hardily recognizable, but the "bringing out" of the special points of interest as any school teacher would.* This is the way we must treat our public. In thinking this all over, we find the question now resolves itself into a new one. It is this: What does the public want, and not what shall we give it?

The public wants stories that are not improbable, stories that are not slashed into, so that the story is a study and not a real source of pleasure. *The public does not want silly stories, but one that may be followed with ease.* They want spice, just a little. The most exacting like a little. The melodramatic atmosphere that has been woven around many good stories has often been mistaken for "PUNCH," and has been the ruination of what might have been an excellent picture.

Good judgment should stand out, and it is that which will draw new patrons to your theatre and win new lovers to pictures; something that will raise the standard of your house and not lower it.

"TITLE"—this is indeed important. Many excellent pictures have been absolutely refused because their titles fairly reeked

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte, Montana.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

More Action, Says Advisory Board

with "melodrama." It keeps the really appreciative class out, and they are needed for "up-keep" of your theatre.

If it is not presuming on your patrons, may I not touch on one more subject? If so, then it is the subject of placing the "star" in pictures that are of such similarity, that when seen in one you have seen them in all. They are too numerous to mention. *But I know you will recall several stars that were great favorites, but have dwindled greatly in public favor, for they are given no variety whatsoever.* This fickle public of ours tires very quickly of the same kind of food, therefore, it is variety they want, and give it to them or we lose them entirely.

P. E. NOBLE, manager of the American theatre, Butte, Mont., gives us the breezy Western viewpoint of what is wrong with pictures. He declares that his patrons are tired of following stars just because they are stars and that they must be given the right sort of productions. Titles of the pictures have a lot to do with the attendance, is another thing that he points out vigorously:

One mistake that I feel some producers are making at this stage of the game is in the matter of the introducing of characters and the amount of useless matter they use in starting a production on its way. You, no doubt, yourself, have noticed lately some big production that you expected a good deal from was practically spoiled by the following: a very long-drawn iris fade-in of the title—then a fade-out and another fade-in, and this time we have with us "photographed by Jos. Buzzcaught," then we fade out again and fade in again and this time, "directed by Luke McLuke," then another fade-out and a fade-in and then we have THE CAST OF CHARACTERS; and, believe, me, they put in everything from the front door to the kitchen range, and, believe me, it gets tiresome. Usually a couple hundred feet of perfectly good film are used in doing all of this, and a person is positively tired before the action starts.

How much more interesting is the film that starts off with a bang-up of title of what's going on and then as characters are introduced into the action they are also introduced in title form, and in this way leaving the little fellow out who really has nothing to do and in whom the public is really not interested.

Out our way, in this heart of the Rocky Mountains, people seem to be just as skeptical as they are further east, and, believe me, they refused to be bunked—only two weeks ago Mary Pickford appeared in her latest (at that time) Stella Maris, and it positively "died," and here was the reason—NO TITLE—it sounded more like the name of a ship than a perfectly high-class moving picture. Stars today in this community don't get anywhere on their name alone—the day of that has gone by. The name of the star might draw them in, but, if the meat is not in the picture after they get in, the jig is up. We find that the title of any picture is so much in successfully exploiting a production that even with a high-class star and a poor title we usually change the title to mean something to our people.

And I believe another thing. The director MUST have a thorough knowledge of the matter he uses in getting a picture together. Take, for instance, the plays we are getting now, with more or less regularity, the patriotic affair, with the soldiers, etc. Salutes, which the Army holds as "holy" as possible, are given in hap-hazard manner. A great shirking is evidenced in the chevrons of the different rank and little petty larceny things such as this, that the common public are now "wises" up on. The picture I speak of in this special instance is one select put out, known as "Over There."

In nearly every instance nowadays when the salesman comes around to sell you something he has a handle to it, some lemon that is not going over very well, that he will include for a consideration, and this is where the sting comes in. Why don't they make "worth while" film all of the time? It is easy to sell good film and get good prices any place, any time. Why, we even had to cancel our Marguerite Clark contract because of the titles they give them. Just between you and I, now would you like to advertise "Bab's Diary" to a lot of bohunks, or "Prunella" or "The Seven Swans"—they don't sound like much. The same holds true of Miss Clark as with all the rest. Put her in a good picture with a good title and she will do good business, but with "Bab's Diary" or "Seven Swans"—NO.

In conclusion, I am firmly convinced that too much useless matter that is not artistic, that means nothing to the theatregoer, is embodied in most productions today. Not enough thought is given to the very best title that may be given a picture. The silly uselessness of placing a first-water star in a mediocre scenario.

PADDING is the big fault that Thomas D. Soriero, manager of the Park theatre, Boston, and the Strand, Lowell, has to find with present-day productions. Scenes that do not amount to anything are shown in detail, he declares, and he points out how he would put in something of interest when length is needed. Inconsistencies of furnishings is another thing that he points out in his criticism:

You ask me how the producer can improve his pictures to suit the tastes of the public, and I would suggest the following: The one big trouble with the producers today is the padding which they put in to lengthen the pictures. Now, the producer does not need to put in the padding that they use at the present time, but could lengthen the pictures in the making if they would consider one thing, and that is to use a padding which would be interesting to the patrons, for instance: If the story of the photoplay shows a scene where a person is taken sick and a doctor is called, the scene usually shows the doctor at the telephone and the next scene shows him at the patient's bedside. This is an excellent opportunity to insert legitimate padding by showing the doctor leaving his office, say at Riverside Drive, and show him driving down Riverside Drive and through Central Park to the house of the patient. This would be padding, but would give the patrons an opportunity to see some excellent views of New York, or whatever city the picture is being taken in. This would help the picture, as the public has seen something that is connected with the plot, and the detail could be worked out without much additional expense.

Perhaps one of the most important items in the producing of pictures is the photography, which should be as clear as possible, for it not only aids the picture, but in a house where there is poor projection it helps the projection a great deal.

Another thing, in the scenes where wealthy homes are shown, the furniture should be arranged and made to fit the surroundings, for a great many times such pictures are spoiled by having inconsistent furnishings in a home or estate that is supposed to have been represented as wealthy. A great many times the furnishing is overdone and appears too good for the surrounding scenery. This is a critical point to be considered in the making of a picture.

One thing more which is important is the manufacturers should consider when they are making a picture they make the border too large on the announcing titles, and it sometimes overlaps on the pictures, or overlaps on the black surrounding of the screen. Descriptive titles on pictures are also harmful to the interest which would be otherwise displayed in following up the plot of the picture, for it gives a description of what is coming in the next scene and therefore does not hold the attention of the audience. *The public today attending the motion pictures are not thick, and they like to follow the plot of the story themselves, but are unable to do this if the title is descriptive and tells them what is coming.*

These are a few of the criticisms which I have received continually from my patrons in the theatres under my control, and I do not say that all the faults are in all makes of pictures, but there are some of these faults in every make of pictures.

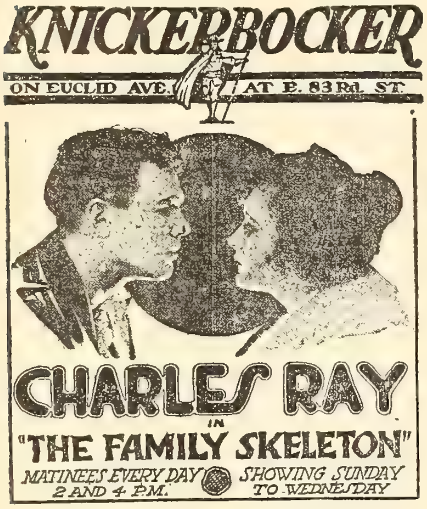
The producer should not hypnotize himself with his own picture, but let the patrons be the ones to enthuse over a production, and then the exhibitor learns the true value of the picture.

What Live Wires Are Doing

weekly showings of "A Daughter of Uncle Sam," the Jaxon-General patriotic serial. The entire front of the theatre is given over to the display, which includes a huge banner across the front of the house, large cut-outs of Uncle Sam and other patriotic decorations. Branch Manager R. M. Simrill of the General reports that the serial is doing a record business.

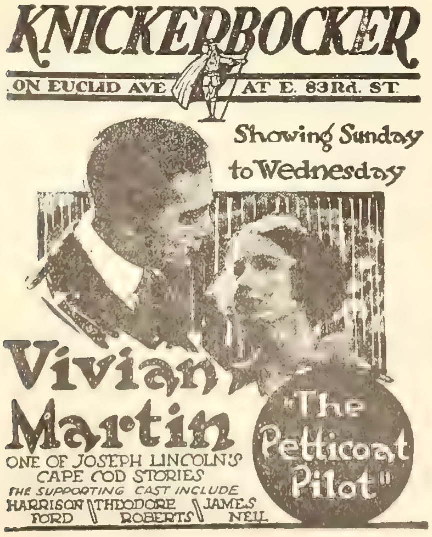
Service that counts is the sort that leaves the patron nothing to long for except another dose of it.

MANAGER DOWNS of the Knickerbocker theatre, Cleveland, O., has reached a somewhat new effect in the style of displays that he has been using for the past three weeks. Before this he used very effectively a standard border with the figure of Father Knickerbocker at the top and merely changed the contents of the display for the various pictures. Now he is using the theatre name plate at the top and is using a scene from the current production that always has a man and woman facing each other. In the case of a woman star like Vivian Martin, he selects a scene that has the male lead in it. If there is no such scene available he probably makes the design himself by using the two figures.



KNICKERBOCKER
ON EUCLID AVE. AT E. 83Rd. ST.

CHARLES RAY
IN
"THE FAMILY SKELETON"
MATINEES EVERY DAY 2 AND 4 P.M.
SHOWING SUNDAY TO WEDNESDAY



KNICKERBOCKER
ON EUCLID AVE. AT E. 83Rd. ST.

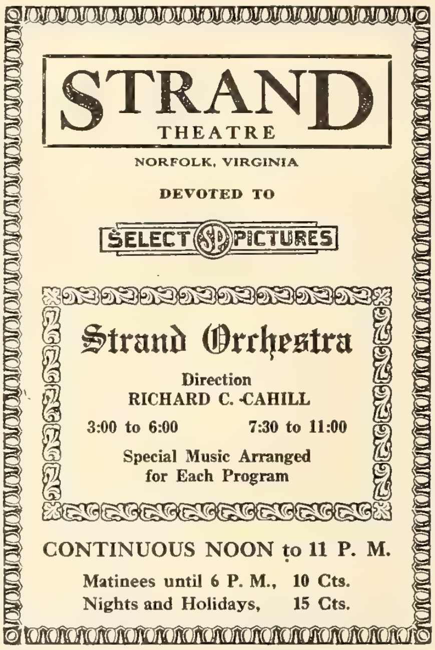
Showing Sunday to Wednesday

Vivian Martin
"The Petticoat Pilot"
ONE OF JOSEPH LINCOLN'S CAPE COD STORIES
THE SUPPORTING CAST INCLUDE
HARRISON FORD THEODORE ROBERTS JAMES NEILL

The Knickerbocker is a most successful neighborhood house and we can see that Mr. Downs is aiming at getting the romantic interest of his section, and for that matter the whole city, in his advertising. While he does not use as large space as some of the other houses this series of displays is going to prove very effective. Others will find the same effects easy to achieve.

How many pages do you merely read, and how many do you THINK?

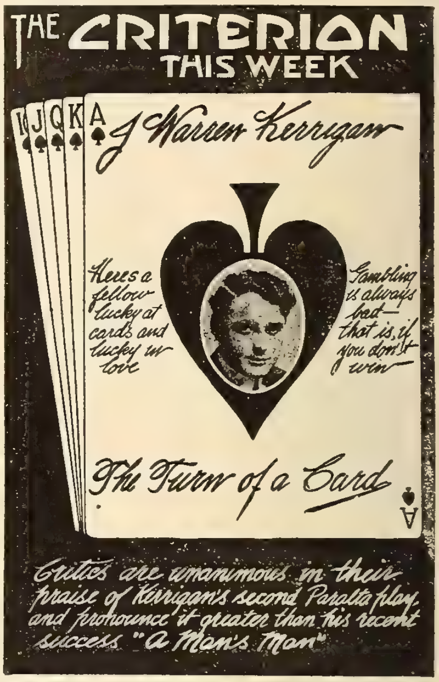
STRAND theatre, Norfolk, Va., has an excellent and inexpensive house programme, yet it is made very messy looking by the borders that are employed. Several weeks ago, in discussing newspaper displays, we remarked that borders were very dangerous things to fool with unless you understand the effect that will be reached. Now take a look at this front cover. There are three sorts of borders used, one a rule around the name of the theatres, a fancy affair around the orchestra mention and then another one round the whole of the printed matter. The front cover of all programs should be made as neat as possible. In this case we would suggest that the theatre have a design made for the name of the theatre. In the next place we would set the matter about the orchestra in small Roman type of the style that is used on engraved cards. The hours could be similarly displayed. You do not need big type and wide borders to bring these things out. A light rule border is always more effective. In designing a program remember that the front cover is its face. Make it attractive and dignified and seek to carry out there the spirit of the theatre. The inside part of the Strand programme is well arranged and attractive. We hardly understand why the cover should say "Devoted to Select Pictures" and then not find one of the Select product billed.



STRAND
THEATRE
NORFOLK, VIRGINIA
DEVOTED TO
SELECT PICTURES

Strand Orchestra
Direction
RICHARD C. CAHILL
3:00 to 6:00 7:30 to 11:00
Special Music Arranged for Each Program

CONTINUOUS NOON to 11 P. M.
Matinees until 6 P. M., 10 Cts.
Nights and Holidays, 15 Cts.



THE CRITERION
THIS WEEK
J. Warren Kerrigan
Here's a fellow lucky at cards and lucky in love
Gambling is always bad— that is, if you don't win—
The Turn of a Card
Critics are unanimous in their praise of Kerrigan's second Paralta play, and pronounce it greater than his recent success "A Man's Man"

HERE is another sample of the "One Idea" work of the Criterion theatre, Atlanta, Ga. This is the proper way to go after any display; get the one idea and then go to it for all you are worth.

"The Turn of a Card" naturally suggests the use of the ace in the display and in this case there is the picture of Kerrigan on the ace of spades, while the other cards belonging to the "royal flush" are barely shown. The black background makes the whole display stand out very much stronger than if the cards themselves were merely in outline. The display is made different by using the handwriting effect instead of type.

Lent's over. Get the sackcloth and ashes off of your theatre and keep them off.

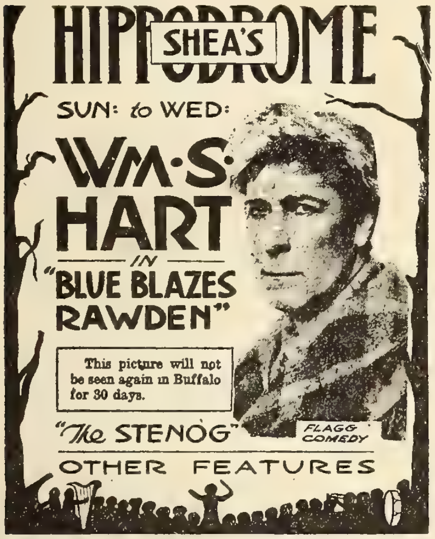
PERSONALLY we are opposed to all sorts of wagon displays driven through the streets, because we believe that they cheapen the productions and that they lower the appeal of the theatre. In many cities the municipal laws forbid the use of them and the writer is proud of the fact that he helped to stop this system in one of the largest cities of the country.

Yet in some cases this form of exploitation is effective and it was in this instance. Fox's Comedy theatre is situated on Grand street, Brooklyn, where the population is mainly Jewish and Italian,

Your Idea---and Ours

WHAT a relief!

That's exactly the way we feel about it. We have seen that old stock cut of Bill Hart with his gun pointing straight at us and that do or die expression on his face so often that we almost start to shudder when we pick up a newspaper these days. And if it is not that cut it is the familiar one with the bandit's hat that makes our eye want to roam off to other parts of the paper. So that's the reason we breathed a sigh of relief when we saw that manager Harold B. Franklin, of Shea's Hippodrome, Buffalo, has given us something new along the Hart line. (No pun).


SHEA'S HIPPODROME

SUN: to WED:

WM·S· HART

IN

"BLUE BLAZES RAWDEN"

This picture will not be seen again in Buffalo for 30 days.

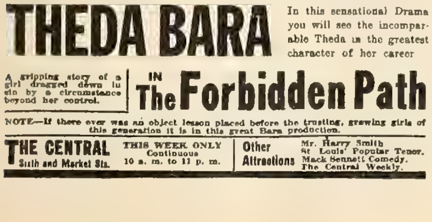
"The STENOG" FLAGG COMEDY

OTHER FEATURES

"Blue Blazes Rawden" is a human picture and Mr. Franklin has used a human picture of Hart. It will attract attention. He has further carried out the atmosphere by the couple of naked trees at either side of the design. Then he further emphasizes that this is a first run picture without any involved explanation by announcing that this picture will not be seen elsewhere in Buffalo for thirty days. It is what we call a model for saying things "with neatness and dispatch."

With May hustling along, let's put the must in accomplish.

THERE may be a worse city so far as motion picture theatre advertising is concerned than St. Louis, but we haven't come across it. In the due course of the studies of advertising in various cities we are going to have to consider this city and we hope then that we can say some things that stir it up. The newspapers there have shown a willingness to help the theatres, but the theatres themselves seem to think that the proper policy is to get along with the least space possible.


LAST WEEK

Your LAST Opportunity

The Photo Play Sensation of the Season

THEDA BARA

In this sensational Drama you will see the incomparable Theda in the greatest character of her career

A gripping story of a girl dragged down in sin by a circumstance beyond her control.

IN The Forbidden Path

NOTE—If there ever was an object lesson placed before the trusting, growing girls of this generation it is in this great Bara production.

THE CENTRAL Sixth and Market Sts.

THIS WEEK ONLY Continuous 10 a. m. to 11 p. m.

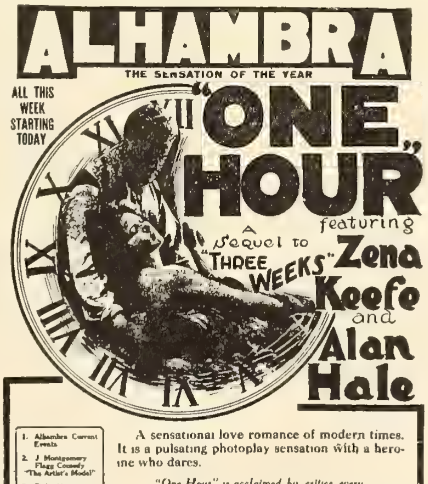
Other Attractions

Mr. Harry Smith St. Louis' Popular Tenor.
Mack Sennett Comedy.
The Central Weekly.

And as a witness for bad advertising we take this specimen. Note that we are told that this is Theda Bara's greatest production and that emphasis is put on the fact that this is the last time it can be seen, yet the theatre uses the wonderful amount of two inches, two columns wide and then crowds enough matter in it to fill ten times the space. Rarely do the St. Louis theatres seek to achieve in their displays anything more than the country town effect.

The reason that newspaper space means merely space to some people is that space is the main thing in their thinking departments.

THERE is a scene in "One Hour" where the hero, after having rescued the girl, is compelled to save her life by taking her wet clothing off her. This is barely suggested in the picture, the whole incident being developed in the best of taste, and there is just a flash of this in one of the "stills" sent out. The man who designs the advertising of the Alhambra theatre, Toledo, seized upon this idea for his display. This is the "one hour" from which the picture gets its name and so a portion of this still was used with a part of the face of a clock partly encircling it. It is easily one of the very best displays that we have ever seen anywhere and at any time.


ALHAMBRA

THE SENSATION OF THE YEAR

ALL THIS WEEK STARTING TODAY

"ONE HOUR"

featuring

A Sequel to "THREE WEEKS"

Zena Keefe and Alan Hale

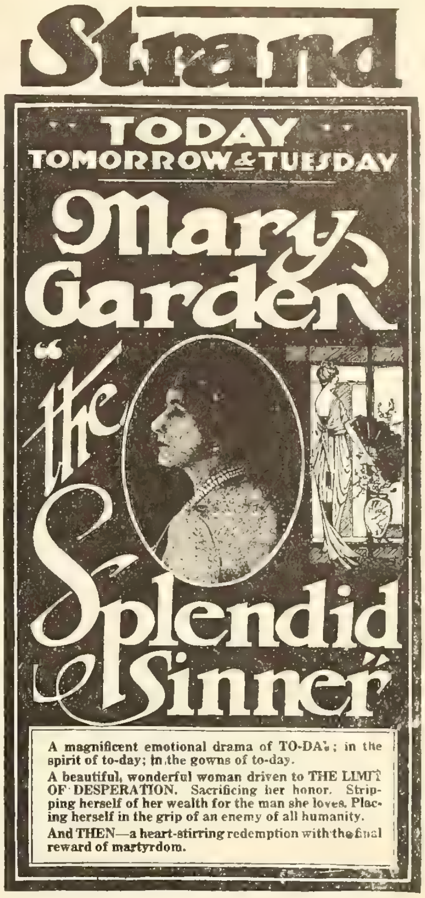
1. Alhambra Current Events
2. J Montgomery Flagg Comedy "The Artist's Model"
3. Finley Nature Picture.
4. Alhambra Presents Zena Keefe and Allan Dale in "One Hour."
5. March, Exit.

A sensational love romance of modern times. It is a pulsating photoplay sensation with a heroine who dares.

"One Hour" is acclaimed by critics everywhere to be cupid's most intimate confession.

To know that "One Hour" is a worthy sequel to "Three Weeks" should be enough to warrant an unusual photoplay.

But even that is not the reason why we are reproducing this. The real reason is to get advertising designers to study the possibilities of every piece of publicity matter that they get. In most cases the man who does this will be able to achieve some striking effect, just as the Alhambra has done.


Strand

TODAY TOMORROW & TUESDAY

Mary Garden

"the Splendid Sinner"

A magnificent emotional drama of TO-DAY; in the spirit of to-day; in the gowns of to-day.

A beautiful, wonderful woman driven to THE LIMIT OF DESPERATION. Sacrificing her honor. Stripping herself of her wealth for the man she loves. Placing herself in the grip of an enemy of all humanity.

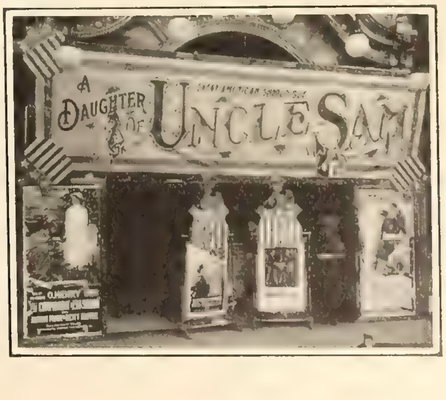
And THEN—a heart-stirring redemption with the final reward of martyrdom.

STRAND theatre, Syracuse, has the most effective advertisement that we have yet seen on "The Splendid Sinner" which has just been released by Goldwyn. The black and white effect which is so striking when properly used and so dangerous for amateurs to monkey with has been employed and everything about the display stands out.

We say that black and white is dangerous for those who do not understand it and that should be emphasized when a half tone is used. We have noted that many theatres simply lay this halftone over the black effect and the result is that a smudge is all that is secured. There are tricks to all these little things and this effect has been relieved by running the white oval around the picture of Miss Garden.

Make your theatre the IT in your city.

Mudd and Colley Amusement Company, Birmingham, Ala., has achieved a striking lobby display which is being used for the



Localizing the Appeal of My Players

This is the thirteenth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

ONE day I was seated in the projection room of an exchange when a certain feature was run off. There appeared in this picture a player who was little known, but who struck me as one who had unusual ability. And I was pleased to find that the general verdict agreed with mine. I determined that I would feature that player and that I would make her one of the popular stars in my town.

Now it is easy enough to localize the popularity for an established star, one who has already a following even if she has not been seen in your own town, but with a new player there are some difficulties. I immediately set about to get pictures of this player and found that there was only one pose of her available. The exchange man could get no more and so I wrote to the publicity department in the home office and I was told that there were no other pictures on hand. In fact, the publicity department didn't seem to care whether I got the pictures or not. Then the first thing that I did was to get a set of photos of the last three pictures in which she appeared and I made the cutouts of her as I have explained.

The second thing that I did was to write the young lady direct telling her that I felt that she was going to be one of the popular stars in my section and that I wanted to get every different picture of her that was available. I offered to pay for them, but the young woman was probably attracting the attention of an exhibitor for the first time and she was very prompt about sending me the pictures. And with them I got one of the surprises of my life. *It developed that she was born not only in my state, but within one hundred miles of my town,* and that she had been educated at the same school to which the wealthier people of my town sent their daughters. That was certainly a real stroke of fortune.

Now just a point. How many exhibitors make it a point to feature the players that come from their own section of the country? I know that the film companies, hardly without exception, make no attempt to get localized publicity for their players. Possibly some publicity departments fear that this will cause a little specialized work on material that will not be available the country over. But that letter of the young lady gave me an idea and I proceeded to search through the Motion Picture Directory and found that there were fourteen players from my state, nearly all of whom were prominent and two of whom were among the really big stars of the industry. Possibly some of those who are engaged in photoplay editing knew the fact, but it had never been conveyed to me in a single piece of the publicity that I had ever received.

I determined that I was going to play up the people from my state. Now, not all of these were appearing in pictures which I was booking and a couple of them were in pictures that were being shown at the opposition houses, so naturally I did not go into those for the time, though there is a funny story right here that proves what attention to your business will do. One of these leading men that had been playing at the opposition house made a change and joined the company that was making films that I played just about a week after I got this idea. I found that I was to show his first picture about six weeks later, and when the time did come I featured him as a local boy so strongly—and above the star herself—that I did a record business, and my competitor is wondering yet where I got the information. I cashed in on state pride, as every exhibitor can.

So I began preparing special displays on the actors from my own state that did appear in my productions. One of these was a young woman who was then playing minor parts, but who has come to the top in the past year. When I wrote to the producing company for pictures of her, I was informed that it was not the policy of the company to send out publicity about the lesser players, but that the company would be very glad to send me a set of pictures of Mary Jones, who was a star in the pictures in which the other girl regularly appeared. I suppose that by this time some of the home offices were beginning to think that I was a rather fresh proposition, especially when I wrote back that I thought that I knew my own business and that inasmuch as I was the one that was paying the film rental in my town I thought that I might be permitted to be the judge of the matter that I desired to play up. Incidentally, I got the pictures from the young woman herself.

I don't want to appear to be "taking a fall" out of publicity departments every now and then in the course of these articles, but it seems to me that the producers would do well to get closer in touch with what the exhibitors want instead of attempting to dictate what they will be allowed to have. I cannot see for the life of me how it weakens any star to call the attention to some local player in her support. Certainly it means more business to the manufacturer. In fact, a theatre in the largest city in the state soon borrowed my idea, and I was not a bit sorry because that theatre was able to enlist the aid of a newspaper which had considerable circulation in my territory and the paper began to print pictures and stories about the players from our state, all of which helped me.

But this is rather aside from the star that I started out to discuss. Given a player with real ability, you can make any of them popular if you will try to do it. I did not use adjectives or exaggeration, but I did use just a little more space on the advertisements when she appeared at my house and I called especial attention to the pictures of her on display. Then I sent her a photo of these and got a letter in return which I posted in the center of the display and this attracted new attention. Pretty soon her ability came to be generally recognized, but I was fortunate in being able to take advantage of it from the start, and when she began to appear in really big productions I was cleaning up on them at the time that most theatre managers were just developing her following. You may call all of this a piece of luck if you want to, but I was just beginning to find out how much could be accomplished by paying attention to things that others had passed by.

Local application of pictures and the people in them is something that has not been studied carefully enough. It seems to me that the ideal way would be for the producers to point out where this or that picture might have an unusual appeal to some section, possibly to some minor point. It was impossible for me as it is impossible for nearly all the exhibitors to see the pictures before they came to me for showing, but I have found that a careful study of the trade papers and a careful reading of the publicity matter that comes with the picture will generally give you an idea, although most of the time it will be blurred.

One of the points that came to me was that the people were interested in where the pictures were made and that the patrons liked to get familiar with the localities. Of course, this does not apply to those made in the New York or California studios, but every time that a company went to Savannah or New Orleans or Canada, or better, yet, to any city that was new to pictures, I mentioned this fact. And there is a very sound reason to this. People, especially those who have travelled little, have the wanderlust in them. They like to see strange places. And if they cannot go to these places they like to see them in pictures. Possibly not more than a score of patrons would be attracted by these subsidiary announcements, but these scores count in building up the popularity of a theatre.

The more I studied pictures the more I came to be amazed at the different appeals small things had and the twist that could be given to them. Very often I would pick some significant little point out and feature this in several notes that I ran in the newspaper photoplay column, and then when I showed the picture I advertised this point to the extent of a few lines.

The public observes and the public remembers, and when the public finds that you are digging out for them the things that they want to see the people are going to be mightily appreciative.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

LXI—If you were without the use of a newspaper for advertising would you recommend the elimination of poster displays in the lobby? I am disgusted with the sort that I have to use, but feel compelled to retain them in lieu of other advertising methods. I have a lobby thirty feet wide by ten feet deep. What arrangement of it would you suggest?—A. N. T.

If you are disgusted with the kind of displays you are getting you surely must have a better and more refined taste than the men who are making them. In this case I would suggest that you paint your own or have a sign painter paint a neat poster that you can use in its place.

I used to do this in my early days. I would also use heralds and personal announcements. "Coming Attractions" would be mostly desired in your lobby and also some house notices.

LXII—Having noticed a great deal about the organization that you have built up around the two theatres that you operate, I am going to ask you what you may at first think is a foolish question. I have been under the conviction that I could not afford to leave my house even for a short vacation. I really believe that I have succeeded in putting my personality into my theatre along the lines that you suggested to another exhibitor who was uncertain whether he should spend the larger part of the time out in front or in watching his show from the inside. Of course I have my pictures booked weeks in advance and the only trouble that might bob up there would be the failure of certain pictures to arrive and the uncertainty that sometimes exists about the short reels. But it is just a question with me as to whether my house is not a little too much built on personality. I have a bright young assistant who is ambitious. Youth is the only thing that is against him. Would you suggest that I leave him in charge—full charge—one day a week and see how things run? I believe that organization, even in a small house is one of the most important things and I have been greatly impressed with the stories of the things that you have accomplished. The further I go in the business the more I learn that the motion picture exhibition game includes a large number of things besides the pictures themselves.—F. E. E.

The best way to answer your question is as follows: You will never be a success unless you build around yourself an organization that you can direct. Don't, for one minute, think that you cannot go away, and don't, for one minute hesitate to place as much responsibility on this young assistant as he can possibly bear. *The more responsibility you place upon your staff the more they will appreciate it and if they have the material in them they will be of valuable assistance.*

If I have made a success I attribute it directly to my organization and I never fail to give them all the responsibility that they can stand. I have in my organization young men who, two years ago were getting but $20 per week and are today receiving $5,000 per year, and *I am glad to pay it to them simply because they have developed and are worth it.* Without the organization that I have I could never have accomplished what I have accomplished. If you have anyone under your direction don't be afraid to teach them all that you know, and if they have enough ability to pass you, you will either remain where you are or grow with them and absorb from them.

I note what you say about youth being the only thing against your assistant whom you say is very bright. My friend, youth is a great asset and greatly to be desired. Again I want to make an example of my organization. There isn't a man in my whole organization who is over forty with the exception of my old doorkeeper.

Take my tip, go away for a week or two and see what your staff can do with the place. Give them full charge, inspire them and tell them that you have enough confidence in them to give them entire charge while you are away. I am sure that when you come back you will be ashamed of yourself for ever having doubted them after seeing the results. I know of nothing that gives me greater pleasure than to watch some of my boys put something over because I feel that when they do I have had a little something to do with it, and when they come to me and tell me about it and wait for the little word of praise (which I never fail to give), it is worth all the trouble that you have taken to see the look in their eyes. Understand me, they get the devil also, but I take pains enough to encourage them in having an initiative and at least trying. To this I attribute more than anything else the esprit de corps of my organization which is heralded so widely. *In other words my boys are not working for their salaries but are on their toes ready to go through a fire wall if necessary.*

[Note: We expect to print soon an article on the way that Mr. Rothapfel has built up the organization at his two houses.]

LXIII—I have noticed in several answers to questions that you keep urging people to think for themselves. That is all very well. I believe in thought and I believe that I think about as much as anyone else, though I may not be so brilliant as some other people. It is all right to talk about thinking about your show when you have the pick of the fresh films, the selection of anything that you want on the various programs and have to think about the best things that you want and to give them plus the thought. It's a darn sight more conducive to thought to have good matter to work with than when you have a lot of junk handed to you now and then. I formerly changed daily; I am now changing every two days. That is as long a run as this town will stand for; therefore I have three sets of thought to work up each week. Several months ago I noticed that you had used a real phonograph in a certain picture. I agreed that would be a good idea and arranged to try it. I rigged up the phonograph and had it ready, but what was my surprise to find that portion had been cut entirely out of the film, by whom I do not know. In another case I arranged some specialties with a news weekly, and another issue came in its place. In still another instance the print of a feature sent me was so bad that it could not be much more than seen. These were from three of the largest companies. These are exceptions to a certain extent, but the exhibitor far away from the exchange is up against it. Of course the exchanges put the blame on other exhibitors in each case and it may have been their fault, though I don't see how any one or any ten exhibitors could have worn the feature print so that it could scarcely be seen. I am really trying to build up my theatre. What would you do in cases like this? Would you go before the audience and tell them what is the matter and offer to give their money back or what? Now this is not an isolated case and you will confer a favor on exhibitors everywhere if you will find some solution for this problem.—L. K. R.

The whole tone of your letter is pessimistic. What you need is either a good rest or someone to kick you in the shins to wake you up. Of course you have thought. You couldn't live without thinking to a certain extent, but as far as being as brilliant as some other people, of course, that depends enitrely upon yourself. You say, it is all right to talk about thinking about your show when you have the pick of the fresh film.

Listen my friend, I didn't always have "the pick of the fresh film," as you call it, nor the selection of anything I wanted for my various programs. I didn't always have the advantages which you speak of. *I made these advantages possible (if I have them) by thinking along lines that I have so often spoken about, and if you think for one minute that I have had these things handed to me on a silver spoon you are very much mistaken.* I don't think any exhibitor in this country has worked so hard, has gone through the different trials and tribulations as the writer has, and yet when I look back at it all, it has made me.

Don't go around with a hang-dog look and say it's all right if I had what the other guy's got, but go out and get what the other guy's got. I don't like fellows who write me letters such as you do because you remind me so much of the fellow who wishes he had somebody else's money because wishing for it never gets anything. Regarding your film, don't let them hand you junk. I still insist that you think and keep on thinking. Read your own letter, think it over and I don't think that you will ever write such a letter like this because on the face of it it shows that you are badly licked and you need someone to put a little optimism in you. In other words you need backbone.

I want to hear from you again and my advice to you is to think a whole lot more and for goodness sake think in the right direction. Now as to your problem, I believe in being perfectly frank with your audience, and furthermore that you always have at your disposal an emergency show. I further advise, if this is impossible, to go before your audience and give each individual his money back; and be frank and tell them that you want to be fair with them and send them home feeling good. *But this is only a last resort as it reflects on your managerial ability. Go to the exchange and see that you get good film, and if you don't get any satisfaction there go above their heads and then something will surely pop.*

Seeing the Rialto and the Rivoli with Rothapfel

ROTHAPFEL saw the show at the Rivoli Sunday four times. We admit that we saw it ourselves twice and that the only reason we didn't see it again was that daylight saving got in our way. And there is a reason behind this more or less frivolous statement. *The Rivoli bill unquestionably marks a new standard in motion picture presentation; it is the most artistic offering that we have ever seen, a bill that could run a month if so desired.*

How the bill scores can be appreciated by those who spell Art with a capital "A" when they are told that one of the leading spirits in the Metropolitan Opera House declared that it was the greatest presentation that he had ever seen on any stage. And we agree. And Rothapfel's part in it is that he has never worked harder, never given each detail more careful attention, and that he—and no one else—has ever achieved such a great success.

That is a point for exhibitors to remember. How many after such an achievement would have spent their time receiving the plaudits of the crowd rather than sticking hard at work on the job.

"I have always held that the motion picture can be put on the same plane as the so-called highest forms of amusement," said Mr. Rothapfel to us, "and I believe that this bill has proved it." And it certainly did, and the applause of the audience and the comments as the throngs passed out would have quite satisfied the every yearning of the prima donna who lives on flattery. It is a bill so different from others to merit attraction from that angle, and the way that everything is done is so distinctive and in keeping with the whole motif that one is conscious only of a smooth running presentation in which the highest mark is reached at the very start and from which there is never a hair's breadth deviation. It is unfortunate that such a bill needs to be seen; words merely limp in such cases.

"La Boheme" is the overture. This is played with the center of the dome blue and the remainder of the lighting in red, with the exception of the pillars around the stage, and at the end the gold lights come up with a smashing, double flash that seems to demand from the audience the tribute of applause that follows.

Easily one of the best scenics that has yet been shown is supplied by Educational with "Silent Wonderlands of the West." This was shown largely with the organ and the calls of the wilderness that are given in the specially written music added a sort of uncanny fascination. Now you will note this spirit of the mystery, of the land of make believe has already started through the bill. Watch it continue as Jeanne Gordon sings "The Fortune Teller" scene from "The Masked Ball." The lights through the house are all blue as the curtain parts, revealing in the dim light the soloist and twelve girls reclining on the greensward in the forest. Now the proper setting of this for a larger stage would have called for a caldron with its red fire, but this would have crowded the stage at the Rivoli and so Mr. Rothapfel has achieved a much finer effect by a slowly growing and dimming red light from the side of the stage, which fell on the singer's face. Here is another thing. These twelve girls were there for the effect; not a note they sing. How many managers would hire a chorus merely for the effect? *Now there is the element of the weird, the fairy land through this song, yet there is another coupling up with the next number, for the number closed with a thunder effect, the flare of horns, the crash that leads one into the Italian war pictures that follow.*

This third installment shows the most remarkable fighting pictures that have ever been shown beginning with flocks of Italian aeroplanes taking the observations, the preparations in the trenches, going "over the top" and finally the capture of droves of Austrians. Through this whole number there is the most elaborate musical accompaniment that we have ever known to be given such a production, the sounds of battle reproduced, the constant calls of the bugles, the notes of the struggle, and the victory, descriptive music counterpointed with Italian patriotic music. Time after time, the audience broke into applause, loud cries came from the galleries again and again and then at the end when the torn, but victorious Italian flag is shown waving over the battlefield where shells are still bursting—well, the scene at the Rivoli is one you will never forget.

For the orchestral prelude for "The Bluebird" and for the incidental music of the production, the works of twenty-two noted composers have been used. We regret that we are unable to give the musical store in detail, but this is one of Mr. Rothapfel's own secrets, and he refuses to allow any one to know it. But when one is told that he, Dr. Reisenfeld and others worked continually for more than a week over it, and that the splendid orchestra was drilled again and again to get these effects, one may imagine the result.

Now as this prelude starts the lights in the house are all blue, not with the full effect but with the globes at the edges of the domes and arches only burning, giving the shadowy blue effect to the house. The curtains part, and there is revealed to one a scene that might be called the walls of the mysterious fairy land. But the red-flaring cross in the center is symbolic of the soul, the motif of the feature. It might be said to bring in, too, the Easter spirit, for there was something about it suggestive of the worship at the manger. The Easter effect was further carried out by two tall candles at either side of the stage, which burned with tiny single blue lights. Now as the curtains part there is revealed at the left of the stage one girl, symbolic of dreaming while there comes across the stage another symbolic of life. They go to either side of the stage, and with their arms outstretched in worship. Slowly the film-like curtain, in front of the main one goes up, and then just as slowly another comes down, this time a green one with the screen attached, and a moment later the green curtain itself disappears, leaving only the screen before the audience and with the picture starting over it. The lights dim slowly with the two girls standing there so that the audience never knows the moment that they disappear.

You will read elsewhere of the wonderful beauty and the irresistible charm of "The Bluebird." It is a picture that will appeal to every heart, it will bring tears of the goodness and the gladness of life to every eye. They came to Rothapfel's as he saw it, they came to us, they will come to every one who is normal. And it is the music, the wonderful charm of the entire theatre that contributes so greatly to this effect. Two points in the presentation we want to bring out. At one point the boy enters the cavern of the ghosts and here the voices of girls are used behind the stage with the weird wailing effect, and at another point where the ship is bearing the new born children to the world and the symbolic setting of maternity is shown, one of the soloists sings an original composition that adds greatly to the effect. At other times portions of the orchestra are used back of the stage for special effects.

Unquestionably this presentation at the Rivoli marks a NEW ERA. It has proven that the photoplay presentation can be not only as good as any stage presentation that has ever been made, but BETTER. After a lot of years of familiarity with all classes of amusement, we'll take the Rivoli presentation for ours and then let the legitimate stage, the opera and the spectacle come and try to offer us something JUST AS GOOD.

And we come to the Rialto. With the thought that was put on the Rivoli show, and though we know that Rothapfel never neglects one house for the other we almost expected an inferior presentation there, but it wasn't. Had the feature picture, Charles Ray in "The Family Skeleton," been less tiresome and more logical, we would have called the Rialto show a perfect bill. And that is "going some."

"Stradella" is the brilliant overture and this is played with the lighting all gold, with the exception of the green center dome. There is a joyful tinge, with the lighter effects through the most of the selection. This is followed by a Finlay picture, "Wild Bird Pets," a very dark, but entertaining picture, and the music here used is Herbert's Conzennetta," "Causeries" and two caprice numbers. Helena Morrill follows singing "Gianinna Mia." At first the lighting is all dark red and this gradually shifts into a blue.

There is a punch in every portion of the Animated and there being no topical at the Rivoli this week all the available

(*Continued on page 2217*)

Paul A. Hutchins and Pythian Hall, North Statford, N. H.

Youthful New Hampshire Exhibitor Puts Faith in Advertising

IS Paul A. Hutchins, who runs the Pythian Hall at North Strafford, N. H., the youngest successful exhibitor?

Mr. Hutchins was sixteen years old when he started to run the theatre, a hall that seats 500 people, and the past year and a half has proven that he is successful. During that period he has shown such productions as "Civilization," "The Fall of a Nation," etc., and has made good on each one of them. That is a remarkable record when one considers that his township has a population of only 900 and the community of 400, but the secret of his success has been advertising.

"I figure," he writes, "that ninety per cent of the success of any picture is in the advertising of it. The man who runs his advertising on a low basis is the man you hear of failing." We agree with him.

His first big picture was "The Fall of a Nation," which he booked for Thanksgiving Day two months ahead of the date of showing. He advertised in the county paper for two weeks in advance and then used two six-sheets, two three-sheets and twenty-four one-sheets in his poster display. In addition he used slides for two weeks, had window cards and bills printed and four days before the showing he got the local drug store to devote its window to a patriotic display. He played to 300 out of the 400 people in his community, which is some record.

When Hutchins showed "The Life of Our Savior" he got indorsements from the local priest and ministers and then carried heavy advertising as he had done on the other picture with the result that he not only got the whole town but ten autos filled with people came from a distance. He charges 11 and 22 cents, including war tax, at his regular shows, but on special occasions he has charged as much as fifty cents and successfully.

This Week at the Strand

STRAND'S big lobby was filled with waiting crowds as we left the theatre Sunday evening attracted by the feature, Mary Garden in "The Splendid Sinner," another one of the stories built around the war with the heroine paying the penalty of death for her love for the man who is taken from her and for her country.

Coming immediately after it is another one of the James Montgomery Flagg comedies, "The Art Bug." This is a delightful burlesque on Greenwich village life, and it is so full of laughs that it sends the audience away in a good humor after the sombreness of the tense feature.

"Dance of the Hours" is the overture this week, a beautiful selection and well played. This is followed by an animated cartoon arranged by Managing Director Harold Edel, and made by Paramount-Bray. It introduces rabbits rolling an egg which finally bursts showing the figure of the baby Strand with an appeal to aid the third Liberty Loan. The Topical follows without a break, opening with Hearst-Pathe scenes at Camp Upton, played with a stirring march, counterpointed with "Over There" and the rat-tat of the machine guns. Paramount-Bray shows grizzly bears as pets of soldiers and then follows a Pathe scenic, "Valley of the Dordogne." H-P pictures show the wreck of the "Florizel," with wave and storm effects, and then follow interesting Paramount-Bray pictures of making postage stamps, with the bars of "Yankee Doodle" heard now and then. H-P pictures show the British tank smashing brick walls at Philadelphia, and then come the diagram pictures showing how Paris was bombarded, the thrilling finish being presented with the H-P pictures of the soldier boys at Camp Travis, the same pictures that open the Animated at the Rialto this week.

This week's sees the final instalment of the wonderful Ditmar's, "Wonders of the Sea" pictures. Among the scenes are star fish, hermit crabs, and a battle between two huge lobsters. At another point a big hermit crab falls victim to a devil fish. These pictures have never failed to bring applause from the Strand audiences.

Strand ladies quartette follows with a series of four selections of Indian melodies, opening with "From the Land of the Sky Blue Water." We believe that this could have been made more effective by preceding the number with an unusually good scenic showing scenes in such a land as the song describes. The effect would go over greater. With the third one of the numbers, "The White Dawn Is Stealing" some excellent night storm effects, and then the dawning is brought out on the drop which shows a Grecian temple and water scene.

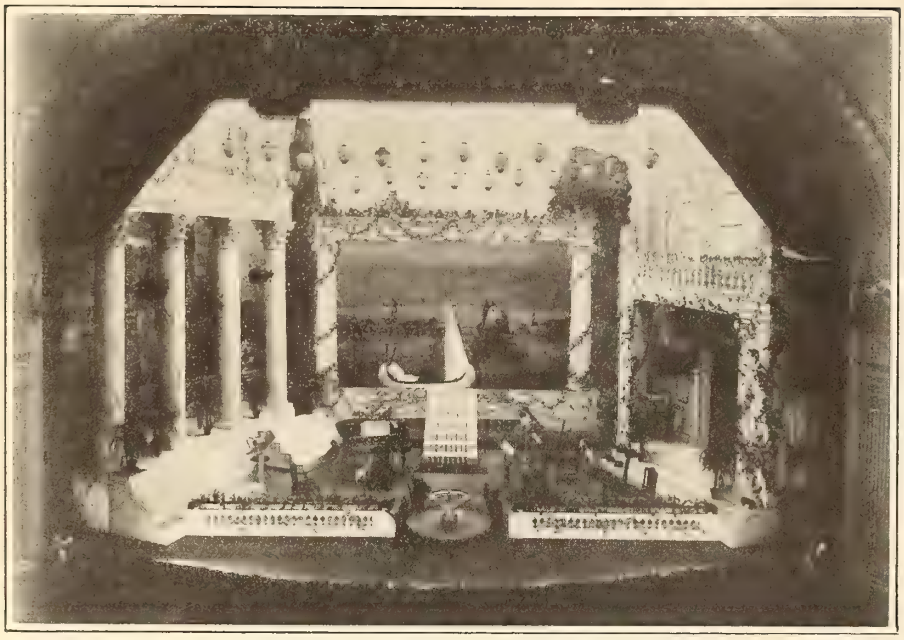
Grace Hoffman, coloratura soprano, delights the audiences with the waltz song from "Romeo and Juliet."

Rialto and Rivoli

(*Continued from page 2216*)

material is centered here. It opens with Hearst-Pathe pictures of soldiers at Camp Travis, which contains some striking scenes of marching thousands. "Rialto March" is used. Then follow pictures of Chicago women organizing for service abroad, and the last eight bars of the chorus of "Onward Christian Soldiers" makes it most effective. H-P pictures through a cartoon illustrate the way that the big German gun bombarded Paris, "Robespierre" overture being the musical accompaniment. Universal contributes a remarkable shot of German raiders over Paris, and the bringing down of one of the Hun airmen, the same music being continued most effectively. H-P pictures show the wreck of the "Florizel" with accompanying storm effects. Universal pictures of preparations for attack in Venice were shown with a new composition, "Venice," but to those who cannot get this "A Day in Venice" is just as suitable. Gaumont pictures show the fire and explosion in Jersey City, which were made more striking by using a red slide in the projection machine, and by very slowly flashing red effects above the screen. An original agiatato was used. The women ambulance drivers get a big hand in the course of this scene. Universal's pictures of swans added a dainty touch, and St. Saens' "The Swans" is used. Gaumont pictures show the new American tractor, shown with a one step, and the same service presents the unique locomotive-built auto. Universal then contributes most timely pictures of the final preparations in one of the National Army camps, alternating the scenes with sports of the soldiers, and this is shown with a patriotic medley breaking into "What Kind of an American Are You?" The big smash of this picture is followed by a Gaumont cartoon with a clever cartoon saying, "I Have Bought My Third Liberty Bond. Have YOU?"

A most effective number is furnished by Greek Evans singing "King of the Vikings." The bill ends with a rip-roaring Toto-Pathe comedy, "Fare Please."



Attractive stage setting of the Majestic Gardens, Grand Rapids, Mich.

Stage Setting Adds Much to Attractiveness of Grand Rapids House

MAJESTIC GARDENS, one of the Gillingham-Smith picture theatres at Grand Rapids, Mich., has a most attractive stage setting in the nature of an Italian garden. Fountains, flowered borders and colonnades are combined effectively. On the other side is the porch of an Italian villa, all the effects being carried out in marble with trailing vines over the entrance.

The drop at the back shows a Venetian scene, but the gondola in the foreground is very real and this is used for the entrance of the orchestra leader or one of the soloists on special occasion. Hanging lights above the stage add to the effect.

Stage settings play an important part at the Majestic Gardens, various rustic scenes having been used prior to this one.

Baltimore Theatres Make Fine Show on Sunday, But Little During Week

(*Continued from page* 2208)

number are "picked up" by the *Star* on Monday, while the *Sun* has only 23. Some of the theatres which use the *American* do not use the *News,* and vice versa, but to cover a city the size of Baltimore we would urge even the smaller houses to use both papers. They can afford it.

First of the four pages of the Sunday News is devoted largely to legitimate houses, the layout being given over to that and most of the stories bearing on the stage, yet the motion picture theatre gets its showing with the "chart" and with a number of interesting little stories about such players as Mary Pickford, "Bill" Hart, etc. Now there is one of the things that makes the *News* such a good example for others to follow. *There is real interest in this matter; there is not a line of matter that is not worth reading and we'll bet that the motion picture fans of Baltimore and for miles around pore over this matter.* It's worth a million of the highly adjectived press notices out of which you may have observed that we take a fall whenever we get the chance.

One of the attractive features of the second page is the "Questions and Answers Department," undoubtedly one of the most interesting features of any newspaper. We are told that so great is the volume of questions received that the *News* is weeks and weeks behind. Here are more short stories about players and plays, with *interesting* reading notices with NEWS put into them about the attractions at the various houses.

Similar matter is carried over to the third page and then there is another highly entertaining column, "Out of Focus." Third of a series of pictures on "How They Laugh and How They Cry" is carried out on the last page with more of the stories and notices.

We note that the *News* does not give the motion picture houses a "layout," showing pictures of the stars at the chief houses or scenes from their plays. We think that this is the one point where the American excels. No newspaper can overlook the value of illustrations on the photoplay pages. But the *American* evens up this by not mentioning the name of the theatre in any of the notices about the films that are to be seen. We believe that this is carrying the theory of news too far—the theory being that the advertising itself is worth the space and that if the person is interested in the story he should hunt through the ads and find where the picture is being shown. We believe that a couple of columns frankly giving the name of the theatre, but not allowing the theatre manager to gush about his production would be appreciated by the readers as well as by the theatre. The *American* also breaks its page up into short stories. They are good and they will be read. The *Sun* also has a layout on the principal houses and then frankly gives reading notices to the various theatres. In our judgment, a combination between the *Sun* plan and the *News* plan would result in the ideal photoplay section—representation for the bigger advertisers in the layout, together with a short news story about the current film, and then the greater part of the paper devoted to the real news. The *Star* uses a layout and then follows with short paragraph matter, the first of which is news matter and which then becomes reading notices for the houses advertising.

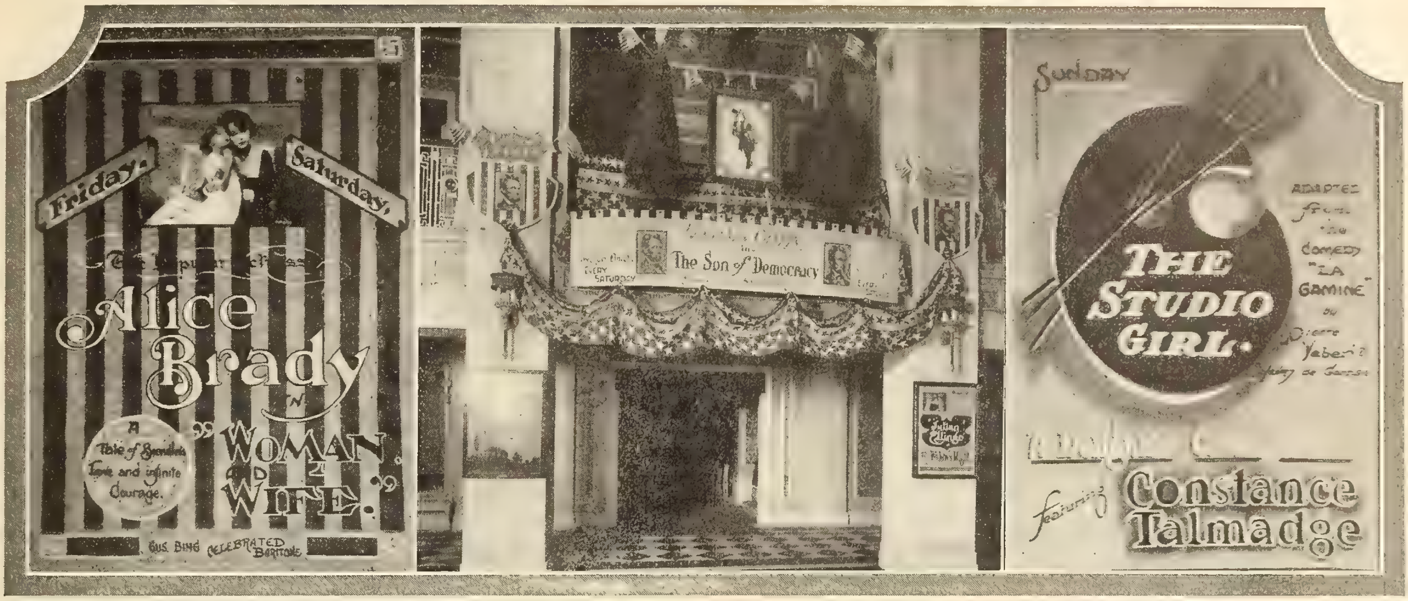
We wish every paper in every city in the country could make the splendid showing that Baltimore shows so far as the Sunday papers are concerned.

One of the first things that you note in looking at the displays is that the theatres advertise the bill for the last half of the week just as prominently as they do the first half, and that brings us right back to the argument with which we started this article. Why do they do this? They use only the card system during the week, and no display on the change in bill during the week, so they have to bring this out on Sunday. Their own plan of advertising during the week forces this on them. And we still maintain the assertion that we have always made during these articles that any advertising that by inference invites the people to choose which of two shows they will see is not the best advertising, and that the real advertiser sells his NOW show first. This rule does not apply to the neighborhood house with its own particular clientele, but certainly it does to the larger house.

There are four strictly first run houses in Baltimore, the Parkway, the New, the Blue Mouse and the Picture Garden. All but the Parkway change twice a week. So the other three still follow the plan of offering two different bills at once and a big share of the public takes its choice. *How much better to get the public to BOTH your shows, but you cannot do it by advertising them with equal prominence.*

But Baltimore has made a splendid showing as a glance at the opposite pages and the amount of advertising will show. There are fourteen down town houses, four down town vaudeville and picture houses and eighty-six neighborhood houses in Baltimore. About sixty of these houses use the newspapers and thirty-five use them regularly. Nineteen, all neighborhood houses, advertise only on Sunday and fourteen both daily and Sunday with two using space daily only.

That's a fine showing. The motion pictures pages, especially those of the *News* and the *American* look prosperous. Yes, Baltimore is "nearly there." It's all the way there as far as Sunday is concerned, but we fear that the theatres are somewhat weakening their Sunday appeal and not getting the benefit of the business they would get by failure to use display space during the week. We'd like to see what would happen if they did.


Friday.
Saturday.
Alice Brady
in
"Woman and Wife."
A Tale of Scandal, Love and infinite Courage.
Gus Bing Celebrated Baritone
The Son of Democracy
Every Saturday
Sunday
The Studio Girl.
Adapted from the comedy "La Gamine"
featuring Constance Talmadge

In center, decoration of main entrance of Central Park theatre on "The Son of Democracy," and at either side specimens of the decorated cards that are used in announcing current and coming attractions.

Chicago Theatre's Expert Shows Real Artistry in Announcing the Bills

CENTRAL PARK THEATRE, one of the handsomest houses in Chicago, and one of the most successful in the whole country, is setting a high mark in lobby display work through the efforts of Alexander Frank, display manager for Balaban and Katz. It represents the perfection of artistic display, the sort which has the punch in it without anything to offend the eye. The Central Park is the first theatre in Chicago and one of the few in the whole country to employ a man for this special work, and the management chose the best available in Mr. Frank, who was former lobby advertising specialist at the Fifth Avenue theatre, New York.

While the Central Park is located in a splendid neighborhood, the theatre advertises that it is not a neighborhood house, and it proves that by appealing with great success to the patronage of the entire city. The theatre seats 2,600 and represents an investment of a half million dollars. Leopold Kuhn, the managing director, selects every picture that he shows and directs the special lighting effects and provides music that is in keeping with the pictures. It is to line up with these other developments of the art of exhibition that the services of Mr. Frank have been secured and certainly that gentleman is showing what exhibitors can do to make their lobbies attractive.

Mr. Frank's policy has resulted in all of the printed matter that usually fills lobbies being banished. In its place there are attractive designs, each one done by hand and each one different, and each one of which attracts the attention of the patrons, who uniformly spend their time studying these either before or after the show.

The center photograph shows the display that was used over the entrance of the theatre on "The Son of Democracy," a simple but effective announcement. In the center on the easel was a picture of Benj. Chapin as Lincoln, as supplied by the producer, Mr. Frank only adding the gray mat to make it the more attractive. The bust figures of Lincoln were taken from a recent issue of the Chicago *Tribune* while the large sign and the shields were the work of Mr. Frank. On the two pillars on either side of the Central aisle will be noticed two stationary frames which hold display cards 22 by 31 inches, and it is in these frames that Mr. Frank advertises the coming attractions through his excellent cards, two of which have been reproduced.

Mr. Frank in his workroom designing one of his display cards.

Photographs, of course, fail to show the color combinations that are used in these displays. However, the general effect can be seen, and Mr. Frank declares that any fair showcard writer who will study will be able to produce these effects. We regret that we are unable to reproduce more of these, but we expect to have a second article about the work of Mr. Frank in an early issue that will go further into detail. In many cases these cards are illustrated with stills from the production, but the main portion of the card is devoted to the lettering. Very few words are used in this matter, the main thing being to bring out the name of the star and the title of the picture and at the same time to keep the whole design in sympathy with the production.

In addition to these display cards, Mr. Frank makes a unique and effective use of star portraits on the current attractions. The photos as supplied by the distributors are mounted on a special gold mat which gives them the effect of oil paintings. A baby spot light arranged on the balcony of the theatre is trained on these pictures, making them stand out.

Present and coming attraction cards are interchangeable and the display cards are changed on each bill.

There isn't the slightest doubt that an attractive lobby is one of the most important things about a high class theatre today. It is of even more importance than the show windows of stores that lead the people to enter and make their purchases. More and more managers are realizing this and therefore work like that of Mr. Frank is well worth studying and adapting to the needs of other houses.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Ready Made Ad-Talks

Dorothy Dalton in Thomas Ince Production "Tyrant Fear"—Canadian Story

Dorothy Dalton in "Tyrant Fear" is the next offering to the patrons of the ——— theatre. The management recommends that everyone make it a point to see Miss Dalton in this masterpiece, produced by Paramount under the supervision of Thomas H. Ince by R. William Neill with John Stumar at the camera. R. Cecil Smith, one of the best scenario writers in the field, is responsible for the story. Supporting Miss Dalton in this production are, Trusston Hall, Melbourne MacDowell, William Conklin, Lou Salter and Carmen Phillips. The star of "Flare-Up Sal," "Love Letters" and "Love Me"—all big screen successes, adds one more to her laurels in "Tyrant Fear." It is in five reels. The scene of the action is laid in the Canadian woods. The plot is filled with strong action, dramatic situations and virility. Miss Dalton has the role of Allaine Grandet, who lives with her father in the great North Woods of Canada. Her father is strong in body and fearless but shiftless. He seeks to marry his daughter for selfish reasons, ignoring her wishes in the matter. Jules Latour, a trapper, enters the village and is atracted by Allaine's striking beauty. He begins negotiations with her father, for his daughter's hand. The bargain proves satisfactory to Grandet. She will not resist her father's wishes and although she despises the man whom he has selected for her husband she consents to the marriage. At the marriage celebration, the husband drinks freely and during the festivities seizes a girl guest, Marie, and kisses her. Pierre, the sweetheart of Marie, resents his actions and in a battle which follows he gives Latour a bad beating. Allaine goes to his assistance but he repulses her. Later we see Allaine in a dance hall and there she wins the respect of the man she loves. At the ——— theatre on ——— of ——— week, Dorothy Dalton in "Tyrant Fear."

Star of "Baby Mine," Madge Kennedy, in "The Danger Game"—Sommerville

The latest offering of Goldwyn, starring Madge Kennedy, star of "Baby Mine" and other comedy screen dramas, "The Danger Game," comes to the ——— theatre on ——— of ——— week. "The Danger Game" was written by Roy Sommerville, one of the most successful writers for the screen, is in six reels and was produced for Goldwyn under the direction of Harry Pollard. Hugo Ballin is responsible for the art direction and William Fildew was at the camera. In the cast, in support of Miss Kennedy, are seen Tom Moore ,who has made sucn a decided hit in the late Mabel Normand comedies produced by Goldwyn, the last one being "The Floor Below"; Paul Ducet, Ned Burton, Mabel Ballin and Kate Blancke. "The Danger Game" is guaranteed to entertain the most sedate from the flash of the initial title to the final fade-out. There is comedy galore—the Kennedy kind, always pleasing and humorous and of the sure-fire brand. Mr. Sommerville, a former newspaper man, a writer of note and one of the most prominent members of the old Triangle Fine Arts scenario staffs, author ot one of Douglas Fairbanks first big successes, "Reggie Mixes In," responsible for one of Norma Talmadge's most successful plays and one of the real big factors in the scenario game, wrote this play especially for Miss Kennedy and he has seen to it that she has been given every opportunity to display her ability as a light comedienne. She has the role of Clytie Rogers, a wilful daughter of the rich who has taken to writing and is very much peeved when a well known critic "roasts" her first book. The critic writes that many of the incidents which Clytie has recited in her work would be impossible in real life. She starts to prove to him that he is wrong and she is right.

See her adventures on the screen of the ——— theatre on ——— of ——— week when "The Danger Game" is shown.

Theda Bara in the Famous Biblical Story "Salome"—Splendor and Pageantry

(Fox Production)

William Fox under the direction of J. Gordon Edwards, has picturized a version of the famous story "Salome" which follows closely the Bible story told by Josephus. the famous Jewish writer in his book, "The Antiquities of the Jews and the History of the Jewish Wars." Theda Bara, the screen's most famous vampire, has the title role in this production of splendor, pageantry and dramatic episodes.. The picture illustrates with spectacular vividness the various steps in the thrilling historical drama which has been presented before the public, in the opera, time nor money to make this latest success of Miss Bara, a crowning achievement in the screen drama. The story around which this Fox production revolves tells of Herod Antipas, tetrarch of Galilee and Paraea. He has contracted an illegal marriage with Herodias, wife of his brother, Philip. Herod is the real power of his dominion but he is constantly the object of trickery and treachery. He is given to voluptuous entertainment and neglects the welfare of his people for a pretty woman. He falls deeper and deeper into moral degradation. Then comes John the Baptist, preaching the coming of the Saviour. He warns the sinful to repent, lashing Herod and Herodias in their sinful union, with words of fire and damnation. He is hailed by the masses as the second "Elijah." Herodias incensed at his rebukes, plans his destruction, employing the aid of Salome to further her purposes. Herod in the midst of a debauch calls upon the beautiful Salome to dance before his throne. He lavishes everything upon her, even granting her every wish and she calls for the head of John the Baptist. Her wish is granted and the greatest of the world's tragedies is enacted.

Theda Bara in "Salome" will be seen on the screen of the ——— theatre on——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

April 6, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Wine Girl"	Bluebird	5 reels
"Unfaithful"	Triangle	2 reels
"Naughty, Naughty!"	Paramount	5 reels
"Thief or Angel"	General (Judge Brown)	2 reels
"A Bit of Jade"	Mutual	5 reels
"The Brass Check"	Metro	5 reels
"The Kid Is Clever"	Fox	5 reels
"The Claim"	Metro	5 reels
"The Vortex"	Triangle	5 reels
"The Curse of Iku"	Kleine-Essanay	5 reels
"The Witch Woman"	World	5 reels
"The Hillcrest Mystery"	Pathe	5 reels
"The Debt of Honor"	Fox	5 reels

Winsome Little Myrtle Lind in Late Comedy-Drama, "Nancy Comes Home"

(Triangle Five-Reel Production)

"Nancy Comes Home" presents winsome little Myrtle Lind in the featured role of a rollicking comedy-drama that will brightei the spirits of the patrons of the ——— theatre on ——— of ——— week. The story was written by B. D. Garber, scenarioized by Robert F. Hill and produced for Triangle under the direction of Jack Dillion with Steve Norton at the camera. The prouction is in five reels. In the supporting cast with Miss Lind are seen, Jack Gilbert in the juvenile lead; George Pearce, Myrtle Rishell, Eugene Burr, Anna Dodge, Percy Challenger and J. P. Wild in character roles. The story tells of a little girl who is neglected by her social aspiring parents. Nancy is her name and she is at a girls' boarding school when the story opens. She writes her father and mother that she would like to come for a vacation and plans to have a good time. Her mother who has neglected her has arranged a children's party for her daughter not realizing that her daughter has grown to womanhood. Nancy, on her arrival, is surprised to learn that she will not be permitted to visit the cabarets and have a good time generally and that neither her father nor mother will take her out. One evening, during her mother and father's absence, Nancy is lonesome and decides to resort to desperate means in order that she may get a glimpse of a cabaret and have a good time. She takes her mother's furs and costly dresses to the pawn shop and raises enough money to buy pretty clothes. She elicits the aid of the chauffeur, who is the son of a wealthy family, and together they start out. While in a fashionable cafe a murder occurs and the chauffeur and Nancy are accused of complicity.

How Nancy is exonerated and how she wins a rich husband is told in this most interesting Triangle comedy drama featuring Myrtle Lind.

"When Nancy Comes Home" will be seen on the screen of the ——— theatre on ——— of ——— week.

"The Girl Who Wouldn't Quit," with Louise Lovely in the Featured Role

(Bluebird Five-Reel Production)

A Bluebird with Louise Lovely portraying the principal role—this is the announcement made to the patrons of the ——— theatre ——— week. On ——— of ——— week Miss Lovely will appear in the role of Joan Tracy in "The Girl Who Wouldn't Quit," adapted from the famous magazine story by Oliver Curwood titled, "The Quest of Joan." It is in five reels with every scene brim full of action—out-door action. The action is laid in a Western mining town, with typical Western characters and strong supporting cast of Universal players. The production was made under the direction of Edgar Jones, at Universal City, Los Angeles. In the supporting cast with Miss Lovely, are seen Henry A. Barrows, Mark Fenton, Charles H. Mailes, Gertrude Aster, William Chester and Philo McCullough. Mr. McCullough will be remembered for his excellent work opposite Baby Marie Osborne in the little actress' biggest successes for the Pathe program. Miss Lovely has the role of Joan Tracy whose father is a mine foreman. Joan and her father are on the way to a large mining camp of which the father is to be made superintendent. The present incumbent of that position hears of Joan's father's intended arrival and plans to prevent him. The company announces a large shipment of gold buillion to a near-by railroad centre and Robert Carter, the foreman who is to lose his position on the arrival of Tracy, conspires with the telegrapher to steal the bullion and to arrange matters in such a way as to point the finger of suspicion at Joan's father. The driver of the wagon containing the bullion is killed and Joan's father who is in the neighborhood is accused of the crime. He is sentenced to life imprisonment. Joan sets out to free him for she knows that he is innocent of the charge. Her adventures follow in "The Girl Who Wouldn't Quit" to be seen on the ——— of the ——— theatre on ——— of ——— week.

Gladys Hulette, Pathe's Beautiful Little Star in "Mrs. Slacker"

(Pathe Five-Reel Production)

Gladys Hulette and Creighton Hale, a combination of feminine and male artistry, hard to beat in the silent drama, will be seen in the stellar roles in Pathe's latest feature production, "Mrs. Slacker," produced by Astra for release on the Pathe program, under the direction of Hobart Henley whom you all will remember for his production of "Parentage." Miss Hulette is one of the most charming and winsome little actresses on the screen and her work in this production stamps her a real little artist. Mr. Hale who has the leading role opposite was seen in the Pathe serials, "The Exploits of Elaine," "The Iron Claw" and "The Seven Pearls." "Mrs. Slacker" tells of a young girl who married because she thought her husband a hero. She finds that he has the "yellow streak." To shame him into doing his duty for his country, she puts on the uniform herself and then ——? Comedy, thrills and pathos are so nicely intermingled that this Pathe offering makes ideal entertainment. You will enjoy every minute that Miss Hulette is seen on the screen in "Mrs. Slacker." She has the role of Susie Simpkins who lives with her uncle. He is given to drink and Susie is neglected. She delivers the washing to the Gibbs mansion and during her trip she learns a few facts about Robert, the son of the Gibbs. She learns that he is a coward. Discouraged, she attempts to take her life by drowning but Robert happens along and saves her—but does it unintentionally. She thinks that he is a hero and refuses to believe that he is the coward reported. They are married. War breaks out with Germany. Robert has married Susie to escape the draft. She learns the true reason and announces that she will fight for the country if her husband will not. She discovers a German plot and eventually brings her slacker husband around to believing her way and he becomes a hero in place of a slacker.

Gladys Hulette at the ——— theatre on ——— of ——— week in "Mrs. Slacker."

Pauline Starke, Star of "Until They Get Me" in "Innocent's Progress"

(Triangle Five-Reel Production)

Pauline Starke, whose name was seen in electric lights over New York's finest theatre, The Rivoli, when she did such commendable work in "Until They Get Me," will be seen on the screen of the ——— theatre on ——— of ——— week in her latest success, "Innocent's Progress," a Triangle production under the direction of Frank Borzage with Pliny Horne, one of the most capable photographers on the West Coast, at the camera. In the supporting cast with Miss Starke in "Innocent's Progress" are seen, Jack Livingston, in the leading male role; Alice Knowland, Lillian West, Charles Dorian and Graham Pette, one of the most widely known portrayers of butler parts on the screen. The story was written by Frances Quillan, and Miss Quillan has turned out an on the stage, and between the covers of numerous books. Mr. Fox has spared neither excellent vehicle for Miss Starke as patrons of the ——— theatre will testify when they see this production. Miss Starke is a good bit on the Mae Marsh type with all of Miss Marsh's histrionic ability. In this picture she has the role of Tessa Fayne, an orphan who lives with her crabbed aunt in the country. She obtains employment in the village candy shop and believes that she has reached the height of her ambition until a stock theatrical company comes to town and she meets the leading man who relates to her the wonders of New York and promises her that if she will come to New York he will make her a great actress. A scandal arises in the village because of her company with the actor and she decides to leave. The theatrical company leaves and shortly after Tessa packs her grip and departs for the Big Town. Her experiences there and how she wins the respect of a rich man and restores him to health is told in a most fascinating picturization.

Pauline Starke at the ——— theatre on ——— of ——— week in "Innocent's Progress."

Love Takes a Wild and Woolly Course in "The Marriage Bubble"

(Triangle Three-Reel Production)

Rum has proved to be the undoing of many a man and many an enterprise, but its effects are nothing but uproariously funny in the case of the Trenholms of Seaview, the leading characters in "The Marriage Bubble," which comes to the ——— theatre on ———. In it William Desmond plays a dual role of drinker and gentleman. The drinker imagines he sees himself walging about, that he is running into himself and that he hears himself addressing himself. The result is a complication of funny episodes of a most entertaining character. W. Carey Wonderly wrote the story and the star has been provided a most capable supporting cast, including Anne Luther, who has many a successful screen role to her credit. The Trenholms, brother and sister, of high social position, are on their last financial legs. Their one hope lies in a marriage alliance of Peter with Lucille Spinney, but Peter's propensity for getting drunk at the wrong moment looms as an obstacle. This is only too distressingly evident when Alice Trenholm, determined to pull off the match at all hazards, invites Lucille down to Seaview. At her wit's end she is about to abandon the scheme when she chances on a perfect double of her brother. She promptly impresses him into her service. He is to make love to Lucille, gain her consent and resign when Peter sobers up. The plan works fairly well, through many entangling complications which involve among others, the French maid of Lucille, but in the end Peter loses the heiress. Alice, however, saves the family by marrying Marty, Peter's double, who turns out to be a millionaire.

"The Marriage Bubble" will be blown at the ——— on ———.

"The Whispering Chorus" Is Tense Drama—A Notable Cast

(Artcraft Seven-Reel Production)

Self sacrifice is the dominant theme of "The Whispering Chorus," the Artcraft drama which will be presented on the screen of the ——— theatre on ———. It is the pen product of Perley Poore Sheehan, well-known novelist and magazine writer, and is the tense story of a man who, harassed by debt, resorts to theft, deserts his wife, is mistaken for his own murderer, and goes to his own death rather than destroy the happiness of his wife, who in the meantime has again married. A cast of notable excellence is featured, including such recognized stars of the cinema drama as Kathlyn Williams, Raymond Hatton, Tully Marshall, Elliott Dexter, Edythe Chapman, James Neill, Edna Mae Cooper and others. The scenario was prepared from the original story by Jeanie Macpherson, who achieved fame as the scenarioist of "Joan the Woman," "The Woman God Forgot," "The Little American" and other successes. John Trimble, an employe of a large corporation, finding himself in debt, steals from his firm. To escape arrest he deserts his wife; he becomes a hermit on a lonely island in the Ohio river. To create the impression that he is dead he dons the clothing of a drowned man and puts his own clothing on the corpse. With the finding of the body the police surmise that Trimble has been murdered. By a strange perversity of fate, Trimble, who has assumed the name of Martin, is suspected of being his own murderer. After a fierce battle with the police he eludes arrest and flees to San Francisco. Long afterwards remorse and a longing to see his mother bring him back to his old haunts. His mother dies from the shock of seeing her son and he, running for a physician, rushes straight into the arms of the police. Arrested as Martin he pleads that his mother be brought to identify him as Trimble, he being unaware of her death. He is tried, convicted and sentenced to death, and when his wife is finally appealed to and he finds that she is happily married again he insists that he is Martin, an assassin, and self-sacrificingly goes to his doom.

On ——— at the ———, "The Whispering Chorus," with an all-star cast.

THERE IS AN APPEAL

But Is the Exhibitor Getting It Over to His Patrons?

EVEN with the poor pictures there is a certain appeal to some element of your community. Are you making the most out of the particular appeal that each picture has, or are you simply showing first this one and then that one merely as "a motion picture."

These Ad Talks are written as if you were talking to the public and telling the public what you want it to know about each picture. But they are informative to you. They are not reviews, they do not go into the merits of the productions, but you will find lots of little pointers here. Maybe one little sentence will give you an idea for doing something unusual with one of these pictures.

"The Trap" Brings Greenwich Village to the Screen

(World Five-Reel Production)

Alice Brady, talented and charming star of motion pictures, is coming to the ——— theatre on ——— in "The Tray," in which she has one of the strongest emotional roles she has ever protrayed. The story is by Robert F. Hill and the directorial genius of George Archainbaud is responsible for its pleasingly artistic presentation. A cast justly entitled to be termed all-star, including such artists of the screen as Curtis Cooksey, Craufurd Kent, Robert Cummings and Frank Mayo, appear in Miss Brady's support. Part of the production was staged in a quaint fisher village and the scenes on the seashore are alike beautiful and interesting. The locale shifts to Greater New York and Greenwich Village, the home of artists, of smocks and tams and of temperament, is faithfully reproduced. Alice Brady appears in the role of Doris Shaw, daughter of a fanatical fisherman, scorned by many of the village folk because of the unfortunate circumstances of her birth. A rough fisher lad is in love with her, but she is more interested in a stranger, an artist from New York. The anger of the fisher youth is aroused and he frames up a trap whereby it appears that she is not only indiscreet but bad, whereupon her father casts her from his house. She drifts to New York where her beauty causes an artist to offer her a job when he meets her in a cafe in Greenwich Village. This artist turns out to be the very one who had met her at the seashore. Under the guise of friendship she accepts so much from this man that she almost falls into a trap which has been set for her and a young Westerner. But she escapes and the Westerner turns out to be a real, honest-to-goodness young Lochinvar, winning her love and providing her a real home. It is claimed, and with evident substantiation, that no more interesting and unusual seashore scenes have been filmed in a long time than are seen in this production.

Alice Brady in "The Trap" is the attraction at the ——— on ———.

"The Home Trail," a Drama which Moves with Speed

(Vitagrah Five-Reel Production)

A story of the Far West in the days of 1870 is "The Home Trail," which is the attraction on ——— at the ——— theatre. A dance hall of that period, which deviates from the stereotyped common to Western pictures, was built specially for the production, and it will be seen that the jazz band of 1870 differs widely from that of today. Nell Shipman, star of exceptional talent and charm, has the leading feminine role and co-starred with her is Alfred Whitman. These players were previously featured in "The Wild Strain" and "Cavanaugh of the Forest Rangers," winning high praise from screen critics wherever they were seen. Others in the cast are Patricia Palmer, Joe Rickson, Hal Wilson and S. E. Jennings. In the story Tom Evans, range boss, fearless, reckless, but always above board, courts and wins Clara, a school teacher from the East. Blackie, Tom's partner, yellow at heart, plots to separate them, harping to the bride upon her husband's gambling and drinking. Evans is called to a nearby ranch and Blackie prevails upon Clara to leave with him. Elsie, the storekeeper's daughter, warns Evans, who pursues the couple, overtaking them at a road house. Blackie escapes, but Tom, returning home, is sworn in as a deputy sheriff and waits for his revenge. Clara, an outcast, becomes an inmate of the road house and she also waits for her reckoning with the man who has ruined her life. Months later Blackie returns. There is a pistol battle and Blackie again escapes, leaving Clara dead by his bullet. But Evans pursues him to the desert and taking his horse away from him leaves him to die of thirst. Returning to his lonely home he finds waiting for him Elsie, the storekeeper's daughter who has always loved him, and together they start out on a new Home Trail blazed by her love and sympathy. The story of "The Home Trail" was written by George H. Plympton and the picture was directed by William Wolbert.

"The Home Trail" is announced for ——— at the ———.

EXHIBITORS' PERSONALS

ARKANSAS

Messrs. Burrow and Kaiser, operator and violinist, at the Princess theatre, Batesville, has bought the house from J. M. Cobb, and will jointly manage and conduct same.

The Lyric theatre, under the management of R. H. Keeton and O. W. Brazil, has been remodeled and vastly improved.

CONNECTICUT

J. H. Sanders and H. E. Wetmore, of Hartford, have leased the Princess theatre, at Middletown, and will show motion picture and give burlesque shows.

G. L. Marcantanio is having extensive alterations and improvements made at his theatre on Maplewood avenue, New Haven.

Manager E. P. McCarthy, of the New Nickel theatre, New Haven, is considering plans for enlargement.

DISTRICT OF COLUMBIA

William C. Murphy, of the Home Amusement Company has taken the lease of the Carolina theatre, Washington, and after redecorating the place expects to open early this month.

IDAHO

R. S. Tucker has sold the Strand theatre, at Moscow, to Milton Kenworthy, who has decided to change the name of the playhouse to "The Kenworthy."

KENTUCKY

J. R. Miller has leased the Liberty theatre, Main street, Mount Sterling, from Lewis Judy and Marvin Gay.

F. C. Gee, who has been conducting the Royal theatre, Walton, under a lease from Stamler and Chambers, with the privilege of purchasing, has given up the contract and Messrs. Stamler and Chambers have sold the picture show and airdome to Charles Porter and H. R. Dixon, who will conduct this amusement in the future. They will have a show on to-morrow (Saturday) night.

George Owens has leased the Stanford Opera House, Mount Vernon, and took charge recently. His son-in-law, Henry Daily, will manage Boone Way and also have charge of the Monumental Works. Mr. Owens is a good showman, and the movie lovers of Stanford may expect the best of service under his management.

Rowland Clark, of Lebanon, has assumed the management of the Alhambra, Campbellsville.

MASSACHUSETTS

George F. Sellman is the new manager of the Strand theatre, succeeding Manager James F. Carroll, who has left Lowell for Washington, D. C., to assume the management of the Poli theatre in the capital.

MINNESOTA

C. E. Lyons, whose picture show burned out at Leeds, N. D., recently bought a motion picture theatre at Atkin.

MISSOURI

H. L. Vardeman, manager of the Maple theatre, Independence, has reopened his house after a temporary close, during which time he effected many improvements and alterations.

Friend and Riley expect to have their new playhouse, at Mansfield, ready for opening this week. The seating capacity is over 500.

Live News from the Producers

Foreign Makers See Universal

Negotiations Started Whereby Former May Take Space at Company's Big Coast Plant—Representatives Inspect Sites

SEVERAL large foreign producers of motion pictures it is announced have entered into negotiations with the Universal Film Manufacturing Company with a view of availing themselves of the producing facilities of Universal City as a result of the recent announcement of the Universal that the big West Coast studio was at the disposal of companies other than those controlled by the owners.

For more than two years most of the foreign motion picture producers have been unable to make pictures owing to conditions imposed by the war. In some cases the studios have been taken over for army purposes, in others they have been razed by shells and in exceptional cases where the studios might be available for work it has been impossible for the producers to obtain screen artists with whom to form their casts.

Three of these foreign producers have had representatives of the United States for several weeks inspecting sites that would be suitable for studios but, after taking options on sites liked by them, they found that the condition of the building material market made the cost of erecting a studio prohibitive, Universal says.

Whether these negotiations will terminate by the foreign producers coming to this side and making their pictures at Universal City depends entirely upon the action of the producers of the United States, Universal declares.

President Laemmle feels that if American producers desire to take advantage of the Universal offer and use the facilities of Universal City, thereby saving approximately fifty per cent overhead on each picture made, that the home producers should be given the first opportunity. The Astra Company, the George Beban Company and two other producing concerns already are using the Universal lot and the heads of several other domestic companies are making inquiries which apparently will terminate in some arrangement satisfactory to all concerned.

Dorothy Phillips Is the Universal Star In "The Risky Road," a Special Attraction

Kansas Mothers Indorse Goldwyn Films

GOLDWYN Pictures, that company announces, have received marked and unusual commendation from the Kansas Congress of Mothers and Parent-Teacher Associations, which are making a statewide campaign for better films, as a part of their child welfare movement. To date seven Goldwyn productions have been given the stamp of special approval by the Kansas Board of Review, whose cooperation with the organization has made "Family Nights" in Kansas a success.

The association has been greatly assisted in its campaign for pictures of higher moral tone by the clergy and school superintendents in all parts of the state, the accepted productions being advertised in many churches and schools.

Mrs. Carl F. White, of Topeka, who is vice-chairman of the combined organizations, has written to Goldwyn in praise of its productions, declaring that the Board of Review had quickly given its sanction to showing Kansas children the following pictures: "Polly of the Circus," "The Spreading Dawn," "Nearly Married," "The Beloved Traitor," "Dodging a Million," "Fields of Honor" and "The Cinderella Man."

Establishing a "Family Night" in every city was the initial step of the organization toward its goal—better films. The term "Family Night" indicates a night definitely set apart for the exhibition of a program selected for its wholesomeness.

Mrs. White's letter reveals that Goldwyn Pictures are not only highly acceptable for their moral excellence but are also immensely popular for the splendid entertainment they afford.

Elsie Ferguson Starred in New Artcraft

Elsie Ferguson is starred in "The Lie," the Artcraft picturization of Sir Henry Arthur Jones's stage play of the same name, released April 8. It is the story of the sacrifice of her own happiness by a young woman to save the honor of her family, threatened by the act of her erring sister.

Miss Ferguson enacts the role of Elinor Shale, daughter of Sir Robert Shale, a dissipated and impoverished Englishman. She is in love with a man of wealth and social standing when her sister, Lucy, confesses to her that she is about to become a mother. When the child is born Elinor shields her sister and finds a foster-mother, thus opening the door of scandal in which she is the innocent sufferer. Lucy weds the man whom her sister loves by telling him Elinor is the mother of the child.

"The Lie" was staged under the direction of J. Searle Dawley, from a scenario by Charles Maigne.

Lillian Hamilton in Strand-Mutuals

Lillian Hamilton, well known screen comedienne, has been added to the cast of Mutual-Strand Comedies, starring Billie Rhodes. Miss Hamilton makes her first appearance in "For Art's Sake," the release of April 9.

Lillian Hamilton appeared in the series of comedies with Paddy McGuire appearing in "Bucking the Tiger," "Lured and Cured," "Tailors' Trimmings" and "Sticky Fingers." Her stage career has been with the Burbank stock company.

Metro to Produce Play by George D. Baker

"As the Sun Went Down," a play written by George D. Baker and produced on the stage several seasons ago by Arthur C. Aiston, has just been sold by Mr. Aiston to the Metro Pictures Corporation. Its filming will be under the supervision of its author, Mr. Baker, who recently went to Hollywood, Cal., as Manager of Productions at the Metro West Coast studios. Edith Storey will be featured in the production.

Petrova Release Changed

The release date of Mme. Petrova's third picture, "The Life Mask," has been changed by the First National Exhibitors' Circuit from March 18, as originally announced, to Monday, April 8.

Pathe Continues to Release Features

Brunet Announces That Six Months' Supply Is on Hand, and That Company Aims to Make Quality Still Higher—Zecca Director General

According to an announcement from Pathe Exchange this week, that distributing company, under the direction of Paul Brunet, will continue to release features. This sets at rest all rumors to the contrary which have been more or less prevalent during the past few weeks. Pathe plans, it is made known, call for bigger features than ever before.

It is said that Pathe has ready, or nearly ready, a supply of quality features for the next six months. Among the stars are Fannie Ward, Frank Keenan, Bryant Washburn, Irene Castle, Gladys Hulette and Baby Marie Osborn.

In Step with Times

Concerning this part of his releasing schedule, Mr. Brunet said: "Favorable as has been the reception accorded our recent features, we want to do even better and will let nothing stand in the way of our obtaining this object. We feel that the producing arrangements can be improved to give us still higher quality. To this end Mr. Zecca, one of the fathers of the motion picture, has come to us in America as Director General of Productions.

"We are going to make Pathe still stronger with the aim that more and more producers of good pictures will look to us for distribution. We have the outlet for their productions."

In connection with Mr. Brunet's statement, it was made known that Pathe has either on its shelves or practically completed at one or the other of its producing company's studios, a supply of quality features for the next six months. Among these pictures are: Fannie Ward in "The Yellow Ticket," "A Japanese Nightingale," and "The Narrow Path." Frank Keenan in "The Bells" and "More Trouble." Bryant Washburn in "The Range Rider. "Kidder & Ko" and "In Wrong;" Bessie Love in "A Little Sister of Everybody," "How Could You Caroline?" and "Carolyn of the Corners;" Irene Castle in "The First Law" and "The Girl from Bohemia;" Gladys Hulette and Creighton Hale in "Annexing Bill," "For Sale" and "Waifs;" Baby Marie Osborn in "Dolly Does Her Bit," "The Soul of a Child" and "The Evidence.'

It is expected that this list will be augmented very soon by the taking over of several big productions by Pathe and a realignment of its affiliated producing companies.

Plays from the Stage

"The Yellow Ticket" is made from the A. H. Woods stage play. It was written by Michael Morton and played on Broadway. The film production was done at the Astra Studio under the direction of William Parke from a scenario by Tom Cushing, author of "Sari."

In "The Yellow Ticket's" cast appears Miss Ward. It also includes Warner Oland, Milton Sills, Armand Kalisz and Helene Chadwick, J. H. Gilmore, Leon Barry, Anna Lehr, Ann Mason, Charlie Jackson, Nicholas Dunneaw, Edward Elkus and Richard Thornton.

Harold Lloyd, W. A. S. Douglas, Tom North and A. E. Rousseau Were Caught by the Camera As Lloyd Started to the West Coast

"Japanese Nightingale" is from Sir William Young's book, produced by Astra under the direction of George Fitzmaurice, producer of "Innocent." The story of "The Japanese Nightingale" is said to have many of the basic qualities that made "Madam Butterfly" so successful, and under the master hand of Fitzmaurice, probably will prove a sensational picture.

"The Narrow Path" is also a Woods play and George Fitzmaurice is again the man selected to make the production.

"The Bells" is a drama in three acts by Leopold Lewis adapted from a dramatic story by Erckmann-Chatrian. The scenes are laid in Alsace with Frank Keenan in the role of Mathias. This production is under the direction of Ernest C. Warde, son of Frederick Warde, the Shakespearean actor and producer of "The Vicar of Wakefield." In the cast are Lois Wilson and Edward Coxen.

Promises Something New

"More Trouble" is said to be an entirely new type of picture, a comedy in which there are no comedy characters, in the accepted sense of the term. The picture is taken from a story by Edgar Franklin, published by the Frank A. Munsey Company.

"The Range Rider" is a story by Arthur Henry Gooden, the continuity of which is by Jack Cunningham, with direction by William Worthington and a cast supporting Mr. Washburn which includes Rhea Mitchell and Helen Dunbar.

"Kidder & Ko" is a story of a wide-awake young American who hates two things above all others, girls and canned cod, out of which his father made his fortune. The story tells how a girl gets him and he gets all the can cod in the world, to the end that he becomes a very rich young man. The story is by John W. Grey and M. Ramirez Torres.

"In Wrong" is a story by Mildred Considine, said to be full of comedy, dramatic situations and surprises. It deals with a young couple who start out with the idea that the wife should have her apartment and the husband his, and the story tells how and why they come to the conclusion that they were all wrong.

"A Little Sister of Everybody" is a story by William Addison Lathrop in which Bessie Love again returns to the type of parts in which she made her first success, what are known as "raggedy" roles. This picture is under the direction of Robert Thornby with George Fisher as the leading man.

"How Could You Caroline?" is a story by Izola Forrester and Mann Page, whose work appears in many of the widely read magazines. It is a comedy drama, the scenario of which was written by Agnes C. Johnston.

Another Woods Play

"Annexing Bill" is claimed to be one of the most delightful comedies produced in many a day. It was made by Astra under the direction of Albert Parker. The cast includes Margaret Greene. The story deals with the prejudices of a young lawyer against marrying a girl richer than himself and her efforts to lose her money so as to eliminate the difficulty.

"For Sale" is a Woods play in which Mr. Hale and Miss Hulette also appear. It was written by Frederick Jackson, author of many successful plays and also of the original outline from which the Pathe serial "The Fatal Ring" was made.

"Waifs," another Hulette and Hale play, is a Munsey story by Grace Sartwell Mason, on the continuity of which the brilliant minds of George B. Seitz, Bertram Milhouser and Frank Smith of Astra were united, produced under the direction of Albert Parker.

"Dolly Does Her Bit" is announced as a delightful little story in which Baby Marie Osborn stars. It is written by Lucy Sarver with scenario by Clara S. Beranger.

"The Soul of a Child" is by Clara S. Beranger, suggested by the story of Berton George. The story is one showing two influences in the life of every married man, that of his own family and his mother.

PARALTA STUDIOS

One of the Glass-Enclosed Stages of the Paralta Plant at Los Angeles

Paralta Plant Nearly Ready

New Buildings at Los Angeles Cover Ten Acres of Ground on Eighty Acre Plot—Among Best in the Country

IT was announced this week by Paralta Plays that the work on the company's new studios in Los Angeles is rapidly nearing completion. When ready this plant in which the productions of Paralta Plays will be made, will be not only one of the very largest but one of the finest equipped studios in existence.

They are located on the north side of Melrose Avenue in Los Angeles just beyond Van Ness Street. These new buildings will cover ten acres of the eighty-acre tract which was purchased by this company a few months ago. A great number of the buildings are already completed and work is being rushed to finish these buildings, covering nearly every foot of the available ground space of the ten-acre tract with permanent structures of brick and cement, including administration buildings, cafe, dressing-room buildings, five glass-enclosed stages, property buildings, warehouses, carpenter shops, electrical shops, garages and other necessary structures, each designed with every modern appliance known to produce the best results in the making of pictures.

The buildings of the new studios are just across the street from the old studios, which have up to a short time ago been used by the Paralta organization. Centered as they are in a compactly planned group, the buildings of the new studio plant will serve as the hub of studio grounds to be utilized for the construction of large settings of buildings, street scenes, and replicas of entire towns, if necessary, for use in film production. This expansion of studio properties has been made necessary by the enlarged scope of production undertaken by the Paralta organization, which is now producing not only Paralta Plays featuring their own stars, but also work for other film companies, which though separate in organization from the Paralta company, entered with it into the plan for centralized co-operative producing activities.

The studios will also include a laboratory building, a building for the wardrobe department, one for draperies, one for plaster and wood-working, a stock room, a planing mill, scene painting docks, etc.

The galaxy of Paralta stars includes Bessie Barriscale, Louise Glaum, Rhea Mitchell, Henry B. Walthall and J. Warren Kerrigan, who are now appearing before the cameras in the new studios. Besides the regular Paralta company, the Select Pictures, Pathe, and Mastercraft are also taking advantage of the exceptional opportunities which this completely equipped producing center affords.

Paramount Expects Much of "Bunker Bean"

Paramount is expecting big things of "His Majesty, Bunker Bean," in which Jack Pickford and Louise Huff are featured, basing its expectations upon the success enjoyed by the Harry Leon Wilson novel among the best sellers of the day. William D. Taylor, who directed Jack Pickford in the Tom Sawyer pictures, is responsible for this production which was scenarioized by Julia Crawford Ivers. Taylor Holmes played the name part in the successful stage version of the story.

W. S. Hart and Company Go North for Scenes

William S. Hart, with Katherine MacDonald, leading woman, and the other members of his company, has gone for location up into the northern part of California for scenes for his newest Artcraft production. Later the company will probably go to San Francisco or Seattle for other exteriors. C. Gardner Sullivan wrote the story for this as yet unnamed picture which Hart will direct himself. It will follow the Ince production titled "Selfish Yates."

Cast for New Geo. Walsh Picture Announced

Announcement has been made from the offices of William Fox that the entire cast has been selected for George Walsh's new Special Feature and that the company has been busily at work for more than a fortnight. The picture, which is being directed by Carl Harbaugh and has just been titled "Brave and Bold," affords roles for Regina Quinn, Dan Mason, Francis X. Conlon and Mabel Bunyea, among others.

Like Walsh's last production, "Jack Spurlock—Prodigal," based on George Horace Lorimer's Saturady Evening Post story of that name, which Harbaugh also directed, his new vehicle is likewise an adaptation of a highly successful magazine story. "Brave and Bold," Mr. Fox states, is an adaptation of Perley Poore Sheehan's fast-moving tale, "Four-forty at Fort Penn." Most of the action is concentrated in New York and Pittsburgh.

Ferrandini First National Chief in Southeast

It has been said that few Southern business men are better known than Frank Ferrandini, president of the First National Exhibitors' Circuit, Inc., of Virginia.

In 1916 Mr. Ferrandini, who thus far in his business life had devoted all of his time to the manufacture of architectural and decorative ornaments for theatres, office buildings, etc., became interested in the distribution of motion pictures and organized the Exhibitors' Film Exchange, Inc. This corporation he merged, in December, 1917, with the First National Exhibitors' Circuit, Inc., of Virginia. At the same time, he and his associates absorbed by outright purchase the organization of Jake Wells, Inc., thus securing the First National Exhibitors' franchises for Virginia, North Carolina, South Carolina, Georgia, Florida and Alabama.

The executive offices of this new distributing concern are located in the Lyric Theatre building, Richmond, while well-equipped exchange centers are also maintained in Washington, D. C., and Atlanta.

Frank Ferrandini, President of First National Exhibitors' Circuit, Inc., of Virginia

"THE KAISER The Beast of Berlin"

blocked traffic
on Broadway
-took Boston
by storm-
in Chicago

S.R.O.

**JEWEL
PRODUCTIONS
INC.**
1600 Broadway. New York.

"The Kaiser—

SETS BOSTON WILD

Every Boston Newspaper, without exception, Pronounces it a Staggering Success

A Whirlwind of Applause—A Landslide of Money

Unparalleled Receipts

The Box-office returns of the Globe Theatre in Boston on "The KAISER, the Beast of Berlin," are nothing short of amazing.

This poorly located house, which has been a consistent failure as a money-maker in the past, is now playing to absolute capacity four times a day.

Thirteen hundred dollars for a single day's receipts!

A Boston paper says:

"The KAISER, the sensational photoplay that so daringly exposes the intimate life and traits of Wilhelm, almost caused a riot during its first presentation, Monday, at the Globe. The theatre was packed long before 2 o'clock and hundreds of others were turned away."

It is the Money-Picture of the Generation.

JEWEL
PRODUCTIONS
INC
1600 Broadway. New York

Wild Excitement

"Vociferous hisses and anathemas of an overwrought audience. Such a graphic portrait of the Hun Emperor that the frenzied excitement was easy to understand."—BOSTON TRAVELER

"When an outraged German officer struck the royal scoundrel, the yell of joy which went up from the audience was positively blood-curdling."
—BOSTON AMERICAN

"The audience let itself out in cheers."
—BOSTON GLOBE

"The excitement started in the early part of the picture. There was no let-up. The spirit got contagious. 'The whole German army wouldn't have had a chance with that mob,' remarked one observer."
—LAWRENCE EVENING TRIBUNE

JEWEL
PRODUCTIONS
INC
1600 Broadway. New York

The Biggest Money-maker ever given

the Beast of Berlin"

SETS CHICAGO WILD

Stirred Chicago to its Depths. Its Every Audience a Riot of Enthusiasm and Excitement

Read the Critics' Mighty Chorus of Praise

Tremendous Story

"Surcharged with surprises and intense dramatic moments. You will shout, hiss and applaud in turn at its timely and pungent utterances and marvel at its exactness and general photographic brilliance."—CHICAGO DAILY NEWS

"If you would see the Madman of Europe, you are recommended to see "The KAISER, the Beast of Berlin." The production is thoughtful and magnificent."
—CHICAGO DAILY TRIBUNE

"So absorbing is this tale of the Kaiser, it held me fascinated until seven reels went by, without consciousness of time or place. 'The KAISER, the Beast of Berlin,' is well worth a trip to the Ziegfeld. It thrills every patriotic soul."—CHICAGO HERALD

Superb Acting

"Rupert Julian so cleverly pictures the Kaiser one feels as if he were being let into a secret from which the rest of the world has been excluded. One is ever conscious of the gleam of insanity radiating from the ambitious brain of this inhuman monster. His vanity, his admiration for pretty feminine hands and his unfeeling treatment for the officers of his own regiment seem as if they might have been copied word for word and scene for scene from some dependable history."
—CHICAGO HERALD

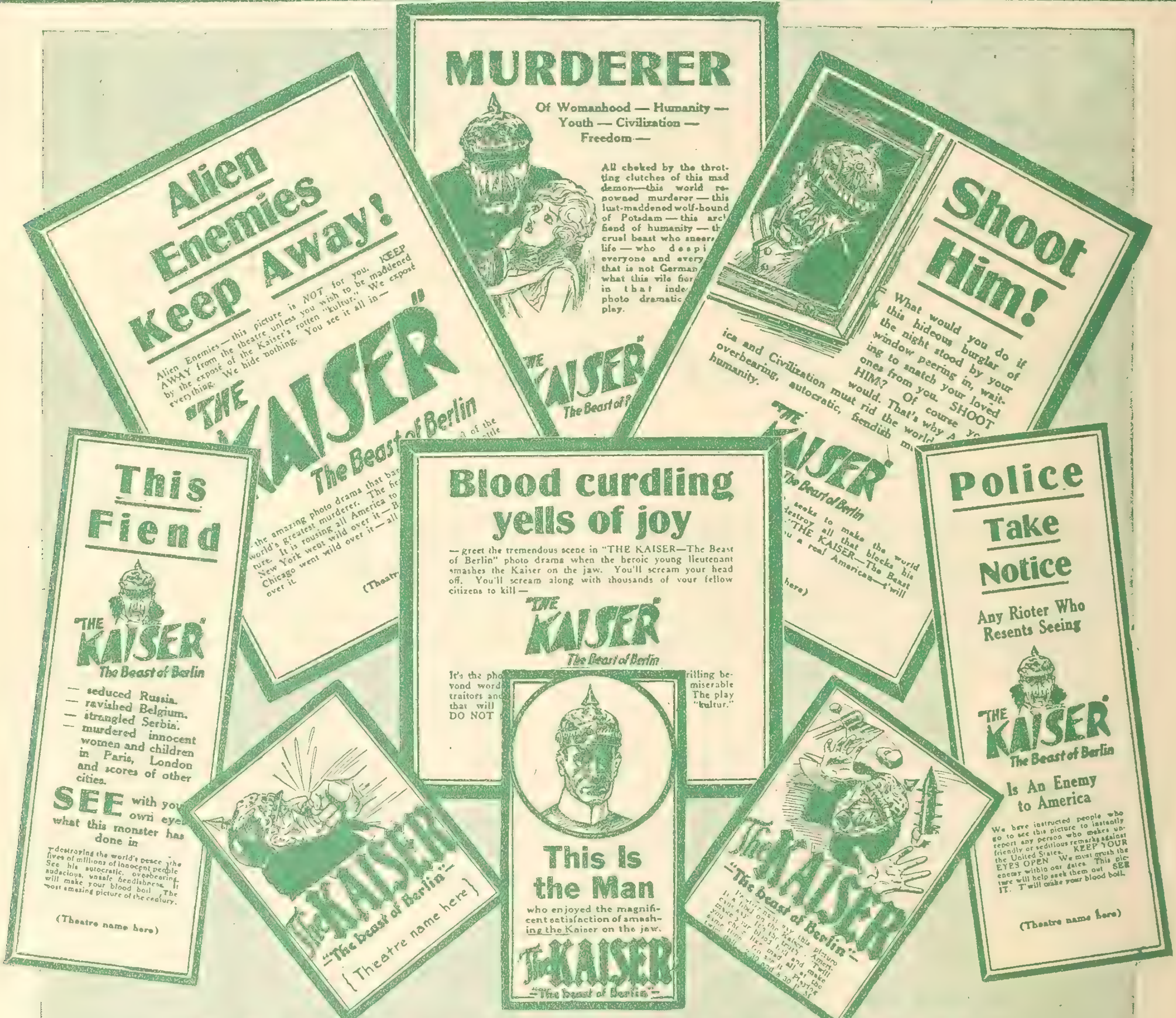
"In masterly fashion, Mr. Julian has drawn his living version—pompous, vain, crafty, sinister, cruel, and written it all out in picture episodes that string into the memory. It's a patriotic duty to see it."—CHICAGO EXAMINER

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

Exhibitors in the History of Pictures

Ads like these are packing Them in Everywhere to S.R.O.



MURDERER

Of Womanhood — Humanity — Youth — Civilization — Freedom —

All choked by the throtting clutches of this mad demon—this world renowned murderer — this lust-maddened wolf-hound of Potsdam — this arc fiend of humanity — th cruel beast who sneers life — who despi everyone and every that is not German what this vile fier in that inde photo dramatic play.

"THE KAISER" The Beast of B

Alien Enemies Keep Away!

Alien Enemies — this picture is NOT for you. KEEP AWAY from the theatre unless you wish to be maddened by the exposé of the Kaiser's rotten "kultur." We expose everything. We hide nothing. You see it all in —

"THE KAISER" The Beast of Berlin

of the ttle

the amazing photo drama that ba world's greatest murderer. The fe ture. It is rousing all America to New York went wild over it — B Chicago went wild over it — all over it.

(Theatr

Shoot Him!

What would you do if this hideous burglar of the night stood by your window peering in, waiting to snatch your loved ones from you. SHOOT HIM? Of course yo would. That's why A ica and Civilization must rid the world overbearing, autocratic, fiendish m humanity.

"THE KAISER" The Beast of Berlin

seeks to make the world destroy all that blocks his "THE KAISER—The Beast u a real American—t'will

here)

This Fiend

"THE KAISER" The Beast of Berlin

— seduced Russia.
— ravished Belgium.
— strangled Serbia.
— murdered innocent women and children in Paris, London and scores of other cities.

SEE with you own eye what this monster has done in

— destroying the world's peace the lives of millions of innocent people. See his autocratic, overbearing, audacious, unsafe fiendishness. It will make your blood boil. The most amazing picture of the century.

(Theatre name here)

Blood curdling yells of joy

— greet the tremendous scene in "THE KAISER—The Beast of Berlin" photo drama when the heroic young lieutenant smashes the Kaiser on the jaw. You'll scream your head off. You'll scream along with thousands of your fellow citizens to kill —

"THE KAISER" The Beast of Berlin

It's the pho vond word traitors and that will DO NOT

rilling be- miserable The play "kultur."

"The KAISER" "The beast of Berlin"

{ Theatre name here }

This Is the Man

who enjoyed the magnificent satisfaction of smashing the Kaiser on the jaw.

"The KAISER" "The beast of Berlin"

"The KAISER" "The beast of Berlin"

Police Take Notice

Any Rioter Who Resents Seeing

"THE KAISER" The Beast of Berlin

Is An Enemy to America

We have instructed people who go to see this picture to instantly report any person who makes unfriendly or seditious remarks against the United States. KEEP YOUR EYES OPEN. We must crush the enemy within our gates. This picture will help seek them out. SEE IT. T'will make your blood boil.

(Theatre name here)

GET ALL OUR HELPS

Copies of the Ads that fired New York, Boston and the West, with mats of cuts, at any Jewel Exchange

JEWEL PRODUCTIONS INC.
1600 Broadway. New York

Pathe Names Smith Assistant Director

Paul Brunet, vice-president and general manager of Pathe, announces the appointment of G. A. Smith as assistant director general of productions to assist Mr. Ferdinand Zecca.

Mr. Smith has been connected with Pathe for about four years in the advertising and production departments.

Before entering the motion picture business, Mr. Smith for eight years was a newspaper man, having been employed in the Hearst organization as reporter, writer, editor, and makeup editor. He entered the employ of Pathe as Director of Serial Publicity, handling the campaign on "Neal of the Navy," the first serial exploited independently by Pathe.

Horner, Scenario Editor for Ebony Films

L. J. Pollard, president and general manager of the Ebony Film Corporation, of Chicago, which begins releasing through General Film April 15, has closed a long-term contract with Bob Horner, the Chicago scenarioist and newspaper writer, to manage its script department and prepare material for the organization.

First Capitol Comedy Seen at the Strand

"Smiling Bill" Parsons was seen in "Bill's Baby," the first of the Capitol Comedies distributed by Goldwyn, at the Strand theatre, New York, all last week. The story chronicles in two reels the adventures of a fat, baldheaded, jovial newspaper reporter and the baby he "borrows" to carry off the first prize in a neighborhood baby show. Billie Rhodes, for some time a screen star in her own right, supports Parsons in this comedy, and in the cast are a half dozen other funmakers, not the least important of which is the baby. Her name, unfortunately, was not preserved for the records.

When It Comes to Children, William Parsons Has His Share In "Billy's Baby," Released by Goldwyn

This Moment In "The Business of Life," a Vitagraph Feature With Alice Joyce, Could Be Described As Both Striking and Dramatic

"Over the Top" Runs at Lyric

Sergeant Arthur Guy Empey's Vitagraph Picture Starts Indefinite Engagement—Hero in Attendance During First Week

"OVER THE TOP," with Sergeant Guy Empey himself, the Vitagraph screen production made from Empey's book, began an extended run at the Lyric theatre, Sunday evening, March 31. It had been previously announced that the patriotic picture would be shown at the Hudson theatre on the same date. This was due to the fact that Albert E. Smith, president of the Vitagraph Company, was desirous of getting the picture into a theatre by April 6, the first anniversary of America's entry into the war, and the only big theatre available that could include this date was the Hudson. This was open for only ten days, and as a longer run seems assured for "Over the Top," a theatre that could give a longer booking was desirable.

When, at the last moment, the Vitagraph Company was fortunate enough to secure the Lyric, the Henry B. Harris Estate, owner of the Hudson theatre, extended every courtesy and co-operation to the Vitagraph Company and gave its consent to the cancellation of the arrangements made for the use of the Hudson.

Sergeant Empey is appearing personally at every performance of the picture during the first week of its run. There are two shows daily.

"Over the Top," in which Sergeant Empey, soldier-author-lecturer, appears as the star player, is considered one of the most timely and important motion pictures ever produced. It follows closely the events of Empey's book and presents the struggle in France in sharp silhouette without any attempt at showing the major operations. Through the expert knowledge of Sergeant Empey, gained through eighteen months of service with the British expeditionary forces in France, trench fighting is revealed with great faithfulness.

American soldiers, training at Camp Wheeler, near Macon, Ga., are seen in action in the trench scenes, which were made through a special permit of the War Department. Sergeant Empey and the Vitagraph company supporting him, spent the greater part of a month at Camp Wheeler, and the army officers have declared that the trench raids and hand-to-hand fighting scenes are most realistic.

Hayakawa Picture Promises Something New

A new twist in the well-known "eternal triangle" is said to have been made use of in "The Honor of His House," Sessue Hayakawa's Paramount release of April 1. The story is an original one by Marion Fairfax and was directed by William C. De Mille. It has its beginning aboard a new Japanese liner, where the three central figures are thrown together—Lora, a beautiful outcast, half Japanese; Count Onato and Robert Farlow.

Peggy Hyland Goes South

A large company of William Fox photoplayers, headed by Peggy Hyland, the newest Fox star, left early last week for Charleston, South Carolina for scenes in Miss Hyland's Special Feature now in work. This is to be released under title of "Peg of the Pirates."

O. A. C. Lund is in charge of direction.

Ford Directs Elsie Ferguson

Production Under Way Is "The Danger Mark," for Artcraft Release—Cohan Films One of His Stage Plays

AT the 54th Street studio of the Famous Players-Lasky Corporation, Elsie Ferguson has begun the production of "The Danger Mark," adapted from the novel by Robert W. Chambers. This subject is being produced under the personal direction of Hugh Ford, and will be released under the Artcraft trade-mark. Miss Ferguson again interprets an emotional role, as a society girl whose life is threatened with disaster through an inherited appetite for alcoholic drink.

"The successful play is one that has a reason for existing," said Mr. Ford, "and 'The Danger Mark' has an exceedingly interesting motive. It not only deals with a greatly discussed subject, but carries a message of hope to those who may have become slaves to objectionable habits of any kind. It shows the harmful effects of drink, depicted in high social circles, and the struggles of a girl against the hereditary taint, and proves that the bugaboo of heredity and habit can be put to flight by the exercise of will power.

The production of "Hit-the-Trail Holliday" for Artcraft is making considerable headway at the 56th Street studio, and George M. Cohan, the star, and Marshall Neilan, the director, have found in each other kindred spirits. A refreshing atmosphere of good-fellowship prevails, and the casual observer would never know from appearances that a world-famous star and showman, whose brains and ability have brought him a tremendous fortune, and one of the most prominent and able directors were at work. Temperament and frills are taboo, and George and "Mickey" (as Neilan is known) are both working with the idea in mind of making "knock-out" picture.

William D. Taylor Is Directing Mary Pickford for Artcraft

Pauline Frederick has completed "Fedora" for Paramount release. It is said to be the most sensational picture Miss Frederick has yet appeared in. The principals are introduced in their magnificent homes in Russia and later go to Monte Carlo and Paris, where they are shown in the midst of princely splendor. The scenario was written by Charles E. Whittaker, who says that the play was easily adaptable to pictures.

"If Sardou had written this play directly for the screen he could not have selected incidents more capable of being effectively portrayed," said Mr. Whittaker. "The story starts melodramatically with the untimely death of the Count, who is the fiance of the Princess Fedora, and ends with the sacrifice by Fedora of her own life. An element of mystery and suspense holds the interest, through clever detective work done by Fedora and the Russian secret police."

Newspaper Critics Liked "The Floor Below"

Newspaper critics everywhere are said to be in agreement that in "The Floor Below," her second Goldwyn picture, Mabel Normand has duplicated her success in "Dodging a Million," which marked her first screen appearance after an absence from the cinema field of nearly two years. "The Floor Below" was made by Goldwyn from a story by Elaine Sterne and was directed by Clarence G. Badger. T. F. Oliphant, in the New York Evening Mail, says: "The story of 'The Floor Below' wins. It treks away from the conventional and gives Miss Normand many opportunities to score." Harriette Underhill says in the Tribune: "In the role of Patricia O'Rourke Mabel Normand has a chance to bring to her aid all the art and artlessness which is hers. We admire Mabel Normand."

Chaplin Comedy at Strand April 7

Charlie Chaplin, in the first of his new comedies, "A Dog's Life," will appear at the Strand Theatre during the week of April 7th and Mr. Chaplin, in a telegram to Manager Edel, advises that he will endeavor to appear in person at the Strand Theatre during Anniversary week, for which reason Mr. Edel is said to have decided to put the Chaplin comedy on the Anniversary week bill.

"Tinsel," World Picture, with Kitty Gordon

Kitty Gordon, with Muriel Ostriche, Frank Mayo and Anthony Merlo in her supporting cast, has started a new World Picture called "Tinsel." Oscar Apfel is directing.

Activity Keynote at William Fox Studios

UNUSUAL activity is announced as the keynote at the various William Fox studios in New York and New Jersey, according to a statement from the Fox offices as to what is being done in the Eastern plants. Every star and director is engaged on some production actually in work.

Two new photoplays were begun last week with Virginia Pearson and June Caprice as the stars. Miss Pearson's picture is being filmed by Edmund Lawrence, who made his Fox directorial debut with Miss Pearson's most recent feature, "A Daughter of France." The entire cast for the present Pearson production has not yet been chosen.

Miss Caprice's play, which Harry Millarde is supervising at what was formerly the Victor studio, is said to present her in a most appealing character. Miss Caprice's leading man is Bernard Randall, a newcomer to the Fox organization. Others in important parts are Jack McLean, Blanche Hines, Thomas Fallon, Helen Tracy, who was in "Romeo and Juliet" and Florence Ashbrooke, seen in "The Scarlet Letter." and "Unknown 274," a recent Caprice subject.

"The Firebrand" will be the title of Miss Pearson's production, while that of the Caprice Special Feature will be "Blue-Eyed Mary."

Lytell Finishing Exteriors for First Metro

At Tucson, Ariz., Bert Lytell has nearly completed the exterior scenes for his initial Metro All-Star Series production, "The Trail to Yesterday." The star and his company will soon leave for the West Coast studios of Metro, where the interiors will be staged.

Jane Vance And Wm. Sorelle Are Presented By General Film In "A Daughter of Uncle Sam"

Alice Brady Finishes "The Ordeal of Rosetta"

Alice Brady, Select star, has just completed the production of "The Ordeal of Rosetta," in which she plays a dual role of twin sisters, Rosetta and Lola, respectively the heroine and villainess of the story, in which the tangling threads of Fate involve them in a web of circumstances that furnish the ordeal from which Rosetta emerges victorious.

Miss Brady's company is said to have made an efficiency record in this production through the synchronized filming of interiors and exteriors, the former under the direction of Emile Chautard and the latter being in personal charge of his assistant, Albert Lena.

Craufurd Kent appears as leading man for Miss Brady, and others in the cast are Ormi Hawley, Maude Turner Gordon, Henry Leoni and Hazel Washburn.

First Lyons-Moran Star Comedy April 8

Universal will release on April 8, "A Pigskin Hero," the first of the Lyons-Moran Star Comedies featuring Eddie Lyons and Lee Moran. The initial subject of this series of twelve one-reel comedies was written by Captain Leslie Peacock and is said to be one of his best efforts. Edith Roberts appears as leading woman and with her assistance Eddie and Lee are said to have created an entirely new style in screen fun making.

Russell Writes Story for Kitty Gordon

L. Case Russell, who has written many stories in which Madame Petrova has starred, has just written one for World-Pictures in which Kitty Gordon will be featured. This story bears the title, "Merely Players," and will be released on the regular World program during the coming summer.

Stand Back, Villain! Said the Heroine, As She Shielded Roscoe Arbuckle In His Newest Comedy for Paramount

Metro Starts "House of Mirth"

Notable Cast, with Leading Role Yet to Be Assigned, Has Been Assembled to Produce Famous Edith Wharton Novel

AFTER two months' effort in selecting a cast and still failing to arrive at a choice for the leading feminine role, Metro has begun the production of Edith Wharton's famous novel, "The House of Mirth." The company finally selected is said to be one of the strongest ever seen in a Metro production, every member being a well known star of the stage and screen. The difficult role of the heroine, Lily Bart, is the only part that has not yet been cast. More than ten women stars have been under consideration for this character, and Metro will decide on one shortly. The scenario has been prepared by June Mathis and Albert Capellani. Mr. Capellani will also direct the picture.

Edith Storey, Metro Star, Finds Time Now And Then To Knit For The Soldiers

"The House of Mirth" is a story with a big theme which drives home a powerful lesson. Lily Bart, the heroine, is the living embodiment of the neurotic craving for luxury that possesses a certain class of society women. Love, honor, fidelity to true ideals of living—all these are trampled under foot by the class of women represented by Lily Bart, in order that luxurious sables may be laid across vain shoulders. Lily is in love with Lawrence Selden, a man of moderate means, but feeling it a physical impossibility to do without the magnificence to which she has been accustomed, she refuses to marry a man of limited income. Augustus Trenor-Dorset, the husband of her best friend, speculates for her and she is led into deeper and deeper waters. Coldly she considers her possible assets, the young millionaire, Percy Gryce; the rich Jew, Simon Rosedale; young Ned Silverton. Lily reaches a realization of the truth on bleeding knees.

Henry Kolker will play the role of Lawrence Selden; Joseph Kilgour is cast as Augustus Trenor-Dorset; Edward Abeles will be seen as Simon Rosedale, the Wall Street broker, and Lottie Briscoe will play Gertie Farrish, the girl who performs the unusual feat of living within her means.

To Eliminate Inconsistencies

World-Pictures Appoints a Staff of Five People to Cut Out, in Advance of Production, Minor Defects Which Mar Pictures

WORLD-PICTURES has a new idea and it looks like a good one. For the purpose of eliminating all those little inconsistencies which the wise film fan spots at once and which in many instances have marred productions put out by some of the country's biggest and most careful producers, all World-Pictures are now being checked up in advance of production by a staff of five people. The company's statement regarding the innovation follows:

"It is realized by the World-Pictures executives that with the elimination of inconsistencies from all pictures—no matter by whom they are produced—that the entire industry will immediately assume a higher level in the eyes of the public. It is largely because of anachronisms and inconsistencies that the silent drama have not been received on the same high plane as the spoken drama, and in blazing the trail in this particular line, World-Pictures are doing their bit in raising the standard of appreciation in which the public holds pictures.

"To eliminate the glaring inconsistencies and anachronisms World-Pictures have established a board of five motion picture experts—four men and one woman. Each little detail in a scenario is checked up by this board before production is started and as the scenes are taken and developed they are flashed on the screen in the World's private projection room for further checking up by the board. In this way all inconsistencies are eliminated and the World does its bit toward raising the plane of motion pictures to even greater heights."

Alice Joyce to Star in O. Henry Feature

Alice Joyce, who is nearing the completion of "The Strength of the Weak," a Vitagraph Blue Ribbon feature, soon will begin work on "Find the Woman," the famous "Cherchez la Femme" of O. Henry. The story is laid in New Orleans and plans are being made for Miss Joyce and her company to go to the old Creole City to make the picture. Tom Terriss, who has directed Miss Joyce in her last five productions, will direct her in this.

Glimpses of Three William Fox Stars In New Features. Theda Bara Has Completed "Salome," While Virginia Pearson Contributes "A Daughter of France." June Caprice Is to Appear In "A Camouflage Kiss"

Seek "Mutt and Jeff" Rights

Foreign Interests Make Appplications for Exclusive Territory—Large Parts of Europe and South America Still Available

FOLLOWING the announcement by William Fox, through trade paper and other mediums, of the conclusion of a contract with Bud Fisher for world-wide distribution of Mutt and Jeff animated cartoons, there has developed, according to Mr. Fox, a lively contest for foreign territory.

Knowledge of the fact that the Fox concern books its pictures in most foreign countries through its own agencies is said not to have deterred foreign rights interests from attempting to secure exclusive territory. Applications, it is said, have been quite as numerous as if the animated cartoons were a big feature production.

In a statement given out by General Manager Winfield R. Sheehan, it is announced that Mr. Fox will handle the cartoons direct in the countries where he now has established branch offices, but that considerable foreign territory remains open or now is the subject of negotiation.

"We cannot promise, of course," said Mr. Sheehan, "that any particular country will not be sold, by the time you are able to publish a statement. We are getting inquiries all the time, and contracts are being closed daily, but as matters stand just now there is some good territory remaining in Central and South America, some in Europe and some scattered through various other parts of the globe.

"Mexico, for instance, has not yet been disposed of and neither have the Central American countries. In South America, we have Chile, Peru and Bolivia available. Probably the biggest opportunity, however, exists in Europe. France, Belgium, Russia, Holland, Spain and Portugal, Switzerland, Italy, Greece and the Balkan States can all be obtained. These latter countries will be especially interested in the animated cartoons because Bud Fisher now is a captain of artillery in the army of the Allies and his drawings will deal largely in the future with life at the front.

"There also will be lively interest in the announcement that we are prepared to sell the Mutt and Jeff rights for the Philippine Islands. China, India, the Dutch East Indies, Egypt and South Africa likewise are on our open list."

Ann Murdock Stars as "The Richest Girl"

ANN MURDOCK in "The Richest Girl" is announced for release April 8 by Mutual. The production was made at the Empire All Star studios under the direction of Albert Capellani. It is a comedy of the type which has made Miss Murdock a Broadway star in Frohman plays. While the play contains many delicate situations it is said that they are handled in an artistic manner.

David Powell, who has played the lead in many of Miss Murdock's productions, is cast as Paul Normand, a young bachelor. Paul Capellani is Felix, an artist; Herbert Ayling is Commissioner Mingasson, Paul's employer and father of his fiancee, while Charles Wellesley has the role of Downey, the "Richest Girl's" father.

"An exquisite suit of silk pajamas that could easily be run through the eye of a large darning needle," is the Mutual description of a part of Miss Murdock's wardrobe.

Screen Telegram will be released April 10 and 14. Some graphic views of the French preparations for the great Hun drive were shown in the release of March 27. The French Army was shown manipulating monster snow plows through Alsatian mountain drifts and moving monster guns into position for the Kaiser's great offensive.

The Strand Comedy, starring Billie Rhodes, is scheduled for release April 9. "For Art's Sake" is the title of the comedy.

Finish "House of Silence" in California

"The House of Silence," the Paramount picture starring Wallace Reid, has the distinction of having been started in New York under the direction of Donald Crisp and then transferred on account of the inclement weather to California for completion at the Lasky studios. Ann Little, who appeared with Mr. Reid in "Rimrock Jones" and "Nan of Music Mountain," is again his leading woman. Others who have important roles are Adele Farrington, Winter Hall, Ernest Joy and H. A. Barrows.

Concerning the Cast of "Masks and Faces"

The fact that "Masks and Faces," the English production which World-Pictures will release, was made for the purpose of endowing a fund for the orphans of English actors killed in the war and the stars contributed their services free, makes it possible, World states, for American exhibitors to secure it on the regular World program without any additional cost, either in the shape of a bonus or a percentage of the gross receipts. It is claimed that the salary list for the cast, which includes Sir Johnston Forbes-Robertson and fifty other well-known English stage stars, would pass the half million dollar mark if produced by private individuals.

Hale Hamilton's Debut on Screen with Metro

Hale Hamilton, whose work in the title role of "Get-Rich-Quick Wallingford" is best remembered among his stage endeavors, will make his screen debut in Metro's forthcoming feature written by May Tully, playing opposite the star, May Allison. Mr. Hamilton appeared in a Keystone comedy once, but the new Metro picture will be his first serious screen endeavor.

A Thrill In "The Boss of the Lazy Y," in Which Triangle Presents Aaron Edwards

Ann Little Appears in Paramount Pictures

Katterjohn Continuity Is Exemplified

Scenario writers and others interested in the technique of photoplay construction may see in "Carmen of the Klondike," a fine example of Monte M. Katterjohn's improved style of screen narration which has been fittingly designated as "direct action continuity." Each succeeding subtitle or scene marks an advance in the unfolding of the plot, with an entire elimination of the "cut-back" and a consequent quickening of the action. Whereas the usual screen story is told in from twenty to thirty episodes or "scene sequences." Mr. Katterjohn has succeeded in so reducing the number of plot episodes that "Carmen of the Klondike" is told in only seven.

Role in "An Alien Enemy" Pleases Louise Glaum

While the greater part of Louise Glaum's work before the camera in the past has been confined to the delineation of vampire characters, it is stated that her first Paralta Play, "An Alien Enemy," is a straight drama filled with strong action and gripping situations and contains nothing in the nature of a seductress part. Miss Glaum is said to be greatly pleased with the change that takes her from the morbid, unpleasant type of woman, placing her on a plane which offers her unlimited possibilities to display her versatility and to compete with the leaders of dramatic art on the screen.

"An Alien Enemy" was written by Monte M. Katterjohn and was staged under the direction of Wallace Worsley.

Christie Company Planning to Branch Out?

The name of Henry Otto is a new one among the directorial forces of Christie Comedies. His first picture will feature Ethel Lynne and Jay Belasco.

Mr. Otto's affiliation with Christie is taken to presage the making by that company of longer pictures, probably of the comedy-drama type rather than the light comedy to which the Christie company has adhered for some time. It is even said that the Christie studio may branch out along the lines of five-reel drama.

"Film Hospital" an Innovation

Famous Players-Lasky Corporation Purposes Thereby to Provide Branch Offices with Perfect Prints Only, Regardless of Age

IN the equipment of a "film hospital," located in New York City, which will have branches conveniently located throughout the country, the Famous Players-Lasky Corporation has established an innovation in the film industry. According to W. E. Greene, managing director in charge of distribution, the idea of the plan is to provide every branch office with absolutely perfect prints for every release, regardless of the date on which the picture was issued.

"The effect of our national advertising campaign has been to focus the eye of the public on Paramount and Artcraft pictures," says Mr. Greene, "and as a matter of pride in our own product we do not wish to see any films on the screen which are not clear and clean and otherwise in first class shape.

"The method of operation has been worked out to the minutest detail. It sometimes occurs that new film, through accident or carelessness, becomes damaged, and it is inconvenient to take it out of service while it is being replaced. Extra prints will be kept on hand of all subjects, and any scratched or damaged print will be immediately exchanged for the good one, and the injured copy will undergo a course of treatment and all imperfect parts will be replaced with new ones. This print will then be kept in reserve, ready for instant exchange with a damaged one. Besides immediately removing from service any bad prints, this new department is bringing all old subjects up to date.

"This 'film hospital' will not interfere in any way with the method of inspection now in vogue at all offices, and the attention to minor injuries such as a broken sprocket hole and the removal of dirt and oil, but will be auxiliary hereto, so that when the local inspectors find a flaw in the film which will be perceptible on the screen it will be remedied at once."

Triangle Sets Rubens Production Ahead

NEW YORK'S Bohemia has been pictured it is said for "The Love Brokers," a new Triangle drama, the second release on the Triangle March 31 schedule. This was formerly announced as the first feature of the week of April 7. Alma Rubens has the stellar role and the drama heads the April 7 card. Byrant Park, known as the Beaux Arts section of New York, provides the locale for this story, a screen adaptation of "Another Foolish Virgin," by W. Carey Wonderley, author of the recent Triangle social satire, "The Marriage Bubble." This story of artist life relates the adventures of a young and attractive small town girl, who enters the strange world of Bohemia alone, resolved to break into the game as a song writer. The dissipated parasites who constitute certain pseudo art circles welcome the unsophisticated newcomer as a possible prey. An adventuress involves her in a strange matrimonial scheme, but she succeeds in rising above her vicious environment. Suspense and a high dramatic interest, it is said, are maintained throughout. Some of the exteriors were filmed on the property of Edward Doheny, California oil magnate, where the diversified scenery enabled Director E. Mason Hopper to picture a big section of territory that corresponded to the Berkshire mountains in which much of the action of this play takes place.

Alma Rubens, as Charlotte Carter, has her most significant role since "I Love You," the Triangle February seven-part special. Texas Guinan, last seen in "The Gun Woman," is cast as Olga Gray, the adventuress, Joe Bennett is Ladislaw, the typical good natured ne'er-do-well who haunts the artistic centers of New York. He was recently seen with Olive Thomas in "Limousine Life." Lee Hill, who is cast as Gerard Townshend, last appeared in "The Sea Panther," with William Desmond. E. Mason Hopper directed "The Love Brokers."

Brady Grinds Own Camera in Airplane

WILLIAM A. BRADY, for one, will long remember the balloon episodes which feature "Stolen Orders," his spectacular film production of the Drury Lane melodrama, "Stolen Orders." These scenes depict an attempt at flight from a desolate spot somewhere on the Atlantic Coast by an enemy secret agent, personated by Montagu Love. There is a fight in the basket of the balloon and the fighters fall into the ocean, seemingly hundreds of feet below.

During the filming of these scenes and when the balloon was high in the air, the advisability of having a camera above the huge gas-filled bag to shoot down and catch at close range the action in the basket, became apparent. A hydroaeroplane, which a few minutes later was to figure in the story, was handy, and with it an aviator. But there arose immediately the question as to which of the camera men would go up. No one stepped forward to volunteer—and there came a sudden silence. Mr. Brady, on the ground, sensed the situation. Time and light were fleeting and necessity great. Mr. Brady grabbed a nearby camera, stepped into the vacant seat beside the hydroplanist and a few moments later was in the air above the balloon. The result will be seen in "Stolen Orders," which in addition to enlisting the services of its producer as a high-flying camera man enlisted also the services of six stars—Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, George MacQuarrie and Madge Evans, to interpret its story.

Trip to Boost Petrova Films

Lubin and Ennis Make Swing Around Circuit to Get in Closer Touch with Exchanges — Novelties Included

HERBERT LUBIN, personal representative for Madame Olga Petrova, accompanied by Bert Ennis, director of publicity of the Petrova Picture Company, left New York, March 27, for a complete swing around the circuit embraced by the exchanges of the First National Exhibitors Circuit. The latter organization has distributed the first four special productions in which Madame Petrova has appeared under the banner of her personal organization. These pictures, among which have been "Daughter of Destiny," "The Light Within" and "The Life Mask," have scored for the star.

In order to fully convince the exchange managers who are distributing the special Petrova pictures, as well as those exhibitors who have already screened these productions, of Madame Petrova's earnest desire to cooperate with them in the working out of all commercial phases in connection with their various problems, Mr. Lubin will carry with him a personal message from the star to each and every film man concerned in the making and exhibition of her photoplays. He will also make an intensive study of conditions surrounding the current presentation of these features and be in a position to render advice and assistance not only to the exchange man but to the exhibitor as well.

Mr. Ennis will carry out in full the working details of the recently established Service Bureau in connection with the Petrova productions. He will carry with him an extensive line of accessories and advertising aids, exactly suited to the use of the exhibitors in towns both large and small and will concentrate a strong publicity drive on various sections of the country which heretofore have not received the attention they deserved. In addition to this Mr. Ennis will carry with him an advertising novelty for the exploitation of Madame Petrova's forthcoming productions. It is believed that exhibitors throughout the United States will give this latest adjunct of the Petrova Service Bureau a most enthusiastic reception inasmuch as it is meant to attract the attention of thousands of people in their localities who have heretofore been but slightly interested in motion picture plays. He will also coordinate the present activities of the Petrova publicity department with those of the Exchange in each town distributing these films.

A feature of the trip made by Messrs. Lubin and Ennis in behalf of the Petrova Picture Company will be an extensive billboard campaign to be carried out in the important cities of the United States. A twenty-four-sheet stand has been prepared for this purpose and the Petrova Picture Company is in a position to furnish exhibitors with a sufficient quantity of the lithographs to thoroughly cover all advertising space.

Oklahomans Under First National Banner

THE newest but by no means the least active sub-division of the First National Exhibitors' Circuit of America is the Oklahoma branch which purchased its franchise from E. H. Hulsey, of Dallas, Texas, about two months ago. Permanent offices are now in operation at Oklahoma City under the joint management of T. E. Larson and Tom H. Boland as president and vice-president, respectively. Mr. Boland is also proprietor of the Empress Theatre of Oklahoma City, one of the best known houses in the Southwest.

According to the latest membership list compiled by Mr. Larson, the First National Circuit in Oklahoma is made up of the following exhibitors:

Frank R. Powell, who controls the Mission Theatre of Ponca City and other prosperous houses in Newkirk, Fairfax and Tonkawa; George A. Pollard, proprietor of the two Gem Theatres of Guthrie and Stillwater; Albert Jackson, who runs the Jackson Theatre of Pawhuska; J. H. Snively, proprietor of the Gem, Oilton; F. N. Tanner, of the Rex, Blackwell; N. Smith of the Lyric, Clinton; McCoy & Brast of the Strand, Tulsa; F. S. Gantz of the Star, Sand Springs; E. B. Burgher, proprietor of the three Wonderland houses at Sallisaw, Vian and Muldrow; S. J. Snelling of the Pythian, Cleveland; Williams & Walton of the Murray, Lawton; Mrs. F. C. Thompson of the Palace, Hobart; A. L. Blount of the Liberty, Hugo; A. B. Momand of the Savoy, Shawnee; J. L. Carr of the Electric, Kingfisher; W. S. Robinson of the Majestic, Wetumka; J. F. Binkley of the Grand, Cushing; H. Spencer of the Empress, Yale; L. A. Shead of the University, Norman; Al Derry of El Reno theatre, El Reno; F. J. Buchmann of the Majestic, Dewar; the Humphrey Amusement Company of the Glory B, Miami; John H. Morgan of the Majestic, Jenks; and T. Faulkner of the Cozy and the Princess at Eufaula and Checotah.

All First National releases will be shown by the above-mentioned exhibitors, including the new Chaplin comedies.

Hayakawa Soon to Start on Own Production

Sessue Hawakawa is now at work on his final picture with the Lasky Company. He will be engaged upon this for about three weeks, after which time he will start the making of his own features, which will be known as the Hayakawa Productions, and will be released through the Haworth Pictures Corporation of Los Angeles.

The Japanese film star says that he has an unusual story for his first independent production and that in it he will portray a role entirely different from any in which he has been seen upon the screen.

Clara Kimball Young, Select Star

Constance Talmadge Gets Vacation

Constance Talmadge, star of Select Pictures, is enjoying a vacation in Southern California, following the production of three features of the Select Star Series, in the making of which she has been engaged at Hollywood since December.

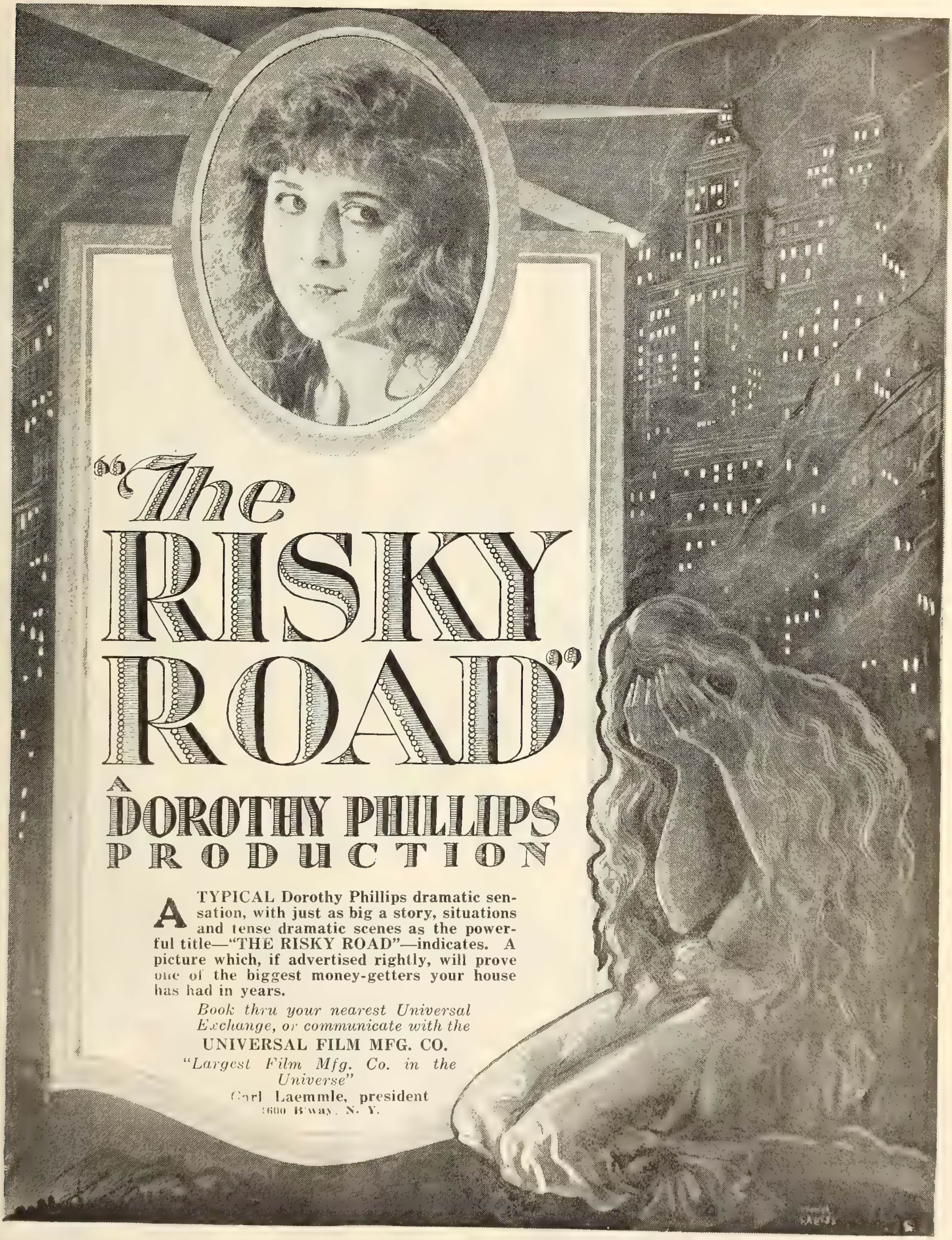
These productions are "The Shuttle," which is a screen version of Frances Hodgson Burnett's international novel of the same name, and which was directed by Rollin Sturgeon; "Up the Road with Sallie," picturized from the successful novel of the same name by Frances Sterrett and directed by William Desmond Taylor, and "Good Night Paul," a mirthful adaptation of the musical comedy stage success of the same name, and which was directed by Walter Edwards.

Modern Mount Provided for This Cowboy

In Henry B. Walthall's forthcoming Paralta Play, "With Hoops of Steel," which has just been finished under the direction of Eliot Howe, a new way for a cowboy to arrive for the purpose of shooting up a town is said to be shown. This cowboy arrives arrayed in all the picturesque costume that has endeared the cowboy to the hearts of the public, but instead of arriving on a Pinto pony he comes on a motorcycle, spitting and roaring down the street. This is one of the many unusual scenes said to be promised in the new Walthall production which will soon be ready for release.

Pathe Railroad Drama

"Ruler of the Road," a quick-moving drama, which has to do with railroad men and affairs, is the second Pathe Play in which Frank Keenan will appear, Pathe announced this week.



"The RISKY ROAD"

A DOROTHY PHILLIPS PRODUCTION

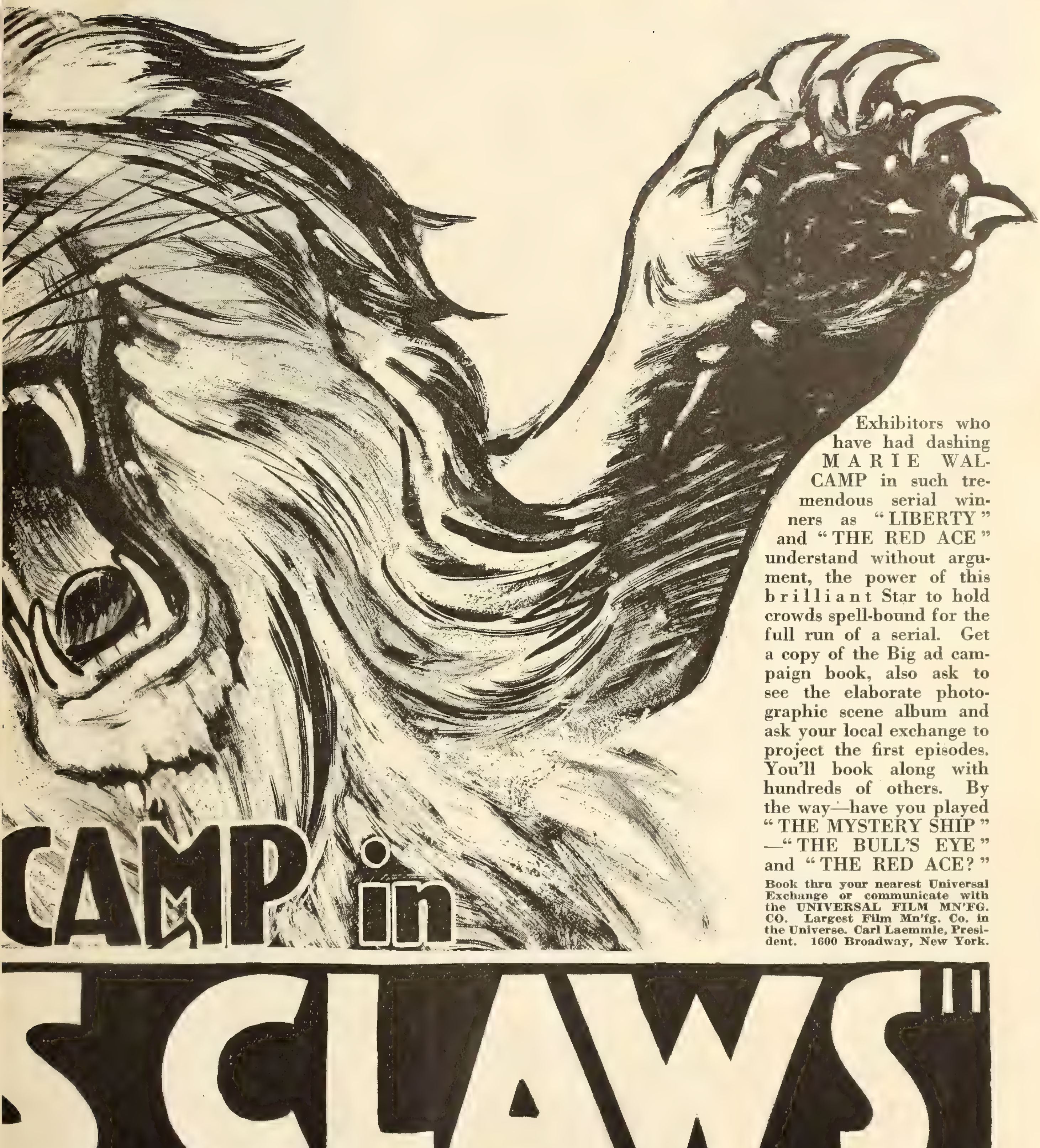
A TYPICAL Dorothy Phillips dramatic sensation, with just as big a story, situations and tense dramatic scenes as the powerful title—"THE RISKY ROAD"—indicates. A picture which, if advertised rightly, will prove one of the biggest money-getters your house has had in years.

Book thru your nearest Universal Exchange, or communicate with the
UNIVERSAL FILM MFG. CO.
"Largest Film Mfg. Co. in the Universe"
Carl Laemmle, president
1600 B'way, N. Y.

From coast to coast, the big new Universal serial thriller, "THE LION'S CLAWS" is leaping into instant popularity. Exhibitors who have viewed the first episodes have booked it on the spot. Exhibitors who have only examined the big photo scene album have likewise booked immediately. Exhibitors who have seen the intensive Ad and Publicity campaign book have similarly booked this big Box Office winner, without delay.

Leaping
into instant
Popularity
Dashing
Fearless
MARIE WAL

"The LION'



Exhibitors who have had dashing MARIE WALCAMP in such tremendous serial winners as "LIBERTY" and "THE RED ACE" understand without argument, the power of this brilliant Star to hold crowds spell-bound for the full run of a serial. Get a copy of the Big ad campaign book, also ask to see the elaborate photographic scene album and ask your local exchange to project the first episodes. You'll book along with hundreds of others. By the way—have you played "THE MYSTERY SHIP"—"THE BULL'S EYE" and "THE RED ACE?"

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO. Largest Film Mn'fg. Co. in the Universe. Carl Laemmle, President. 1600 Broadway, New York.

Harry Frankin Has Joined Metro As Director. His First Picture Stars May Allison

Another Story Ready for May Allison

The production of a second picture starring May Allison, who has just completed her first Metro starring vehicle, " Social Hypocrites," is about to be started at the Metro studios under the direction of Harry Franklin. May Tully wrote the story, which is tentatively called " The Candy Girl," and the screen adaptation was made by June Mathis and Katharine Kavanaugh. Miss Allison's part is that of a girl whose ability to make deliciously different home-made candy by a " secret process " wins for her both fortune and happiness. Miss Allison's leading man will be Hale Hamilton and others to have prominent roles are Frank Currier, Stephen Grattan, John Davidson and Frank Joyner.

Shows Judge Brown Stories Specially for Children

If the experience of Manager Conover, of the Imperial Theatre of Montreal, is a fair criterion, exhibitors catering to children and young people are finding the Judge Brown Stories, distributed by General Film Company, profitable and worth while. In the case of the Montreal exhibitor General reports that as the result of a request from the women of the city, he has arranged to give a series of Saturday picture entertainments for children and that the Judge Brown stories will have a prominent place on the weekly programs.

Sonia Markova Changes Name

It was announced last week that Sonia Markova, who was exploited recently in William Fox pictures as a Russian actress, and who, in the old Biograph days was known as Gretchen Hartman, has changed her name to Gretchen Ahrbin, which is Swedish. Miss Ahrbin, whose names have proclaimed her as Swede, German and Russian, declares she is American.

About New Productions

Roscoe " Fatty " Arbuckle is in the midst of his new comedy for Paramount, which has to do with moonshiners and moonshine (liquidly speaking). He was visited recently by Jos. M. Schenck.

Mae Marsh found enough spare time from her Goldwyn duties recently to make a personal appearance at a patriotic benefit in Baltimore. A special film was presented, and the star made a short address.

" Bud " Duncan and " Kewpie " Morgan are said to become desperate and sinfully wicked gun men in " Rip Roaring Rivals," the second of the Clover Comedies being distributed by General Film Company.

Viola Dana is well along in the production of " Riders of the Night," in which she will appear for Metro. It is being made on the Coast, and is a story of the quaint folk of Kentucky.

Marie Walcamp, Universal's dare-devil serial star, is putting all her activities into a new serial, " The Lion's Claws," and manages to get in six days of good work each week. On Sunday she motors.

Madge Evans and Johnny Hines are to appear shortly in a World Picture called " Clarissa." It is said the story was written for them by Maravene Thompson.

What promises to be one of the best characterizations that Monroe Salisbury has given the screen is expected in " The Heart of the Desert," in which the Bluebird star appears as an Indian.

Tense thrills are said to be numerous in " A Live Target," the sixth episode of the Pathe serial, " The House of Hate," starring Pearl White and Antonio Moreno. It comes in April.

Two " actors " that always make a hit in Mack Sennett comedies for Paramount are Teddy, the Dane dog, and Pepper, the cat. They were in " Those Athletic Girls " and will appear in " Friend Husband " shortly.

Olga Petrova returned to New York last week and immediately started plans for her fifth special production. Following a brief vacation it is predicted Petrova will take up her work with new vigor.

It is promised Margarita Fisher will wear some beautiful gowns in her new picture, " A Square Deal," an American-Mutual film. The cast includes Val Paul, Jack Mower, Nanine Wright and L. M. Wells.

Work of assembling, cutting and titling " The Reason Why," Clara Kimball Young's newest picture for Select release, is said to be well under way. Robert G. Vignola directed the picture.

A feat of horsemanship, which Triangle claims has never before been shown on the screen, is scheduled to furnish a thrill in Roy Stewart's newest release, " Paying His Debt." Cliff Smith directed.

It is said William Fox used one of the most beautiful locations in California for " The Bride of Fear." It has been completed, with Jewel Carmen in the chief role. S. A. Franklin directed the feature.

The character of Peggy, in Paralta's " Blindfolded," is trained from childhood to steal from the rich. Bessie Barriscale has the part.

Lina Cavalieri has begun the production of " Gismonda," the Sardou play in which Bernhardt appeared in the legitimate. Scenes are being taken at the Fort Lee studio. Paramount will distribute the feature.

Enthusiastic reports, it became known last week, are coming from the William Fox offices in California regarding the forthcoming Theda Bara super-production, " Salome." This is one of the costliest pictures ever turned out by the Fox plant.

Mary Pickford is speeding up her newest Artcraft picture, which follows " M'liss," in order to be in readiness for the third Liberty Loan campaign, starting April 6.

" The Wolf Faced Man " is being filmed as a serial by Diando for release through Pathe. Thrills are said to be numerous. Stuart Paiton is directing the production.

Norma Talmage is back in New York from her California trip. She has started work on " De-Luxe Annie," from the stage play which had a run in New York and on the road. Select will distribute it.

Mary Garden's Second Screen Appearance Is In Goldwyn's " The Splendid Sinner "

Broncho Billy Said to Be Popular as of Old

The Broncho Billy films, ten of which have been put in the hands of the Kleine branch offices for release, are reported to be making an enviable record in booking. Critics have highly praised these dramas of the hills and plains. The Chicago Examiner says: " The revivified Broncho Billy dramas pictures are unreeling and they stack up splendidly with present-day stuff. Those one-reel episodes, dominated by daring riding and wonderful scenery, are little classics."

The Snakeville comedies, released through the General Film Company, and featuring the well-known comedians, Victor Potel, known as " Slippery Slim," Harry Todd and Margaret Joslin.

Harold Lloyd Returns to California

With a new contract for his appearance in Pathe-Rolin comedies sewed into his inside vest pocket, Harold Lloyd recently returned to Los Angeles, accompanied by W. A. S. Douglas, president of the Diando Film Corporation, and A. F. Rousseau, secretary of Pathe Exchange, Inc. Mr. Douglas was returning to his studio in Los Angeles and Mr. Rousseau was starting on an inspection tour of the Coast plants producing for Pathe.

See Big Promise in Blue Ridge Dramas

General Film Company professes great satisfaction at the number of inquiries received regarding the Blue Ridge Dramas, the two-reel subjects produced by Ned Finley. Advance bookings for " The Return of O'Garry," recently released, are said to augur well for the success of the series. The dramas are being written by Mrs. L. Case Russell. The second subject will be released April 20.

Norka Roskaya, European and South American Artiste, Has Answered the Call of the Screen

Another Stage Star Enters Pictures

Norka Roskaya, well known in Europe and South America as a dancer and violinist, is among the most recent feminine stars of the legitimate to make the motion picture "plunge." The announcement of Miss Roskaya's decision to try her hand at the silent drama came through A. J. Lang, of the Nicholas Power Company, last week.

It is expected that news of a contract or engagement will be forthcoming shortly.

Directing to Be Sole Job of World Directors

As a further change in its studio policy World-Pictures announces that its directors will hereafter confine their entire activities to directing and not intermingle bookkeeping and the work of a cashier with direction. Instead of having the directors, when on location and at the studio, determine upon the sums to be expended in filming a picture and do all the details essential to the expenditures, World-Pictures says it has found it much more efficient to appoint a treasurer for each production who will accompany the director to location and assume entire charge of all expenditures. In this way the director will not be bothered with business details, but will devote his entire attention to directing the picture.

David Smith Will Direct "Baree"

Albert E. Smith, president of Vitagraph, announces that David Smith, his brother, will direct Nell Shipman and Alfred Whitman in "Baree, the Son of Kazan," a forthcoming Blue Ribbon Feature, founded on James Oliver Curwood's story, at Vitagraph's Western studio, in Hollywood, Calif. Mr. Smith has been directing Hedda Nova and J. Frank Clandon in "The Woman in the Web," Vitagraph's latest 15-chapter adventure serial, now in final stages of completion.

Essanay Films "Young America"

Spoor Buys Rights from Cohan and Harris, and Story Is Already in Scenario Shape—Cast Engaged in New York

ACCORDING to an announcement from Chicago last week, Essanay is now engaged in the preparation of its next big feature production, "Young America." George K. Spoor, president of Essanay, purchased the rights for this play from Cohan and Harris and it has already been put into scenario form by Essanay's staff of writers.

Director Berthelet has almost completed his plans for interior art decorations and settings. Scouts are out seeking ideal locations for the exterior scenes.

Mr. Spoor has a representative in New York looking for a suitable cast. This is in connection with his new policy of picking the cast specifically to fit the picture, instead of relying altogether on stock company players. This same policy was largely adhered to in "Ruggles of Red Gap" and in "A Pair of Sixes."

In the former Frederick Burton and Lawrance D'Orsay were engaged to play the leading roles in support of Taylor Holmes, while several minor characters were also supplied by talent outside the Essanay studios. In "A Pair of Sixes" Maude Eburne, Alice Mann, Robert Conness and others were engaged to play with Mr. Holmes.

In "Young America" practically the entire cast will be picked from players from New York, with possible additions of minor players from Chicago. It is aimed to get the exact type of player to suit the various roles. In this way Mr. Spoor believes he will be enabled to produce a picture strong in every part and comprising a more harmonious whole, because of the wide field of players to choose from as against the limited number of a stock company.

Taylor Holmes Again Brings His Smile Forward In "A Pair of Sixes," An Essanay Picture

The play was written by Fred Ballard and had a highly successful run on Broadway, as also in other cities. It is believed that it will make even a superior screen production. Work is being rushed on this play and it is expected to release it shortly through the Kleine exchanges.

Other productions are also being gotten under way, including "Hawthorne of the U. S. A.," which in all probability will be the release following "Young America."

Harry Carey Special Released April 22

SPECIAL Attractions will release through the Universal exchange on April 22, a Harry Carey production, "The Scarlet Drop," a story of the backwoods of Kentucky where illicit stills used to be numerous and revenue officers scarce. The picture is said to be one of Carl Laemmle's answers to the numerous requests from exhibitors that some producers give some thought to the making of pictures that carry the real human interest and appeal to audiences causing tears one moment and laughter the next to dry the tear drops.

The time of "The Scarlet Drop" is placed just prior to the Civil War and extends for several years after the termination of the struggle between the North and the South. But the war itself is passed over lightly with the assistance of a title "Four Years Later," in this manner eliminating scenes of battles and conflict except such conflicts as are limited and personal and caused by love and jealousy.

Harry Carey plays the part of "Kaintuck" Case, a Kentucky hillbilly, in the production, which is of five reels.

Universal further announces that "The Lion's Claws," its latest serial featuring Marie Walcamp, opened on April 1 with bookings by a larger percentage of theatres than ever have booked a "U" serial in the past. The increase is attributed by the Universal sales department not only to the growing popularity of Marie Walcamp through her success in "Liberty" and "The Red Ace," but to the fact that exhibitors are realizing the economy in purchasing serials when so much overhead selling cost, as compared to the marketing of single features, is eliminated

In "The Lion's Claws" Miss Walcamp is surrounded by a well balanced cast through the entire eighteen episodes. Other members of the cast include Edwin August, Ray Hanford, Thomas Lingham, Nigel De Bruilliere, Henry Von Meter, Rex De Roselli, Gertrude Aster, Alfred Allen, Frank Lanning, Charles Brinley, Sam Polo, Leonard Clapman and Sam Appel.

Elvidge in "The Echo"

June Elvidge has started her new World Picture, "The Echo," Travers Vale directing. Prominent in the cast is John Bowers.

Hodkinson Claims New Angle

Sales Force Works on Basis of Confidence in Dealing with Exhibitors —Principle Is Also Working Slogan

THE W. W. Hodkinson Corporation claims it conducts its sales work from an entirely different angle and in an entirely different manner from any other film company at present distributing motion pictures.

To substantiate this statement, the Sales Department presented to MOTION PICTURE NEWS a unique series of letters being sent out to the Branch offices and salesmen in an educational campaign.

In these letters there is not a single mention of the actual selling of film. The word "sale" does not occur and, in fact, "film" itself is very seldom mentioned. The purpose of these letters, which deal with such matters as principle, confidence, fair dealing and equitable prices—which Hodkinson says are not usually brought very far to the fore in the film salesman's primer—form the nucleus of the series. W. W. Hodkinson people claim that confidence is one of the most necessary qualities in any sales force and that, of course, applies to every member of the organization as well.

"If you haven't absolute confidence in your own proposition," says one of the Hodkinson letters, "it is impossible for you to convince the man to whom you are endeavoring to sell your product or your plans, that you have something worthy of investing."

"There are no ifs or buts in our business creed," continues the letter, "and, unlike some of our rivals, we have no doubt of our ultimate success, and, because of the absence of that doubt, feel no need to ask the exhibitor to provide cash for such an emergency."

"Furthermore," claims the Hodkinson sales department in another letter, "lack of confidence in a proposition indicates lack of foundation, lack of sanity and practicability. And to mention and consider the possible failure of your scheme and attempt to make your investors help bear the consequences would seem to be the best prediction of failure possible."

Confidence and principle and working slogans are claims to have made good in the Hodkinson organization and the sales department, it is stated, has a considerable file of letters from exhibitors all over the country expressing their appreciation of the way their business is being handled, all of which is the natural result of the continuous propaganda the Hodkinson Corporation is spreading throughout the country.

Small Town Locale for New Glaum Play

ANNOUNCEMENT comes from the offices of the Paralta Plays, Inc., that the second Louise Glaum production to be made at the Paralta studios, will be from an original story which has been written for Miss Glaum by Monte M. Katterjohn, who wrote "An Alien Enemy" in which Miss Glaum will make her debut as a Paralta star. Wallace Worsley, who directed "An Alien Enemy" will also be in charge of the new production, work on which will be started at the Paralta studios immediately.

The new Paralta-Glaum play will be produced under the working title, "One of the Multitude." Mr. Katterjohn found his material in a typical small town community of the middle-West, a location which the author knows thoroughly it is said, and which contains characters of intimate human types. The setting of the story is laid in the community of Midland, described by the author as being a town "populated by best families but sadly in need of a few funerals," which description is vivid, to say the least.

The character of the story portrayed by Miss Glaum is that of an illegitimate daughter of a prominent local judge. The girl, having been driven away from home by the feeling of enmity which is not openly expressed by the townspeople, but which is commonly understood. She comes back after a space of time, supposedly married to a wealthy oil promoter, who is one of the town's newest and most popular acquisitions. But the man of wealth leaves her adrift in her own home town which originally ostracized her. The wealthy oil promoter, having forsaken her, marries the socially accepted daughter of the judge.

Tank Shown in Detail in Pathe Film

PATHE announces that it will release on an early program a special two-reel feature called "Our Fighting Ally—the Tank."

The Official Government Pictures, Inc., which distributes the British war pictures in America, made the picture, most of the scenes of which were taken at Camp Dix, N. J. Interesting details of the tank are given. The fact that the British tank is merely a development of the American caterpillar tractor is brought out when the caterpillar tractor is shown cultivating the fields in America to feed the Allies, while the tank is fighting actively on the fields of France. The men of the National Army being trained at Camp Dix are shown in conjunction with the tank. They are being trained to co-ordinate their efforts with that of the war monster.

The weight and the size of the tank are given on the film, and its wonderful balancing power is demonstrated in the picture.

Board Specially Commends Petrova Pictures

The National Board of Review of Motion Pictures has seen fit to distinguish each of the productions in which Madame Olga Petrova has thus far appeared as the star of her own organization and this fact, the Petrova Picture Company avers, is an indication of the high character of the productions.

Thus far Madame Petrova has appeared in "Daughter of Destiny," "The Light Within" and "The Life Mask," and all of these plays have not only been passed in toto by the censoring committee of the National Board of Review, but every one has been covered in detail through the medium of a special report.

Taylor Holmes No Longer with Essanay

Taylor Holmes and his director, Lawrence C. Windom, have severed their connection with Essanay and, it is reported, the former will appear before long os a well-known program under the direction of Windom. During their connection with Essanay Holmes and Windom produced seven light comedies. They are now in New York, where they are said to have been in conference with certain prominent film officials.

What an Exhibitor Thought of This Jewel

J. D. Bransford, manager of the opera house at Gilman, Colo., thought so highly of "The Man Without a Country," which he recently played at his theatre, that he wrote the following letter about it to Jewel Productions:

"'The Man Without a Country' has come and gone. It was something grand—sublime—and should be shown in every theatre in the land. It was applauded continuously and standing room was at a premium. It teaches a lesson in patriotism that nothing else can show and any man who leaves a theatre and belittles a play like this is a deadly enemy to our country and ought to be hanged at the first lamp post. I want to go on record as saying that this picture should be shown wherever there is a screen."

Its Great Timeliness Has Caused William Fox to Exploit Anew "The Spy," With Dustin Farnum

Special Service Section on

"OVER THE TOP"

A
Marvelous
Photoplay of
Empey's world
famous book
directed by
WILFRID NORTH –
under the personal Supervision
of **ALBERT E. SMITH** –
Scenario by
Robt. Gordon Anderson –

with
Sergt.
ARTHUR GUY
EMPEY
(Himself)
Supported by **Lois Meredith**
and **James Morrison** –

VITAGRAPH

Albert E. Smith. President.

ARTHUR GUY EMPEY

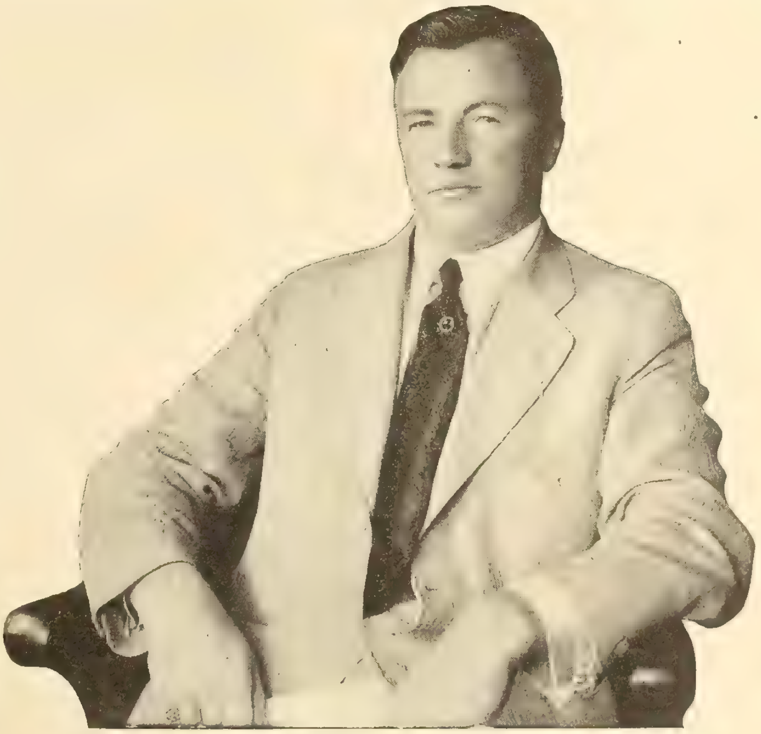
Why 'Over the Top' was Filmed

WHEN the Great War started, Arthur Guy Empey, American, wasn't very much behind the call to arms. He mixed right into the affair with the English, and the next thing that we heard in this country was that the Tommies were bearing the brunt of the battle and that they were coming out of it with victory and medals of honor all over them.

Empey was over there plenty long enough to see the whole show. He went through all the details of training, he saw the U-boats at work in their vain efforts to sink the transports, he saw the energies behind the lines in France, and then he was sent to the front and with the others of the heroes he went "over the top." He was wounded and was retired from service.

But Empey was American, and he did not lose an opportunity that was offered. With his keen insight into events as they happened on the battle front, and with his knowledge that the American people were yearning for accounts of these doings in the holocaust of monarchies, he determined to set these experiences down and sell them in the shape of a book. He was lucky in his title—"Over the Top," an expression that has today been adopted by every story writer, every cartoonist, every man who deals with the war.

Three millions read the story in book form, thirty millions have seen it in the newspapers and fresh hundreds of thousands have heard him lecture. Albert E. Smith, president of Vitagraph, was the man to realize the wonderful film value of Empey and his book, and the millions that they would bring to exhibitors of the country. He was not content with the basic thing that most producers seek to achieve—the making of the story into film form. He insisted that the author himself should appear as the hero, and so closely has he followed the career of Empey on the lecture platform that he saw that this hero was really a natural actor. Empey himself hesitated, but the judgment of Mr. Smith won and those who have seen the picture declare that the president of Vitagraph has been fully borne out in his forecast.



Albert E. Smith, President of Vitagraph, Pioneer Producer and the Man Whose Vision Made Possible the Production of "Over the Top"

Unquestionably the lucky star seems to have been in the ascendancy so far as the activities of Empey have been concerned, and the finished picture is now about to be offered to exhibitors by Vitagraph as the greatest chance of the day to capitalize the millions of dollars of publicity that has already been given. It will be interesting to watch the constructive effort that is put behind this picture by the showmen of the country, to see which of those will take advantage of the splendid assets that it already had and to work it up into the sensation of the day and which will put the picture on "cold" and make it carry itself. Vitagraph has compiled probably the most complete campaign book that has ever been offered on a single feature and is offering a full set of exploitation aids.

Empey's unquestioned story reads like romance, but now exhibitors are going to have a chance to turn it into cold dollars. This is being written to point out the opportunities and to show them how to take advantage of them to the fullest limit.

Three million people have read Empey's first story, "Over the Top," according to the statement of his publishers, G. P. Putnam & Sons. His second book, "First Call" is now being offered for sale and promises to come close to the record of the first. In addition to this the story of "Over the Top" has been syndicated in more than twelve hundred newspapers covering practically every place of importance in the country. It is estimated that fully thirty million people have read the story, and that still other millions will read it as it sifts down to the smaller weeklies. These are in addition to the hundreds of thousands that have seen Empey and have heard him lecture, for his tour has covered the principal points and he will continue this lecture when the feature completes its New York run.

Judging from the wonderful reception that was given "Over the Top" at its opening at the Lyric theatre, New York, where it has been turning away crowds ever since the first night the public has greeted this as a real production. Vitagraph has not been satisfied with having one of the best advertised stories, ever written, together with the fortunate discovery of a real actor in Empey, but it has provided a splendid cast including such players as Lois Meredith, James W. Morrison, Arthur Donaldson, Julia Swayne Gordon, Betty Blythe, Mary Maurice and Nellie Anderson in his support.

Much further advertising and the practical endorsement of the Government has been added by the fact that many of the scenes were made at Camp Wheeler, Ga., and that thousands of the National Army in training there took part in the trench and battle scenes that are presented. In the latter part of the story the American army is brought into the plot and this gives it the close home appeal that is bound to aid in making the production popular.

"Vanity Fair," "The Three Musketeers" and a dozen other books have been read by as many millions as has Empey's story, but they have been read during all of these years of the past. "Over the Top" has something on all of the others so far as the NOW appeal is concerned in that it is fresh in the minds of those who have read it, and that they will want to see the picture as the visualization of something that they have just read.

The MOTION PICTURE NEWS has looked with disfavor on those exploitation suggestions that advise the exhibitor to get window displays from the bookseller on every film that he may happen to show that is made from the story in some published volume. Such displays are excellent now and then, when there arises a real occasion for this, but if the exhibitor should attempt to follow this suggestion every time that it is offered, it is difficult to see where the bookseller would have any time to devote to his routine business. Schemes that attempt to make the bookseller sacrifice his own best interests merely to aid the theatre are bound to fail, but where you can show the proprietor where he can increase his own business, then you will find co-operation.

"Over the Top" furnishes this in an unusual degree not only on account of the demand for this book but because of thousands that have read this will be seeking the newer volume, and the moment that the bookseller couples the announcement of "First Call" up with a picture being shown at the local theatre he is bound to do business.

LOIS MEREDITH

Helen Lloyd

in

"OVER THE TOP"

YOUNGEST STAR ON THE STAGE

First Triumphs in

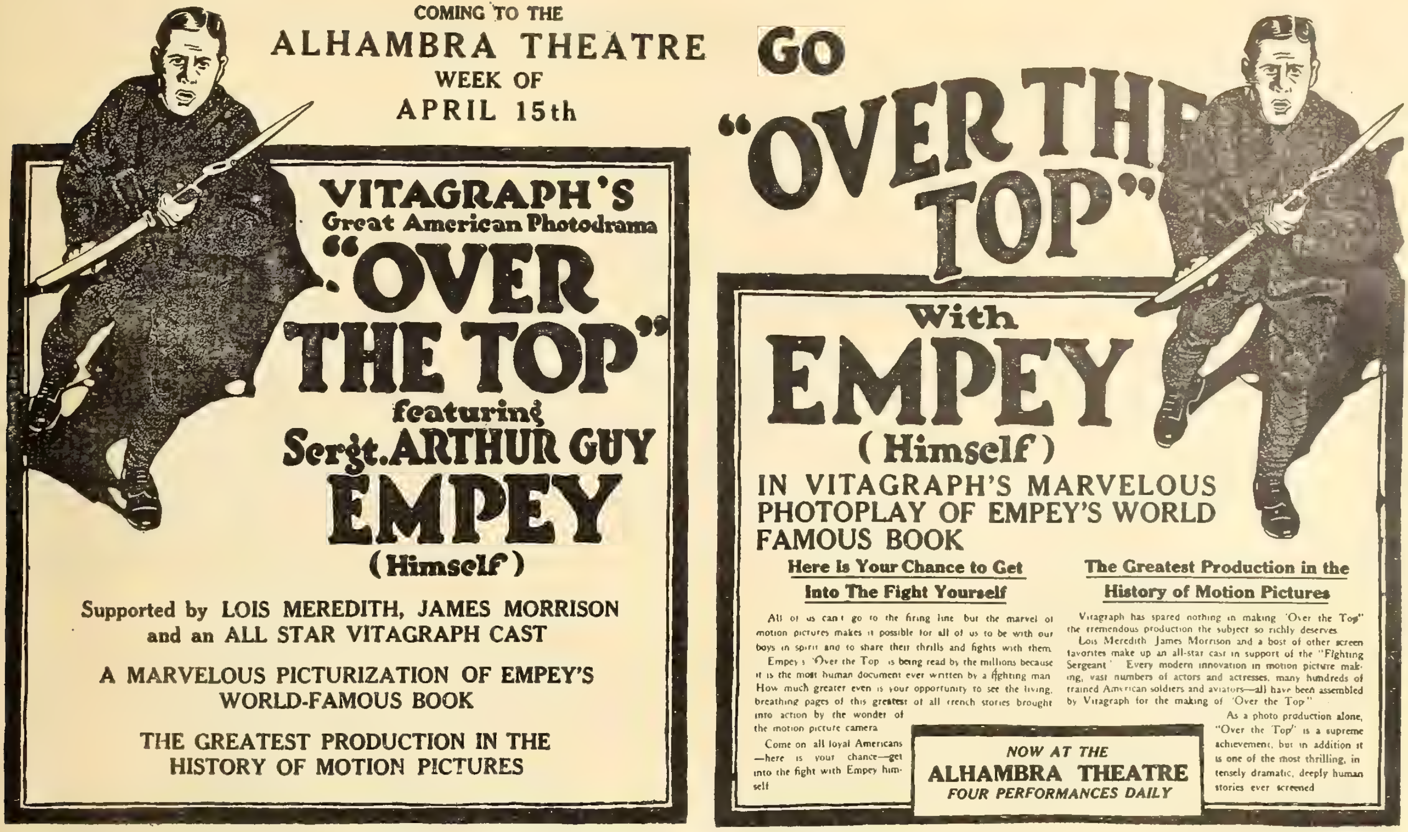
"Help Wanted"

and

"Peg o' My Heart"

Soon to appear again on Broadway as THE GIRL in

"She Walked In Her Sleep"



COMING TO THE
ALHAMBRA THEATRE
WEEK OF
APRIL 15th

VITAGRAPH'S
Great American Photodrama
"OVER THE TOP"
featuring
Sergt. ARTHUR GUY
EMPEY
(Himself)

Supported by LOIS MEREDITH, JAMES MORRISON
and an ALL STAR VITAGRAPH CAST

A MARVELOUS PICTURIZATION OF EMPEY'S
WORLD-FAMOUS BOOK

THE GREATEST PRODUCTION IN THE
HISTORY OF MOTION PICTURES

GO
"OVER THE TOP"
With
EMPEY
(Himself)
IN VITAGRAPH'S MARVELOUS
PHOTOPLAY OF EMPEY'S WORLD
FAMOUS BOOK

Here Is Your Chance to Get Into The Fight Yourself

All of us can't go to the firing line but the marvel of motion pictures makes it possible for all of us to be with our boys in spirit and to share their thrills and fights with them.

Empey's "Over the Top" is being read by the millions because it is the most human document ever written by a fighting man. How much greater even is your opportunity to see the living, breathing pages of this greatest of all trench stories brought into action by the wonder of the motion picture camera.

Come on all loyal Americans—here is your chance—get into the fight with Empey himself.

The Greatest Production in the History of Motion Pictures

Vitagraph has spared nothing in making "Over the Top" the tremendous production the subject so richly deserves.

Lois Meredith, James Morrison and a host of other screen favorites make up an all-star cast in support of the "Fighting Sergeant." Every modern innovation in motion picture making, vast numbers of actors and actresses, many hundreds of trained American soldiers and aviators—all have been assembled by Vitagraph for the making of "Over the Top."

As a photo production alone, "Over the Top" is a supreme achievement, but in addition it is one of the most thrilling, intensely dramatic, deeply human stories ever screened.

NOW AT THE
ALHAMBRA THEATRE
FOUR PERFORMANCES DAILY

Specimens of Four Column Advertisements Furnished by Vitagraph

Great Exploitation Chances Here

IN all motion picture theatre advertising there are two things that should always be featured, the name of the star and the title of the picture. In the case of "Over the Top" the name of Guy Empey, the author and the star in the Vitagraph production, are so closely linked that the necessity for use of both names in large type is self-evident.

As a matter of fact these are the two chief points to be brought out, for the ordinary theatre-goer knows the book and the author so well that further words serve merely to drive home the fact that this is a picturization of the famous book. Yet there are several other strong points to be made both in the display matter and the quantity of press matter that this production is pretty certain to get nearly everywhere.

But while we are in this subject *let us urge that exhibitors use in all their advertising the figure of Empey with a bayonet in his grasp, going "over the top."* This picture is already familiar to millions. It has been used in posters everywhere, in newspaper advertising announcing the book and the story in newspaper form, and in the advertising of Empey lectures. The same idea has been borrowed in much other general advertising—so that one naturally associates this figure of a soldier going "over the top" with Empey. In all of the advertising cuts that Vitagraph furnished, this figure is used, and it appears in most of the display matter. The suggestion is offered that the figure may be used in cutouts in front of the theatre and in various window displays, and it is one so unique that it will attract instant attention.

Those theatres that want to use large space will find it very advisable to use a large half-tone of Empey, such as appears on the first page of this section of the NEWS. Three and four full columns could be used with the greatest success, making the cut the dominant thing. Those of the exhibitors who are familiar with the style of advertising designed by G. F. Fullerton and others on the Pacific Coast will find that this method of exploitation is especially suited to the Empey picture.

For those who have their own artists to design their advertising there can be used all sorts of sketches of battlefield scenes and the like. The stills that are furnished by Vitagraph supply other good material that may be incorporated in the display matter. Several of the scenes of the night fighting will be especially attractive if your newspaper does good printing. If they do not these are likely to give a messy effect.

One thing that should be cautioned against in all of the advertising on "Over the Top." Don't make the type matter long winded. There are too many big things to be featured to tire the reader with a lot of detail. If you put the punch over in your displays you will have your houses packed and nothing to worry about.

Now before we enter into the discussion of the exploitation of this picture let us say this to every exhibitor: Here you unquestionably have one of the greatest opportunities ever offered. It appears to us that things were made exactly to suit you to get all elements of publicity and to take advantage of all the huge amount of advertising that has gone before. But every exhibitor who undertakes merely to put on this picture relying on what HAS been done is going to make a mistake. You have got to keep up the drive, you have got to keep the film itself linked with Empey and his book and in the minds of everyone. Because the author and the book have been so remarkably well advertised for you and in advance there is all the more reason why you, with a comparatively small expenditure can make every bit of this advance publicity work for you. Don't believe any salesman of films who tells you that the publicity is already done and that all you have to do is to throw the picture on the screen. *The better known the story, the more publicity it has, the wider appeal that it has gained, the more you should see that everyone of these elements is directed to your special benefit.*

We have already referred to the fact that more than twelve hundred newspapers have already printed "Over the Top" in chaptered form. Still others are printing it. Now we would very strongly advise the exhibitor to spend a larger amount with those papers that have printed the story. In the first place you will appeal to the most perceptive clientele. *You will be telling those who have read the story about a picture that they already want to see. And at the same time you will have the interest of that newspaper in your attraction.* The paper has already seen the wide interest there was in the story and it will recognize the news value of the announcements about the film and it will be ready to accord you ample space if you provide the right sort of matter.

JAMES WOODS MORRISON

Albert Lloyd

in

"OVER THE TOP"

Day and Night Effects in the Battle Scenes

Empey's Name Should Be Used

In this connection, the Vitagraph plan book, which is furnished to every exhibitor who asks for it, has a series of probably the most complete press stories that has ever been issued, stories that can be used from the time of the booking of the picture until its actual showing.

Begin This Special Campaign Early

Especially in the newspapers that have carried the story it would be advisable in this case to begin advertising "Over the Top" as soon as you have booked it. It is not necessary to use large space for these displays, but there should be enough to keep the fact before your readers that you are going to show the picture. Don't let someone else get ahead of you in centering the interest on this picture in his house. If you have space in your lobby it would be well to use one of the cutouts to which reference has already been made or a one-sheet to call attention to the fact that this is a coming attraction.

Ordinarily we believe in selling the NOW attraction first, but here is a production that is so different from anything that you have shown that you will not be hurting your regular business and not be detracting from any other film by keeping this before the public. This is one of the exceptions that proves the rules that we have been constantly urging for successful exploitation.

And right here is one point that should be borne in mind. Here is a chance to bring people to your theatre who have never been there before. "Over the Top" has probably been read by hundreds in your section who have not been motion picture fans but whose interest has been sufficiently aroused to want to see this picture and who can probably be made permanent patrons of your theatre if they are properly impressed on their first visit. *This point ought to be kept in mind in all of your advertising and in all the unusual steps that you take to let the people know that you are playing "Over the Top."*

Use All the Newspapers—and Liberally

We have referred to the fact that you should use the newspapers that have carried the story. This does not mean that the other papers should be ignored. In addition to the thousands of others that have read the book there are new thousands who know what the book is, who Empey is and who are just as anxious to see the picture.

This is an unusual chance to make money; this is also an unusual chance for the exhibitor to prove the worth of advertising to his theatre. There is not a manager who cannot afford to at least double his advertising appropriation on this picture and still come out on the right side of the ledger.

And above that, here is a chance to see what you can get out of co-operation with the newspaper. We do not believe that there are many newspapers in this country that are not willing to give the exhibitor good measure when he shows the willingness to reciprocate by advertising liberally and when he has the goods to deliver.

If we were booking this picture we would go to the newspapers and put the matter squarely up to them. We would say that we had an unusual picture, one that was already backed by millions of dollars' worth of publicity but that we wanted to make the ten-strike of our career by putting it over the top to the biggest business in history. The newspaper man ought to be quick to see the news value in these stories—and there is very little news matter in most motion picture publicity—and he ought to be willing to help prove to you that advertising does pay. There are a dozen news angles covered in the publicity prepared for you and contained in the plan book besides the ones that are so obvious.

Feature the Strength of the Cast

We have already advised you that there are two things to be strongly featured in all of your advertising—the name of Empey and the name of the book. But there is another thing that ought to be included in your advertising and that is the fact that it is an all-star cast, or the names of some of the more prominent players. It is unfortunate that in many cases where some public event or some current novel has been filmed that advantage has been taken of this free exploitation to assign the roles to mediocre actors. This has not been done in the Vitagraph production. There are more than a half dozen people who are known to fans all over the country and recognized as players of unusual merit, and *these names will offset any suspicion that anyone may have that they are being offered a fake.*

On another page there are reproduced some of the advertising cuts that Vitagraph supplies, but there is a wealth of other matter that can be used in the advertising that you yourself design.

Scenes Made in National Army Camp

One of the chief points is that many of these scenes were made at Camp Wheeler, Ga., and that thousands of soldiers who are soon to be fighting on the field of France took part. The trenches shown were those built as nearly as possible in duplicate of the trenches in France and were those in which "Our Boys" have been training. This element is going to lend a big appeal.

"Over the Top" has become a national slogan. People use it every day in their conversation. You can hardly pick up a newspaper or a magazine without finding the expression used more than once in the advertising matter. So this affords another suggestion. You can probably induce your local merchants to use this expression in their advertising just before you are to show the picture. It is not necessary for you to ask them to say that "Over the Top" is to be shown at your theatre. Don't always expect the abvious. *Give the average reader credit for some sense.*

BETTY BLYTHE

Madame Arnot

in

"OVER THE TOP"

Scene as "The Coward" Crumbles in His Fear and the Start of a Night Raid Across "No Man's Land"

Chance to Tie Up with War Work

You don't have to drive every idea home with a sledge hammer. You will find that many of the merchants will be willing to do this because of the added interest given their own displays.

In this way you have opportunity to link up special pages with the various stores that could be carried on Sundays for a couple of weeks before the picture is shown at your house. Any live advertising manager of a newspaper ought to be willing to co-operate with you in getting up these special pages. There are scores of ways to lend added interest to these. For instance, you might take one of the "stills" showing a battle scene and offer it in puzzle form, one part of the picture being placed in each merchant's display and the whole forming a perfect picture.

In every bit of your advertising do not fail to emphasize the fact that Empey himself is in the cast. It has been the fashion with many producers to use the name of some famous author or some person in the public eye so as to give the impression that the person was directly connected with the production and then when the patron read the smaller type he found some qualifying phrase. But Empey does not appear in this production and he is declared to be an unusually good actor and this point ought to be made very clear in every announcement that you make.

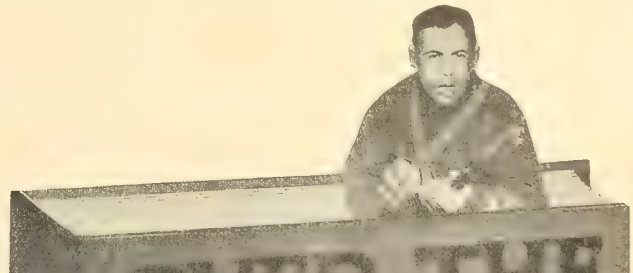
This fact alone is going to help in public interest, not alone on account of the personality of Empey but because he has been a really big figure in war work in this country since his return from the trenches. He has aided in arousing patriotism and in encouraging enlistments, in raising money for the Red Cross and the Liberty Loans. His picture will gain following from those who appreciate what he has done.

This point of the Liberty Loan is one worth remembering. The country will be raising the Third Liberty Loan when many of the exhibitors get this picture and here is a mighty fine chance for you to tie up with the local committee and help stir the enthusiasm of the people to rolling up a big sum to "Biff the Kaiser."

You might invite Liberty Loan speakers to attend your theatre on the nights and afternoons that this picture is shown and have them make short talks on the necessity of lining Uncle Sam's pockets with gold to meet the Hun hordes. You are going to help the new loan with all of your power anyway and here is a chance to give added momentum to the wave of enthusiasm.

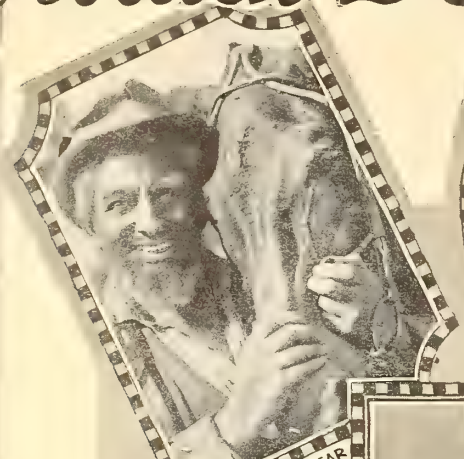
Red Cross societies are pretty sure to co-operate. Everywhere Empey has spoken he has always aided in this work and in one passage in his book he says: "I can never forget the kindness shown me by the doctors and nurses in the Munsey ward of the American Women's Hospital. The Red Cross will always be to me the symbol of Faith, Hope and Charity." Through his lectures he has raised thousands of dollars for the fund and autographed copies of his book sold for the benefit of the Red Cross have brought as high as $2,000.

As a matter of fact, this opportunity to "tie up" applies to any of the patriotic organizations and we mention this fact here under the head of publicity because it is just here that it will be more valuable to you. *The newspapers will give you additional space for that reason. It is not necessary for you to enter into ticket selling schemes with these organizations, unless you so desire, for the publicity in itself ought to get the patronage.*

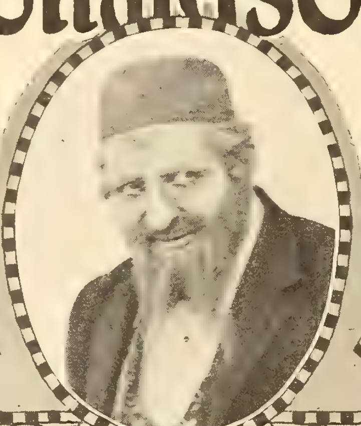


One of the cleverest novelties for the exploitation of "Over the Top" is a 6 by 7 inch reproduction of the book which has the figure of the charging Empey coming out of the upper margin. The inside two pages give a number of scenes from the production, and the back page outlines the character of the picture. It is excellent material for the exhibitor to use in advance of the production and in the absence of anything else it will also serve well as a program, for it gives more information that the audience wants than do most programs.

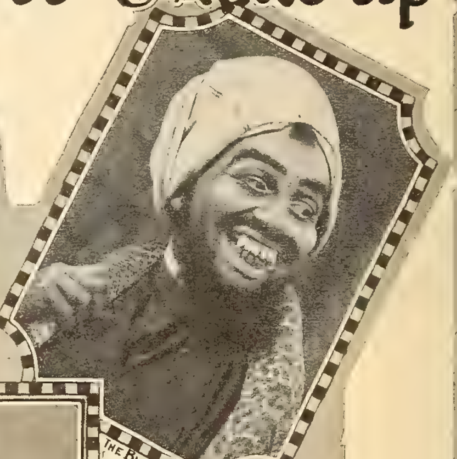
Arthur Donaldson Wizard of Make-Up



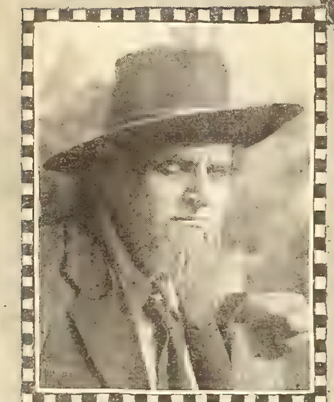
UNCLE' CAESAR in "I WILL REPAY"



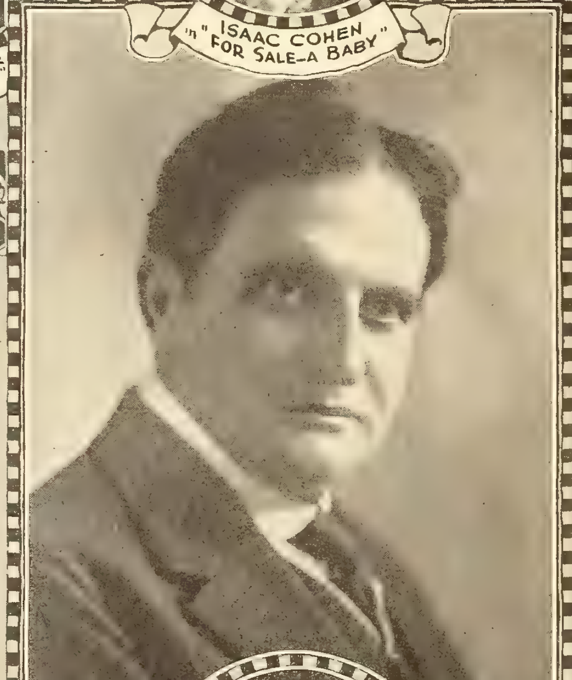
ISAAC COHEN in "FOR SALE—A BABY"

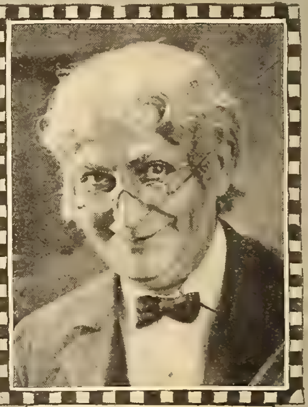


THE BLUE GUM NEGRO PRIEST in "THE GHOST OF TWISTED OAKS"

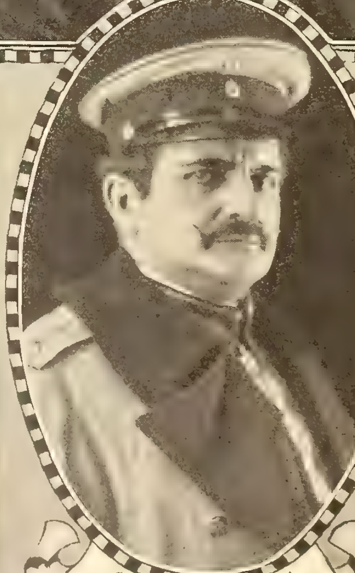


MOONSHINING JUDGE in TRICKING THE GOVERNMENT"





"O'RILEY in "HIS OWN PEOPLE"



GEN'L VON EMDEN in "OVER THE TOP"

Arthur Donaldson, the well known actor and producer, frequently referred to as the "Mansfield of the Movies," who with the painter's talent creates in make-up the queer characters whom he meets in the streets, was born in Norsholm, Sweden, and made his first public appearance at the early age of seven, having followed his profession practically ever since. Few of the many legitimate stars nowadays, abandoning the stage and entering filmdom are more thoroughly equipped than he for general perfect characterizations. Mr. Donaldson is singularly gifted, for he is a singer, an actor and a painter—but found the two blessings of singing and acting were a stronger combination when it was clear that his future was on the stage. So, with his three great gifts focussed on one subject he has become a master hand—one of the wizard workers of the picture stage.

Mr. Donaldson has created many delightful characters on the stage and in motion pictures. He is perhaps most noted for his characterization of Prince of Pilsen in the opera of that name which he played and sang, from its opening night until it closed, five years later. One of his greatest works of art as master of make-up was the character of Baron deGrimm in "Madeline or The Magic Kiss." In this play he depicted the Baron at four periods of his life. First at the age of one hundred years, then at the age of seventy-five, then at fifty, and at the age of twenty-five. Other well-known characters he has created on the stage are Hans Ritter in "The Great Genius," Frihiof in "The Wanderer," "The Norseman," "Rob Roy," "Brian Boru," etc.

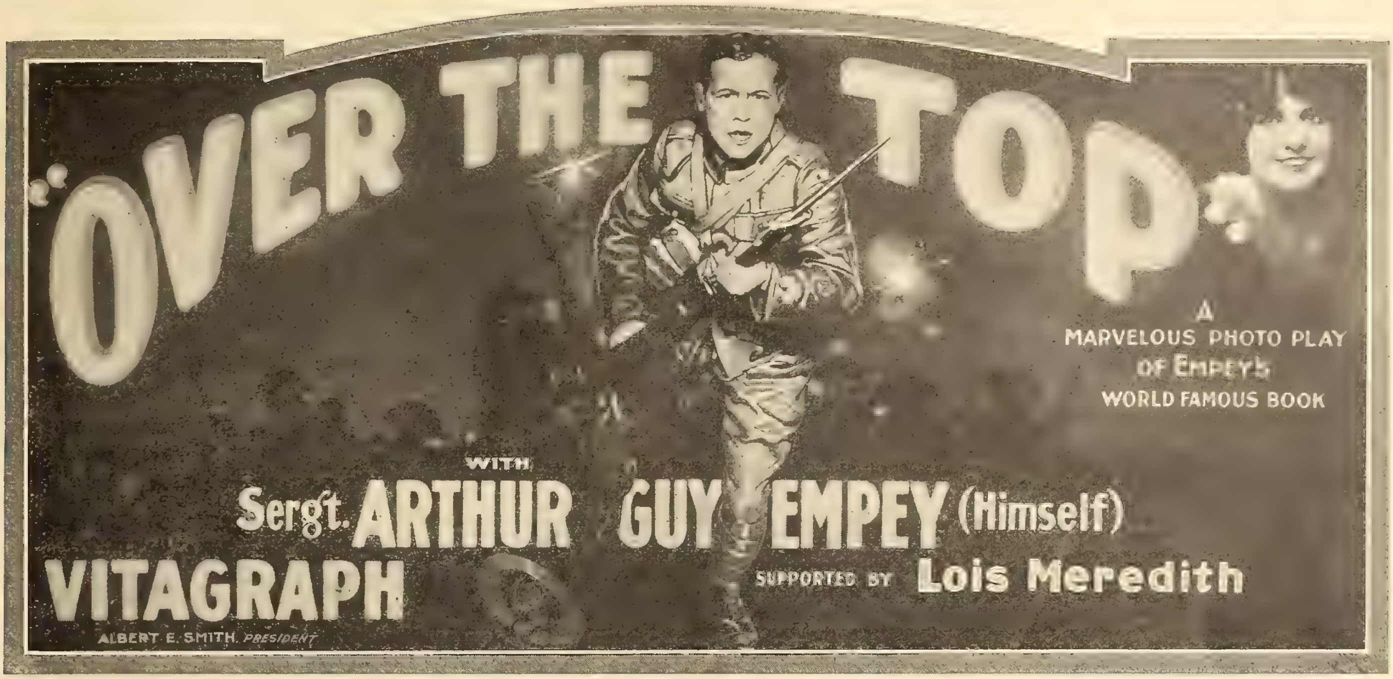
Since going into the motion picture field, however, he has done more remarkable work in the make-up line than on the stage. In motion pictures it is possible to go to lengths that would be impracticable for everyday theatrical use.

Perhaps the most remarkable motion picture he has done, and perhaps it is the most remarkable of any screen make-up is his characterization of the fanatical Blue-gum negro priest in "The Ghost of Twisted Oaks."

This characterization was so lifelike that Mr. Donaldson did not get the proper credit for it. He looked so much like a native African that audiences and critics simply took him for one and let it go at that. Therein lies one of the penalties of being a genius at anything—it's so natural that it's easy. When Mr Donaldson is cast in a picture or play he disappears for a few days and leaves no clue. If he were to be seriously traced, however, he would be found around the wharves or railroad yards or in some lodging house or park, studying or searching for a certain type.

The more strange and outlandish a character the better he likes it. It sets his artist's spirit to work, and all that is necessary is to turn him loose with pad and pencil and give him access to his immense roomful of costumes, wigs, beards, and other things. The rest of his occult imaginings and considerable fussing over an alcohol lamp.

Since he became a Vitagraph player he has appeared in the following Features—"For France," "Who Goes There?" "I Will Repay," "His Own People," "Over the Top," etc.


"OVER THE TOP"
WITH
Sergt. ARTHUR GUY EMPEY (Himself)
VITAGRAPH
ALBERT E. SMITH, PRESIDENT
SUPPORTED BY Lois Meredith
A MARVELOUS PHOTO PLAY OF EMPEY'S WORLD FAMOUS BOOK

Striking twenty-four sheet which Vitagraph is offering free to all exhibitors and has posted through the U. S.

Many Varied Appeals in the Film

"OVER THE TOP" is such a universal expression these days that there could be no better phrase imagined for a teaser campaign, but we believe that this is the sort of a picture in which the teaser idea is unnecessary. It would be a great deal better to come out with the straight announcement of the production, for the interest in the film itself, we believe, will be greater than any curiosity that might be aroused by the appearance of only the phrase all over town.

Vitagraph has issues an unusual line of poster matter for this picture, always keeping the charging figure of Empey as the most prominent thing. The exhibitor here has a real chance for the circus appeal without the circus adjectives.

The twenty-four sheet is a particularly striking piece of work showing the charging figure of Empey with other soldiers silhouetted behind him, and the shells breaking over them. A picture of Lois Meredith, the heroine appears in the upper right-hand corner, and there is just enough reading matter to tell the essential facts. Vitagraph is offering to furnish this paper free to all exhibitors who will use them, and certainly these used for two weeks to a month before the showing of the picture ought to stimulate the interest. Vitagraph itself has posted this through the nation.

For lesser display work there is a six sheet which shows the same figure with a ruined church in the background; a three sheet showing practically the same thing and a second showing Empey, sword in hand, defending Lois Meredith and two one sheets, one of which shows the charging figure and the other a portrait of Empey with smaller ones of James Morrison and Lois Meredith.

Cut Outs of Empey Easy to Make

The three sheet and the six sheets lend themselves particularly well to cut outs. And here is one thing to remember. There are many merchants who will not be willing to allow you to hang a poster on their window, but who will be willing to use a figure of Empey that you can arrange attractively, and which the merchant can use without hiding the rest of the display.

Especially if you can arrange with the merchants to hold "Over the Top" sales about the time that you are showing the picture, this matter ought to fit in mighty well. The same figure is carried out in the window card and in the two styles of slides.

We have already referred to the fact that it ought to be easy to get co-operation of the booksellers on this. But don't wait until the last day so that they will have no stock of the two books on hand, but take the matter up as soon as you book the picture. Arrange for window displays that will bring people to your theatre and that will sell the books for the dealer. You don't have to have the name of your theatre plastered all over the place. One or two of these cutouts with the possible addition of some crossed rifles or any war trophies that you may be able to assemble, plus the volumes themselves ought to attract plenty of attention.

Two of these cutouts, or more, if you have the space, could be put up at the top of your lobbies at once without interfering with the displays on current production. Keep Empey's name and the name of the production on these displays from the start, even if you do not use the date. This is in advance of your main lobby display.

Suggestions for Your Lobby Display

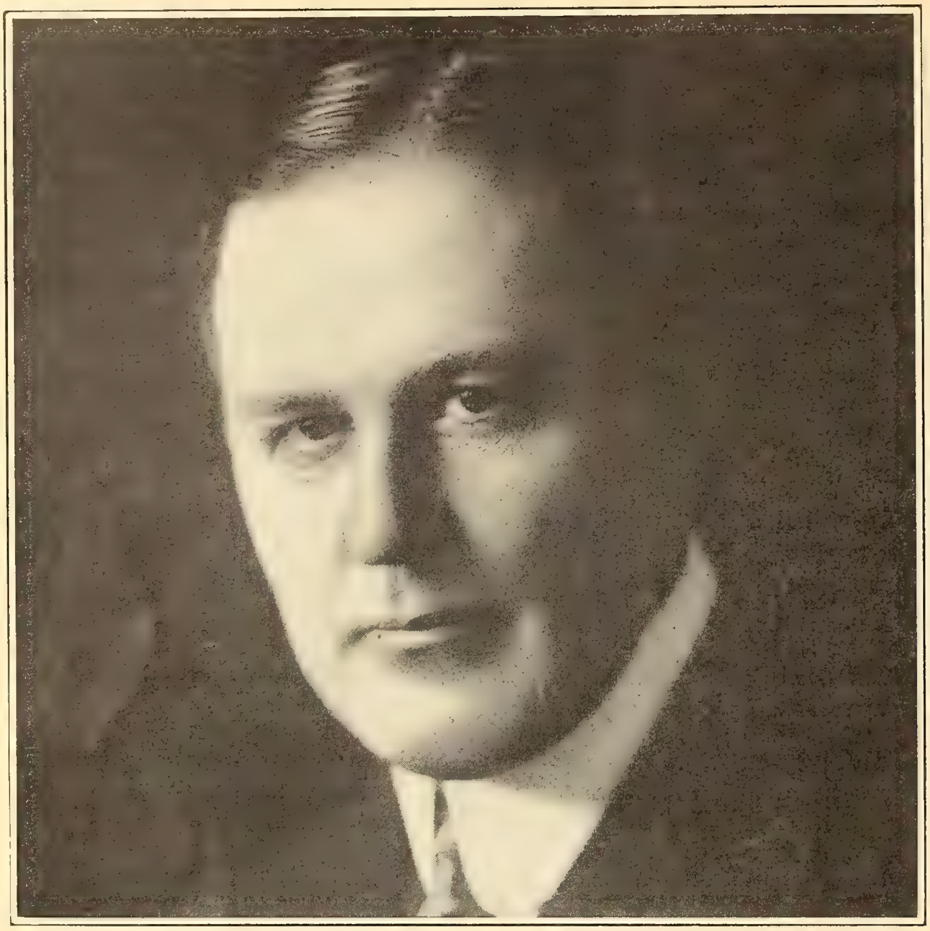
Now, a few days before you are to show this picture, you can devote the larger part of your attention to the picture itself. Use the large cut outs and add various patriotic elements to the display—there are so many that it seems almost foolish to attempt to suggest them. Of course, the first thing that occurs is to use a wealth of American flags together with the flags of the Allies, especially that of the British, for it was in the army of England that Empey fought. But still this element can be arranged to suit the element to which you appeal, for if there is a large Italian, French or Slav population in your neighborhood the course for you to take should be plain.

Portraits of Wilson and other great Americans of to-day and past generations can be used liberally. There are all sorts of arrangements that can be made to have the lobby take on the war atmosphere, all the way from arranging a regular camp down to merely stacking a few guns in one of the corners of the lobby. Inventive managers will find plenty of ways for duplicating real weapons of war and including them in the display.

By covering the walls with gray canvass and using boarding the lobby would be given the appearance of a trench, and especially at night the lighting effects would make such a display all the more realistic. Drops of various kinds would be splendid, showing camp scenes at night or even battle effects. An enterprising electrician with the use of a few red lights carefully concealed and arranged to flash just at the right moment can get results that will make every one passing down the street look. Similar effects could be carried out in the foyer, and even in the theatre itself.

Chance for Excellent Stage Settings

The stage settings that could be used for this production are equally apparent. Here is a real chance for managers who have never done anything along this line to experiment, and especially to do so in connection with the Liberty Loan or any of the other



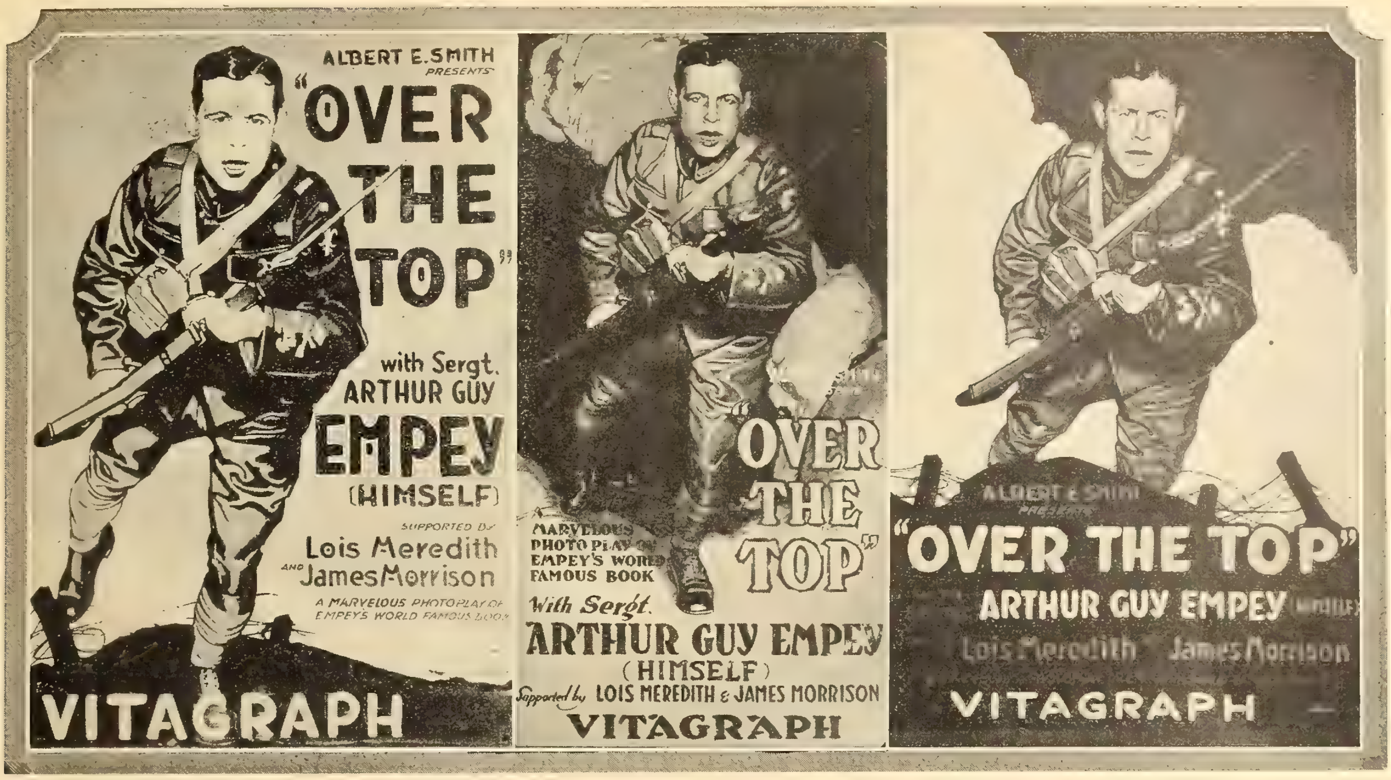
WILFRID
NORTH

Director

"Over the Top"

JULIA
SWAYNE
GORDON

The German Spy
in
"OVER THE TOP"


ALBERT E. SMITH PRESENTS
"OVER THE TOP"
with Sergt. ARTHUR GUY EMPEY (HIMSELF)
SUPPORTED BY Lois Meredith AND James Morrison
A MARVELOUS PHOTOPLAY OF EMPEY'S WORLD FAMOUS BOOK
VITAGRAPH
"OVER THE TOP"
MARVELOUS PHOTO PLAY OF EMPEY'S WORLD FAMOUS BOOK
With Sergt. ARTHUR GUY EMPEY (HIMSELF)
Supported by LOIS MEREDITH & JAMES MORRISON
VITAGRAPH
ALBERT E. SMITH PRESENTS
"OVER THE TOP"
ARTHUR GUY EMPEY
Lois Meredith James Morrison
VITAGRAPH

From left to right are the window card, three-sheet and one of the one sheets. All of these can be used for cut-outs of Empey

Some Live Hints to Live Exhibitors

patriotic causes that we have already mentioned. *Your settings can easily couple up the appeal of the picture with the appeal to help the nation.*

In fact, here is another field that this picture opens up in the shape of curtain raisers and tableaux. Many of the smaller exhibitors have envied the fact that some of the large theatres of the country are able to put on these special settings and that they themselves cannot afford the expense. Here is a chance for doing this at almost any range of outlay that you desire. Civil War veterans, Spanish-American war soldiers and even the boy scouts can be utilized for this purpose. These would be the simplest form without any expense. This might be carried further into the elaborate tableaux effect. Vitagraph suggests that the Rosemary Pageant, which was recently held as an Allied benefit in New York presented one that might be used for this picture. It consisted of presenting the different nations, represented by women in appropriate dress. As Belgium, in her widow's robes of mourning appeared, the Belgian national air was heard. Then came heroic France, wrapped in her tricolor; Britain, queen of the Seas in her national colors; Serbia, Belgium, Scotland, and finally America, Goddess and Guardian of World Liberty. The heroes of all nations and all times might also be presented by young women and men. Among such characters could be Joan of Arc, Washington, Lincoln, Lafayette and Garibaldi. When these have appeared and taken their places in a group to the back of the stage, they might part and point to the rear centre of the stage, where a spotlight reveals a plain American Sammy, posed as is Sergeant Empey on the cover of his book and on the posters.

Costuming the Ushers a Chance

Still further this idea can be carried out by dressing the ushers, if they are men in the uniforms of the army and navy, or rather as near to them as is permissible, or even in the uniforms of the various allied countries. If girls they might appear in costumes typical or the different nationalities.

Illumination of the front of the theatre at night during the showing of "Over the Top" is strongly recommended. This can be done with red light, as has already been suggested, or if these are not available red fire would give the effect desired.

In fact, there is such a wide range of suggestions to be made that one hesitated to go further. In answer to one of the questions recently appearing in the MOTION PICTURE NEWS, Mr. Rothapfel said that a great deal had been accomplished if the exhibitor was made to think.

Certainly "Over the Top" with its wealth of apparent material ought to have this effect, and it ought, therefore, to prove a great benefit not alone during the run of the picture itself, but as a builder for better business in the future.

GET THE SOLDIER INTEREST

Everyone Whose Kin Have Gone to War Will Be Deeply Interested in This Picture

WITH the scores of army camps scattered through the country the exhibitors who are located near these will overlook a bet if they fail to call attention of the soldiers to "Over the Top." Many of the scenes having been made at Camp Wheeler, Ga., the boys will be given a chance to see how they themselves look in training, and they will also have laid before them conditions such as they will soon be facing in France.

Every person whose kin is in the war, and these days this applies to just about everyone, ought to be very much interested in this picture. In the first place it has as the central figure the man who has been there, and who has written about the situation, then it pictures the training camp scenes, and finally it contains some of the best battle scenes that have ever been filmed. The patriotic element that runs so strongly through the interesting plot literally carries the audience along with the picture.

Here you have a chance to advertise a film written by a man who has been in the war, enacted by people who are getting ready for the war, and breathing the very spirit of America's battle that democracy shall live.

James Morrison as the "Coward," Betty Blythe as "Mme. Arnot" and Lois Meredith as "Helen Lloyd"

Points to Be Remembered

THERE are a good many things that the exhibitor ought to know about the picture than merely that it is the story of Empey's famous book and that the soldier-author himself appears in it.

In the first place it is a real picture and one that was hailed by a capacity audience at the Lyric theatre, New York, as a real hit, such a one that the seats promise to be sold far in advance during the first few weeks of the engagement. It is a picture that would appeal even if it were not made from the celebrated book.

As Empey said when he agreed to go into a motion picture production, it shows "just what we are up against over there," and in addition it shows that Americans can take care of themselves.

To see Empey and the boys "go over the top" in a trench raid at night will reassure and hearten everyone who has a loved one at the front, because they will feel proud to be of the blood of real men, unafraid and willing to make the supreme sacrifices for their country.

Those who have read Empey's great book will see many of the highlights that made the book a joy, and they will recognize many of the characters that they met in the book, particularly Albert Lloyd, the coward. This incident of a man who feared and then, when he had been sentenced to death as a coward, redeemed himself by rescuing his comrades in the face of a torrent of enemy bullets, stood out with the sharpness of a cameo in the book and it has been reproduced on the screen with even greater vividness.

"Over the Top" is convincing, because one feels that it is accurate in detail and in action. Empey, the hero of the play, lives again on the screen the thrilling moments he expereinced during the eighteen months he was on the battlefront; and, in view of the fact that he personally directed the building of the trenches, the outfitting of the soldiers who take part in the raiding scenes and everything connected with the military phases of the picture, these are the most realistic scenes conceivable.

By special arrangement with the War Department, the trench scenes were made at Camp Wheeler, near Macon, Ga., and more than 7,500 U. S. Regulars were used in the raiding operations. The airplane scenes, the most thrilling of the kind ever seen on the screen, also were made by Government consent, the filming being done at one of the army aviation camps on Long Island.

The Vitagraph Company has been more than three months in the making of the picture and is said to have expended a vast sum of money on it. One of the high lights in it is the actual reproduction of President Wilson in the act of signing the proclamation of war against Germany. Another is the sinking of the Lusitania, the act of frightfulness that transported Empey from an office in Jersey City, whither he had retired after long service in the United States Cavalry, and sent him to the front line in France as an avenger.

Here is Author of Scenario

ROBERT GORDON ANDERSON is the man who wrote the scenario for "Over the Top." Mr. Anderson has done much writing for magazines and newspapers and has edited and collaborated in a number of successful books.

More than being the author of the excellent scenario, Mr. Anderson is a close friend of Arthur Guy Empey, and as sales manager of G. P. Putnam & Sons, he is responsible for having induced Empey to write the story which has had such a remarkable sale.

Robert Gordon Anderson, who wrote scenario of "Over the Top"

Mr. Anderson claims Jersey as his native state. He saw a little of the inside of college walls at New York University but was forced to leave because the exchequer got rather low. Then at 18, ambitious to be president, perhaps, he taught a little country school for a year; managed the book department of a New York store, wrote "ads.," traveled over the U. S. A. in big towns and small as a salesman, reported for the New York newspapers, spent two years in Montana roughing it in the cattle country, and then, having gained such a rich store of material, settled down to writing and publishing. He says he would rather do the former than anything he knows, and has for some time written for the leading newspapers, magazines, and for the films, and has edited and collaborated on some books that have proved very popular. Nothing, however, in his experience has proved more enjoyable than the work on "Over the Top." This book of personal narrative furnished a splendid background on which to paint a thrilling story of love, war, and patriotism.

G. P. Putnam & Sons are announcing for publication about the latter part of August or the first of September, a new novel by Mr. Anderson.

Arthur Guy Empey, Julia Swayne Gordon as "Mrs. Wagner" and Arthur Donaldson as "Friedrich von Emden"

Who Are Who Among the Players

"OVER THE TOP" cast is perfectly balanced. Everyone in it has already been tried and not found wanting, but under the magnetic influence of Arthur Guy Empey each seems to excel his past efforts. Throughout the picture the master hand of Wilfred North is felt. Mr. North is lucky in having a continental viewpoint due to many years spent abroad. He is a man in whose work a fine touch is always felt.

Lois Meredith is the ideal "girl he left behind" though she does not stay left behind in "Over the Top." Her beauty and charm is so compelling that one does not wonder at her ability to entertain forty German officers when everything depends on keeping them occupied. One is not even surprised at her trip to Europe in a submarine or her flights in war planes, so apparent is her daring and love of adventure.

James Morrison portrays the evolution of a hero from a weakling. Albert Lloyd abhored the draft though he submitted. At training camp he acquitted himself well. But in the front-line trenches he was physically incapable of standing the sound. He became half crazed and imbued with abnormal cunning. He escaped and hid in a deserted dug-out. He was discovered, court-martialed and sentenced to be shot. While he was waiting that hour in the guard house it was destroyed by a shell. His guards were killed and he was free. In the distance he saw his men start to go over in the first wave. His one thought was to go over with them. He fought his path through barbed wire, over bayonets, across crater holes trying to catch up with them. He ran into a machine gun whose whole squad had been wiped out. He looked up and saw the German flanks closing in. He grabbed the machine gun and saved the day. His men coming back saw what he had done, but before they could get to him he was hit by a shell and fell dead. It was the exact hour at which he was sentenced to be shot. Mr. Morrison has poignantly interpreted Lloyd.

Arthur Donaldson adds one more to a long list of triumphs in his characterization of Friederick von Emden. In the difficult part of an enemy spy Mr. Donaldson puts such subtility that in his work alone a great lesson and warning is felt. Mr. Donaldson, who by the way, was the original Prince of Pilsen, and after whom the well known Arthur Donaldson cigar was named, is at the very top of character men. He has played one big part after another in feature pictures, but in "Over the Top" he surpasses his previous efforts. The character he portrays is of international importance. Mr. Donaldson has made him exactly what we should recognize him, the arch enemy, the traitor to humanity.

FEATURE THESE PLAYERS

Many Well Known Names Included in the Cast of "Over the Top"

THERE are a number of noted actors in the cast of "Over the Top," and the picture has the perfect right to be called an all-star creation. There are many of these players who are probably favorites with your audience, and you can feature them in your advertising and in your program matter. Here is the cast of principals:

Garry Owen	Arthur Guy Empey
Helen Lloyd	Lois Meredith
Albert Lloyd	James W. Morrison
Friederich von Emden	Arthur Donaldson
Mrs. Wagner	Julia Swayne Gordon
Mrs. Margaret McNeal	Mary Maurice
Madame Arnot	Betty Blythe
Sonia	Nellie Anderson
Thomas Waldron	William Calhoun
Geoffery Blake	William H. Stucky

DIRECTED BY WILFRID NORTH

Under Personal Supervision of Albert E. Smith

Betty Blythe's tall, dark young beauty suits well the character of the lovely French countess, Mme. Arnot. In this, her first tragic part, Miss Blythe plays with a depth of feeling, which gives promise of a most brilliant future. After she has lost everything which makes life worth living, her husband, her home, her friends, at the hands of the ruthless Huns, she lives for her country only to die for it. In every look, every gesture she portrays France triumphant though losing all.

Julia Swayne Gordon has put into the German spy, Mme. Wagner, the lust of a woman who would forfeit honor and even life rather than do without money. She has made her a white-haired woman, cold as steel, and money mad. She is ruthless, domineering, ready to stake everything for gold. She has dressed her superbly in furs and satins. She has made us realize in her that there are people to be feared for other motives than patriotism. She has played her part with fine discrimination and reserve.

Mother Maurice as Empey's old nurse does a touching bit of work—as does Nellie Anderson, Mme. Arnot's last remaining retainer.

Robert Gordon Anderson

AUTHOR OF
THE SCENARIO OF

"OVER THE TOP"

2 West 45th Street New York City

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"OVER THE TOP"

G. P. Putnam's Sons, Publishers
2 W. 45th Street, New York City

Four Keystones for April Triangle Schedule

Four two-reel Keystone Comedies, recently completed at the Triangle Culver City studio, are listed for April release on the Triangle card. The first is "Mr. Briggs Closes the House," by Kate Corbaley, author of "Real Folks," the $1,000 prize story in the recent Triangle Photoplay contest. It deals with the comedies and errors of domestic life. In the cast are Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack and Frank Caffrey.

In "First Aid," released on the April 14 program, are Williams Franey, Maud Wayne, Diana Carrillo, twelve-year-old Burwell Hamrick, and Myrtle Reeves. It follows the fortunes of a first aid "fiend" who spends her time at the Red Cross meetings learning how to bandage the injured, but who applies her knowledge in the first practical instance with disastrous results.

"Their Neighbor's" Baby" is the comedy release for the week of April 21. In the cast are Fritzie Ridgeway, Rae Godfrey, Ray Griffith and Charles Dorian, Joey Jacobs, Little Barbara Connelly, who appeared in "Little Red Decides," and several other children.

"Mr. Miller's Economies" is the fourth and concluding comedy of the month. Edward Brady and Charles Dorian are the featured players.

"Heart of the Sunset" to Be Ready Soon

"Heart of the Sunset," Rex Beach's melodramatic romance of the great American Southwest in the comparatively recent days of the American occupation of Vera Cruz, is shortly to be released by Goldwyn. "This picture," says a Goldwyn announcement, "has been produced with the skill and care always given to the Rex Beach productions. It is packed with thrilling action and incident."

Success Predicted

The Famous Players-Lasky Corporation expects that Elsie Ferguson will score another success in her next Artcraft picture, "The Lie," to be released April 8, as it provides a subject for the exercise of her emotional talent.

Magnetic "Billie Rhodes, Mutual-Strand Comedienne

COMING PROGRAM OFFERINGS

Fox Names April Productions

List Includes Two Standards and Four Specials, in Addition to Cartoons and Comedy—Theda Bara Among Stars

THE April releases of the Fox Films Corporation include two Standard Plays, four Special Features, two Mutt and Jeff animated cartoons and one Sunshine comedy.

Of the Standard Plays, "The Soul of Buddha" is a Theda Bara Super-Production, written by Miss Bara herself and featuring her as a half-caste Indian girl. The star is first shown as a sacred dancer sworn to the worship of Buddha. But she falls in love with a British officer, is cursed by the High Priest, and later is struck down on a Paris concert stage just as she is entering upon a promising stage career. Her adventures lead her through the gay life of Paris, and she is given many opportunities by her weird role to run the gamut of emotional acting. The picture was directed by J. Gordon Edwards.

"The Blindness of Divorce," the other Standard Picture release, was written and directed by Frank Lloyd. It is played by an all-star cast.

Jewel Carmen, in "The Bride of Fear," a Fox Special Feature, portrays the part of a young girl, discouraged in her attempt to make a way for herself in a great city, who is saved from suicide by a crook.

"American Buds" features Jane and Katherine Lee in a romantic drama in which the two children are seen as inmates of a poor farm.

Tom Mix has a comedy in "Western Blood." The play is said to be something quite different from what Mix has been accustomed to appear in because it features him and his cowpuncher friends in dress suits. The story was written by Tom Mix himself and the acting was directed by Lynn Reynolds.

Tom Mix Will Next Appear for William Fox in "Western Blood"

George Scarborough's drama, "Her One Mistake," is the April Special Feature written for Gladys Brockwell. In this play the star again brings to the screen a dual role, playing the part of Harriet Gordon, a wealthy heiress, and Peggy Malone, her maid.

The Henry Lehrman Sunshine Comedy scheduled for release in April is "A Waiter's Wasted Life." This farce is said to be fully up to the standard which Lehrman has set for variety, action, daring escapades and laughable situations.

Mutt and Jeff, Bud Fisher's cartoon characters, recently adopted by William Fox, will disport themselves in two April releases. One is "The Freight Investigation" and the other is "The Leak." These Mutt and Jeff animated cartoons are declared by the Fox forces to be a real "find," for in the short time since they have been taken over they have won enthusiastic approval not only in the United States but in Europe and South America.

Russian Art Heads Pathe List April 14

MADAME NADYA LESIENKO in "The Busy Inn," a Russian Art drama, "The Whispering Wires of War," the sixth episode of "The House of Hate," and another rousing Harold Lloyd comedy, head Pathe's program for April 14.

"The Busy Inn" is said to be a strong Russian play of middle-class life adapted for the screen from the drama by Alexander Ostrovsky. The cast includes N. I. Panoff and Madame Orlova. The play is rather unique in that it has a happy ending.

Questions of vital interest concerning the manoeuvres of vast armies are vividly answered in the graphic one-reel feature, "The Whispering Wires of War," showing the spectacular work of the telephone and wireless divisions of the United States Signal Corps in France.

"A Live Target" is the title of the sixth episode of the Pathe serial, "The House of Hate." This episode opens with the Hooded Terror overpowering Pearl Waldon, played by Pearl White, in the apartment of Harvey Gresham, played by Antonio Moreno.

"Pipe the Whiskers" is the name of Harold Lloyd's new one-reel comedy, produced by Rolin and released by Pathe. It is said to be a masterpiece of fun and action which takes place in a "Midutorium," where the old boys can turn hand springs after one week's treatment.

Two split-reel Pathe colors for the week are "The Valley of the Dordogne" and "The Horse in Action."

Hearst-Pathe News Nos. 32 and 33 are released on this program.

Wanda Hawley Was Formerly Miss Petit. She Has the Lead With Douglas Fairbanks In "Mr. Fix-It," a New Artcraft

Pathe Feature Promises Most Everything

Comedy, thrills and pathos are said to be attractively blended in the Pathe feature, "Mrs. Slacker," starring Gladys Hulette and Creighton Hale, announced for March 31, and marking the first release of a picture in which these two stars have appeared. The company went to Florida to make the scenes. The Pathe "twin stars" make an ideal team and render the picture one of unusual charm, it is said. It deals from a "different" angle with military service and is particularly timely with the second draft claiming public attention.

Fox Makes Standard a Special Film

Again William Fox has strengthened his 52-a-year Special Feature series by adding to it one of his Standard Pictures. Mr. Fox announced a few days ago that Jane and Katherine Lee have proven so popular with the public that he has just taken their latest comedy, "American Buds," even though it was made as a high-class Standard picture, and has delivered it over to the Special Feature exhibitors at the lower rate.

The reason given by Mr. Fox is that he desires to add to the value of his Special Features whenever it is possible for him to do so.

Chambers Story Leads Off for Vitagraph

President Albert E. Smith announces that "The Business of Life," by Robert W. Chambers, and featuring Alice Joyce with Walter McGrail, Percy Standing and Betty Blythe, will be the Blue Ribbon Feature on the Vitagraph schedule for the week of April 8. The serial offering is the first episode of "The Woman in the Web," titled "Caught in the Web." Hedda Nova and J. Frank Glendon are featured. The Vitagraph Drew Comedy is "The Home Cure," while "Rummies and Razors," featuring Lawrence Semon, is the Big V offering.

Glances at the Program

Part two of Pathe's analysis of motion, called "The Horse In Action," is scheduled for release shortly. The first part was received well by audiences.

Every part in "His Majesty, Bunker Bean," which Paramount has set for April 8, has been entrusted to a player ideally suited to the characterization required, it is said.

General Film has released the first of the Merkel Films, split reel novelty subjects said to be of an unusually attractive nature. Cartoons, scenics and novelties are introduced in the first six.

Jealousy is the theme of "The Vortex," Norman Sherbrook's Wall Street story which heads the Triangle April 7 program. Mary Warren has the leading feminine role, with Jack King featured.

Paramount aims to release sometime in April a Charles Ray picture which is expected to be a powerful argument for patriotism. It is said to be propaganda, yet retains points to make it interesting.

World Pictures has set for release May 6 "Masks and Faces," with Sir Johnston Forbes-Robertson and fifty other stars of the English stage. The picture can be exploited on the cast alone.

William Fox has not missed his guess in bringing forth "The Spy" again, and putting the feature out for use among exhibitors. It exposes German spy plots in America, and is most timely.

"The Bull's Eye," the Universal serial the tenth episode of which is showing in the first release houses the week of April 8, is said to be doing a better average business than former Universal serials.

In "The Tiger Man," Artcraft current release, William S. Hart has under the supervision of Thomas H. Ince again painted a vital screen character, expected to rank among his best.

Pathe is releasing a one-reel feature called "The Whispering Wires," which is said to be an answer to the question, whence come the commands directing allied troops against the Germans?

The completion of "Mr. Fix-It" marks the eighth picture produced by Douglas Fairbanks for the Artcraft program. It will follow "Headin' South," on April 22. Marjorie Daw is in it.

Rural chickens and Broadway chickens, pigs, cows and other varieties of the barn yard family, are used in the two-reel L-Ko comedy release of April 23, featuring Gale Henry and a big cast.

Hearst-Pathe News No. 25, for March 24, contains many features showing what is being done to meet the enemy's offensive in the big war. One of these is the taking over by the U. S. of Dutch ships here.

"How Could You, Jean?" is Mary Pickford's new Artcraft feature, which is to be released shortly. It is nearing completion in California, after which the star campaigns for the Red Cross.

"The Boss of Lazy Y," with Roy Stewart in the title role, is to be a Triangle release April 7. Director Cliff Smith supervised.

The Pathe colored scenics are attracting nation-wide interest and attention. "Timber Transportation in Sweden" and "The Valley of the Dordogne" are among the most recent to meet with approval.

Shipbuilding stands out prominently in Unilversal Current Events No. 46. The picture shows the launching of three steel cargo steamers on the West Coast.

With the exception of one or two subjects, all of the Mutual Screen Telegram released March 27 pertained to the war. Nine subjects were scheduled.

In the new Paramount picture starring Wallace Reid, "The House of Silence," by Elwyn Barron, the scenario by Margaret Turnbull, there is said to be everything that goes to make a story full of mystery.

"It's a Wild Life" is a new comedy starring Harold Lloyd that is scheduled for release April 21. It is said to be one of the best pictures that Lloyd has ever done.

Clara Horton, In Triangle Productions

Women as Sharpshooters in Pictograph

The 113th release of the Paramount-Bray Pictograph depicts under the title of "Training Women Sharpshooters" the beginning of a movement to train women in the handling of a rifle. Miss June Haughton, international woman champion rifle shot, is the instructor.

"A New Use for a House Boat" illustrates how an enterprising New Yorker is raising pedigreed dogs on a house boat anchored in the Hudson river.

L. M. Glackens, of the Bray Studios, Inc., contributes "Me und Gott," a timely political cartoon; also "Our Bone Relatives," an animated drawing which shows the relationship in bone structure between man and the lower species of vertebrates.

Louise Lovely in Bluebird for April 15

Louise Lovely is featured in "A Rich Man's Darling," the Bluebird offering for April 15. Harvey Gates, author of the story, is said to have succeeded in striking a happy medium between society drama and melodrama in "A Rich Man's Darling," which places a wealthy banker and an unscrupulous adventuress in numerous amusing but highly possible situations of mistaken identity. Miss Lovely has the part of a charming young dressmaker's assistant who is mistaken for a vampire.

Katzenjammer Kids Again Due April 15

"Vanity and Vengeance," the latest Katzenjammer Kids cartoon comedy, will be released the fifteenth of this month. This series, produced by the International Film Service and released through the Educational Films Corporation of America, is said to be meeting with a heavy demand. "Vanity and Vengeance" will be released in conjunction with "The Living Book of Nature," the animal feature put out by the Educational corporation.

In the Independent Field

Reginald Barker, Directed "Carmen of the Klondike," a State Rights Distributors' Picture

"Carmen of Klondike" Booked Heavily

The booking for "Carmen of the Klondike," the New York and Northern New Jersey rights to which are controlled by the Pioneer Film Corporation, are reported to be heavy, by this company.

Following the run at the New York and Strand theatres, this production has been booked for seventy days over the Marcus Loew Circuit in New York City, to be followed with other large circuits running simultaneously with and after. Fifteen prints have been ordered by the Pioneer Corporation for New York State and Northern New Jersey, and indications are that five more prints will be needed to accommodate all bookings. Aside from that, five prints will be worked out of the Buffalo office for the western New York territory.

"Carmen of the Klondike" is a strong, red-blooded drama of Alaska, written by Monte M. Katterjohn, who is responsible for the stories of many of the Hart-Ince Productions. It was directed by Reginald Barker, who directed William S. Hart in many of his successes for the Ince-Triangle productions. Clara Williams, famous as an Ince-Triangle star, is featured.

"Kaiser" Received by Chicagoans

Jewel Production's Release Stands 'Em Up at Ziegfeld's Theatre—Critics Give High Praise

JEWEL Production, which organization purchased the world rights to Rupert Julian's production, "The Kaiser," the Beast of Berlin, announces that Marcus Loew has booked the feature over his Greater New York circuit and that William Fox has booked it for his circuit in the same territory.

The following out-of-town theatres have booked "The Kaiser": Globe, Boston, Mass.; Palace, Phila. Pa.; Playhouse, Wilmington, Del.; Adams, Detroit, Mich.; Premiere, Lowell, Mass.; Bijou, Bay City, Mich.; Strand, Flint, Mich.; Standard, Cleveland, Ohio; Rialto, Rochester, N. Y., Springfield, Mass., Youngstown, Ohio; Tulsa, Okla.; Superba, Los Angeles; Strand, San Francisco; Arcadia, Reading, Pa.; Royal, Kansas City; Royal, St. Louis; Lyceum, Pittsburgh; Holman, Montreal.

Chicago gave the picture an enthusiastic greeting when it opened at the Ziegfeld theatre, the big Michigan avenue house. Executives and salesmen of Jewel Productions, Inc., who went to Chicago for the opening said that they had to fight their way through the crowds in front of the Ziegfeld in order to attend the opening performance at one o'clock on Sunday afternoon.

Chicago critics were of one mind on "The Kaiser." All praised it. There was not a dissenting voice. All of the daily papers spoke of it in highest terms and devoted news space to their reviews, from which the following are taken:

W. K. Hollander in "The Daily News" wrote:

"You will shout, hiss and applaud in turn at its timely and pungent utterances, and by the same token you will marvel at its exactness and general photographic brillance."

May Tinee in "The Tribune" said:

"If you would be interested in a comprehensive study of the Madman of Europe as he is in his quieter hours, alone in his home and with his staff, you are recommended to see Jewel's seven reel picture, 'The Kaiser.'"

Kitty Kelly in "The Examiner":

"It stirs the blood anew against the terrible power that has striken the world with war. It's a patriotic duty to see it."

Rob Reel in "The American":

"Here is the war picture that with its final fade out puts the spirits soaring skyward and the mind in a frame that all's right with the world."

Louella Parsons in "The Herald":

"So absorbing is this tale of the kaiser it held me fascinated until seven reels whirled by without any consciousness of time, place or anything save the subject at hand."

King-Bee to Celebrate First Anniversary

KING-BEE FILMS CORPORATION will celebrate its first anniversary, May 1st. During the course of a year, this producing and distributing concern has made marked progress and has developed into one of the most successful operators in the comedy branch of the independent field.

Louis Bernstein, president of King-Bee, will leave Los Angeles early in April with three prints of the latest Billy West Comedies, which will be given a trade showing in New York the latter part of April or the first of May. After the trade showing, it is announced that a luncheon will be tendered the press and trade. Nat H. Spitzer, sales manager, King-Bee, will be guest of honor. Mr. Spitzer has sold the entire world rights for the Billy West Comedies.

Territories handling the Billy West King-Bee Comedies throughout the United States have been sold to new concerns who will handle this brand of two-reelers exclusively in their respective zones. R. C. Cropper, formerly of the Standard Film Corporation, has secured the following territory in the State of Illinois—north of and including Adams, Brown, Cass, Menard, Logan, DeWitt, Piatt, Champaign and Vermilion counties, also that part of the State of Wisconsin south of and including La Crosse, Monroe, Wood, Portage, Shawano, Oconto and Marinette counties.

Mr. Cropper has received permission from the Bee-Hive Exchange of New York to use that name as a trade-mark for his new exchange at 220 South State street, Chicago. The first picture released under this new arrangement is "The Stranger."

Joe Levy is manager of a new exchange that will handle the Billy West King-Bee Comedies in Missouri, Kansas and the southern part of Illinois. This exchange will also be known as the Bee-Hive Company, with offices at 3630 Olive street, St. Louis, Mo. The first picture release is "The Stranger."

Another Bee-Hive exchange company has been formed with D. H. Mitchell as manager, with offices at 304 Film Exchange building, Minneapolis, handling the territories of North and South Dakota, Minnesota, and the northern part of Wisconsin. "The Stranger" is the first picture released by this concern.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Eyes of the World" (Arrow Film—Agents)	Specialty Film Company, Dallas, Tex.	Texas, Arkansas, Louisiana, Oklahoma.
Twenty-eight Sennett-Produced Comedies (W. H. Productions)	Electric Theatre Supply Company, Philadelphia	District of Columbia, Maryland, Delaware, Virginia, North Carolina.
"The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher," "The Hell Ground of Alaska" (W. H. Productions—Hart Features)	Electric Theatre Supply Company, Philadelphia	Eastern Pennsylvania, Southern New Jersey.
"Zongar" (Physical Culture Photo Plays)	Jacob Orringer, Pittsburgh	Western Pennsylvania, West Virginia.
"Babbling Tongues" and "Married in Name Only" (Ivan Productions)	Piedmont Pictures Corporation, Agents	Brazil.
Series of Five Bessie Barriscale Re-Issues (W. H. Productions)	Super Features, Omaha—Phil Goldstone	Michigan, Iowa, Nebraska, Missouri, Kansas, Western Pennsylvania, West Virginia.

Exhibitors Prepare for Wharton Serial

WHEN "The Eagle's Eye," the serial story of the Imperial German Government's spies and plots in America, by William J. Flynn, recently retired Chief of the United States Secret Service, produced by Whartons, Inc., opens at the Bijou theatre, in LaCrosse, Wis., April 10, it will be with the endorsement of local and national government officials. Manager Harry H. Burford of the Bijou sacrificed a matinee to give a private showing of the first three episodes of Chief Flynn's serial to representative LaCrosse citizens.

Among those who gave public endorsement of the picture to Mr. Burford are Captain W. A. Thompson, chief engineer of government construction on the upper Mississippi River; James E. Kinsloe, secretary of the LaCrosse Chamber of Commerce; B. E. McCormack, principal of the LaCrosse High School, and J. B. Weber, the chief of the LaCrosse police.

Mr. Burford has received unexpected cooperation in the advertising and publicity campaign he had mapped out preliminary to the opening of "The Eagle's Eye." After witnessing a private showing of the first three episodes of the serial, Chief of Police J. B Weber said:

"'The Eagle's Eye' is the evidence that will convince the lukewarm patriots, if anything will, that everybody in the country should do their bit in wiping out Imperial Germany. I think that urgent invitations to the showing of the different episodes should be given to certain persons in LaCrosse."

Manager Abe Frankel of the Iowa Amusement Company, Des Moines, Iowa, owner of a chain of theatres in Des Moines and surrounding territory, and Manager William O'Hare of the Majestic, of the circuit where "The Eagle's Eye" will have its premiere on March 31, are making preparations to make a special feature of the serial. A military parade, made up of troops from the cantonment at Camp Dodge, just outside Des Moines, will precede the first public showing of the first episode. The soldiers will afterward be the guests of the house in a special reserved section.

"I look for 'The Eagle's Eye' to be the biggest serial money maker which has ever been booked at the Majestic," said Mr. Frankel.

Walter Goetzinger, blind organist at the Bijou theatre in LaCrosse, Wis., is preparing a special musical score for the opening of "The Eagle's Eye" at the Bijou. Much attention has been attracted to him because of a peculiar "picture sense" which he has developed to a remarkable degree of keenness.

He was at the exhibitor's showing of the first three episodes of the serial and evinced a great interest in the picture. He had a friend tell him the detailed story of the episodes and then received from the Foursquare Exchange a schedule of footage on the various scenes. He is timing his music to agree with the footage and practically the entire score will be his original composition.

Nilde Babette Is Comedienne In Jester Comedies with Twede-Dan

"Unusual Activity in Michigan"

R. K. Shallenberger, brother of W. E. Shallenberger, president of the Arrow Film Corporation, who recently entered the independent field of motion picture buyers and distributors in Michigan, reports an unusual amount of activity among the exhibitors throughout his territory and says that picture conditions were never better than they are at the present time. Mr. Shallenberger expects to close a deal for a number of big independent productions within the next few days. His last "buy" was the Edward Warren production "Souls Redeemed," which he reports is being booked heavily throughout Michigan.

Hamlin Featured in "For Dear Old Glory"

William Night, who directed James W. Gerard's screen version of "My Four Years in Germany," gives a word of praise to Hugo Hamlin for his work in this picture. The Gwendolyn Films, New York, will present Mr. Hamlin in the featured role in "For Dear Old Glory," its first release. The production will be offered on the independent market. Mr. Hamlin is new to the picture public but his work in this picture is said to be of a quality that will place him in rank with the stars.

Piedmont to Commence Second Production

Piedmont Pictures Corporation announces that following the completion of releasing arrangements for "His Daughter Pays," in which Gertrude McCoy is featured, will commence the second special feature, the theme of which will expose the treatment which the Italians have received at the hands of their enemies and will treat, in general, of the world war.

George A. Rush to Manage Brenon Studios

George A. Rush, who has been production manager for the Herbert Brenon Productions, has taken over complete managership of the studios and adjoining property formerly occupied by the Brenon company. At present the Edward Warren Productions are being made there and Sydney A. Goldin will shortly begin producing a series of features. The Ideal Studios overlook the Hudson at Hudson Heights, N. J., and are completely equipped with every modern convenience for picture producing.

Mr. Rush has been closely affiliated with the film industry for the past few years. He has been identified with many big features, including "The Fall of the Romanoffs"; "Empty Pockets"; "War Brides"; "The Lone Wolf" and "The Auction Block."

First National Gives "Tarzan" Send-off

Two complete editions of lithographic paper, comprising one, three, six and twenty-four sheets, have been sent out in connection with the advertising and publicity campaign instituted by the First National Exhibitors' Circuit, in the exploitation of "Tarzan of the Apes," it is announced. Both the J. H. Tooker Lithographic Company and the Greenwich Lithographic Company have furnished sets of posters for the promoters and distributors of "Tarzan." The combination of jungle scenery, wild animals in their native state and picturesquely garbed human beings has made it possible to get many striking color effects which appear to excellent advantage on the stands.

"Some Shooting" for West Comedies

One hundred and seventy thousand feet of film were shot to make negatives of Billy West Comedies, two thousand feet in length, aggregating twenty comedies. Over fourteen hundred actors and extras were used in the twenty comedies. Two hundred assorted pies, eighty-five buckets of soap-suds and twelve barrels of flour were used; six automobiles were smashed; twenty-nine evening gowns were ruined, and only one accident to Mr. West is recorded. The King-Bee Brand of Comedies will be one year old May 1st.

"Shame" Booking Strong in Middle West

The "Gifts" theatre, Cincinnati, has booked the John W. Noble production, "Shame," with Zena Keefe and Niles Welch featured, for a week's run, Branch Manager H. L. Orcar reports to General Film headquarters.

Chicago is booking the attraction freely, it is reported. The Casino theatre and the Star theatre, downtown houses, have engaged it for week runs, while several of the Lubliner and Trinz houses are running it.

Mabel Julienne Scott, the Harry McRae Webster Star, in "Reclaimed," Is Here Shown as Herself and Again as She Appears in the Picture

Foursquare and U. S. Exhibitors

Foursquare Contracts to Distribute All U. S. Exhibitors' Booking Corporation Product—Sell and Distribute

By the terms of the contract entered into between Foursquare Pictures and the U. S. Booking Corporation, the first-named distributing organization will sell all features controlled by the latter and will handle all other details pertaining to their distribution. This announcement is made by Pierre V. R. Key, of Foursquare Pictures. Mr. Key in making the announcement for George Backer, president of Foursquares, said:

"Most of the U. S. Exhibitors salesmen in the various territories have now become Foursquare representatives, and part of the selling organization of this company. The move was made in the interests of a more intensive development of the growing U. S. Exhibitors business and to prepare for the greatest possible efficiency in the distribution of its product.

"The plans now completed by Frank G. Hall, of the U. S. Exhibitors, provide for the acquiring of features of exceptional pretentiousness and quality. And these plans necessitate a broadening of the selling operations which the arrangement with Foursquare provides. Mr. Backer is constructing a motion picture distributing organization similar in solidity and worth to the buildings he erects. He has been of the opinion, for some time, that both the Foursquare and U. S. Exhibitors would benefit by a closer cementing of their business relationship and Mr. Hall shares that opinion.

"There is no keener judge of motion picture values than Mr. Hall," continued Mr. Key, "and few men in the trade possess a more accurate estimate of conditions and how they may be met to the greatest advantage of both exhibitor and distributor.

"Mr. Backer and Jacob Wildberg, treasurer of Foursquare, are evolving policies which are fundamentally constructive, and which will be carried out under their active supervision by general manager M. H. Hoffman, the Foursquare exchange managers and the members of the combined selling staff.

"Lynn S. Card, general sales manager for the U. S. Exhibitors Corp., will continue in that capacity to perform certain important duties of the utmost benefit to the enlarged plan of distribution of Mr. Hall's product, with special representatives still in the field. The Southern States Film Company of Atlanta, Globe Feature Film Co., of Boston, Superfeatures, Ltd., of Toronto and Frank Gersten, Inc., of New Jersey, will continue to handle U. S. productions under their existing contracts."

Mr. Hall said:

"The broadening of my plans led quite naturally to the arrangement just concluded between U. S. Exhibitors Booking Corp. and Foursquare Pictures. I am interested only in pictures of distinctive type, the sort of pictures that command consideration of progressive exhibitors because they possess the unique qualities which attracts motion picture patrons. 'The Zeppelin's Last Raid,' 'The Belgian' and 'Those Who Pay' have set a standard which I shall strive to maintain to the utmost in future features I acquire.

"A contract has just been signed by me for an option on six new pictures, the first of which is now entering upon its initial stage of production. I am also expecting to announce the purchase of another special feature before the end of the mouth as 'Just a Woman' is being launched in New York with 143 days of big circuit booking."

"Who Said Failures?"

By Joseph Simmonds—W. H. Productions

JOSEPH SIMMONDS, president, W. H. Productions, champions the cause of the re-issues in the following statement:

"The general consensus of opinion is that the film business is unstable, in that it is different from any other industry. We have proven that this business can be made as stable and as solid as any other of the big industries. The same basic principles as applied by Ford, Woolworth, Sears Roebuck, etc., can be successfully applied to the film industry. Let us take as our premises the following known facts: First, the public want entertainment. Second, they want it at the right price. They also want consideration, which, of course, brings additional patronage. Ford's policy was the result of his recognition of these premises. He proceeded to produce a product consistent with these premises, namely, to produce and sell to the public something at a reasonable price. He therefore secured a volume of business and perfected a more solid organization. He was not obliged to advertise extensively because he secured free advertising, and now he is unable to satisfy the demand for his product.

"W. H. Productions Company from its inception has given to the public, through the medium of the independent exchanges and exhibitors, the best films that have ever been produced at a price within the range of all. In many cases we have found that were it not for these productions, a number of the independent exchanges and exhibitors would have been obliged to go out of business because of the fact that they could not make a profitable investment on the majority of new productions released today, on account of the inflated prices.

"It is a well known fact that the motion picture going public has increased almost one-thousand per cent within the past two years, so that the productions we are now releasing were never seen by the new film fans.

"There is a reason for it. It is due to the treatment given to these classics of the screen drama on which W. H. Productions Company have spared neither time nor expense in perfecting them and modernizing them in every respect.

"W. H. Productions Company features are new in every respect except the stories, which in most cases have been improved by their reconstruction. The prints are new and the tintings are the most modern obtainable from the laboratory where they have spent hundreds of dollars in experimenting to obtain the best. The modern phraseology of titling has been obtained by the joint labors of several well known authors and title editors, in fact, everything possible has been done to make them new from every viewpoint.

"There are from two to four prominent screen stars in each one of our features and because they were making a reputation during the time these features were being produced they put the best work of their career into them, and consequently even five or ten years from now these productions will be stamped as masterpieces and will be just as popular as they are today. We have acquired the rights to ninety per cent of the most successful productions that have ever been released to date, and intend to reissue them from time to time through the reliable independent exchanges throughout the country.

"We are applying the Ford and Woolworth methods to our basic principles. We intend to do a large business at a small margin of profit, so that the public can be made a part of our organization. We are creating in the minds of the independent exchange man and the exhibitors a desire to come to W. H. Productions Company for the best, because they are assured of good treatment, good pictures and fair prices. We will not advertise one thing and try to sell another. Every one of our productions is chosen with care, and above all, the prices are right. Exhibitors are warranted in giving W. H. Productions Company features longer runs the same as the legitimate theatrical producers apply to their shows, and this naturally assures larger profits.

"We do not have to—nor do we intend to—resort to misrepresentation to sell our product. Live, independent exchange men and exhibitors know a good proposition when they see it, and they do not have to wear binocular glasses to see that the W. H. Productions Company proposition is on the level and for their own good and welfare.

"We could make a greater percentage of profit on our productions, but in mapping out our campaign we kept the future in mind. We save money in every possible way, giving the advantage of these savings directly to the independent exchange men, so that they in turn are in position to give a like advantage to the exhibitor. We do not transact any business through brokers or middlemen. We have been able to purchase our various productions at a fair price, and have been successful in choosing box office winners, so that it can readily be seen that we can well afford to dispose of our product at a fair profit and still give the benefit to the independent exchange men and exhibitors.

"We predicted in November that our product would create a condition in the film market necessitating a readjustment of conditions to the benefit of the independent exchange men and exhibitors, and it seems as if the results are beginning to show. We are now about to release a series of five Bessie Barriscale Super-Features, and also a series of eighteen two-reel Shorty Hamilton pictures. We are reconstructing each one of these in their entirety, so that when they go to the public they will be as modern, as interesting, and as new as it is possible to make them. In fact, in giving these productions their new main title, in all of our advertising matter there will be a caption stating that it has been adapted from the original production, because a number of exhibitors have advised us that such patrons who had originally seen these features, upon recognizing the title, would want to see them again. These productions are now being sold to the independent exchanges throughout the country at prices that assure profitable bookings for them and good pictures at the right price for the exhibitor."

"Twede-Dan," Tweedledum, of Europe

THE identity of Twede-Dan, featured comedian in Jester Comedies, is made known. William Steiner announces that he was unable to keep the secret longer. "Twede-Dan is none other than Tweedledum, of European fame," said Mr. Steiner in making the announcement.

"Twede-Dan, as he is known to the American movie goers, has now been in this country for nearly two years," continued Mr. Steiner, "and has spent the greater part of that time studying the American methods and ways of making pictures. That he has succeeded in doing this is well proven in the first three Jester releases, 'The Recruit,' 'The Golden Romance' and 'All "fur" Her.' Today we see Tweedledum, alias Twede-Dan, doing things the real American way. It was hard on him at first, but he soon rid himself of the foreign style of acting, and now he is presented as himself, made over with all modern improvements, a real American type actor with a distinctive line of comedy that can be called inimitable.

"During Twede-Dan's engagement under the Eclipse banner, in Europe, he created a sensation in the film world as the most phenomenal seller ever presented."

"Since I have been in America," said Twede-Dan, "I have learned much about what is needed to amuse the American people. At first American humor was too deep for me, but now that I have caught on to their ways I am going to go the limit to please the American theatregoers who have welcomed me, and I am going to try again for the high mark."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Mabel Normand, In "Mickey," Rights Controlled By Western Import Co.

Orringer Buys Territory for "Zongar"

Jacob Orringer, 804 Penn avenue, Pittsburgh, last week secured state rights on "Zongar," the five-part feature produced by Physical Culture Photo Plays, Inc., for the territory of Western Pennsylvania and West Virginia. Mr. Orringer is in the habit of buying at least one special feature a month, and "Zongar" because of its daring and sensational action appealed to him strongly.

Mr. Orringer, while comparatively a newcomer in the film exchange business, has been successful in exploiting small productions in the same territory for the past year. He entered the motion picture business as an exhibitor at the time when a two-reeler was considered a feature.

Sterling to Distribute "Natural Law"

Charles H. France, France Films, announces that he has closed a deal with the Sterling Pictures Corporation, whereby the latter organization will distribute his production, "The Natural Law," featuring Marguerite Courtot and George Larkin. The screen version is adapted from the stage play of the same name, by Howard Hall. Arthur F. Beck, president of Sterling and Mr. France closed the deal last week. H. R. Ebenstein, sales manager, Sterling, is now on a ten weeks' trip throughout the country exploiting this and other productions handled by Sterling.

Jester Comedies for Scandinavian Countries

Chester Beecroft, representing foreign interests, has placed the series of Jester Comedies, featuring Twede-Dan, in the Scandinavian Countries, Sweden, Norway and Denmark. The first three releases "The Recruit," "His Golden Romance" and "All Fur Her," are now on their way to these countries.

Edna Emerson Appears in the First Francis Ford Production, "Berlin via America"

Specialty Closes Deal With Arrow

The Specialty Film Company, of Dallas, Texas, has closed with the Arrow Film Corporation for the Texas, Arkansas, Louisiana and Oklahoma rights to W. H. Clune production "The Eyes of the World." The Specialty Film Company recently entered the independent field and plans to inaugurate a number of new ideas in the way of film distribution. W. G. Underwood and L. C. Baxley head the organization. "The Eyes of the World" will be shown throughout the four states as a road show attraction, special musical and lighting effects being used at each performance.

W. E. Shallenberger, president of the Arrow Film Corporation, says that reports received from different parts of the country regarding the big Clune picture are unusually favorable. "We expected this picture to do well," said Mr. Shallenberger, "but we hadn't anticipated the record business it has been doing. The picture has struck a wide popular appeal and in many states, where it is being shown as a road show attraction, it has been going over the same route time and time again and always successfully.

"The reports from Canada indicate that 'The Eyes of the World' is doing equally well there. Canadian audiences, judging from our daily reports, like the big feature as much as the American. 'The Eyes of the World' has been a success. Audiences like it because the story is so human."

"The Whip" Going Big in Southwest

Paul E. Thompson, True Film Company, Dallas, Tex., who has the territorial rights to "The Whip" for the states of Texas, Oklahoma, Arkansas, Louisiana and Mississippi, reports that the big melodrama is "meeting with wonderful success in this territory."

"The Liberty theatre, Houston, Texas, opened with 'The Whip' for one week to capacity business at advanced prices. Return dates will be necessary to take care of the crowds that were turned away. We are now arranging dates for Dallas, New Orleans and other large cities in our territory," said Mr. Thompson.

Goldberg to Handle Outing-Chester Pictures

COMMENCING April 22nd Jesse J. Goldburg, sales and exploitation representative will release on open market one reel Travel-Scenics made by C. L. Chester, in co-operation with "Outing" magazine, outdoor and sporting magazine. These pictures will be known as the Outing-Chester pictures and are issued in the form of a motion picture supplement to the "Outing" magazine, and will cover all phases of travel and active, interesting outdoor life of all peoples.

The pictures are made under the personal supervision of C. L. Chester who has been engaged for ten years past in making travel pictures, and the assembling and titling of the productions, and the editorial work in connection with them is under the direction of the editorial staff of the "Outing" magazine.

Arrangements have been made with that publication to give this series of fifty-two releases exclusive publicity in each issue of "Outing," also to publish the names of the first run theatres, and the exchanges handling these productions.

The range covered by these productions the first twenty of which are completed, is as wide as the great outdoors itself.

Special emphasis has been laid on accuracy; and the films present things as they are without gloss or exaggeration.

The subjects are as varied as can be possibly made. The first four releases are "A Jungle Joy Ride," "Kaieteur the Perfect Cataract" made in British Guiana, "Mountaineering Memory" made in British Columbia, "A Coorial on the Orinoco" made in Venezuela, and the tinting and toning is with specially prepared formulae, so that each shade of tint or tone will be in keeping with the scene photographed.

The method of releasing has not been determined, but a contract has been made with Jesse J. Goldburg, states rights and sales exploitation representative, to handle these productions in a manner which will assure the widest form of distribution.

Francis Ford Will Move to Coast

HAVING finished his first independent production, Francis Ford, who organized recently, the Francis Ford Production, will take his company to Los Angeles, where all his future productions will be made. Mr. Ford announces that he will arrive in Los Angeles about April 15th, and will make plans for the erection of a modern studio. The first production by Mr. Ford, made in the East, is titled "Berlin via America." The New York office will take charge of Mr. Ford's interest in the East and will handle the distribution of his product. He will devote all his time to the production of special features for the market. Mr. Ford said:

"It has always been my ambition to make pictures independently because the innumerable expressions of opinion I have received from fans—and they are the ultimate judges—make me feel that I know what they want. Now that my opportunity has come and I can produce with a free hand, I shall strive to make what they want. And not the least important, it is that type of picture from which the exhibitor is deriving the greatest benefit.

"To do this, the first and foremost duty of the producer is to get a story that *is* a story. That is one of the fundamental principles upon which I will base my work."

On his way to the coast it is his intention to take scenes at the principal points of interest which will be incorporated in the second Ford Art Production. With the company will be Edna Emerson, leading woman; Elsie Van Name, scenario writer; a camera man, and a company of extras and the working staff.

Mundusfilm Get Big Order—Garrett, Agent

WHAT is considered one of the largest shipments of positive film ever exported to foreign lands, is one that was consigned to France last week to the Mundusfilm Company of Paris. The Mundusfilm Company is a newly formed organization. Sidney Garrett has been elected exclusive purchasing agent for the new company.

Mr. Garrett purchased the exclusive rights to France and other parts of Europe, for Charlie Chaplin's latest, "A Dog's Life," "The Whip," "The Bar Sinister," "The Cold Deck," "The Submarine Eye," "The Barrier," King-Bee Billy West Comedies and late Metro's and Paralta's. Mr. Garrett is president of the J. Frank Brockliss, Inc., which is one of the largest distributors of film in foreign countries. Recently, he was elected president of the newly formed Bengar Pictures, Inc., organized to export all Selig productions. He announces that he has closed for the Scandinavian territory for the features mentioned above, and in conjunction with other product, expects to ship more than a million feet of film before the first of May.

Third Week for Gerard's Picture

"My Four Years in Germany" enters upon its third week at the Knickerbocker theatre with increasing success. The story of German infamies has been seen enacted on the screen to crowded houses. The actual happenings before and during the war, that disgrace the Prussian Empire, that has impelled the United States to enter the conflict in defense of civilization and democracy are revealed.

In and Out of West Coast Studios

By J. C. Jessen

With Pathe Players

A. C. Rousseau, secretary of Pathe Exchanges, Inc., is in Los Angeles to spend several days, making a general survey of producing facilities in this field, and in going over the production work of the several units making subjects for the Pathe exchanges.

The Bryant Washburn Company is making the final scenes for "The Range Rider," an adaptation by Jack Cunningham from the Arthur Henry Gooden novel. William Worthington continues as director of this subject, and has Rhea Mitchell as the leading woman, and a cast that includes George Fields, Joseph Dowling and others. With the completion of this, the Washburn company will immediately begin filming "All Wrong," which is a farce comedy.

The Frank Keenan company is now at work on a situation comedy titled "More Trouble," which is also an adaptation by Jack Cunningham from a magazine story. Keenan has a cast of very well known players supporting him, the list including Roberta Wilson, Jack Gilbert, Ida Lewis, Helen Dunbar, Aggie Herring, Al Ray, Jack Rawlins and others. This picture will be finished within the next few days, and then Keenan will begin the filming of an adaptation from a famous play.

A new play has been prepared as the starring vehicle of Bessie Love, which is an adaptation from the Rose Endicot novel, "Caroline of Corner's." Robert Thornby, directing the present Love story will be the director of this new play which has not been cast.

At Universal City the Astra Company producing units headed by Fannie Ward is at work on "The Japanese Nightingale," under the direction of George Fitzmaurice

Fox Studio Doings

The City of Jerusalem has been built in Hollywood at the William Fox studio for the Theda Bara production of "Salome," now being filmed by J. Gordon Edwards. It is a composite of the old streets of London and Paris, used in the film "The Tale of Two Cities." The camouflage has been so well done that one cannot distinguish anything of an English or French nature in this subject.

Time has been lost on this production for two reasons. Director Edwards, while searching for a location on the desert, was caught in a downpour on a mountain road while returning to Los Angeles, and when the machine stuck in the mire, he was forced to abandon the car and take to a Ford. On another day, Theda Bara was called as expert witness to a murder trial of a man who was accused of killing a woman known as "the Vampire of Sanora Town." Just what the defence sought to prove by the expert testimony by Miss Bara is not known definitely but he stated in open court that he considered her the foremost portrayer of vampire roles, and therefore able to say something to the jury with regard to the psychology of a vampire.

Harvey Thew has written both story and scenario for the coming production which will star Jewel Carmen, and work on this has been commenced by Director Lynn Reynolds. The cast has not been named, but it is understood everything will be ready for filming within a few days. The story is laid in New York and Miss Carmen will take the role of a Broadway girl who is a frequenter of cafes.

Director Lynn Reynolds is beginning the production of another Tom Mix western story which promises to be more thrilling and melodramatic than anything this actor has appeared in in recent months at least.

Edward J. LeSaint is shortly to begin the filming of another Gladys Brockwell story written especially for her by Charles Kenyon.

Live Triangle Items

The second special subject of the Triangle, to follow in release, "The Servant in the House," is nearing completion at the studio, and has been given for a title the Japanese motto, "See no evil, hear no evil, speak no evil." This production was originally known as "Smoke," and General Manager H. O. Davis has worked out for this a very interesting title design which is done in triple exposure. Three monkeys, emblematic of the Japanese motto, will be seen on the main title. One holds its eyes closed, another with hands over its ears, and the third with its hands over its mouth. To secure this triple exposure required many painstaking attempts on the part of the cameraman.

The Triangle studio is working at capacity, with all directors save three having subjects under production. The Roy-Stewart-Director Cliff Smith unit began the filming of "The Man Worth While." This film, is laid on the U. S. Mexican border, and deals with the troubles of American cattlemen, who are frequently annoyed by Mexican outlaws. Josie Sedgwick will continue as leading woman for Stewart, and Jack Curtis will be the heavy. The entire troop of buckeroos will be seen in this picture. This company has just finished filming "Paying His Debts," and one of the last scenes made was that showing Bill Patton running from a ranch house carrying a Winchester rifle in each hand, and leaping onto the waiting broncho without touching the saddle or stirrups.

The F. P.-Lasky Studio

The Famous Players-Lasky studio is a hive of activity, as both the Pickford and Fairbanks Companies are working overtime to finish productions that these stars may leave to aid in the Liberty Loan drive.

William D. Taylor will finish "How Could You, Jean?" which is the next starring vehicle for Miss Pickford by the middle of the coming week.

Cecil B. De Mille, will complete the filming of the important scenes for "Old Wives For New," within the next ten days, and J. Stuart Blackton and James Young have the Mrs. Humphrey Ward wartime story fairly well underway.

At the Morosco studio of this company, Director Walter Edwards has just completed the filming of a story adapted from the Charles Nixon novel "Good Night Paul," which was adapted for the screen by Julia Crawford Ivers, and will offer Constance Talmadge as star. He is now beginning work on "Viviette" which stars Vivian Martin, and was written by William J. Locke. "Good Night Paul" will be Mr. Edwards' first production for Select Pictures. He will be remembered as producer of many photoplays for Mutual and Triangle, both during and since the administration of Thomas H. Ince. He has devoted almost a life time to the production of plays for the stage and screen, and has established a reputation in screendom for good technique and general excellence in productions directed by him.

Universal Newsettes

Considerable progress has been made by the Universal City producing companies during the week, and but one new production has been commenced. This is an adaptation of a magazine story, "Discipline in Genevra," which was adapted for the screen by Director Allen J. Holubar who will be in charge of his production. Dorothy Phillips is to be the star of this modern society play.

Elliott J. Clawson, author, and Rupert Julian, director of "The Kaiser, Beast of Berlin," arrived home from New York Wednesday where they attended the trade showing of their most recent production, and have prepared a new story which will be put in production early during the coming week.

The serial companies likewise have had a good week. Director Ben Wilson and the "Pleasure Island" producing unit, have been at Catalina Island and Balboa Beach where a number of melodramatic stunts were filmed among the coves and reefs of the rugged shores. Incidentally the trip to Catalina was a honeymoon journey for Joe McDonough, assistant to Wilson, who early in the week was wed to Thelma Francis, ingenue, formerly with the Universal. The entire cast for the serial includes Juanita Hansen as featured player, Jack Mulhall, leading man; Ashton Dearholt, Joseph Girard and Hal Cooley in important parts.

Director James Horne and the "Bull's Eye" Company are working on episode number seventeen, and "The Lion's Claw" organization is now filming the eighth release under the direction of Harry Harvey.

Paralta Paragraphs

Several changes and additions have been made to the executive staff of the Paralta studios. Harry Chandlee arrived last week from New York to take charge of the scenario department which is now composed of Monte M. Katterjohn, Thomas Geraghty, J. Grubb Alexander, Fred Myton, Richard Schayer, Robert Kidd and Jane Holly. Gerald C. Duffy, former editor of the Picture Play Magazine, a Street & Smith publication, is expected at the Coast in a few days to take charge of the publicity department, which is now being conducted by J. Chapman, who succeeded Paul Dowling, who recently answered the call to the colors.

Perhaps the most important change is that with respect to the studio management, several new positions having been made. Nat Brown is to remain at the studio as general manager. Another office has been created which will be known as business manager, but the general supervision of production will continue in charge of Robert Brunton, whose official title is production manager.

For the past week many rumors have been heard to the effect that all Pathe Companies working at Paralta studio would be transferred to Universal City in the near future, but officers at the Paralta studios deny they have received any definite information with reference to this change. The Pathe stars now working at the Paralta plant are Bryant Washburn, Frank Keenan and Bessie Love. The unverified rumor has it that Pathe is either to discontinue the making of feature productions or that space has been leased at Universal City, and all activities will be centered there together with those of the Astra Company.

Two new Paralta subjects were put in production last week and within the next few days two others will be started. Director Raymond B. West with Clyde DeVinna, as cameraman, are now at work on a new Bessie Barriscale picture in which Charles Gunn will make his first appearance as a Paralta leading man.

Vitagraph News Bits

The Vitagraph Hollywood studio is to a more or less extent abandoned this week, inasmuch as the William Duncan Company of thirty-two people is at Bear Lake Valley; the Nell Shipman unit at Truckee, and "The Woman and the Web" serial company has gone to Santa Cruz for a stay of two weeks.

Considerable anxiety is felt by some at the studio for the William Duncan Company which ten days ago left for Bear Lake Valley, and then proceeded into the mountains against the advice of forest rangers. In ascending the Bear Lake Valley, which is 7,000 feet above the sea, the company was forced to abandon two cars, but took provisions on with them. Shortly after they arrived, Director Duncan telephoned the studio of their safety, but shortly afterwards the telephone connections were destroyed and nothing has been heard from the people for more than a week. When they arrived at the specially constructed log cabins, they had sufficient food for one week. Since that time no one has been able to penetrate the mountain retreat. Those familiar with the situation know the company is in no grave danger as there are sufficient mountain rangers to look after the safety and comfort of the Vitagraph unit.

The Curwood story being filmed by the Nell Shipman Company directed by David Smith, requires that a Malamute in its various stages of growth, shall appear in scenes, and so the company that left for Truckee to film snow stuff, for "Baree, Son of Kazan," took with them five dogs ranging from puppyhood to old age.

"The Woman and the Web" Company, directed by Paul C. Hurst and headed by Hedda Nova, consisted of about forty people, thirty of these being Japanese. After a stay of ten days at Santa Cruz Islands, this unit will return to the studio for a few days for interior making, and then the principals will leave for Honolulu where volcanic scenes will be taken.

Here and There

Two of the three American producing units abandoned the studio at Santa Barbara last week for Los Angeles, leaving only the Mary Miles Minter company working at the producing plant. William Russell and his entire cast filmed scenes in Los Angeles to finish the first play of the new William Russell series; and Margarita Fisher spent several days in the film metropolis preparing for her next subject, she having completed the film titled "A Square Deal." This story was produced under the direction of Lloyd Ingraham, and Jack Mower continues as leading man with Val Paul, Constance Johnson, Nanine Wright, and L. M. Wells in the other leading parts of the cast.

The next story to be made by Miss Fisher will be titled "Impossible Susan." Will M. Ritchie, editor of the American scenario department, has also purchased "Beauty To Let."

Hollywood Hookum

APRIL 13, 1918 NEWS MORE NEWS

Yes, a little more rain.

W. W. Hodkinson's in our town.

A. C. Rousseau is in town.

Bill Hart's gone to the country.

Goldwyn's coming West to grow up with the country.

Helen Holmes is vacationing at her ranch at Lund, Idaho.

And now Charley Gunn is again leading man for Bessie Barriscale.

William Beaudine is the first to spring a new straw lid.

D. W. Griffith has invaded New York with "Hearts of the World."

George D. Baker is the latest Metroite to decide that he loves California. George is out here director generaling.

Marion Torre, formerly Mariana de la Torre, legally changed her name the other day, but she is not going to use the name of her husband.

Jerry Storm is so busy directing Enid Bennett, Ince Paramount features, that he doesn't comb his hair any more, and he has lots of it too.

Colin Campbell has been missed from his usual haunts about the Selig studio, but now that he is back, some production is to be expected.

Walley Worsley is next to direct a Kerrigan picture, but no explanation is given as to what this has to do with the new style of boots he wears.

Elmer Clifton has undertaken the task of filming "Silent Smith" or the man without words which may or may not be an innovation for the silent drama.

Jack Cunningham, one of the best known continuity writers that we have heard of, has been working all three shifts turning out new continuity every week.

Harry Holden, conceiver of realistic make-ups, was seen at Universal City recently without camouflage. He apologized with a statement that it was between pictures.

It is currently reported that William D. Taylor will be elected to succeed himself as president of the M. P. D. A., meaning—Motion Picture Directors' Association.

Marie Walcamp threatens to organize a woman's regiment, and Marie being known as the dare devil girl of the films, it is very probable something will happen if she does.

G. Harold Percival, who creates all the sets for Tom Ince productions, has been having the barber improve his exterior, and now Percival is without that well cultivated beard.

Bill Russell couldn't leave his pigs and chickens and goats and dogs at Santa Barbara, and our town won't foster such a flock, so Bill is back there makin' films again.

It is not Wanda Petit any more but—Wanda Hawley. And that reminds us that Margarita Fischer has removed the German camouflage, and she spells it now just plain f-i-s-h-e-r.

Vivian Martin went down to Camp Kearny to adopt a regiment, but the regiment beat her to it and adopted her, all of which may be used in a reverse English scenario—no rights retained.

Bill Duncan is reported lost with his ninety horsepowger car in the snow fields of Big Bear Valley, but Bill is the kind of a fellow that will get back. He will bring the scenes he went after, even if it is cold up there.

Jack Livingston accosted HOOKUM editor the other day, and was one of the first screen artists to make a confession of doing a bit of acting that was not just as good as he would liked to have done it—he didn't like the part. So, say we, an honest actor has been found.

Ruth Clifford is not superstitious. She accepted dressing room number thirteen without a murmur, and then made the claim that everything lucky has happened to her on the thirteenth, or Friday, the thirteenth—that is, with her affiliation with the film industry.

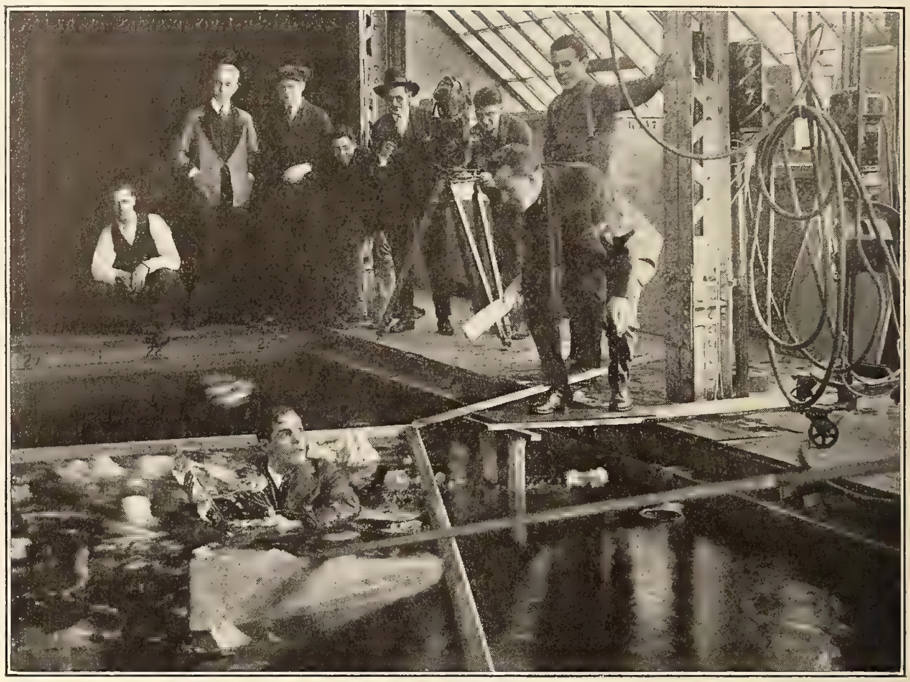
Hampton Del Ruth, upon being interviewed recently, stated emphatically that the industry had outgrown its baby clothes. In other words, Mr. Del Ruth is a believer in filming reaching its majority mile stone, or even being a little past there. "The surface," Mr. Del Ruth said, "has been scratched."

Our fellow townsmen and townswomen are very actively engaged in Red Crossing. Franklyn Farnum won a bet the other day by spending an afternoon cutting surgical bandages in a department given over to this work in one of our town's biggest stores. Franklyn was the lone man among all the women, but it didn't seem to bother him a bit. He smiled through the entire afternoon.

NEWSY ITEMS FROM THE STUDIOS

[Realizing that the voluminous press agent material filling an exhibitor's mail often fails to provide the breezy little items so badly needed for program fillers and your newspaper photoplay editors, MOTION PICTURE NEWS has created this department. It will be conducted by Miss Dorothy Tarbell, and the gossipy personalities presented here will be gathered at first hand in the studios and from the players themselves. Not only the stars but the lesser known players whose good work has often gained them popularity in different localities, will be treated in human, intimate fashion in this department.

In connection with this "clip-sheet" service for programs and newspapers, this department also offers all the facilities of the Motion Picture Studio Directory to exhibitors and players in forwarding mail, locating players, furnishing information regarding pictures in which different players have appeared, and so on.]



No Hudson Ice Jam for Tony Moreno. He Prefers to Live to Finish "The House of Hate."

Henry Houry, recently discharged from the French Army on account of wounds, and formerly a director of the Eclipse Company in Paris, is soon to direct a feature for Vitagraph. He is obtaining experience here preparatory to returning and assuming charge of the Vitagraph Co. in Paris. However, we shall hope first to add him to the little group of talented French directors which includes Tourneur, Chautard and Perret.

Alice Terry, who played opposite Harry Morey in "A Bachelor's Children," has two brothers in U. S. Service, one in France and one on the sea. After a two weeks' vacation at her home in Washington she is about to begin a new picture.

Corine Uzzell's name on a program means beautiful gowns. So far Miss Uzzell has appeared mainly in society parts as in "The Grain of Dust" and "The Song of Songs," and has stood out so prominently as to be called one of the best gowned women on the screen, despite her short career of a year and a half.

Peggy Betts, one of the three stars in "Empty Pockets," is now visiting her father in Des Moines. She is to appear in person at several theatres when the picture reaches Iowa. If there is anything that draws it is a personal appearance, so watch out for movie stars visiting in your vicinity.

Ideas of leading the simple life differ. Last week after finishing "The Camouflage Kiss" and before beginning "Blue-Eyed Mary," June Caprice pursued her idea and fled to a farm in Massachusetts. There she spent a glorious week doing the three things she likes best, reading, playing the Victrola and eating chocolates.

Edna Patterson, who is one of the guests at the Chandler house party in "A Camouflage Kiss," was born and brought up in the same town with Miss Caprice. She is now living with Miss Caprice as the friend and companion.

A title in "The Camouflage Kiss" tells us that Bernard Thornton as Rudolph King is only about "six years old above the ears." In this unsympathetic and difficult part Mr. Thornton shows decided ability. It is quite a relief to find a leading man who is willing and able to play a part of this kind when in real life he is so absolutely different.

The pork magnate in "The Camouflage Kiss" is George Bunny, a brother of the famous comedian now dead.

Violet Palmer's delicate beauty is particularly effective in "Rough and Ready." From the first scene in which she seems a veritable Christmas angel to the last scenes in a rough mining camp of the Northwest she stands out as eminently fitted for the part.

In a recent episode from "The House of Hate" Antonio Moreno manages to untie Pearl White's bonds with his teeth. Bertram Millhauser, the adaptor of the serial, thought of this situation like a flash when he noticed what strong white teeth Mr. Moreno had.

Ketty Galanta, in "The Passing of the Third Floor Back," plays the part of a young girl, a type quite the opposite of Rasputin's mistress, which she played in "The Fall of the Romanoffs." Miss Galanta is now a featured dancer in "Chu Chin Chow," but expects to continue with her screen work.

Vic Moore, of Klever Komedy fame, is back in vaudeville again playing at the Palace this week. He opened his act with a short film which showed him making up for his part in "The Clown," a movie.

Raymond Hatton in "One More American" ran a star a close second. In "The Whispering Chorus" he repeats. There is an inexplicable something about him which dominates each scene.

Pearl White's aim in life now is to get "over there." She has offered an ambulance and her services, but first hopes to do a war picture for the Government.

Seen in the Rivoli—a progressive movie fan who disdains an usher's help and brings forth his own little electric flashlight. Imagine the firefly effect if each patron did this.

If your audience enjoys "society dramas" in which well-groomed people react to all stimulus in a conventional manner Dorothy Dalton in "Love Me" will appeal.

Vera Thursby "adores" playing slaveys. Her experience began in the "Alabaster Box," was perfected in Big V comedies and culminated in "The Song of the Soul." Perhaps that is why her "slavey" always stands out.

When the announcement of a Sidney Drew comedy flashes on the screen a general relaxation and satisfaction is felt throughout an audience. In "Gas Logic" Bobbie Connelly, as Mr. and Mrs. Drew's small son, solves the problem of a heatless day.

FOR YOUR PROGRAM AND NEWSPAPERS

Courtney Ryley Cooper, the adapter of "The Eagle's Eye," was named in the Boston *Transcript's* review of the best short story writers of 1917. The story mentioned was "Congo," a tale picked up through Mr. Cooper's experience in the circus business.

Director Paul Scardon is starting on his twenty-fifth feature for Vitagraph. Its title, "The Golden Goal," seems quite appropriate. It stars the same trio who appeared in "The Desired Woman," Florence Deshon, Harry Morey and Jean Paige.

June Caprice is said to get more letters sent her from admiring fans than any other Fox star. She delights in reading them all herself, though she has to turn most of them over to her secretary to answer.

Barney Randell, whose characterizations in "The Auction Block" and "The Song of the Soul," were exceedingly clever, gave every one a surprise this week by sending around announcements of his marriage the first of January. He admits having old-fashioned ideas on the subject of marriage and chose a wife outside of the profession. His next appearance will be with June Caprice in "Blue-Eyed Mary."

Thomas F. Fallon will reappear on the screen in "Blue-Eyed Mary" for the first time since he supported Mary Pickford in "Less Than Dust." He has been producing vaudeville sketches, the most recent of which is "Winter and Spring," with W. H. Crane.

Director Harry Millarde can get true dramatic sense even out of kittens. In a certain scene in Blue-Eyed Mary" the butler enters carrying rather gingerly the big box which Mary has lugged with her to her aunt's home in Washington Square. The string breaks and out tumble four little bonnets and four little kittens. The bonnets land upside side, and each kitten crawls into one and gazes inquiringly at the camera.

It makes one gasp to see Helen Tracy in quick succession play such roles as Mother Superior in "Let's Get a Divorce," the drunken hag in "Sunshine Nan," and the Washington Square grande dame in "Blue-Eyed Mary." As the last mentioned she wears a most interesting piece of very old jewelry. It is a huge double bow knot with a double bow knot pendant made of French paste. It could not be duplicated as the secret process by which the setting gives to the paste the fire of real diamonds has been lost. It is a piece of a set which belonged to a Russian actress who committed suicide years ago in San Francisco and was given to Miss Tracy on her eighteenth birthday.

"Main Street" at Arctic City, Port Henry, N. Y., with Caribou Bill's Dog Team in the Foreground. This Is a Popular Location for "Snow Stuff"

Many people will be disappointed to hear that Corliss Giles, leading man for Clara Kimball Young in "Shirley Kaye," "The Marionettes" and "The House of Glass," has deserted the screen and returned to the legitimate stage, for the time being. His work, particularly in "Shirley Kaye," gave promise of a brilliant future in pictures.

It is reported that Ivan Mozukin, probably the greatest Russian star, was offered $1,000,000 for a year's work in an American studio. He has been seen recently in "The Inner Voice" and various other Pathe releases.

Now That June Caprice Has Learned The Art In "The Camouflage Kiss" We Are Glad She Didn't Practise It By Putting The Fan On This Side Of Her Face

In a Fox projection room the other day Jane and Katherine Lee showed the self possession of any "American Buds" through two long feature pictures. They appeared interested in every detail and could probably have written as complete reviews of the pictures as anyone present.

Jack McLean, whose clever work in "Moral Suicide" won instant recognition, has been cast for the leading male part in the new June Caprice picture, "Blue-Eyed Mary."

Mary Miles Minter on the first day of April, 1918, became a really truly "sweet sixteen" screen star. We offer our congratulations for things achieved and things to be achieved.

Edith Storey Lone Woman in the Cast

In "Treasure of the Sea," which Metro will release April 22, Edith Storey, the star, has the unusual distinction of being the only woman in the cast. The picture, moreover, is said to display Miss Storey's best abilities, both as an actress and as a sportswoman.

Frank Reicher, who directed Miss Storey in "The Claim," had charge of the production, which was scenarioized by Albert Shelby Le Vino and Leighton Osmun from the latter's story. James Hardwick appears as leading man and Lewis Willoughby, an English actor, makes his American screen debut as a member of the cast. Exteriors were photographed at Catalina Island, where Miss Storey combined art and patriotism by selling Smileage Books to tourists.

Short Subjects in Review

By Clara DeLissa Berg

Choosing Your Scenics and Other Shorts

HOW do you choose your short subject? By the watch and yardstick method—so many feet for so many minutes to fill? Or with the thought and care you bestow on your feature?

If we were in an apologetic mood, which we are *not,* we would say that "even educationals" differ in merit as theatre offerings. So believing entirely in the entertainment value of scenics, screen magazines, nature studies, and the like, *when properly handled,* we make herewith a few observations by which you may judge of the merit and suitability of this type of reel.

The Scenic.—It must have *beauty and action.* Have you ever noticed how uniformly pleasing on the screen is moving water? Crashing surf, waterfalls, geysers, and rapids almost invariably win applause. Nature in repose is often wonderful beyond words. For the purposes of an oil painting she is admirable. *But in motion pictures nature must move.* Sometimes the beauty of the scene or the picturesque quality of architecture plus scenery tempts the camera man. If he is of the old-fashioned, unthinking type he grinds off a few hundred feet and gives us a succession of slides. And we yawn. But if he realizes that his product is to compete with slapstick and "the play with a punch," he will take care that against his beautiful background are humans and animals engaged in characteristic and interesting activities.

Then it's up to the editor and title man. If the material is of unusual excellence, he may venture to let it go to the extent of a thousand feet. But he is on dangerous ground. Better a half-reel titled tersely and to the point, and in itself noticeably attractive and interesting, than a longer allowance that conscientiously tries to render an impression complete.

A scenic is *not* a lesson in geography. It is, or should be, a brief glimpse into a land beyond our present ken. It should refresh, stimulate, fascinate. It should be over almost before the spectator realizes that it is well under way.

The Nature Study.—No type of short subject is capable of more sympathetic handling. Men naturally love animals, and respond instantly to whatever is appealing or amusing in them. The wise film editor treats his furred and feathered subjects as real human beings, emphasizing in the titles the qualities that are more or less apparent to the spectator. A bit of story woven round one or two of the actors adds greatly to the entertaining quality. The educator who wishes to impart biological information has a valuable instrument in the camera, but his product is for the classroom, not the theatre. Happily, the old idea of prefixing a fifty-word title to each separate picture on a "nature study" film is passing away, and producers are treating this type with an increasing appreciation of the fact that it is not a textbook but a diversion. As we pointed out last week, there are two varieties of animal picture, each excellent in its way, and each filling a legitimate place as a theatre offering.

One of these days we shall have a few words to say on such topics as the News Weeklies, the Magazines, and Cartoons. Perhaps especially the latter.

THE CLAMS DIG IN

The undersea pictures issued from the Ditmars Studio continue to surprise and fascinate with their portrayal of the curious forms of life and activity hidden away on the ocean's shore. This time it is the anemones, those strange creatures that are said to be animals but that look exactly like chrysanthemums, that play the leading part. Two of them, finding a dead fish conveniently adjacent, proceed to envelope him with their clustered tentacles and are enjoying a fraternal banquet when the hermit crab, a natural-born butter-in, interrupts the party. Meantime, the tube worms, who live in chalky cylinders built by themselves, burst out of the tops of their homes like fat sky rockets. The clams, however, who are apparently relished on the whole shell by fish, get the alarm and proceed to "dig in" hastily and very effectively by means of the long muscle that serves as a combined leg and trench tool. When the fish arrive, nary a clam is to be seen.

Pictures such as these, interesting, curiosity-provoking, and laughable, are a most valuable addition to the program of a house aiming to offer its patrons the very best productions for the screen.

NEW RED CROSS PICTURE

Anticipating the Red Cross Drive that begins on May 20th, Town and Country Films, under the management of Jack Eaton, has just completed a two-part picture, "The Spirit of the Red Cross," which will be available for exhibitors on April 28.

Though the work of the Red Cross is of course the theme of the picture, the plea for support is made through the medium of a humanly appealing story of "Sammy" and the Red Cross nurse who loved him and followed him in spirit and then in the flesh to the battlefields of France. The part of "Sammy" is played by Ray McKee, who appeared to such advantage in "The Unbeliever."

Copies of the picture will be held for distribution by all the big film exchanges throughout the country. Exhibitors should arrange without delay to secure it for their theatres before or during the "Red Cross Drive" of May 20 to 27.

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OUTING-CHESTER PICTURES OF SOUTH AMERICA AND THE CANADIAN ROCKIES

Unusually dramatic and interesting are the first four of the new scenic series known as the "Outing-Chester Pictures," announcement of which is made elsewhere in this number. The material in some of them is decidedly out of the ordinary, and unusual pains have been bestowed in the wording and printing of the titles.

"Kaietur the Perfect Cataract" and "A Jungle Joy Ride" chronicle trips made in the crude river boats of the natives deep into the heart of British Guiana, South America. Kaietur, plunging to a depth five times greater than that of Niagara, lies deep with the tropical forests, and is reached only by the hardest kind of work over rapids and up the mountain side on which it lies. But if the scenes that met the travelers with the camera were one-tenth as impressive as they are on the screen, they were well rewarded. The distant and closer views of the mighty cataract are of unexampled grandeur. "A Jungle Joy Ride" affords interesting glimpses of Indian life in the forests, their pimitive houses and occupations, and the birds and beasts that live at their front doors. It then takes its way as a genuine "joy ride" over the most dangerous river rapids ever negotiated. There are thrills a-plenty, for the camera man had a place in one of the boats that made the trip, and pictures of rich beauty in the jungle deeps.

"A Cooreal on the Orinoco" (a cooreal, be it explained, is a skiff of native manufacture) carries us by a number of small villages and affords interesting glimpses of native life and house building.

"A Mountaineer Memory" has to do with the ascent of Mount Assiniboine in the Canadian Rockies. It contains the fine scenic views always afforded by the great mountains of the northwest, and some amusing shots of the animal visitors to the camp.

OUTING-CHESTER PICTURES
JESSE L. GOLDBERG, DISTRIBUTOR

ACCORDING TO DARWIN

Every once in so often the animated cartoon springs a fresh surprise in demonstrating its ability along lines peculiar to itself. As for instance, in the current Pictograph it shows us by what easy steps we are descended from "our bone relatives" the elephant and the gorilla. A few dissolving views, and the ungainly Jumbo on four feet has raised himself to stand, with some forward inclination, on two; his neck has straightened, his jawbone shrunk back. And he is identical with the skeleton of the gorilla previously shown. Another set of transformations, and our arboreal ancestor stands erect, with graceful carriage and the most classical of profiles, a fine figure of a man indeed.

A cartoon of another type is the political one which closes the reel, drawn as was the first by L. M. Glackens. It is an artist's conception of the Hohenzollern notion of "Me und Gott."

The two other subjects on the reel have to do with women who are following unusual occupations. June Haughton, international woman rifle champion, conducts classes for the young women students at the Scudder School in all that pertains to the correct knowledge and handling of firearms, while two ladies of quieter tastes exhibit the canine pets they raise on a houseboat anchored up on the Hudson.

PARAMOUNT-BRADY PICTOGRAPH NO. 114.
PARAMOUNT PICTURES CORPORATION: MARCH 31.

SPAIN IN THE ANDES

If the yarn from which our patriotic hosiery is fashioned comes from South America, it is subject to foot work long before it becomes a gray or khaki sock. For details, see the current number of the Lincoln & Parker scenic taken in Southern Peru. From which we judge that labor is expended at least on sheep raising. And there is evidence that hard toil on the part of the whole family goes into the planting of corn. Aside from that, no one in this happy land seems to do much except patronize shops—the fine ones in the colonnade and the cheap little stalls tucked inside the old Spanish walls. Except on Holy Days, which are of course holidays, when everyone either walks in a religious procession or lines the sidewalks to view it.

Were it not for the numerous Indians present on all occasions, the reel might well be mistaken for one of Spain. Entirely Spanish and consequently exceedingly artistic is the architecture, whether seen in distant panorama or close-up, to which the lofty snow-clad Andes makes a fitting background.

A SCENIC REPEATS

A record surprising even for the Bruce Scenics, whose excellence has been so often attested, has just been made by "The Hound of the Hills," in which Bruce's famous Great Dane dog is featured. Booked for a week at a theatre in Newark, the picture was so successful that its run was continued for a second week.

Screen Examinations

"Rough and Ready"

(*Fox Standard—Six Reels*)

Reviewed by Peter Milne

WILLIAM FARNUM has another of those virile, fighting roles in "Rough and Ready," a melodrama laid in New York and Alaska. As one of the Alaskan dance hall girls remarked in a subtitle "He's a man." There was great emphasis on the "he." And there will be few able to repress the same sentiment. It may be spoken or merely thought but it will immediately assert itself. This is partly due the author and partly due Mr. Farnum. The former has given him a role that fits him as a glove. When opposed to a man he is all fight, when a woman picks on him he refuses to defend himself. Could a hero have more ideal manners? And Mr. Farnum with his fine physique and expressive face finishes off the role to the proverbial "t."

Of course we couldn't have an Alaskan picture without a fight, much less a William Farnum picture. In the sixth reel of "Rough and Ready" the big encounter is staged and it is a fight that the combined thrills of professional wrestling and boxing matches would find hard to surpass. The ring is again the Alaskan dance hall. Everyone from the roulette dealer to the toughest girl in the place comes to a realization of what is going to happen when Bill Stratton (that's Farnum) strides across the floor with fire in his eyes. There is an intensity in the situation that makes one catch his breath. Then, when a moment later he comes rolling down stairs out of the villain's room, the suspense becomes even tighter. With that the fight is on to the death. And Bill is the live one when its all over. It is a real fight. One can see the muscles of the participants quiver.

"Rough and Ready" has been staged realistically and lavishly. The dance hall is huge and alive with a horde of people. The snow scenes are excellent and the Yellow Gulch street is a fine setting. Richard Stanton and Ed. Sedgwick, who prepared the story and scenario have combined the elements of heart interest, pathos and melodramatic thrills in the right proportions. Their story is well balanced and moves forward with ever-increasing interest. Stanton's direction is good from every standpoint and the camera work of Harry Forbes is all that could be desired.

Violet Palmer is the ingenue, Alphonze Ethier the heavy, while Jessie Arnold, David Higgins, Franklyn McGlynn and Edward Roseman handle other characters typical of the Alaskan story.

THE STORY AND PLAYERS

Bill Stratton (William Farnum) protecting the honor of the wife of his friend in New York casts himself in a suspicious light in the eyes of the girl he loves, Evelyn (Violet Palmer). She breaks her engagement with him and in remorse he goes back to Alaska. In Yellow Gulch he meets "Silver" Jack Belmont (Alphonse Ethier), the man from whom he protected the woman and their antagonism for one another is renewed. Bill learns that "Lucky" Matthew Durant (David Higgins) an old miner is father of Evelyn. Many years he has lied to his daughter, saying he is the richest man in Alaska, all the while slaving to send her money enough to make good his boast. When she announces her intention of visiting him he breaks down. He fails to meet the stage on its arrival and Bill endeavors to break the news gently to her that her father is not rich. She refuses to believe him, instead taking the word of Jack that he will take her to her father's mine. Jack's intentions are in no way honorable and after many hardships and narrow escapes Bill is able to confront the villain and bring on a fight, from which he emerges victorious. He then brings Evelyn and her father together and Evelyn at last sees the greatness of the man she previously spurned.

"The Blue Bird"

(*Artcraft—Six Reels*)

Reviewed by Peter Milne

IN "The Blue Bird," Maurice Maeterlinck tells of two children's search for happiness, which he embodies as a blue bird. The fantasy he constructed around this search leads the two youngsters through the land of those who have passed on, through the portals of a heavenly kingdom where are the unborn children, through the palace of vain Pleasure, through the gardens of Eternal Spring and the stern vaults of Night, but their varied journey fails to bear the desired results. It is not until little Tyltyl and Mytyl return to the confines of their humble home and cease their search for happiness that they find it. Here, indeed, is the complete understanding of human nature. To strive for happiness is the surest way of putting it far from reach; to rest content in doing good is to attain it. It is this moral which makes Maeterlinck's play food for grownups as well as for children.

Maurice Tourneur, who was entrusted with the hazardous task of transferring the fantastical allegory to the screen, has accomplished wonders. His whole production is one inspired. There is nothing of the commonplace about it, nothing to jar one from the beautiful fantasy into harsh realities. Its one realistic note its its theme. The mountings devised for some of the scenes bespeak the work of an artist. Castles in silhouette, straight backdrops with perhaps only a single prop in the foreground bring out the spirit of the play better than all the lavishness in the world. The miracle of the graveyard's transformation into a beautiful garden of flowers is one of the most beautiful and at the same time one of the cleverest pieces of screencraft ever successfully attempted. Here too, is one of the beautiful passages of the picture. At the sudden change one of the children asks the other: "Where are the dead?" And the reply is: "There are no dead." A beautiful thought told in simple language. Mr. Tourneur is never out of tune. The Palace of Night with its weird mysteries is as well presented as the Land of the Unborn. The lightings and dissolves are employed to masterful effect.

To the writer the possibility of any one not enjoying "The Blue Bird" is not to be entertained. Someone remarked at the private showing at the Rivoli that it was for children and high-brows. Then if this be the case, it might be concluded that its appeal is universal. For both high-brows and low-brows come under the heading of children. Either Charles Maigne who made the adaptation or Mr. Tourneur have altered somewhat the original play of Maeterlinck's. A certain act of the play which pictures the trees and wild animals as taking form has been omitted, possibly because the difficulties that arose from it were enormous. And the producers have filled along the gap by supplying additional episodes which are not Maeterlinck's. But even the playwright himself would hardly object at the scenes in the land of Eternal Spring. And as for the Hall of Pleasure, this affords some contrast and still keeps in the spirit of the play.

The two children are played by Robin Macdougall and Tula Belle; clever, genuine and pretty children. Tom Corless as the Cat in human form gives an extremely clever performance. Lillian Cook, Gertrude McCoy, Edwin Reed, Emma Lowry, Edward Elkas and Charles Ascot give creditable performances. But after all it is Mr. Tourneur that is responsible for the beauty of "The Blue Bird." No individual performance stands out except his.

"The Life Mask"

(*Petrova-First National Exhibitors—Six Reels*)

Reviewed by Peter Milne

MME. PETROVA tackles the murder mystery plot in "The Life Mask," her third picture produced by her own company. Written by the author of "To M. L. G.," as the leader says, it presents one of the most skilfully knit plots of this type which the writer has seen. Events preceding the murder are handled with a fine regard of values. And even though the producers have stated that there is to be a murder the interest is accumulative and the suspense increasing in proportion until this point in the story is reached. Here the author has deftly shadowed various of the characters with suspicion and the unravelling of the mystery offers entertainment as sustaining as the first half. The author of "To M. L. G." has triumphed. He or she has written a fine picture. We only wish that the person's identity was not so anonymous

Frank Crane directed from a scenario prepared by Mrs. L. Case Russell. The film has been quite ideally presented. The exteriors procured in Florida are a delight to the eye and when the locale shifts to rural Spain suffice with reality. The players perform in an even tone throughout. Mme. Petrova, always suppressed to a point bordering on coldness acts with a slow precision and the supporting cast has molded its various performances accordingly. There are times when one wishes that the star would forsake her rather studied manner of acting. Her gestures denoting anguish are becoming mannerisms and are employed so often that emotional facial expression is missed.

However, there are Petrova fans and to these "The Life Mask" will appeal as thoroughly enjoyable. And the lover of a good mystery story will not be disappointed. It is so well constructed and worked out with such good sense of pictorial construction that it holds the interest completely. Wyndham Standing, though cast in the heavy role, is next of importance to Mme. Petrova, acting with an ability that makes him thoroughly despicable. Thomas Holding is hero and Matilda Brundage, Lucille LaVerne, Christine Mayo and E. J. Burns have prominent parts.

THE STORY AND PLAYERS

Anita (Mme. Petrova) is forced into a loveless marriage with Woodruffe Clay (Wyndham Standing) because he holds a check forged by her step-mother (Matilda Brundage). On her wedding night she discovers him in the embrace of Florence Robert (Christine Mayo), a woman who lives by her wits. When later he attempts to force his attentions upon her she repulses him. He falls and strikes his head. Bed-ridden for many days he finally recovers his strength but the blow has given him an uncanny delight in humiliating his wife. Anita's step-mother visits the house to ask for her check Clay refuses to give it up. Meanwhile Florence learns though the butler that she is mentioned in the will. Sarah Harden (Lucille LaVerne), Anita's life-long nurse, seems unable to tolerate Clay's cruelty to her mistress. Then one morning after Anita has sat by Clay's bedside sleeping throughout the night, he is found dead. Anita who has dreamed of murdering him, believes that she actually did. But the doctor pronounces death from natural causes. Anita goes to Spain to forget and here renews her romance with Captain Hugh Shannon (Thomas Holding) of the British army, the man she has always loved. Then she learns from a newspaper that later investigations cast suspicion on her as the murderer. Hugh, however, elects to stand by her despite her own belief that she is guilty. But when Sarah sees the situation growing serious she confesses to having administered an over-dose of morphine to Clay to rid her mistress of him. Subsequently she kills herself. Anita is left in happiness with Hugh.

"The Love Brokers"

(*Triangle—Five Reels*)

Reviewed by Samuel D. Palmer

IN the Triangle production, "The Love Brokers," Photographer Jack Mackenzie did his work passably well. Indeed, if naught but commendation were to be bestowed upon his hit-or-miss vehicle for Alma Rubens and Texas Guinan, one must needs stop right there.

It's a sad fact, nevertheless a true one, that the combined efforts of author, scenarioist, director and cast afford one who witnesses "The Love Brokers" little in the way of enlightenment as to what it's all about. In fact, one is constrained to pick out the brightest line in the subtitles and offer the suggestion that it be used in rechristening the product, that brightest line being the largest in the persiflage of Broadway, "What's the idea?"

THE STORY AND PLAYERS

Charlotte Carter (Alma Rubens), seeks fame in New York as a song writer. Her admirer, Peter Ladislaw (Joe Bennett), forges checks for $8 000 and confesses to Charlotte, who promises to help him somehow. Olga Grey (Texas Guinan), one of Charlotte's new-found friends, sees a chance for personal gain by engineering a marriage between Charlotte and Gerard Townshend (Lee Hill), wealthy patron of the arts. Convinced by Olga that she must do it to save Peter, Charlotte consents to what she believes is a deathbed marriage, Townshend having been badly hurt in a motor accident. But Townshend gets well and they grow to love each other as husbands and wives should.

"The House of Hate"

(*Pathe—Sixth Episode*)

Reviewed by Peter Milne

THIS episode opens with a prolonged fight between Pearl, aided by Gresham, and The Hooded Terror. Further suspicion is planted on both Ezra and Haynes Waldon as possible interpreters of this mysterious role. The climax of the episode arrives when the French officer and Gresham repair to a distant and secluded spot to test a new type of grenade gun turned out at the Waldon factory. Gresham views the test from a cabin to the left of the range. As the officer is firing the gun, the Hooded Terror appears and knocks him senseless. He then turns the gun on the cabin which rapidly falls apart before its fire. With Pearl dashing to the rescue and Gresham helpless in the crumbling structure the episode closes.

"The Splendid Sinner"

(*Goldwyn—Five Reels*)

Reviewed by Peter Milne

MARY GARDEN'S second Goldwyn picture offers her a modern role. She carries that most appealing of all feminine characters of the screen, the woman with a past. It is a glittering, gorgeous past as pictured in "The Splendid Sinner" and this very richness which is carried through the whole picture makes it of more than ordinary interest. The magnificent setting in the home of Dolores Fargis, for instance, starts the story off with a deep impression of its lavishness. Such a past hangs with unusual heaviness over the happiness which Dolores later discovers as the wife of Hugh Maxwell. When the inevitable crash comes it is with real force. Maxwell spurns her and she is left alone. Comes later her salvation and that of her husband on the battlefield in France.

Miss Garden is the embodiment of the title role. She conveys the spirit of it and dresses it and suggests it in her bearings. At the same time she breathes exuberance and life into it—something which operatic stars and others of Miss Garden's years of stage training often find hard to do. Much of their time is taken up in poses and stately parades before the camera. Miss Garden has evidently realized the folly of such bearing and as a result her performance rings with sincerity and is truly effective. Her support, headed by Hamilton Revelle as Maxwell and Anders Randolph as Von Zorn, the heavy, renders exceptional support.

It will be observed from the synopsis that "The Splendid Sinner" is conventional as to plot. It cannot be so observed that it is originally treated. The magnificent setting at the start has been referred to. It represents a dining room of immense proportions and a feast that would put ancient Rome to shame is in progress. This, though, is only one of the unusual things about "The Splendid Sinner." Edwin Carewe has included any number of novel effects in his direction. He does the usual in an unusual way. And the camera work by David Abel includes some extraordinary clever shots and lightings. Even a dog lends added interest to that episode of the story in which Dolores and Hugh meet. In fact the picture is admirably presented from first to last.

THE STORY AND PLAYERS

Dolores Fargis (Mary Garden) becomes disgusted with the mode of living provided her by Rudolph Von Zorn (Anders Randolph) and rebels. Leaving him she takes quarters in the suburbs and there meets Hugh Maxwell (Hamilton Revelle), a young doctor. It is their mutual love for music which brings the two together and shortly they are married. Dolores keeping silent regarding her past. They move to the city where Hugh finds it a hard struggle to succeed. Eventually Von Zorn locates her and shortly afterwards ruins her happiness by forcing his attentions upon her. Hugh learns all and departs. He joins the Canadian army and sails for France. Dolores enlisting in the Red Cross is placed in service back of the German lines. Hugh is brought in mortally wounded—a prisoner. Important dispatches secreted on his person he entrusts to her to deliver to Allied headquarters. She is caught and taken before the German commander who proves to be Von Zorn. He offers her life and liberty if she will come back to him. These conditions she refuses and goes before the firing squad.

"The Lie"

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

THE strength and appeal of Sir Henry Arthur Jones' play "The Lie" have been dramatically presented in the screen version in which Elsie Ferguson is seen as star. It will probably leave a bigger record behind in the box-office than any of her former pictures, inasmuch as it contains the intense action which the British playwright is skilled at evolving together with a deeply sympathetic feminine character. It thus possesses the popular appeal which some exhibitors have claimed was lacking in Miss Ferguson's earlier pictures. And besides this it is presented with all the artistic finish which was apparent in each and every one of her former productions. Her directors know how to combine realism and artistry as do no others it seems. But Miss Ferguson is her own best artist. Aside from playing with incomparable skill she has an air of refinement that at once distinguishes her.

The adaptation of "The Lie" was made by Charles Maigne, who has worked in the same capacity on the star's four preceding pictures. His work in the present instance is of the same commendable quality. There is a smoothness, an accuracy, a completeness of detail and a steady progressiveness that makes his work stand apart from the cut and dried. The treatment he has accorded "The Lie" and the marvelous skill he displayed in handling "The Blue Bird" will, without doubt, bring to him recognition as one of the few writers for the screen who lend it prestige and credit. His sense of the dramatic seems uncanny when one comes to study his work and when one stops to consider that he has the same success with Maeterlinck as he has with Jones his ability as a continuity writer, or more than that, a motion picture playwright, can not easily be overrated even in superlatives.

Miss Ferguson's part in "The Lie" is that of a young woman whose selfish sister shifts the blame of her guilt to her. It is a role which demands a performance of deep feeling touched with restraint and Miss Ferguson interprets it excellently. Her support embraces big names and fine performances. Betty Howe plays the sister effectively. David Powell is a fine Gerald Foster and Percy Marmont's Dibkin is skilful and gentlemanly. John L. Shine as the bibulous old father is human. Maude Turner Gordon, Bertha Kent and Charles Sutton are in other parts.

J. Searle Dawley, veteran director at the Famous Players' studio, was in charge of the production. Mr. Dawley has done good work before but an excellent drama, a wonderful star, good support, expensive settings and a scenario of the calibre of Mr. Maigne's have combined to make the director surpass himself.

THE STORY AND PLAYERS

Sir Robert Shale's (John L. Shines) drinking has lost him his fortune. On his run-down estate in an English suburb he is cared for by Elinor (Elsie Ferguson), his daughter. Elinor is in love with Gerald Foster (David Powell), a rich English officer, and their romance is progressing happily when Lucy Shale (Betty Howe) Elinor's sister, returns from London with a tale of woe. She had loved well but unwisely, and the death of the man she believed she was to marry has left her in a sad predicament. Elinor takes her to a distant village where her child is born, and the two then journey to London, where Elinor pleads for an allowance from the uncle of the dead man. And there from another room, Nol Dibkin (Percy Marmont) sees and hears her, unaware of her sister's presence. He forms his own conclusions, and when, some time later, Gerald introduces her to him, and proudly tells him that she is to become his wife, he speaks his opinion and causes a breach between them. Lucy knowing well that Gerald is wealthy lies to him when he asks for the truth. She tells the story of the baby, reversing her position with Elinor's. So it comes to pass that later in India, Gerald and Lucy are married. And then Dibkin learns of his mistake from the uncle and overwhelmed confesses it to Elinor. They begin a trip to India, taking the baby with them, as they believe that Lucy has told her husband everything. But Elinor discovers that such is not the case. She learns of her sister's perfidy, but, unwilling to spoil the happiness of Gerald, remains silent and prevents Dibkin from telling the truth. They return home together, and it is understood that Elinor eventually finds happiness with Dibkin.

"Friend Husband"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

CHARLES MURRAY, Mary Thurman and Wayland Trask are clever in this burlesque, particularly Mr. Murray. He is the bachelor who gets tangled up in the domestic troubles of Mary and Wayland. It is hardly necessary to state that Murray is an excellent comedian. He can put across gags, old or new, with a skill that must be the envy of a horde of other comedians. The plot concerns the usual uncle who would give ten thousand to the usual nephew provided he can produce a wife and child. Getting the baby results in all sorts of complications handled in the best of Sennett style.

"Friend Husband" is extremely funny at all times and benefits by Teddy, the big dog of the Sennett studio who has more intelligence than some of our best humans, and Pep, the cat. Some uproarious and astounding work is contributed by these two animals. They have important roles and have been handled with the greatest skill. Walter Wright directed.

"The Home Trail"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

NELL SHIPMAN and Alfred Whitman are co-starred in Vitagraph's latest, "The Home Trail," written by George H. Plympton and produced at the Vitagraph West Coast Studios, under the direction of William Wolbert. It is a story of the West with plenty of Western atmosphere, snappy action in the later reels, and strong, convincing action, especially by Alfred Whitman and Joe Rickson, both of whom give character portrayals that are commendable.

The story opens with the interest lagging for considerable footage, but after the first reel, things start moving and to the end of the five reels there is a strength of purpose in the action and plot that holds. "The Home Trail" is a good Westerner.

Alfred Whitman has a William Hart role and he portrays the ranger in a most convincing manner. He appears in an excellent "make-up," goes through with his part in true Western fashion. Nell Shipman fails to convince during the initial reels, but in the later reels she gives a performance that strikes home. In the final reel she does some clever work. Joe Rickson in the role of a Western bad-man does credit to the part. His is a fine type and the most villainous villain. Patricia Palmer presents a semi-important role effectively and wins the admiration of her audience. Miss Palmer should be given a chance to show her ability in a more substantial part. Hal Wilson and S. E. Jennings are good in support.

Director Wolbert, always strong on Western location, gives some ideal shots in this production. His cameraman, name not given on the program, registered with the camera. His work is commendable. Mr. Wolbert had a good script from which to work and he had taken advantage of the stronger situations, putting them over with a punch. This Vitagraph offering is a good one and will meet the demands of all those who like the Western stuff.

THE STORY AND PLAYERS

Tom Evans is a range boss on the Double X Ranch. He is as fearless as they come. Blackie (Joe Rickson), a pal of Tom's, is of a revengeful nature and resents the coming of the new sheriff (S. E. Jennings), to interrupt the wild doings of the Double X outfit. Clara (Nell Shipman), a school teacher in the East, arrives at the Double X. Tom and she become close friends. Blackie takes a liking to Clara and attempts to force his attentions but is rebuked by Tom. Blackie's reasons for wanting to win Clara are sinister. He fears that if Tom marries her, he will lose Tom's protection and friendship. Tom and Clara are married and Tom settles down to a quiet life. Clara grows tired of him and cultivates Blackie's company. She admires him for his desperate character. Tom is called to a nearby range to assist in the round-up and Blackie takes advantage of his absence by eloping with Clara. He takes her to a neighboring town and places her in charge of a man who conducts a roadhouse. She realizes then that Blackie has betrayed her. Tom returns and learns that Clara has gone away with Blackie, through information given him by Elsie (Patricia Palmer), the storekeeper's daughter. She secretly loved Tom. Months later, Blackie is found in the role of a stage robber. He returns to Clara pretending friendship. Clara leads him on and makes an appointment to meet him at the roadhouse. Tom and the sheriff are notified and Blackie is captured. In the struggle Clara is shot and dies from the wound. Tom and Elsie are united.

Four Christie Comedies

(Christie—One Reel Each)

Reviewed by Samuel D. Palmer

"IN AND OUT" features Bobby Vernon and Eleanor Field. Bobby has been expelled from college again and his father, giving him one more chance, sends him to a co-educational institution. Bobby's first friend in the town is the policeman on the college beat. His next is Eleanor, a fair co-ed. The principal warns him that five demerit marks will end his college career. Through his attentions to Eleanor he quickly acquired four of the black marks, but he has them all rubbed out when he fixes up an amusing compromising situation with the principal and one of the lady professors playing the leading roles.

In "Whose Wife?" Betty Compson and "Smiling" Billy Mason play the leading characters and are ably assisted by Harry Edwards and Dorothy Dane. Billy and Betty are married and Dorothy, Harry's wife, happens to be a former sweetheart of Billy. One day Billy's uncle, who doesn't know Billy is married and who is supposed to be a woman hater, blows in unexpectedly. The comedy, which is lively, revolves around the efforts of Billy to keep the fact of the marriage from the uncle, who also is Billy's employer.

"Never Surprise Your Wife," featuring Betty Compson and Harry Edwards, relates the laughable experience of a young husband who plans to surprise his wife on her birthday by making her a present of a new gown. Friend wife gets wise, hires out to the dressmaker as the model for the new gown and wears it home, to the amazement of hubby.

Bobby Vernon and Dorothy Dane are the featured players in "The House That Jack Built." Bobby has frittered away his bank account and the day of reckoning comes when his wife's mother comes to visit. Wife thinks they have enough to build a house with, but she and her mother find Bobby's bank book on the floor and see that there is only $200 left. Bobby comes back with the statement that he has built a new house for a surprise. Then he has to make good and he does so in a series of side-splitting incidents.

This series of one-reel comedies, done under Al. Christie's direction by a company of capable juvenile artists, is improving with every issue. Any one of the above four should prove acceptable on any program.

"A Camouflage Kiss"

(*Fox—Five Reels*)

Reviewed by Peter Milne

"A CAMOUFLAGE KISS" is an amusing picture which starts off as a sprightly little farce and subsequently turns to less humorous burlesque played on the strenuous order. June Caprice is seen in the stellar role and the plot concerns the rivalry of her boobish fiance who kisses daintily and a second gentleman who practices caveman tactics in the art of osculation. June prefers the latter's style when the final scene arrives. Mixed in with this line of action there are the complications arising from the infatuation of a foolish wife for the skilful osculator. These come thick and fast in the last two reels. People are found in wrong bedrooms, innocently compromised before others. There is an opening and closing of doors that would make the author of a stage farce turn green with envy. And chases also. The last reel is one after another.

There is a distinct element of effective comedy in the first three reels. The author has displayed a good sense of humor and the director and his company have sensed it. The subtitles, too, are very funny. Barnard Thornton and George Bunny are the main exponents of the comedy. Mr. Thornton again acts the clown as he did in "The Heart of Romance" and with the same foolish stare registers well in the role of the boob fiance. As the footage passes, however, he tires somewhat by his sameness. Mr. Bunny as the distressed husband has a big part to which he brings a happy personality and a capable performance. Pell Trenton and Lola May complete the cast with a brace of good performances.

Miss Caprice is always in the spirit of her light role and is quite delightful to look upon whatever her poses. Stephen Fox is author of "A Camouflage Kiss," Ralph H. Spence made the scenario and Harry Millarde directed. The photography in the print shown was somewhat below par.

THE STORY AND PLAYERS

When porkless days hit the city, John Chandler (George Bunny), pork dealer, unites with Rudolph King (Bernard Thornton), canner of beans. Rudolph is influenced in this deal by his admiration of Chandler's sister-in-law, Martha (June Caprice). Kingston (Pell Trenton), a Government buyer, negotiates with Chandler and King for part of their output, and the fact that he gives no immediate decision worries them. They invite him to a house party. Rudolph, just repulsed by Martha, because she believes kissing unsanitary, appeals to Kingston for assistance. This is freely given. Kingston kisses her in the dark, and Rudolph claims credit when he sees that Martha wants to thank some one. But he can't live up to the reputation set for him by the kiss. And finally Martha discovers the identity of the man who bestowed it. Then, even though engaged to Rudolph, she much prefers Kingston. But trouble arises when Irene Chandler (Lola May), John's wife, becomes infatuated with Kingston. However, both Rudolph and Chandler suppress their wrath because they want the contract. Eventually though they chase him out of the house when about every one in it has been more or less compromised. When Rudolph looks around for Martha he discovers that she has accompanied Kingston.

"The Woman in the Web"

(*Vitagraph Serial—First Episode—Two Reels*)

Reviewed by Joseph L. Kelley

THE first episode of Vitagraph's new serial, "The Woman in the Web" promises much in the way of screen entertainment for the remaining fourteen chapters. "Caught in the Web" is the title of the first chapter. The serial was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady. Hedda Nova and J. Frank Glendon are featured. David Smith and Paul Hurst are responsible for the direction.

"The Woman in the Web" strikes a marked contrast to Vitagraph's two preceeding serial offerings, "The Fighting Trail" and "Vengeance and the Woman," in that the Western atmosphere is left behind—at least it has been ignored in producing the first episode. But this fact does not make it any the less, of equal interest as the two preceding serials. If the first chapter can be taken as a criterion then the other fourteen episodes are the essence of real, live, thrilling entertainment. Stunts before the camera bolstered by a cleverly constructed story, as revealed in the first episode, mark this serial, as one of the best created by Vitagraph. The story has substance, a firm foundation upon which to rest for its thrilling stunts and rapidly moving action. The theme is timely as it reveals the adventures of a young American and his sweetheart, in dodging the traps laid for them by treacherous German agents.

The first episode is distinctly branded as a stunt chapter, by the daring leap from a fifty-foot tower, executed by J. Frank Glendon. The photographer and the cutter has assisted Mr. Glendon in eliminating the perils incident upon such a jump, but the effect is there and neither trick photography nor the deft fingers of a cutter, can eliminate the thrill which one gets when Mr. Glendon jumps from the windows of the high tower.

The plot moves with the rapidity of a trip-hammer from the opening scene to the close. There is action every foot of reelage. The first episode is a good forerunner for what is to follow. Vitagraph's third serial is destined to have the same marked success of its first two.

The cast works with plenty of "pep" and the directors have spared no pains in making every scene as realistic as can be registered before a camera. Hedda Nova in the principal feminine role, is a fine type and acts with ability. The photography is clear and the shots are all well timed. "The Woman in the Web" promises much in the way of entertainment.

"Bill's Baby"

(*Capitol Comedies—Goldwyn—Two Reels*)

Reviewed by Joseph L. Kelley

"BILL" PARSONS' first Capitol Comedy, released by Goldwyn, is of the sure-fire brand. "Bill's Baby" is the title and it contains comedy situations which will get a laugh from the most sedate. The comedy is clean with only a slight sprinkling of the slapstick variety. Bill has a sense of humor that requires no dramatic training to bring forth—it is at natural for Bill to get a laugh as it is for him to breathe the air of Los Angeles.

Goldwyn in contracting for the series of Capitol Comedies, made no blunder, providing the remaining numbers measure up to the quality of the first, "Bill's Baby," which ran at the Strand theatre last week. A matinee crowd at the Strand received Bill's first offering with smiles, laughs and a good measure of mild roars. There was not a moment when the audience was not on the verge of laughter and much of the time found them registering same.

Bill Parson's laugh, alone, is worth a good hearty laugh, and when he divides the honors with Billy Rhoades and Ray Belasco, as he does in "Bill's Baby," and takes it upon himself to foster a baby which he has found in a clothes basket in a hallway, and then caps the climax with taking the find to a baby contest and winning the first prize, he brings down the house. The first release of Capitol Comedies, by Goldwyn, looks like a good bet, and the ones to follow, if they maintain the same standard, should get over with any audience.

"Chase Me Charlie"

(*Essanay-Perfection—Six Reels*)

Reviewed by Peter Milne

"CHASE ME CHARLIE" is some clever Britisher's idea of a Chaplin revue. It contains pieces of all his Essanay comedies: "His New Job," "The Tramp," "In the Park," "Shanghaied," "The Champion" and the rest and the editor has made a valiant and moderately successful attempt to link his cutouts together in some sort of intelligible sequence. At least "Chase Me Charlie" has continuity enough to please the Chaplin-mad fan who is willing and eager to see his idol cavort through ludicrous stunts and make love to Edna Purviance. There is riotous fun in every reel. The Chaplin walk, the Chaplin kick, the Chaplin nonchalance, the Chaplin uneasiness in the face of danger—are given airings free from the incident which surrounded them in their original form.

And here too is the weak spot in "Chase Me Charlie." As Chaplin takes one role after another, as Miss Purviance appears first as a banker's daughter and then as a banker's secretary, as Leo White alternates between a villainous Count and minor roles, and as Bud Jamieson fights and then does a turn in vaudeville, not even all the skill of the British editor can make the episodes any more than distantly related. The fact that Chaplin doing a stunt is not nearly as funny as Chaplin doing a stunt in a developed plot is evident. This may sound strange. It has been declared that his type of comedy needs no plot—no story. Herewith the falsity of that declaration is proven.

The subtitles are new and are in the form of jingles, with a distinctly British flavor, that serve to hitch together the various episodes so that they are not altogether apart from one another.

"The Red, Red Heart"

(Bluebird—Five Reels)

Reviewed by Peter Milne

THE magic of the Arizona desert, the bigness and the romance of it are successfully brought out in this production featuring Monroe Salisbury and Ruth Clifford. This has been made possible by the excellence of the adaptation made by Bess Meredyth from the novel by Honore Willsie, the ideal locations secured, marvelous photography and the performance of Mr. Salisbury who plays the Indian. Any person might stand up and say, "Oh, my desert," and extend his arms toward the horizon and the setting sun but certainly not with the fine feeling that Mr. Salisbury puts into it. He can speak of his beloved wastes of sand and dry-brush in words that might sound foolish if mouthed by a real nature lover, but which, benefited by his deep eyes, his expression so serious that it is a mite sorrowful, becomes as natural as the desert itself.

The story traces the fortunes of a white maid and a red man. The former, ill in spirit with no desire to live longer, visits friends on the edge of the great desert and when the red man sees her in a perpetual state of melancholy he kidnaps her and forces her to live close to nature. And the desert does its work, brings on a wonderful cure, and in the end the white girls decides to remain with the man who brought back to her the joy of living. Miss Clifford is most effective as the girl, and Mr. Salisbury, besides acting with all the feeling at his command draws a realistic picture of the Indian.

To Wilfred Lucas credit must also be extended. The spirit of the vast desert fairly permeates his picture. There is never a false note struck. Gretchen Lederer, Val Paul, Al Sears, Monte Blue and Princess Neola complete the cast. The single interior setting is pleasing.

THE STORY AND PLAYERS

Kut-Le (Monroe Salisbury), an Indian with a college education is employed as engineer in a big irrigation project promoted by Newman (Val Paul). Newman's wife (Gretchen Lederer) receives her friend Dewitt (A. D. Sears) and his fiancee, Rhoda (Ruth Clifford) as guests. Rhoda has lost all interest in life since being in a railroad accident. Kut-Le divining her trouble bides his time and then kidnaps her, carrying her off to the mountain places and forcing her to live down to nature. Gradually her spirit returns and though she feigns hatred of KutLe at times actually enjoys herself. Dewitt with Newman and Porter (Monte Blue), a native who hates Kut-Le search day after day for the missing girl and only locate her when the cure has been affected. The white man with the exception of Newman who understands the Indian, would kill Kut-Le but he manages to overcome both of them. Dewitt shows himself a poor sport when he refuses to believe Rhoda and the Indian innocent of anything but clean living and so the girl remains with the man she really loves.

"Little Miss No-Account"

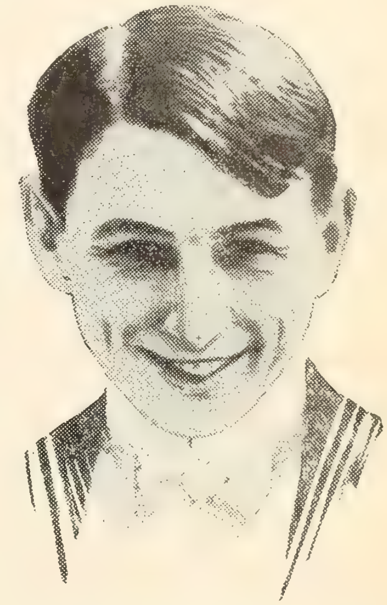
(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

HUMAN incidents written into the script of "Little Miss No-Account," by the author, Edward P. Smaney, and the faithful interpretation of same by Gladys Leslie, the star, and West Jenkins, in the role of a faithful negro servant, give to this Vitagraph offering an entertaining value that spells a little above the average photodrama. William P. S. Earle directed and has created the author's ideas for screen presentation, with a nice regard for the stronger and more subtle moments. "Little Miss No-Account" can be recommended as a good Spring tonic for the blues. The lighter veins of comedy are woven with the more hardened and pathetic in such a manner as to balance pretty evenly the two extreme emotions aroused by the two dramatic weapons.

Mr. Smaney, the author, appreciates the value of the human interest element. He has not created a strictly original story, but he has emphasized the human element with the comedy predominating. He has left openings for the sentimental to permit the more sympathetic mood to play upon their emotions with the result that he has prepared a script which reaches all classes with a good measure for the children. He has given Director Earle sufficient plot material for five reels of pictures and has created a good story, if not a world beater.

Gladys Leslie handles the role of Patty with fine appreciation. She is strong on the "kid stuff," and has the happy faculty of winning the sympathy of her audience with every expression of unhappiness or discontent. Frank O'Connor has the leading straight role and does commendable work. William Calhoun in



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a character role gives a good account of his work. Eulalie Jensen, Richard Wangeman, Carleton King and Stephen Carr are strong in support.

THE STORY AND PLAYERS

Patty Baring (Gladys Leslie) lives with her stepfather, who plans with his sister to force the little girl to convey to him certain property which she will inherit on reaching her eighteenth birthday. Paddy's only friend in the big house of her stepfather's is Stebbins (West Jenkins), a colored servant. Stebbins is her slave.

Her stepfather's harsh ways become unendurable and Paddy leaves on her eighteenth birthday. She meets her newsboy friend and he takes her to the shabby but comfortable home of his uncle, who runs a small store in the basement. She is adopted for the time. She meets the assistant district attorney (Frank O'Connor) and is taken for a ride in his car, accompanied by her benefactors. She also meets a young gambler, a friend of the storekeeper. Ann Wheeler (Eulalie Jensen), sister of her stepfather, has learned Paddy's whereabouts and, with the help of the young gambler, lures her to a gambling house near the place where she is living. While she is there the assistant district attorney orders a raid on the place. Paddy is found and taken to the station with the other offenders. The assistant district attorney finds her there and obtains her release. He then learns of her stepfather's plans to obtain her property. Paddy is taken to the attorney's mother and her property is placed in her safe keeping.

"Mrs. Slacker"

(*Pathe—Five Reels*)

Reviewed by Peter Milne

THE marriage license clerk at City Hall worked overtime last summer when it was announced that single men would be the first drafted. Perhaps Agnes Johnston was strolling through the park at the time and thereby received inspiration for "Mrs. Slacker," a photoplay in which a young man acts accordingly. He marries, miserable wretch, to escape service in the ranks of his country's army, but discovers that he has married the wrong woman for his complete peace of mind. By her scorn and pluck and courage she shames him into a realization of the disgrace he has brought upon himself and proves the means of turning him from a coward into a hero. All of which makes an entertaining and sustaining plot, with its melodramatic German spies, but all of it is told in the fifth reel of "Mrs. Slacker."

The rest of the picture is full of personal touches concerning the girl's trials and joys and her enthusiasm for her country. She drills the kiddies just like Baby Marie Osborne did in "The Little Patriot," and acts quite childish for a girl of her age. But the plot is never in evidence until the end. The body of the picture is fluff and possesses no vein of suspense around which to build the many touches that were evolved for the star. It is the old story of material inadequate for five reels.

Gladys Hulette is featured in the title role and plays the part for all it's worth when the scenario writer has allowed her to act and not just romp about. Hobart Henley directed.

THE STORY AND PLAYERS

Susie Simpkins (Gladys Hulette) lives with a drink-sodden old uncle, and takes in washing as a means of earning her livelihood. Her best customer is the rich Gibbs family. Robert Gibbs (Creighton Hale), a thorough coward, becomes acquainted with Susie through her many visits to the house, and admires her pluck and courage. He leaves for college. When vacation time comes the United States has declared war. The draft is announced, and Robert seeing a means of evading it marries Susie. Subsequently he claims exemption, despite his father's wealth. Gibbs, Senior (Paul Clerget), coundly upbraids his son and Susie, on discovering his great cowardice, determines to dress as a man and join the army herself. That night she stumbles on a German spy plot to blow up the reservoir. She is captured by the spies. They proceed with their plan—knock all the guards of the reservoir senseless, and start to plant the bomb. But Robert, musing on his position, happens along, and, seeing the danger of the situation, suddenly drops his cowardice, and becomes a fighting hero. The plot is frustrated, and later Susie is proud to see him enlist.

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Mar. 4.	The Girl in the Dark (Carmel Myers)	5
Mar. 11.	Hungry Eyes (M. Salisbury)	5
Mar. 18.	Brace Up (Herbert Rawlinson)	5
Mar. 25.	The Wine Girl (Carmel Myers)	5
Apr. 1.	Fast Company (Franklin Farnum)	5
Apr. 8.	The Red, Red Heart (Monroe Salisbury)	5
Apr. 15.	A Rich Man's Darling (Louise Lovely)	5
Apr. 22.	The Marriage Lie (Carmel Myers)	5
Apr. 29.	A Mother's Secret (Ella Hall)	5

Universal Productions

Mar. 4.	Nobody's Wife (Louise Lovely)	5
Mar. 11.	Beauty in Chains (Ella Hall)	5 D
Mar. 18.	Thieves' Gold (Harry Carey, Molly Malone)	5
Mar. 25.	The Girl Who Wouldn't Quit (Louise Lovely)	5
Apr. 1.	The Magic Eye (Little Zoe Rae)	5
Apr. 8.	The Risky Road (Special Attraction) (Dorothy Phillips)	5
Apr. 15.	No Release	
Apr. 22.	The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone)	5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Mar. 4.	Eve's Daughter (Billie Burke)	
Mar. 4.	Huck and Tom (Jack Pickford)	
Mar. 11.	The Family Skeleton (Charles Ray).	
Mar. 11.	Sunshine Nan (Ann Pennington)	
Mar. 18.	Prunella (Marguerite Clark)	
Mar. 18.	J. Stuart Blackton's Wild Youth	
Mar. 18.	Love Me (Dorothy Dalton)	
Mar. 25.	LaTosca (Pauline Frederick)	5
Mar. 25.	"Naughty, Naughty!" (Enid Bennett)	5
Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Ray)	

ARTCRAFT PICTURES

Mar. 11.	Amarilly of Clothes-Line Alley (Mary Pickford)	
Mar. 25.	De Mille's "The Whispering Chorus"	
Mar. 31.	Maeterlinck's "The Blue Bird"	
Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).
The Fall of the Romanoffs.
Tarzan of the Apes.

Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

(Special Features)

Mar. 3.	The Girl with the Champagne Eyes (Jewel Carmen)	5
Mar. 10.	The Debt of Honor (Peggy Hyland)	5
Mar. 17.	The Devil's Wheel (Gladys Brockwell)	5
Mar. 24.	A Daughter of France (Virginia Pearson)	5
Mar. 31.	A Camouflage Kiss (June Caprice).	5
Apr. 7.	The Bride of Fear (Jewel Carmen).	5
Apr. 14.	Western Blood (Tom Mix)	5
Apr. 21.	American Buds (Jane and Katherine Lee)	5

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum).	6
Apr. 7.	The Blindness of Divorce	7

Goldwyn Features Corp.

Feb. 10.	Our Little Wife (Madge Kennedy).	6
Feb. 24.	The Beloved Traitor (Mae Marsh).	6
Mar. 10.	The Floor Below (Mabel Normand).	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
Apr. 21.	The Face in the Dark (Mae Marsh)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 1.	"A Man's Man" (J. Warren Kerrigan)	7
Dec. 15.	"Madam Who" (Bessie Barriscale)	7
Jan. 15.	"His Robe of Honor" (Henry B. Walthall)	7
Feb. 15.	"The Turn of a Card" (J. Warren Kerrigan)	7
Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	"The Snapdragon" (Louise Glaum)	—
May 27.	"Rose O' Paradise" (Bessie Barriscale)	—

Jewel Productions, Inc.

Sept. —	Come Through (Drama)	—
Sept. —	Pay Me (Drama)	—
Sept. —	Sirens of the Sea (Drama)	—
Oct. —	Man Without a Country (Patriotic).	—
Oct. —	The Corespondent (Drama)	—
Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama).	—

George Kleine System

(PERFECTION PICTURES)

Uneasy Money (Essanay)	6
Brown of Harvard (Selig)	6
I, Mary MacLane (Essanay)	7
The Unbeliever (Edison)	7
Ruggles of Red Gap (Essanay)	7

Metro Pictures Corporation

Mar. 4.	The Shell Game (Emmy Wehlen) Metro	5
Mar. 11.	The Brass Check (Francis X. Bushman, Beverly Bayne)	5
Mar. 18.	The Claim (Edith Storey) Metro Rolfe	5
Mar. 25.	Breakers Ahead (Viola Dana), Metro-Rolfe	5
Apr. 1.	The Landloper (Harold Lockwood) Metro-Yorke	5
Apr. 8.	Social Hypocrites (May Allison)	5
Apr. 15.	With Neatness and Dispatch (Bushman and Bayne)	5
Apr. 22.	Treasure of the Sea (Edith Storey).	5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe	7
The Legion of Death (Edith Storey), Metro-Rolfe	7
Revelation (Nazimova), Metro	7
The Slacker (Emily Stevens)	7
Draft 258 (Mabel Taliaferro)	7

Mutual Film Corporation

Mar. 4.	Powers That Prey (Mary Miles Minter) American	5
Mar. 11.	Ann's Finish (Margarita Fischer) American	5
Mar. 18.	The Girl and the Judge (Olive Tell), Frohman	5
Mar. 25.	No Release	
Apr. 1.	A Bit of Jade (Mary Miles Minter) American	5
Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5

Pathe Exchange, Inc.

Mar. 3.	Daddy's Girl (Baby Marie Osborne) Diando	5
Mar.10.	The Great Adventure (Bessie Love, Donald Hall, Flora Finch, Chester Barnett, Florence Short)	5
Mar. 17.	The Beggar Woman (Mme. N. A. Lesienko, I. I. Mozukin)	5
Mar. 24.	The Hillcrest Mystery (Irene Castle, Ralph Kellard, Wyndham Standing, J. H. Gilmour) Astra	5
Mar. 31.	Mrs. Slacker (Gladys Hulette, Creighton Hale) Astra	5
Apr. 7.	Twenty-One (Bryant Washburn) Pathe	5
Apr. 14.	The Busy Inn (N. I. Panoff, Mme. Nadya Lesienko Mme. Orlova, N. A. Backsheef) Russian Art	5

Select Pictures

Nov. —	Her Silent Sacrifice (Alice Brady)	5
Nov. —	Secret of the Storm Country (Norma Talmadge)	5
Dec. —	Shirley Kake (Clara Kimball Young).	5
Dec. —	The Honeymoon (Constance Talmadge).	5
Jan. —	Woman and Wife (Alice Brady)	5
Jan. —	Ghosts of Yesterday (Norma Talmadge)	6
Jan. —	The Marionettes (Clara Kimball Young)	5
Jan. —	The Studio Girl (Constance Talmadge)	5
Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge).	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Clara Kimball Young)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5

Triangle Distributing Corporation

Mar. 24.	Nancy Comes Home (Myrtle Lind).	5
Mar. 24.	Innocent's Progress (Pauline Starke)	5
Mar. 31.	Unfaithful (D. Dalton) 2 reels, and The Marriage Bubble (Wm. Desmond), (Split Feature)	3
Mar. 31.	The Love Brokers (Alma Rubens)	5
Apr. 7.	The Vortex (Mary Warren)	5
Apr. 7.	The Boss of the Lazy "Y" (Roy Stewart)	5
Apr. 14.	The Law of the Great Northwest (Margery Wilson)	5
Apr. 14.	Who Killed Walton? (J. Barney Sherry)	5
Apr. 21.	The Finger Print (Margery Wilson)	5
Apr. 21.	Society For Sale (Wm. Desmond)	5

Vitagraph V-L-S-E.

Mar. 4.	The Song of the Soul (Alice Joyce, Walter McGrail)	5
Mar. 11.	The Desired Women (Harry Morey, Florence Deshon)	5
Mar. 18.	An American Live Wire (Earle Williams, Grace Darmond)	5
Mar. 25	The Home Trail (Nell Shipman, Alfred Whitman)	5
Apr. 1.	Little Miss No-Account (Gladys Leslie	5
Apr. 8.	The Business of Life (Alice Joyce)	5
Apr. 15.	The Girl from Beyond (Nell Shipman, Alfred Whitman)	5
Apr. 22.	A Bachelor's Children (Harry Morey, Florence Deshon)	5

World Pictures

Mar. 4.	Spurs of Sybil (Alice Brady)	5
Mar. 11.	The Wasp (Kitty Gordon)	5
Mar. 18.	Wanted, A Mother (Madge Evans)	5
Mar. 25.	The Way Out (Carlyle Blackwell, June Elvidge)	5
Apr. 1.	The Cross Bearer (Montagu Love)	7
Apr. 8.	The Witch Woman (Ethel Clayton).	5
Apr. 15.	The Trap (Alice Brady)	5
Apr. 22.	The Purple Lily (Kitty Gordon)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary..........................1 C
Some Barrier ....1 C
His Trial ....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

American News Weekly

One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.

May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D...........5 reels
May 12. (Educational Subject) ....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.........................2 reels
May 19. Ghosts (Sunshine), C.............1 reel
Sept. 17. My Country First...............6 parts
Oct. 7. The Mystery of the Boule.......5 parts
Oct. 15. Blackmailer ....5 parts

Argosy Films, Inc.

The Celebrated Stielow Case.............6 reels
Where D'ye Get That Stuff...............5 reels
Absinthe (King Baggott), Universal Reissue ....5 reels

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions

Lone Wolf ....7 parts
Fall of the Romanoffs ....8 parts
Empty Pockets ....7 parts

Jules Burnstein

Shame ....7 parts

Cardinal Film Corporation

Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics ....2 reels
Automaniacs ....2 reels
Neptune's Naughty Daughter.............2 reels

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy..

Christie Film Company

One Reel Comedy Issued Weekly

Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
More Haste Less Speed.
Betty Wakes Up.
Stepping Out.
Almost Divorced.
Help! Help! Police!
Their Seaside Tangle.
One Good Turn.
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built.

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona ....8 reels
Eyes of the World.......................9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Corona Cinema Company

The Curse of Eve (Enid Markey).........7 reels

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs..........4 reels
Liberty Hall ....4 reels
The Black Spot..........................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels

Dixie Films

Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.................5 reels

Doll Van Film Corp. (Chicago)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

Ebony Film Corporation

A Natural Born Shooter..................1 reel
Dat Blackhand Waitah Man................1 reel
Shine Johnson and the Rabbit's Foot......1 reel

E. I. S. Motion Picture Corp.

Trooper 44 ....5 reels

Elmont Feature Film Co.

People vs. John Doe.....................6 reels
God's Law ....6 reels

Emerald Motion Picture Co.

The Slacker's Heart.....................5 reels

Export and Import Film Co.

Robespierre ....— reels
Ivan the Terrible.......................— reels

Fairmount Film Corporation

Hate ....7 reels

Flora Finch Film Co.

War Prides ....2 reels

The Fordart Films, Inc.

Berlin via America.

Foursquare Pictures

The Eagle's Eye (King Baggot and Marguerite Snow).

Fort Pitt Corporation

The Italian Battlefront.

Fox Film Corp.

(Standard Pictures)

The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Frieder Film Corporation

The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise)........5 reels

Friedman Enterprises

A Mormon Maid (Mae Murray)..........6 reels

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness........6 reels
Conquest of Canaan......................5 reels
God's Man ....9 reels

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure)......7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays

The Web of Life (Hilda Nord, James Cruze, George Spencer)..............5 reels

Golden Features

A Bit of Life...........................1 reel

Jesse J. Goldburg

The Chinese Musketeer.
Fate and Fortune.
Feet and Defeat.
Parson Pepp.
Cheerful Liars.
The Ring and the Ringer.

Grand Feature Film Company

Rex Beach on the Spanish Main........5 reels
Rex Beach in Pirate Haunts.............5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features

The Woman and the Beast...............5 reels

D. W. Griffith

Intolerance ....9 reels

Hanover Film Company

Maciste ....— reels
How Uncle Sam Prepares..................4 reels

William S. Hart

The Cold Deck ....5 D
The Two Gun Man.........................5 D

Hawk Film Corporation

Monster of Fate.........................— reels

Herald Film Corporation

Around the World in 80 Days............6 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg...............— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus ....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) ....8 reels
Her Fighting Chance (Jane Grey).......6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).........6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) ....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation

The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle)......— reels

Inter Ocean Film Corp.

Enlighten Thy Daughter.................— reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)..............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)...............5 reels

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Juvenile Film Corporation

World War in Kidland...................1 reel
A Chip Off the Old Block...............1 reel
Chip's Elopement ....1 reel
Chip's Backyard Barn-Stormers..........2 reels
Chip's Rivals ....1 reel
For Sale, a Daddy......................1 reel
Chip's Carmen ....2 reels

Klotz and Streimer

Whither Thou Goest......................5 reels
The Secret Treaty.......................5 reels

(Continued on page 2262)

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Feb. 3.	Hungry Lions in a Hospital	2 C
Feb. 17.	Are Married Policemen Safe?	2 C
Mar. 3.	Her Husband's Wife	2 C
Mar. 17.	A Selfmade Lady	2 C
Apr. 7.	A Waiter's Wasted Life	2 C

MUTT AND JEFF ANIMATED CARTOONS

Mar. 24.	The Decoy	½ reel
Mar. 31.	Back to the Balkans	½ reel
Apr. 7.	The Freight Investigation	½ reel
Apr. 14.	The Leak	½ reel

General Film Company

BROADWAY STAR FEATURES (O HENRY STORIES)

The Rathskeller and the Rose (Adele De Garde, Evart Overton)	2 D
By Injunction (Chet Ryan, W. L. Rodgers, Patricia Palmer)	2 D
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templar Saxe)	2 D
Lost on Dress Parade (Patsy De Forrest, Evart Overton)	2 D
Nemesis and the Candy Man (Wm. Dunn, Miriam Miles)	2 D

ESSANAY

GEORGE ADE FABLES

The Fable of the Toilsome Ascent and the Shining Table Land	2 C
The Fable of the Back Trackers from the Hot Sidewalks	2 C

ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball	1 C
A Tough Knight	1 C
Our Little Nell	1 C
Check Your Hat, Sir	1 C
Wild Algy of Piccadilly	1 C
All Stuck Up	1 C
The Lie That Failed	1 C
The Jazbo Sheriff	1 C

SNAKEVILLE COMEDIES

(One reel each)

Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Imposter.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada	1 Sc.
Through Canada from Coast to Coast	1 Sc.
How Canada and the Farmer Co-operate in Grain Raising	1 Sc.
Agricultural Opportunities in Western Canada	1 Sc.
Water Powers of Eastern Canada	1 Sc.
A Romance of Rails and Power	1 Sc.
Grand Canyon of Arizona and Canyon de Chelley	1 Sc.

CHAPLIN COMEDIES

By the Sea	1 C
In the Park	1 C
Work	2 C
A Woman	2 C
The Tramp	2 C
His New Job	2 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422	1 D
A Deal in Bonds	1 D
The Sign of the Scarf	1 D
The Man with the Limp	1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge	1 D
The Munitions Plot	1 D
The Detective's Danger	1 D
The Railroad Smugglers	1 D
The Deserted Engine	1 D

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver	1 C
What Occurred on the Beach	1 C
An All-Fools' Day Affair	1 C
Beating Him to It	1 C
Forced Into Matrimony	1 C

JUDGE BROWN STORIES

Thief or Angel	2 C-D
The Accusing Toe	2 C-D
Black and White	2 C-D
The Rebellion	2 C-D
A Boy Built City	2 C-D
I'm a Man	2 C-D

SPARKLE COMEDIES

On the Love Line	1 C
The Detective	1 C
Smashing the Plot	1 C
After the Matinee	1 C
Double Cross	1 C
The Best of a Bad Bargain	1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul)	1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon)	1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia)	6 D
The Marvelous Maciste	6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly)	1 Edc.

PIEDMONT PICTURES CORPORATION (SELBURN COMEDIES)

Hubby's Holiday	2 C
Too Much Elephant	1 C
Wedding Bells and Lunatics	1 C
His College Proxy	1 C

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry	2 D
Mountain Law	2 D
The Raiders of Sunset Gap	2 D

CLOVER COMEDIES

The Wooing of Coffee Cake Kate	1 C
Rip Roaring Rivals	1 C

EBONY COMEDIES

A Black Sherlock Holmes	1 C
Spying the Spy	1 C
The Porters	1 C
A Milk Fed Hero	1 C
Busted Romance	1 C
Spooks	1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki	5 D

NOVELTY FILMS

(Cartoons, Novelties, Scenics)

ME, der Kaiser; Our Heroes; Strange Sights in the Pecific Islands	1
Power, Pro and Con; England's Leaders on Land and Sea; Scenic	1
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic	1

DUPLEX FILMS, INC.

Shame (Zena Keefe)	7 D

King Bee Comedies

Jan. 1.	The Slave	2 reels
Jan. 15.	The Stranger	2 reels
Feb. 1.	His Day Out	2 reels
Feb. 15.	The Rogue	2 reels

SELIG-HOYT COMEDIES

Aug. 6.	A Dog in the Manger	2 C
Aug. 20.	A Trip to Chinatown	2 C
Sept. 3.	A Midnight Bell	2 C
Sept. 17.	A Contented Woman	2 C

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Jan. 2.	The Screen Fan	2 C
Jan. 16.	The Bride	2 C
Jan. 30.	The Superstitious Girl	2 C
Feb. 13.	The Matinee Girl	2 C
Feb. 27.	The Artist's Model	2 C
Mar. 13.	The Man Eater	2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 4.	Before and After Taking	1 C
Mar. 11.	His Strength of Mind	1 C
Mar. 18.	Special Today	1 C
Mar. 25.	When a Man's Married	1 C
Apr. 1.	Gas Logic	1 C
Apr. 8.	A Youthful Affair	1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Mar. 5.	Waltzing Around	1 reel
Mar. 12.	Finishing Mary	1 reel
Mar. 19.	His Quaker Girl	1 reel
Mar. 26.	Up She Goes	1 reel
Apr. 2.	She Couldn't Grow Up	1 reel
Apr. 9.	For Art's Sake	1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Weed

MUTUAL-CHAPLINS

Oct. 29.	The Adventurer	2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Jan. 14.	Meatless Days and Sleepless Nights	1 C
Jan. 20.	Out West	2 reels
Jan. 28.	He Got His	1 C
Feb. 3.	Watch Your Neighbor	2 C
Feb. 10.	Sheriff Nell's Tussle	2 C

BLACK DIAMOND COMEDIES

Oct. 15.	Nearly a Baker	1 C
Nov. 12.	A Society Scrimmage	1 C

ARBUCKLE COMEDIES

Dec. 10.	A Country Hero	1 C
Dec. 20.	Out West	2 C

BURTON HOLMES TRAVEL PICTURES

Jan. 7.	Sydney, the Antipodean Metropolis	1 reel
Jan. 14.	A Trip to the Jenolan Caves of Australia	1 reel
Jan. 21.	Melbourne, the Magnificent	1 reel
Jan. 28.	'Round About Melbourne	1 reel
Feb. 4.	Adelaide, Capital of South Australia	1 reel

WHO IS NUMBER ONE? (Serial)

Jan. 7.	Episode 11. The Rail Raiders	2 D
Jan. 14.	Episode 12. The Show Down	2 D
Jan. 21.	Episode 13. Cornered	2 D
Jan. 28.	Episode 14. No Surrender	2 D
Feb. 4.	Episode 15. The Round-Up	2 D

MACK SENNETT COMEDIES

Jan. 13.	The Kitchen Lady	2 C
Jan. 27.	His Hidden Purpose	2 C

Pathe Exchange, Inc.

Sunday, April 7, 1918	
Follow the Crowd (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin	1 C
Timber Transportation—Sweden (Col.), Educ. and St. Flour and Aurillac, France (Col.) Trav.	Split reel
Wednesday, April 10, 1918	
Hearst-Pathe News No. 30	1 top
Saturday, April 13, 1918	
Hearst-Pathe News No. 31	1 top
Sunday, April 14, 1918	
Pipe the Whiskers (Harold Lloyd, Bebe Daniels, Harry Pollard) Rolin	1 C
Whispering Wires of War (War film)	1 reel
Wednesday April 17, 1918	
Hearst-Pathe News, No. 32	1 top
Saturday, April 20, 1918	
Hearst-Pathe News, No. 33	1 top

SERIALS

"The House of Hate" (Astra)
Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

Mar. 10. First Episode, The Hooded Terror.
Mar. 17. Second Episode, The Tiger's Eye.
Mar. 24. Third Episode, A Woman's Perfidy.
Mar. 31. Fourth Episode, The Man from Java.
Apr. 7. Fifth Episode, Spies Within.
Apr. 14. Sixth Episode, A Living Target.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3.	A Discord in A Flat	1 C
Mar. 3.	His Hidden Shame	1 C
Mar. 10.	Wives and Worries	1 C
Mar. 10.	She Didn't Do It	1 C
Mar. 17.	A Social Shock Absorber	1 C
Mar. 17.	Caught with the Goods	1 C
Mar. 24.	Fork Over	1 C
Mar. 24.	A Janitor's Fall	1 C
Mar. 31.	A Good Elk	1 C
Mar. 31.	Her Bohemian Party	1 C
Apr. 7.	Mr. Briggs Closes the House	1 C
Apr. 14.	First Aid	1 C
Apr. 21.	Their Neighbor's Baby	1 C
Apr. 28.	Mr. Miller's Economies	1 C

KEYSTONE RELEASES

Mar. 17	Mud (Ray Griffith, Peggy Pearce, Max Asher, Henry Depp	2 C
Mar. 24.	A Safe Danger (Al Edmonds, Rae Godfrey, Sylvia Ashton, Chris Richards	2 C
Mar. 31.	A Playwright's Wrong (Wm. Franey, Dora Rogers, Milt Sims, Maude Wayne)	2 C

Universal Film Company

Monday, April 8, 1918
NESTOR—Hickory Hiram (Neal Burns, Stanley Laurel)....................1 C
Wednesday, April 10, 1918
L-KO—Saved from a Vamp (Gale Henry, Hughie Mack)....................2 C
Monday, April 15, 1918
NESTOR — The Shifty Shoplifter (Eileen Sedgwick, Milton Sims)..........1 C
Wednesday, April 17, 1918
L-KO—Adventurous Ambrose (Mack Swain).2 C
Monday, April 22, 1918
NESTOR—The Stolen Keyhole (Harry Mann) ....1 C
Wednesday April 24, 1918
L-KO—Her Movie Madness (Gale Henry, Hughie Mack)....................2 C

UNIVERSAL ANIMATED WEEKLY

Mar. 25. Number 17.
Apr. 3. Number 18.
Apr. 10. Number 19.
Apr. 17. Number 20.
Apr. 24. Number 21.

UNIVERSAL SCREEN MAGAZINE

Mar. 23. Issue Number 63.
Mar. 30. Issue Number 64.
Apr. 6. Issue Number 65.
Apr. 13. Issue Number 66.
Apr. 20. Issue Number 67.
Apr. 27. Issue Number 68.

UNIVERSAL CURRENT EVENTS

Mar. 23. Issue Number 45.
Mar. 30. Issue Number 46.
Apr. 6. Issue Number 47.
Apr. 13. Issue Number 48.
Apr. 20. Issue Number 49.
Apr. 27. Isue Number 50.

LYONS-MORAN STAR COMEDIES

Apr. 8. A Pigskin Hero..................1 reel
Apr. 15. The Tail of a Cat...............1 reel

SERIALS

"THE MYSTERY SHIP"

Two Reels Each
(Ben Wilson, Neva Gerber)

Mar. 4. Fifteenth Episode, The House of Trickery.
Mar. 11. Sixteenth Episode, The Forced Marriage.
Mar. 18. Seventeenth Episode, The Deadly Torpedo.
Mar. 25. Eighteenth Episode, The Fight in Midair.

"THE BULL'S EYE

Two Reels Each
(Eddie Polo)

Mar. 4. Fifth Episode, The Swing of Death.
Mar. 11. Sixth Episode, On the Brink.
Mar. 18. Seventh Episode, Riding Wild.
Mar. 25. Eighth Episode, The Flaming Crisis.
Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.
Apr. 15. Eleventh Episode, Fired.
Apr. 22. Twelfth Episode, Burning Lands.

"THE LION'S CLAWS

Two Reels Each
(Marie Walcamp)

Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.
Apr. 15. Third Episode, The Net of Terror.
Apr. 22. Fourth Episode, A Woman's Scream.

FINLEY NATURE STUDIES

Split Reel

Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."
Apr. 15. Number 14, "Wild Animals at Yellowstone" and "Atop the Alps" (Scenic) Split reel.
Apr. 22. Number 15, Wild Bird Pets" and "In and Around Key West, Fla." (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

Mar. 4. Jumping Jacks and Jail Birds.
Mar. 11. Meddlers and Moonshiners.
Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.
Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.
Apr. 15. Counts and No Counts.
Apr. 22. Whistles and Windows.
Apr. 29. Flirts and Fakirs.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Mar. 4. The Cavern of Terror (Eleventh Episode).
Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

Favorite Film Features

Mar. 4. An Officer and a Gentleman........2 D
Mar. 4. Unlucky Louis ....1 C

DREW COMEDIES

Mar. 11. Their First Quarrel.
Mar. 18. A Telegraphic Tangle.
Mar. 25. His Wife Knew About It.
Apr. 1. Following the Scent..............1 reel
Apr. 8. The Home Cure.....................1 C
Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts ....1 C
Apr. 29. All for the Love of a Girl..........1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 2260)

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.......................3 reels

Marine Film Co.

Lorelei of the Sea.......................— reels

Masterpiece Drama Productions

Who's Your Neighbor?.................... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain..................1 C
Nov. 12. Her Fatal Resemblance...........1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets................1 C
Dec. 3. Waves and Wimmen..............1 C
Dec. 10. Fizzled Finance ....1 C

Mayfair Film Corp.

Persuasive Peggy........................— reels

B. S. Moss M. P. Corporation

Birth Control ....6 reels
The Power of Evil.........................5 reels
Boots and Saddles........................5 reels
The Girl Who Doesn't Know............5 reels
In the Hands of the Law.................5 reels
One Hour (Sequel to "Three Weeks").. ....

Ogden Pictures Corp.

The Lust of the Ages...................— reels

Paragon Films

The Whip ....8 reels

Photoplay Magazine

Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges).

Popular Picture Corporation

Corruption ....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller)....................5 reels

Renowned Pictures Corporation

The Public Defender......................6 reels
Naked Hands ....5 reels
Mother Love and the Law................7 reels
In Treason's Grasp.......................5 reels
Should She Obey?........................7 reels

Selig Special

Beware of Strangers......................7 reels
The Ne'er-Do-Well.........................8 reels
The Garden of Allah (Selig).............10 reels
Who Shall Take My Life?...............— reels

Frank J. Seng

Parentage ....7 reels

Sherman Eliot, Inc.

The Crisis ....10 reels

Sherman Pictures Corporation

I Believe ....7 reels
The Land of the Rising Sun

State Rights Distributors, Inc.

Carmen of the Klondyke (Clara Williams).

Julius Steger

Redemption ....6 reels

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) ....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) ....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy)......500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy)..............500 ft.
Mose Is Cured (Cartoon comedy).........500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy)...........500 ft.
The Unknown (Cartoon comedy).........500 ft.

Moe Streimer

A Daughter of the Don....................10 reels

Submarine Film Corporation

The Submarine Eye........................7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions.
Satans Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D.......................... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv.......................... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here ....5 reels

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Motion Picture News, published at New York, N. Y., April 1, 1918.

State of New York }
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 Seventh Avenue, N. Y. C., who, having been duly sworn acording to law, deposes and says that he is the Business Manager of the Motion Picture News, Inc., 729 Seventh Avenue, N. Y. C., and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh Avenue, New York City; Editor, Wm. A. Johnston, 729 Seventh Avenue, New York City; Managing Editor, Robert Welsh, 729 Seventh Avenue, New York City; Business Manager, E. Kendall Gillett, 729 Seventh Avenue, New York City.

2. That the owners are: Wm. A. Johnston, 729 Seventh Avenue, New York City; Percy S. Alden, 729 Seventh Avenue, New York City; E. Kendall Gillett, 729 Seventh Avenue, New York City; Wentworth Tucker, 729 Seventh Avenue, New York City; Henry F. Sewall, 729 Seventh Avenue, New York City; Carl Tucker, 729 Seventh Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and security in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six month preceding the date shown above is ——. (This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 22nd day of March, 1918.

F. G. SPENCER,
Notary Public.

Queens County, Q. Co. Clerk's No. 2035.
Certificate filed in New York County.
N. Y. Co. Clerk's No. 515—N. Y. Reg. No. 9417.
Term expires March 30, 1919.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

THE MUSIC PIT

Are You Taking Care of that

40%

Added Patronage Which Should be Yours?

See the next editorial page.

When you consider installing musical equipment—ORGAN or ONE MAN INSTRUMENTS consult us, we are in a position to give you valuable advice.

MUSIC DEPARTMENT,
Motion Picture News.

OBTAIN MAXIMUM SCREEN DEFINITION

Illuminate Your Screen With Artificial Daylight

For alternating current projection use the perfect illuminant—the light that shows up the high lights and shadows in the background—the light given by

WHITE A. C. SPECIAL MOTION PICTURE CARBONS

It's the screen definition that makes the picture pleasing to the eye, it's the light given by the White A. C. Specials that gives perfect screen definition.

The use of the artificial daylight given by these carbons necessitates absolutely no change in equipment.

The White A. C. Special carbon burns with a noiseless arc and gives a penetrating, pure white light.

If you are getting poor results on alternating current, try these carbons and compare the results obtained with the old roaring A. C. arc.

FOR DIRECT CURRENT OPERATION USE THE *Silvertip Negative Carbon*

The National-Silvertip combination is well known to the majority of successful operators. It combines satisfactorily the features of steady arc and maximum brilliancy.

Write today for our folders describing these carbons.

NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
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46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
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56. Safety Exit Locks
57. Screens
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59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
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65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name..........................

Theatre..........................

City..........................

State..........................

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett..*Editor*

Alfred S. Cory..........................*Technical Editor*

Five Million More Patrons

To have the question of music for the motion picture agitated by one of New York's leading evening papers, particularly in its editorial columns, is proof of the importance of pictures and the telling effect of music in rounding them out and making them the most universally enjoyed form of entertainment.

Music, good music, is 40 per cent of the entertainment. As is pointed out below many patrons attend picture houses not for what they see but for the music they hear. The exhibitor's object is to bring the people into his house. If he can add a reasonable percentage by better music an investment in this line should be made and that quickly.

The editorial in question, which is printed below, appeared in the New York Evening Globe of February 5, 1918.

* * * * * * * * *

"MUSIC AND MOVIE"

"It is one of those paradoxes not infrequent in the world of the theater that one of the most important results of movie-going has been the development in the public of a taste for good music. We all remember the day when the best motion picture "palace" had at least one piano, or perhaps a piano and violin, to assist the creeps up and down the spine at the most villainous parts of the play, or to lull us to sweet dreams when she was about to fall into his arms.

"Sometimes there was at the piano some young student with real taste, whose knowledge of musical literature enabled him or her to improvise and to string together Chopin nocturnes, Faust, the Rakoczy March, Debussy and Tchaikowsky, as the scene or the inclinations of the improviser demanded. But now the managers of the chief motion picture theatres have got beyond the experimental stage. Whether their audiences know it or not, the managers know that what attracts many people to their theatres is not the play but the music.

"And so they have employed first rate conductors, and orchestras which are ranked by those who have heard them with the symphony orchestras whose performances receive the lavish praises of the pundits of musical criticism. Strangest of all, for those who despair of the musical taste of the American public the motion picture audiences seem to enjoy the very best.

"The conductors are enterprising, too. They are not held, by the terms of endowments, to any period of music. They can wander far afield, and they frequently perform the new as well as the established. In one evening it is not at all unusual to hear played by one of these orchestras pieces by Stravingsky, Scriabine, Liszt, Wagner and Verdi. It is, of course, often a hodge-podge. And yet there is perhaps less bowing and scraping to the ghosts of musical respectability by the orchestras of motion picture theatres than by our most lauded symphony conductors."

* * * * * * * * *

"But now the managers of the chief motion picture theatres have got beyond the experimental stage. Whether their audiences know it or not, the managers know that what attracts many people to their theatres is not the play but the music." This is worth repeating and considering. The old days when a picture was a novelty and when anything went, have gone—producers are improving their product every year—theaters are improving—music is improving but not at the pace which is necessary to the full realization of the power and popularity of the picture theatre. At present in over 90 per cent of the houses it is the picture alone which is producing the results. The potential possibilities of these theatres have not yet been realized.

Eight million people go to pictures regularly each day out of the sixty million who think they are "fans" and who attend say every two weeks or once a month. The large proportion of these regular attendants go to the small community houses throughout the country and go because they like the pictures or lack resources to entertain themselves at home—therefore these are the people who come in spite of the theatre manager. It is therefore the building up of the fifty-two million and converting them into regulars which is the task of the theatre managers and owners. How is it to be done?

If the picture itself is 60 per cent of the show and has an eight million following and music is 40 per cent of the show then by putting real music into the houses at least five million and a half other "regulars" should be added. If these people become boosters the movement toward pictures will rapidly grow of its own momentum.

Some say this is theory—perhaps it is—some people said that pictures would never go in New York's theatrical district, yet we have five houses right in the heart of that very district today which are coining money and all because of the theory held by one man, S. L. Rothapfel—who believed in the picture and above all in the PICTURE and MUSIC.

Orchestras with the necessary organ are fine—for a big house in a big city. However, for the smaller community house and those in small towns they are not and cannot be handled profitably with the limited admissions price and small seating capacities. Here something must be found which will take their place and yet will give the same general effect and have the same pleasing qualities. This can be done by the ORGAN and ONE-MAN INSTRUMENTS alone or may have small orchestras in addition depending upon the receipts. The one thing, however, which must be remembered is that if this equipment is going to do the trick—THE PLAYER MUST KNOW HIS BUSINESS. Too many good instruments are being discarded and held in ill repute because the man playing them is worthless and has no right to inflict his playing on any one, much less those who have to pay to hear him.

When buying either an organ or one-man instrument the exhibitor should have a clause in his contract to the effect that the manufacturers should see that for a certain time at least the purchaser is supplied with a competent man who knows how to play the instrument for pictures. It is the human touch applied intelligently by an artist which counts and which will attract the patrons and hold them.

"Managers have got beyond the experimental stage—they know what attracts many people to their theatres is not the play but the music."

E. K. Gillett.

Equipment Operating Projection Questions Answered

Chapters on Intermittent Movements—I

The Geneva-Stop, or Star-Wheel and Cam

An investigation through the historical works on cinematography, and through the patents literature of the subject, will show that in the course of the past twenty yearse many forms of mechanical movements have been devised or utilized in connection with motion picture cameras and projector mechanisms, to impart an intermittent movement to the cinematographic film strip for the purpose of bringing successive portions of film, or film pictures, before the exposure or projection-apertures of the respective classes of machines.

Of the scores of types of movements which have been employed in cinematography to convert continuous motion into periodically recurring intermittent motion, only a very few have been found serviceable or satisfactory in practical use, this being especially the case in motion picture projection, where precision of adjustment must be maintained at a high speed of operation. When the requirements of projecting machine design and construction are borne in mind, the number of types of intermittent movement that are in any way suitable for this purpose is seen to be very small, and this series of articles will be descriptive of the basic types of intermittents which still find employment in cinematographic work.

Every operator, or motion picture mechanician, is well aware that the Geneva-stop, or so-called "star and cam" movement, has superseded most every other type of intermittent for use in projecting machines, and, as the Geneva-stop movement is so universally known, it seems appropriate to make it the subject of the first article.

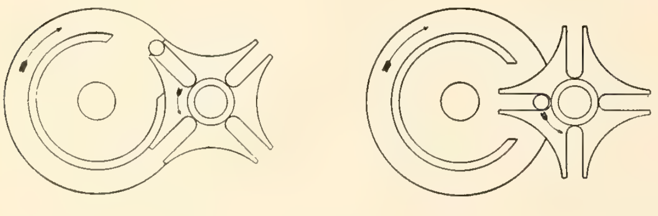


Fig. 1

In Fig. 1 are shown two views of the customary four-slot star-wheel and one-pin cam, which all readers are doubtless acquainted with. The combined action of the two members in converting continuous motion into intermittent motion is well understood and can be investigated with little trouble by anyone who possesses, or has access to, a projecting machine of conventional type. As the present article will, however, embrace the consideration of the various forms which the Geneva-stop movement can assume, it is necessary to go a step further than the customary elementary description and to outline the theory of this type of movement, for in this way we arrive at the capabilities of each of the various forms of the Geneva-stop and the principles which underlie the design of such movements.

As is well known, the period of rest, during which a film picture is stationary before the aperture of a projecting machine, should be as large a fraction as possible of the interval before the succeeding picture takes its place, which latter interval will be known as the succession interval. In the case of the Geneva-stop (*or star-and-cam*) movement, the relative durations of the period of rest and the period of motion depend upon the relative sizes of the cam (*or pin-wheel*) and the star-wheel, and also upon the number of pins on the cam and the number of slots in the star-wheel. The effect of varying these quantities may be readily demonstrated.

Referring, therefore, to Fig. 2, S represents the star-wheel and C represents the cam, or pin-wheel. The cam-pin, P, is seen to be just entering one of the slots of the star, and the pin will emerge from the star-slot at P′, leaving the next slot in position ready for the entrance of the same, or another, cam-pin P. We may now proceed to determine the characteristics of any given star-and-cam movement as follows:

Let n = number of pins on pin-wheel C.
Let R = radius of circle described by pins.
Let r = radius of star-wheel, S.
Let s = number of slots in star-wheel.
Let $2\theta'$ = angle between consecutive star-slots.
Let $2\phi'$ = angle through which pin P passes during one shift of the star.
Let v = number of revolutions per second of the pin-wheel, or cam.

Then

The number of shifts per second of the star wheel $= n \times v$

The succession interval $= \dfrac{1}{n \times v}$

The angular velocity of the pin-wheel, or cam $= 360° \times v$

The number of slots in the star-wheel (*denoted by s*)

$$= \frac{360°}{2\theta'} \text{ or } \frac{180°}{\theta'}$$

The relative period of rest of the movement

$$= \frac{\text{period of rest}}{\text{period of movement}}$$

or

$$\frac{\dfrac{1}{n \times v} - \dfrac{2\phi'}{360° \times v}}{\dfrac{1}{n \times v}} = 1 - \frac{n \times \phi'}{180°}$$

It is therefore seen that the period of rest is larger or smaller in proportion to the period of motion as n (*the number of pins on the cam*) and ϕ' (*the angle traversed by the pin during one shift*) are smaller or larger. Thus the effect of increasing the number of pins on the cam is to lessen the relative period of rest, while, on the other hand, the effect of increasing the size (*or diameter*) of the cam (*or pin-wheel*) is to increase the relative period of rest. As the cams, or pin-wheels, of all modern projectors equipped with Geneva movements have only one pin, the ratio of the period of rest to the period of movement, *i. e.,* the "speed" of the intermittent, is adjusted by varying the sizes (*or diameters*) of the star-wheel and the cam.

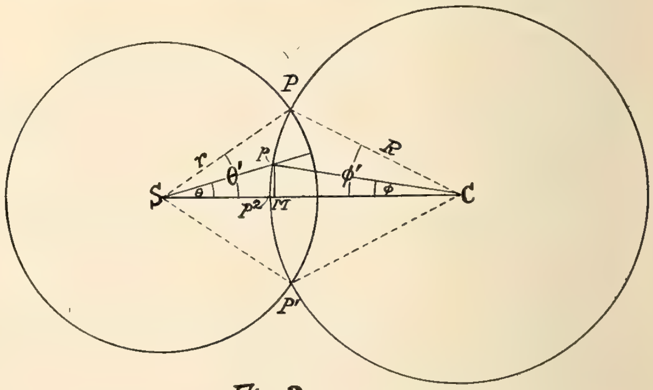


Fig.2.

A most important point with respect to the design of the Geneva movement is the manner in which the cam-pin enters the slots of the star-wheel. As is apparent from Fig. 2, at the instant at which the pin P enters the slot, SP, of the star, its motion is perpendicular to the radius CP. If the direction of entrance of the cam-pin into the star-slot is radially along the slot S P, or in other words, if the star-slot is tangential with respect to the circular path through which the cam-pin revolves, then there will be no impact on the surface of the star-slot when the cam-pin enters.

If, however, the direction of entrance of the pin is not radially along the star-slot (*as, for instance, in Fig.* 2) then the pin will strike against the side of the slot and start the star-wheel with a sudden jerk. Robert W. Paul, an English pioneer in cinematography, seems to have first pointed out the mechanical advantages of the radial entry of the cam-pin into the slots of the star, which case may be represented analytically as follows, employing our previous notation:

$$\phi' = \frac{180^\circ}{2} - \theta' = \frac{180^\circ}{2} - \frac{180^\circ}{s}$$

The relative stationary period is given by

$$1 - \frac{1}{2} + \frac{1}{s} \text{ or } \frac{1}{2} + \frac{1}{s}$$

This ratio is apparently a maximum when s is as small as possible, and the smallest possible number of star-slots is three—*i. e.,* a three-slot star-wheel. A three-slot star-wheel, therefore, gives a period of rest, which is five-sixths of the succession interval.

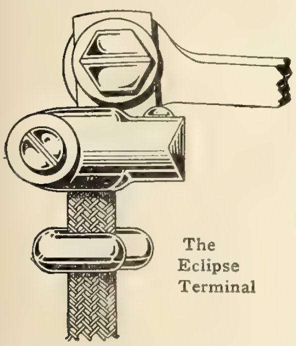
(To be continued)

A New Wire-Terminal

WE are in receipt of samples of what appears to be a simple, durable and useful terminal for connecting the leads to a motion picture projector lamp, the same being submitted by A. P. Reed, of Syracuse, N. Y., who writes as follows:

"I am an operator, one of the pioneers in the business, and as a side-line I am trying to introduce one of the best, if not the best, terminals for motion picture machine lamps.

Am sending you a sample under separate cover, and I would appreciate it if you can speak well of the terminals after you have looked them over."


The Eclipse Terminal

Comment: Mr. Reed's terminal is known as the Eclipse, and we are advised that patents are pending on the device. In forwarding samples of the Eclipse terminal Mr. Reed was thoughtful enough to include a section of asbestos-covered wire, wherewith we could study the action of the terminal, and he has also forwarded the illustration which we produce herewith.

The principal feature of the Eclipse terminal is the hinged jaw, controlled by a set screw, which serves to grip the wire very firmly when the screw is tightened down after the insertion of the wire. The jaws of the Eclipse terminals which we have examined may be opened wide enough to receive a number 6 wire with ease.

For the convenience of users of the various types of projecting machines, Eclipse terminals are supplied in two styles: style A, which connects to the lamp arm from the side, and style B, which is attached from the end. Mr. Reed advises us that the price of Eclipse terminals is 50 cents each, or $2.00 per half dozen, and we can recommend his product as being good value for the money. Orders may be addressed to the Eclipse Terminal, P. O. box 617, Syracuse, N. Y.

League Member Has Misconception of Organization's Aims

IN our last issue we commented upon the mistaken attitude of an operator member of the National Anti-Misframe League, who complained that the Philadelphia Paramount exchange had supplied the Rivoli theatre, where he was employed, with a film subject in very bad condition, and had then refused to pay a bill of $1 rendered by the operator in question for his work in putting the picture into shape for exhibition.

As we pointed out on the previous occasion, this operator was in no way justified in demanding payment from the exchange for his work in putting the film in condition, for when he applied for membership in the National Anti-Misframe League, he specifically agreed to improve, to the best of his ability, the physical condition of all film used by him in the practice of his profession. Several hundred operator members of the N. A. M. L. throughout the United States and Canada are faithfully living up to the League's pledge which they voluntarily subscribed to, and their efforts have been highly appreciated by the exchanges which serve them, as is proven by letters on file at the office of the NEWS.

The operator referred to at present has committed an act which we hope will never be repeated, either by himself or any other member of the National Anti-Misframe League, but we believe that he now understands the objects of the League more clearly than formerly, and will in future approach exchange employes and officials in a manner calculated to win their respect and co-operation, which is being freely granted to conscientious followers of the League's policies.

These remarks lead up to the closing chapter in the Philadelphia incident, which is supplied in the form of a letter from the Philadelphia exchange of the Famous Players-Lasky Corporation, to the Assistant General Manager of the concern in New York, through whose courtesy we are enabled to reproduce the letter with the comment that in this instance the exchange was above any criticism.

J. D. Clark, manager of the Philadelphia exchange, gave the following particulars of the incident in this letter to the parent office:

"The operator of the Rivoli theatre [*Philadelphia*] came to this office and stated that he could not wait five minutes for his show, and we therefore, gave it to him and explained that it had not been inspected. He took it out to the theatre, and as I understand, later called on the telephone and advised that he had to spend considerable time in patching it. Some weeks later he came to the office and presented me with a bill for $1.00. This I refused to pay and explained to him that any operator taking a show out of here that he knew was not inspected, and working for the best interests of his own theatre, should inspect that show and put it in proper condition. He then said he would send a letter to MOTION PICTURE NEWS regarding it, and also a letter to Hiram Abrams, which, according to your letter of March 15, I presume he did.

"At that time I told him that inasmuch as we would not pay the $1.00 and he cared to write such letters, etc., that hereafter we did not care to put any film in the Rivoli theatre as long as he was the operator, and advising him to tell his manager. This operator has been around Philadelphia for a long time, and I know him very well as a fresh young disturber, which about covers the whole thing. It was not the fact that he asked for the $1.00, or for anything else, but just the way he went about it that was uncalled for and unnecessary, and I hardly think the MOTION PICTURE NEWS would pay any attention to such communications, although it was very nice of them to take it up with you."

Popularity of Simplex Manifested by Recent Installations

THE increasing popularity of Simplex Projectors is indicated by the installation of these machines in two one-million-dollar picture theatres recently opened to the public.

Three were purchased by Sid Graumann for his Million-Dollar Theatre located at Third street and Broadway, Los Angeles and another leading picture house, opened recently in the East, using Simplex Projectors is Harry Davis's Million-Dollar Grand Opera House, on Fifth avenue, between Wood and Smithfield, in the down-town section of Pittsburgh.

A Simplex Projector was also installed last week at the Jewish Center, 131 West Eighty-sixth street, New York City, for use in connection with its educational work, and the management of the Grand Military and Naval Meet held in Madison Square Garden, March 15-17, to raise funds for the benefit of the Women's Overseas Hospitals, U. S. A., selected the Simplex for the projection of pictures used as part of the entertainment in Madison Square Garden during that period.

Simplex projectors were likewise selected for screening "My Four Years In Germany," the film version of Ambassador James W. Gerard's book of that title, which has been playing to capacity at the Knickerbocker theatre, New York City, for the last two weeks.

The selection of the Simplex for the showing of the picture is considered significant by the management of the Precision Machine Company, Inc., inasmuch as the release is considered one of the best features to be shown on Broadway for some years, and from the nature of the print, required projection qualities of a high order.

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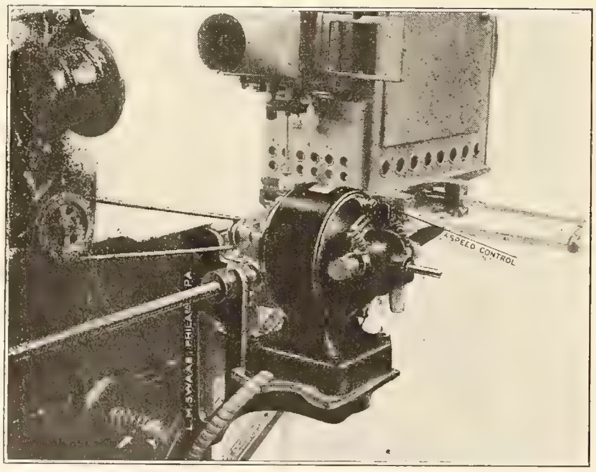

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Among the Training Camps which recently began to use the Simplex machine for the entertainment of the soldiers are those at Fort Bliss, El Paso, Texas; Camp Bowie, Fort Worth, Texas; Camp Beauregard, Alexandria, La.; Camp Wadsworth, Spartanburg, S. C.; Camp Doniphan, Fort Sill, Okla., and Camp Cody, Deming, N. M.

Inter-Ocean Reports Good Export Business in American Carbons

DURING the past year the Inter-Ocean Film Corporation, New York City, has built up quite an extensive export business in Speer projector carbons, an American product, and we note from a recent statement from the Inter-Ocean offices that they are still exporting the Speer carbons in increasing quantities. Recent shipments by the Inter-Ocean included 25,000 Speer carbons to Argentina, 50,000 to South Africa, 50,000 to England, 30,000 to France, 32,000 to India and 20,000 to Peru and Chile. Spain and Portugal will use a minimum of 250,000 American-made projector carbons a year, according to orders already closed. The Inter-Ocean officials are to be congratulated for having developed this hitherto neglected line of export business.

Swaab Honored by Local 307 of Philadelphia

AT a recent meeting of Local 307, I. A. T. S. E. and M. P. M. O. of Philadelphia, Mr. Lewis M. Swaab, the well-known motion picture supply dealer of that city was presented with an honorary life membership in the organization.

Mr. Swaab's membership card is engraved on silver and is four inches in width. Needless to say he prizes very highly this token of the esteem in which he is held by the Philadelphia operators.

It so happens that Local 307 is a neighbor of Mr. Swaab, as the headquarters of the organization is located in the same building as are Mr. Swaab's up-to-date salesrooms at 1327 Vine street.

Operators' Inquiries

J. E. SHAY, MILAN, MO., "What is the effect if the shutter is taken off the machine?"

REPLY: As is well known, the shutter of a motion picture projector is intended to intercept the passage of the projecting light during the interval in which successive pictures on the film are being moved down into position before the exposing aperture.

Since it is necessary in the case of the conventional type of projecting machine, to mask the substitution of succeeding pictures by a shutter which periodically intercepts the projection light, it follows that if the shutter is removed from the machine, the substitution of pictures before the aperture will be visible on the projection screen, to the serious discomfiture of the spectator.

The effect of projecting with the shutter omitted is a streaming of all the high-lights of the pictures, which appear as white streaks, or bands, running entirely up and down the screen. The same result occurs in a partial degree when the projector shutter is not set in perfect time with the shift interval of the intermittent, the slight streaming of the high-lights which is then observed being generally known as a "travel ghost."

When the shutter is entirely removed from the projector, and a film subject is projected at normal speed (16 per second) or thereabouts, the pulsating effect due to the apparent substitution of consecutive pictures is so severe that the screen results cannot be viewed with comfort, and a very high projecting rate is required to reduce the pulsation to a tolerable degree. No matter how high the rate of projection, the screen results are not perfect, however, when the shutter is removed, because high-lights in the film pictures (such as the lettering of titles) will still be accompanied by streamers which extend from top to bottom of the screen, and, in fact, at any speed of projection, which is within the capabilities of the ordinary projector mechanism, the results of removing the shutter will always be apparent as might be inferred in advance.

J. I. KINES, PROTECTION, KAN., "Is the Mazda light a success on a long throw? I have 100 feet."

REPLY: The makers of the Mazda equipments claim that this form of illuminant, in conjunction with a special optical system, will equal a 35 ampere D. C. projector arc on pictures up to 12 feet wide. So long as the atmosphere is clear the length of the throw, up to 100 feet at least, is not a factor in screen brightness. We have personally seen Mazda projection at a distance of 90 feet which was of satisfactory brightness, but the demonstration was made on a glaringly bright aluminum screen and a half-size objective was required to transmit sufficient light to the screen. The necessity of using half-size objectives is one of the present shortcomings of the Mazda proposition, but incandescent projection has many features to recommend it, and will undoubtedly come to the fore after further development by the incandescent engineers.

R. GREENWOOD, WORCESTER, MASS., "Why is it that in order to become a licensed operator you have to work under a licensed man for six months. Have been operating seven years, and can run any machine on the market, but I am not licensed."

REPLY: The six months' apprenticeship under a licensed operator is not required in all cities where the operators are licensed, but it is a fundamentally important requirement in the case of new hands at the business of motion picture projection.

It would be manifestly unfair and absurd, however, to require operators of long experience and training to submit themselves to such an apprenticeship, and we do not think that such would be required by the licensing authorities of any city. An operator of bona fide experience can doubtless secure the privilege of examination without undergoing the apprenticeship by submitting to the examiners affidavits from his previous employers, which will serve to bear out his claims of previous experience.

National Anti-Misframe League Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Glenn L. Allen	St. Petersburg, Fla.
J. R. Day	Paris, Ill.
Harry E. Covert	New Castle, Ind
Earl Covert	New Castle, Ind.
Logan E. Gardner	Sault Ste. Marie, Mich.
Heyward Hindman	Chester, S. C.
Henry M. Alsman	Mayfield, Ky.
Joseph Hartman	McConnelsville, O.
Arthur T. Ovens	Peabody, Mass.
J. E. Smith, Jr.	Florence, Ala.

Members Previously Recorded	809
Members Recorded This Week	10
Total Membership to Date	819

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

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Chapters on Photographic Optics—VI

If all the light which radiates from an object being photographed could pass direct to the photographic plate and *form an image of the object,* the process of making photographic exposures would be an infinitely rapid one, but in practice only the light which passes through the camera objective is instrumental in forming the latent photographic image.

The amount of light from the object which reaches the image through a photographic or a projection objective is limited in its transmission through the lens system by various definite physical boundaries, such as lens-mountings, diaphragms, etc., and a knowledge of the action of these boundaries on the light rays which traverse an optical system is of fundamental importance to the modern student of practical optics.

The action of the mountings and fittings of an objective upon the light rays traversing them is known as "the regulation of the rays," and the study of ray regulation in photographic and projection systems is essential to a correct understanding of the properties and action of such systems. The doctrine of the regulation of the rays originated with the noted theorist, Professor E. Abbe, who gave the theory in complete and connected form, but it has subsequently been extended in practical directions by Dr. M. von Rohr, to whom all photographers are indebted for his researches and writings on photographic optics. Although the subject of ray regulation has been fully developed by the Jena school, it has not been adequately treated in the English text-books on optics, and has been scarcely touched upon in our text-books of photographic optics, with the result that scarcely any photographer can properly define such an important item as the speed of his lens. This may not be a matter of cardinal importance, so long as the photographer knows how to *use* his lens to good advantage, but in the field of optical projection, and in particular motion picture projection, a very inefficient utilization of the projection illuminant prevails in most theatres, due to lack of knowledge on the part of operators and their mentors of the action of optical systems in regulating the rays which traverse such systems.

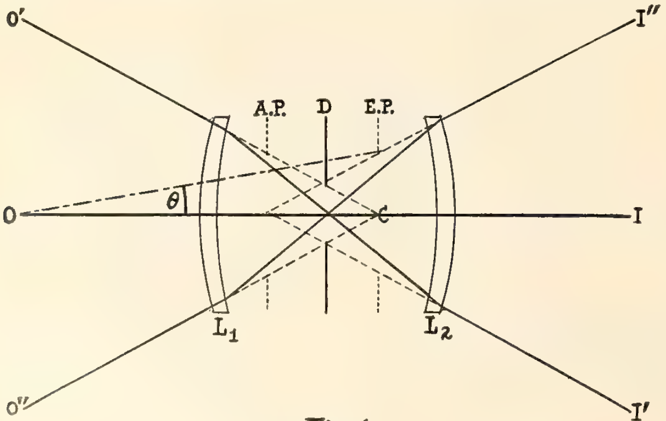

Fig. 1.

As the "aperture," or rapidity, of an objective is an important consideration with photographers, and is of capital importance to optical projectionists, it seems advisable to first describe the manner in which the rapidity of an objective is ascertained through the study of the action of its lenses and its fittings upon incident light rays. The inaccurate and antiquated rules of the average text-book on photography have been responsible for a severe misapprehension, on the part of photographers and others, as to how the rapidity of an objective is determined, and it is commonly stated that the quotient obtained by dividing the diameter of the largest stop into the equivalent focal length of an objective gives the "speed," or relative rapidity, at full aperture. This is far from being an accurate evaluation of the rapidity of a compound objective, however, and the rule above cited only holds good in the case of a single lens with the diaphragm in front.

To determine the actual rapidity, or speed, of a photographic or a projection objective it is necessary to investigate the subject from a rather different viewpoint than that of the usual text-book, and we will proceed to the investigation with the assistance of Fig. 1.

If we take a doublet, or other compound photographic objective, with the diaphragm between the front and rear components, and regard the diaphragm through the front component, we see a virtual image of the diaphragm which is situated somewhat beyond the actual diaphragm-plane. The image is virtual because the diaphragm is situated closer to the lens than its principal focal length, and this virtual image is also situated on the same side of the front component of the objective as is the actual diaphragm, *i. e.,* the virtual image is situated further toward the back of the objective than the actual plane of the diaphragm. When, next, we reverse the process and view the diaphragm through the rear component of the double objective, we see a similar virtual image of the diaphragm, which, in this instance, is situated further toward the front of the objective than the actual diaphragm-plane. These virtual images of the diaphragm, seen through the front and the rear components of an objective, were termed by Abbe the entrance-pupil and the exit-pupil, and we will now consider their action more narrowly. Since the entrance and exit-pupils of a lens system are virtual images, they have no physical existence, and cannot be measured or manipulated like the customary diaphragm of an objective. As the pupils, however, are images of the actual diaphragm, they can replace in the fullest degree the action of the diaphragm upon the light rays traversing an objective.

In studying the action and functions of the entrance and exit-pupils it is convenient, however, to be able to imagine their location with respect to other parts of an objective, and the following graphical method of locating the positions of the pupils was proposed by Professor Abbe.

In Fig. 1, L_1 and L_2 are the two components of a double objective, while D is a diaphragm placed between the components. A chief ray from a point O′ of the object is refracted at the front component, L_1, passes next *through the center* of the diaphragm, D, and after further refraction at the rear component, L_2, forms an image I′ of the object point O′ If, now, we prolong the chief-ray from O′ as a straight line until it cuts the axis, the point of intersection of this straight line with the axis will be the position of the entrance-pupil, E.-P., or the virtual image of D regarded through L_1. Similarly, if we prolong backwards the chief-ray refracted by the component L_2 as a straight line until it cuts the axis, the point of intersection of this straight line with the axis will be the position of the exit-pupil, A.-P., or the virtual image of D as seen through L_2.

Note—*In order to facilitate our explanation we have chosen a chief-ray of such great inclination to the axis that the entrance and exit-pupils appear as situated within the objective. The pupils may be, and frequently are, entirely outside of the objective, however, but this in no way prevents them from acting as diaphragms which regulate the volume of light which can traverse the objective.*)

A little consideration will now show that in the case of a compound objective, with the diaphragm between the components, the diameter of the actual diaphragm opening is not a measure of the rapidity, or the total amount of light which the objective can transmit, for it will be readily apparent that a bundle of rays which falls upon the front surface of L_1 is refracted, or condensed, somewhat in passing through L_1, and could, after refraction by this component, pass through a diaphragm of somewhat smaller diameter than the full aperture of L_1 without any part being intercepted. As we have already noted that the entrance-pupil is the image of the diaphragm, as seen from outside of the component L_1, it is therefore clear that the entrance-pupil, E.-P., will regulate the cross-section of the bundle of rays which enters the objective, while the exit-pupil, A.-P., being the virtual image of the entrance-pupil as projected by the complete system, concurs in its action on the transmitted rays. We are therefore now able to define the relative aperture of a compound objective as the ratio of the diameter of the entrance-pupil to the focal length, while the "angular aperture" of the system is represented by the angle, θ, which the entrance-pupil subtends at an axial point of the object (*shown by dots and dashes in Fig.* 1.)

The true effective-aperture of a photographic objective may be determined in the following simple manner: Focus the objective for infinity, then remove the ground-glass, or focussing-screen, substituting in its place a piece of opaque black cardboard containing a pinhole situated in line with the axis of the objective. A bright source of light, preferably emitting parallel rays (*the sun, for instance,*), is allowed to fall upon the card containing the pinhole; then, upon placing a piece of ground-glass over the front combination of the objective a bright disc will be seen on the ground-glass. The diameter of this disc is the effective-aperture of the objective.

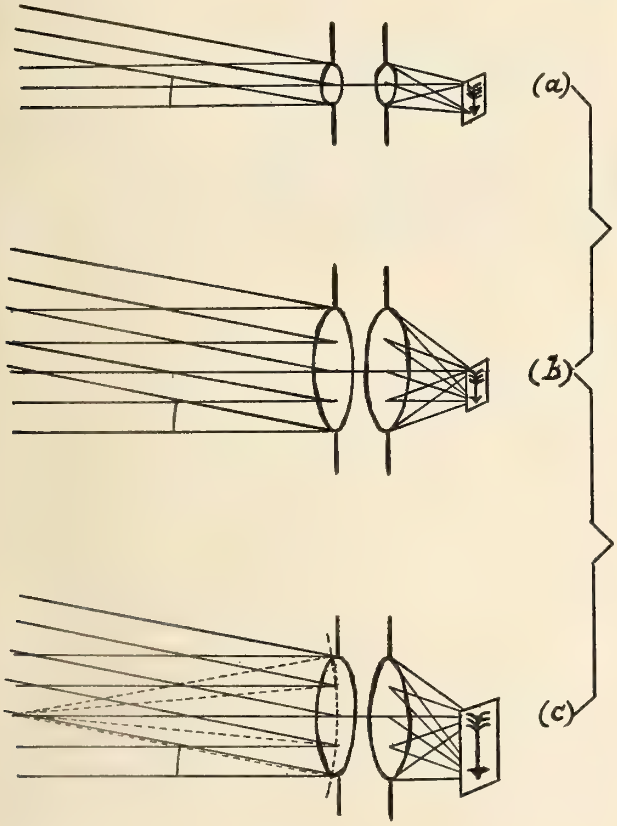

Fig. 2.

To further illustrate the influence of the pupils upon the relative rapidity of an objective, we supply Fig. 2, which shows the formation of an image under different conditions by three separate systems. The distance of the object from the entrance-pupil (*supposed infinite*) and its size, is the same in all three cases; hence, its radiating capacity is also the same in the three cases. In the cases (*a*) and (*b*) the size of the image is the same, but the diameters of the entrance-pupils are very different. It is therefore evident that in case (*b*) the image must appear brighter, since the quantity of light producing the image is much greater in the case of (*b*) than in the case of (*a*), while the light is spread out upon a surface of equal area in both instances.

Comparing, now, the cases of (*b*) and (*c*), we note that the diameters of the entrance-pupils are equal; hence, the quantity of light entering the respective systems is exactly the same. This quantity of light is, however, transferred to a larger image surface in the case of (*c*) than in the case of (*b*), and the two image surfaces are as the squares of their diameters, $V^2_c : V^2_b$. The intensity of the illumination of the two image surfaces must there-

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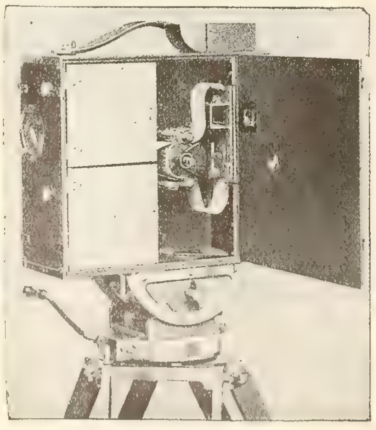

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240 E. Ontario St., Chicago

fore be in the inverse ratio, $V^2_b : V^2_c$. The illumination of the two surfaces stands thus inversely as the squares of their sizes, other things being equal.

NOTE—*In the case of an object situated at a finite distance in front of the lens, i. e., divergent incident rays, the intensity of the image would be governed by the rays corresponding to that portion of a sphere, with the object as center, which could pass through the entrance-pupil. This is illustrated diagrammatically by the dotted lines in (c) Fig. 2.*

We now come to an immensely interesting property of the entrance-pupil, which is illustrated by Fig. 1. As will be inferred from a study of the diagram, the rays from O′ and O″ come from the most extreme parts of the object which the objective can embrace, and the prolongation of these rays as straight lines come together at C, which is the center of the entrance-pupil, E.-P. If, therefore, we were to close down the diaphragm, D, to a very small opening, all the points of the object-space would be reproduced in the image-space by chief-rays.

A chief-ray is a ray which passes through the center of the diaphragm, and, as the entrance-pupil is an image of the diaphragm opening, it follows that the operative chief-rays must also pass through, or intersect one another in the center of the entrance-pupil; *hence, the center of the entrance-pupil is readily seen to be the center of perspective of the object space as viewed through the objective considered.*

The investigation of the object space from the center of the entrance-pupil is an operation of great value to the optical projectionist, for in this way it can be readily ascertained if the light source of a stereopticon or motion picture projector is of sufficient dimensions, or at the proper distance, to fill the objective with light. This phase of the subject has been demonstrated in our previous article on "The Regulation of the Rays in Cinematographic Projection Systems" (NEWS of February 9, 1918), so we pass to some further considerations which will be of interest to photographers.

The majority of landscape or architectural photographs are said by even the casual critic to be incorrect in their rendition of perspective, and, upon superficial consideration, this really appears to be the case, but it was long ago put on record, and can be readily proved, that aside from distortion errors (*due to faulty lens corrections*) *every photograph is seen in correct perspective when viewed in the proper manner,* and it is easy to make it apparent that this must be so. Suppose we took a photograph of a landscape or other view and made a lantern-slide from the resulting negative. If, then, we leave the camera focussed on the same view, place our eye at the center of the entrance-pupil of the objective (*which we know is the center of perspective of the object-space*), and hold the lantern-slide in front of the objective, it is apparent that there must be some position at which the lantern slide can be held so that its image will exactly coincide with the view seen from the center of the entrance-pupil of the objective. Such a position can be readily located, and in the case of landscapes or other distant views it is found that the position at which the image on the slide (*viewed from the center of the entrance-pupil*) coincides with the original view is equal to the equivalent focal length of the objective, or, more exactly, it is equal to the focal extension at which the photograph was taken. The rule for seeing photographs in their correct perspective is therefore obvious; they must be viewed at a distance from the center of the rotation of the eye equal to the focal length of the objective with which they were photographed. This fact was pointed out in 1861 by that brilliant pioneer in photographic optics, Robert H. Bow, of Edinburgh[1], but his suggestion lay dormant until about fifteen years ago, when it was given considerable development by Dr. von Rohr, who was the first to draw well-merited attention to the optical writings of this early exponent of correct optical theory. A study of von Rohr's works shows that he was indebted to Bow's early papers for his inspiration along several important lines of optical theory, and in the example which has just been considered, von Rohr introduced an instrument (*the Verant*) for viewing photographs in their correct perspective. Such a device is a necessity in viewing pictures made with hand-cameras, or with short-focus lenses, so as to reveal the correct perspective of the original.

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[1] "On Photographic Distortion," British Journal of Photography, Dec. 2, 1861. Pp. 417-8.

(*To be continued*)

Music and the Picture

Lyon & Healy Sell Fotoplayer and Robert Morton Pipe Organ

ONE of the most notable agencies made for some time in the piano trade is that announced recently whereby the products of the American Photo Player Company, manufacturers of the famous Fotoplayer instruments and Robert-Morton pipe organs, will be handled by Lyon & Healy in the future for the central territory.

THE AMERICAN PHOTO PLAYER COMPANY

After having made a thorough investigation of the field, Lyon & Healy completed the arrangements with W. R. McArthur, sales manager in the central and southern territory, and A. L. Abrams, vice-president of the American Photo Player Company, and are making elaborate preparations for presenting the line.

Mr. McArthur, who has maintained headquarters for the past year or more at 14 East Jackson Boulevard, where salesrooms have been conducted, will in the future make his home in the new Fotoplayer department of Lyon & Healy, to be opened shortly, as will also A. L. Abrams, vice-president of the Photo Player Company, who has heretofore made his home in San Francisco. The lease on their present quarters at 14 East Jackson Boulevard expires May 1 and these rooms will be vacated at that time.

Large, fully equipped studios for displaying the various models of the Fotoplayer will be opened in the Lyon & Healy building. In addition to this a special De Luxe model will be installed in the Lyon & Healy Recital Hall, thus adding another feature to their popular auditorium. The Model 50, which is to be placed in the hall, operates on the ordinary 88-note player-piano roll, like all Fotoplayers.

In the accompanying illustrations are shown the large new plant of the American Photo Player Company at Van Nuys, Cal., "built in the mountains," where the Robert-Morton pipe organs are manufactured, and also the main plant of the company in Berkeley, Cal., whence the Fotoplayer instruments come. California mountain scenery near these factories and the spacious gardens, which are especially noticeable in the Van Nuys plant, are unique for musical instrument factories. The Van Nuys plant is one of the most modern manufacturing institutions in the country.

Lyon & Healy's slogan, "Everything Known in Music," is widely known, and it seems particularly fitting that this orchestral instrument be added to the Lyon & Healy line.

It Takes More Than a Large Orchestra to Solve "The Music Problem" Satisfactorily

THE following interesting letter has been received from Mr. Albert F. Wayne, conductor of the Stanley theatre orchestra, Philadelphia, Pa., with a view to suggesting how the very best and most suitable music could be obtained for high-class motion pictures. Mr. Wayne is showing us in this letter that the orchestra alone is not the solution of the music problem—it takes more than that—and we fully agree with him, especially after we have read his views on this particular point.

That music and the picture is here to stay is an accepted fact. We may rest assured, however, of one thing, if the pictures and the theatres are to have continued success, a broader and more musical conception than the so-called "Motion Picture Music," as now given to the public, will have to be striven for.

What then must be done to enhance its value to the performance?

To distort, as is being done in the larger theatres, all over the country, employing orchestras of symphonic size, its value beyond all proportions, does not seem to me to be the proper course to pursue.

Art calls for perfect balance, above all else, and one does not find this where the music predominates; not played with the picture, but over it and against it, most of the time. Would it not be better for all of us to aim for the perfect merging of music and picture into a complete unit of effect? Surely such an ideal is worth striving for. Music should establish the mood, provide the atmosphere, infuse the mute action of the screen into life. It can portray in tones, every emotion known. It can almost take the place of the spoken word. This being true, why can we not use our orchestras with appropriate tonal volume, to underline every detail of the scenes shown upon the screen? And right here comes the big question—tonal volume. It is a big one and as every conductor, organist or pianist providing the music for the picture has his own method of working out a musical accompaniment, they answer it each in his own way; in most cases a perfect bedlam of noise, without taking thought that no matter how fine the picture may be the audience cannot concentrate upon it alone, so that they forget all else, and lose themselves in the silent drama, and that is what they must do to thoroughly enjoy it, unless the music is soothing and melodious enough to lull them into the land of imagination.

Our performances must satisfy and please, and we best please when the music is "felt but never heard." Why destroy all this then with loud music? The orchestra can be used softly and it can blare and crash loudly when necessary, but in my opinion should always be subservient and never, in any case, predominate.

The desire of most conductors to crowd as many big musical moments into every performance, giving no thought to the fact that each photoplay has its climax or "punch" as it is called, instead of gradually, with the picture and music, leading the audience right up to the big scene, wherever it be, and then "putting it over" is one cause for inartistic results. The orchestra taking all the main scenes, or all they can find suitable music for is another.

I cannot see why the wealth of good music written by the masters, for organ alone, and not available for the orchestra, should be denied the public, because the "rules of the house," never considering the artistic at any time, call for the orchestra to play almost continually, and when the men need a few minutes rest, the organ is simply used to fill in. The filling in, is usually improvising, by the organist, until the orchestra resumes again.. This condition does not exist at the Stanley theatre, I am happy to say. We lay out our musical plots so that the work is almost evenly divided between orchestra and organ and "no improvising" by the organist is tolerated, and Managing Director J. E. Hennessy, who supervises every performance, holding the opinion with which I agree, that no matter how it may be done, it does not please the audience, as they never hear anything they know.

The film directors, in making and assembling their pictures never, in any case, take the music into consideration and as long as this condition exists, the highest artistic results cannot be attained.

The engaging of men to compile "music cue sheets" is a step forward in the right direction, though not solving the problem by any means. Let us hope that some day, men qualified to do this work, will be consulted or engaged by the producers, before the picture is made. Then and then only, will our work be made easier, artistic results secured and the public given that which is best.

Very sincerely yours,
ALBERT F. WAYNE,
Conductor, Stanley theatre Orchestra.

A Progressive Musician

CLAUDE SWEETEN, musical director of the American theatre at Salt Lake City, Utah, has an excellent orchestra with which he is giving unusually good satisfaction to his management and audience.

His increasing success is due to the fact that he plays the best kind of music and endeavors in every way to fit the pictures with a suitable musical accompaniment.

"THE SECRET OF THE STORM COUNTRY"

By Claude M. Sweeten, Director American Theatre Orchestra, Salt Lake City, Utah

Theme: Barcarolle from "The Seasons," Tschaikowsky

At Screening (3 minutes and 35 seconds)—"Gold, Wine and Kisses," Bratton.

T: Deforest Young, etc. (5 minutes and 10 seconds)—"Love's Sunshine," Wolff.

T: Ebenezer Walterstricker (1 minute and 25 seconds)—"Serande," Rubenstein.

D: Tess starts to run from Letts (45 seconds)—"Hurry No. 3," Langey.

T: Helen Walderstricker (3 minutes and 20 seconds)—"Noveletto," D'Ambrosio.

T: Madelene, you love Fred (2 minutes and 40 seconds)—Theme.

T: Then opened the portals (one minute)—Continue very PP tym. at lighting.

T: While the silent city (3 minutes 15 seconds)—Prelude, Rachmannoff, very P.

T: Daylight reveals (5 minutes)—"Rosaura," from "Carnaval Ventieri," J. Burgmein.

T: Andy Bishop escaped (3 minutes 10 seconds)—"Miss Antique," Trinkans.

T: $5,000 reward (3 minutes 45 seconds)—"In a Bungalow," Langey.

T: Any jail birds (4 minutes 5 seconds)—"Intermezzo Pittoresque," Kocian.

T: I've already told her (7 minutes and 30 seconds)—Theme and Organ (sentimental).

T: "Memories" (1 minute and 50 seconds)—"Melodie," Frimil.

T: After three months (four minutes and 15 seconds)—"Southern Reverie," Bendix.

T: Tissibel's secret is revealed (one minute and 40 seconds)—Theme.

D: Accident on water derrick (20 seconds)—Continue theme with heavy tym. rolls.

T: Confronted by the hypocritical (2 minutes and 40 seconds)—Organ (church scene).

T: And for the sin, etc. (2 minutes and 35 seconds)—"Adagio Cantabile," Strauss.

T: Thy ways are beyond (3 minutes)—"Largo," from "New World's Symphony," Dvorak.

T: Three years later (3 minutes and 10 seconds)—"A Woodland Inn," Bendix.

T: Old Mother Moll (50 seconds)—"Ronde d'Amour," Westerhout.

S: Tess plays with little boy (2 minutes and 15 seconds)—Theme.

T: Later (2 minutes and 10 seconds)—"Intermezzo," Arensky.

T: Tess seeing squatter settlement (1 minute and 35 seconds)—Erlking, Schubert, Liszt, tym. rolls storm.

S: Tess brings baby into home (2 minutes)—"Why?" Schuman.

T: After the storm (55 seconds)—Theme, until * * * END.

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"THE SPLENDID SINNER"

(Goldwyn Production)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "Love Theme" by Albot Lee

VERY IMPORTANT

It is of vital importance that all cues, "Violin Solos," "Silence Marks," etc., should be played as indicated on this cue sheet.

1—"Second Movement" (3/8 Allegretto), from the Egyptian Ballet by Luigini (4 minutes and 15 seconds), until—S: Dancers leave the table.

2—Silence (1 minute), until—S: Mary Garden Dolores playing violin.

3—Violin Solo, "The Song of the Soul," by Breil (50 seconds), until—T: "I have played a song for myself."

4—Silence (30 seconds), until—T: "And now a song for you."

5—Violin Solo (Vulgar 2/4 Rag) to action (45 seconds), until—T: "Riccardo Giotti, a young musician."

6—Continue to action (50 seconds), until—S: Dolores finishes the violin solo.

7—Silence (40 seconds), until—T: "My dear boy, any intrusion?"

8—Theme (4 minutes), until—T: "Tell this young man, etc."

9—Tragic Theme, ff, by Paul Vely (3 minutes and 30 seconds), until—T: "I despise you, and I am trying, etc."

10—Allegro Movement from "Elijah Fantasia," by Mendelssohn (2 minutes), until—T: "And so Dolores cast off, etc."

11—"Blue Violets" (Mazurka), by Eilenberg (1 minute), until—S: Dolores takes the violin.

Note—To be played ppp.

12—Watch action very carefully (25 seconds), until—T: "It's a wonderful song."

Important Note—Dolores is listening to the bird and is imitating it on her violin.

13—Repeat "Blue Violets Mazurka" (1 minute and 25 seconds), until—T: "Hugh Maxwell, M.D."

14—Continue to action (5 minutes and 10 seconds), until—T: "Lord, no Miss! etc."

15—Organ improvise pp (1 minute and 45 seconds), until—T: "When the twin mysteries of night, etc."

16—Violin Solo, "Song of the Soul" (1 minute and 55 seconds), until—S: Doctor Maxwell at piano.

17—Continue with Piano accompaniment (20 seconds), until—S: The doctor's dog brings the letter to Dolores.

18—Continue as Piano Solo (1 minute and 25 seconds), until—T: "And a single melody, etc."

19—Continue as Violin Solo with Piano accompaniment (20 seconds), until—T: "And then romance."

20—"The Mill" (2/4 Allegretto), by Jensen (2 minutes and 40 seconds), until—T: "Von Zorn again comes into the story."

21—"Pathetic Andante," by Paul Vely (2 minutes), until—T: "And then the shadow came."

22—"Ein Maerchen" (Dramatic Fantasia), by Bach (5 minutes and 30 seconds), until—T: "After wedding bels, etc."

23—Theme (1 minute), until—T: "When Hugh's small capital, etc."

24—Continue to action (3 minutes and 25 seconds), until—T: "But the months passed by."

25—"Badner Madln" (Waltz), by Komzak (4 minutes and 40 seconds), until—T: "Let Miss Fargis have five thousand."

26—Continue pp (1 minute), until—S: Interior of Dr. Maxwell's rooms.

27—"Dramatic Recitative," by Sol. P. Levy (5 minutes and 35 seconds), until—T: "The hold of the old life, etc."

28—Continue pp (35 seconds), until—T: "Another night and the shadow, etc."

29—"Dramatic Tension," by Sol. P. Levy (4 minutes), until—T: "For five years she was, etc."

30—Continue ff with ad. lib. Tympany Rolls (35 seconds), until—T: "After I met you and found."

31—Continue to action (1 minute and 15 seconds), until—T: "After a night of anguish."

32—Theme (50 seconds), until—T: (on flag) "Britishers enlist today."

33—"Over There," ppp and very slow (2 minutes), until—T: "Over there where the Red Cross."

34—"Sorrow Theme," by Roberts (1 minute and 35 seconds), until—T: "Tell me, nurse, do you, etc."

35—Organ Solo, "Nearer, My God, to Thee" (25 seconds), until—T: "At Division headquarters."

36—"Romance" (4/4 Andante sostenuto), by Frommel (4 minutes and 40 seconds), until—T: "In the still of the night."

37—"Heavy Mysterioso," by Sol. P. Levy, pp (3 minutes), until—T: "Under the iron heel."

37—"Dramatic Maestoso No. 3," by Ascher (2 minutes and 50 seconds), until—T: "What I have done, etc."

39—Organ improvise, ppp (2 minutes), until—T: "Dawn and expiation."

40—Theme (2 minutes and 35 seconds), until—T: "Do your duty!"

Note—Watch shots.

41—Silence, until * * * * * END.

Wolfe Gilbert & Anatol Friedland are winning new laurels singing their latest hits, "I'm the Brother of Lily of the Valley," and "You've Been Your Mother's Baby Long Enough," over the Keith circuit.

Sophie Tucker, the Mary Garden of ragtime, has collected to date $10,000 for the various smoke funds for the soldiers. Yes, and she collected funds for the Knights of Columbus drive.

"THE ANSWER"

(Triangle Production)

(Reviewed on page 1924)

Theme: "Heart Wounds" (Dramatic Pathetic) by Grieg

1—"Dramatic Narrative," by Pauline Pement (2 minutes and 15 seconds), until—S: Interior of hotel lobby.

2—"Sorrow Theme," by Edward Roberts (4 minutes and 30 seconds), until—T: "Guido Garcia sincere in his belief, etc."

3—Continue pp (1 minute and 5 seconds), until—T: "Throwing his heart and soul, etc."

4—"Violetta" (Characteristic Concert Piece), by Tobani (4 minutes and 40 seconds), until—T: "Why the extermination of the Capitalist, etc."

5—"Serenade" (4/4 Dramatic Moderato), by Widor (5 minutes and 45 seconds), until—T: "My poor little girl, etc."

6—Theme (1 minute and 15 seconds), until—T: "Working far into the night."

7—"Serenade" (Allegretto), by Saint-Saens (1 minute and 45 seconds), until—T: "Then the day on which, etc."

8—"Alla Balerina" (Valse Lente), by Braham (2 minutes and 10 seconds), until—T: "Lorraine Van Allen, an unspoiled daughter, etc."

9—Theme (2 minutes and 45 seconds), until—T: "For Shepherd the ocasion furnishes, etc."

10—"Dramatic Tension," by Sol. P. Levy (1 minute and 50 seconds) until—S: Old man being overrun by automobile.

11—Tympany Rols ad. lib., followed by

12—"Tragic Theme," by Paul Vely (2 minutes and 35 seconds), until—T: "Her heart filled with pity, etc."

13—Organ improvise to action pp (2 minutes), until—T: 'Now I want to tel you about Pop Shepard."

14—"Pathetic Andante," by Paul Vely (3 minutes and 10 seconds), until—T: 'Next morning the daughter, etc."

15—"Erotik" (Dramatic), by Grieg (3 minutes and 15 seconds), until—T: "You are unjust to her."

16—Theme (3 minutes and 35 seconds), until—T: "News from across the sea."

17—"Melody" (Moderato), by Kretschmer (2 minutes and 15 seconds), until—T: "John reaches England."

18—"Canzonetta" (Moderato), by Nicode, (1 minute and 50 seconds), until—T: "A page from the past."

19—Repeat "Dramatic Narrative," by Pauline Pement (5 minutes and 50 seconds), until—T: "He found her nearly dead."

20—"La Reve" (Pathetic Melody), by Golterman (2 minutes and 30 seconds), until—T: "Warfield's first thought, etc."

21—"Yester-Love" (Intermezzo Andantino), by Borch (4 minutes), until—T: "At the end of a momentous day."

22—"Pastel Menuet" (3/4 Allegro Giocoso), by Baradis (4 minutes and 10 seconds), until—T: "While in England the daughter of the people, etc."

23—"Gavotte," by Gossec (4 minutes and 15 seconds), until—T: "Days of disappointment, etc."

24—Theme (2 minutes and 20 seconds), until—T: "The silence of Warfield, etc."

25—"Dramatic Recitative," by Levy (1 minute and 40 seconds), until—T: "The daughter of the people has found, etc."

26—Continue to action (3 minutes and 25 seconds), until—T: "I had to come, etc."

27—"Last Spring" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "Next day Lorraine receives, etc."

28—Continue pp (50 seconds), until—T: "Many a woman has chartered, etc."

29—"Heavy Mysterioso," by Sol. P. Levy (3 minutes), until—T: "The return."

30—Theme (1 minute and 50 seconds), until * * * * * END.

"FAITH ENDURIN'"

(Triangle Production)

(Reviewed on page 1922)

Theme: "Canzonetta" (Allegro Moderato) by Godard

1—"Pizzicato Mysterioso," by Lake (4 minutes and 10 seconds), until—T: "Open the safe."

2—"Dramatic Agitato," by Hough (3 minutes and 15 seconds), until—T: "Three years later."

Note—Watch for shots, also for railroad effects.

3—Theme (1 minute and 50 seconds), until—T: "But next day, etc."

4—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor (5 minutes and 30 seconds), until—T: "I guess I look as funny, etc."

5—"Reve d'Amour" (Allegretto), by Zameznik (2 minutes and 50 seconds), until—T: "A month later."

6—"Ein Maerchen" (Fantasia Dramatic), by Bach (2 minutes and 25 seconds), until—T: "One Sunday afternoon, etc."

7—"Western Allegro," by Winkler (3 minutes), until—T: "The conflicting menace, etc."

8—"Violetta" (Characteristic), by Tobani (1 minute and 20 seconds), until—T: "At last the smelter."

9—Continue to action (3 minutes), until—T: "Put up that gate."

10—Hurry to action (45 seconds), until—T: "Gathering the clan."

Note—With ad. lib. Tympany Rolls during fire scene.

11—"Allegro," by Bach (2 minutes and 45 seconds), until—T: "Old Jerry, the mine watchman."

12—"Dramatic Tension," by Levy (1 minute and 15 seconds), until—T: "The ashes of hope."

13—"Legende" (Melodious), by Friml (3 minutes), until—T: "A year and nineteen Sundays."

14—"Le Retour" (Allegro), by Bizet (2 minutes and 45 seconds), until—T: "The rocking chair sheriff, etc."

15—Theme (2 minutes and 30 seconds), until—T: "A week later."

16—"Jasmine" (Allegretto), by Kretschmer (4 minutes and 50 seconds), until—T: "I was just thinkin', etc."

17—"Dramatic Tension," by Reissiger (2 minutes and 35 seconds), until—T: "Waiting for the town to blossom."

18—"Pizzicato Bluette" (2/4 Andantino), by Lack (4 minutes and 40 seconds), until—T: "A poor loser."

19—"Dramatic Tension," by Winkler (2 minutes), until—T: "We'll just look for that scar."

20—"Moderato Agitato," by Becker (1 minute and 15 seconds), until—T: "The company's investigators."

21—"Canzonetta" (Moderato), by Schuette (3 minutes), until—T: "You might stay out here, etc."

22—Theme (1 minute and 5 seconds), until * * * * * END.

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(Reviewed on page 1923)

Theme: "Love Theme" (Dramatic) by Abbot Lee

1—"Over There" (Popular Song Hit) (2 minutes and 5 seconds), until—T: "Richard Derwent, a social ne'er do well."

2—"Valse Caprice," by Anton Rubinstein (2 minutes and 50 seconds) until—T: "Haven't you any time for me?"

3—Popular Waltz to action (50 seconds), until—T: "Margot's mother, an ambitious social climber."

4—"Sleeping Rose" (Melodious Valse), by G. Borch (2 minutes and 30 seconds), until—T: "Gwynn, a show girl."

5—"Dramatic Recitative," by Sol. P. Levy (1 minute and 15 seconds), until—T: "Shadwick Himes begins to realize, etc."

6—Theme (3 minutes and 25 seconds), until—T: "Dick's happy hunting ground."

7—"Love Song" (Dramatic), by Flegier (1 minute and 35 seconds), until—S: Interior of Margot's room.

8—Continue to action (4 minutes and 30 seconds), until—T: "Chadwick Himes seeks to, etc."

9—Theme (3 minutes), until—T: "Five o'clock tea at the Plaza."

10—"Sleeping Beauty" (Classic Valse Lente), by Tschaikowsky (2 minutes and 30 seconds), until—T: "Margot yielding to her mother's counsel."

11—Theme (3 minutes and 10 seconds), until—T: "The wedding reception."

12—"Reception and Banquet Scene," by Bendix (2 minutes and 50 seconds), until—T: "You have my best wishes always."

13—"Bridal Song" (from Wedding Music), by A. Jensen (1 minute), until—T: "The honeymoon yacht."

14—"Whims" (Melodious Allegretto), by Schumann (2 minutes and 30 seconds), until—T: "Don't forget our agreement."

15—"Reve d'Amour" (Melodious Allegretto), by Zameznik (3 minutes and 45 seconds), until—T: "Just to say good-night."

16—Theme (40 seconds), until—T: "During Margot's absence."

17—"Canzonetta" (Moderato), by Nicode (1 minute and 15 seconds), until—T: "Even as wind and wave."

18—"The Flying Dutchman" (Overture-Storm Furioso), by R. Wagner (7 minutes and 30 seconds), until—T: "To subdue the fear, etc."

Note—Begin pp, then to action pp or ff.

19—"Dolorosa" (Poeme d'Amour-Moderato), by Tobany (1 minute and 50 seconds), until—T: "The friendship between Nugent and Madge."

20—"Valse Lente," by Schuette (2 minutes), until—T: "Dick calls on Margot."

21—Piano Solo, improvise to action (40 seconds), until—S: Margot leaves the piano.

22—"Dramatic Tension," by Sol. P. Levy (5 minutes), until—T: "What is on your mind?"

23—Theme (1 minute and 55 seconds), until—T: "Margot imprudently exposes herself."

24—"L'Adieu" (Dramatic), by Karganoff (2 minutes and 15 seconds), until—T: "Himes determines to an end, etc."

25—Continue to action (1 minute and 50 seconds), until—T: "I have the same privilege, etc."

26—Theme, ff (1 minute and 45 seconds), until—T: "After years of devotion, etc."

27—"Intermezzo" (Moderato), by Huerter (1 minute and 35 seconds), until—T: "Nugent makes an effort."

28—Continue to action (1 minute and 20 seconds), until—T: "Margot, why did you give Derwent? etc."

29—"Erotik" (Dramatic), by Grieg (2 minutes and 40 seconds), until—T: "Trying to right matters, etc."

30—"Tragic Theme" (Dramatic), by Sol. P. Levy (4 minutes and 50 seconds), until—T: "How many among us forge life, etc."

31—"Heartwounds" (Dramatic-Pathetic), by Grieg (5 minutes and 10 seconds), until—T: "Oh, Margot, can you, etc."

32—Theme (50 seconds), until * * * * * END.

General Comments

FRED VANDERSLOOT says that one of the nicest phases of the music game is the letters from musicians and singers carrying compliments to the publisher for bringing out a good number. Fred has been prompted to make this remark as a result of the many missives he has received since he published his new instrumental hits, "Nona" and "Love's Melody."

In the weekly report slips coming from some of the manufacturers of mechanical instruments last week Gilbert & Friedland's ballad, "Are You From Heaven?" ran third, with "I'm a Brother of Lily of the Valley" sixth.

Sophie Tucker, the Mary Garden of ragtime, has collected more than $10,000 for smokes for the boys in France. This week she is the headliner at Keith's Boston house. Last week she starred at the Riverside, and during her spare moments she took up collections for the Knights of Columbus War Fund. Next week she will hold a monster cabaret in the Claridge Hotel and will give the proceeds to the smoke fund.

Adeline Francis, another favorite with managers and musicians all over the country, has started a campaign to collect contributions for phonographs for the soldiers in the trenches. Last week she topped the bill at the Orpheum, Brooklyn.

"The Military Waltz," the latest by Frederick K. Logan, composer of "Missouri Waltz," looks to become as big a hit as "Missouri."

EVERY day last week Leo Feist had two singers at the War Savings Stamps at the Flatiron Building. And when the men were not singing they went among the crowd selling stamps. They proved to be good stamp salesmen in the bargain.

Tell Taylor has finally reached New York and is working on his big number, "Oh, Min." He has his offices at 145 West 45th street. Pat Howley is keeping him company there.

"America, Make the World Safe for Democracy!" and "Love Cannot Say Good-by," both published by the Times Music Co., 145 West 45th street, are getting many calls from leaders throughout the country.

Fred Forster, who was in Seattle last week, has started a campaign to make "Blue Rose Waltz," by Frederick K. Logan, as big a seller as "Missouri Waltz," by Logan. Even at this time orders for 100,000 copies of "Missouri Waltz" from jobbers are not unusual.

A report from the New York local says that some of the demands made by the musicians here have been met.

Kalmar & Abrahams Music Co., have been reported to be ready to close shop, with Mr. Abrahams going over to the Waterson, Berlin & Snyder Co.

Theatres Changing Hands

ILLINOIS

Joseph A. Humphreys and Joseph McCarthy, who leased the Grand and Empress theatres at Taylorville about two months ago, have dissolved partnership. Mr. Humphreys will retain the leases and personally manage the theatres.

C. W. Joehrendt has sold the Princess theater at Monticello to Ed. Thorpe.

The Gayety theatre, Kankakee, which has been closed practically all winter, was reopened on the 17th of March under the management of Jack Pierce and Mark Shannon.

INDIANA

William Francis has bought the Lyric theatre at Greensburg from James Alcorn.

The Auditorium theatre building, situated in the heart of South Bend's business district, was recently sold by the Studebaker Vehicle Co. of South Bend to George A. Robertson for $215,000. The theatre has a seating capacity of 1,500 and has been regarded as one of the most profitable amusement enterprises in the city. The new owner announces that the building will be razed to make room for a more modern store and office building.

WISCONSIN

Otto Weber has again assumed the management of the Mermac theatre at West Bend.

The Kewaskum Amusement Co. have reopened their motion picture theatre at Kewaskum after several weeks of darkness.

The Toy theatre, Second street near Grand avenue, Milwaukee, has reverted to the management of Charles Toy, who will reopen same on Easter Sunday. It is now undergoing a thorough overhauling prior to its opening.

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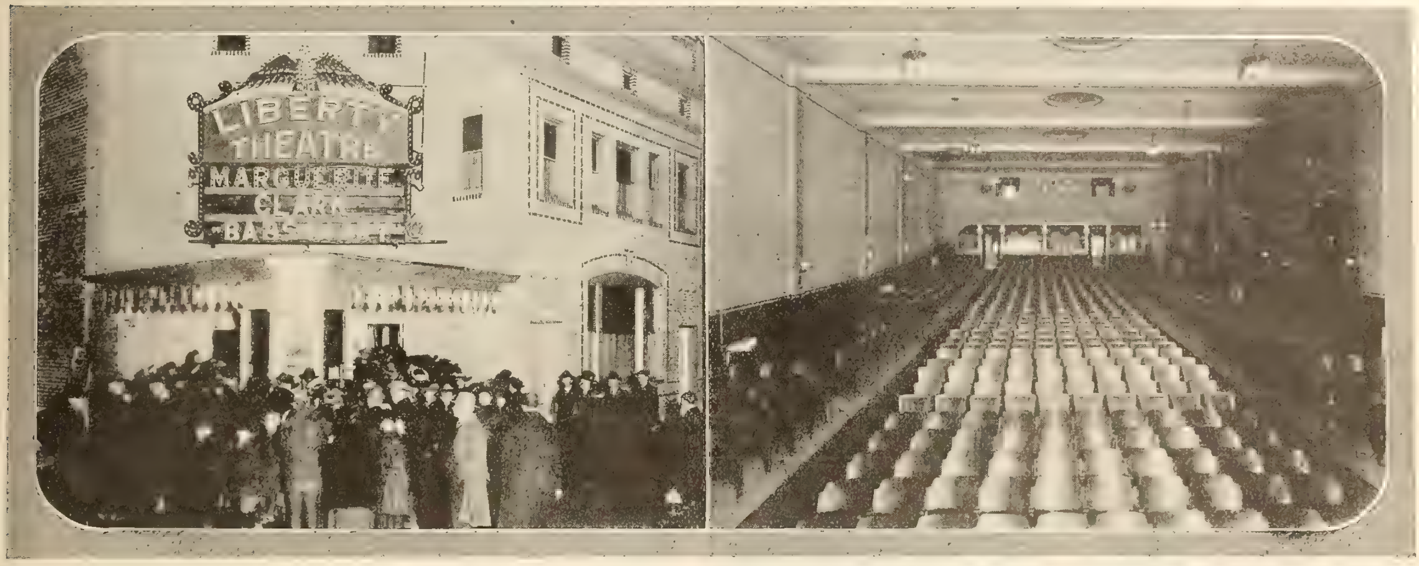
Theatres Worth While



Entrance and View of Auditorium, Liberty Theatre, Yakima, Wash.

Liberty Added to Mercy Theatres

ANOTHER splendid new theatre was added to the Frederick Mercy Theatrical Enterprises with the opening of the Liberty, in Yakima, Wash. The Mercy enterprises have all been so well conducted that they have earned a wide popularity and the reception that has been given the new house since the opening date, March 12, has assured its success.

Liberty is located in the business section. The building is constructed of steel, brick and concrete, with ornamental effects around the doorways and windows. The entrance is at the junction of the streets and here there is an illuminated marquee, protecting awaiting crowds from inclement weather. As opened the theatre seats 900, but this is to be considerably increased when the Congregational Church next door is torn down and much space added to the auditorium.

Foyer, Liberty Theatre, Yakima, Wash.

Entering the theatre one is struck with the commodious foyer finished in white with attractive draperies and indirect lighting. The auditorium is similarly finished, the ceiling having the panelled effect. The main auditorium has gray tinted walls with black, gold and green Pompeiian patterns while the hangings are of the same colors and designs. In addition to the indirect lights in the ceiling there are also sidelights.

At the front of the house is the orchestra pit and there is also installed a splendid Fotoplayer. At the rear of the house are the loges which are shut off from the remainder of the theatre by green curtains. Wicker chairs of unusual size make the occupants unusually comfortable. In fact, all of the seats supply the limit in comfort with their wide green leather cushions and their comfortable backs.

Ladies' retiring rooms are located at the left side of the upper floor and the gentlemen's at the right. Telephone booths and drinking fountains are located in the foyer.

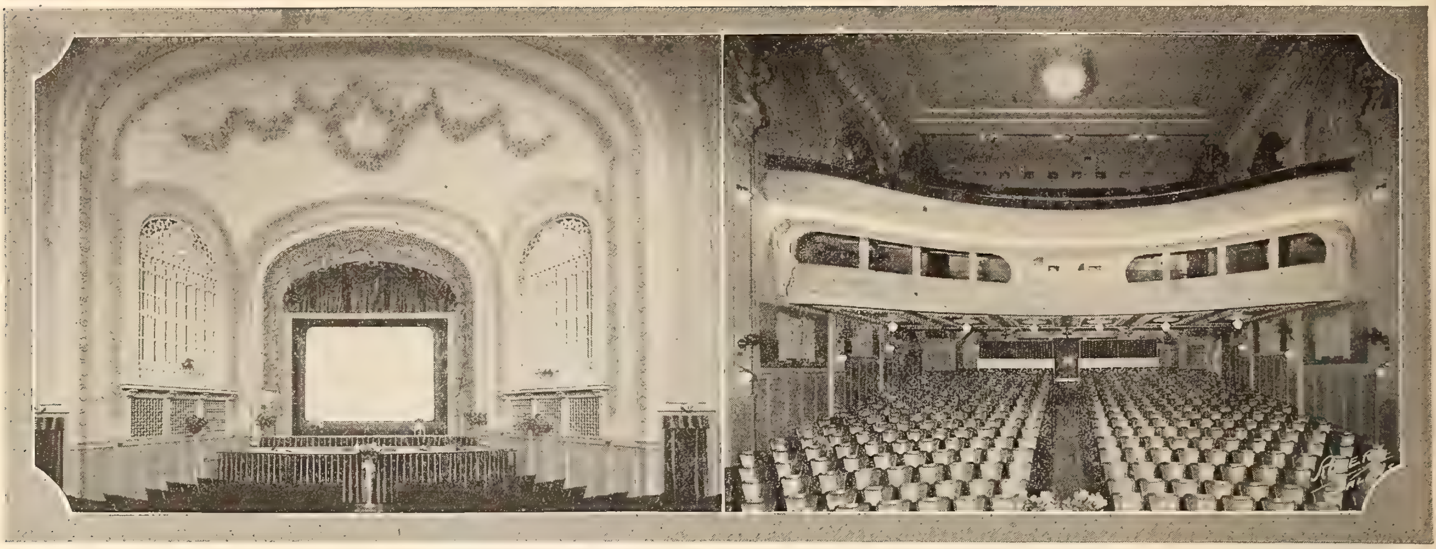
Recognition of the new house was given on the opening night when all the leading officials of the city attended. "Star Spangled Banner" was played as a dedicatory anthem and then followed the regular program, including the overture, "Mignon," an animated pictorial of the Liberty staff and other employes of the Mercy Amusement Company, then "Tamin Target Center" and finally "Bab's Diary." Artcraft, Paramount and Vitagraph pictures are being used at the new house, there being three changes a week, the Sunday bill running for but the single day. In addition to the feature on Sunday, "Vengeance—and the Woman," the serial is being shown.

Queen Theatre Delights Dallas

IN the remodelled and rebuilt Queen theatre, Dallas, Texas, has one of the most creditable theatres in the country. This house, which is owned by E. H. Hulsey, who operates a string of houses, was reopened on February 1 and has been making good with a rush ever since.

The Queen occupies a plot, 50 by 90 feet, at the corner of Elm and Akard streets, in the heart of the business section of Dallas. It is built of steel, brick and concrete, and has a seating capacity of 766. There are many improvements in the theatre that put it in the class with the most modern.

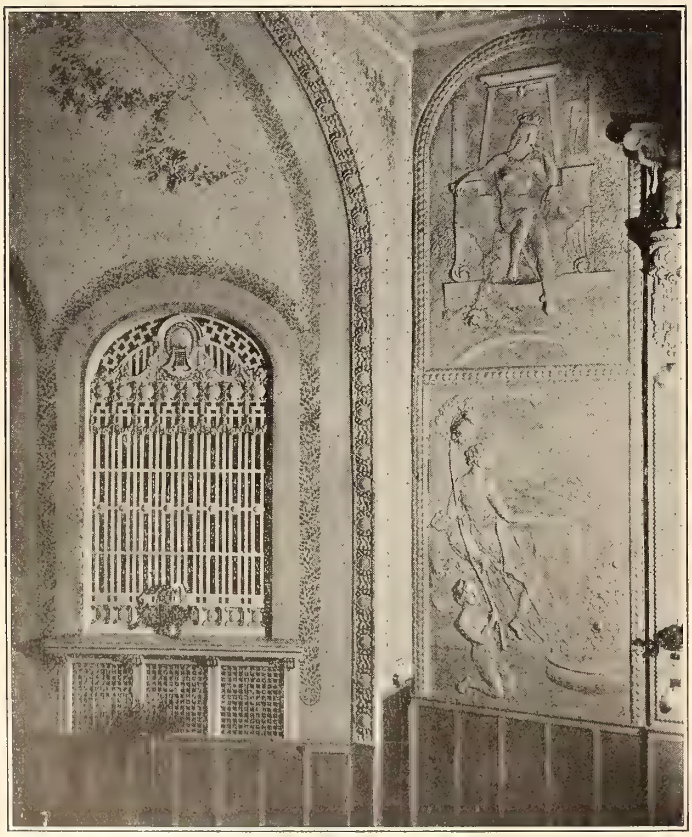
One of these innovations is a commodious library on the second floor which is at the use of the patrons. It is furnished with tables, lounges and easy chairs and the latest copies of motion picture magazines and newspapers are provided. The manage-



Two Views of the Interior of Queen Theatre, Dallas, Texas

ment invites the public to use this room as a meeting place and it has become one of the most popular places in Dallas.

The mezzanine floor includes a smoking room for men from which they may witness the show. This has glass windows to prevent the smoke from reaching other parts of the house and is equipped with comfortable seats. A special rest room has also been equipped for women patrons. There is a nurse in attendance in case of emergency. On the third floor there is another rest room, with hot and cold baths for employes' use.



Detail Of Side Wall, Proscenium And One Of Organ Openings, Queen Theatre, Dallas

The projection booth is constructed of steel and asbestos and is therefore absolutely fireproof. The projection room is equipped with Powers machines which have a throw of 47 feet to a Mirror screen. The projection equipment includes all the most modern apparatus.

The color scheme of the theatre proper is lavender and purple with gray carpets. The rest rooms are also finished in lavender and dark purple and every department of the house is splendidly furnished.

The ventilating system is of local construction and is said to offer something new in the way of forcing in the fresh air and forcing out the stale. Hot draughts are circulated through the house in winter by the same system.

The lighting system is indirect and the house has been so equipped that the various color effects can be obtained in any shade or volume desired. There is also a perfume plant in the basement from which various odors can be sprayed through the auditorium.

The lobby of the theatre is 20 by 15 feet, and is equipped with the National box-office equipment.

Program is changed twice weekly, Artcraft, Paramount, Goldwyn and Metro pictures being used. Eight shows of about seven reels each are given every day, ten and twenty cents, plus the war tax being charged in the afternoon, and ten, fifteen and twenty-five in the evening.

E. H. Hulsey is president of the Queen Theatre Company, Herschel Stuart, general manager, and John D. DeStefano, manager of the house.

Typhoon Equips More Houses

NEW ORLEANS branch of the Typhoon Cooling and Ventilating Company announces the installation of a number of plants in that section. Mr. Ernest Glantsberg, president and chief engineer of the company, is now in New Orleans taking charge of this work. The new contracts include the Plaza and Crescent theatres, New Orleans; Loberty, Donaldsville, La.; Liberty Plaquemine, La.; Lomo, Hattiesburg, Miss.; Isis, Best and Liberty, Houston, Texas.

New Orleans is rapidly becoming the "Typhoon city" since there are over seventy establishments there equipped with this system.

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Directory of New Theatres

ARIZONA

Plans have been completed whereby the Airdome theatre of Douglas will be the finest place of its kind in the entire Southwest. Construction arrangements have been under consideration for several weeks, and the management has been contemplating making the improvement for more than a year. The bids are all in, and it is expected that the work will be commenced by April 1. J. M. Sparks has received the contract. The building will be situated on the southwest corner of F avenue and Tenth street, will cover the whole lot, and the dimensions will be 74 x 100 feet. It will be two stories in height, and the seating capacity will be 1,100. It is the announced intention to make this theater the finest between Dallas and the Pacific Coast.

CALIFORNIA

J. F. Shepherd, of Stockton, was the successful bidder on the Lodi theatre, at Lodi, and he has been awarded the contract to erect the playhouse at a cost of $25,811. Work has already been started, and the building is to be completed and ready for occupancy within four months.

The theatre will be a beautiful structure, made of buff tapestry brick with terra cotta trimming. It will be 50 x 150 in size, and the front will be three stories high, with two storerooms on the ground.:

The Lodi theatre will seat 1,000 people. It will be operated by A. A. Richards, of the Tokay theatre, who will take a 10-year lease on the premises.

Plans have been completed for the opening of a "Little Art Theatre," in the old studio of Douglas Tilden, at Twenty-first and Franklin streets, Oakland, to be operated under the direction of Jane Edgerton and her sister, Irene Wheeler. "Little Theatre" will present plays every other week on Monday, Tuesday, Wednesday and Thursday evenings and Saturday matinees. One-act plays will be offered. The opening week will see presented "The Miracle of St. Anthony," by Maeterlinck, "A Fan and Two Candlesticks," by Mary MacMillan, and "Eugenically Speaking," by Ed Goodman. Plans for French, Italian and Spanish drama in their native tongues are also under way. The old barn, which later became the sculptor's studio, has been remodeled into a theatre seating 225 people.

The contract for the new Victoria theatre, to be erected at San Diego, has been let to the Lily-Fletcher Company, and work will be commenced at once.

DISTRICT OF COLUMBIA

Preliminary work on the construction of Moore's new Arcadia theatre, Eleventh and F streets, Washington, is moving apace, a large gang of workmen being busy razing the buildings now covering the site.

ILLINOIS

The new Midway theatre being erected in Rockford will not be ready for opening until June 1, due to the delay in steel delivery, Max and Aaron Asher, lessees of the house, so announce. The new theatre will have a seating capacity of 2,000 on one floor. There will be a wide foyer back of the seats, with five aisles entering therefrom. Asher Bros. intend to use a large orchestra in connection with the Bartola now being installed.

R. C. Cluster, of Christopher, is contemplating the opening of a new motion picture theatre at Carlinville.

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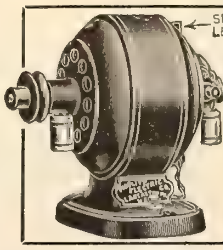

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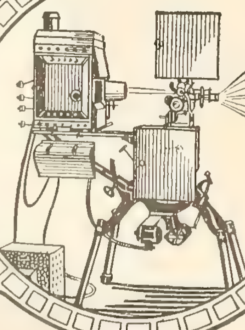

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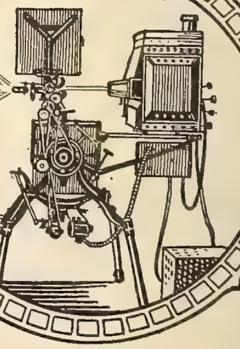

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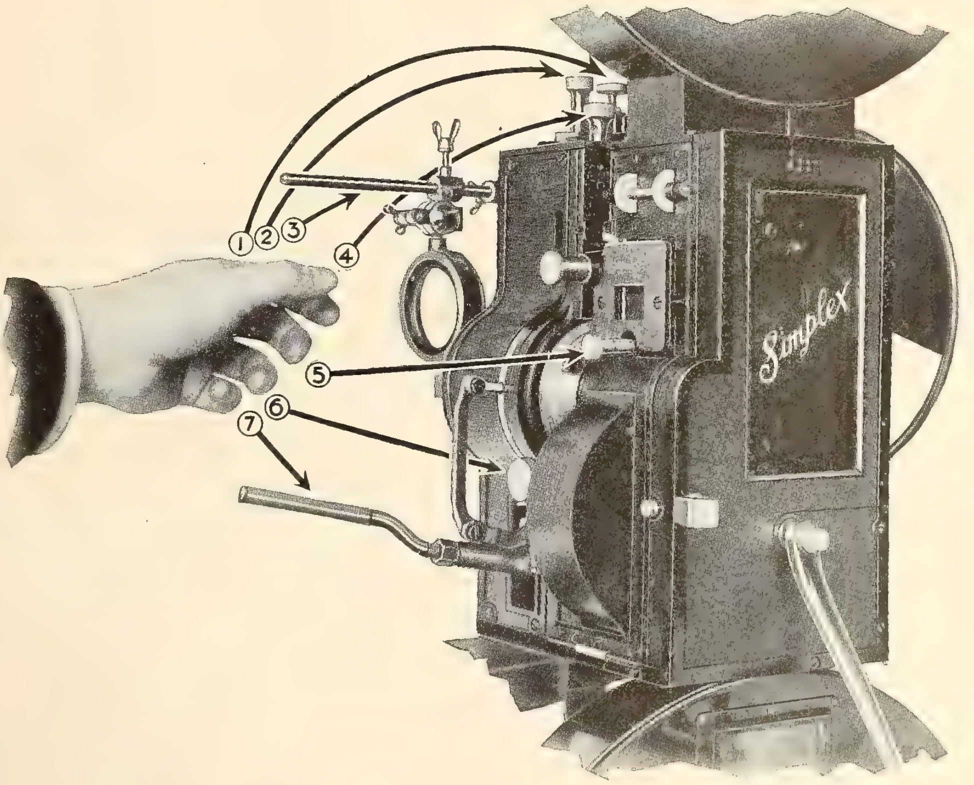
All adjustments handy to the Operator's handiest hand



Just naturally, without any strain, without any corkscrewing of his spine, the Operator makes all necessary adjustments.

- *1, 2, 3. All Stereopticon adjustments.*
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- *5. Opening Door to reach Lower Loop.*
- *6. Adjusting Shutter.*
- *7. Framing.*

This is only one of the many evidences of thoughtfulness for the Operator, and which show that, although the Simplex would win out on quality of projection alone, it is the Machine that enables the Operator to put on a *better* picture *easier*.

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"The PRICE OF A GOOD TIME"

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APRIL 20, 1918

Motion Picture News

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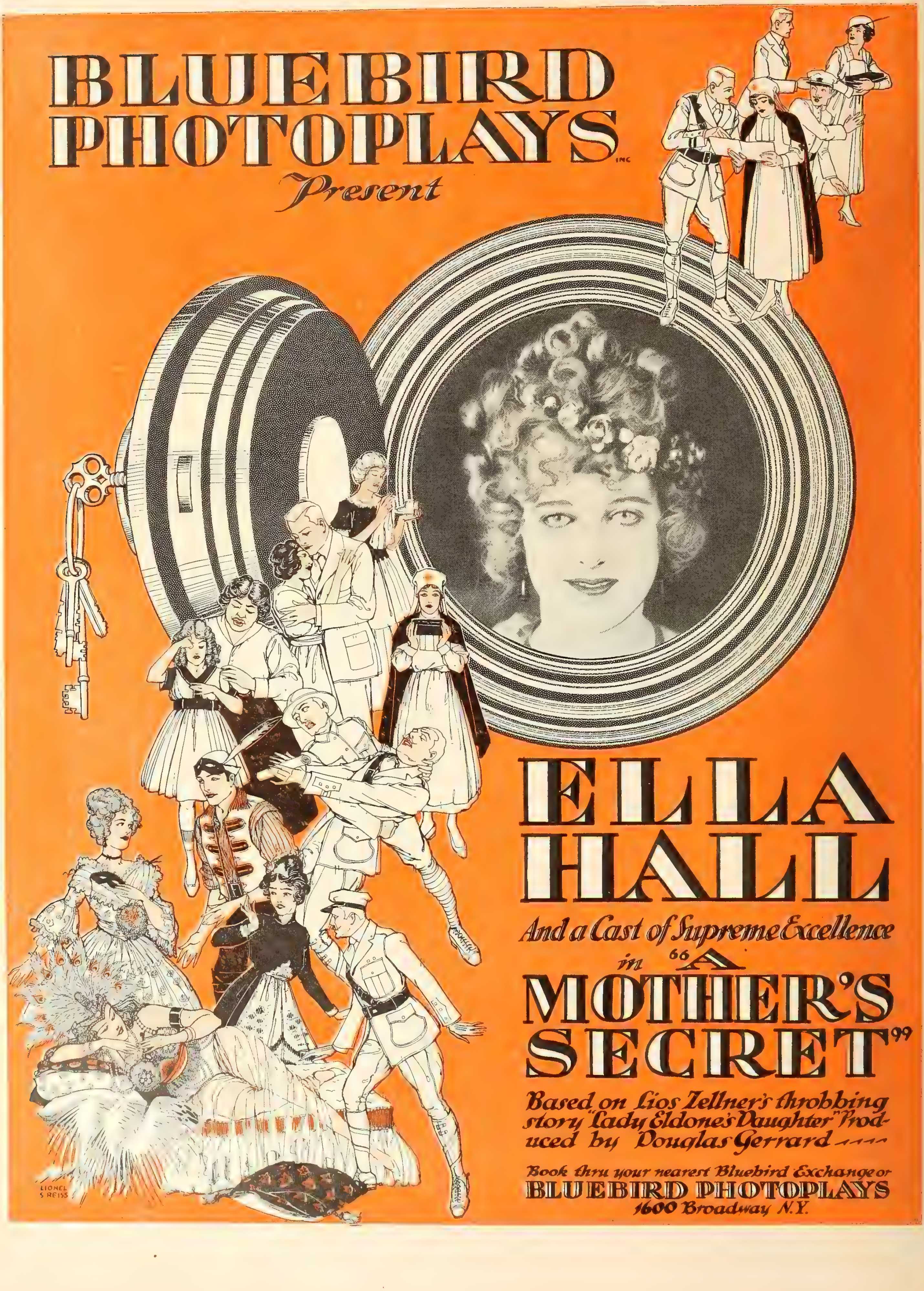

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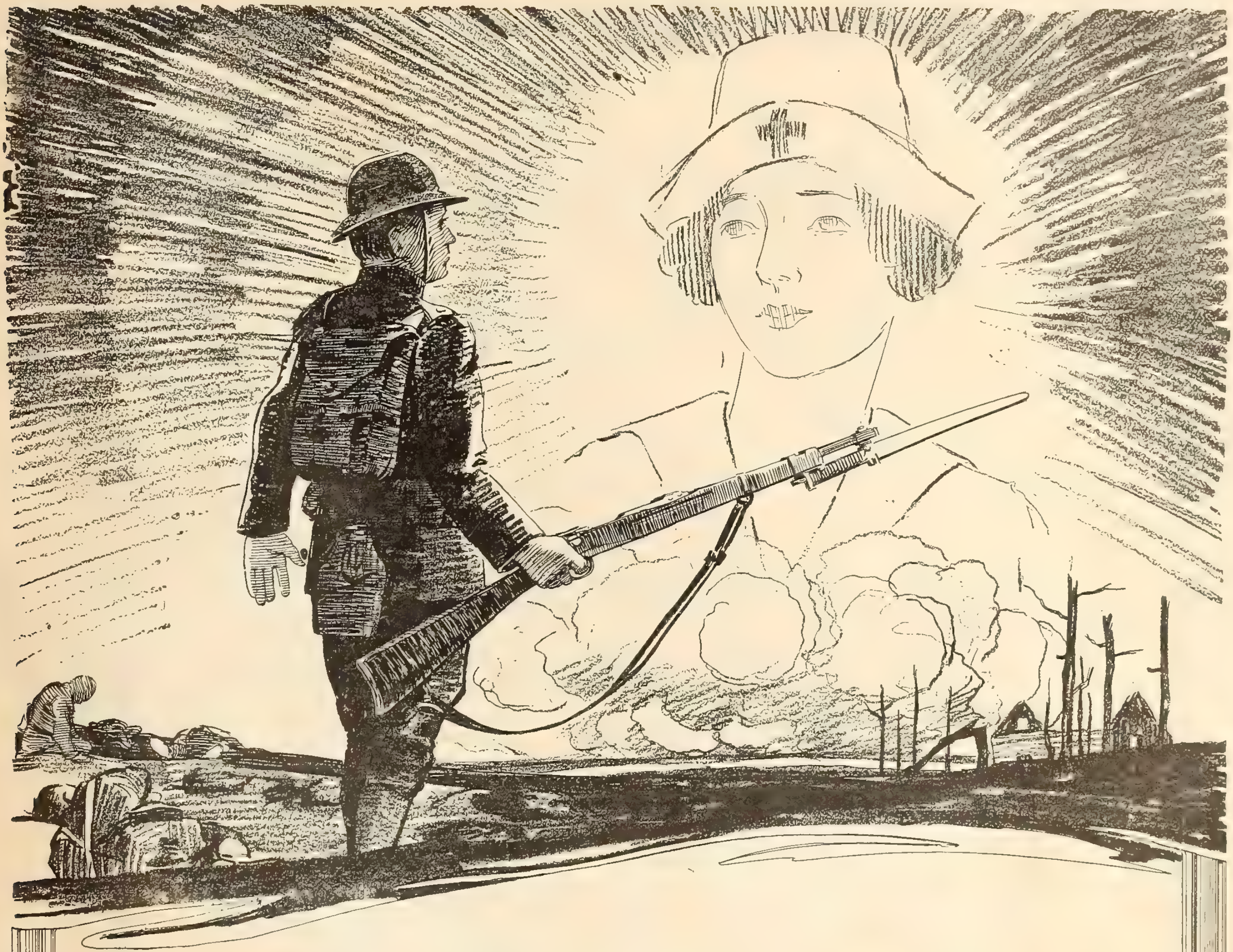

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Paramount Pictures for April

In order of release

SESSUE HAYAKAWA
in "The Honor of His House"

JACK PICKFORD
in "His Majesty, Bunker Bean"

WALLACE REID
in "The House of Silence"

VIVIAN MARTIN
in "Unclaimed Goods"

MARGUERITE CLARK
in "Rich Man, Poor Man"

CHARLES RAY
in "Playing the Game"

BILLIE BURKE
in "Let's Get a Divorce"

DOROTHY DALTON
in "Tyrant Fear"

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NEW YORK

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A CALL TO ARMS!

To the Exhibitors of the State of New York:—

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Do you want to protect your investment and make some real money, or stay in the same old rut and just " get by," or possibly be put out of business?

The Motion Picture Option Bill has been passed by the Assembly at Albany. It will come before the Senate for final vote within a day or two.

Prompt and persistent effort upon your part is immediately required to pass this bill through the Senate. Get word to your Senator at Albany at once urging him to vote for the Thompson-Welsh Motion Picture Option Bill.

Don't let the good work already accomplished be wasted!!

SYDNEY S. COHEN, *President*
New York State Motion Picture Exhibitors' League.

JOHN MANHEIMER, *Chairman*
Allied Motion Picture Committee of the State of New York.

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NELL SHIPMAN

with ALFRED WHITMAN

in

"The Girl From Beyond"

If your audiences like a love story that is *different*—that gives entirely new sides and angles to the eternal triangle—this powerful heart-drama should hold an irresistible appeal for them.

Cynthia Stewart had been given wealth and jewels and social position and good clothes. She decided that she could do without love. And the swift events that followed her decision make up a most entrancing story—even more entertaining on the screen than in the well-known book, "A Texan Romance," from which it has been skillfully adapted.

**A FIVE PART
BLUE
RIBBON
FEATURE**

by **Cyrus
Townsend
Brady**
Directed by
**William
Wolbert**

VITAGRAPH

New York Goes Wild With Enthusiasm!

ALBERT E. SMITH PRESENTS

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WITH SERGT. ARTHUR GUY

EMPEY HIMSELF

A
MARVELOUS
PHOTOPLAY OF
EMPEY'S
WORLD-FAMOUS
BOOK

Scenario by
Robert Gordon Anderson

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LOIS MEREDITH
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with an ALL STAR
VITAGRAPH CAST

Directed by
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Under the
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Extract from the First Trade Paper Review

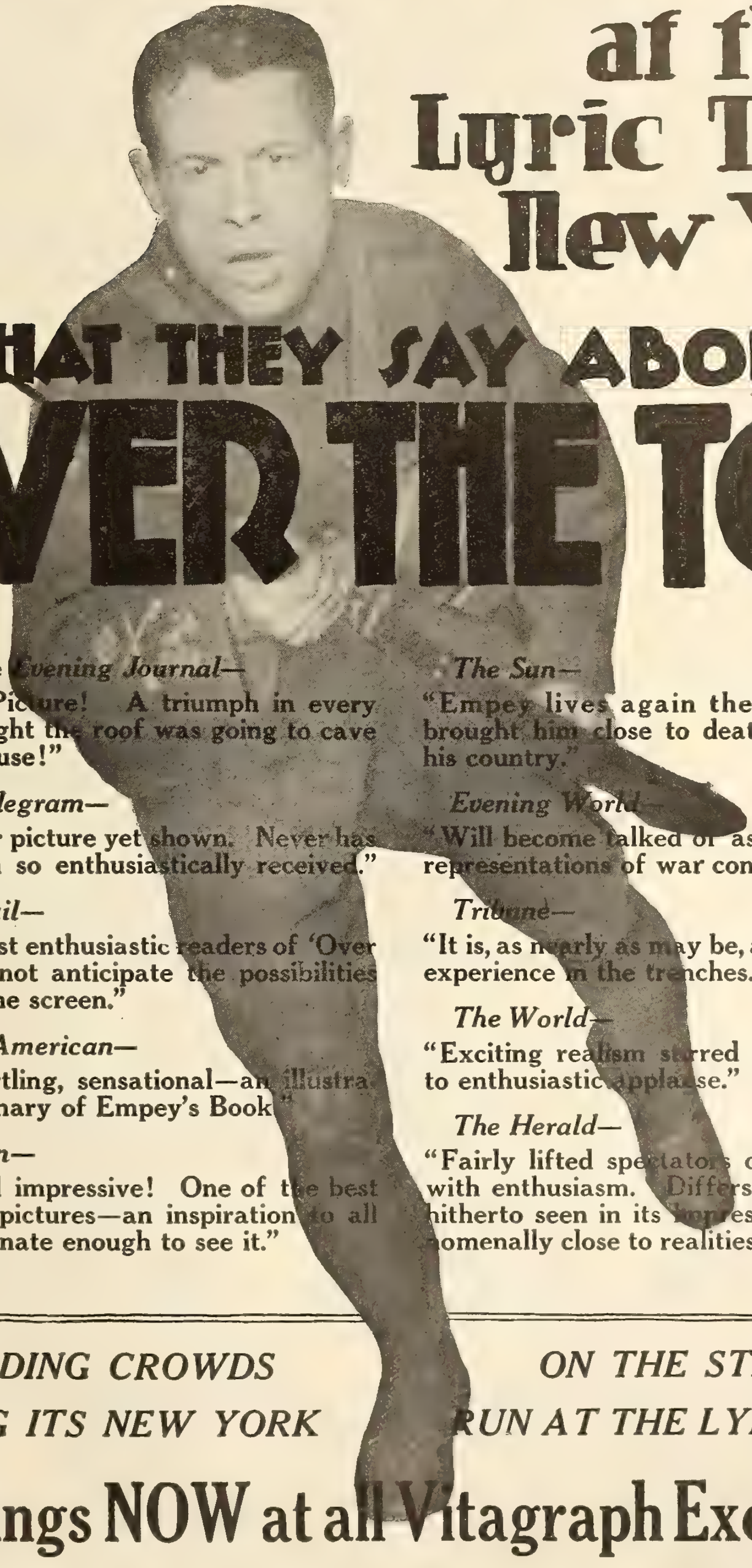
"Vitagraph Measures Up to a Big Opportunity and Scores a Victory"

"I want to say that I have never seen a reproduction of boys going 'Over the Top' that will compare with this one. It is so realistic you will forget it is a picture.—Each punch in the picture is strong enough to form the basis of a five reel feature."

P. S. HARRISON
In Issue of April 13—Motion Picture News

VITAGRAPH

Starts a Box Office Landslide at the Lyric Theatre New York



"WHAT THEY SAY ABOUT "OVER THE TOP"

"Zit" in the *Evening Journal*—
"Wonderful Picture! A triumph in every sense! I thought the roof was going to cave in from applause!"

Evening Telegram—
"The best war picture yet shown. Never has a picture been so enthusiastically received."

Evening Mail—
"Even the most enthusiastic readers of 'Over the Top,' did not anticipate the possibilities unfolded on the screen."

New York American—
"Stirring, startling, sensational—an illustration extraordinary of Empey's Book."

Evening Sun—
"Exciting and impressive! One of the best fictional war pictures—an inspiration to all who are fortunate enough to see it."

The Sun—
"Empey lives again the episodes which brought him close to death in the fight for his country."

Evening World—
"Will become talked of as the most artistic representations of war conditions yet made."

Tribune—
"It is, as nearly as may be, a story of Empey's experience in the trenches."

The World—
"Exciting realism stirred crowded audience to enthusiastic applause."

The Herald—
"Fairly lifted spectators out of their chairs with enthusiasm. Differs from any picture hitherto seen in its impression of being phenomenally close to realities."

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To book a serial
Must be along same lines
and 80% as good as
"VENGEANCE & WOMAN"
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Exhibitor's Advertisement in Motion Picture News Issue of April 6, 1918

Manager,
Si-Non Theatre
Demopolis, Ala.

Dear Sir:

You Can Now Book a Serial 125 per cent. as good as "Vengeance—and the Woman."

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in "THE SHUTTLE"

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The Kind Of Picture Mr. Lourie Wants In His Boston Theatres

MR. Jacob Lourie, owner of the Modern, Beacon and other Boston theatres, is wealthy and successful. Hundreds of exhibitors watch his policies and decisions and follow them—for Jacob Lourie knows the *dollar values* of pictures.

"I want stars"—says Mr. Lourie—"whose names are on the tongues of the public—stars who inspire popular affection—stars who interest all classes and offend none.

"I want stories"—says Mr. Lourie—"with backbone in them—stories that can stand up alone—stories that appeal to the mind through the eyes. I want stories that pull the public into my front doors as an electric magnet attracts scrap-iron."

It is indeed fine to be able instantly to give Mr. Lourie exactly the kind of production he desires—

Mae Marsh
in
THE FACE IN THE DARK

By Irvin S. Cobb
Directed by Hobart Henley

The most distinctive Mae Marsh picture since "The Cinderella Man." Released April 21.

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Goldwyn Pictures

The Critic Said It Couldn't Be Done!

HE ridiculed the crime story of the inexperienced girl author. "The things she described could never be done," he said. So just to show that they could, she achieved the daring exploits about which she had written.

CAN you imagine a screen melodrama that could contain more surprises and sensations than are promised by such a plot? Can you think of any delightful, youthful, fun-making star who could be as wonderful as

MADGE KENNEDY
in
The Danger Game

By Roy Somerville - Directed by Harry Pollard

Madge Kennedy's popularity has swept across the country. Instantly she became a tremendous favorite with the public and nation-wide appreciation of "the girl without an equal" made exhibitors put their every resource behind her. She is the sensational discovery of the screen year—and "The Danger Game" is her biggest and most successful production. Released April 7.

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16 East 42nd Street New York City

Three SELEXART PICTURES Made by Fine Specialists

GOLDWYN offers for release through its exchanges, beginning April 15, three powerful pictures under a single contract; pictures containing all the "punch" and emotional drama that is required to make your second day's business larger than your first.

HOWARD HICKMAN

in

Blue Blood

by J. Grubb Alexander
Directed by Elliott Howe

RHEA MITCHELL

in

Honor's Cross

by H.B. Daniel
Directed by Wallace Worsley

RHEA MITCHELL

and

HOWARD HICKMAN

in

Social Ambition

by W. E. Wing
Directed by Wallace Worsley

Productions "cut to measure" for the box-office. Built to contain and put over the dramatic knock-out. Combining *strength* with good taste but made to be applauded by the many. Exhibitors can book these three productions under a single contract at reasonable prices *and obtain immediate playing dates* by writing or wiring any office of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

"I AM on the coast for Goldwyn and have seen the first three Capitol Comedies—

'BILL'S BABY'
'BILL'S PREDICAMENT'
'BIRDS OF A FEATHER'.

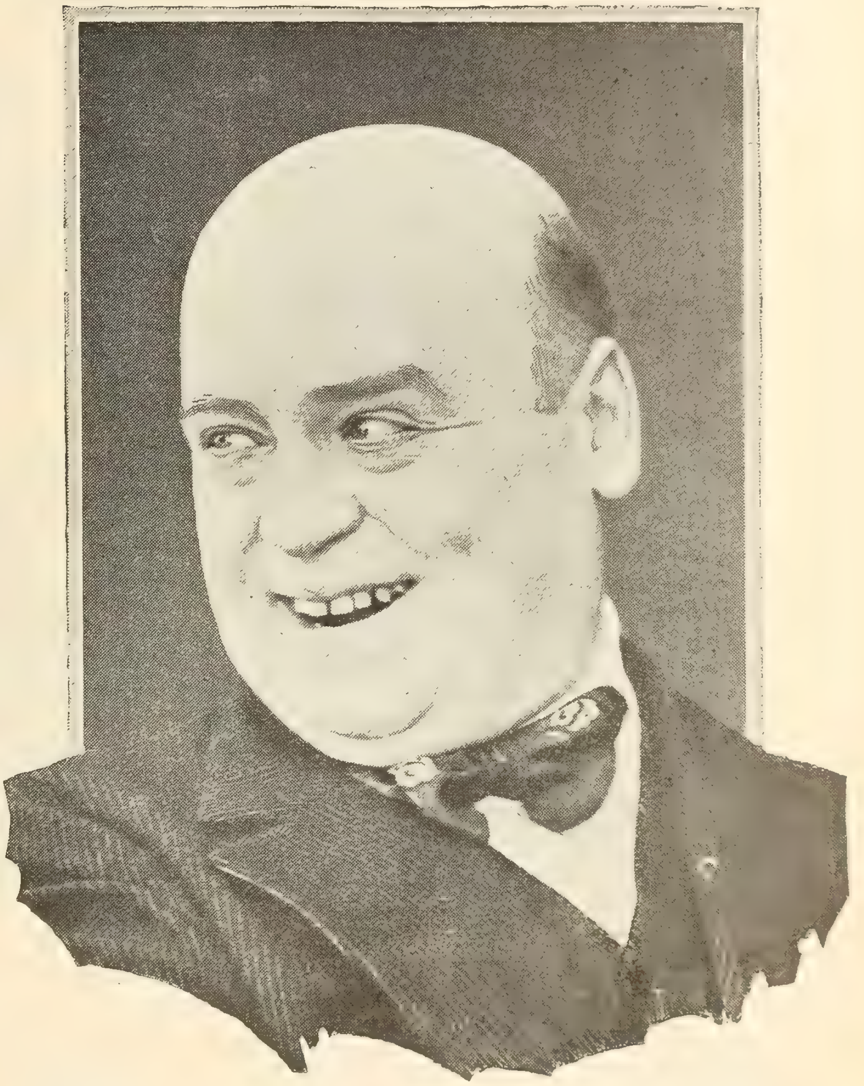
"Seeing them at first-hand here in California and also seeing a dozen scenarios of future releases I predict that

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

will have a tremendous appeal for audiences everywhere and prove popular and profitable for exhibitors.

"They are different. They are clean. They are original. They imitate no comedies or comedians you have ever seen. They have 'box-office' profit in every foot of them. They are not slapstick. And they are better than any comedies now being made in America."



This report is made by an official of Goldwyn, now on the Pacific Coast, and places the Goldwyn first-hand stamp of approval on what we feel certain will be the most entertaining comedies available in the entire industry.

Capital Comedies—Two Reels. Every Second Monday. Have you booked them for your theatre?

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

REX BEACH PICTURES

Beautiful Alaire Austin Hungered for Love

THIS lovely young ranchwoman and heroine of the Texas border was bound to a dissolute husband, though she loved Dave Law of the Texas Rangers. But when Fate and Rex Beach conspire together there is always "a way out."

AMERICA'S most popular author who made fortunes for exhibitors with "productions that never failed or disappointed the public," has now achieved his greatest and most human picture that depicts the real Americans.

REX BEACH'S *Screen Classic of the Great Southwest*

HEART of the SUNSET

Directed *by* Frank Powell

Now Ready for Immediate Release

Proof of the coming popularity of this production is found in the fact that hundreds of advance bookings were made months before the completion of the picture—long before the camera crank had been turned for the first scene. Exhibitors know the box-office power of Rex Beach productions. This one is sold as a special release.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

"THE LITTLE GIRL YOU WILL NEVER FORGET"

MABEL NORMAND in

"MICKEY"

THE PERSONALITY THAT RUNS THE GAMUT OF EVERY HUMAN EMOTION

Exhibitors:-

-The most prominent Showmen in the Country have seen "Mickey" and all agree that it is the greatest photo-play ever produced.

You cannot book "Mickey" until you see it. For time and place of showing address:-

WESTERN
IMPORT CO.
1010 BROKAW BLDG. N.Y.

UNITED PICTURE THEATRES OF AMERICA
INC.

A NATIONAL INSTITUTION

United Picture Theatres of America, Inc.

Offers Country-Wide Service to Exhibitors Interested in the Savings and Benefits of Cooperative Buying

---

LIST OF CITIES IN WHICH OUR BRANCH OFFICES HAVE BEEN ESTABLISHED

NEW YORK
PHILADELPHIA
BOSTON
BUFFALO
WASHINGTON
NEW ORLEANS
DALLAS
DENVER
CHICAGO
ST. LOUIS
CLEVELAND
PITTSBURGH
DETROIT
CINCINNATI
KANSAS CITY
SALT LAKE CITY
MINNEAPOLIS

Other cities to be announced later

Prospectus now ready. Write for it today to the main office

United Picture Theatres of America, Inc.
1600 Broadway, New York City

"Lower Prices—Better Quality"

MARGARITA FISHER

The Vivacious and Comely

In

"The Primitive Woman"

A picture with Snap and Vim—
A play of intense human appeal

From the studios of the
AMERICAN FILM COMPANY, INC.

Available April Fifteen at
MUTUAL FILM EXCHANGES

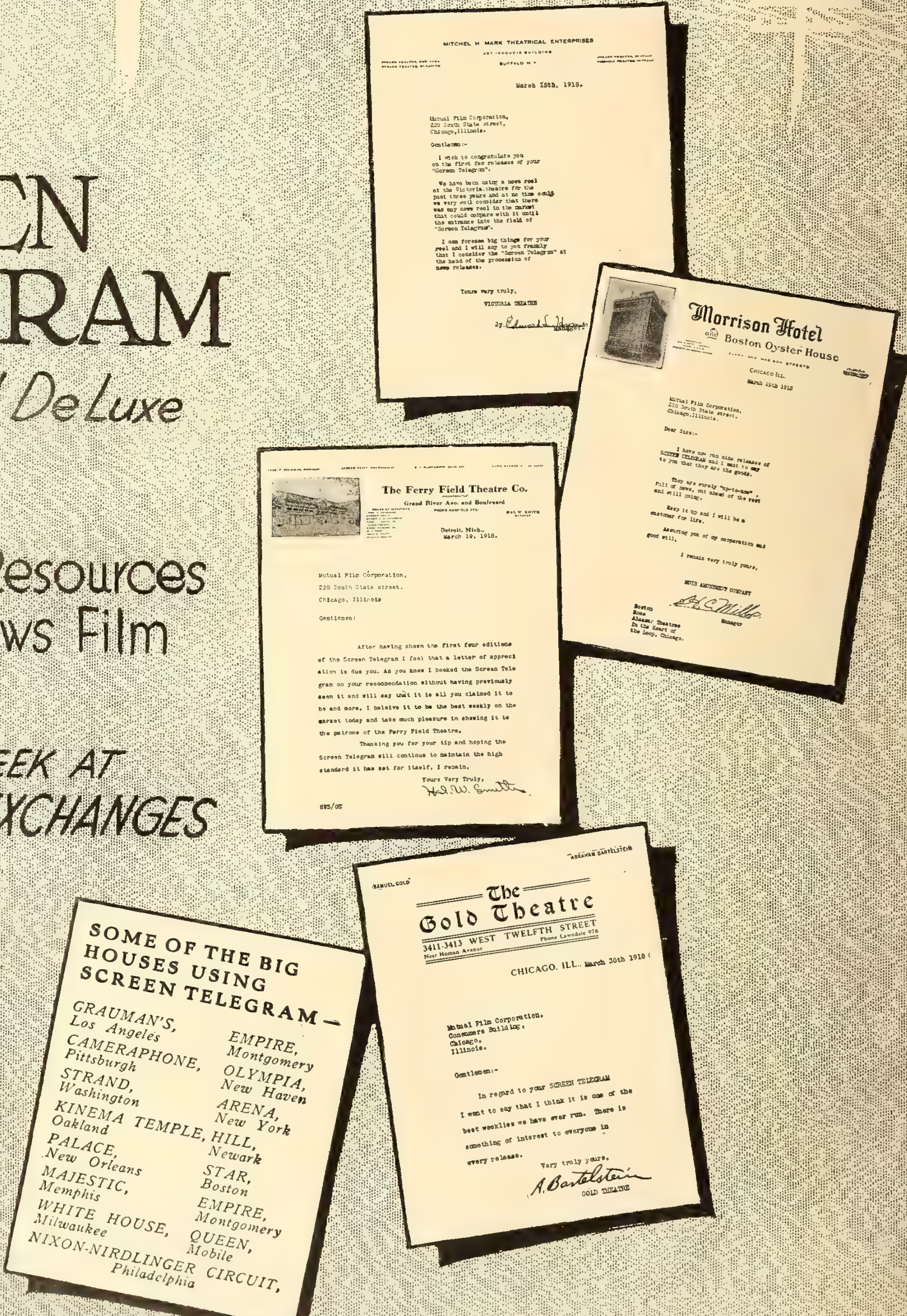
It's Going BIG-

SCREEN TELEGRAM

The News Reel De Luxe

Extraordinary Resources
For Foreign News Film

ISSUED TWICE A WEEK AT
MUTUAL FILM EXCHANGES



MITCHEL H. MARK THEATRICAL ENTERPRISES
BUFFALO N. Y.

March 15th, 1918.

Mutual Film Corporation,
220 South State street,
Chicago, Illinois.

Gentlemen:-

I wish to congratulate you on the first few releases of your "Screen Telegram".

We have been using a news reel at the Victoria theatre for the past three years and at no time could we very well consider that there was any news reel in the market that could compare with it until the entrance into the field of "Screen Telegram".

I can foresee big things for your reel and I will say to you frankly that I consider the "Screen Telegram" at the head of the procession of news releases.

Yours very truly,
VICTORIA THEATRE
By Edward L. Hyman
Manager.

Morrison Hotel and Boston Oyster House
CHICAGO ILL.
March 25th 1918

Mutual Film Corporation,
220 South State street,
Chicago, Illinois.

Dear Sirs:-

I have now run nine releases of SCREEN TELEGRAM and I want to say to you that they are the goods.

They are surely "up-to-now", full of news, out ahead of the rest and still going.

Keep it up and I will be a customer for life.

Assuring you of my cooperation and good will,

I remain very truly yours,

MOIR AMUSEMENT COMPANY
H. C. Miller
Manager

Boston
Rose
Alcazar Theatres
In the Heart of
the Loop, Chicago.

The Ferry Field Theatre Co.
Grand River Ave. and Boulevard

Detroit, Mich.,
March 19, 1918.

Mutual Film Corporation,
220 South State street.
Chicago, Illinois

Gentlemen:

After having shown the first four editions of the Screen Telegram I feel that a letter of appreciation is due you. As you know I booked the Screen Telegram on your recommendation without having previously seen it and will say that it is all you claimed it to be and more. I beleive it to be the best weekly on the market today and take much pleasure in showing it to the patrons of the Ferry Field Theatre.

Thanking you for your tip and hoping the Screen Telegram will continue to maintain the high standard it has set for itself, I remain,

Yours Very Truly,
Hal W. Smith

HWS/GS

SAMUEL GOLD
ABRAHAM BARTELSTEIN

The Gold Theatre
3411-3413 WEST TWELFTH STREET
Near Homan Avenue
Phone Lawndale 976

CHICAGO, ILL., March 30th 1918

Mutual Film Corporation,
Consumers Building,
Chicago,
Illinois.

Gentlemen:-

In regard to your SCREEN TELEGRAM I want to say that I think it is one of the best weeklies we have ever run. There is something of interest to everyone in every release.

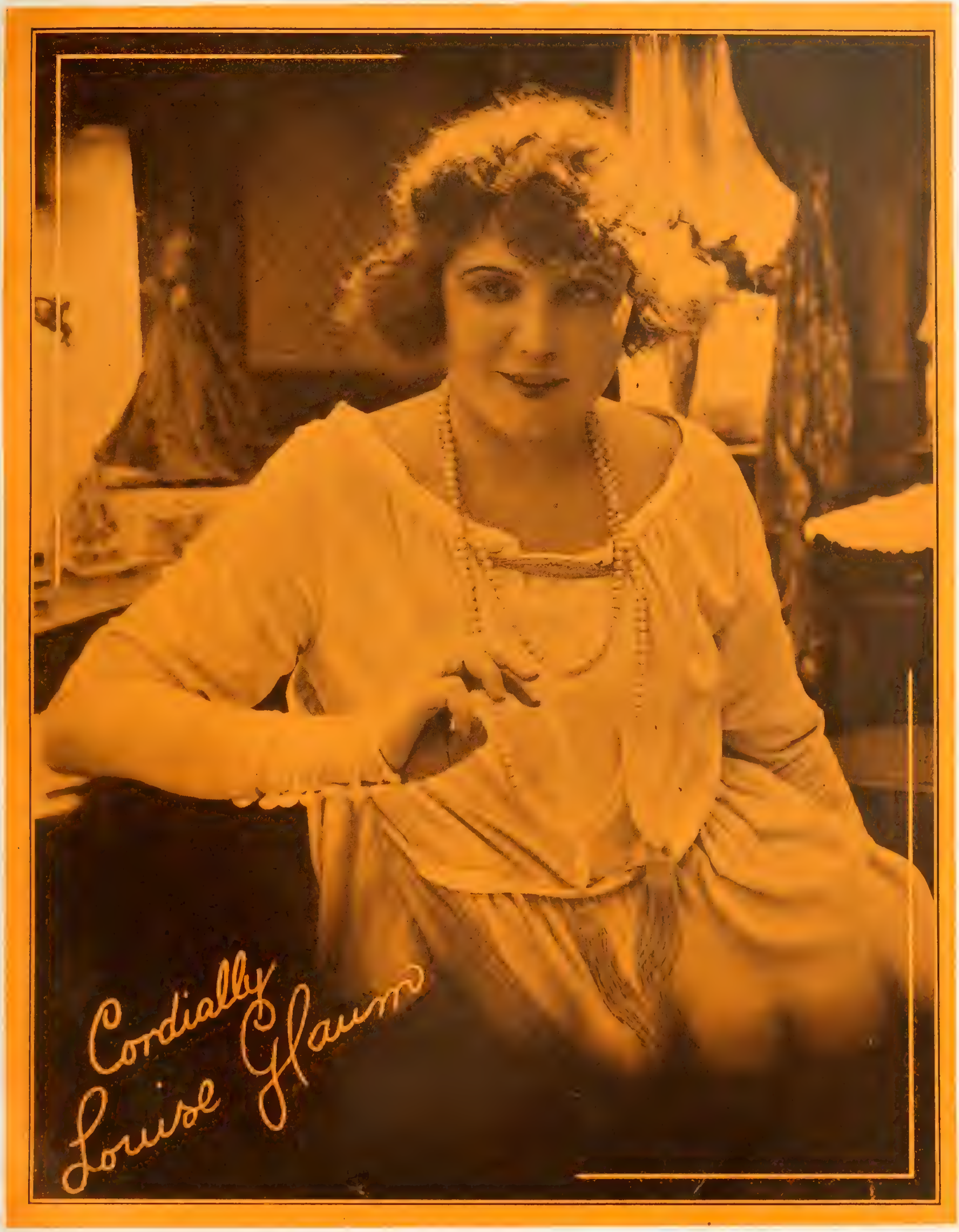
Very truly yours,
A. Bartelstein
GOLD THEATRE

SOME OF THE BIG HOUSES USING SCREEN TELEGRAM—

GRAUMAN'S, Los Angeles
CAMERAPHONE, Pittsburgh
STRAND, Washington
KINEMA TEMPLE, Oakland
PALACE, New Orleans
MAJESTIC, Memphis
WHITE HOUSE, Milwaukee
NIXON-NIRDLINGER CIRCUIT, Philadelphia
EMPIRE, Montgomery
OLYMPIA, New Haven
ARENA, New York
HILL, Newark
STAR, Boston
EMPIRE, Montgomery
QUEEN, Mobile

PARALTA PLAYS
PICK OF THE PICTURES

Distributed through
"HODKINSON SERVICE"



NOW READY
"AN ALIEN ENEMY"—By Monte M. Katterjohn
"THE SNAPDRAGON"—By Horace Hazeltine

LOUISE GLAUM PRODUCTIONS, INCORPORATED
PARALTA PLAYS, INC.
8 West 48th Street, New York Cit

PARALTA PLAYS

PICK OF THE PICTURES

LOUISE GLAUM

BESSIE BARRISCALE

CURRENT RELEASE

LOUISE GLAUM

IN

"AN ALIEN ENEMY"

Directed by WALLACE WORSLEY. Written by MONTE M. KATTERJOHN
ROBERT BRUNTON, Manager of Productions

The Picture that DOES NOT show the War, but shows you the Reason Why!

FORTHCOMING

BESSIE BARRISCALE

IN

"Blindfolded"

Directed by RAYMOND B. WEST

Written by E. RICHARD SCHAYER

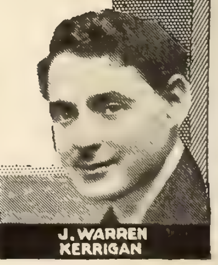
The story of Peggy Muldoon, who is born a crook, but re-molds her life into a thing of beauty

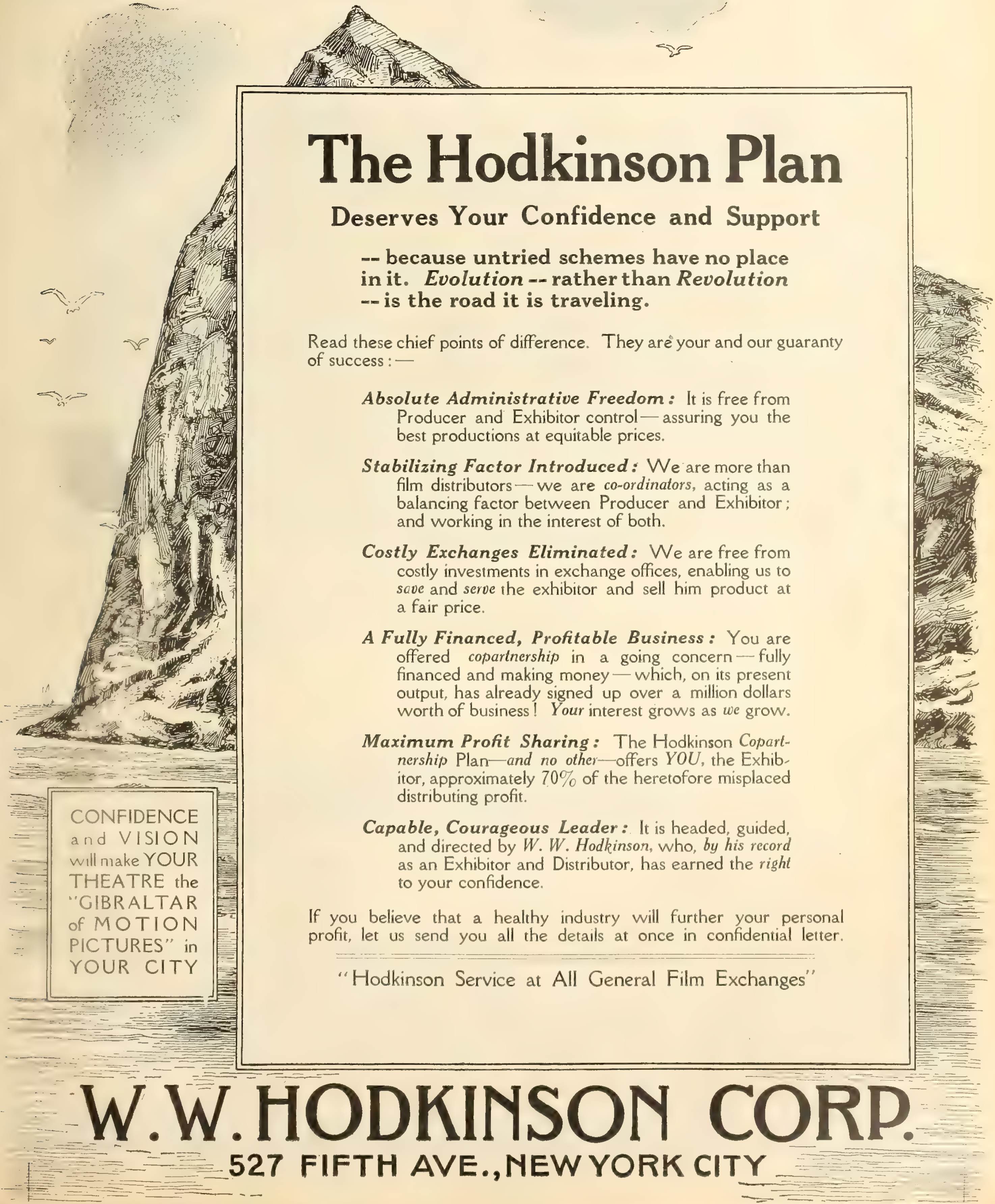
---

PARALTA PLAYS, Incorporated
Eight West Forty-eighth Street New York City

HENRY B. WALTHALL

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES


J. WARREN KERRIGAN



The Hodkinson Plan

Deserves Your Confidence and Support

-- because untried schemes have no place in it. *Evolution* -- rather than *Revolution* -- is the road it is traveling.

Read these chief points of difference. They are your and our guaranty of success: —

Absolute Administrative Freedom: It is free from Producer and Exhibitor control — assuring you the best productions at equitable prices.

Stabilizing Factor Introduced: We are more than film distributors — we are *co-ordinators,* acting as a balancing factor between Producer and Exhibitor; and working in the interest of both.

Costly Exchanges Eliminated: We are free from costly investments in exchange offices, enabling us to *save* and *serve* the exhibitor and sell him product at a fair price.

A Fully Financed, Profitable Business: You are offered *copartnership* in a going concern — fully financed and making money — which, on its present output, has already signed up over a million dollars worth of business! *Your* interest grows as *we* grow.

Maximum Profit Sharing: The Hodkinson *Copartnership* Plan—*and no other*—offers *YOU,* the Exhibitor, approximately 70% of the heretofore misplaced distributing profit.

Capable, Courageous Leader: It is headed, guided, and directed by *W. W. Hodkinson,* who, *by his record* as an Exhibitor and Distributor, has earned the *right* to your confidence.

If you believe that a healthy industry will further your personal profit, let us send you all the details at once in confidential letter.

"Hodkinson Service at All General Film Exchanges"

CONFIDENCE
and VISION
will make YOUR
THEATRE the
"GIBRALTAR
of MOTION
PICTURES" in
YOUR CITY

W. W. HODKINSON CORP.

527 FIFTH AVE., NEW YORK CITY

"Little Talks with Foreign Buyers"—No. 8

By

Paul H. Cromelin

President

"NOJUNK!"

IT is not the name of some strange ape just discovered by an African exploring party, but it is the *single word* that can best describe Inter-Ocean's policy as related to the grade of pictures it sells. Under *no* circumstances, will we handle what is known as " junk " film. We say emphatically, "*Nojunk!*" We have had films of the " junk " sort offered us at our own figure, but in every instance have declined to do business with the folks making the offers. *We will not recommend junk film to the foreign buyer* because we know that the use of such film tends to lose him money in the long run—and that means dissatisfaction with us, whom he expects to know *his* field. The foreign buyer's representative in New York should guard his client against " bad buys " in pictures, and earn his livelihood on that basis. Therefore, the representative cannot conscientiously recommend second-hand films, but will pass up the profits and retain the confidence and the patronage of the foreign customers he is engaged in supplying.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L MGR.

220 W. 42ND ST.
NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

READY FOR WORLD SALE

52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty)* ***cartoons.***

GENERAL FILM COMPANY

THE JUDGE BROWN STORIES

Master Martin Pendleton and William White in "The Rebellion"

Here are 30-minute joy throbs for the heart of any program.

Judge Brown Stories are photoplays of unusual class which reflect the quaint untrammeled motives of the boy and girl. They are splendid.

Every exhibitor who is running this series of stories is strong for them. Audiences go away talking about the Judge Brown Stories and urging others to go see them.

Bud's Recruit	Patriotic gem
Chocolate of the Gang	Utterly comic
The Lost Lie	Amusing with a moral
Tad's Swimming Hole	Your youth over again
Marrying Off Dad	To a hand picked stepmother
Thief or Angel	A wholesome lesson
The Preacher's Son	Big applause for this
The Accusing Toe	The funniest haunt ever
I'm a Man	A big loyalty story

Produced by BOY CITY FILM CORPORATION Culver City, Cal.

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

CHARLIE CHAPLIN

IN

"A NIGHT OUT"

will give your patrons the best night out they have had in weeks. Try this laugh maker and then book all the Essanay-Chaplin comedies. Look them over:

- "HIS NEW JOB"
- "THE TRAMP"
- "IN THE PARK"
- "A WOMAN"
- "BY THE SEA"
- "THE CHAMPION"
- "A JITNEY ELOPEMENT"
- "WORK"

✪ ✪ ✪ ✪ ✪ ✪ ✪ ✪ ✪ ✪ ✪ ✪ ✪

FAMOUS SNAKEVILLE COMEDIES WILL KEEP THEM ALL ROARING

Put a good laugh in your program. It isn't complete without it, and these one-act side-splitters are just the thing. One a week.

- "SNAKEVILLE'S FIRE BRIGADE"
- "THE SNAKEVILLE SLEUTH"
- "SLIPPERY SLIM AND THE FORTUNE TELLER"
- "SLIPPERY SLIM AND THE GREEN EYED MONSTER"
- "WHEN MACBETH CAME TO SNAKEVILLE"
- "SLIPPERY SLIM AND HIS TOMBSTONE"
- "SLIPPERY SLIM AND THE IMPERSONATOR"
- "WHEN SLIPPERY SLIM MET THE CHAMPION"
- "SNAKEVILLE'S NEW WAITRESS"
- "SLIPPERY SLIM'S DILEMMA"

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York

GENERAL FILM COMPANY

Remember This:

O. HENRY Stories Relieve that Hunger for Intimate and Genial Heart Interest Which Every Audience Brings Expectantly to Your THEATRE!

William Dunn and Miriam Miles in "Nemesis and the Candy Man," by O. Henry.

Here is an O. Henry story that grasps the huge drama of life and distills from it an exhilarating cosmic essence.

In "Nemesis and the Candy Man," four strands of romance are twined by the master hand into a complex cord of romance—which he snaps in a surprise climax that is both bitter and sweet.

One of the delightful things about O. Henry stories on the screen is that every child and woman and man understands them and appreciates their clever twists.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

BUY LIBERTY BONDS

America's third Liberty Loan now calls for patriotic investment. What better investment could there be?

BUY LIBERTY BONDS

The clarion appeal of the nation now thrills every loyal heart. What shall the echo be?

BUY LIBERTY BONDS

In the fight to make the world safe for democracy a gun is not the only responsibility to be shouldered. Arm yourself for Uncle Sam.

BUY LIBERTY BONDS

This advertisement is contributed to the third Liberty Loan drive by
JAXON FILM CORPORATION, New York

GENERAL FILM COMPANY

AN army at the front constitutes the militant force of a nation. It is the physical expression of a nation's morale.

Back of that army is always a cause. There is something for which it bleeds. It is either a prince or a principle. The difference is wide.

Thank God the army of the United States has never fought for a prince. There is no monarch's pride sending it across seas. The knighthood of the nation bears, as ever, a free lance and no gonfalon save that of Liberty. It fights for a principle.

What is the morale of a nation with such an army? What of the American people? Who is going to be mute?

BUY LIBERTY BONDS!

Each Bond Is an Investment

Each Dollar Is a Cheer

This advertisement contributed to the third Liberty Loan Drive by the executive office employees of GENERAL FILM COMPANY, 25 West 44th Street, New York.

William Fox presents

THEDA BARA
in
The Soul of Buddha

DIRECTION OF J. GORDON EDWARDS

A THEDA BARA SUPER PRODUCTION

FOX
FILM CORPORATION

William Fox presents

THEDA BARA

in

The Soul of Buddha

DIRECTION OF J. GORDON EDWARDS

A THEDA BARA SUPER PRODUCTION

FOX

FILM CORPORATION

TRIANGLE

The Business End

OVER IN EUROPE the men in the front are bearing the burden of the fighting—and getting the glory.

The columns of the newspapers ring with their exploits.

That's the spectacular end of war.

At home, far from the battle line, millions of men and women go quietly about the task of supplying the food, the ammunition and the necessities of the men that are winning the glory.

That is the business end of the war.

The motion picture business presents a striking analogy to this war situation.

While producers are boasting of their stars and their wonderful tales; while they are raising their voices in a great din over the spectacular features of their product, the vast army of important details that really determine the consistent success of the exhibitor are neglected.

But not in Triangle service are they overlooked.

This is one of the *remarkable* features of Triangle.

When a Triangle exhibitor receives his film he finds that it is in perfect shape. It has been thoroughly inspected and is in proper condition before it leaves the exchange.

TRIANGLE

A Traffic Department, in constant touch with each exchange, supervises all shipments, and routing. This is *unique* and was inaugurated in the film business by Triangle. Films are shipped far enough in advance to reach their destinations in time, and by the most economical route.

Or when the reel boy calls for his pictures in the morning, he finds them ready. No delay and no worry about this important element in the business.

Every employee in the service of Triangle is courteous. They believe the exhibitor is a gentleman and is *deserving* of every consideration.

Advertising requirements are handled with a precision and care that leaves nothing to be desired. Publicity material is sent out sufficiently in advance of release to be of 100% value to the exhibitor.

Triangle could not serve the exhibitor better if it were owned and operated cooperatively by Triangle exhibitors according to their own ideas and ideals. Film rentals are the most attractive in the business and exhibitors who know how to promote pictures can *always make money* with Triangle. Triangle's policy of the fair and square deal, frankness and helpfulness is making history in a business which has known many woes and tribulations for the exhibitor.

Are you progressing, prospering and *profiting?*

If not . . . TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

Pathé

"Enough Said!"
Booked by Kunsky in Detroit–

PEARL WHITE
AND
ANTONIO MORENO

in the sensationally successful Pathé serial

THE HOUSE OF HATE

Successful exhibitors everywhere recognize that Pathé serials are a better box office attraction than any features.

Produced by Astra
Directed by Geo. B. Seitz
Written by Arthur B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

Pathé

"I AM A STRONGER BELIEVER IN PATHÉ SERIALS THAN EVER BEFORE,"

Says a Big Exhibitor Who Is Showing

THE HOUSE OF HATE

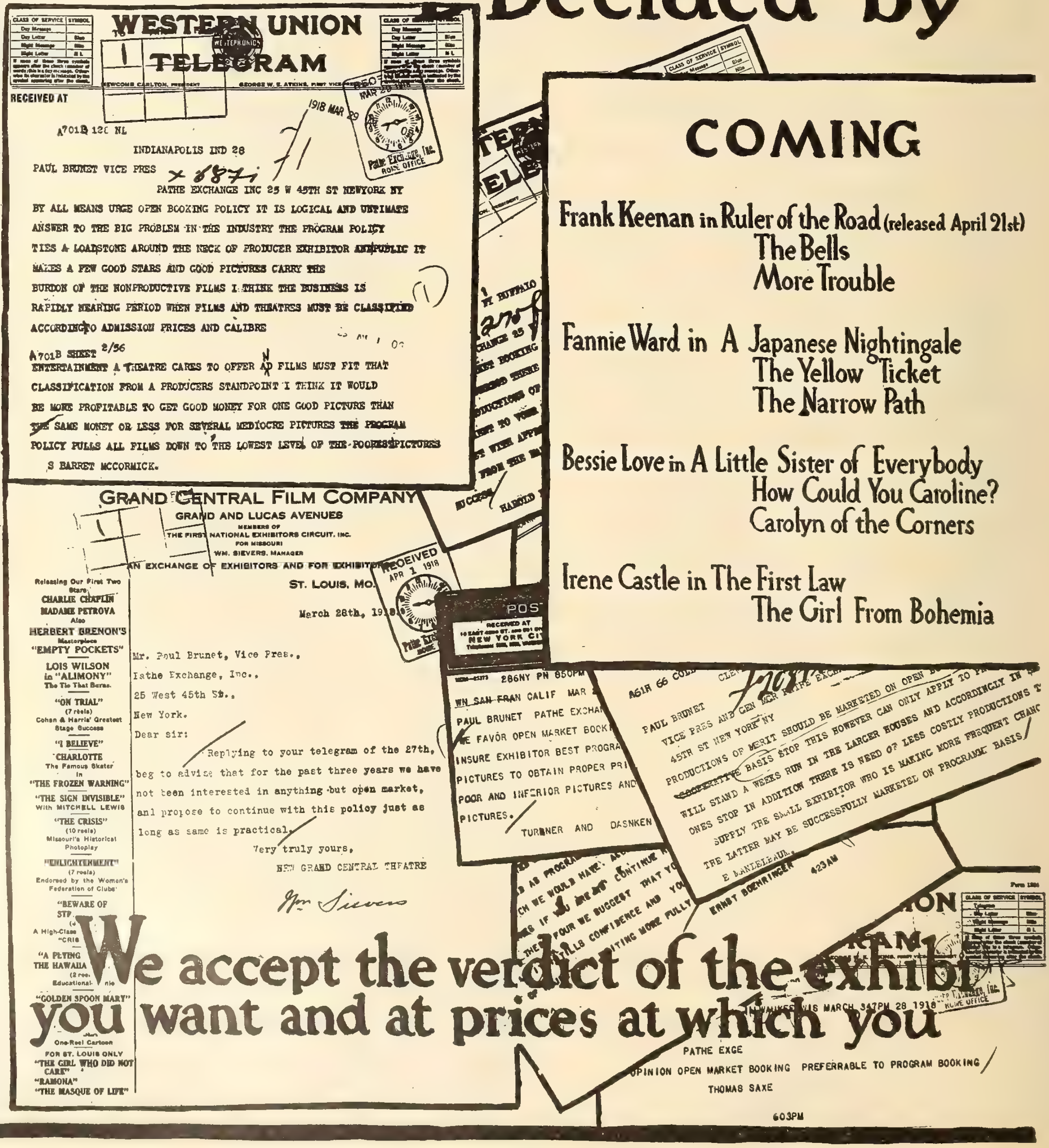
Three Days Every Week;

"I am using the 'House of Hate' three days every week, and here I am, a stronger believer in Pathé serials than ever before. I have to be very careful in my selection of pictures, too, on account of the prices I charge."

JAMES F. THOM,
Mgr. Grand Opera House, New York.

Hundreds upon hundreds of exhibitors show every Pathé serial. The business they do speaks for itself!

Pick Your Selective Feature Decided by



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

1918 MAR 29

Pathe Exchange, Inc. HOME OFFICE

A701B 120 NL

INDIANAPOLIS IND 28

PAUL BRUNET VICE PRES x 8871

PATHE EXCHANGE INC 25 W 45TH ST NEWYORK NY

BY ALL MEANS URGE OPEN BOOKING POLICY IT IS LOGICAL AND ULTIMATE ANSWER TO THE BIG PROBLEM IN THE INDUSTRY THE PROGRAM POLICY TIES A LOADSTONE AROUND THE NECK OF PRODUCER EXHIBITOR AND PUBLIC IT MAKES A FEW GOOD STARS AND GOOD PICTURES CARRY THE BURDON OF THE NONPRODUCTIVE FILMS I THINK THE BUSINESS IS RAPIDLY NEARING PERIOD WHEN FILMS AND THEATRES MUST BE CLASSIFIED ACCORDING TO ADMISSION PRICES AND CALIBRE

A701B SHEET 2/56

ENTERTAINMENT A THEATRE CARES TO OFFER AND FILMS MUST FIT THAT CLASSIFICATION FROM A PRODUCERS STANDPOINT I THINK IT WOULD BE MORE PROFITABLE TO GET GOOD MONEY FOR ONE GOOD PICTURE THAN THE SAME MONEY OR LESS FOR SEVERAL MEDIOCRE PICTURES THE PROGRAM POLICY PULLS ALL FILMS DOWN TO THE LOWEST LEVEL OF THE POOREST PICTURES

S BARRET MCCORMICK.

GRAND CENTRAL FILM COMPANY

GRAND AND LUCAS AVENUES

MEMBERS OF THE FIRST NATIONAL EXHIBITORS CIRCUIT, INC. FOR MISSOURI

WM. SIEVERS, MANAGER

AN EXCHANGE OF EXHIBITORS AND FOR EXHIBITORS

Releasing Our First Two Stars
CHARLIE CHAPLIN
MADAME PETROVA
Also
HERBERT BRENON'S
Masterpiece
"EMPTY POCKETS"
LOIS WILSON
in "ALIMONY"
The Tie That Burns.
"ON TRIAL"
(7 reels)
Cohan & Harris' Greatest Stage Success
"I BELIEVE"
CHARLOTTE
The Famous Skater
in
"THE FROZEN WARNING"
"THE SIGN INVISIBLE"
With MITCHELL LEWIS
"THE CRISIS"
(10 reels)
Missouri's Historical Photoplay
"ENLIGHTENMENT"
(7 reels)
Endorsed by the Women's Federation of Clubs
"BEWARE OF STR
A High-Class
"CRIS
"A FLYING
THE HAWAIIA
(2 ree
Educational
"GOLDEN SPOON MARY"
One-Reel Cartoon
FOR ST. LOUIS ONLY
"THE GIRL WHO DID NOT CARE"
"RAMONA"
"THE MASQUE OF LIFE"

RECEIVED APR 1 1918

ST. LOUIS, MO.

March 28th, 1918.

Mr. Paul Brunet, Vice Pres.,
Pathe Exchange, Inc.,
25 West 45th St.,
New York.

Dear sir:

Replying to your telegram of the 27th, beg to advise that for the past three years we have not been interested in anything but open market, and propose to continue with this policy just as long as same is practical.

Very truly yours,
NEW GRAND CENTRAL THEATRE
Wm Sievers

POSTAL

RECEIVED AT NEW YORK CITY

286NY PN 850PM

WN SAN FRAN CALIF MAR

PAUL BRUNET PATHE EXCHAN

WE FAVOR OPEN MARKET BOOK

INSURE EXHIBITOR BEST PROGRA

PICTURES TO OBTAIN PROPER PRI

POOR AND INFERIOR PICTURES AND

PICTURES.

TURNER AND DANKEN

A61R 66 COLL CLEV

PAUL BRUNET

VICE PRES AND GEN MGR PATHE EXCH

45TH ST NEW YORK NY

PRODUCTIONS OF MERIT SHOULD BE MARKETED ON OPEN BOOKING BASIS STOP THIS HOWEVER CAN ONLY APPLY TO PRODUCTIONS THAT WILL STAND A WEEKS RUN IN THE LARGER HOUSES AND ACCORDINGLY IN ONES STOP IN ADDITION THERE IS NEED OF LESS COSTLY PRODUCTIONS TO SUPPLY THE SMALL EXHIBITOR WHO IS MAKING MORE FREQUENT CHANGES THE LATTER MAY BE SUCCESSFULLY MARKETED ON PROGRAMME BASIS.

E MANDELBAUM.

ERNST BOEHRINGER 423AM

MILWAUKEE WIS MARCH 347PM 28 1918

PATHE EXCE

OPINION OPEN MARKET BOOKING PREFERRABLE TO PROGRAM BOOKING

THOMAS SAXE

603PM

COMING

Frank Keenan in **Ruler of the Road** (released April 21st)
The Bells
More Trouble

Fannie Ward in A Japanese Nightingale
The Yellow Ticket
The Narrow Path

Bessie Love in A Little Sister of Everybody
How Could You Caroline?
Carolyn of the Corners

Irene Castle in The First Law
The Girl From Bohemia

We accept the verdict of the exhibi you want and at prices at which you

Pathé Plays

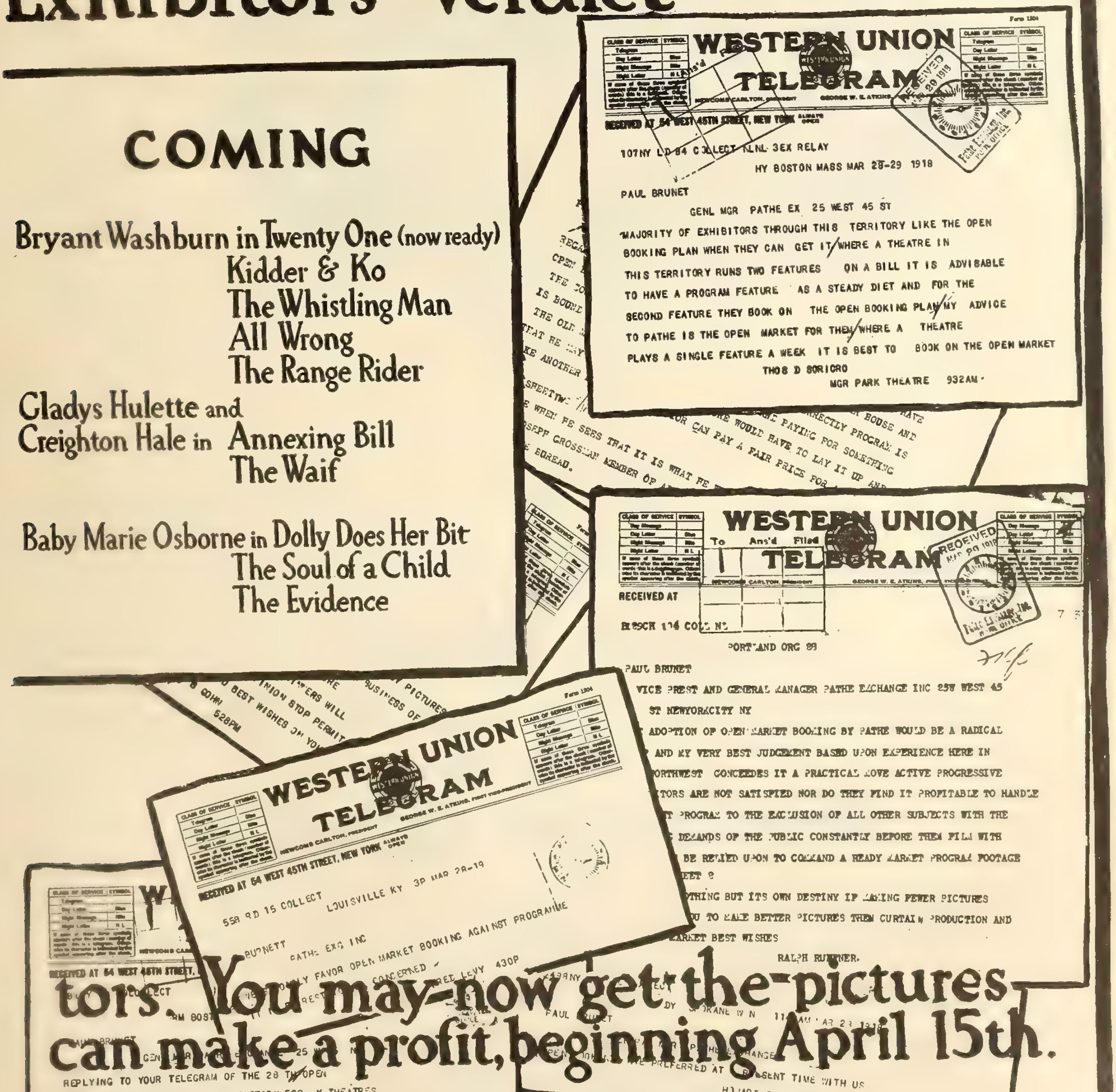
Service for Pathé Plays
Exhibitors' Verdict

COMING

Bryant Washburn in Twenty One (now ready)
Kidder & Ko
The Whistling Man
All Wrong
The Range Rider

Gladys Hulette and Creighton Hale in Annexing Bill
The Waif

Baby Marie Osborne in Dolly Does Her Bit
The Soul of a Child
The Evidence



WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS
RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

107NY LD 84 COLLECT NLNL 3EX RELAY
HY BOSTON MASS MAR 28-29 1918

PAUL BRUNET
GENL MGR PATHE EX 25 WEST 45 ST

MAJORITY OF EXHIBITORS THROUGH THIS TERRITORY LIKE THE OPEN BOOKING PLAN WHEN THEY CAN GET IT/WHERE A THEATRE IN THIS TERRITORY RUNS TWO FEATURES ON A BILL IT IS ADVISABLE TO HAVE A PROGRAM FEATURE AS A STEADY DIET AND FOR THE SECOND FEATURE THEY BOOK ON THE OPEN BOOKING PLAN/MY ADVICE TO PATHE IS THE OPEN MARKET FOR THEM/WHERE A THEATRE PLAYS A SINGLE FEATURE A WEEK IT IS BEST TO BOOK ON THE OPEN MARKET

THOS D SORICRO
MGR PARK THEATRE 932AM

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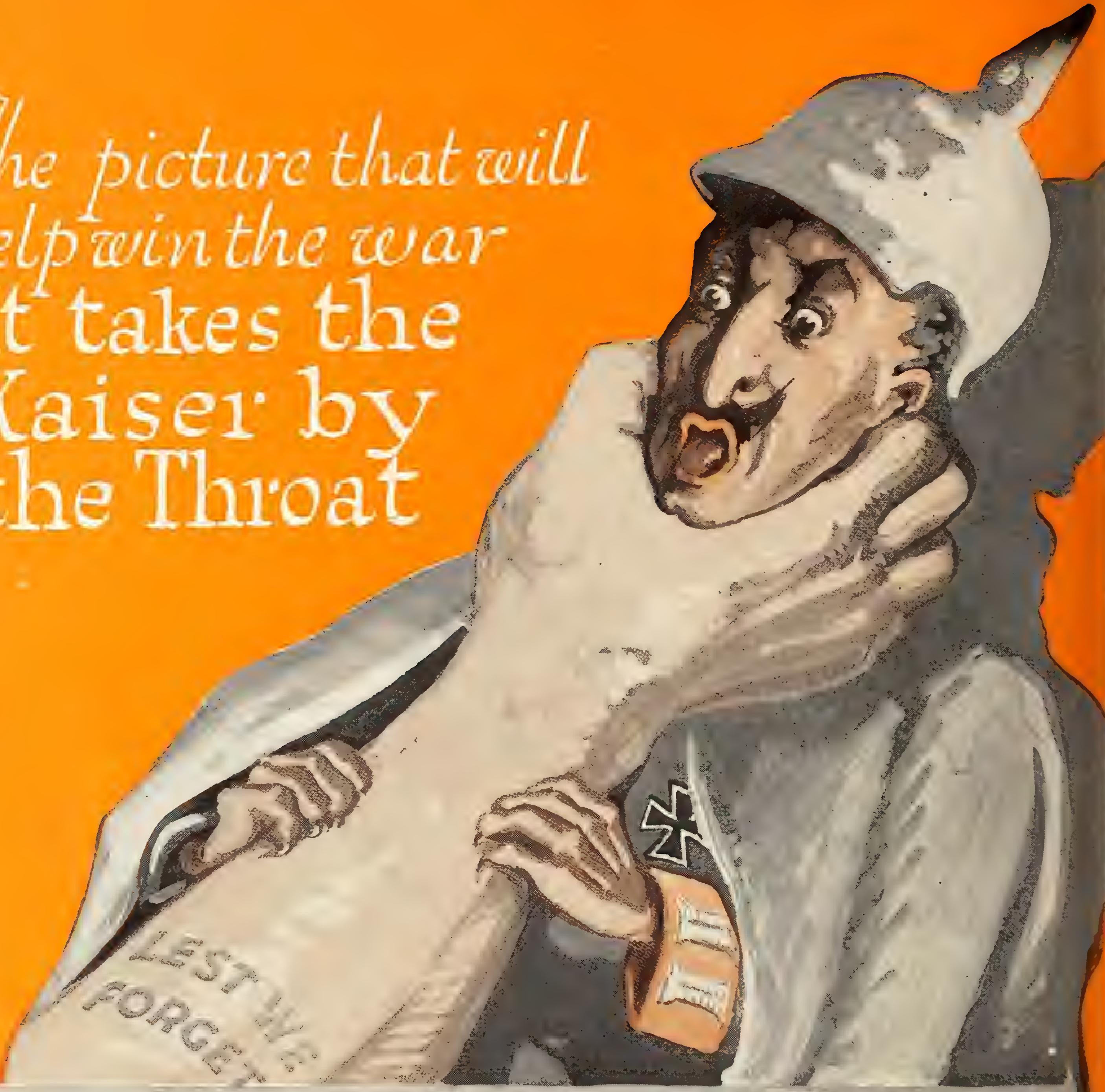

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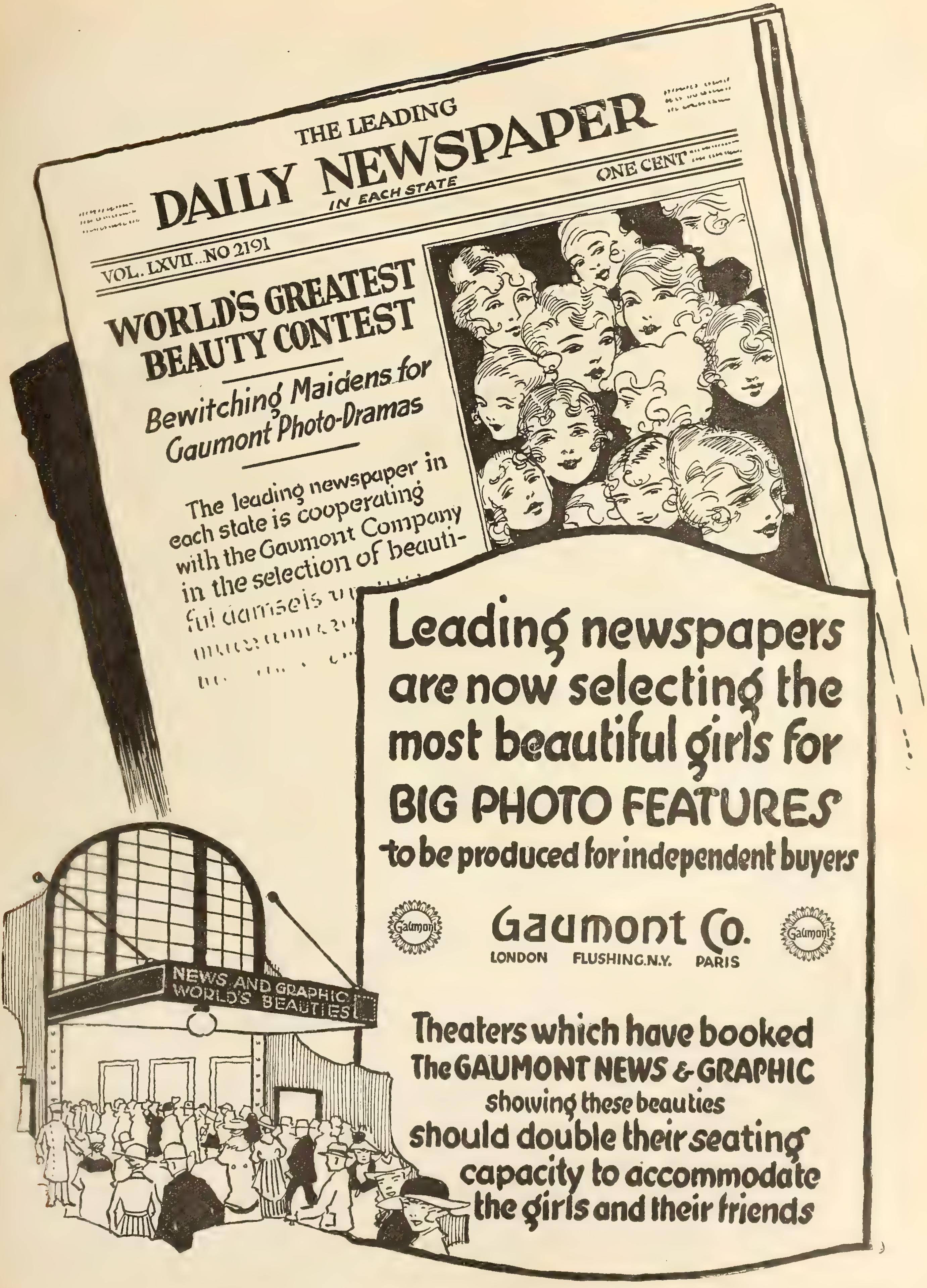

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NEWS AND GRAPHIC
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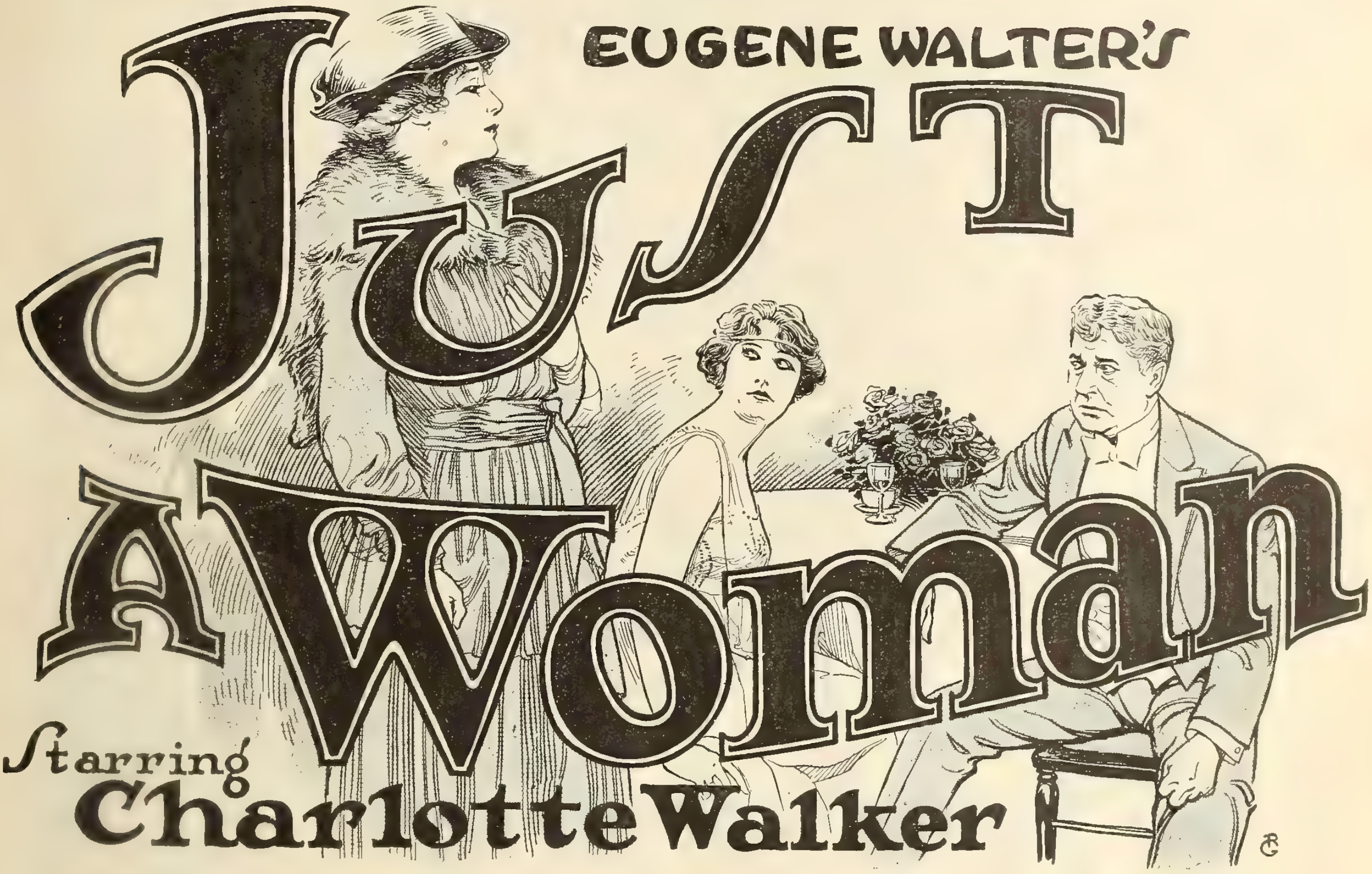

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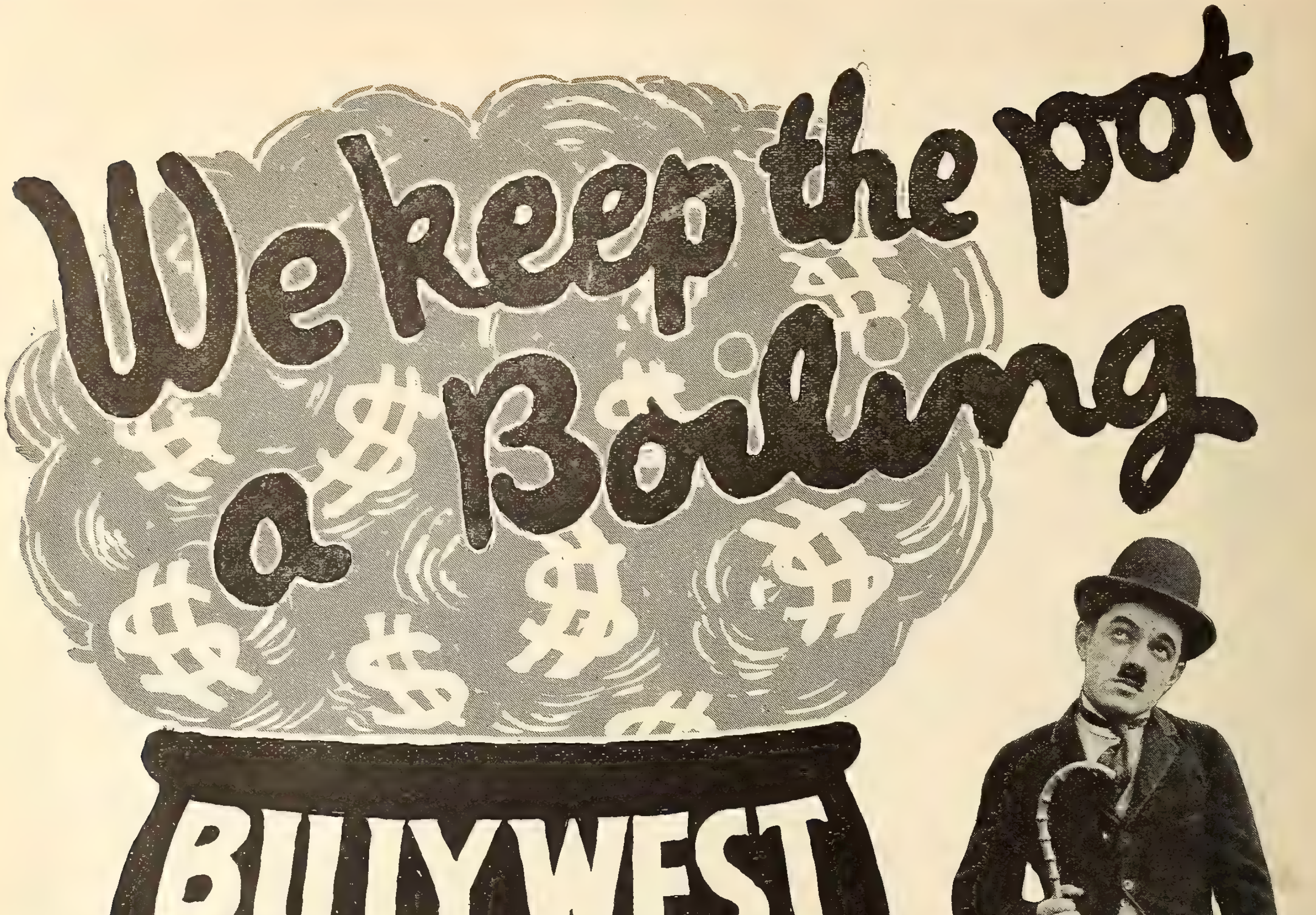
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Not a Flash In the Pan

Motion Picture News has been publishing from time to time its weekly subscription receipts. Just to show that these have not been occasional " good " weeks, here is a resume since the first of the year:

Week ending	January	9th	$248.00
	"	16th	162.00
	"	23d	199.00
	"	30th	464.00
	February	6th	357.00
	"	13th	253.00
	"	20th	244.00
	"	27th	224.00
	March	6th	145.00
	"	13th	402.00
	"	20th	346.00
	"	27th	361.00
	April	3rd	320.00

Thirteen Weeks $3,725.00

There has been no big push to get in subscriptions during this period—no special solicitors' campaign (that would mean *no* receipts, anyway; for the special solicitor usually gets all the receipts and oftentimes some more)—no bulk orders from any one exhibitor giving away armfuls of subscriptions to friends and satellites. These subscription receipts of the News mean

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and largely RENEWALS. Motion Picture News is in the enviable position of having a steady year-in-and-year-out following. This following includes the live exhibitors of the entire country.

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" 'Ruggles of Red Gap' is a very fine production. Taylor Holmes and his company will delight all classes. Every picture theatre should run it." —*Charles G. Branham, Mgr. Strand Theatre, Minneapolis, Minn.*

" 'Uneasy Money,' featuring Taylor Holmes, has an excellent cast and the story holds the spectator in the spell of its meshes from the first to the last scene."—*Moving Picture World.*

"Mary MacLane, in 'Men Who Have Made Love to Me,' broke all house records.—*Report of Boston Theatre, a downtown house of Boston, Mass.*

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Motion Picture News

Vol. 17 No. 16. April 20, 1918

The Week in the Film World at a Glance

FEATURES

THE PLAY AND THE PICTURE (WM. A. JOHNSTON) 2341
SPEAKING EDITORIALLY 2342
SERVING IT WITH SPEED AND GINGER....2343
LETTERS FROM A SELF-MADE EXHIBITOR TO HIS SON 2344
WHAT KIND OF A FELLOW IS—BRULATOUR?...2353
DIARY OF A SUCCESSFUL EXHIBITOR....2366
THE INDEPENDENT FIELD TICKER.... .2407

OF SERVICE TO EXHIBITORS

Exhibitors' Box-Office Reports....2357
Exhibitors' Service Bureau....2360
Advisors Tell of Two Recent Failures....2363
Rothapfel's Answers to Exhibitors....2367
Ready-Made Ad-Talks 2372
Newsy Items from the Studios....2412
Short Subjects in Review....2393
Releases—Coming and Coming....2424-25-26-28
Projection Department 2432
Music and the Picture....2439
Theatres Worth While....2443
Among the Exchanges....2423
Monthly Index of Releases....2427

NEWS OF THE WEEK

" Co-op " Boosters Active....2346
Liberty Loan Drive Starts....2347
Picture Option Bill Passes Assembly....2349
Metro Gets " My Own United States "....2352
Rapf Deals with New Syndicate....2348
Red Cross Film Gratuitous....2351
Live News From the Producers....2374
Coming Program Offerings....2394
In and Out of West Coast Studios....2396
In the Independent Field....2406

SCREEN EXAMINATIONS

" Bride of Fear, The " (Fox)....2418
" Danger Game, The " (Goldwyn)....2416
" For Art's Sake " (Mutual-Strand)....2419
" Heart of the Sunset " (Rex Beach-Goldwyn)....2420
" Her Mistake " (Julius Steger Production)....2421
" His Majesty, Bunker Bean " (Lasky-Paramount)....2415
" Honor of His House, The " (Lasky-Paramount)....2420
" House of Hate, The " (Pathe)....2418
" House of Silence, The " (Lasky-Paramount)....2416
" Humdrum Brown " (Paralta-Hodkinson)....2418
" It's a Wild Life " (Rolin-Pathe)....2418
" Lion's Claws, The " (Universal)....2421
" Mr. Fix-It " (Artcraft)....2417
" Risky Road, The " (Universal)....2421
" Self-Made Lady, A " (Foxfilm)....2417
" Trap, The " (World Film)....2419
" Twenty-One " (Pathe) 2417
" Witch Woman, The " (World Film)....2418

Newsy Announcements of the Week Found in the Ad-Pages

" A Mother's Secret," from Universal....2284
" Spirit of the Red Cross," an Official Release....2285
Paramount Pictures for April....2286-87
" The Call to Arms "....2288
Nell Shipman Again in Vitagraph Feature....2289
" Over the Top," and What New York Thought of It..2290-91
Vitagraph's New Serial, " The Woman in the Web "....2292
Constance Talmadge in " The Shuttle "....2293
An Exhibitor Praises Goldwyn....2294
" The Danger Game," Ideal Vehicle for Madge Kennedy..2295
Goldwyn Presents Three Selexart Productions....2296
Capitol Comedies with Bill Parsons....2297
" Heart of the Sunset," from Rex Beach's Latest Story....2298
" Mickey " 2299
" Lower Prices—Better Quality," United's Slogan 2300
" The Primitive Woman," Mutual....2301
Screen Magazine 2302
Paralta 2303-04
The Hodkinson Plan....2305
" Little Talks with Foreign Buyers "—Number Eight....2306
The Judge Brown Stories....2307
" A Night Out," Another Chaplin-Essanay Reissue....2308
The Vacancy the O. Henry Stories Fill....2309
General Film's Liberty Bond Talk....2310-11
" The Soul of Buddha," a Gorgeous Theda Bara Subject.2312-13
Triangle Speaks of the Business End....2314-15
" The House of Hate," with Pearl White....2316-17
Pathe Offers Open Bookings on Various Features....2318-19
" The Yellow Ticket " Announced with Fannie Ward....2320
Metro Pictures 2321-22-23-24-25-26-27-28
Gaumont News 2329
First National Presents " Passing of the Third Floor Back "2330
" A Dog's Life," First Chaplin First National, a Three-Reeler 2331
" Berlin via America," presented by Francis Ford....2332
" Just a Woman "....2333
Billy West and His Latest Productions....2334
The Rialto, Rivoli and Strand Show, the Educational's Simultaneously 2335
" Reclaimed," Presented by Harry McRae Webster....2336
" Hearts of the World "....2337
" Sporting Life," Hiller & Wilk's Latest....2339
Comments on Taylor Holmes and His Latest Successes..2340
Essanay's Chaplin Jingle....2342
" The Kaiser " 2381-82-83
Loew and Fox Book " The Kaiser " Simultaneously for One....Hundred Days 2384
Universal Has Something to Say About " The Blue Bird " 2398-99
Universal Star Productions....2400-01
Other Universal Productions....2402-03
Lyons-Moran Comedies 2404
Universal News Service....2405
Monte Katterjohn's Annoucement....2414
" An Alien Enemy," Featuring Louise Glaum....2415

Wm. A. Johnston, *Pres. and Editor.* **Henry F. Sewall**, *Vice-Pres.* **E. Kendall Gillett**, *Sec. and Treas.*

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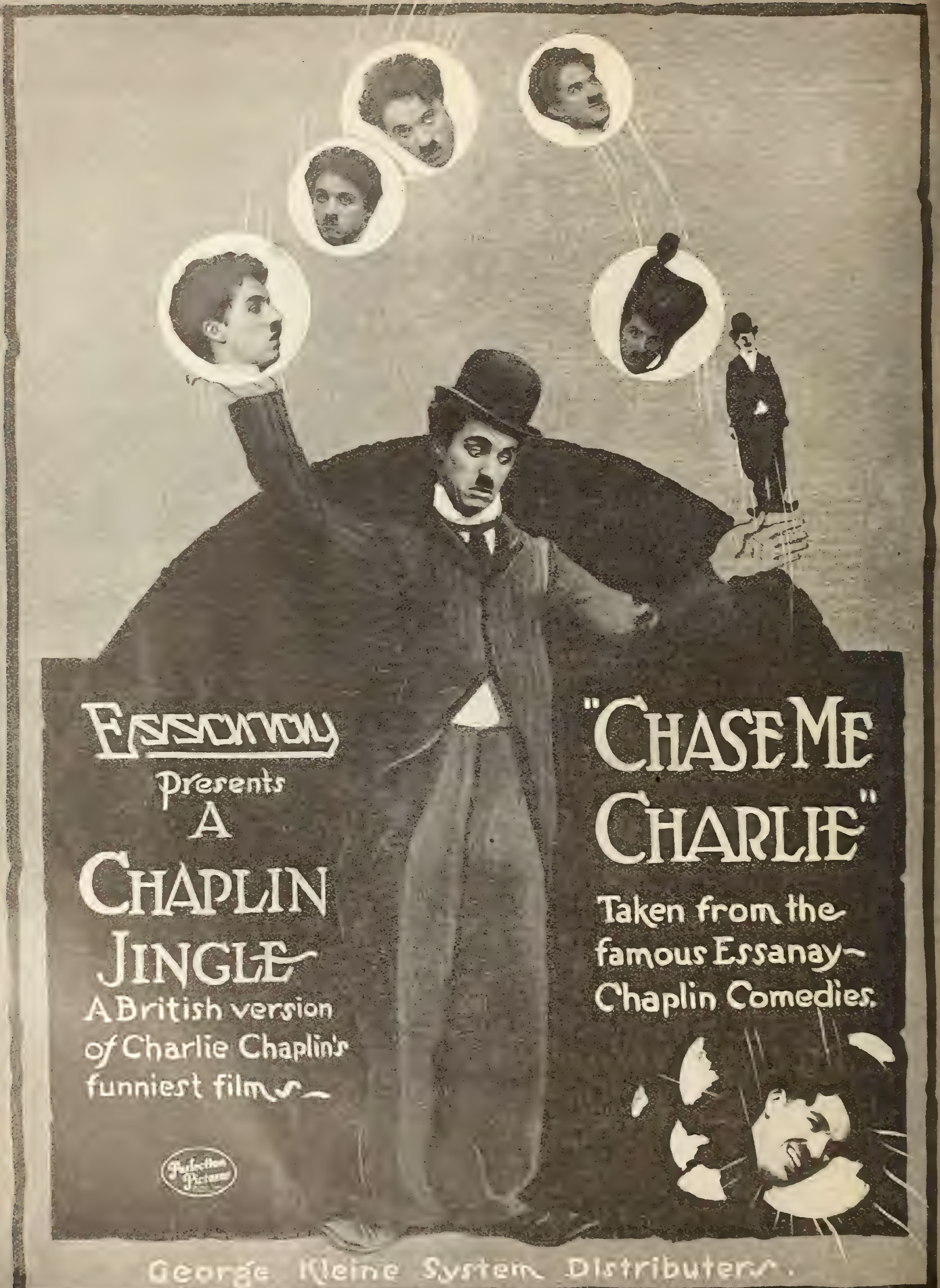

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 16 April 20, 1918

The Play and the Picture

IT is to be hoped that Mr. Metcalfe, Life's dramatic critic, has seen " The Bluebird."

Mr. Metcalfe, as our readers know, complains that motion pictures do not uphold art, nor are they up to the taste of the patrons of the stage.

Possibly our experience last week will be of interest to him.

On one evening we saw a stage play—" The Copperhead "—and on another a picture—" The Bluebird."

The contrast was impressive.

We have great admiration for Mr. Augustus Thomas's ability to write stage successes and a large measure of pride in his standing as an American playwright. " The Copperhead " ranks well among this season's plays. But its audience, it was our impression, sat through nearly two hours of downright entertainment lethargy to witness finally a stirring climax, which will have to be credited largely to Mr. Lionel Barrymore's ability to act.

At the Rivoli Theatre a crowded house sat spell-bound, pleasure-wrapt, absorbed every minute and hungry for more—over a photoplay.

* * * *

"THE Copperhead " as an entertainment would not be tolerated, we are sure, by the Rivoli audience —nor by the Strand or Rialto audiences, nor by the audiences of any first class picture theatre. " The Copperhead " in pictures could not have been rescued by an actor's fine work; and so, as a stage play, it gives striking tribute to the stage's exclusive possession of the actors' voice and living presence.

" The Bluebird " has been splendidly presented on the stage, but—surely anyone will admit it—not with the artistry nor nearly with the effect achieved in its motion picture presentation.

In fact, here, just as clearly, is the evidence of the motion picture's exclusive possibilities and achievements.

And will Mr. Metcalfe say that these are not the achievements of art?

We believe not.

" The Bluebird " has been fully reviewed in this magazine.

We prefer to speak of it here as a splendid, complete and finished proof of the art of the motion picture.

One might term it the motion painting of the printed word.

The printed word is great but the motion painting is greater—greater as art, and greater still because, irrespective of class, creed, taste, education or indeed any such equivalent whatever, Maeterlincks' great story of happiness will now delight the eyes and elevate the hearts of the whole world's millions.

* * * *

WE hope, too, that Mr. Metcalfe has seen " Hearts of the World."

Here again a review is unessential.

Here again, so plain that all may see, is the realization of the picture's art and province.

The heart of the world war should be told so that all the world now and all the world to come may know it.

This story has been told in " Hearts of the World " as only the motion picture can tell it.

It is artistic; it is literary; it is very broad in scope; it is finally creative; it is finished in detail; it is dramatic.

You could not cramp it to the stage, nor confine it to the canvas; nor give it such brilliance through the printed word.

And all the world may see it; be taught by it; and be caught by it.

Here is the art potentiality and the effect potentiality of the motion picture.

It is very great and very wonderful.

* * * *

TO fit these pictures to the commerce of the picture of today we would like to point out a few lessons as we see them.

Widely different as the two pictures are they are both great in themes. Each has a universal appeal because each has a human heart appeal.

However splendidly a picture may be produced the theme is of the utmost consequence. More and more the fact stands out that the very genius of picture production today lies in the selection of the story. This fact can not be made too emphatic.

Again, it is deeply regrettable that the machinery of the industry today is so geared that such productions are doomed to the picture houses' short runs.

But there is this compensation: Such pictures will do much to hasten the day of longer runs.

And this day, the anticipation of which fills us with great optimism, will so broaden the field from every angle of art and commerce that the present era gives but promise of the one to come.

W A Johnston

Speaking Editorially:

The Collection Plate vs. the Box Office

FOR the benefit of other states in which the question of Sunday opening of picture theatres may arise, we give the salient features of the Albany contention.

The opposition—to the local option bill—was weak. Much weaker than last year. There was less talk against unfit pictures. Even so, it was pitifully evident that the prelates present don't go to picture theatres, and don't know anything at all about the motion picture of today. They are still thinking of Indian and cowboy dramas and custard-pie comedies.

These representatives of the clergy, Sabbath societies and Sunday Schools are—consciously or unconsciously—fighting vindictively and humanly for the business of the church against a rival attraction. Positively it is nothing more nor less than the collection plate versus the box-office.

The clergy, evidencing on the face of things their incompetence to gain and hold audiences, are asking the law to step in and monopolize for them a day ordained as one of rest.

The picture theatre today is a community centre, a reading room, if you please, and not a dance hall or race-track. The motion picture today is an illustrated magazine, compassing human thought, emotions and activity, preaching many truths and sermons, as fit to be read on any day of the week as any other kind of magazine.

Business After Necessity

AS we go to press the distribution plans of "Hearts of the World" are announced.

Exhibitors, of course, will be eagerly awaiting this news.

Aside from all commercial questions there is one consideration involved that cannot well be subsidized to any other, and that is: the gravity of this war and this country's part in it—especially with the present tremendous crisis on—demand that so great a war lesson as this be given as speedily as possible to the largest possible number of people in the United States.

Cohan to Griffith

AFTER the premiere of "Hearts of the World" George M. Cohan met D. W. Griffith and said:

"Mr. Griffith, your play's there. It gets hold of the heart. That's all I can say. Why should a buck and wing dancer like me speak about art?"

All of which we proffer to all showmen as a rather good type of a box-office review.

Politicians About Face

THE time is fast approaching when this industry will not have to plead with the politicians for simple recognition and justice.

The proceeding will be reversed and politicians will come to the owners of the screen and to the makers of pictures as they now come to the public press—or at least watch and highly respect its voice.

Exhibitors are learning this fact.

The Motion Picture's Duty

AS our reviews indicate, there are grewsome details in the big war pictures of the day—necessarily so, if the pictures purport to tell the truth.

Mothers will not like these harrowing scenes; and herein is involved a matter of much moment to the producer and exhibitor, for women of course comprise the major part of motion picture audiences.

But the motion picture is destined and is in duty bound to play a very big part in a war which will make or unmake this world—all of its men, women and children and their homes and hearts.

There is a consideration here higher than dramatic values and box-office receipts.

These pictures should and will have wide circulation. And their foundation of fact is a high essential to the knowledge their entertainment values will drive home.

From a Sunday School Teacher

A SUNDAY SCHOOL teacher gave an address at an informal motion picture luncheon in New York last week.

The Sunday School teacher declared that not only did he like motion pictures himself, not only did he attend them, but—

He even occasionally went to them on Sunday, despite the fact that he also taught Sunday School on that day.

What a terrible thought! How can the near-reformers believe that a person exists who could like motion pictures, even see them on Sunday, and still be respectable—not to speak of teaching Sunday School?

Perhaps they will sneer and say, "Who is this Sunday School teacher?"

Is he some unknown, some fictitious character, or some one whom the gigantic Motion Picture Trust has purchased to espouse their vicious cause?

Is he some youth, unversed in the ways of the world, some stripling blinded by the lure of the screen?

Well—

He is Governor Goodrich, of Indiana, prominently mentioned for the next Republican presidential nomination.

The Week's Laugh

AN exhibitor gave us the week's best laugh. We had been talking film odds and ends—this bit of news, that bit of gossip. Suddenly he snorted:

"Say, it all makes me sick. With every Tom, Dick and Harry telling what he's doing to help us poor exhibitors I'm going to suggest a slogan for theatre owners. I think I'll have it printed on my own cards. Here it is:

"'Don't Be Too Good to Us.'"

How's that for an exhibitor slogan? Repeat it:

"Don't Be Too Good to Us."

The Majority's Wishes

AN examination of 180 of our exhibitors' box-office report cards this week shows 123 cities with Sunday motion pictures and 57 with theatres closed. A pretty good argument for laws that will permit local option at least in the matter of the public's recreation.

Serving It with Speed and Ginger

WE'D like to talk about nothing but patriotism all through this page this week. Not of yours, or our own—but of the patriotism of film companies, stars and exhibitors as shown all through the pages of this issue.

Gosh, with every Tom, Dick and Harry in the business pushing with all his might and main the way they are, where is the room for editorials waving the Star-Spangled and urging everyone to rum—tum—tum—teeay.

Take the news story on page 2347 telling of the hearty manner in which the various film companies and stars are backing the Third Liberty Loan.

Guess they won't make the old bell ring some again—and again.

The Big Four in a whirlwind drive, personal appearances of many other big ones, trailers supplied gratuitously by the companies—say, ain't it a grand and glorious feeling?

And just watch the exhibitors line up to a man and grab and push all the booster material they can get.

Just watch them, boys!

* * * *

EVEN the advertising pages give the eagle a chance to scream. Last week there was that pretty insert of sixteen pages, a combination effort of printer, trade papers and the sixteen companies.

And this week there is a page that speaks volumes of patriotism—that one contributed by the staff of the New York headquarters of General Film Company. There's also that page of the Jaxon Film Company.

Right up in front, also, there's a page that all exhibitors should read. It tells about the Red Cross picture being distributed under the direction of Jesse Lasky. Read the details, so that you will know of the opportunity to show a dandy film free and lend a hand to the Red Cross.

* * * *

THAT Motion Picture Option Bill, which gives the residents of each section of New York State a chance to say their own say about Sunday pictures, has taken the hurdle of the Assembly nicely and seems in a fair way to do the same in the Senate.

Which should be some recompense to the large delegation of exhibitors and other film men who sacrificed their business time to journey to Albany last Tuesday.

It was some turn-out, and some battle array of speakers that faced the legislative committee. "Brady opened and Brady closed"—Peter J. and William A.—with the production staged by J. Robert Rubin.

Altogether, it struck all with whom we have spoken as being the most effective offensive the picture has yet made in a legislative hall. Page 2349

* * * *

WE are glad to hear that "My Own United States" is ready for exhibitors, with Metro aiming the gun. The Sherrill production is easily one of the best of the war propaganda pictures, and exhibitors never ask a second question when they learn that they can get a *good picture* in addition to a patriotic one.

On the whole, the pictures of propaganda such as "The Kaiser," "The Eagle's Eye," "My Four Years in Germany," "The Spy," and "Over the Top," have been attractions that no exhibitor need worry about on the score of entertainment.

But if you want to hear an exhibitor howl, meet him after he has booked a supposed patriotic picture that is just a jumble of tinsel and bosh. Yeow!

* * * *

IT seems certain that out of all the talk, and all the space that each of the movements towards co-operative exhibitor booking is getting, something real will develop. Maybe the Hotel Astor meeting opening yesterday afternoon will do something beside burn up oxygen.

Meanwhile, the baffling part of it all to us is that we can't get any producer to give even a passable imitation of taking any of the movements seriously. You get no more conversation out of the subject of co-operative movements from a producer than you get from a clam on the subject of "Transmigration, or Will the Kaiser in His Next Incarnation Ascend to Snakehood?"

Ask a producer what he thinks of the co-operative tendency and he looks at you blandly, then replies:

"Yes, yes. Fine day, isn't it? But isn't it peculiar, right after a spell of good weather we invariably get bad weather, and immediately following bad weather the weather always improves?"

Of course this bars the independent producers interested in the evoluting Manufacturer to Exhibitor plan and W. W. Hodkinson, who is a producer-distributor-exhibitor plan all by himself.

But, anyway, you'll find all the latest news of co-operative plans on Page 2346

* * * *

WE had another one of those snappy "Letters From a Self-Made Exhibitor" all set up in type for you this week, but the pressure of news at the last minute forced it into the "Next Week" list. We are mentioning it here so that you can get all the fun of waiting for it—because there's pep and powder in next week's instalment.

You see Son Cuthbert is now well on his exhibiting career. He has listened to forty-seven film salesmen, read a couple of trade papers, and he has a little "Secrets of Success" notebook half-filled.

Another good thing coming—a letter from "Anarchist." If the chuckles of the exhibitors present at Albany last Tuesday are any indication our Friend Anarchist hit the bell again last week with his article on "'Salvationizing' the Exhibitor."

Well, we have one ready for week after next that is a regular humdinger for jazz, ginger and joy.

"Co-op" Boosters Active

Rembusch Meeting Opens at Hotel Astor—United Theatres Issues Booklet and Reports Great Progress

WITH a sprinkling of producers and a good-sized attendance of exhibitors, the meeting called by Frank Rembusch to discuss the various proposed methods of co-operative booking by exhibitors opened Monday at the Hotel Astor.

The general scheme outlined was for a representative of each of the proposed plans to state his organization's intentions, and for exhibitors to express their views and ask questions. There was no certainty, however, that all the co-operative plans would consider it essential to be present at the meeting, which was a voluntary, invitation affair.

From the outlook around the Hotel Astor lobby in the early morning hours, the general opinion of the exhibitors seemed to be that there was to be a "smoking out" party. "Now, they'll all have to get up and talk turkey," was the way one up-State showman expressed it.

It seemed probable that after each man had secured his opportunity to speak, Charles Pettijohn, who has been promoting the Manufacturer to Exhibitor scheme, would announce a new scheme sponsored by the independent producers allied with him.

A detailed story of the meeting will appear in next week's MOTION PICTURE NEWS.

Ochs in Atlanta

LEE A. OCHS stopped off in Atlanta last week to explain the United Theatres plan. The report received from MOTION PICTURE NEWS' correspondent at that city follows:

"It looked as though Mr. Ochs was going to have a very successful meeting, as no less than twenty exhibitors were in attendance. Among those present were Mr. R. B. Wilby of Montgomery, Mr. R. H. DeBruler of Macon, Mr. Sol Samuels of Atlanta, Mr. Willard Patterson of Atlanta, Mr. L. G. Schofield of Charlotte, N. C., Mr. R. H. DeFarley of Montgomery, Mr. George Warner of Columbia, S. C., Mr. Tony Sudekum of Nashville, Mr. A. Guckenheimer of Savannah, and numerous others. However, all that starts well does not end well, for when the meeting broke the attendance was only four, the majority of them walking out before the meeting was finished.

"Mr. Ochs stated that he wanted $500,000 from the exhibitors; that he would go out and buy the stars and producers, and each exhibitor would receive pictures at cost price and profits would be derived from the foreign sale.

"It is reported that the plan was also given a cold shoulder in Dallas and New Orleans. If all the favorable reports of meetings held in other sections are true, Mr. Ochs must certainly have used a different argument than the one used with Southern showmen, as all the boys in this section looked on it as a huge joke.

"The only thing that makes exhibitors here doubt the success of his meetings in other sections is that several false reports have been printed. One that concerns Southerners most is the one printed in the *Moving Picture World* of April 6, the article stating that Mr. Jake Wells of Virginia had signed up by wire for his entire string of theatres throughout the South. This report has been branded as absolutely false by Mr. Wells, he stating that he hadn't given the subject even a thought or did he intend to."

United Theatres Explains

IN the form of a fourteen-page booklet of convenient pocket size, United Picture Theatres of America has published the details of its plan for the information of exhibitors.

Since the organization will make its own positive prints, it will go into the picture market for negatives only. Negative cost is figured on "the certified detailed studio cost of each picture with the addition of a reasonable percentage for producer's profit." To the above must be added the expense of making the necessary prints and the comparatively small distributing expense of the co-operative organization. The illustration takes up a five-reel feature which costs the society $50,000 altogether, and then calculates what each class of members is to pay.

These classes range from the first-run or Class A house, which is charged one one-thousandth of the total cost, down through the later-run theatres to the Class E establishment which shows the picture last and pays but one ten-thousandth of the cost. The table of charges for the $50,000 picture is as follows: Class A, $50; Class B, $25; Class C, $16.66; Class D, $10; Class E, $5. On a similar plan the cost of a $6,500 single-reel comic is prorated from a top price of $6.50 for the Class A house down to $1.30 for Class D and sixty-five cents for Class E.

The new prospectus also aims to show that the society is not producer-controlled or financier-controlled. Another claim emphasized is the absence of any stock-jobbing element. The funds being raised by subscriptions, to the extent of 90 per cent of the total, are "deposited in bank in a Special Fund, and the company agrees not to touch any of it except in accordance with the terms of the contract. As soon as 2,000 booking days are secured—that is, $500,000 altogether—the plan of co-operative film buying will be put into operation." In the event of failure to secure 2,000 booking days, the 90 per cent of the subscriptions trusted in bank will be returned to the subscribers, who will then be out only the small amount spent in attempted organization—"even this little 10 per cent," the statement says, "should be regarded in the light of a film insurance, much like any other insurance.

The officers of United Picture Theatres express the fullest confidence that the organization will be a complete success, and they predict a substantil reduction of film rentals as well as other savings and benefits

(*Continued on page* 2351)

Schulberg and Tandy Entertain Exhibitors

The leading exhibitors of the Southern territory were the guests of Mr. C. E. Tandy, District Manager for the S. A. Lynch Enterprises, distributors of Paramount-Artcraft productions for eleven Southern states.

The luncheon was given in honor of B. P. Schulberg, of the Famous Players-Lasky Corp., New York. The leading exhibitors of the Southern territory were present, including Mr. R. B. Wilby and Mr. R. H. DeFarley of Montgomery, Mr. L. G. Schofield of Charlotte, Mr. George Warner of Columbia, Mr. Tony Sudekum of Nashville, Mr. R. H. DeBruler of Macon, Mr. A. Guckenheimer of Savannah, Mr. T. S. Abernathy of Birmingham, and Mr. Sol Samuels of Griffin, Mr. F. V. Chamberlin, Branch Manager of the S. A. Lynch Enterprises, and Mr. Jas. B. Wilbanks, Manager Short Subjects Department.

When the luncheon was over, Mr. Cardoza, General Manager of the Jake Wells Interests in Atlanta, invited the guests to a box-party at the Lyric.

Kansas City Strike Closes Theatres

The general strike in Kansas City, Mo., which has spread to the proportions of a gigantic sympathetic walk-out, including union workers in all trades, last week closed the motion picture and legitimate theatres.

To April 2, when a meeting of theatre managers was scheduled, with T. H. Cochrane as chairman, the theatres had been closed four days, and no early settlement between the warring factions seemed probable. Politics is said to have had a hand in the continuation of the strike.

Abel in Charge of Select St. Louis Office

Sydney E. Abel, executive office representative of Select Pictures Corporation, has taken charge of Select's St. Louis branch, succeeding E. W. Dustin, who resigned in order to join the General Film Company.

Mr. Abel left the Select headquarters Monday for St. Louis, and is now actively in charge of the Select Exchange in that city. He will devote his attention exclusively to the St. Louis branch and the territory which it supplies for some time to come.

International Formed in Oklahoma

It was announced last week that the International Film Association has been formed in Oklahoma City, Okla., to cultivate more intensively the Southwest with bigger film productions on both percentage and rental basis. It is said a number of exhibitors in that territory, and other film men, are interested in the new organization.

D. Cobb is secretary of the company.

Nation Roused as Stars Sell Bonds

Third Liberty Loan Drive Gets Support of Entire Industry—Campaign Opens with Resounding Vigor Made More Effective Through Players' Efforts

WITH a more vigorous start than has yet been noted at the beginning of a nation-wide campaign in behalf of the Government, America's Third Liberty Loan Drive opened April 6 and boosted the sale of bonds way up into the millions before the hands of the clock were half way around on their daylight saving schedule.

That this new bond-campaign started with such prospects of overwhelming success is in a measure traceable, officials say, to the strenuous and faithful efforts of the picture industry. Stars, producers, exhibitors and other branches have plunged into the work of boosting the sale of bonds wholeheartedly. Among the stars, Fairbanks, Chaplin, Mary Pickford, Jane Lee, Madge Evans, Marie Dressler, William Farnum, Doris Kenyon, Arnold Daly, Marguerite Clark and Emmy Wehlen are doing their bit.

Others are not found wanting.

Several Stars Tour

Following the official opening of the drive, which took place in Washington April 6, and at which several stars were present, the various players who are giving their time and efforts to help the good work along started for the sections of the country assigned them. In their allotted territory they will make speeches and otherwise stir the patriotism of the people, besides adding to their own possession more Liberty Loan Bonds, paid for out of their earnings.

Arnold Daly opened his part in the Rivoli theatre, New York, on Sunday evening, April 7, when Metro's historical drama, "My Own United States," starring him, was the featured attraction. By special appointment from Joseph B. Thomas, of the Committee on Public Information at Washington, Mr. Daly appeared as a four-minute-man to "fire a broadside," announcing the campaign for the new Government Loan.

As announced in MOTION PICTURE NEWS last week, Douglas Fairbanks is to "cover" the Middle West, while Charlie Chaplin will visit the South. Miss Pickford is doing her share in the East.

Although greatly inconvenienced by a stubborn case of mumps, Marguerite Clark could not be persuaded to sit idly by and see the campaign progress without her. So she bundled her physician into the party and started for Chicago, after losing out on Philadelphia, Columbus and Detroit because of her illness.

She confidently plans to appear in the Windy City, St. Louis and Kansas City, later stops of her tour. Chairmen of the local Liberty Loan committees in the cities where Miss Clark will appear are preparing programs to make her work most effective.

No Slackers Here

Doris Kenyon, De Luxe star, is dividing her time outside the studio between working for the Red Cross and the Liberty Loan. Miss Kenyon will make speeches in a number of theatres in the interest of the loan.

Hugh Thompson, her leading man, is also devoting every evening to the Liberty Loan. He is speaking in theatres, churches, clubs, and any other place that the committee deems it advisable to send him.

Metro stars inaugurated the drive in New York, and Metro Pictures Corporation will pay the expenses of a two-weeks' trip to Emmy Wehlen, who will make a tour of the largest Eastern cities in behalf of the Loan. Miss Wehlen appeared at the Rivoli theatre on Monday. She is scheduled not only to speak for the Liberty Loan, but to sing for it also. On Tuesday she went on tour. E. M. Saunders, of the New York Metro Exchange, accompanying her, will take charge of the details of business and transportation. Miss Wehlen's tour is as follows: April 8, New York; Tuesday, Philadelphia; Wednesday, Baltimore; Thursday, Washington; Friday, Pittsburgh; Saturday, Cincinnati; Sunday, April 14, Cleveland; Monday, Buffalo, where there will be a great civic demonstration; Tuesday, Rochester; Wednesday, Albany; Thursday, April 18, the anniversary of Paul Revere's Ride, Boston.

Trailers in Theatres

Aiding and abetting the stars in their Liberty work, exhibitors are throwing on their screens trailers furnished by the producers, whose purpose it is to fan the spark of patriotism into the flame that will eventually win the war.

Mutual's Philadelphia branch last week made the following announcement:

"Beginning April 6, the motion picture interests comprising the exchange managers, salesmen, and exhibitors will make a drive in connection with the Government, for the sale of bonds in the third issue of the Liberty Loan. Part of our plan consists of the attaching of trailers furnished by the Government on the end of every five-reel feature. By bringing to the attention of the exhibitors the fact that these trailers must not be removed from the reels and shown religiously it will assist us in this great movement."

Exhibitors also are showing a trailer in which Jane Lee, the William Fox "starlet" does effective work. The trailer, which runs about 200 feet, was prepared at the Fox studios in Fort Lee at the suggestion of the Publicity Division of the Loan.

Keanan Buel, who has directed all of the pictures starring Jane and Katherine Lee, made the film. In it, Jane is seen seated on the floor with a number of blocks. After building the sentence, block by block, "Buy a Liberty Bond," she holds up the letter U and points her finger from the screen in such a manner that no one in the audience will be able to escape it.

Universal Stamps Paper

"Kill Kaiserism—Buy a Liberty Bond," is the slogan to appear upon every piece of lithographic paper to be issued by the Universal Film Manufacturing Company from April 6 to April 27 during the big drive. President Laemmle of Universal, received a request from the Liberty Loan headquarters requesting that this slogan be etched on all lithographs prepared for the company productions. The request was not received until April 3 and, as all Universal paper is issued weeks in advance and it was too late to have the slogan made a part of the lithographs, President Laemmle issued orders that red and white stickers be printed immediately to be attached to the lithographs. The stickers were finished within twenty-four hours and several will be attached to each piece of lithographic paper issued by Universal for the next month.

With a record of $30,000 worth of the second Liberty Loan purchased by the employees of the World Film Corporation, exclusive of the subscriptions made by executives and film stars, the employees are formulating plans to exceed this record in the new Liberty Loan compaign, and have recently held a number of meetings in the furtherance of this plan.

And as the employees are planning to exceed their previous record so, too, are the executives and stars of the company planning to do even better.

In connection with the Liberty Loan, little Madge Evans has kept up a continuous campaign since the opening of the sale of War Savings Stamps, for the sale of these stamps.

William Farnum has already started "doing his bit," and will continue to make speeches and take subscriptions until the amount wanted is an assured fact. Out in the West they did not wait for any formal opening of a campaign, but went ahead on the theory that the Government will need money to prosecute the war and that it is "up to" all good citizens to see that it is raised. Mr. Farnum has opened headquarters at the William Fox Studios at Los Angeles, and is subscribing himself for a bond to match every subscription he receives.

Noted Producers Meet at U. City

Vaudeville, musical comedy and motion pictures met on common ground last week when Martin Beck, president of the Orpheum Circuit, and H. Mort Singer, the well-known musical comedy producer, were the guests of Henry McRae, director of production at Universal City. They latter were joined by Louis Sonnenberg, general counsel for the Orpheum interests, and Al Kuppenheimer, president of the nationally known clothing house of Chicago.

In and Out of Town

Carlyle Robinson, personal representative for Charlie Chaplin, spent three days in New York, last week, in connection with the arrangement of the details of Chaplin's personal appearance in the city under the auspices of the Liberty Loan Committee. Mr. Robinson, after a trip to Chicago, returned to New York and is expected to remain here for several days.

F. L. Greenwald, Exclusive Features, Columbia Building, Cleveland, was in New York last week in the interest of his company. Mr. Greenwald returned to Cleveland Saturday.

Don Meaney, associated with the Cinema Exchange, Los Angeles, is in New York in the interest of that company. He is making arrangements for the distributing of the Snakeville Comedies, which he is now producing on the Coast. He is stopping at Hotel Claridge.

William Steiner, Jester Comedy Company, has returned to New York from his second tour of the independent exchanges throughout the country.

T. W. Ridley, London, Eng., left New York for London last week, after several weeks spent in this country in the interest of the Surbrite Crystal Projection Screen.

Harry Hull, Detroit, independent buyer, is in New York, and making his headquarters at the Elks Club.

Sam E. Morris, Select Pictures' East Central general manager, is in New York and will spend several days here. Mr. Morris has supervision of the Cincinnati and Detroit Select exchanges.

David Wark Griffith is in New York attending to the opening of "Hearts of the World," his late production, at the 44th Street theatre.

Benny Zeidman, Douglas Fairbanks' personal representative, arrived in New York last week, from Los Angeles. He is stopping at Hotel Wallack.

Richard Willis, Willis and Inglis, Los Angeles, was in New York last week for a few days. Mr. Willis returned to Los Angeles, Friday.

T. L. Tally, one of the most prominent exhibitors on the Coast, is in New York for several days.

Charles Schwerin, Pittsburgh, prominent exchange man is in New York.

Riverside Opera House Changes Hands

C. A. Howe and G. Gurden Merrill, who operate the Regent and Orpheum theatres in Riverside, Cal., have taken over the Loring Opera House in that city and will rebuild it at a cost of $22,000, installing a large pipe organ and providing accommodations for 1,100 people.

Rapf Films for New Syndicate

Exhibitors' Booking Syndicate Gets "Struggle Everlasting" and "Accidental Honeymoon" for New York Territory

HARRY RAPF closed an important deal with the Exhibitors' Booking Syndicate of Greater New York, whereby the latter will handle the exclusive release of his two attractions in this territory, the first being "The Struggle Everlasting," with Florence Reed as star, to be immediately followed by Robert Warwick's last film production, "The Accidental Honeymoon."

The Exhibitors' Booking Syndicate is a newly formed organization of Greater New York exhibitors, with such well known film men at its head as Sydney S. Cohen, president of the Exhibitors' League of New York State; John Mannheimer, president of the Manhattan local; Charles J. O'Reilly, first vice-president of the state body; John J. Wittman, president of the Bronx league and treasurer of the New York State League, Rudolph Sanders, Isador Edelstein and many other prominent exhibitors.

The booking of these two features, each to play at least 225 days in the houses booked under this syndicate plan, marks the first step taken by the newly formed organization since its inception. Both these pictures have a tremendous appeal in themselves and should prove paying box office attractions.

Mr. Rapf is naturally elated over the choice of his pictures to open this promising organization's campaign, and is backing up his pictures with a publicity and advertising service which he is carrying right up to the exhibitor. For the exploitation of "The Struggle Everlasting," he has issued a 12-page service book intended to give the exhibitor every conceivable angle from which this production may be profitably advertised.

"The Accidental Honeymoon" offers still greater opportunities, so a 16-page book is being prepared. Robert Warwick, its star, is now in the United States service in France, commissioned a captain, stationed in the Intelligence bureau under Col. Nolan, on General Pershing's staff. Captain Warwick cabled a stirring appeal in behalf of the Third Liberty Loan, which is not only added to the last reel of "The Accidental Honeymoon," but its presence there is heralded in advance with a special slide.

Catherine Stuart Makes Food Films

Miss Catherine Stuart has just finished the production of a number of new films especially staged under her supervision for the United States Food Administration, for the purpose of conserving food throughout the country, it was announced last week by Arthur S. Friend, Chairman of the Motion Picture Division of the Department of Public Information for the Food Administration.

These films present such stars as Marguerite Clark, Elsie Ferguson and Mabel Normand showing how to save the various commodities most needed by the Government at this time. The pictures were produced free of cost to the Government and will be released following the present series of cartoons on the conservation of food, from the Paramount-Bray studios. These cartoons have gained countrywide popularity and were produced at cost for the Government.

Miss Stuart will shortly leave New York for the West Coast, where she will cooperate with Cecil B. De Mille in preparing films showing stars of the West Coast in subjects that will carry the message of the Food Administration to the public via the exhibitor. Among the stars who are expected to appear in these pictures are Mary Pickford, Douglas Fairbanks, William S. Hart and Charlie Chaplin.

Pathe Cuts Country Into Five Sales Sections

To increase the efficiency of its sales organization Pathe will divide the country into five sales districts, each of which will be presided over by a district manager, all working under the direction of F. C. Quimby, sales manager of Pathe.

At a convention of representatives of the Omaha, Minneapolis, Des Moines, Milwaukee, Chicago, Indianapolis and Detroit branches, held recently at Chicago and attended by Paul Brunet, Pathe's vice-president and general manager, and Mr. Quimby, Ralph O. Proctor, formerly manager of the Chicago office, was appointed District Manager of the Middle Western Division.

Otis Turner Buried on Coast

Otis Turner, who died March 28 at his home in Hollywood, was buried March 30, the funeral being conducted by the Masons. J. Warren Kerrigan and Phillips Smalley were among the pall bearers.

Mr. Turner was fifty-five years old. He was the first president of the Motion Picture Directors' Association, serving two years.

Tobacco Fund Mounts High

The total amount of contributions to "Our Boys in France Tobacco Fund" received to date is $192,562.75.

Assembly Passes the Option Bill

Two Roll Calls Necessary to Bring Final Result in Lower Branch—Members Make Rousing Speeches in Behalf of the Sunday Measure

THE Motion Picture Option Bill, for which the exhibitors of New York State have plugged early and late for the past several weeks, passed the Assembly of the New York State Legislature late on the afternoon of April 3. Despite the fact that it required two roll calls to reach the final result, and that the count stood 76 to 63, the exhibitors felt that victory was theirs, and that the measure will ultimately be decided in their favor.

Many of the members, realizing the fight the bill was having, made rousing speeches when the measure was called for final action. Assemblyman Amos of New York was among the speakers, and delivered an address considered wonderful in support of the Option Bill.

Pictures Help Win War

Assemblyman Amos said, in part: "It does seem to me, however, that the gentlemen to my right who, in the earlier discussion of the subject we are now considering, declared that moving pictures on Sunday was not for the best interest to win the war. I have with great patriotism argued on the other side; I have pointed out to this Honorable Body that the moving picture houses of this country are at this very moment as they have been continuously since the beginning of the war, the greatest centre of support to the Government, that the Government has had or now enjoys. Indeed, fellow countrymen, the moving picture houses of the United States are sacred school houses wherein are taught in the most effective manner the duties of citizens and morality to the country inspired. They are recruiting stations for American patriotism.

"On every screen in every theatre in the United States there is thrown every night the American flag, the picture of our great President, and the words of the Star Spangled Banner, and soon, I understand there is to be flashed from every screen in the land this thrilling question: 'What have you done for the U. S. A. that has done so much for you?' The moving picture houses are doing much, I tell you, gentlemen, to awaken and keep afire and afresh the spirit of patriotism in this country, inasmuch, if not more, than any other force in the land, are welding together diversified interest of races composing our citizenship into one invincible, unconquerable and loyal homogeneous liberty loving people. The moving picture industry is doing good and more. It is raising money to help in protecting our boys 'Over There.' It affords a nation-wide restrum for the Four Minute Men, who preach morality and patriotism."

Assemblyman Amos, of New York

Buffalo Does Its Bit

Buffalo exhibitors had a strong force in Albany to help pass the Sunday opening measure and of course the news of its passing was received in Buffalo with joy. There are 500,000 people in the city, and putting it conservatively, at least 75,000 attend motion picture theatres Sunday afternoons and evenings. They have these privileges and desire to have them continue. The theatres are well conducted. Disturbances are an unknown quantity. The fate of the Thompson-Welsh home rule bill was anxiously awaited. Today Buffalo feels better. One of the things that has helped to take the public mind off the war has not been taken away by the efforts of a small minority who did their utmost to defeat the measure.

As an illustration of public opinion in Buffalo local exhibitors had a card made of editorials from all the local newspapers and forwarded one to each Erie county representative in Albany. The effect of these cards must have helped the good cause. Every Buffalo paper favors motion pictures Sunday.

This state of feeling indicates that exhibitors expect the bill to pass the Senate.

One of the most effective speeches of the April 3 hearing was made by William A. Brady, who spoke along the same lines as did Assemblyman Amos. In closing Mr. Brady said: "The motion picture is doing the finest service of any single agency in the war, and if it's good enough for the soldiers in the trenches, it is certainly good enough for the factory and laboring people of this state who want it on Sunday."

Industry Well Represented

Among those present from the industry at Albany on Tuesday, April 2nd, at the hearing before the Code Committee of the Senate on the Motion Picture Option Bill, were President William A. Brady and Secretary F. H. Elliott of the National Association, J. Robert Rubin, H. B. Franklin and I. M. Moser of Buffalo; W. H. Linton of Utica and a large number of exhibitors from Troy, Albany and Schenectady. From New York City, Sidney F. Cohen, John Mannheimer, Sam Berman, Louis L. Levine, Henry Cole, John J. Wittman, L. F. Blumenthal, Rudolph Sanders, Charles Steiner, P. A. Parsons of Pathe Exchange, Sam Speedon, P. O. Eltenhead and William A. Johnston.

J. Robert Rubin presided. Speeches before the committee were made by Peter J. Brady, Helen Duey of the Woman's Home Companion, Reverend W. H. Jackson, William P. Capes, Secretary of the Mayor's Conference of New York State, and Judge Kenefick of Buffalo, formerly Supreme Court Justice of western New York.

Those speaking in opposition to the bill were the Rev. T. R. Good of the Schenectady Ministerial Association; Thomas Gilman, of the New York Sabbath Committee; Rev. W. W. Duncan, of the Kings County Sunday Observance Association; John Schwank, of the German Catholic Federation; Canon Chase, of the New York Civic League; Mrs. Ella Boole, of the Women's Christian Temperance Union, and Mrs. J. G. Earl, of the Woman's Committee of Albany.

Pettijohn Gives Luncheon to Goodrich

A luncheon was tendered to Governor James R. Goodrich, at the Hotel Astor, Thursday, April 4th, by Charles C. Pettyjohn. The following invited guests were present:

D. W. Griffith, H. W. Brink, of Grand Rapids, Michigan; William L. Sherrill; J. Robert Rubin; Lester Parks; P. A. Powers; Joseph Golden; Raymond Cawley; Captain Merritt Crawford, Charles C. Pettyjohn, Walter W. Irwin, Samuel Speedon; Mary MacAllister, William Fait, Jr., of the Avon Theatre, Utica, N. Y.; William A. Johnston.

Addresses were made by Governor Goodrich, Mr. Griffith and Mr. Irwin. Governor Goodrich stated that he was a regular patron of motion pictures on Sunday, delivering an address that should prove a strong weapon in future fights for Sunday pictures.

Marc MacDermott Recovers

Marc MacDermott, the well known motion picture player, has returned to his home from St. Vincent's Hospital, New York, where he underwent a minor but painful operation. He was in the hospital two weeks.

N. A. M. P. I. Directors Meet

Discuss Pending Legislation at Albany and Oppose Contributions by Exchanges—First National and Paralta Are Admitted

THE quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held at the headquarters in the Times Building on Friday, March 30, with President William A. Brady presiding.

Among the others in attendance or represented were the following: P. A. Powers, Arthur S. Friend, who also represented Adolph Zukor of the Famous Players-Lasky Corp., William L. Sherrill, president Frohman Amusement Corporation; Donald J. Bell, of Bell and Howell of Chicago; Jules E. Brulatour, Eastman Films; R. A. Rowland, president Metro Pictures Corporation, represented by W. E. Atkinson; William Fox and W. R. Sheehan, represented by Loyd Willis; Fred J. Beecroft and Thomas G. Wiley, of the General Division, and Frederick H. Elliott, executive secretary.

The First National Exhibitors Circuit was elected to membership in the Distributors Division of the organization which now numbers 12 of the largest distributing companies in the industry and Paralta Plays, Inc., was elected as a member of the Producer Division, making the fifty-eighth company now affiliated with that branch of the national body.

Considerable time was given to a discussion of the legislative situation at Albany following a report by Secretary Elliott indicating success for the Motion Picture Option Bill, introduced by Senator George P. Thompson and Assemblyman Clarence F. Welsh. Many of the directors indicated that they would attend the hearing before the Senate Codes Committee at Albany on Tuesday, April 2. It was the consensus of opinion that if this measure becomes a law in New York State, similar laws would be enacted by many other states.

After receiving reports from several companies, the directors adopted a resolution recommending the producing and distributing companies that they notify their exchanges or branch offices not to contribute to any funds for campaign or legislative purposes without first securing the approval of the home office. It was further recommended that each home office in turn should refer all such requests to the National Association headquarters for investigation and report. This action also applies to the numerous calls for the loan of film from all sections of the country.

Reports were received regarding the labor situation in Chicago and the matter was referred to a meeting of the heads of all producing and distributing companies which was called for April 3.

It was decided to inform the National Motion Picture Exhibitors League that if the exhibitors desire to proceed with the introduction of a bill in Congress, providing for the coinage of a 15-cent piece, the National Association of the Motion Picture Industry will immediately take steps to co-operate with the exhibitors in an effective manner.

Standard Quits Chicago Field

Sells Stock and Equipment to Unity Photoplays — Ryan Announces Other Offices Will Continue as Formerly

THE Standard Film Corporation, whose headquarters are in Kansas City, have closed their Chicago office. The entire stock of film subjects, paper and all equipment on hand, together with the good-will of the branch offices in this territory, was purchased by Frank Zambreno, head of Unity Photoplays Company, for a cash consideration of $75,000. Both the Unity Photoplays Company and the Standard Film Corporation offices occupy the sixth floor of the College Building, 207 South Wabash avenue. Included in the film subjects bought by the Unity Photoplays Company are King-Bee's W. H. Productions, Keystone comedies, thirty Art Drama subjects, and three big Wm. Hart pictures—"The Bandit and the Preacher," "The Hell-Hound of Alaska," and "The Bargain." "The Bargain," considered by many to be one of the best Hart pictures to be put out, coincidentally with the sale was just granted a permit for showing in Chicago ten days ago by the courts. Major Funkhouser had banned the film upon the first attempt to show it more than a year and a half ago in Chicago, and the case had been up for litigation in the courts ever since.

Phil H. Ryan, president of the Standard Film Corporation, came on from Kansas City and negotiated the sale with Mr. Zambreno. All of the film stock, paper, etc., will be moved to the Unity Photoplay rooms this week. Mr. Zambreno announced that he will make good on all contracts and deposits placed by the exhibitors with the Standard Film Corporation. The acquisition of the Hart picture, "The Bargain," with the sale was considered a fortune for them, and it is Mr. Zambreno's intention to pay particular attention to the exploitation of it in Chicago now that the courts have permitted its showing.

The sale means the relinquishing of all interests in Chicago by the Standard Film Corporation. Mr. Ryan announced that the other offices throughout the Central West states will continue business as before.

Express Conditions in South Improved

Exhibitors will be glad to learn the majority of the exchanges in the Southern States report that express conditions are becoming better every day and it will be only a short time before they will become normal again and exhibitors and exchanges alike will enjoy smooth sailing again.

Ground Broken for Largest Picture Theatre

On Monday morning, April 1, ground was broken at the corner of Fulton street and Rockwell Place, Brooklyn, for what undoubtedly will be the largest motion picture theatre in the United States. It is claimed, also, that it will be the finest. The Mitchell H. Mark Realty Corporation, which operates the Strand theatre in New York, is the power behind the project, and through its secretary, Max Spiegel, has completed arrangements through the Freel Investing Company for the erection of the big building.

The new theatre will have a seating capacity of 4,000, with orchestra and balcony, and will have the largest lobby of any amusement enterprise in the world. This lobby alone will cover an irregular plot 75 x 100 feet, with a dome ceiling 40 feet high. The structure will be unique in that no portion of the entire plot will be used for other than theatre purposes.

The construction work will be in charge of the Central Building Company of Brooklyn, and it is hoped that the building will be ready by next October. The policy will be identical with that of the New York Strand.

Cleveland Exchanges Now Get Shipments Through

The Board of Motion Picture Exchange Managers of Cleveland has been influential in securing the co-operation of the heads of the transportation companies in Cleveland, so that exhibitors all through the State now say they are getting their shipments through without any difficulty whatsoever. From all sides come reports of the prosperous condition of the film industry, and it is doubtful whether the exhibitors realize how much of their prosperity they owe to these efforts of the Board of Exchange managers. Last Tuesday, President Sam Morris called a special meeting of the Board to talk over the matter of city deliveries. The delays here are frightful, said Mr. Morris, and they are not at all necessary. The trouble is that under the present system we can't keep tab on a film.

General Reports Two Changes

Because of rapidly expanding business, the General Film exchange at Seattle has removed to larger and more convenient quarters at 2023 Third Avenue, which have been provided with modern facilities for the transaction of business.

Another General Film move reported during the week was that of the Philadelphia exchange, which is now settled in its attractive new home at 1223 Vine Street.

Brooks Joins Pathe

Edgar O. Brooks, formerly general sales manager of the Mutual Film Corporation, has joined the Pathe Sales Department at the home office, presided over by F. C. Quimby, sales manager, and Frank Duffy, assistant sales manager.

United Theatre Forces Are Active

(*Continued from page* 2346)

incidental to co-operative buying. The officers are Lee A. Ochs and Louis F. Blumenthal, prominent exhibitors; C. R. Seelye, former sales director of World, Vitagraph and Pathe; and Messrs. C. M. Rosenthal and M. M. Goldsmith, the latter being counsel of the Motion Picture Exhibitors' League.

Vice-President Seelye's work as field organizer of branch offices has gone on apace. Some of the exchange men of the old-line organizations have given up their posts to join the new co-operative enterprise, and already the need of division managers to handle the large forces is evidenced by the promotion of C. S. Edwards from the Kansas City office to the new position of Southwestern manager. The names of the new exchanges and their managers are as follows: Philadelphia, Stanley W. Hand (transferred from Boston); Pittsburgh, E. E. Erickson; Cincinnati, C. C. Hite; Detroit, A. J. Gillingham; St. Louis, Floyd Lewis; New Orleans, Karl Bugbee; Dallas, W. G. Underwood; Denver, C. R. Gilmour; Salt Lake City, I. P. Arnold. Ernest H. Horstmann, the well-known treasurer of the Motion Picture Exhibitors' League, has accepted the Boston managership, owing to Stanley Hand's being called to organize the Philadelphia office, and C. S. Edwards, Jr., has taken the Kansas City managerial post. As the result of the week's activity there are now seventeen branches of United Theatres, covering most of the country with the exception of the Pacific Coast, which will be organized within the next six weeks.

Louis F. Blumenthal, treasurer of United Theatres, addressed a meeting of the executive committee of the Tri-City Exhibitors' League in Albany on April 2. Mr. Blumenthal found the exhibitors' committee, headed by President Lewis H. Beuttner, keenly interested in the new plan, which is being brought to the attention of all the picture theatre managers in the Albany, Troy and Schenectady district. In New York City Arthur S. Abeles, eastern representative, and Aaron Corn, city sales manager, report a larger number of accessions to the new organization than have been received in any previous one week. Several important districts of the Greater City are already covered by picture theatre memberships.

Lieut. Rothapfel Takes Up His Military Duties

Lieut. S. L. Rothapfel, who received his commission Wednesday, April 3, at the hands of Col. A. S. McLemore, has been placed in charge of the Motion Picture Division of the Marine Corps Publicity Bureau. He made his first appearance in uniform at his office in the Rivoli on Thursday and immediately began making plans for a trip to the Marine Corps camp at Quantico, Va., where he will superintend the making of a motion picture which is to be used throughout the country. Lieut. Rothapfel has arranged his duties as managing director of the Rivoli and Rialto theatres so that they will not interfere with the task outlined for him by the Government.

Red Cross Film Given Gratis

Jesse L. Lasky Announces Plan of Distribution of "The Spirit of the Red Cross"—Was Produced by Jack Eaton

JESSE L. LASKY, chairman of the Committee from the National Association of the Motion Picture Industry, appointed to co-operate with the American Red Cross, last week announced at his office in the New York headquarters of the Famous Players-Lasky Corporation the plan of distribution of the official Red Cross film, "The Spirit of the Red Cross."

"This truly excellent film, produced by Jack Eaton, is in itself a fine show for any exhibitor to present," said Mr. Lasky. "In fact, it has been termed 'A Birth of a Nation in two reels,' disclosing a complete story with many thrilling battle scenes of modern warfare, a charming romance running throughout the picture. It will be booked absolutely gratis and should prove an important factor in considerably helping to strengthen any motion picture bill.

"Each distributing organization which is a member of the National Association of the Motion Picture Industry will be allotted a number of prints which will be divided among its exchanges for free bookings. It is our desire to keep these prints working so that not a single day will be lost during a given period, but that the film will be shown in certain theatres of every territory throughout the country. Posters and other material are now being planned and an announcement on this phase of the exploitation will be forthcoming shortly."

Mr. Lasky has just sent a letter to the heads of the various distributing organizations who are members of the National Association, further explaining the handling of the Red Cross film. Accompanying each letter he has sent a schedule showing the number of prints allotted to each territory covered by the company addressed.

Indiana Board in Annual Session

The annual meeting of the Board of Motion Picture Endorsers for Indiana was held at the Chamber of Commerce in Indianapolis, April 2. The morning was taken up with the reading of reports, followed by a luncheon at which short talks were given by Mayor Charles W. Jewett, of Indianapolis; E. U. Graff, superintendent of the Indianapolis city schools; Robert Lieber, Mrs. Harry E. Barnard, wife of the Federal food administrator for Indiana; Mrs. E. C. Rumpler and Miss Eliza Browning. The election of State officers was held in the afternoon.

Sherrill Explains Frohman Name

The attention of William L. Sherrill, president of The Frohman Amusement Corporation has been called to an article appearing in the various trade papers emanating from Daniel Frohman, in which emphasis is made on the fact that neither he nor Charles Frohman had any connection with The Frohman Amusement Corporation, motion picture producers.

Mr. Sherrill announces that neither of them ever had any connection in any manner with his company.

Two More Americans for Uncle Sam

The American Film Company has contributed two more of its studio staff to the service of Uncle Sam in the persons of Sheridan Hall and Frederick Smith. Mr. Hall was recently made assistant to Director Edward Sloman; while Mr. Smith has been rapidly coming to the front as a juvenile heavy. Mr. Hall has been assigned to the Aviation Division at Kelly Field, San Antonio, Texas, while Mr. Smith joins the 309th Engineers at Camp Fremont, California.

Triangle Exchange Now on Eleventh Floor

The New York Exchange of the Triangle Distributing Corporation has recently been moved from the eighth and ninth floors of the Brokaw Building, 1457 Broadway, to the eleventh floor. The sales, contract, cashier and booking departments and the poster room are now in adjoining offices on the same floor.

Under C. B. Price, general manager of the exchange, R. D. Burdge will have charge of the New York City and Brooklyn sales; E. N. Wells the New York territory outside of New York City and Brooklyn, and S. R. Schussel the foreign department, which covers service furnished to the Army and Navy, the territorial possessions of the United States and Bermuda, Hayti, Newfoundland, etc.

Kroulik Engages Players in New York

F. J. Kroulik, general director of the Camel Film Company of Chicago, which has recently taken over the Advance Motion Picture Studios of that city, is in New York for the purpose of securing players for the Mode 'Art brand of comedies that they will shortly place on the market through a regular releasing company. Mr. Kroulik has already signed up several well known players gifted in comedy and will shortly leave for Chicago to commence operations as the plans for the Mode 'Art Comedies calls for the first release in May.

Exhibitor Hyman Takes Bride

Word was received in Buffalo last week of the marriage of Edward L. Hyman, manager of the Victoria theatre and a member of the Motion Picture News Advisory Board, to Grace L. Redanz. The wedding was held in South Walpole, Mass., March 26.

Metro Gets Big Patriotic Film

"My Own United States," Starring Arnold Daly, Acquired for Distribution — Opens Liberty Loan Drive at Rivoli

ACCORDING to an agreement entered into between Screen Classics, Inc., and William L. Sherrill, president of the Frohman Amusement Corporation, the patriotic preduction, "My Own United States," starring Arnold Daly, is presented by Mr. Sherrill as a Screen Classics super-feature and will be distributed throughout the country by the Metro Pictures Corporation. The picture was produced by the Frohman Amusement Corporation.

"My Own United States," which is described as a stirring, accurate and authoritative representation of the early days in which America conceived her democratic institutions and of the latter days in which she championed world democracy, opened at the Rivoli theatre, New York, on Sunday, April 7, Mr. Rothapfel having selected it as a fitting picture with which to inaugurate his theatre's drive for the Liberty Loan. Mr. Daly himself was the principal speaker in behalf of the loan, making his first appearance at the Sunday afternoon performance.

"My Own United States" is not a war picture but is said to be woven around the most exciting episodes of American history and the most heroic figures participating in these events. Exact locations of historic happenings, such as the ground upon which Burr and Hamilton fought their famous duel, and the famous old frigate, "Constitution," upon which Philip Nolan was supposed to have been imprisoned, were used to give a faithful presentation of striking facts from chapters of American history and episodes from Edward Everett Hale's "The Man Without a Country."

Such powerful personalities as Alexander Hamilton, Aaron Burr, Thomas Jefferson, Andrew Jackson, Stephen Decatur, General Wilkinson, General Grant, and Abraham Lincoln, and President Wilson appear in the picture, all the players impersonating these great men giving sincere and convincing performances.

A love story runs throughout the picture, and Mr. Daly, as the faltering, hesitating weakling, Philip Nolan, who, in a moment of youthful anger, denounces his country and is banished on the "Constitution" never to see or hear of it again, is said to present the most artistic performance of his career.

John W. Noble directed "My Own United States," which was written by Anthony P. Kelly.

Moore Building Another House

The Arcadia, at Eleventh and F Streets, N. W., Washington, Will Represent the Last Word in Theatre Elegance

THE expansion of the motion picture industry is going forward rapidly in Washington, D. C., largely through the activity of Moore's Theatres Corporation, of which Tom Moooe, one of the foremost exhibitors in the United States, is president and director general. Moore's Strand, Garden and Plaza theatres are doing a landoffice business with a strong array of feature pictures, and the new Rialto theatre, which will be one of the picture palaces of the East, is rapidly nearing completion. The Rialto will have a seating capacity of 2,000 on the main floor alone, and will be finished entirely in marble and silk, with facilities for presenting the finest in music as well as pictures.

Not content with these progressive steps Mr. Moore last week began the construction of still another downtown house in the heart of Washington's fashionable shopping district, at Eleventh and F streets, Northwest, to be known as Moore's Arcadia. The new house will have a seating capacity of something less than 1,000 and will have an entrance frontage of 45 feet on F street, with a lobby leading directly into the main auditorium. Special provision has been made for elaborate lighting effects and the stage setting will be one of the most beautiful ever seen in Washington, combining with the most exquisite color treatment a novel system of art lamp illumination. In addition to a large orchestra of solo artists the theatre will be equipped with a giant organ and a grand piano, thus insuring an ensemble strength adequate to the most exacting score that any feature photoplay may require. There will be spacious rest rooms for both ladies and gentlemen, decorated and furnished in the same general color and period scheme as the body of the house.

"Washington has never had a motion picture theatre in the conduct of which the primary consideration has been the creation and maintenance of an atmosphere of artistic beauty and elegance such as one might expect in a handsome private drawing room," said Mr. Moore in discussing his new project. "It is precisely that lack that we are going to supply in the Arcadia. It is to be the gem of the Capital's picture playhouses, not so large as our Rialto, for example, but equal to that house in all essentials except capacity and stage dimensions. The location I deem the best in Washington, and the builders have signed an ironclad guarantee to have the house ready for occupancy within three months. Abnormal conditions in this city rendered it impossible to house the tenants who necessarily were compelled to vacate the premises to enable us to proceed, and difficulty in securing desired materials owing to stress of war orders was, at first, encountered, and the breaking of ground at Eleventh and F streets has therefore been deferred from time to time since the first of the year, but such hindrances now have all been cleared away and the Arcadia will be rushed to completion."

New Corporations

FOLLOWING is a list of new companies within the industry which were incorporated during the week ending April 6, according to the records of the Corporation Trust Company of Jersey City, N. J.

NEW YORK

The Francis Ford Producing Company, Inc., Manhattan. Motion picture business. Capital, $150,000. Incorporators: Francis Ford, Elsie Van Name, Kittie E. Emerson.

Hendane Picture Plays Corporation, Manhattan. General motion picture business. Capital, $10,000. Incorporators: Edward K. Hanlon, Daniel W. Morgan, Herman Saier.

Higrade Film Enterprise, Inc., Manhattan. Motion picture business. Capital, $10,000. Incorporators: Calvin S. Hunter, Charles Ginsburg, Philip Bernstein.

Western Photoplays, Inc., Manhattan. Motion picture business. Capital, $50,000. Incorporators: Charles Ginsburg, Murray M. Simon, Philip Bernstein.

NEW JERSEY

Famous Players-Lasky Corporation, Jersey City. Amusement enterprises. Capital, $10,000. Incorporators: John R. Turner, H. A. Black, A. F. McCabe.

MARYLAND

The Southern Exhibition Company, Baltimore. Operate moving picture theatre, etc. Capital, $20,000. Incorporators: Rudolph M. Winterling, Malva Ball, John T. Mooney.

DELAWARE

Maurice Tourneur Productions, Inc., Dover. Conducting places ot amusement. Capital, $250,000. Incorporators: Arthur W. Britton, Samuel B. Howard, Paul S. Smith.

Bell Film Corporation, Dover. Manufacture and sale of moving picture films. Capital, $75,000. Incorporators: William Barker, Joseph Spero, Nick Jameson.

NEW YORK

R. N. & B. Co., Inc., Manhattan. Theatres and moving picture houses. Capital, $16,000. Incorporators: Anthony Ricci, Jos. Nobiletti, Rose Nobiletti.

The Genesius Producing Co., Inc., Manhattan. Theatrical moving pictures. Capital, $10,000. Incorporators: Wm. L. O'Conor, Maurice J. Dower, Rita D. McIver.

Screencraft Pictures, Inc., Manhattan. Motion pictures. Capital, $100,000. Thos. F. MacMahon, Bailey C. Elliott, Stella M. Kelleher.

NEW JERSEY

Acee Amusement Co., Camden. Amusement enterprises. Capital, $2,000. Incorporators: F. R. Hansell, I. C. Clow, John A. MacPeak.

DELAWARE

Harrison W. Rogers, Inc., Dover. Manufacture of moving picture machines, cameras, etc. Capital, $100,000. Incorporators: James M. Satterfield, L. B. Phillips, J. B. Bailey.

Walbridge Park Amusement Co., Dover. Conducting places of amusement. Capital, $25,000. Incorporators: John McLaren, William Metkiff, R. Rudolph.

Leo E. Dwyer a Business Visitor in Metropolis

Leo E. Dwyer, of Dwyer Bros. & Company, of Columbus, Ohio, with a branch at 631 Walnut Street, Cincinnati, which controls Southern Ohio and Kentucky in the distribution of Simplex Projectors, was a visitor in New York City last week, having come East for a consultation with E. M. Porter, general manager of the Precision Machine Company, Inc.

Mr. Dwyer, whose energetic methods have made his company one of the most important concerns distributing Simplex Projectors, stated that a new department inaugurated by them six months ago for the manufacture and sale of slip covers for theatre chairs has now become a very large part of the business of Dwyer & Company. The popularity of the Dwyer make has developed in the last few months to a large extent and the demand from exhibitors in his territory has become great.

What Kind of a Fellow Is—Brulatour?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

LADEEZ—and—gentulmen!

Step up this way. Right up close. A little nearer, please—that's it! Fine!

Now—we beg to introduce—Filmland's Man of Mystery!

None other than—J. E. Brulatour.

It's a magic name—Ladeez and Gentulmen. Every producer within German-gun range of Times Square is going to shudder at the mention. Mr. Producer can almost feel the draught as his office door opens—he can almost hear the cashier's hoarse voice——

"There isn't a foot of raw stock in the plant, and Mr. Brulatour says he'll have to have a certified check before he'll fill our new order. What about it?"

There's only one thing about it. If Mr. Producer hasn't the certified check—or the cash—he may as well shut up shop and throw the key in the river.

For three studios, eighteen directors, and two hundred players—"All the king's horses and all the king's men"—couldn't produce a motion picture without film. And on this slice of the globe's surface film comes from J. E. Brulatour, Most High Sales Agent Extraordinary and Ambassador Plenipotentiary to the Motion Picture Business for the Eastman Kodak Company.

And J. E. Brulatour, Poo Bah and Grand Panjandrum, won't deliver the film unless you deliver the coin—or so we have been told by men who *should* know.

Which may be one of the reasons—there are others—why we chose to embark in the publishing end of this business rather than the producing.

Several producers have asked us why we didn't run Mr. Brulatour earlier in the series. They wanted the opportunity to flatter him, to tell him that the artist didn't do him justice, that we didn't say enough nice things about him.

They wanted—we fear—to stretch their credit.

Not that we wouldn't have liked to publish Mr. Brulatour's picture earlier. So also—to forestall argument—let us say that we would have liked to have publish many weeks ago some of the other big men who are still to come in this series.

But we are getting away from our introduction. We called Mr. Brulatour "Filmland's Man of Mystery." Here's why——

If the motion picture—as we have heard somewhere or other—is still in its infancy, then J. E. Brulatour stumbled upon it about the time it was filling out its birth certificate.

Through the long years of its infancy—how old is an "infant," any way?—J. E. Brulatour has been with the motion picture.

And in all those years we have yet to find in our mail a typewritten sheet telling—via a press agent—what kind of a fellow J. E. Brulatour is, or his opinions on the future of the screen, or—any or the usual flubdub.

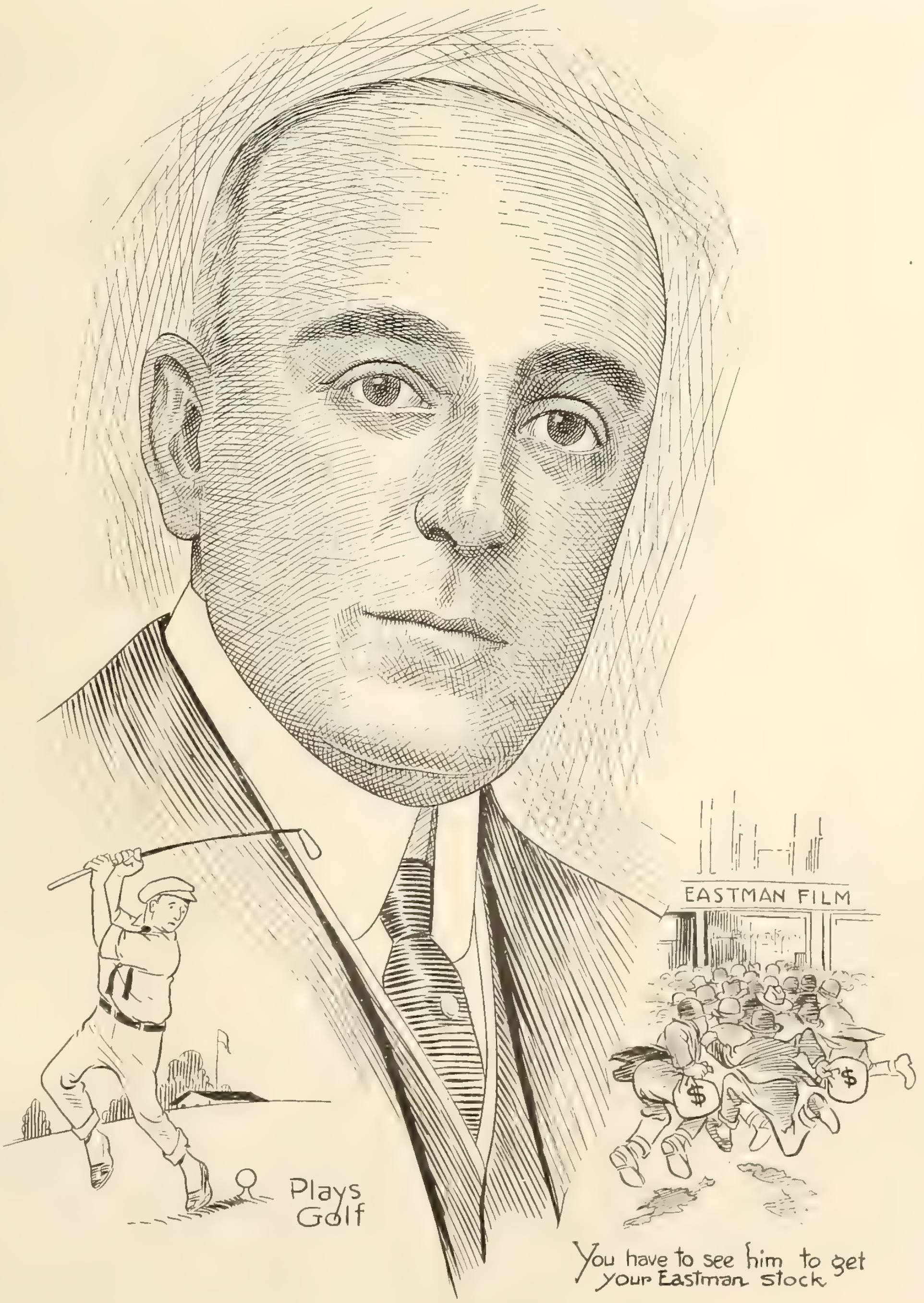
Why we haven't even been told whether "J. E." stands for "J. Eastman Brulatour" or "Just Energy Brulatour." It could well be either.

So we'll have to let a man who has come in business contact with Mr. Brulatour over many years tell you the secret of the mystery.

"J. E. Brulatour," he said to us, "is the *gentleman* of the picture business. In apearance a combination Beau Brummel and Captain of Industry, in manner, suave, diplomatic, and—and—*polished—that's* the word. He's the most polished man in the business.

"But he doesn't pose. He's all business and all man at the same time. He may have only met you once or twice but you'll never find him failing to greet you with a cheery 'Hullo' as you pass on the street.

"He won't talk much about himself—but I've


Plays Golf
EASTMAN FILM
You have to see him to get your Eastman stock

(*Continued on page* 2357)

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"The House of Silence"

Wallace Reid in a Strong Drama—A Bit Too Strong

(Paramount—April 8)

DRAMATICALLY "The House of Silence" is a very well produced picture with beautiful settings and fine photography. In fact you can't find fault with anything but themes. Change the title to "The House of Ill Repute" and you have a full idea of the plot.

The story is based on the novel "Marcel Levignet," by Elwin Barron, and deals with the murder of a well respected jurist, committed by the daughter of a prominent doctor in defense of her virtue when tricked into "The House of Silence."

It is a great mistake to put such stories into pictures. It is about time the producers realize that the public doesn't want them. Exhibitors have been crying against them for years—why insist on making them?

(For Synopsis and Cast see page 2416)

"Mr. Fix It"

A Real Cure for the Blues—Go the Limit With It

(Artcraft—April 22)

THIS is a knock-out picture. The action moves at break-neck speed from the very beginning in the typical Fairbanks style. The story is entirely different from any of his previous ones and contains several new and original stunts that will bring roars of laughter from an audience. Mr. Fairbanks assumes the role of a person who is trying to make everybody happy and he certainly succeeds. There are a number of heart appealing situations that will bring a few lumps in your throat.

(For Synopsis and Cast see page 2417)

SUGGESTIONS—The surest way of eliminating unworthy pictures is to play the good ones longer. This one will stand it, and you will profit by it. In advertising this picture play, be strong on the fact that it is a sure cure for the blues and that it is going to make your patrons forget all their troubles, for an evening at least.

"Twenty-One"

A Dual Role Play Without a Sting—Worth Extra Day's Showing

(Pathe—April 7)

AS a rule, picturegoers do not care for the dual role type of picture, because the novelty has now worn off, but this picture is going to be an exception!

Barring "The Prince and the Pauper" I have never seen another such subject handled more carefully or consistently. In one instance, money is passed from one character to the other through the dividing line without any noticeable change. Director William Worthington should be congratulated for this. As for Bryant Washburn, exhibitors will have no kick coming if his future pictures are as good as this.

The picture is based on the book by George Randolph Chester, presenting us with two characters exactly alike in appearance but of entirely different temperaments. One is mollycoddled against his own will and the other a pugilist. Here is where Mr. Washburn shines—in his ability to assume the two different roles convincingly. When the two characters meet and their identities are exchanged (simply by changing clothes) the servants of the former and the folks of the latter do not discover it, except that they notice a change in disposition and conduct. Of course such a thing is impossible, but one will not stop to examine that since the picture entertains.

The kind act of Jimmy Mufferton in buying dolls and a carriage for the little sister and presents for the mother of the other character will certainly touch the heartstrings of the spectator, while the role of the pugilist will bring many a hearty laugh.

The scenario writer deserves his share of the credit. This clean picture will please any audience. It sets a new standard for Patheplays.

NOTE—I am for long runs of the worthy pictures, it being the surest way of doing away with the bad ones. If you have a contract for this program and make arrangements with your exchange to cut out one that you might think is not strong enough for your house and play this one longer. I think you can do it without any extra cost.

CAST

Jimmy Mufferton and "Battling" Dave Carey	Bryant Washburn
Dixie Charlton	Gertrude Selby
Director	Wm. Worthington

THE STORY

Jimmy Mufferton upon reaching the age of twenty-one comes into his father's fortune. Having been mollycoddled in the past, he now rebels and cashes a check for $1,000, starting forth to seek adventure. He drifts into a sporting club, where boxing bouts are in progress. To his amazement one of the boxers is his double. Jimmy offers him $100 to swap clothes and homes with him for twenty-four hours. Dave accepts, and funny things happen.

Jimmy goes to the sporting club next evening to re-exchange clothes with Dave, who is to meet a near-champion named Sullivan, but he is attacked by thugs and prevented from coming. Jimmy takes his place in the ring and knocks out Sullivan. Dave arrives on the scene at the moment of Jimmy's triumph. They now exchange clothes and Jimmie marries Dixie, the girl he loves, and who now thinks he is a real man.

"The Risky Road"

"The Risky Road" Will Entertain, But It's a Trifle Risky

(Universal Special—April 8—Five Reels)

THIS picture is another example of "originality" with several surprises in store. The scenario by Ida May Parks is based on the story by Katherine Leiser Robin, that appeared in "Live Stories," and its character is a very peculiar one. The idea of the plot is that of an innocent working girl with pure ideals who meets a wealthy man of loose morals, who laughs at the idea of marriage, but who has not sunk so low as to force her against her will to change her mode of living. He leaves her to decide for herself. She refuses to deviate from her moral code and eventually wins out, causing him to accept her way of thinking and marry her. As you can see, nothing takes place in this picture that in any way is obviously offensive. At the same time there is an attempt on the part of the man to create such a situation and therein lies the peculiarity of the story mentioned above. As to the surprises, there are two or three instances where you think, or rather, feel sure that the girl is just about to give in only to find that you have guessed wrongly.

Personally, I wouldn't hesitate a minute to play this picture, for several reasons. It is not unclean, literally speaking, the story is original, very interesting and certain to entertain. I am sure it will please 95 per cent of those who see it. But for the overcareful exhibitor it is up to him to decide whether he wants to play this picture or not. It is a puzzling question.

CAST

Marjory Helmer	Dorothy Phillips
Melville Kingston	Wm. Stowell
Miles Kingston	Edw. Cecil
Mrs. Miles Kingston	Claire Du Brey

THE STORY

Marjory Helmer, a stenographer, stumbles and falls in front of a machine that is backing into the curb. Melville Kingston, the owner of the car, takes her home, and thus they become friends.

On one of their outings Kingston learns that she has to work and tells her that his apartments are hers for the asking. Horrified, Marjory runs away, but he overtakes her and explains that he doesn't intend to force anybody into his way of thinking; that she can think it over and let him know. She exclaims "Never!" Later she loses her position and while walking in the street, penniless and cold, sees Kingston and calls to him. He buys her an elaborate wardrobe and takes her to his apartment, but, realizing the price she must pay, she bursts into tears. He tries to comfort her and makes fun of the marriage ring and ceremony. This arouses

CLEAR, CRISP BOX OFFICE APPRAISALS

her pride, and, after telling him that she wouldn't marry him if he asked her, she starts to go. He asks her where—and she then realizes her helplessness. He tells her she must either come to his way of thinking or he to hers, and leaves her alone in the apartment.

She stays until she can find work, but eventually brings him to her way of thinking and they marry happily.

"An Alien Enemy"

Louise Glaum Returns to the Screen in a German Spy Tale

(Paralta—April 1)

LOUISE GLAUM makes her reappearance on the screen in a picture full of action that holds one's interest and entertains. Story is not of the vampire type, but timely—dealing with the German spy system in a convincing way and very well suited for propaganda.

This picture fully measures up to the standard of former Paralta productions, released through the W. W. Hodkinson Corporation.

"Rich Man, Poor Man"

(Paramount—April 15)

CAPTIVATING as ever, Marguerite Clark in "Rich Man, Poor Man" adds another ruby to her gem collection. Produced very artistically, this photoplay possesses in abundance the heart appeal element which will endear it to the public, particularly womenfolk and children.

The picture is based on the story by Maximilian Foster, which was published in the *Saturday Evening Post,* also put in book form, and later produced on the stage very successfully by George Broadhurst.

It is a clean picture of the regular Clark type.

"The Boss of the Lazy Y"

A Sure Fire Western with Popular Roy Stewart in the Lead

(Triangle—April 7)

THINK I am not exaggerating when I claim this to be as good a Western picture as I have ever seen on the screen. It is based on the book by Charles Alden Seltzer and the scenario writer must be congratulated for furnishing the director with such a consistent scenario—fine continuity—and the director, Cliff Smith, for the way he handled it. This picture is full of pep from beginning to end with not an idle moment.

There is a short fight pulled off that is a real one, and not interpolated just to show a fight, but placed because the action demanded it. The picture calls for riding a wild buck and Roy Stewart certainly performs the feat. There is no fake to it, but real riding that will make you sit on edges, expecting to see him fall any minute.

The subtitle, "You killed your father," might just as well have been left out. It is superfluous because the action indicates it.

This picture ought to be appropriate for showing even in the best theatres as it offers diversity of entertainment.

CAST

Calumet Marston	Roy Stewart
Jim Marston	Graham Pette
Tom Taggart	Frank McQuarrie
Neal Taggart	Aaron Edwards
Betty Clayton	Josie Sedgwick
Malcolm Clayton	Walt Whitman
Bob Clayton	Frankie Lee
Dane Toban	Wm. Ellingford
Dade	Bill Patton
Director	Cliff Smith

THE STORY

When Jim Marston is killed by his enemy, Tom Taggart, his boy, Cal, returns to his ranch, "The Lazy Y." Carl Marston finds that the ranch has been left to Betty Clayton and suspects her of having employed trickery, only to cast aside his suspicion when he obtains an insight into her noble character. A deep affection develops in his heart for Betty.

Cal forces Taggart to apologize to Betty for slandering her and makes a deadly enemy of him. Returning from a visit to his mother's grave, Cal overhears Betty in conversation with Taggart. Suspecting her of treachery, he threatens to leave the ranch forever, but yields to the mysterious influence of her personality over him.

Journeying to the town of Lizette, Cal has a clash with Taggart and drives him out of the town. Taggart and a confederate ambush Cal on the way home. All through the night he fights a duel with the two. Cal's team wanders home. Betty sees a bullet hole in the wagon bed. Seizing a rifle she dashes to the scene of the ambuscade and joins in the fray. Cal imagines she is joining in the attack on him. He is down to his last bullet, when the sheriff's posse comes to the rescue. Taggart is killed and Cal and Betty are reunited in the bonds of love.

"The Honor of His House"

Sessue Hayakawa in a Story Falling on the Border Line

(Paramount—April 8)

AS a dramatic offering this production stands very high indeed. Direction, photography, action, continuity of story and artistic effects are as good as you would desire. The story, however, contains some points that will displease some people. For instance, the administering of slow deadly poison to a woman, who later is about to become a mother will be considered horrible by some. The admirable sacrifice of her husband after discovering his fatal error, due to misjudgment, is not able to overcome the first bad effect. Another point. Two men—one of the yellow race and the other white—are coveting the hand of a beautiful half-caste girl. This will be absolutely distasteful, particularly to Californians.

I have noticed lately a tendency on the part of writers to bring the subject of approaching motherhood into their stories. This is unfortunate. It will do great harm—leave it alone!

This picture is not suggestive.

"My Four Years in Germany"

A Picture That Is a Payment on the Screen's Duty to the Nation

(First National Exhibitors Circuit)

TO my way of thinking, after seeing this picture you can not help but strengthen your determination to devote yourself to the cause of universal freedom.

No writing, however strong, could convey a clear idea to you of what this picture really is. To me it is the most powerful argument ever written or put into picture form, as to why Democracy should fight Autocracy.

The chief impression one gets from "My Four Years in Germany," as a book and as a picture, is that Mr. Gerard is the first man who has torn down the walls of age-long secret European diplomacy, and exposed the intrigues of a nation that has cultivated espionage to a point of scientific perfection to attain its selfish ends.

From the reviewer's point of view some scenes are a little too grewsome. However, I consider it advisable to show it without alteration, since it is the only way to drive home into every American's mind the kind of adversary we are fighting

"His Majesty Bunker Bean"

Good Story, Well Acted, Suffers from Lack of Clarity

(Paramount—April 8)

IMPROPER subtitling has, to my mind, spoiled this picture, as it does not give the story a proper continuity. The impression you get is that the different scenes have no connection whatever with each other and unless you know the story it is difficult to understand the picture. It reminded me of old days when we had about twenty different subjects on a single reel.

The scenario is taken from a story by Harry Leon Wilson. It appeared in the Saturday Evening Post and deals with the adventures of a young stenographer who believes in re-incarnation, plunges in Wall street and clears a fortune, eventually marrying his boss's daughter.

The star's acting is good, Louise Huff, as usual, very good. Director William B. Taylor did his best and with proper subtitling this picture could be classed as one of Paramount's best. It may please as it is, but you are bound to receive kicks.

Picture is clean.

"Hearts of the World"

Reviewed by Peter Milne

I THANKED my stars at the end of the showing of "Hearts of the World" that it was a love story of the Great War; not a melodrama. The trade has been glutted with so many pictures since the beginning of the world fray that deal with superficialities, with German spies that are gross fools, with heroes that perform miracles which if combined would have brought an end to the struggle soon after it started, with heroines whose only act was to physically resist an enemy in which the blood lust ran rampant, and with such foolishly obvious plots that Carter in his most violent days would have hung his head in shame, that Griffith's "Hearts of the World" comes as a relief as well as an emotional inspiration. To stir patriotism, to faithfully depict it on the screen is indeed a task. The real patriotism is so fine a thing, so sacred in its inspiration and effect that to deal with it in a drama is a precarious undertaking. A producer of artistic plays in New York recently spoke of it as too sacred to transfer to the stage. He did not mention the screen. Perhaps now he will agree with me and all the people who have now seen "Hearts of the World" that there is only one Griffith, and as a consequence only one man who can free his picture patriotism of the shadow of revolting commercialism which clouds the usual war picture. Griffith has accomplished such a task by his most effective method; by accentuating the commonplace, glorifying it in fact, and bringing the bigness of his theme into the very intimacy of the theatre. Take for example the first half of "Hearts of the World." Here for probably four reels runs a love story; a love story which is simplicity itself. Every one loves a lover; to see one on the screen is to experience a kindly feeling round the heart. But to glorify a love story so that a tender passage between hero and heroine brings tears of gladness to the eyes is an accomplishment that few may lay claim to. Here when the Girl and the Boy meet in the moonlit garden and realize under each other's magic spell that love has come to them is one of the most beautiful passages in the entire production. It makes one sniffle with happiness which is considerably more than making one smile from the same state of mind. Call it sentimentality if you will, but what pair of lovers ever whispered the usual sweet nothings without becoming sentimental? The first half of the picture deals wholly with this love affair to which is subordinated that of Monsieur Cuckoo and the Little Disturber, a strolling musician. Here, I think, is the inkling of the greatness of "Hearts of the World." The spirit of love, the spirit of spring time and of peace monopolize his picture at the start, while the prospect of the great war is just faintly suggested, sufficiently though to create the desired suspense. The latter half deals wlth actualities of the battlefield, with the suffering of those left behind in war-stricken France including the characters of the play. Such a contrast is terrific and powerful in its effect. The Boy, the Girl, Cuckoo and the Little Disturber have found their way to the innermost recesses of the spectator's heart, and when each individual comes within the shadow of the German menace, the effect produced is tremendous in its appeal. And by starting with this simple love story, by bringing the spectator into intimate contact with his principals, by making each and every one of them stand out as human atoms in the greatest tragedy of the world, Griffith has injected the true patriotism into his picture and has done more to move and sway the emotions than any number of blundering enemy spies and violently heroic heroes have done or ever will do.

The latter half of Griffith's picture gives a terrible picture of the war as he saw it and running through it is the working out of the destinies of the two principal characters, the Boy and the Girl, with the events in the lives of Cuckoo and the Disturber running them a close second. It is futile to attempt to describe the battle scenes. Griffith is as faithful a "director-general" of an European battle as he showed himself in portraying the warfare of our civil strife of two generations gone by. The scenes which he procured during his stay on the European battle front are interesting, but these scenes of war as it is actually fought today, melt into insignificance before the vast knowledge he accumulated there, the results of which show in the battle stuff put on in the peaceful valley of southern California. A picture audience is going to be completely fooled so complete is Griffith's illusion. An army officer who sat in front of me was. But if this statement seems too broad, if they can discern the actual from the acted, they will then the more compliment Griffith. Every modern implement of war, the barrage, the grenade, shrapnel, star shells, the curtain of fire, the poison gas, the various cannon and artillery are shown employed in their respective capacities. Darling, cartoonist in the New York *Tribune*, only last week sketched his impression of what the average man feels like after reading the war news. His conception was a picture of a male dressed in old ladies' clothes foolishly playing tiddle-de-winks. The battle scenes of "Hearts of the World" give the witness of them that very feeling. They form a huge panorama of the greatest adventure, the greatest tragedy that the history of the world has recorded.

The threads of the personal plot which are from time to time gathered together in the latter half are intensely interesting. The Girl is left, fatherless, motherless and alone in the shell-torn village after the departure of the Boy and the German occupation. She undergoes terrible mistreatment at the hands of the German slave drivers, comes to the notice of Von Strohm, a German agent, and is only saved by the appearance of the Boy, spying in enemy uniform. Here the suspense is built to a towering height. The lovers trapped in the attic of the inn are besieged on both sides by the Germans. The possibility of escape seems nil, one sits breathless at the thought of their death which seems so very near. But the tide of battle changes, the French and British retake the village and the lives of the Girl and the Boy are saved. Then comes the cheering, happy ending, when all four of the principals which one knows like brothers and sisters sit in a cafe by the window and see the American boys march by.

Personally I fail to see where the work of one player can be singled out above another in "Hearts of the World." The Gish sisters, Robert Harron and Robert Anderson, as the four lovers, with George Fawcett as the village carpenter, the comedy foil, and little Ben Alexander, youngest brother of the Boy, all give wonderful performances. Lillian Gish as the Girl gives a wonderful picture of a woman, torn and harassed by the horrors of war to the breaking point. Dorothy Gish as the brazen Little Disturber is to "Hearts of the World" what Constance Talmadge was to "Intolerance." She is the life; the all-important necessity of spirited refusal to quite countenance the tragedy of war, is hers to characterize. With a manner at times Chaplinesque, with a number of humorous scenes to pivot in, she creates a lasting impression. Lillian Gish is the suffering woman, Dorothy the devil-may-care before whom the war moves as something incomprehensible. Robert Harron is excellent as the Boy. He is pleasing and natural in manner and his performance here gives an idea of how the real Frenchman feels toward the war. Mr. Anderson is a veritable delight as Cuckoo, the son of France, enamoured of his country and the Little Disturber. Mr. Fawcett is an able comedian and Ben Alexander's performance completely captured the house. George Siegmann as Von Strohm is a remarkable type for the German villain and the hisses that greet him attest of his ability. There are Josephine Crowell, Kate Bruce, Adolphe Lestina, Jack Cosgrave, M. Emmons and F. Marion, L. Lowey, Mrs. Gish and other members of the Harron family who render support of the type that only Griffith could bring from them.

I could wander off on various tangents, could speak of the fact that the original story was by M. Gaston de Tolignac, that the translation was made by Captain Victor Marier, that the photographic effects achieved by Billy Bitzer are no less than marvelous, that some of the pastoral scenes of France in the first half are so beautiful that they in themselves bring applause, that Harron and the Gish sisters and the rest are perfect in their roles, but after all who is responsible for all this? It is D. W. Griffith. He who can glorify the commonplace, he who can include the reality of the titanic struggle of all the world in the four walls of a theatre.

Outing-Chester Scenics Shown to Trade

THE first six releases of the Outing-Chester Travel Scenics which are offered on the open market by Jesse J. Goldburg, were shown privately at Wurtlitzer Hall, last week, to prominent producers and exhibitors and representatives of Geographical Societies.

The subjects shown were "Kaieteur the Perfect Cataract," and "A Jungle Joy Ride" taken in British Guiana, "A Mountaineering Memory" taken in British Columbia, "A Coorial on the Orinoco" taken in Venezuela, "An Ex-Cannibal Carnival" taken in the Fiji Islands, and "Pines Up and Palms Down" taken in the Florida Everglades and Northwestern Quebec.

The Outing Publication Company, publishers of "Outing," outdoor and sporting life magazine of America are co-operating in the taking and editing of the series. The editorial board of the magazine, under the direction of Albert Brett, the editor in chief in association with C. L. Chester, the producer, have placed the entire series of releases for the year 1918, the first thirteen of which in addition to the six shown, are ready. These future releases embrace scenes never heretofore touched by a motion picture camera, and call for explorations far removed from the beaten paths of civilization. It is expected that these productions will be released by way of the independent market.

Mr. Goldburg states that bookings for first and second run will be accepted direct from theatres situated in territories that are not disposed of before April 15 to independent exchanges. Advertising matter will be issued befitting a feature production. This is unusual in connection with a one-reel subject, but it is the opinion of Mr. Goldburg that these releases are not to be played as "filler-ins" but as an added attraction to the feature play.

Managing Director Harold E. Edel of The Strand theatre, New York, has signed a contract booking the entire series of the "Outing-Chester" travel-scenics, commencing April 21, 1918.

In connection with these single reel travel-scenics, there will be distributed to the audience, picture post-card folders containing interesting views from each release. These post-card folders being made similar to those that are sold containing interesting views of cities in the United States and are adapted to mailing.

"What Kind of a Fellow Is —Brulatour?"

(Continued from page 2353)

heard that he has often been a friend in need to men and propositions in which he had faith—and when he has faith you can bank on it, for he's one of the shrewdest of the shrewd.

"He talks so little about himself that there's only one other man who can tell you any more about him. That man counts J. E. Brulatour one of his best friends. That's the man you'd better see? That's——

"The income tax collector!"

Freuler Relinquishes Lone Star Management

The affairs of the Lone Star Corporation now nearing a termination, John R. Freuler, who conceived and organized the project for the making and selling of Charles Chaplin comedies, has passed the management to other hands.

The new officers of the corporation are: Paul H. Davis, president and treasurer; John F. Cuneo, vice-president; Dr. George Hall, secretary.

The Lone Star's last Chaplin picture was released several months ago, and with manufacturing and distribution work all done, the winding up of the concern's affairs only remains to be handled.

Strand Benefit Nets Big Sum for French

Under the auspices of Miss Anne Morgan and the Committee for Devastated France a benefit performance was given at the Strand theatre, New York, on Thursday, March 28, and $20,000 in cash was turned over to the committee for the fund for rebuilding the ruined French villages. Every seat was occupied and standing room was sold to over 500, while a thousand or more were turned away disappointed. Miss Morgan was present and James M. Beck presided.

Richmond, of General, to Be an Aviator

H. E. Richmond, an employe in the department of W. M. Gulick, auditor of General Film Company, has resigned to enlist in the aviation service of the army at Fort Slocum. He expects to be transferred to a Texas aviation training station within a short time. Mr. Richmond is the fourth General Film headquarters employe to enter the service of the government. L. M. Cooper enlisted in the navy, and Cyrus R. Cooper and Allan Adams entered the army some months ago.

Big Productions to Release "Sunset Princess"

Big Productions Film Corporation, with executive office in the Candler building, New York, announce the early release of its special independent production, "The Sunset Princess," featuring Marjorie Daw, who will be remembered for her work opposite Douglas Fairbanks in one of his more recent pictures. In the supporting cast are seen C. M. Griffin, Wallace Coburn, Barbara Gordon, Pat Carson, Madge Carson, Perry Taylor, Frank Owens, Jim Fulton, A. Stuart and Mae Evelynne.

"The Sunset Princess" is an adaptation from Wallace Coburn's poem, "The Daughter of Yellowstone Pete," found in the author's book of poems, "Rhymes of a Round-Up Camp." The scenes of the play are laid in the heart of the Rockies on the Circle C ranch in Montana. More than five hundred head of cattle are seen in the round-up scene. Big Productions Film Corporation will offer territorial rights for the entire world. Announcement of release date will be made soon.

Distinct Novelties Promised in "His Daughter Pays"

What are said to be some wonderfully effective scenes of double exposure work are shown in the Piedmont production of "His Daughter Pays," a special production, to be released soon. A novelty which the producers promise is a scene showing the inner workings of a large secret vault used by a government agent in his work. This is a steel lined room fitted with trap doors and blind passageways that permits of the staging of thrillers it is said.

Another rather startling scene occurs in the fourth reel of "His Daughter Pays." This is where the younger sister of a notorious dancer, who had been kidnapped, meets her older sister face to face. The events leading up to this scene and the scene itself are said to be tensely dramatic. The roles of the two sisters are presented by Gertrude McCoy and Pauline Curley and the Piedmont people assert that these two actresses have carried their parts with telling effect.

"His Daughter Pays" is now being cut and assembled. The method of release together with dates and other details, will be announced within the next few days. Immediately after this has been determined Piedmont will begin work on another feature dealing with the world war, the scenes of which are laid in Italy. The story tells of the treatment of the Italians at the hands of their enemy neighbors.

W. H. Productions Starts Summer Campaign

W. H. Productions Company, having disposed of the entire world rights to the Wm. S. Hart features, and ninety per cent of the territory on the twenty-eight Mack Sennett Keystone two-reel comedies are now launching a campaign for the summer months, which is expected to put these productions "over the top" in first-class shape. Last week the folowing was announced.

"It is a well known fact," said one of W. H. Productions Company officials, "that there is a slump in the distribution of independent productions during the summer months. Nevertheless the exhibitors require good features, but cannot afford to pay big rental prices, because of the parallel dropping off of their patronage.

"Independent distributors usually hold over their special feature productions until the fall in order to secure better prices. The overhead expense of the independnt exchange man is just as great in the summer as it is during the rest of the year, and, therefore, it is just as essential that he secure good features during these months.

"We have foreseen this condition and are releasing a series of five Bessie Barriscale re-issues and the series of eighteen Shorty Hamilton two-reel comedies at this time at prices that insure a profit during the summer months for the independent exchanges handling this product, and good big special pictures at summer prices for the exhibitor."

Exhibitors Box Office Reports

LAST MINUTE REPORTS

These Reports Came "Under the Wire" as Motion Picture News Went to Press

"Wanted, a Mother" (World-Madge Evans)—"Registered average business on one-day bookings." (West.)

"By Right of Purchase" (Select)—"Went over with a bang. Extra big Sunday and for three following days." (West.)

"The Kaiser, Beast of Berlin" (Jewel)—"Best yet of its kind. Extra big four days." (West.)

"The Shuttle" (Select)—"Another hit for Constance Talmadge. Extra big." (West.)

"The Bandit and the Preacher" (Standard-Hart). "Extra big one day and big for three more." (West.)

"The Whispering Chorus" (Artcraft) "Average Sunday, Monday, Tuesday and Wednesday." (West.)

"The Remaking of a Nation" (Essanay)—"Three days to standing room only. Greatest drawing card ever." (North.)

"La Tosca" (Paramount)—"Too heavy for average fan. Business poor four days." (West.)

"Turn of a Card" (Paralta)—"Big business Monday and Tuesday." (North.)

"His Robe of Honor" (Paralta)—"Average business two days." (North.)

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card."
ANSWER, THE (Rubens—Triangle)	Average	"No comments received."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering."
BELL BOY, THE (Arbuckle—Paramount)	Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!"
BELOVED TRAITOR, THE (Marsh—Goldwyn)	Average	"Did not draw." "Fair picture." "Conventional subject."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked."
BLUE BLAZES RAWDEN (Hart—Artcraft)	Average	"Well liked." "Hart reissues are hurting his new pictures." "Big."
BRACE UP (Rawlinson—Bluebird)	Average	No comments received with reports.
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here."
BROADWAY BILL (Lockwood—Metro)	Average	"Lockwood good; story poor." "They all like Lockwood."
CAPTAIN OF HIS SOUL, THE (Desmond—Triangle)	Average	"Desmond has done better."
CLEOPATRA (Bara—Fox)	Big	"Will play a return date on this sure." "Good picture, business rotten (maybe Holy Week?)." "Great show."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best."
CUPID'S ROUND-UP (Mix—Fox)	Big	"Very good picture." "Fine picture; star will be popular." "Just what my patrons want."
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class."
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much."
DESIRED WOMAN, THE (—Vitagraph)	Average	"Only a fair picture."
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value."
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big."
EVE'S DAUGHTER (Burke—Paramount)	Poor	
FAMILY SKELETON, THE (Ray—Paramount)	Average	"Sermon has no place on the screen. Keep Ray in Rube roles." "Very disappointing." Ray drew them but it didn't please."
FIGHTIN' GRIN, THE (Farnum—Bluebird)	Average	"Not up to Farnum's standard." "Poor picture for Bluebird." "Farnum popular here."
FLOOR BELOW, THE (Normand—Goldwyn)	Big	"Very good. Best yet from Normand." "Nice picture, fully up to Goldwyn standard." "Mabel big favorite."
FLARE-UP SAL (Dalton—Paramount)	Average	"While good it didn't go over." "Pleased everybody." "As good as Dalton has done." "Big."
FLASH OF FATE (Rawlinson—Universal)	Big	"They want good melodrama." "Pleasing." "Picture mediocre."
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	No comments received with reports.
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	No comments received with reports.
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	"A good picture." "Went big for me." "Average value."
GHOSTS OF YESTERDAY (Talmadge—Select)	Big	"Best Talmadge to date." "Star becoming more popular with each picture." "A good bet." "Great with the women." "Conceded one of Talmadge's best."
HARD ROCK BREED (Wilson—Triangle)	Big	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast."
HANDS DOWN (Salisbury—Bluebird)	Big	"Not Salisbury's best by any means." "If anybody but Bluebird had this they'd ask $150 for it."
HEADIN' SOUTH—Artcraft)	Extra Big	"This star made our Holy Week business best we ever had. Will play return on this." "Not as good as others. Stealing Hart's stuff won't do." "Great medicine for the box office."
HEIRESS FOR A DAY (Thomas—Triangle)	Average	"Pleased audience extremely well."
HIDDEN PEARLS (Hayakawa—Paramount)	Average	"Good picture." "Drew well; star popular here." "Story has objectionable episode."
HIRED MAN, THE (Ray—Paramount)	Big	"Three days; great." "Star becoming great favorite; show well done." "Ray a coming big star."
HIS ROBE OF HONOR (Walthall—Paralta)	Average	"Fair picture but star does not draw." "Title bad." "Little too long."
HOPPER, THE (Mong—Triangle)	Average	No comments received with reports.
HOUSE OF GLASS, THE (Young—Select)	Average	"Up to standard."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."
HUCK AND TOM (Jack Pickford—Paramount)	Big	"Fine for family trade." "Good clean stuff that brings business." "Dandy picture."
INNOCENT (Ward—Pathe)	Big	"Pleased most of my patrons and drew well." "Good picture; fair drawing card." "Didn't take as well as it ought." "It's a shame to make Fanny act so young."
JACK SPURLOCK, PRODIGAL (Walsh—Fox)	Big	"Did not please." "Star draws them big, but story is off." "Walsh pulls well."
KEYS OF THE RIGHTEOUS (Bennet—Paramount)	Poor	"Title against picture; story did not go." "Just fair." "Not a drawing card." "Title killed it."
LA TOSCA (Fredericks—Paramount)	Average	"Good production, well staged, but not generally liked." "This type of picture does not draw well." "People do not care for this kind of play. Anything with costume is dead."
LAND OF PROMISE, THE (Burke—Paramount)	Average	"Star was killed by serial, 'Gloria's Romance'!"
LES MISERABLES (Farnum—Fox)	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production."
LIGHT WITHIN, THE (Petrova—First National)	Average	"Nothing big. "Just a fair feature."
LIMOUSINE LIFE (Thomas—Triangle)	Average	"Appeals to the ladies, but not the men."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
LOVE ME (Dalton—Paramount)	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power, but watch this star."
LOADED DICE (Keenan—Pathe)	Big	"Remarkable. Great production." "Good picture." "No drawing power." "Ought to have done better; comments good."
MADAME JEALOUSY (Fredericks—Paramount)	Average	"Star not popular in this picture." "Not suited for pictures, too deep. Waste of time to produce such stuff.
MENACE, THE (Vitagraph)	Average	"Good picture, both are going to make stars." "Fair production." "Excellent picture but no pull." "Poor picture."
MOTHER'S SIN, A (Williams—Vitagraph)	Average	"Not up to standard but star got it over." "Below average." "Just a picture."
MORAL LAW, THE (Brockwell—Fox)	Average	"Poor photography, subject will not please." "Story good." "Photography punk, picture the same."
NANCY COMES HOME (Triangle)	Average	"Story pleased."
NEW LOVE FOR OLD (Hall—Universal)	Average	No comments received with reports.
NEARLY MARRIED (Kennedy—Goldwyn)	Average	"Public divided on this star, she don't draw here."
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports.
OTHER MAN, THE (Morey—Vitagraph)	Average	"Good picture, Morey popular." ""Perfect—100 ." "Liked."
OTHER WOMAN, THE (Hyland—Pathe)	Average	"They liked this." "Excellent picture, attractive star."
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw."
OUR LITTLE WIFE (Kennedy—Goldwyn)	Average	"Snappy comedy, Madge the whole show. Nice picture, clever little star" (E.). "This star is becoming popular" (S.). "Poor story, Madge Kennedy the whole show. Star unknown here" (E.). "Poor business; this style of show does not get the money for us" (N.). "Pleasing" (W.). "Not up to standard as a whole." "About two or three good comedy situations with about 2000 feet of padding in between. Star pleased, support fair, photography o. k., BUT 6-reel farce comedies NOT in demand here" (E.). "Comedy-drama—good—but public will not support them." "Star very good, but does not draw." "Cut to 5 reels iu Pa.—fair." "Did not draw." "Forced comedy, not liked."
PAINTED LIPS (Lovely-Universal)	Average	No comments received with reports.
PETTICOAT PILOT, A (Martin—Paramount)	Average	No comments received with reports.
REVENGE (Storey—Metro)	Average	No comments received with reports.
RIMROCK JONES (Reid—Paramount)	Average	No comments received with reports.
RIGGLES OF RED GAP (Holmes—Essanay)	Big	No comments received with reports.
SPLENDID SINNER (Garden—Goldwyn)	Big	"Good picture but not in it with Mix's first." "Title too melodramatic." "They didn't come."
SIX SHOOTER ANDY (Mix—Fox)	Poor	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff."
SON OF DEMOCRACY (Chapin—Paramount)	Big	No comments received with reports.
SONG OF SONGS (Ferguson—Paramount)	Average	No comments received with reports.
STELLA MARIS (Pickford—Artcraft)	Average	"Great. We cut to 5879 feet."
SHELL GAME (WEHLEN—Metro)	Average	"Very pleasing picture."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout."
STRONG WAY, THE (Elvidge—World)	Average	No comments received with reports.
SUNSHINE NAN (Pennington—Paramount)	Poor	"Poor offering."
THING WE LOVE (Reid—Paramount)	Poor	"Poor picture."
TURN OF A CARD, THE (Kerrigan—Paralta)	Big	"Broke all house records. Four days." "Better than his first." "This company has them all beaten."
UNFAITHFUL and MARRIAGE BUBBLE (Combination Bill—Triangle)	Average	No comments received with reports.
UNDER SUSPICION (Bushman-Bayne—Metro)	Average	"Everyone seemed to like this." "Best Bushman in months."
WEAVER OF DREAMS (Dana—Metro)	Average	"Dana holds up fairly well. Picture no good." "Poor attraction."
WHIMS OF SOCIETY (Clayton—World)	Average	No comments received with reports.
WIDOW'S MIGHT, THE (Eltinge—Paramount)	Average	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike."
WIFE HE BOUGHT, THE (Myers—Bluebird)	Big	"Excellent attraction."
WILD STRAIN, THE (Vitagraph)	Average	No comments received.
WINDING TRAIL, THE (Dana—Metro)	Big	"Star growing more popular with each release" (S.). "Not liked" (E.). "Very pretty picture" (W.). "Good business this" (S.). "Fair—did not make hit with our audience" (N.). "Very unusual picture, peculiar ending. Good" (W.). "Very fine, excellent plot, Dana's work great." "Good Western setting picture." "Better than the average." "Very pleasing" (N.). "Did not please generally" (W.). "A very good picture, star a good drawing card" (W.). "Best Metro for some time." "A coming star without a doubt" (E.).
WOLVES OF THE RAIL (Hart-Artcraft)	Big	"Would have broken record but for blizzard" (W.). "Good as Hart has done lately, railroad stuff splendid." "Hart 'fans' seemed to like this one." "Hart as the bandit—'nuf sed." "Very good Hart subject." "Excellent." "Fire chief camped on our trail during entire showing—enough said." "Full of action" (S.). "His best picture" (E.). "Strong production—pleased audience after a week's run in this vicinity" (E.).
WORLD FOR SALE (Blackton—Paramount)	Poor	"Strong acting made this better than average" (E.). "Ordinary" (E.). "A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.). "Mediocre. Lacks realism; too artificial; lacks punch—photography and scenery perfect" (N.). "Over their heads" (N.).
WASP, THE (Gordon—World)	Average	No comments received.
WOOING OF PRINCESS PAT, THE (Vitagraph)	Poor	"No room for this type."
WILD WOMEN (Carey—Universal)	Big	"Good stuff."

FLASHBACKS

Individual Reports Received on Pictures Released Previous to February and Re-issues

Alimony (First National)—" Did average business with me."

Broncho Billy's Leap (Essanay)—" Used as feature of Sunday bill. Extra big."

Bar Sinister, The (Foursquare)—" Return engagement got average business."

Bab's Matinee Idol (Paramount)—" Very good attraction. Big business."

Camille (Fox)—" Big business."

Conqueror, The (Fox)—" Wonderful attraction. As good as it is advertised."

Dodging a Million (Goldwyn)—" Great. Liked by all." " Average."

Co-Respondent, The (Jewel)—" Only average." " Poor business."

Canadian War Films (State Rights)—" A good card. Big business."

For the Freedom of the World (Goldwyn)—" Average business."

Forbidden Paths (Fox)—" Big."

Exile (Paramount)—" Poor business."

German Curse in Russia (Pathe)—" Rotten." " Drew well but some scenes looked fakey."

His Mother's Boy (Paramount)—" Good production, with a great deal of heart interest. Ray very good."

Jack and the Beanstalk (Fox)—" Business disappointing."

Jack and Jill (Paramount)—" What a title." " Poorly directed and hero stuff overdone."

Mother (First National)—" Who picked this out for the First National ?"

Love Letters (Paramount)—" Good story. Ince standard." " Ancient story."

Madga (Select)—" Poor production."

Masque of Life (State Rights)—" Big. Three days."

Lone Wolf, The (Select)—" Very good picture." " Average business."

Over There (Select)—" Average business."

Price of a Good Time (Jewel)—" Excellent." " Very good picture with excellent advertising possibilities. Reputation of picture brought them in after that. Biggest three days of season." " Average business."

Rough and Ready (Fox)—" Big business."

Rose of Blood (Fox)—" Timely picture. Well liked." " Bara cannot draw on her name alone. Title disappointing. Expected vampire role."

Tom Sawyer (Paramount)—" Have never seen a better production. This is what we need more of."

Two Little Imps (Fox)—" Great. Return date on this."

Warrior, The (State Rights)—" Pleased but didn't draw."

Vengeance and the Woman (Vitagraph)—" Best serial we ever played."

Whip, The (State Rights)—" Extra big all week."

Unmarried wife (Bluebird)—" Return engagement. Average business."

War Brides (Select)—" Big business."

Exhibitor Service Bureau

Thomas Turns in a Live Tip

Splendid Examples of Artistic Advertising which Will Draw New Patrons Created by Omaha Theatre

NEWSPAPER space costs money. Therefore, some exhibitors cannot see the use of buying in and "running the risk" of getting returns. More exhibitors halfway converted to the use of display do buy a certain amount of space and then are content to fill—and they generally fill generously—it up with any sort of old stuff and let it go at that.

That moment when you call their attention to something unusual they can do with this space, they meet this argument with the one that they repeated before they were first converted to the use of advertising—they "can't afford it." Unless the local facilities are such that you cannot get results within a specified time, or unless you are so far removed from the designers and engravers that you cannot convey your ideas to them, the theory that you should not make every inch of the space you use the most persuasive, even at the cost of a few additional dollars, is just as mistaken a theory as the excuse of the man who turns down exploitation of any sort.

Advertising pays; *the better the advertising, the more it pays.*

There are certain rules of good advertising, rules of type and border effects, of the use of cuts and of descriptive matter and a dozen and one other things that are referred to from time to time in these columns, but, after all, the sort of advertising that is worth more than any other to a theatre is the distinctive sort—the sort that impresses the reader at once that it is the advertising of your house, but at the same time attracts attention because of the merit of the displays themselves.

H. M. Thomas, manager of the Strand theatre, Omaha, and a member of the Advisory Board, has created one of the most distinctive styles of advertising that we have seen and on the opposite page we are reproducing some of the specimens of his recent work. In order to appreciate the worth of these displays it must be understood that the originals, as they appeared in the newspapers, are what is known by engravers as "combination work." There are two general classes of cuts, half-tones, which are made through a screen and which results in a gray background. The other class is line cuts, such as are shown under "Your Idea and Ours," which reproduce only the effect as they appear in the newspapers. "Combination" means the use of both effects. In order to meet requirements we have reproduced all of these displays in the half-tone effect, and readers should understand that the effect which is brown on the opposite page, stands out as white in the display as they are designed.

You have heard a great deal about "institutional" advertising, and most of the time the expression is used without the writer knowing what it means. Translated into free English, *it means establishing your theatre as the thing in your city and playing on the attractions only to the extent of proving that your house is the ONLY house, and that you play the best attractions.*

The display on Douglas Fairbanks in "Reaching for the Moon" is a splendid example of institutional advertising. It couples the star and the theatre as the two favorites, and the appeal is so immediate that the display needs nothing more than a picture of Fairbanks and a smaller one of the theatre and then a few lines about the production. The effect upon the reader is this: *"Here is my theatre, the best, getting the best attractions."* The appeal is immediate, intimate. It couples the spirit of your pride in the theatre and your sureness that the attraction offered will be a good one. This display is four columns wide by nine inches deep. The material required for its design was a half-tone picture of Fairbanks and a photo of the theatre. The line effect behind the star's picture sets it off and the double circle arrangement gives the whole display the "cog" effect.

Addition to the star's picture of her as she appears in three scenes in the production and the use of the drawing of the Christmas tree in the upper right corner, gives the same effect to the Mary Pickford display, made in the same manner and occupying the same space as the Fairbanks ad.

For Charles Ray, Mr. Thomas has used a background of Ben Day, an effect which any engraver can give, with a lighter Ben Day effect around the edge. The portion in the center referring to the Strand is in black with a white background, furnishing a contrast that is effective without being startling. This display is three columns wide and seven inches deep.

However, it remains for the Wallace Reid picture to carry the most striking use of the picture of a star. In this case the photograph is made the dominating part of the ad. Here is an actor who is a favorite with thousands. The first effect of the display is to get the attention of everyone of his admirers. The next is to attract the eye by the artistic character of the advertisement. It is the same size as the Ray display, but far more effective because of the larger use made of the star's picture.

Still different from any of the others is the silhouette effect used on Wm. S. Hart, in "The Cold Deck." This display runs four inches deep across seven columns, and merely includes pictures of Hart in action and a couple of pictures of the pony, with a larger center silhouette of the star. No one in the world could miss the page on which this appears without one's eye taking in each one of the figures and reading the few words that give the name of the star, of the theatre and of the picture.

But it is mainly with the half-tone effect that we have to deal here as being far out of the ordinary. There is not a city in the country over 75,000, where the leading theatre could not afford to follow this plan at least for a few weeks and see the result that it would give in bringing to the theatre people who have never been there before.

Displays that have the old seven and six style, advertising that never seeks for any new effects, need not expect to attract attention one week, if the same style has been followed for week after week previous. To get over its appeal to new patrons, the theatre must do something new.

It is to be regretted that there is still a small percentage of the people who still believe that the photoplay is something beneath their dignity. Advertising of the sort that has been used by Mr. Thomas will convince them to the contrary.

And what a contrast these displays are to those designed by the men who think that because they take a certain amount of space they have to talk to their patrons for ten minutes in type large and small to get the worth of their money.

Valuable display is, first, the sort that gets the public eye, and then, the sort that attracts attention.

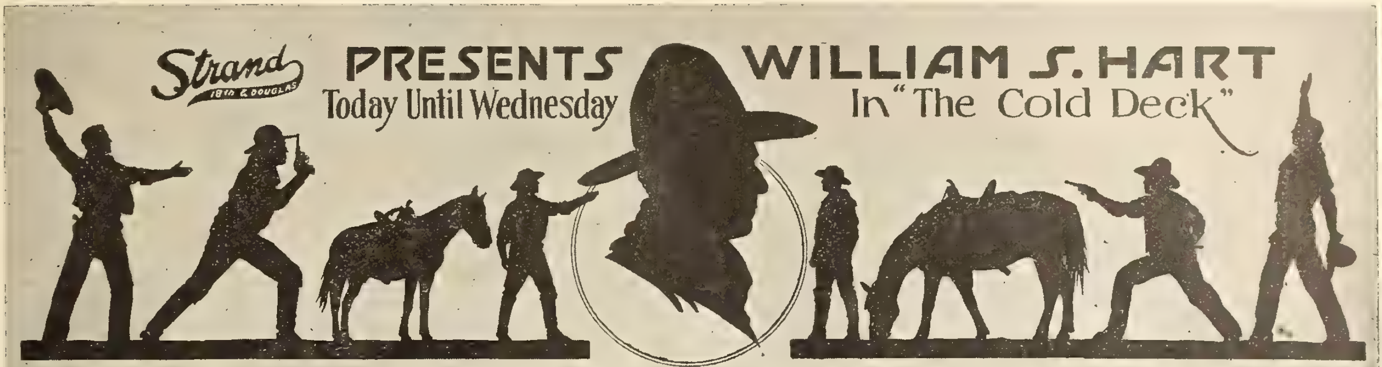
Mr. Thomas has set a new mark for the higher class houses. It is an example easy to follow. And certainly it is a plan that will make new business.

Newspaper Studies

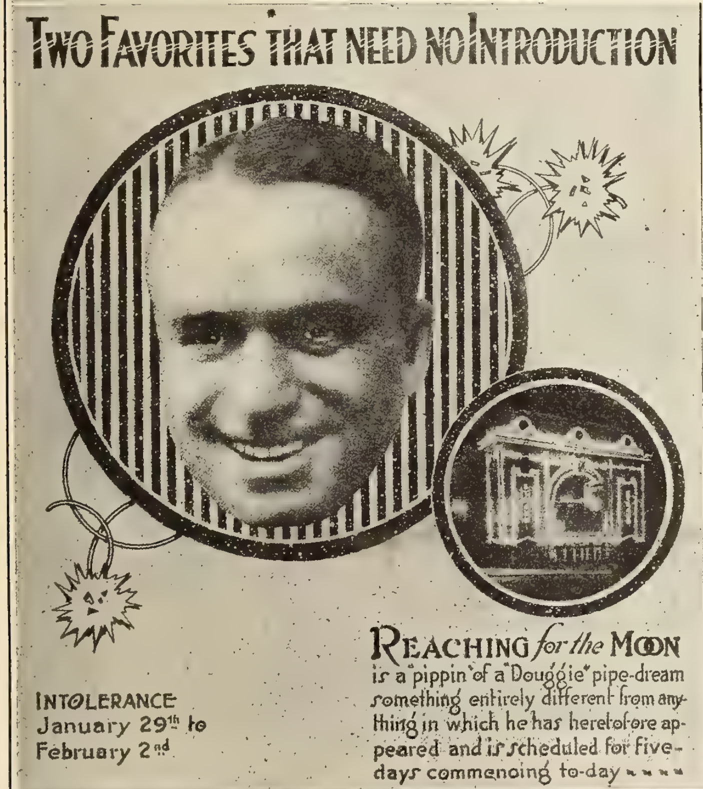
DELAY in the mails have been responsible for our failure to receive the copies of the newspapers intended to be covered in this week's article. Many lapses may be expected hereafter from the same cause. However, the series will be resumed next week and they will be continued until the principal points have been covered.

Artistic In Advertising Shown By Omaha Theatre

These cuts are reproduced in half-tone which means that the portions in light gray would be white in "combination" work such as was used in the newspapers



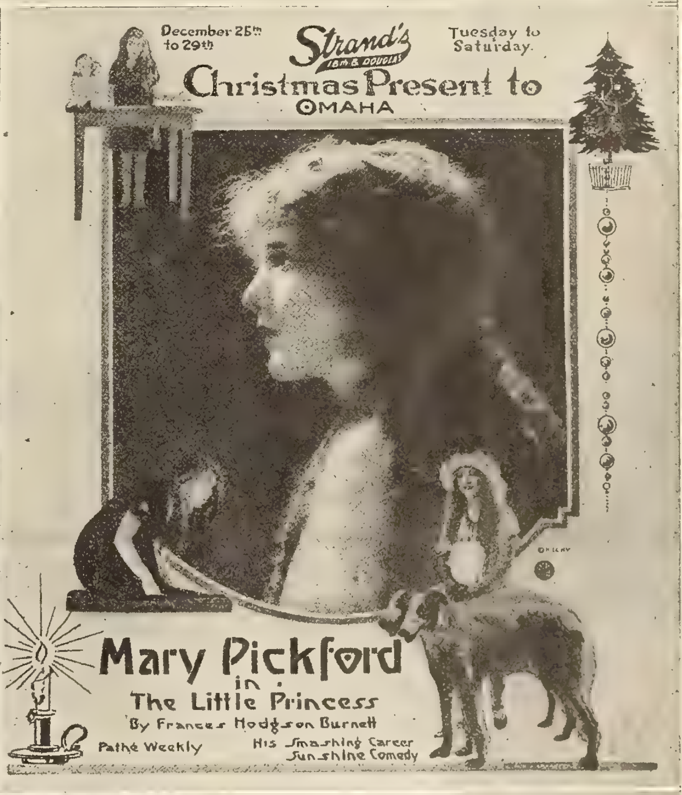
Strand 18th & Douglas PRESENTS Today Until Wednesday WILLIAM S. HART In "The Cold Deck"



TWO FAVORITES THAT NEED NO INTRODUCTION

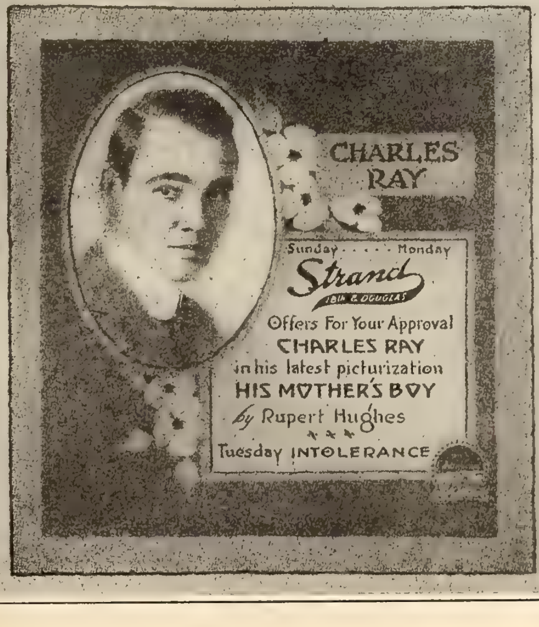
REACHING *for the* MOON is a "pippin" of a "Douggie" pipe-dream something entirely different from anything in which he has heretofore appeared and is scheduled for five-days commencing to-day

INTOLERANCE
January 29th to
February 2nd



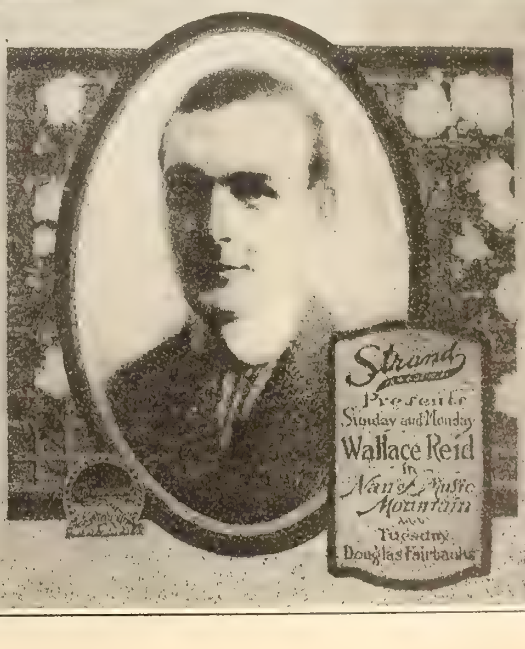
December 25th to 29th Strand's 18th & Douglas Tuesday to Saturday.
Christmas Present to OMAHA

Mary Pickford
in
The Little Princess
By Frances Hodgson Burnett
Pathé Weekly
His Smashing Career
Sunshine Comedy



CHARLES RAY

Sunday . . . . Monday
Strand 18th & Douglas
Offers For Your Approval
CHARLES RAY
in his latest picturization
HIS MOTHER'S BOY
by Rupert Hughes
Tuesday INTOLERANCE



Strand
Presents
Sunday and Monday
Wallace Reid
in
Nan of Music Mountain
Tuesday
Douglas Fairbanks

"Great" Pictures Must Not Be Morbid

WHEN we announced the formation of the Advisory Board we declared that it was going to do a great service for the industry. Its first symposium, now being published, has proved that. Every manufacturer of films is looking to the opinions as expressed by these foremost exhibitors.

This week George B. Carpenter, manager of the Paramount-Empress theatre, Salt Lake City and Frank L. Newman, president and manager of the Regent and Royal theatres, Kansas City comment on two "great" pictures. They were magnificently produced and splendidly acted, yet they left the audience "in the dumps."

Mr. Newman declares that the picture he is talking about was one of the greatest pictures that he ever saw but it "tired" the patrons. Mr. Carpenter tells about the other and quotes a shop-girl as saying: "There's not a laugh in it." We happened to see the same two pictures the same day at two New York theatres. We can sympathize with the patrons and with the theatre managers who did only "ordinary" business and probably left the patrons without the desire to see another picture for weeks—probably because they feared that the same sort would be offered for their "amusement."

Sam W. B. Coon, manager of the Liberty, Spokane, Wash., is a little inclined to blame the exhibitors themselves for failing to keep a close hand on the public touch, but he, too, wants better pictures.

Do you want them? If you do read these opinions and let us know what is the matter with the pictures that YOU are getting.

GEORGE E. CARPENTER, manager of the Paramount-Empress theatre, Salt Lake City, would start at the very beginning of pictures in order to get better product. He believes that the habit of copying is one thing that is responsible, and blames the producers for ordering a certain class of pictures just because one of this sort, made by some other producer, has happened to score a hit.

If we knew just what the Public (Upper case P, Mr. Printer) wanted, we would all be millionaires—but we don't, that's the rub! However, the average exhibitor believes he has a sneaking conception that he has more of a glimmering idea in this connection that has the average program producer.

The Great American Novel has never been written, and the Great American Picture, carrying universal appeal in equal intensity throughout the country, yet remains to be screened.

A "good picture" is, in a measure, a matter of geography. Environment is a big factor in the success or partial failure of a production.

Pictures always will be entertainment for the masses. The exhibitor with high ideals who tries to "elevate the masses" finds it a costly experiment. The plaudits of the high-brows in his town may be sweet music to his ears, but they don't help out the payroll to any appreciable extent. Nevertheless every healthy exhibitor senses that it pays to be decent.

The writer may be wrong, but it seems to him that the proper place to start is at the beginning—the source of the output, the executive councils of the scenario department. With this end in view he would respectfully ask Mr. Average-Program Producer:

Is it not a fact that the star "high-brow" scenario man on a salary at your studio, owing to force of circumstances, is the proud possessor of a restricted and local viewpoint on life in general and never has seriously studied the delights and wants of the great public, the Masses?

If so, has he not a supercilious idea that genius is divinely called to show the hoi-polloi the error of their likes and dislikes?

Are not the average scenario writer and director somewhat of copyists? If not, do not you, Mr. Producer, instruct them that since a rival concern made such a hit with a certain type of screen offering that it is up to them to climb into the band wagon or get off the lot?

Does not the average producer bank too much on stage, book and magazine successes? Does he not think that the sun rises and sets on Broadway, New York, and anything bearing the brand of a New York success MUST go big all over the country?

Has he realized that a laugh is worth a hundred groans in any market, and that a sermon on the screen, a costume play, an allegorical production, a dramatization of a grand opera and kindred ambitious efforts do not appeal to the masses to any alarming extent?

When is he going to grasp the big fundamental truth that what the dear old public dotes on is a reflection on the screen of their own every-day lives, a simple story that rings true, well done by capable people ably directed amid appropriate settings?

And when, oh when, will the average producer arrive at the correct conclusion that the masses resent mawkish, obvious plots and stories with an orthodox "moral" ending calculated to instill into the minds of those of impressionable age that human society is rottenness and the truth is not in it?

Furthermore, when will Mr. Average Producer realize that 65 per cent. of the patronage of the average motion picture house is made up of women and their families?

To digress:

An exhibitor's personal likes and dislikes are no true criterion in the large—the box-office is the barometer.

Last week we ran what we deemed to be the best thing a popular emotional actress has done on the screen. It was a film version de luxe of a heavy drama popular thirty years ago when presented by a world-famous tragedienne. It subsequently was the theme for successful grand opera, and as such we advertised it heavily. On the opening day the receipts fell off one-third; on the subsequent three days patrons had opportunity to place hats and wraps on adjacent seats.

The verdict of the masses was summed up in the following conversation overheard in the lobby:

Girl entering theatre—How's the show, Milly?

Girl leaving theatre—Honest, Gert, there ain't a laugh in it!

The next evening one of our regular patrons took the trouble to step into our office to congratulate the management on the class of productions we were presenting—all of which brings us back to

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte, Montana.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Advisors Tell of Two Recent Failures

the opening statement that if we knew what the public wanted we would all be millionaires.

It is needless to remark that pictures go in cycles. *We are now entering the epoch when the simple story, true to life and carrying optimism and sunshine not only in action but in breezy sub-titles, will be the money-maker.*

It is time, Mr. Producer, to indulge in spring housecleaning and sweep into the discard big salaried egotists with warped imaginations and distorted love for the bizarre and the fantastic. Throw open the windows, let in a little fresh air and install some new blood with a sane viewpointt on what constitutes entertaining screen drama.

In the meantime, if Mr. Program Producer still feels that he has a mission to perform in "educating the masses to better things," let him hire a hall and not expect the exhibitor to do all the pioneer work, hampered by an Oregon boot in the form of inflated rentals to cover the cost of expensive experiments.

Let him at the same time recognize the fact that because a picture goes big in New York that it must of necessity be a "Stem-winder" all over the country.

By the same token, the name of a Broadway star means little or nothing to the motion picture patron of the masses 2,000 miles away. As the immortal William said: "The play's the thing."

SAM. W. B. COHN, manager of the Liberty theatre, Spokane, Wash., believes that the exhibitor himself is largely responsible for the production of inferior pictures, but still he declares that he has yet to deal with an audience that would not appreciate still better pictures than are being made. He wants the morbid and the vulgar themes entirely omitted.

I am an optimist—I believe manufacturers and producers are making better pictures. I also believe that they will have to continue turning out better productions tomorrow than they are doing today. People will demand a higher standard of stories and a more elaborate production of the exhibitor, who in turn will make his desires known to the distributor and manufacturer. This sentiment and action is bound to shoot the mark for "ordinary" and "just good enuf" pictures to pieces.

Compare the productions of today with those of a year ago. You will find a good many of the trite plots, empty situations and cheap thoughts missing. Of course there are exceptions to this rule. There are a few organizations which continue to capitalize morbid and vulgar themes, but as a whole producers are "seeing the light," and "the handwriting on the wall" spells r-u-i-n for those directors who will continue to make alleged productions of a questionable nature.

Personally I believe that the exhibitor is largely responsible for the production of inferior pictures. There are those who will buy mediocre releases because they are cheap. That is their only consideration. Then there are a few who demand stories and plots of a questionable nature because their vision is limited. They sincerely believe that they know what the public wants.

A producer must be encouraged to make better pictures. He is in business to make money, and the only way he can do this is to cater to the desires of the exhibitor and public.

However the producer is to be censored for his neglect in having failed to keep his fingers on the public's pulse—his lack of progressiveness in not having an established department which keeps in close touch with exhibitors and movie-going people everywhere—a bureau which can and will ascertain what the patrons of moving picture shows want in the way of amusement. This same department should and could educate the people to appreciate better pictures should their taste or desire for amusement be cheap and unintelligent.

I might add in closing this brief article, that the above deductions and conclusions have been gained by exhibiting experience. I have catered to the so-called "high-brow" and "low-brow" trade, and I have yet to find the audience which would not appreciate better pictures, and when I speak of "better pictures" I mean brighter, cleaner and more carefully studied productions, if educated to them.

F. L. NEWMAN, president and manager of the Royal and Regent theatres, Kansas City, Mo., has some strong views on what is the matter with pictures today, but he explains that his time has been taken up with the general strike in Kansas City, which is told of elsewhere. However, he points out that the people do not want morbid pictures and cites a recent instance:

I am going to write you a very brief letter on Better Pictures because my mind is not really clear on account of this strike.

I think the first thought to be given by the producer is what class of stories will appeal to the majority of people. I have found in my experience that in nearly every case where a picture is a success in my theatre—it is a success in nearly every theatre—in other words the biggest per cent of the people like a story that cannot be told in the first reel. In other words they start off the story and give you nearly all there is to it and then it seems to a patron, a waste of time to see just what he expected.

The producer must always have in mind that he must entertain the ladies as well as the men and when he has a story that it full of mush as you call it, the men folks are not very keen for that. He must have something in his story that has a thrill in it and have plays that move swiftly and at the same time keep in mind that beautiful gowns and beautiful children are always welcome.

Just recently we showed a wonderful picture, in fact I thought it the most unusual play that I have seen in years and the only one of that particular kind. The story in a way was very morbid, the scenes were different, and it was really wonderful, still it did not please the patrons because it tired them out and at these times I believe that pictures that will entertain them are of more value than those that make them have bad dreams when they go home after the show.

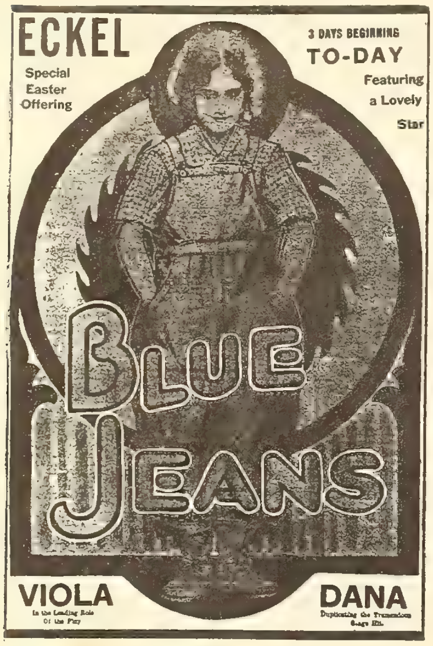
I appreciate that it is impossible for any producer to make pictures that will please every one. Photo-plays are to portray life. In a great many instances the producer may have a wonderful story and ofttimes kill it by having it miscast. For instance, our greatest number of patrons are women, in fact I believe that is the rule all over the country, and they are very critical about the leads in the picture. The producer must always keep in mind that when a woman falls in love with a man the audience must see just what this woman fell in love for, in other words it must look possible. We understand that ofttimes in real life some beautiful woman may fall in love with a homely man, but in pictures they do not seem to fit because pictures are supposed to be good to look at and naturally good looking women and good looking men play a big part in the pictures.

I believe that costume plays and wig stories are a thing of the past unless it is on very rare occasions where a wonderful production is made and that should be very rare. I find that the play of today—instead of 1918, if they can make it 1920 it is still better; and also plays that have no star, it seems that it is almost impossible to get business, how good the picture may be unless there is some one in the picture that is well known and that has a following. At the present time the star in the picture is the biggest asset we have for our box-office there is no doubt—still we must have stories for these stars that are not impossible, for too much of the same kind of story for the star is almost a detriment to the star and to the box-office.

I mentioned in this letter that I was only going to write a very few lines but when I get started on this subject I do not know when to stop so I had better quit right now.

Your Idea---and Ours

ECKEL theatre, Syracuse, N. Y., has an effective Sunday announcement on "Blue Jeans," in which the spirit of the picture is carried throughout. Note that the picture of the star and the title of the picture are brought out as the main things and that the main part of the display is given the Ben Day effect, which comes as near as possible to any black and white effect of giving the "Blue Jeans" idea.



ECKEL

Special Easter Offering

3 DAYS BEGINNING TO-DAY

Featuring a Lovely Star

BLUE JEANS

VIOLA

In the Leading Role Of the Play

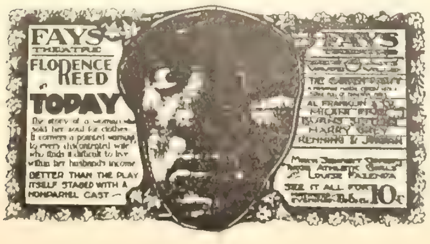
DANA

Duplicating the Tremendous Stage Hit.

Here is a case where the name of the star is used in relatively small type, and some advertisers may think that it is too small. But it seems to us that with the large cut of Miss Dana used this objection is overcome. Certainly there is so little reading matter in the entire display that everyone will read every line of it, and that the main thing sought—to attract the reader's attention—has been gained in a first-class manner.

"Gee! That made me think!" Which proves that a jolt in time saves nine.

ONCE before we have called attention to the effective manner in which Fay's theatre, Providence, R. I., uses cuts in its displays. This theatre is primarily a combination house, but in its Sunday displays which regularly occupy a space 8½ inches deep across the top of the page the feature picture is always given the dominating position.



FAYS THEATRE

FLORENCE REED

in

TODAY

The story of a woman who sold her soul for clothes. It conveys a pointed warning to every discontented wife who finds it difficult to live within her husband's income

BETTER THAN THE PLAY ITSELF STAGED WITH A NONPAREIL CAST —

FAY'S

AL FRANKLIN

HARRY

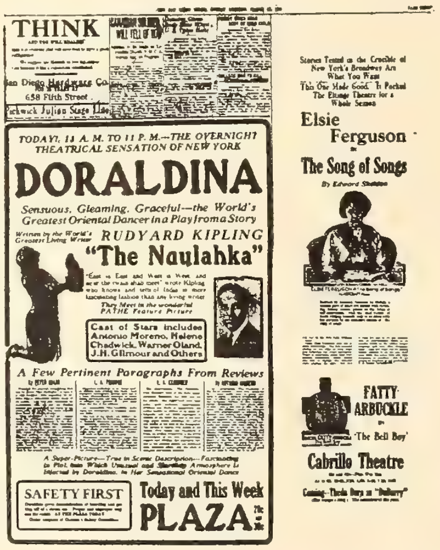
SEE IT ALL FOR 10c

In the display on "Today," Fay's makes one of the most striking uses of a cut that we have ever seen. The photograph of Miss Reed is bound to get the eye of everyone who turns to this page, and on the other side of this is the display matter which will be read. The special border adds an Easter touch.

Get out of the idea that a cut is something merely incidental to a display. In this case it comes near being the whole thing, and the use of it in this attractive matter certainly makes the Fay announcement stand out beyond that of all the other Providence theatres for the week.

Don't worry about the patrons going to other theatres once in a while. Worry about making your theatre so much better that they will unconsciously compare the two and find yours the one worth while.

IT is interesting to see how the idea of big display advertising spreads in various sections of the country. We have time after time called your attention to the progressiveness of the newspapers of the Pacific Northwest. Here is an example from San Diego, Cal., a city whose population is given by the census as less than 50,000, yet two of the theatres with their regular attractions occupy almost a solid page of the Sunday newspaper.



THINK

San Diego Hardware Co.

658 Fifth Street

TODAY!, 11 A. M. TO 11 P. M.—THE OVERNIGHT THEATRICAL SENSATION OF NEW YORK

DORALDINA

Sensuous, Gleaming, Graceful—the World's Greatest Oriental Dancer in a Play from a Story

Written by the World's Greatest Living Writer RUDYARD KIPLING

"The Naulahka"

They Meet in the wonderful PATHE Feature Picture

Cast of Stars includes Antonio Moreno, Helene Chadwick, Warner Oland, J. H. Gilmour and Others

A Few Pertinent Paragraphs From Reviews

SAFETY FIRST

Today and This Week

PLAZA

Stories Tested in the Crucible of New York's Broadway Are What You Want

This One Made Good. It Packed The Eltinge Theatre for a Whole Season

Elsie Ferguson

in

The Song of Songs

By Edward Sheldon

FATTY ARBUCKLE

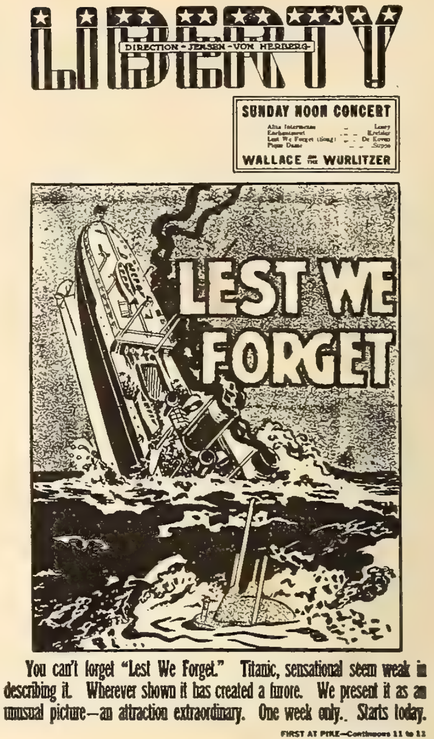
in

'The Bell Boy'

Cabrillo Theatre

Plaza theatre goes to the display of "Doralinda" with a punch, but then it weakens the display by printing too much small type matter. We doubt very much if anyone will read through it, and the display would have been more effective by having used larger pictures of the star and of Moreno.

While the Cabrillo was talking about the success of "The Song of Songs" in play form at the Eltinge theatre, it overlooked the big hit that it made as a motion picture at the Rivoli.



LIBERTY

DIRECTION — JENSEN — VON HERBERG

SUNDAY NOON CONCERT

WALLACE AT THE WURLITZER

LEST WE FORGET

You can't forget "Lest We Forget." Titanic, sensational seem weak in describing it. Wherever shown it has created a furore. We present it as an unusual picture—an attraction extraordinary. One week only.. Starts today.

FIRST AT PIKE—Continuous 11 to 11

ADMISSION 20c—CHILDREN 10c

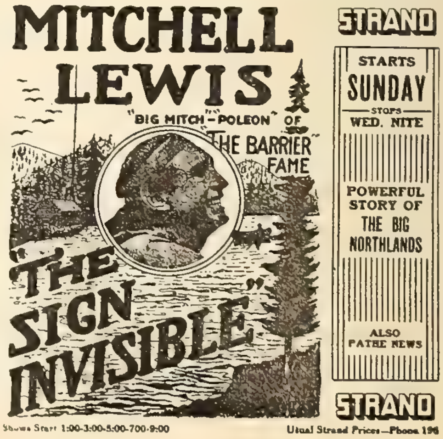
GORDON F. FULLERTON has done something new with using the flag effect in the lettering of the Liberty theatre, Seattle, Wash. This ought to be particularly effective in these war times and we expect to see a number of theatres adopt the idea, especially for use in connection with the showing of patriotic productions. We would not advise the use of this the entire time, but it does serve as a most interesting variation.

"Lest We Forget," the Metro special, is the first picture with which this design has been used, and for this Sunday display a space twenty inches deep across five columns was used.

A striking ad used during the week was that of the Statue of Liberty in white on a black background and bearing the title of the picture in black.

Hope is nice and lovely, but how much better is realization.

UNUSUALLY good use of the advertising matter supplied by the First National is evidenced in the display of the



MITCHELL LEWIS

"BIG MITCH"—"POLEON" OF "THE BARRIER" FAME

"THE SIGN INVISIBLE"

STRAND

STARTS SUNDAY

STOPS WED. NITE

POWERFUL STORY OF THE BIG NORTHLANDS

ALSO PATHE NEWS

STRAND

Shows Start 1:00-3:00-5:00-700-9:00

Usual Strand Prices—Phone 196

What Live Wires Are Doing

Strand theatre, Cedar Rapids, Iowa. In several of the displays that have been sent us this same cut has been used as the main part of the advertisement with the minimum of other matter. In this case the designer has attracted attention to the things that he wants to say by using the horizontal line effect. This brings out the local announcements without interfering with the other.

In some of the displays on this picture attention is called to the fact that the star is a brother of a Cedar Rapids man. This gives it a good local punch, and we hate to think about theatre managers all over the country who never take the opportunity that this or that star is a home product and thereby capitalize the localized interest.

One of the things that makes all of the advertising of the Strand attractive is the fact that the man who writes it seems to have the exact knack of saying just enough and then quitting.

Don't worry about the House That Jack Built; the one that you are building is the one that counts.

"DIFFERENT" advertising is generally good because it is different. Palace theatre, Wichita, Kan., is easily one of the leading theatres of the country so far as advertising goes, and though the last census gives the city a population of only 54,000, there are scores of cities many times as large that could do well to profit by the example set here.

Out of a number of specimens of good advertising of the Palace we select this because it is so different. The George Beban feature and the Arbuckle two reeler deserved to divide honors and this has been done effectively. Note that no cuts are used, but the white space is left where they might have been placed. No reader of the Wichita papers passed over the page without seeing this display, we feel sure.

PALACE

TWO DAYS
STARTING
TODAY

GEORGE BEBAN
IN
'Jules of the Strong Heart'

A tang of the evergreen pines, the verile love of the "open spaces," and the vigorous action of "free men in "God's country" make this a story of unusual interest.

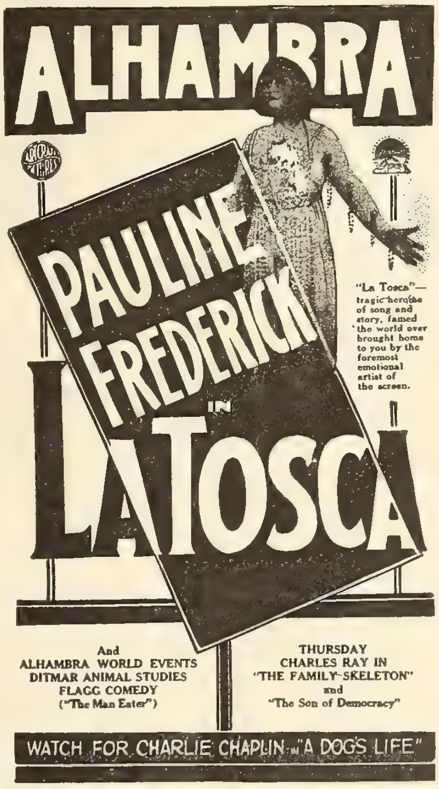
'FATTY' ARBUCKLE
"A GUN MAN"!!
IN **'Out West'**

"Fatty" in the role of a reformer from Smith Center, Kan. who straightens out "Mad Dog Gulch" with a Bible in one hand and six-shooter in the other—two reels, and it's a scream!

Afternoons, 11c; Evenings, 17c. War Tax included.

Don't ask your people how they like the show. Make your presentations so good that they will volunteer their verdict.

BLACK and white effects are striking when they are well carried out, as we told you last week. Here is another splendid example, this one coming from the Alhambra theatre, Milwaukee. Always be very careful when dealing with halftones to see that they are made to stand out and that they do not lose detail by being merged with the black effect. In this case the figure of Pauline Frederick is brought out by the fact that most of it is surrounded by white and so the portion within the black space carries the detail through. The lettering effects are especially good, and by making the name of the theatre, that of the star and the title of the picture the three things to be displayed the effect on the eye is instant. In using the black and white effects you must use large lettering to be attractive.



ALHAMBRA

PAULINE FREDERICK IN LA TOSCA

"La Tosca"—tragic heroine of song and story, famed the world over brought home to you by the foremost emotional artist of the screen.

And
ALHAMBRA WORLD EVENTS
DITMAR ANIMAL STUDIES
FLAGG COMEDY
("The Man Eater")

THURSDAY
CHARLES RAY IN
"THE FAMILY SKELETON"
and
"The Son of Democracy"

WATCH FOR CHARLIE CHAPLIN IN "A DOG'S LIFE"

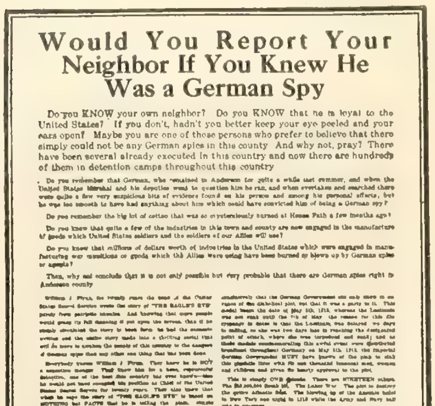
FOR those who are inclined to believe that money for advertising is money wasted, and that heavy advertising cannot bring business in a smaller city, there is a lesson in the experience of Mr. Phelps Sasseen, manager of the Anderson theatre, Anderson, S. C. Anderson is a city of 9,600.

2011 Pleased Patrons
Saw The First
Episode of
"THE EAGLE'S EYE"
And
"The BULL'S EYE"
Last Saturday at
THE ANDERSON THEATER
And Pronounced Both
GREAT
See the Second Episode
SATURDAY MARCH 23

This opportunity came with the booking of the big Wharton serial, "The Eagle's Eye." Mr. Sasseen recognized the opportunity of cleaning up by going strong on this advertising and so he ran a "teaser" campaign in advance of the showing of the first episode and then big advertising just before. The result was that 2,011, or 20 per cent of the population paid admission to see the first episode.

Reproduced here are two of the displays. These larger advertisements were mainly talks to the people about what the picture shows. Several of them were in editorial form and though the one reproduced cannot be read in its present reduced form, the displays had a punch in every sentence.

Mr. Sasseen was not satisfied with the record that he made on the first episode, but immediately advertised the fact of his big business and cautioned everyone not to miss the second, and then the business was even larger.



Would You Report Your Neighbor If You Knew He Was a German Spy

Do you KNOW your own neighbor? Do you KNOW that he is loyal to the United States? If you don't, hadn't you better keep your eye peeled and your ears open? Maybe you are one of those persons who prefer to believe that there simply could not be any German spies in this county. And why not, pray? There have been several already executed in this country and now there are hundreds of them in detention camps throughout this country.

The Anderson Theater
Saturday, March 16 and Every Saturday

Making People "Talk" My Theatre

This is the fourteenth of our series of articles, "The Diary of a Successful Exhibitor," by an exhibitor who tells each week what he is doing to develop his house, the lessons that he learns and the errors that he discovers. It is a frank discussion of the pleasures and evils of exhibition in a town of 15,000, and the tips contained here will probably be of value to managers in all sections.

By a Successful Exhibitor

THIS story of my experiences has now come up to a period about a year from the date that I am writing this. By this time I had been in business a little more than two years. I had the cream of the business of my town, though the two other houses, under the same management, were still operating. The three houses, were located within two blocks of each other and we were all at least striving for the same class of business—or rather for all the available business.

At this time I was still changing my program three times a week, but now in addition to the feature I was running a comedy and a news reel or scenic. I had made gradual improvement in my theatre, including enlarging it so as to seat a couple of hundred more people and building a new front. I had actually taken out of the business only enough to pay the money that I had borrowed and to pay for the improvements and at the same time to live decently. *All the rest of the earning went back into the business itself, as fast as I found use for it.*

I knew months before this that my competitor was milking his houses dry in an attempt to keep up the pace. At any time that he was driven to improve the physical appearance of his house he had to borrow the money, for the simple reason that in his wild effort to put on a bigger show than mine he was often spending more money than he took in. An exhibitor can afford to do this for a few weeks for the sake of advertising, but he cannot keep up this pace long. I have told you some of the tricks that he tried, and now at the last resort he began to offer double feature bills.

A few weeks ago I noted that an exhibitor asked Mr. Rothapfel how he should meet the opposition of double features. Let me tell you how I did it—mainly by paying no attention to these "bargain offers." He had already had one disastrous experience with reducing prices, but his policy was now the same thing in effect—apparently giving twice as much for the same money as he did before. Now, I am familiar enough with the fact that there are some cities in the country, and some large ones, where double feature bills are the rule, but I can only say, in the light of experience, that the exhibitors in those cities are unfortunate and that they are doing a great deal to injure the popularity of pictures as a whole.

You, of course, remember, the days when a picture show consisted of two, three or four reels of one reel or split reel pictures, it used to be the custom of people in the larger cities to go "down town" and to visit probably two or three different shows in the course of the afternoon or evening. People don't do that nowadays, for the reason that they get enough in one show, and it seems to me that the very moment that you begin "doubling up" the shows on them, you are reaching the same result, but that instead of letting the public voluntarily go to see two shows you are making them see two involuntarily, even in the same theatre.

There is some psychology to this thing. There is a reluctance on the part of a great share of the public to leave "before it is all over." A great percentage of the people feel that they ought to see all that is coming to them. The result is that the great share of your patrons will sit through the double bill; and for that reason some managers think that the double bills are popular. But a big percentage of those who do stay for the whole performance are tired out. You are certainly killing a potential patron for the next day or the day following. It always reminds me of the Thanksgiving dinner when some of us have the habit of eating so much that we don't want anything for a couple of days more.

I did only two things to meet this sort of competition. In the first place I issued a slip program for each change of bill and listed each picture that I showed, even if they were one-reelers, and where possible I gave the casts or some descriptive matter. I included the titles of all these pictures in my daily advertisements. Of course, the feature picture was given the greater share of the displays, but I took care that something should be said about each of the others, and occasionally I featured a comedy or a scenic, or some important news event ahead of the feature—*not because the feature was inferior, but because I wanted to direct the public attention to the variety of my offerings.*

At first my competitor was paying $10 a day for each of two features at each of his houses. That was 400 people that he had to get into his house to pay the film rental alone.

But the cost of the feature is not the main thing so far as harm done the house is concerned. It is hard enough to insure that you will have one good feature all the time, and to have two the difficulty is doubled. *And don't forget that the public will remember the poor one of the two features rather than the one good one where he has the double dose.*

The next thing that attracted my attention was that my competitor fell into the habit of advertising his "great double bill" and that he lost sight of the advertising points of the features themselves. He fell into the habit of dealing with quantity rather than quality. He could have made the people talk about a double bill if he had put on one, say, once a month, but when it came to be a habit he could not continue this word of mouth advertising, and he lost his chance to make the people talk about his ONE FEATURE. Do you see the point?

It was inevitable that my competitor should take the next step and make one of the two features a cheaper picture. He had to do it to pay expenses. I simply kept improving my program all that I could, by adding better short subjects as they became available. And let me say right here without attempting to boost any particular company, that the short subjects have improved wonderfully in the past two years and that the exhibitor anywhere who is ignoring them is overlooking a bet. Especially in towns where you have stiff competition and the features that you and your competitors are showing are of about the same quality, the kind of short pictures that you use are going to put your theatre ahead.

I found that not only are these short subjects important because of the variety they give to the program, but because of the fact that they give "more to talk about." *Especially in a smaller city, the word of mouth advertising is an important matter, and this I soon found and so I devoted a great part of my energies to making people talk about my house.* If you can make them talk about the feature—fine. But if you can also make the ones that pass the feature by without comment tell their friends about the scenic, of the comic cartoon or some event shown in the news weekly, you have added that impetus to your FREE publicity.

Just as soon as I realized that the double feature program was making the patrons of the two houses operated by my competitor pick the weak one of the features for their comment, I determined that I would devote the more attention to seeing that every part of the bill at my house should be something to arouse comment. I never was guilty but one time of putting on one of the "sensational" pictures, but I found that it was very easy to make the little things stand out and arouse comment.

I used these to interest school children, to get special attention from women's clubs, or from various classes, though I never picked anything that would not also be of general interest. But by getting the class interest and gradually merging these patrons with the regulars I was soon able to get just about everyone in town that could be brought to a picture house without a rope.

Portland Theatre Starts a "War Garden"

Manager William Ely of the Hippodrome theatre, Portland, Ore., has started a new publicity stunt by starting a "war garden." Employees of the house have leased a two-acre tract and are going to devote their spare time this spring and summer to seeing that things worth while grow on it. Incidentally, the stunt got considerable space in the Portland papers.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

LXIV—Several weeks ago I noticed one of the inquiries that you answered and which came from a manager where he was up against the "bargain bills." I have a situation that is just a little bit worse than this. I am giving the best show in town, and there is no doubt about that. Were you willing to pass on the merits of film services, you would see that as soon as I told you the pictures that I am using and those that are going to the two opposition houses. But the thing that I am up against is the souvenir game and the contests. Every week at one of these other houses there is a voting contest, with a prize awarded to some one. At the other house there is a constant stream of souvenirs being offered. I am sure that the contest plan is hurting the picture business, but you can understand that in a town of 5,000 the girls are able to sell the tickets to people on their own popularity. In the last analysis, that is so much money invested, and the people who have bought the tickets do not care to go to other shows. The souvenirs get a large share of the children, and lots of them bring their parents with them. I know that I am up against a hard proposition. I am getting the cream of the real support of the town, but I must have more to make my theatre pay. I am now running a feature and a comedy, and changing three times a week, there being no Sunday show. Can you suggest anything for me to do to offset this sort of competition?—AMBITIOUS.

I CAN readily sympathize with you in your plight against the "bargain bills" and souvenir program. Of course there is only one thing to do. If you find that your bill does not combat these things then it is up to you to go into it yourself, but do it in a dignified way. Sometimes it is better to get the other fellow's game and use the other fellow's methods, but of course improve upon it, and you will soon see the error of his ways.

In all my career I have never given a souvenir nor a bargain in my entertainments and I would do it only as a last resort and if I felt sure that it would be to the interest of my theatres.

LXV—This is not so much a question of architecture as of atmosphere. I am about to build a house in a state where the foliage grows the year round. It has been the custom here to build theatres with stores in the front portion and then the lobby in the center leading to the theatre. I have planned to use the front for a confectionary store and an ice cream parlor, but my daughter has the idea of setting the theatre back from the street some twenty feet, using palm trees and other effects there and serving drinks and selling candies there in the evenings. It will unquestionably make the theatre distinctive, and the receipts from the store would not be large at the best. Do you believe this worth while to make the theatre distinctive and what further suggestion would you make?—FLORIDA.

I AM very glad to answer this question for you and my advice is, give up the store front idea and build a little garden effect that you have in mind.

You will find that it will pay you greater than any rent that you could get out of the store. *It will make your house institutional. The city will be proud of you and furthermore it will be the biggest publicity and advertising stunt that you could possibly have, and in that alone it will more than repay you the amount of rent that you could receive from any store uses.*

You are to be congratulated on having a daughter who has the brilliancy to give you such an idea. I might further add that the front of the Rivoli theatre, which of course you have seen pictures of, I estimate as being worth $50,000 a year to our institution merely because it is architecturally beautiful and is not spoiled by any store front. Hereafter if I ever have another theatre, that proposition will be of serious consideration.

LXVI—This is a town of about 5,000 inhabitants, which has one picture show, located on the main street, seating 400; also an opera house, which is located on a different street and not so good a location, and is an upstairs house, seating about 750. Another fellow is erecting a picture theatre on the same street and in the same block as the opera house It will be about the same size as the picture theatre which we own. What would you advise us about leasing this opera house and running it with the theatre that we now own? And how would you combat the opposition with which we are threatened? We have the opera house leased at present, but our lease expires in June, so would you advise us to renew the lease at $50 a month?—TENNESSEE.

I CANNOT tell you what to do in a case like this. It depends entirely upon your own judgment. You know the conditions and what you are up against and you ought to know what to do much better than I can sitting here at my desk in New York. It appears to me that $50 per month is small enough an amount for a house with a seating capacity of 750. I don't know what else to advise you except that you know best what your conditions are.

LXVII—I have been trying to study as well as I can your system of booking pictures. I understand that you take only those that you want and that you see them before they are shown. I also hope that you will pardon the comment that I have noted some pictures that have been shown at your houses that have not brought the money to me. Now, you understand, that in order to get certain pictures I have to agree to take all of the pictures in which certain stars appear. Most of these pictures are good; some are bad. If you feel reasonably sure in advance that you are going to get an inferior picture, but one that you have to take, how would you arrange the remainder of the program so as to leave the audiences fairly well pleased? I understand that this is a most unusual question, and I would not ask it if I did not feel sure that your showmanship is not so developed as to enable you to show mediocre features on occasion and still have a well rounded show.—R. P. P.

MY dear young man, booking pictures for two houses such as we have on Broadway is a much harder task than booking pictures for a small theatre in a small town. Our responsibility here is much greater. Our audience is a discriminating one. We spend about $14,000 a week on expenses alone so you see the responsibility therefore is much greater in proportion. If you are reasonably sure in advance that the picture is not as strong as you would like to have it then build up a good program around it.

Don't you think it might be your own fault and not the fault of the pictures? That you have not given it enough publicity and that it was not handled in the proper manner.

Remember it is a very difficult proposition to get good pictures all the time. This brings me back again to my old cry, *make YOUR THEATRE THE THING and not the picture.* I agree with you that it is a matter of showmanship and it depends entirely upon the construction of your program.

There are so many features that can be had to enhance your program and if the picture is not as strong as it should be then the entire bill around it should stand the test.

LXVIII—I have a five-piece orchestra, available in the evening, but not in the afternoon. Naturally, I have to show the same pictures at both afternoon and evening shows, if I give a matinee show at all, and this I have not been doing lately. However, with the exception of a couple of dollars more a month for electricity, it will cost me no more to give the afternoon show, and I believe that there is a large element of the women and children of this populous neighborhood of a big city that I could get if I could get some special appeal to them. With only the music of a piano, what inexpensive features should I add?—OHIO.

I WOULD suggest that you develop your show in the afternoons just as strong as in the evening. If, as you say, there is a populous neighborhood it will take the showmanship in you to develop in this neighborhood a following and clientele for your afternoon business. I am not in a position to tell you what to do because I do not know what the neighborhood is like.

However, I would advise you to develop your show in the afternoon just as good as at night and let the people know it. If at first it doesn't bring you any tangible results you might be surprised in a few weeks at the developments that will occur.

I have a very fine method of increasing afternoon business by giving Societies and Women's Clubs a certain amount of tickets to be sold by them for charity. The patron who comes to your theatre must pay the full price and you, of course, would be giving the tickets to charity, but under no condition give the patrons any free tickets. The Societies will give the money to charity and the influence will be to your advantage. *The idea is to get them coming.* Get some prominent woman in your neighborhood who is well liked to give a little talk, or have knitting bees, etc. so that they will congregate.

There are a great many ways by which you can improve the attendance. I don't think that the music will be an incentive to draw the crowds *because three pieces added to what you have is not sufficient to draw business.*

Seeing the Rialto and the Rivoli with Rothapfel

LIEUT. S. L. ROTHAPFEL, United State Marine Corps, is doing another big service to the nation this week at the Rivoli theatre, with the manner in which he is presenting "My Own United States," the big patriotic production. Sunday it drew the biggest crowds that we have ever seen at a motion picture house—we say drew them, for hundreds of them could not get within hailing distance of the theatre. We have a card that admits us to any part of Rothapfel's theatres at any time, but so dense were the masses in front of the house at nine o'clock Sunday evening that we had to hunt for ourselves a secret entrance in order to get into the theatre at all.

And after putting on this show and one of the best that we have ever known in the history of the Rialto, and conducting himself at the Rivoli during the whole of Sunday, Lieut. Rothapfel was off for Philadelphia Monday morning bright and early at the summons of the Marine Corps, of which he was a member before his first days as an exhibitor.

Certainly the presentation at the Rivoli is a wonderful one, and there is at least one brand new idea in the happy bill at the Rialto. But ideas are never done with him, for Sunday afternoon as we sat in his office he called attention to the peculiar manner in which the sublight was streaming into the room. "That gives me a new idea," he said, "I'll show it to you next week."

Things like this show why one may always expect something different at these two houses.

Patriotism rules from the flag decorated front of the house to the last peal of the organ at the end of the show, and it was near midnight when the last of the audience had left on Sunday. True, the war pictures are the fourth installment of the Italian official films, but certainly the element of patriotism is in them and all of the rest of the bill is thoroughly American.

"American Festival March," one of the most stirring of recent compositions, which was written by Dr. Hugo Reisenfeld for the Rialto's first anniversary is the overture, and Sunday it was led by Mr. Rothapfel with all the verve and expression of our greatest conductors. During the overture the whole house is in red with the center dome pink and gold lights on the orchestra. After a portion of the overture has been played, the Rialto Quartette, seated with the orchestra, sings, and barely is this over than the curtain part revealing the entire Rivoli male and female choruses before a background showing the Statue of Liberty with the red and white beams behind it on the blue sky. Then the chorus sings "America Our Cry," another original composition with wonderful effect. It was one of the most stirring numbers that we have ever heard. *The big audiences go wild with applause several times during this number.*

Then follows the second part of the impressive Educational Films picture, "Silent Wonderlands of the West," a series of splendid shots. This is introduced with Grieg's "Mourning," and then the organ takes it up and plays it with wonderful echo and "string" effects.

With the lights in the house all blue, the curtains part again, revealing the Rialto Quartette on the stage, seated, the drop showing a Southern plantation scene. "Kentucky Babe" is the effective number which brings tears to the eye.

Then follow the fourth instalment of the Italian war pictures. These are shown with succession of martial music, bugle calls and the crash of cannons. Possibly not so thrilling as the other three sections, these pictures present some very vivid actual battle scenes. Here again the audience was called to cheering time after time.

And now the big effect to which all of this first part of the program has been leading. The lighting giving the patriotic effect, and as the drums roll and bugles call the Rivoli quartette, in the orchestra sings "My Own United States," beginning with the familiar words "Breathes There a Man with Soul So Dead." Another call from the bugles follows and the curtains part showing an outline map of the United States with a red and white shield effect behind this and the entire background in blue. We wish that it were possible to tell fully of the musical score and effects during the picture. The audience is aroused from the very start of the picture and then there are scenes showing President Wilson and the boys marching away to war and the actual picture then starts. Suffice it to say that the entire gamut of patriotic music is run, and there are so many touches during the picture that the music and the film itself leave not a dry eye in the house. Some presentations that Rothapfel makes can be described in a manner that will give real hints to other exhibitors. This one cannot be, at least by the writer, who has rarely been so impressed by a presentation and who has never seen an audience more moved. *It is enough to say that every one who saw the presentation went away a better American and more determined than ever to make every sacrifice that the Thing shall be destroyed.*

At the evening performance Arnold Daly, the star of the picture, appeared in a Liberty Loan speech. He was applauded for a couple of minutes before he could be heard. Mr. Daly is a splendid actor, but we wouldn't call him a wonderful orator.

Now with this most impressive presentation and remembering the number of effects used, the choruses and the many things that enter into making the Rivoli a mighty big job for any one man, let us go to the Rialto where, as we said before, there is one of the most satisfying bills that we have ever seen there.

"Romeo and Juliet," a number that contains the most varied of music, from the theme of strife to that of love, with the tragic note in the end, is the overture, and it is played as only that orchestra with Dr. Reisenfeld with the baton can play it.

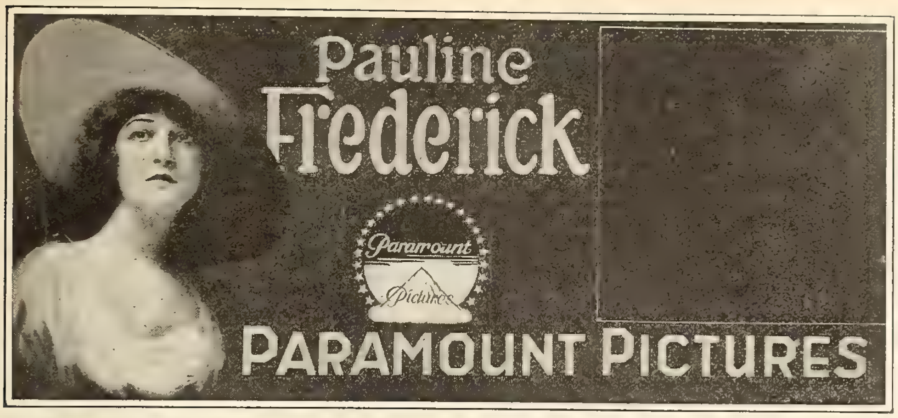
"The Cruise of the Quickern'ell," another one of the Educational-Robert Bruce scenics, follows, and this is shown with "The Rounders." It is filled with pretty scenes, but what stands out more than anything else is the humor of the titles and the musical selection here is ideal. Now this picture was the start of the laughs, for the Rialto bill this week is distinctly a comedy bill and the audience is kept laughing every moment that it was not applauding. That's just about the ideal effect to have upon an audience, we think. This sort of a bill is in contrast with those in which some morbid or strenuous picture brings to the eye and the mind phases of life that we want to forget these days.

Annie Rosner, who has a pleasing soprano voice, then sings "In Dreamland" from Victor Herbert's "Wizard of the Nile." The curtains part revealing the girl on the stage and at either side the display panels show Egyptian scenes.

Then comes the Animated, a prize among them all. It opens with Hearst-Pathe pictures of 10,000 Jackies being reviewed at Chicago, shown to "Before the Mast," and then follow pictures of ships that the men will man. The second march of the same series is played through Universal pictures of the capture of a German raider on the Pacific. Gaumont shows some highly interesting pictures of the American troops arriving at the French front, and one may imagine the applause that this gets, especially as the orchestra is crashing out "Hands Across the Sea." From the same source and to the same music there are shown pictures of the Governor of Massachusetts receiving the first shell fired by Americans. "March Lorraine" is stirring music for Premier Clemenceau's visit to Alsace, and then come Universal pictures of King George opening Parliament. Would any one, a few months ago, have believed that pictures of the English ruler would have brought storms of applause from American audiences. They do, and as these pictures are shown the music, is "Loyal Hearts" counterpointed with "God Save the King." Gaumont contributes another interesting feature with "Happenings in Washington," showing a luncheon party given by C. D. Gibson, and then President Wilson receiving a delegation of farmers. Here the music is "Diplomat's March." But it remains for the big smash to come with Roosevelt declaring that any one who sympathizes with the Germans should be hanged, and *as the orchestra plays "There'll Be a Hot Time" we thought that the audience would take the roof off the theatre and then go out and start a young lynching all of its own.*

This has all been done with an effect, to lead up to the big Liberty Loan punch that

(Continued on next page)



New style twenty-four sheet which is being put out for all of the stars appearing in Paramount and Artcraft pictures. They carry the name of the star and a large picture with a blank space left for the insertion of an eight sheet to advertise specific pictures.

This Week at the Strand

MANAGING DIRECTOR HAROLD Edel is getting a smashing effect with his arrangement of the Topical Review at the Strand theatre this week. This comes at the very end after the greater part of the Topical has been devoted to war picturs.

It opens with Screen Telegram pictures of San Francisco art pupils in a Liberty Loan poster contest and then presents pictures of Secretary McAdoo with his appeal and then comes the H-P pictures of marines at Chicago, the same as were shown at the Rialto, with "Semper Fidelis" being played. Screen Telegram presents Easter at Atlantic City and Pathe offers timber transportation in Sweden, the orchestra reproducing the rushing water effects. Paramount-Bray gives some amazing pictures of the heart in action, even showing that of an embryonic chick in an egg. Screen Telegram shows views of the Cubs at training and then the Giants, with the music, "Hail, Hail, the Gang's All Here." Hearst-Pathe shows arrival of Japanese sailors at San Francisco, but the audiences are uncertain as to how to take them and it does not get a hand. They were originally on the weekly at the Rialto, but it was too long, and as something had to go this went along with some others. Screen Telegram shows floods in Maryland and gets a laugh with "Fording the streets." Hearst-Pathe shows the departure of Chilean U-boats and Screen Telegram the capture of the German raider. Hearst-Pathe offers some quiet scenes along the French battle line and there is a burst of applause with a British tank bringin a captured Hun gun.

Now comes the smash. First Hearst-Pathe has a cartoon showing the effect of united command of the Allies and then there are pictures of General Foch. These are not motion pictures, but made from a photograph, it being noteworthy to observe that there has not been an action motion picture of Gen. Foch shown since he took supreme command. But the real big effect comes with the showing of the troops under him, first the marching columns of the British, then the French heroes and finally "Our Boys" with the orchestra playing "Over There" and the audience drowning out the notes with its applause. Then Roosevelt is shown with his appeal for "America first, last and all the time," and the theatre rings with cheers. The Topical comes to an end with a beautiful girl representing Liberty, draped in the American flag and making a silent appeal for the Liberty Loan.

There is a beautiful new setting used with the overture, "Cavalleria Rusticana," this week. It shows a sylvan scene with sheep grazing in the foreground and in the back a river and hills. Excellent effects are secured during the night scenes, with the cloud effects and the moon rising over the hills, the stars coming out and the light upon the water.

The chief vocal number this week is a comedy effect with the Halevy octette and Joseph Mann singing "The Italian Salad," a musical satire, that even in the strange tongue got plenty of laughs. The other musical number is Miss Mary Zentay, violinist, playing "Ziqeunerweusen," which isn't so bad as it sounds, for it only means "gypsy airs."

There is mainly good humor, with a touch of pathos through the feature, Marguerite Clark in "Rich Man, Poor Man." There is further comedy offering with Billie Rhodes in a new comedy and Bobby Bumps in "On the Road."

One of the most interesting of pictures is offered by Educational Films in "Strange Fishermen of Russia." This is so different from any other pictures that we have seen that it will cause a word of comment from any audiences. It is strange to watch the interest with which such pictures are followed and surely the audiences at the Strand are pleased with it.

Stop planning "what I would do if I had so and so." Think about what you have and develop it and then you're more likely to find your dreams coming true without merely dreaming.

Rialto and Rivoli

(Continued from page 2368)

comes now. Again, Gaumont contributes pictures of the British tank starting the drive and this is shown with "Merrymakers' Dance" from the "Nell Gwynne" suite and effects of the running motor. Universal shows marine starting the loan drive with Browning guns and the big orchestra takes up "Semper Fidelis," which continues through the Gaumont pictures of marines forming the words, "First to Fight." Certainly a wonderful appeal is made there.

Now the patriotic punch has been put over, and as comedy is the dominant feature of the bill the Animated is made to end with a series of roars induced by the first of the new International-Educational Films animated cartoons, the Katzenjammer Kids in "Vanity and Vengeance," the funniest thing of the kind that we have ever seen. Light, popular music was used here.

Now we mentioned that there was at least one novelty put over at the Rialto this week. Here it is and it is worth trying for the effect that it will have on the audience. During the animated there was only faint blue lighting in the main dome and so when the lights came up at the end of this number, the audience saw the members of the Rialto male and female choruses seated on the steps that lead to the stage and a moment later they began to sing "My Old Kentucky Home." This number is made all the more effective because one never sees the chorus come on or disappear, as they vanish after the feature has started, and here one is spared anything of the obvious effect. Of course, it makes a big hit with the audience.

We have never known a feature to get more laughs than "His Majesty Bunker Bean," with Jack Pickford. There is literally a laugh every moment and the audience has the time of its life throughout. The music is all popular and catchy and if the audience really had time to stop laughing for a moment it would have been humming the strains.

Then another big chorus effect. This is the march from "Aida." With the lights all pink and green the curtains part, showing the chorus, and after the number they march from the stage to a processional.

"Friend Husband," a Mack Sennett comedy in which the wonderful cat and dog play a considerable share is the other comedy element of the bill and the laughter started up again. Then everyone left the audience slapping his neighbor on the back and swearing that this was the best old world that ever was, and—to use the language of the "flapper" in the picture—that "we perfectly well knew it all the time."

Yes, these two bills are more than idea giving. They make one stop and think the heights that the development of motion picture presentation has reached.

It certainly does pay to strive for the best. When you can get audiences leaving your theatre like those that are leaving the Rivoli and the Rialto this week, you are creating thousands and thousands of patrons that will certainly make motion picture exhibition safe for you.

Striking stage display used by Harold B. Franklin at Shea's Hippodrome, Buffalo, to encourage the Liberty Loan. The cut fails to reproduce the effect of bursting shells at the lower right hand corner. The display literally brought the people out of their seats.

How Two Danbury Theatres Draw Bulk of their Patronage from Out-of-Town

DANBURY, CONN., long famed as the home of the hatting industry, offers a remarkable study in motion picture conditions with its two theatres that are drawing upward of seventy-five per cent of their patronage from the surrounding smaller towns as far as twenty miles away. Danbury is situated on the dividing line between New York and Connecticut and the patronage therefore comes from two States.

Taylor Opera House, seating 1,100 and devoted entirely to motion pictures, and the Empress, seating 1,500, which runs pictures only for three days and then vaudeville and pictures for the remaining three days, are the two houses which are playing to capacity at almost every performance. Of course, there are few communities where the population is so dense, but these houses certainly offer a lesson.

One of the remarkable things about this state of affairs is that there are no suburban trolley lines and not over six trains a day enter the town, and a big share of the patronage comes from towns that have no railroad connection with Danbury. The answer to this is the automobile. The prosperous farmers of the section practically all own machines and travel to the city two and three times a week to see good pictures. Manager F. A. Shear, of the Empress, says that he has counted patrons who hailed from seventeen suburban points at a single performance.

Both of these theatres depend largely upon the newspapers for their advertising. The Empress uses the Danbury News only, while Manager B. J. Martin, of the Taylor Opera House, supplements this with papers at New Milford, Conn., and Brewster, N. Y. Mr. Martin uses the same style of advertising in the smaller papers as he does in Danbury. He is opposed to mailing lists. "Once we tried this and sent heralds broadcast," he said, "but the scheme cost too much money and the results did not warrant the expense. We cut off the mailing lists and our business has kept up just the same." But Mr. Martin is a great believer in posters to draw in the people from the surrounding country. He says:

"Rural dwellers like to see posters in their neighborhoods. We put up anything we can get—3-sheets, 6-sheets, 24-sheets. Each attracts attention and brings us good patronage. By such means we keep the rural people informed as to what we are going to show, their curiosity is aroused and in they come to spend an evening. We never have any trouble in getting our bills up. Simply give the owner of an advertising site some tickets and he is sure to welcome us. That is the only expense."

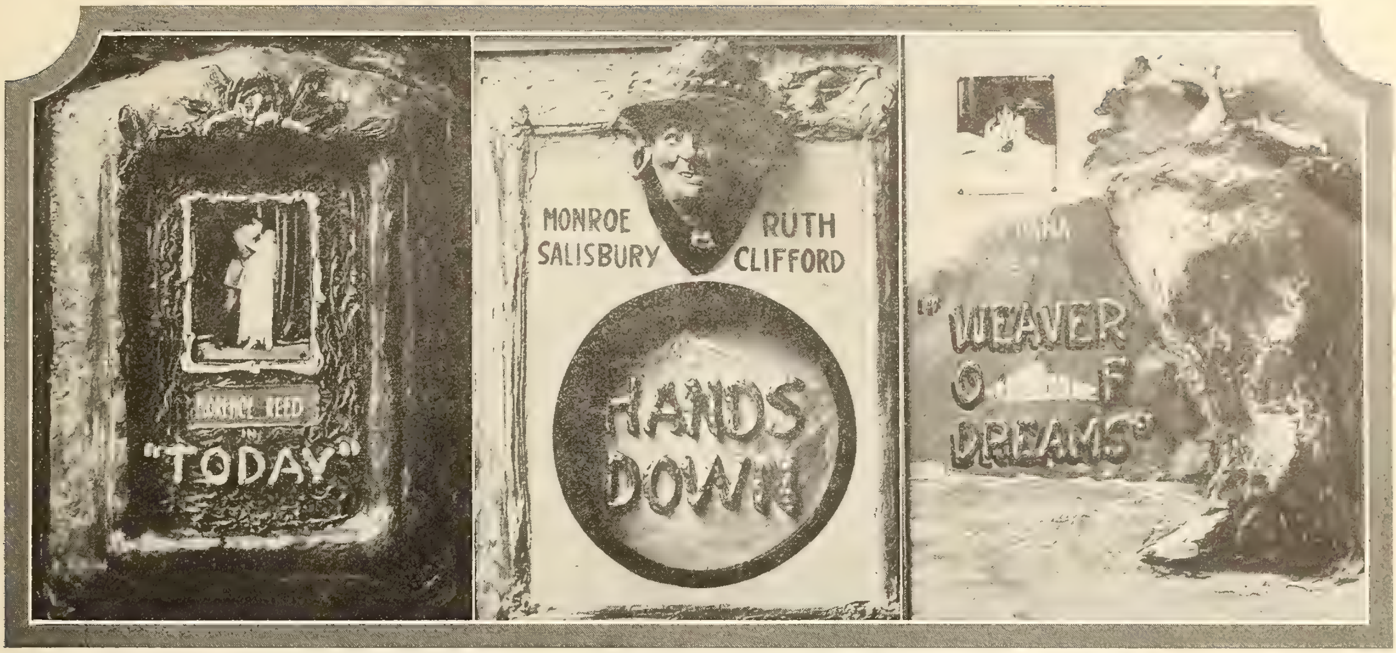
Mr. Shear also uses the bill-posting plan. "If we have an eight or nine-reel picture coming to the Empress, we get out in advance with the bills. They draw the trade in fine shape. They supplement completely the advertisements in the Danbury News, and between the two we can draw all the people our house will hold. Every person outside town likes to see the bills up, just as I happen to know that everyone watches for the News to see what attractions we are advertising. Then they make up parties and come in to see us.

"These neighborhood parties are great things for the rural resident. Many a man goes out among the neighbors who do not own cars and offers to take some of them 'in to the Empress' for an evening. Most car owners in the country prefer this plan of bringing four or six in with him to coming in alone or even with one other person. Perhaps they co-operate in their farm work to make up for such favors; at least that would seem to be the way they do things, for we are continually getting happy parties from the various districts on pleasant evenings. Of course, the farmer and his family cannot get into town in the afternoon, but the summer residents make up for that to a large extent. And in the off-season they show up very often for an afternoon of shopping topped off by a visit to the pictures."

"What do they like, these dwellers in the country?" Mr. Shear was asked. "Oh, anything with a laugh they will take in great numbers. A good strong comedy-drama is the thing to make them flock to town. But they sure do like a good laugh. And I find that is the case with the dwellers in town also. Everyone likes to laugh up here in Danbury.

Taylor Opera House runs motion pictures alone. The Empress carries pictures only on Monday, Tuesday and Wednesday, then a good vaudeville show is added for the rest of the week. With the Empress the big out-of-town days are Monday and Wednesday. The country people seem to prefer straight pictures to even very good vaudeville. Tuesday is rather a slow day with both houses; on Saturday the town seems to turn out for both houses, for on Saturday night many people are turned away for lack of room and go over to the other house for the show that is running.

P. J. Martin, Manager, Taylor Opera House, Danbury, Conn.



Three of the unusual lobby "cards" used by the American theatre, Salt Lake City

Startling Results Achieved in Inexpensive Lobby Displays by Salt Lake City House

IT'S a mighty good sign when exhibitors all over the country begin striving for artistic effects in their lobbies. Last week we printed an account of the work that is being done at the Central Park theatre, Chicago. Here is another striking instance, this being the achievement of Parke Vawter, in charge of the lobby decoration for the American, the 3,000 seat Swanson and Nolan house in Salt Lake City.

Aside from their artistic merit, one of the important points about these decorations is that they are inexpensive. Mr. Vawter first found that a compo board costing about a dollar could be used time and again if water color paints were the only kind applied. Compo board when new contains a heavy sizing, and because of this the water color paints may be washed off with water. To dry them with a fan is the best. As soon as dry, a new design may be applied, and the board has all the appearances of being absolutely new. Vawter has a number of boards he has used from fifty to seventy-five times each, thus taking the place of mat boards which would not be purchased for less than twenty-five cents each, thereby making a saving of approximately $14, which is some item when it is considered that from ten to fifteen posters are used in the lobby each week.

Compo board has an additional value for lobby display work, as it is stiffer than mat board, and will hold up plaster paris designs. Mr. Vawter makes such posters as illustrated by the photographs herewith by using equal parts of plaster paris and whiting mixed with water to a creamy substance. This mixture he applies with a force funnel, and there is no limit to the designs that can be worked out along this line. To make the poster more stable, he places tacks in the compo board, and then puts the plaster paris whiting composition over the tacks which prevents the decoration from falling off or children from picking it off. Where the raised letters and designs were made with this composition, Mr. Vawter has found the best way to color it is to use bronze powders. These may be blown or dusted on, and when the composition has set, all that is not embedded in the composition will fall off, leaving a very brilliant and attractive surface.

An additional advantage of this style of poster is that the work can be done very speedily, and at the same time have a very high classed finish. Lettering with a force funnel such as the words "Today," "Hands Down" and "Weaver of Dreams" in the accompanying photographs, which are of raised letters, were done quicker with a funnel and the composition, than it would have been possible for the artist to do with a brush.

In the case of "The Weaver of Dreams," illustrated above, the background and figure are in natural colors and the raised lettering in pale gold. The color scheme for "Today" is antique bronze with white lettering and the panel in deep purple. There is more detailed work in the display on "Hands Down," the head and hat being in natural colors, the words "Hands Down" being in gold on a bluish background. Subordinate lettering is in Geranium Lake and the panel in turquoise blue. The neckerchief is in red and yellow with a silver buckle and earrings. This gives some idea of the varied color schemes that may be followed in this form of work. These displays are certainly going to attract attention week after week wherever they are used. People will come to look for them just as much as for the features themselves.

The lobby of the American theatre at Salt Lake is sixty or seventy feet in length, and approximately twenty feet in width, thus affording ample room for numerous posters.

Regent Theatre Celebrates Second Anniversary

Regent theatre, the handsome Montreal house, has just celebrated its second anniversary with a great gala performance. Manager F. H. Wranicker arranged for the occasion one of the most elaborate programs in the history of a motion picture house and appreciation of this was shown by a record breaking attendance.

The performance opened with "Mobilization March," especially written for the occasion by William Eckstein, musical director, and played by the combined orchestras of the Regent and Strand theatres. Then followed a nature picture and then a Metro-Drew comedy. Six solo numbers and a duet by leading musicians and a recitation followed and then came the feature, the Lee Kiddies in "The Troublemakers."

Flagstaff Theatre Buys City $1,000 Liberty Bond

Manager J. J. Costigan, of the Orpheum theatre, Flagstaff, Ariz., did something unique in the way of aiding the citizens of his city to buy a $1,000 third Liberty Loan bond to be presented to the city.

Mr. Costigan donated the use of his theatre, music and the services of all employes for the performance on April 8, while various film companies gave the pictures free and prominent citizens of the city appeared in vaudeville numbers. It was a great idea and with the indorsement of the mayor behind it, it went over in big shape. There is not a town in the country where the theatre cannot identify itself with the public spirit by a similar arrangement.

Ready Made Ad-Talks

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

April 13, 1918.

FEATURES

TITLE OF PLAY	PRODUCERS	
" Tyrant Fear "	Paramount	5 reels
" The Danger Game "	Goldwyn	5 reels
" Salome "	Fox	
" Nancy Comes Home "	Triangle	5 reels
" The Girl Who Wouldn't Quit "	Bluebird	5 reels
" Mrs. Slacker "	Pathe	5 reels
" Innocent's Progress "	Triangle	5 reels
" The Marriage Bubble "	Triangle	3 reels
" The Whispering Chorus "	Paramount-Artcraft	7 reels
" The Trap "	World	5 reels
" The Home Trail "	Vitagraph	5 reels

Old Scores Are Settled in " Boss of the Lazy Y "—Western

(Triangle Five-Reel Production)

Remember the novel " Boss of the Lazy Y " ? Who, once having read it, could ever forget it? Written by that master story-teller of Western life, Charles Alden Seltzer, it made a stir such as few recent recent works of fiction have made. It has been successfully adapted for the screen and will be presented at the ——— theatre on ——— with Roy Stewart in the leading role. Stewart is famous for his virile Western characterizations, and as Calumet Marston, " Boss of the Lazy Y," is the ideal hero. A fine company was assembled to support the star, including Josie Sedgwick, Frank McQuarrie, Graham Pette and Walt Whitman. When Tom Taggart, who killed his enemy, old Jim Marston, slanders Betty Clayton, Cal Marston forces him to apologize and makes a deadly enemy of him. Later, Cal overhears Betty in conversation with Taggart and, suspecting her of treachery, threatens to leave her ranch, of which he is boss. But he yields to the mysterious influences which her personality has over him, and stays. Journeying to the town of Lizette, Cal has a clash with Taggart and drives him out of the town. On his way home Cal is ambushed by Taggart and a confederate. All through the night the fight rages and when Cal's team wanders home Betty sees a bullet hole in the wagon bed. Seizing a rifle she dashes to the scene of the ambuscade and joins in the fray. Cal is down to his last bullet when a sheriff's posse comes to the rescue. Taggart is killed and, although Cal has suspected Betty of joining in the attack on him, the two are eventually united in the bonds of love.

" Boss of the Lazy Y," a thrilling Western, is the attraction at the ——— theatre on ———.

Mme. Petrova in " The Life Mask," a Baffling Mystery Drama

(First National Six-Reel Production)

Madame Olga Petrova, the incomparable, returns to the screen of the ——— theatre on ——— of ——— week in " The Life Mask," adapted by Mrs. L. Case Russell from the anonymously written novel of the same name. It is essentially a mystery play and the building of the scenario has been so skilfully handled as to leave serious doubt in the minds of the audience regarding the final outcome until the very last scene has been played on the screeen. The unraveling of the tangled skein, a task ably discharged by the capable cast, affords entertainment of the most inviting nature. The famous Polish star offers a characterization entirely different from anything she has previously done in the films. Told briefly, the plot deals with an unwilling marriage forced upon Anita Courtland (Mme. Petrova) in order to save the family honor. Woodruffe Clay, her husband, is injured in a fall and during his illness drives his young wife to the point of desperation by his brutal treatment. One evening, while sitting up with the patient, Anita experiences a dreadful nightmare and when she awakens her husband is dead. Then follows a rapid chain of circumstances in which suspicion is cast upon herself, the nurse and three other members of the household. Madame Petrova has adapted herself admirably to the atmosphere of mystery which pervades the production and her performance in this, the third, starring vehicle made under the banner of her own producing organization is a remarkable exemplification of her versatility and true histrionic ability. The production was directed by Frank Crane, and it is said that ten of New York City's best detectives were called into consultation regarding the criminal aspects of the mystery. A fine cast is seen in support of the star, Thomas H. Holding and Wyndham Standing having prominent roles.

Petrova in " The Life Mask " at the ——— on ———.

" The Splendid Sinner," Newest Mary Garden Film, Coming

(Goldwyn Six-Reel Production)

At the ——— theatre on ——— Mary Garden, who made her screen debut in the sensational production of " Thais " will be seen in her second Goldwyn picture, titled " The Splendid Sinner." The story was written by Kate Jordan, and Edwin Carewe directed the production. Hamilton Revelle, remembered for his admirable work in " Thais," again has the role opposite the star. Revelle has had a distinguished career on the stage, having supported Olga Nethersole, Mrs. Leslie Carter, Frances Starr, Otis Skinner and others, and his work on the screen has been a delight to motion picture audiences. Anders Randolph plays the " heavy " role and others in the cast, which maintains a high standard, are Roberta Bellinger, Hassan Mussalli and Henry Pettibone. As Dolores Fargis Mary Garden plays the part of a woman who puts behind her the hollow life she has been leading for years and, against the promptings of her better judgment, marries Hugh Maxwell, a young physician, who is ignorant of her past. But her happiness is shortlived, for the man who once protected her appears without warning and urges her to renew their tie. Nor does disaster stop here for her husband interrupts them and in a burst of fury and shattered hopes he leaves Dolores. But they meet again, Dolores as a nurse in a French hospital now in possession of the enemy, her husband as a wounded soldier taken prisoner in a dash across the front. The old love returns and Dolores resolves to atone for the wrong done the man she worships. She enables him to escape, the precious documents she has stolen from a German officer next his heart. But as she is led to the council chamber to be sentenced for her loyal service to France again familiar eyes meet hers. Her nemesis, now a German officer, stares at her. Despite his pleas the sentence of death is passed and in the morning Dolores is led out to her death.

" The Splendid Sinner," with Mary Garden, is announced as the attraction at the ——— theatre on ———.

Rex Beach's " The Heart of the Sunset," with Anna Q. Nilsson—A Thriller

(Goldwyn Seven-Reel Production)

" Heart of the Sunset," Rex Beach's screen classic of the great Southwest, will be seen on the screen of the ——— theatre on ——— of ——— week. Don't fail to spend an hour or more at the ——— theatre while Mr. Beach's masterpiece is being shown. Its thrilling to the nth degree. You will find it ideal entertainment. See it. Anna Q. Nilsson is in the featured role. In support are seen Herbert Heyes, Robert Taber, E. L. Fernandez, Jane Miller, William Frederic and Irene Boyle. The picture was produced by Goldwyn, under the direction of Frank Powell, with William Fildew at the camera. " The Heart of the Sunset " tells the story of a beautiful American woman's terrible experience with Mexican bandits and her perilous escape after her husband has been murdered, and she has been forced to wed the bandit chief. The production is in seven reels, and seven reels of more thrilling entertainment on the screen, you have never seen. It's worth while and your time. Alaire Austin (the part presented by Miss Nilsson) is riding in the desert of the Southwest when her horse falls dead. She is exhausted by her walk in search of shelter, and as she reaches a water hole in the desert, falls unconscious. She is found by Dave Law, a Texas ranger. Alaire has a worthless husband. A rebel Mexican general falls victim to Alaire's beauty, and he has her husband shot because he thinks that with him out of the way he will stand a better chance of forcing his affections on Alaire. The chief's men have in the meantime stolen a herd of cattle from the ranch of Alaire, and she, without informing any one of her venture, goes into the desert in search of the bandits. She is captured by the bandit chief, and is forced to become his wife. The ranger succeeds in finding the lair of the bandit, and during his absence and before the bandit has had the marriage performed, is married, himself, to Alaire. But—well, you will have to see the picture to enjoy the happy ending.

At the ——— theatre on ——— of ——— week.

Maurice Maeterlinck's " The Bluebird " on Screen—Marvel of Symbolic Exposition

(Paramount-Artcraft Six-Reel Production)

Maeterlinck's " The Bluebird " has been scenarioized by Charles Maigne and produced for the screen by Paramount under the direction of Maurice Tourneur. It's a picture of beauty and one that you will never forget. Many of you remember the stage production, and many more have read the great Belgian poet's work. Its inspiring grandeur and simplicity is reflected in the creation which Director Tourneur has made, with all the impressiveness of the most grand. Maurice Maeterlinck, the Belgian Shakespeare, and well he deserves the honor. He understands human nature, and most of all the subtle touch of the symbolic which speaks with the force of a gifted orator in Paramount-Artcraft's creation of his greatest of all works, " The Bluebird." The author is one of the most distinguished poets, philosophers, dramatists and essayists of modern times. " The Bluebird " is at once, a fairy tale, a morality and a mystery play, possessing a lightness of fancy which none of the other of his immortal works possess. It touches with the wand of charm, the childhood that lies at the heart of age and bids it quicken. Everything in daily life, Fire, Water, Bread, Sugar, Milk, are personified, and in such a manner and with such skill by the impersonators, that you will marvel at its exposition. All are given a soul. The thread of the story is carried by two small children who are in search of the Bluebird, meaning happiness. Robin Macdougall and Tula Belle are the principal characters, and their work is marvelous. Others in the cast are: Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkus, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascot, Tom Corless, S. E. Popapovitch, Mary Kennedy, Eleanor Masters, Charles Craig and Sam Blum.

The picture beggars description. Seeing is believing in this case. See Maeterlinck's " The Bluebird " at the ——— theater on ——— of ——— week.

Ambassador Gerard's Story, "My Four Years in Germany"—Marvelous Revelation

(My Four Years in Germany, Inc., Nine Reels)

Former Ambassador James W. Gerard has written of his experiences as American representative at the court of the Kaiser, " My Four Years in Germany." Under the direction of William Nigh, his work has been created for screen presentation in nine reels. It is coming to the ——— theatre on ——— of ——— week, and there isn't a man, woman or child in the ———, who should fail to see this picture. It is inspiring. The picture is based on facts—not fiction. It takes you into the capital of Germany, Berlin, and with Ambassador as an escort, you are shown the cunning, underhanded tricks perpetrated by the most hated of all men, Kaiser William. " My Four Years in Germany " opened at the Knickerbocker theatre, New York, a few weeks ago, and there wasn't a minute during the opening performance that was not disturbed by either the signs of disapproval by the vast audience or applause in appreciation of the commendable. The German intrigue is laid bare—it is revealed before your eyes—not as some clever author of fiction imagines, but as Ambassador Gerard, America's representative in Germany before and during a period of the war, saw it. In the cast are seen: Halbert Brown, Willard Dashiell, Louis Dean, Earl Schenck, George Riddell, Frank Stone, Earl Dane, Fred Horn, Percy Standing, William Bittner, Arthur C. Duvel and Ann Dearing. Those who have been conspicuous in promoting the scenes of German thirst for the blood of human kind, are characterized and shown in all their hideous, treacherous activities. Mr. Gerard has furnished the facts, and Director Nigh has transferred them to the screen with care and faithfulness. " My Four Years in Germany " is a picture that all will be the better for having seen—better Americans and better patriots.

It will be seen on the screen of the ——— theatre ——— week.

" Little Miss No Account " Has Gladys Leslie, Winsome Star

(Vitagraph—Five-Reel Production)

Gladys Leslie, remembered for her performance in " His Own People " and " The Wooing of Princess Pat," has the featured role in " Little Miss No Account," which will be the attraction at the ——— theatre on ———. Miss Leslie, who is one of the screen's youngest and most beautiful stars, is a New York girl and her first photoplay experience was gained with Thanhouser. Later she was seen in several important features on the Pathe program, attracting special attention by her work as Sophia in " The Vicar of Wakefield," in which Frederick Warde was starred. She is now under a long term contract to appear in Vitagraph Blue Ribbon features. In " Little Miss No Account " she has the part of a poor little actress who is held prisoner by plotting relatives seeking to rob her of a great property of which she knows nothing. She runs away on her birthday and then two men come into her life. One is a suave, unscrupulous gambler who tries to win her. The other is a rising young assistant district attorney who really falls in love with her. Into a gambling house she is lured by the gambler at the instigation of her stepfather who has learned of her whereabouts. The house is raided and she is locked up along with the habitues of the place. The gambler hopes to discredit her with the prosecutor but his charges only act as a boomerang. The gambler and the girl's plotting relatives are all rounded up and, her property all restored to her, she becomes the prosecutor's wife. In the cast supporting Miss Leslie are Frank O'Connor, William Calhoun, Eulalie Jensen, West Jenkins, Richard Wangeman, Carleton King and Stephen Carr. William P. S. Earle directed the picture from the scenario by A. Van Buren Powell, taken from the book, "The Reflection of Scarlet," by Edward P. Swaney.

At the ——— on ———, Gladys Leslie in "Little Miss No Account."

Hayakawa, Famous Japanese Player, in "The Honor of His House"

(Paramount Five-Reel Production)

That remarkably versatile and accomplished Japanese motion picture actor, Sessue Hayakawa, will be seen on the screen of the ——— theatre on ——— in his latest Paramount play, "The Honor of His House," by Marion Fairfax. The role which the Japanese star enacts in this production adds luster to his already brilliant reputation gained in "Alien Souls," "Honorable Friend," "The Soul of Kura San," "Hidden Pearls," "Hashimura Togo" and other successes. Nor is it to be wondered at that Hayakawa has achieved such brilliant artistic success. His uncle was a famous actor and stage manager in Japan, and it was through him that the young man was attracted to the stage. He became a member of his uncle's company in which the famous actress, Madame Yacco, was then appearing. He remained with the company about six years, during which time he became acquainted with his future wife, Tsuru Oaki, who was then playing child parts. Coming to this country he entered the University of Chicago, where he completed his education, and upon his return to Japan he appeared in Japanese versions of Ibsen and Shakespeare. Later, while playing along the Pacific Coast in a Japanese company he attracted the attention of Jesse L. Lasky, who engaged him for the stellar role in "The Cheat." From that moment he has been a fixed star in the firmament of motion pictures. The basic situation of "The Honor of His House" deals with the love of two men, Count Onato of Japan and Robert Farlow, an American ex-professor of the sciences in Japan, for Lora, a pretty half-caste girl, whose mother was a Japanese and whose father was an American. The opening scenes take place on a Pacific liner, which is wrecked, leaving the three principal characters of the drama as the only survivors. Both men demand the girl and she accepts Onato. Later Farlow again enters their lives and how matters are brought to a stirring crisis in which Onato sacrifices his life for his young bride, leaving her to his rival, is interestingly shown. The excellent supporting cast includes Jack Holt, Maym Kelso, Forest Seabury and Tom Kurahara.

Hayakawa in "The Honor of His House," at the ——— on ———.

Monroe Salisbury and Ruth Clifford in "The Red, Red Heart"—Strong Drama

(Universal Five-Reel Production)

Universal's latest feature starring Monroe Salisbury, is titled "The Red, Red Heart," in five reels. The story was written by Honore Willsie and adapted to the screen by Bess Meredith. The picture was produced by Universal under the direction of Wilfred Lucas. In the supporting cast are seen Val Paul, Gretchen Lederer, Ruth Clifford, Allan Sears, Monte Blue and Princess Neola. The action of the play is laid in the deserts of Arizona. Mr. Salisbury has the role of a young Indian, college bred. Roda Tuttle, interpreted by Ruth Clifford, is a young Eastern girl who has become despondent since the tragic death of her father and mother in a railroad wreck. She is brought by her fiance, John DeWit, to Arizona to recuperate. She has lost all interest in life, but Jack Newman and his wife, Arizonians, do everything to make life happy for her. Kut-Le, a full-blooded Indian, graduate engineer, is employed on a big irrigating project by Newman. He is the son of an Indian chief and a leader among his people. He takes a keen interest in the young girl, on one occasion saves her life by rendering heroic treatment when she is bitten by a rattlesnake. But all that he can do, will not get her away from herself. She is still remorseful and despondent. He decides to use desperate means to make her forget. He kidnaps her and takes her into the heart of the desert, where he defends her from searching parties. Her fiance and a friend find them. The young Indian first repels their attacks and then delivers the girl over to them without resistance. DeWit in revenge attempts to shoot the Indian in the back and this arouses the feeling of gratitude in the heart of Rhoda, and they become more than mere friends.

Monroe Salisbury in "The Red, Red Heart" at the ——— theatre ——— of ——— week.

FOR TODAY ALONE?

Or Are You Building Trade for the Future As Well?

THOSE exhibitors who are content to take today's profits and spend them can possibly get along without the intensive use of exploitation. Those who are building their business not alone for today, but for the future as well must build on a solid foundation, and publicity is its cornerstone.

Do just a little more than you have to do to get the people in your theatre today. Work with the intention of keeping the interest in motion pictures at the highest point and at the same time making your house THE house of your community.

Unquestionably you can lead a certain percentage of the people into your house blind, but you are taking chances and not building on a sound foundation. The public has a right to know about the pictures that you are asking it money to see. Use the advertising and news columns of the newspapers and your house program to do this. Talk about your pictures. Here's the material on which to base those talks. Don't say that you are getting along well enough without them. DO BETTER.

June Caprice in a Fox Farce Comedy, "A Camouflage Kiss"

(Fox—Five-Reel Feature)

A good laugh is in store for the patrons of the ——— theatre on ——— when June Caprice, the attractive little Fox star, will be seen in a rollicking farce comedy titled "A Camouflage Kiss." Miss Caprice has many friends here among picture fans, gained through numerous screen appearances which include those in "The Ragged Princess," "Miss U. S. A.," "A Modern Cinderella," "Patsy" and "The Mischief Maker." In "A Camouflage Kiss" she demonstrates that she knows something about kisses, especially kisses in the dark. Henry Millarde directed the picture which is from a story by Stephen Fox, and in the cast are seen Bernard Thornton as leading man, Pell Trenton, George Bunny and Lola May. Miss Caprice plays the part of a young girl who becomes engaged to a man because her brother-in-law needs him in business. The brother-in-law is a producer of pork but Hoover has put a crimp in his business. But he hears of a man who is doing well in the bean business so he proposes a combination of pork and beans. With the aid of the brother-in-law the bean man becomes engaged to June. But he is very shy and gets another man to steal a kiss from June in the dark, hoping to leave the impression that he is the kisser. When, however, this man kisses June in the daylight she recognizes the kiss as being the same kind she received in the dark. This brings on a complication and pork and beans get nicely mixed. But in the end they are all separated and somewhat refined.

June Caprice in "A Camouflaged Kiss" is announced as the attraction at the ——— theatre on ———.

"The Lie" Is Screen Version of Widely Known Dramatic Success

(Artcraft—Five-Reel Production)

Elsie Ferguson, widely known screen star, comes to the ——— theatre on ——— in her newest Artcraft production, "The Lie." In this picture, which is filled with heart-appealing scenes of great power, Miss Ferguson has the able support of David Powell, John L. Shine, Percy Marmont, Betty Howe and Maude Turner Gordon. J. Searle Dawley was the director in charge. The story of "The Lie" is one of intense human interest and is based upon the famous play by Henry Arthur Jones. The sacrifice by a young woman of her own happiness to save the honor of her family threatened by the act of her erring sister, forms its basis. Miss Ferguson enacts the role of Elinor Shale, daughter of Sir Robert Shale, a dissipated Englishman. She is in love with a man of wealth and social standing when her sister, Lucy Shale, confesses a shameful secret to her. Lucy later becomes the mother of a son for whom Elinor finds a godmother, thus opening the door for scandal by which she is the innocent sufferer. Lucy weds the man whom her sister loves but the latter makes no complaint, preferring to suffer in silence rather than have her sister exposed. Eventually, however, Elinor finds happiness in the love of another and in the affection of her little nephew who worships her as his mother. This, in a few words, is the story of "The Lie," and its telling on the screen is said to have a dramatic appeal seldom conveyed so effectively in a motion picture.

"The Lie," with Elsie Ferguson in the leading role, is the attraction for ——— at the ———.

William Farnum in "Rough and Ready," a Photoplay of the Frozen North

(Fox Standard Six-Reel Production)

"Punch" is a word which has been much abused in the exploitation of motion pictures, but "Rough and Ready," which comes to the ——— theatre on ———, certainly has that quality in abundance. William Farnum, who has been featured with such great success in many William Fox productions, has a congenial role in this play, which has the frozen North as its background. As the stout-hearted Bill Stratton he is seen as a strict self-disciplinarian who is as straightforward in his dealings with others as he is with himself. Rather than tell an untruth he sacrifices himself to save the home of a friend from disruption. Misunderstanding, his sweetheart imagines he has been unfaithful to her and jilts him. Stratton is stunned at first by the force of this terrible blow to his feelings. He decides to seek solace in the long, long trail in the Northwest, where the keen, cold winds make one forget all about the joy of living. The arrival of the girl, Evelyn, in the little village of Yellow Gulch, in which he is living, results in complications which form the basis of an absorbingly interesting story, and before Stratton wins the vindication due him he has to fight as few men have fought to clear his name. In every essential detail "Rough and Ready" is unusual—in the high histrionic standard, in the quality of the photography, in the novelty of the double and triple exposures, in the beautiful settings in the snow-covered mountains, in the excellence of the direction of Richard Stanton, and in the dramatic value of the story. Mr. Farnum's leading woman is petite Violet Palmer, whom picture enthusiasts will remember as the co-star in "The Blue Streak." Others in the cast who have important roles are Alphonze Either, Jessie Arnold, David Higgins, Frank Newton, Mabel Bardine and Franklin McGlynn.

"Rough and Ready," a William Farnum production de luxe, at the ——— on ———.

Ann Murdock in Her Most Fascinating Comedy-Drama, "The Richest Girl"

(Mutual Five-Reel Production)

Ann Murdock in her brightest comedy-drama feature, "The Richest Girl," will hold the boards at the ——— theatre on ——— of ——— week. Miss Murdock is supported by David Powell, in the principal male role; Charles Wellesly, Herbert Ayling, Gladys Wilson and Paul Capellani. The picture was produced by the Empire All-Star Company under the direction of Albert Capellani and released on the Mutual program. "The Richest Girl" affords an hour of entertainment at the theatre, which cannot be beaten. The stronger drama is nicely intermingled with the lighter veins and with Miss Murdock carrying the title role, there is little chance for patrons of the ——— theatre to leave after this performance with anything but a bright remembrance of "The Richest Girl." Paul Normand, a clerk in the internal revenue bureau for the district of New York, rents a cottage in Jersey for the summer and invites his fiancee and her father, who is the commissioner of internal revenue, to spend the week-end with him. To complete the party, Felix, an artist friend, is invited. The first night of the gathering and before Flora, his fiancee, arrives, Benjamine Downey, "the richest girl," while motoring in the suburbs, discovers tire trouble and is "left in the ditch" on the road in front of Paul's door. She asks that she be given shelter for the night and Paul can do nothing but grant the request. But what will Flora and her father think when they arrive? Flora and her father do not arrive until early morning, and they are greeted on their arrival by "the richest girl" preparing breaking in the kitchen for Paul and his artist friend. "The jig is up"—but Paul succeeds in winning the "heart and hand" of "the richest girl."

At the ——— theatre on ——— of ——— week "The Richest Girl," with Ann Murdock in the leading role.

Live News from the Producers

Pathe Uses New Market Plan

Policy Said to Combine Good Points of Both Open Booking and Program System—In Operation April 15

Helene Chadwick, In Pathe's "The House of Hate"

BASING the decision upon a careful investigation of conditions throughout the trade and the testimony of representative showmen in all parts of the country, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., announced this week a move involving approximately $1,000,000 in the news that beginning April 15, all Pathe Plays, starting with "Innocent" and looking forward into the future, will be booked in what is to be known as the Pathe Selective Feature Service.

This policy will combine, Pathe says, the good points of the open booking and program plans. All exhibitors who have contracts for Pathe Plays will on April 15 and thereafter be allowed to select Pathe Plays in accordance with the policy referred to above, beginning with the next feature they are to run, while exhibitors whose contracts for Pathe Plays do not go into effect until after April 15, will be permitted to select their pictures from the beginning. On the other hand, all exhibitors will be sure of a Pathe feature every two weeks if they want it.

Last week Mr. Brunet sent to the most widely known exhibitors in the country the following wire: "Reports received by us from all parts of country indicate that a majority of exhibitors favor open market booking against program booking. I take the liberty of asking your opinion as representative exhibitor in your community so we can be guided by best interest of exhibitors in determining this vital question. We have a great many important productions for release this year and will be guided by exhibitors' views as to best method of distribution from their standpoint. This telegram being sent to all members of Advisory Board of Exhibitors Service Bureau. Kindly wire collect your view of open market booking against program booking."

The feature pictures affected by Mr. Brunet's order covered in the Selective Feature Service are "Innocent," the Woods play starring Fannie Ward with John Miltern of the original cast and Armand Kalisz; "Loaded Dice," starring Frank Keenan; "The Naulahka" from Kiping's novel starring Antonio Moreno and Doraldina with a cast including also Mary Alden, Helene Chadwick and H. J. Gilmour; "The Great Adventure," starring Bessie Love from the novel by Henry Kitchell Webster; "The Hillcrest Mystery" starring Irene Castle with a cast including Ralph Kellard, and J. H. Gilmour; "Twenty-One," from George Randolph Chester's story, starring Bryant Washburn; "Ruler of the Road," from Jeannette Lee's book, "Simeon Tetlow's Shadow" starring Frank Keenan; "How Could You Caroline," starring Bessie Love from the story of Izola Forrester and Mann Page; "The Mysterious Client," starring Irene Castle with Milton Sills and Warner Oland in the cast.

Ebony Company Begins New Production

FOLLOWING the arrangement with General Film Company to distribute its regular releases of one-reel comedies, the Ebony Film Corporation of Chicago has begun a number of new subjects to continue its series, the first six subjects of which have already been completed and scheduled for lease. Some very attractive paper is now available for them.

In the Ebony Comedies these casts are composed entirely of colored players. They are slapstick productions intended to rate along with the standard white face offerings available. In addition they have an appeal of novelty to be considered, and on top of that even the distinctive humor of the negro as brought out by them.

So promising is the outlook for the increasing success of these offerings that L. J. Pollard of the Ebony corporation writes General Film that some very ambitious comedy productions are contemplated further along, these to be interpretations of successful magazine stories dealing with colored characters. It is said that several stories which have appeared in Munsey's Magazine may be filmed with the colored players of highest ability.

Universal Books According to Exhibitor's Desires

Universal has sent the following telegram to each of its exchange managers throughout the country: "Book exhibitors as they want to be booked whether open or contract. Let them be the judges of what will be best for their box offices. When they book any Universal brand give them every assistance in promoting the picture."

This wire was followed by a letter explaining that in order to obtain one or more of the Universal Special Attractions it is not necessary for an exhibitor to book all of them. "Rent any picture of ours you desire, without being tied up to take some picture you do not want," is the gist of the information Universal is now busy sending to every exhibitor in the country.

Screen Veteran Seen in "Third Floor Back"

Sidney Goldin, who impersonates Jape Samuels, the get-rich-quick swindler, in the film version of Jerome K. Jerome's "Passing of the Third Floor Back," starring Sir Johnston Forbes-Robertson, soon to be released on the First National Exhibitors' Circuit, is one of the real veterans of the screen.

Goldin came to America as a youth from Russia and gained his first experience as an actor in Chicago, appearing in some of the early productions of Selig and Essanay. He soon gave up acting for directing, and becoming associated with Lincoln J. Carter he became known as one of the first independent directors in the country. Later he signed a contract with the Universal Film Manufacturing Company and for several years produced Universal features.

William Farnum Finishes "True Blue"

Word was received last week from the William Fox studios in Hollywood, Cal., that William Farnum had finished his newest production. The original copy of the film is now in the Fox offices here and it has been decided to release the drama under title of "True Blue." It will be a Standard Picture.

World Has New Subject for Blackwell-Greeley

Carlyle Blackwell and Evelyn Greeley are actively engaged under the direction of Dell Henderson on a new picture which bears the working title of "The Beloved Blackmailer." The story was written by Harry O. Hoyt, one of the new members of the World scenario staff.

Tourneur to Produce Independently

Maurice Tourneur, one of the best known directors in the motion picture field, whose work has won him an enviable name, announced last week that he will hereafter produce his own pictures. Director Tourneur's most recent production is "A Doll's House," starring Elsie Ferguson, for Artcraft.

The announcement last week, as issued from Mr. Tourneur's office, said in part: "Mr. Tourneur will from now on be artistically independent, working in his own studio, choosing his own scenarios and making his own casts, knowing that great work is always greatly in demand and that perfection has its sure and appreciative public."

Detailed plans for Mr. Tourneur's organization have not been made known, but it is expected that within a few weeks a complete outline of the intended work will be made.

Reichenbach Praises "Tarzan" Printing

In a letter received April 1 by Motion Picture News, Harry Reichenbach praises very highly the printing and developing of "Tarzan of the Apes." This work was done by the Rothacker Studios of Chicago.

The letter follows:

"Dear Mr. Johnston: Just saw a print of 'Tarzan of the Apes' and I want to state that it is the most remarkable piece of printing and developing I have ever seen, and with work of this kind, consistently sent out, the industry will be in a great deal better shape. In a great many of the scenes Mr. Rothacker has succeeded in getting four colors. The work is masterly and Aaron Jones, Nat Ascher and a number of other people who sat with me through the picture raved about it.

"All this I say in justice to Mr. Rothacker, for his work adds no little value to the production.

"(Signed) Harry Reichenbach."

Dual Role Provided for Roy Stewart

Roy Stewart has his first dual role in "Paying His Debt," forthcoming Triangle production made under the direction of Cliff Smith. Numerous double exposures had to be taken of Stewart in the roles of Frank Borden, "The Man," and Pete Morton, "The Vanishing Bandit." Steve Rounds was the cameraman. Josie Sedgwick has the leading role in this production. The cast also includes Harry Yammamoto, Japanese actor, and Walter Perkins, who is cast as Father Junipero Kelly.

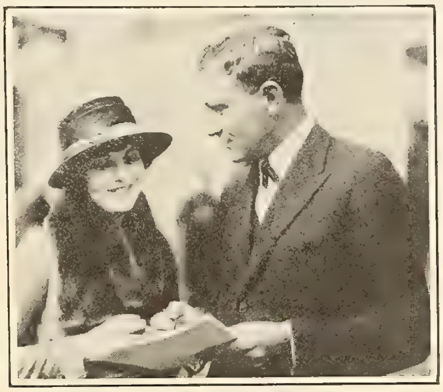
Baby Ivy Ward in "The Candy Girl," Metro

Baby Ivy Ward, the four-year-old actress who appeared as the little Belgian in Metro's patriotic production, "Draft 258," has been engaged to play a sympathetic child role in support of May Allison in her second Metro starring vehicle, now being produced by Harry Franklin under the working title of "The Candy Girl."

Goldwyn Visits the Exhibitor

Warren, Bolster and Weiss Cover Various Sections and Apply Heart-to-Heart Talks—Goldfish Advanced Idea

THREE executives of Goldwyn are making a concerted effort to meet face to face the exhibitors of the country and to discuss with them the problems they have to deal with.



"Like This Idea?" Asks Edgar Selwyn, and Madge Kennedy's Smile Indicates That She Does. They Are Goldwyn Playwright and Star, Respectively

The three are vice-presidents of the Goldwyn Distributing Corporation—Alfred Weiss, F. B. Warren and Harold Bolster. Working in conjunction with them is Arthur Lucas, Southern Division manager for the company.

In a two weeks' tour of the Atlantic States, a territory with which he has been intimately familiar for many years, Mr. Weiss has talked with hundreds of men in whose theatres Goldwyn Pictures are being played and with scores who have not yet contracted for them.

Mr. Warren has been for nearly a month on the Pacific Coast, where his itinerary embraces most of the important cities between Los Angeles and Seattle.

Mr. Bolster is in the Middle West. Making temporary headquarters in Chicago, he is working through all of the larger cities.

Mr. Lucas is covering the South.

No unusual conditions, it was said at the Goldwyn home offices in New York City, are responsible for this simultaneous tour of four of the company's officers. Samuel Goldfish, president of the company, simply felt it was time to further demonstrate to the exhibitors of the country the honesty and earnestness of Goldwyn's established policy of co-operation with theatre owners to their best interests.

"Goldwyn wants its exhibitors to feel that their problems are its problems," said Mr. Goldfish. "If Goldwyn can continue to please the exhibitor it can continue to please the public. The Goldwyn executives who have gone to talk to the country's theatre owners are well equipped to help solve any perplexities which may have arisen in the comparatively few months in which our productions have been on the market. I expect profitable and lastingly good results from their tours."

"The Blue Bird" to Be Exploited by Mail

A DIRECT-BY-MAIL appeal to the public has just been started by the Famous Players-Lasky Corporation on the new Artcraft special, "The Blue Bird," in addition to the extensve advertising and exploitation campaign which has been under way for some time.

Thousands of appeals are now being sent out daily from the Famous Players-Lasky headquarters in New York to large and small communities throughout the country, going to the most influential people in every town. This mailing list includes names from the Official Register and Directory of Women's Clubs in America, county and town superintendents of schools, presidents of boards of education and secretaries, city superintendents and principals of high schools, presidents, superintendents or other officials in all universities and colleges, preparatory schools, normal and teachers' training schools, schools of theology, schools of music, schools of art, schools of elocution, oratory and dramatic art, etc., etc.

In its mail campaign, the distributors of this production bring out the particular timeliness of Maeterlinck's message of happiness and direct its appeal to those who are desirous of seeing a "better" film. The nature of "The Blue Bird" as an entertainment makes it particularly appropriate for exhibition in conjunction with all schools, colleges and civic as well as social institutions, it is said. Its message to women is also expected to attract support from women's clubs throughout the country.

It is announced that every person who has thus far seen "The Blue Bird" has marveled at its unusual merits in production and has heartily endorsed the film for the great thoughts it conveys. Such critics as Alice Coon Brown of the Ohio State Journal, Penelope Perrill of the Dayton Journal, the editor of the Christian Herald, and others have already published favorable reviews on the picture, declaring it a subject that every person should see.

Miss Young Begins "The Claw"

Immediately upon arriving at Hollywood, Clara Kimball Young secured a studio and set right to work filming "The Claw," her next production with her own company for Select Pictures. The original from which the photodrama is taken is from the pen of Cynthia Stockley, author of "Poppy," picturized by Norma Talmadge, now also a Select star. The scenario for "The Claw" was written by Charles E. Whittaker, who was responsible for the continuity of "The House of Glass," in which Clara Kimball Young appeared.

In the Center and at the Left Are Moments in the Triangle Play, "The Love Brokers," In Which Texas Guinan Is Presented. At the Right Are Josie Sedgwick and Roy Stewart, In "The Boss of Lazy Y"

Six Triangle Features Under Production

TRIANGLE has put into production at the Culver City studios an American-Japanese drama title "The Loyalty of Taro San," a screen adaptation of the story by E. Magnus Ingleton, who also wrote the recent Triangle release, "Her American Husband." Frank Borzage is directing. The action opens in Japan, where Taro San, a rickshaw runner, attracts the attention of an American lawyer. Both go to America. There Taro San's loyalty is questioned and he saves his employer and benefactor. Jack Livingston is the lawyer and Jack Abbe, Japanese juvenile, is Taro San. Maud Wayne makes her initial dramatic appearance as Livingston's leading woman.

Jack Conway has nearly completed "Her Decision," in which Gloria Swanson is featured. This is the third dramatic release of the former Keystone comedienne. J. Barney Sherry also is featured and the cast includes Darrell Foss and Ann Kroman.

"Madame Paulette," a comedy-drama in which Wallace MacDonald and Claire Anderson have leading roles, is well under way under direction of Raymond Wells. The cast includes George Hernandez, George Pearce, Walter Perry, Anna Dodge and Dot Hagar.

Roy Stewart, with Josie Sedgwick as leading woman, has nearly finished, under Cliff Smith's direction, his latest Western drama tentatively titled "A Man Worth While."

Director Gilbert P. Hamilton is said to have found something unique in the way of a location for a fishing village scene for "Judith," in which Alma Rubens is featured. Pauline Starke and Edward Piel have leading roles and others in the cast include Lillian Langdon, Anna Dodge, Iris Ashton, Myrtle Rishell, Alice Crawford, Walt Whitman, Lee Hill, Lee Phelps and Ward Caulfield.

"The Siren in the House," a society drama which Jack Dillon is directing is well under way. Olive Thomas and Wallace MacDonald have the leading roles.

Catholic News Lauds "The Cross Bearer"

THE Catholic News, a weekly magazine closely affiliated with the clergy of the Catholic Church, under issue of March 30, devotes a half column to a description of "The Cross Bearer," which is remarkable for its tone of superlative praise. "The Cross Bearer," which is distributed by World Pictures, is described as "thrilling, entertaining, a splendid spectacular photoplay of timely interest." This is one of the first times recorded that an organ connected with the church has given spontaneous praise to a motion picture.

Under caption of an "Impressive Film Play," the Catholic News says: "Thrilling, entertaining, a splendid spectacular photoplay of timely interest is 'The Cross Bearer,' with Montagu Love in the role of Cardinal Mercier, Belgium's heroic churchman and the world's idol. The production has aroused the enthusiastic admiration of audiences wherever it has been given. The background is Belgium shortly after the outbreak of the war. The miseries of his afflicted country, complicated with the romance of a young Belgian officer and his sweetheart, the latter the Cardinal's pretty ward, supply material for the connection of a clever plot that holds the spectator's interest through the succession of intensely dramatic scenes and episodes leading up to a gratifying climax.

"Mr. Love plays the role of the eminent Churchman with dignity, passion, brilliancy and power that reveal in convincing manner his ability. Jeanne Eagels impersonates 'Liane de Merode,' the heroine, with winsome grace and charm, and the remainder of the cast is excellent. No expense has been spared in staging the production, which has been adapted to the screen by Anne Maxwell and photographed by Philip Hatkine, directed by George Archinbaud."

Vivian Martin Plays Novel Role in This One

Under the direction of Rollin Sturgeon, Vivian Martin recently finished "Unclaimed Goods," for Paramount release April 15. The plot is said to be most unusual. A girl is sent by express and then held as "unclaimed goods" with the threat of being sold at auction just because the consignee hasn't the money to pay the charges. She is fed just as are some chickens and a tiny calf who are her companions in the express car. Miss Martin's temperament, it is said, carries off the extraordinary situation convincingly. Harrison Ford appears as leading man and others in the cast are George McDaniel, Casson Ferguson, Carmen Phillips, Richard La Reno and George Kunkel. The scenario was written by Gardner Hunting from the original story by Johnston McCulley.

"Mother" Mary Maurice in Hospital

Mary Maurice, Vitagraph's aged actress, affectionately known among screen folk as "Mother," is in St. John's Hospital, Brooklyn, recovering from the effects of an operation performed ten days ago. She was stricken a few days after she had completed her work in "Over the Top," in which she plays the role of Sergeant Empey's nurse. Although she is in her seventy-fourth year, this is the first time that "Mother" Maurice has been forced to be away from her work for more than three days since she became a screen actress.

Interest in "A Doll's House" Aroused

Following the announcement that Elsie Ferguson has been cast for the leading role in a photoplay based upon Ibsen's "A Doll's House," Universal states that Bluebird exhibitors from many sections have been making inquiries of the exchanges regarding bookings on "A Doll's House," in which Dorothy Phillips was featured. The Bluebird production of "A Doll's House" was released last June.

"He Couldn't Fool His Wife" Is the Title of a New Clover Comedy for General Film Release

Ned Finley and Company at Bat Cave

Ned Finley and his company of players, including Marion Henry, have again left New York for Bat Cave, N. C., where the filming of Blue Ridge dramas has been resumed. Several more stories by L. Case Russell will be filmed at once and it probably will be many months before the members of the company return to New York.

Hodkinson's Work on the Coast Completed

The home office of the W. W. Hodkinson Corporation announces that it has just received telegraphic information from Mr. Hodkinson that the conquest of the Pacific Coast by the "Hodkinson plan" is practically completed and that further interesting announcements will soon be forthcoming.

Another item of interest to exhibitors considering the co-partnership plan is that arrangements are being concluded for the acquisition of a new product to be released in conjunction with the Paralta Plays, which at present form the major part of Hodkinson Service. While no further definite information is available it is safe to assume, says the Hodkinson office, that the new product will be equal in quality to Paralta Plays.

Third Dramatic Role for Gloria Swanson

Gloria Swanson, former Keystone comedienne, is now working in her third Triangle feature production, titled "Her Decision." In "Society for Sale," an April release, Miss Swanson will play opposite William Desmond. "Smoke" is a forthcoming society drama featuring Miss Swanson, in which Edward Piel will have the supporting role. Jack Conway directed. He is also directing "Her Decision." Miss Swanson was the first of the Keystone comediennes to be conscripted for dramatic work.

Universal Offers Carey Special

Program Week of 22d Provides Twenty-two Reels of Features, Serials, Comedies and Nature and News Subjects

A UNIVERSAL Special Attraction, "The Scarlet Drop," is the main feature of Universal's scheduled releases for the week of April 22, which total twenty-two reels of features, comedies and serials. Harry Carey, who has starred in so many Western pictures for Universal, has the leading role, with Molly Malone as the other featured player.

"Boy Scouts to the Rescue," the ten-reel serial which is causing considerable comment wherever it is shown, provides one of the week's two-reel subjects. The second episode, titled "On the Trail," is the release. This serial has the active support and promotion not only of the Boy Scouts of America but of every local Scout organization and is being actively pushed by the Scout Masters all over the United States.

The week's Bluebird feature will be "The Marriage Lie," with Carmel Myers.

Three comedy releases are scheduled for the week. Harry Mann will be seen in a Nestor one-reeler, "The Stolen Keyhole." Eddie Lyons and Lee Moran make their second appearance in the Lyons-Moran Star Comedies of one reel, this one being titled, "The Guilty Egg," and Gale Henry and Hughie Mack are featured in "Her Movie Madness," an L-Ko Comedy of two reels.

The Eddie Polo serial, "The Bull's Eye," is in its twelfth episode, the title of the chapter being "Burning Sands," while Marie Walcamp's "The Lion's Claws" has reached its fourth installment, titled "A Woman's Scream."

Another short reel subject to be released is the Finley Nature Study, "In and Around Key West, Fla.," and the Universal Animated Weekly, Universal Screen Magazine and Universal Current Events complete the week's program.

Dan Whitcomb Back with American

Dan F. Whitcomb, who has many stories for the screen, among them "The Bride's Silence" and "A Game of Wits" for Gail Kane, has returned to Santa Barbara, where he is writing a mystery story for one of the American Film stars.

Tourneur Deplores Stars' Indifference

MAURICE TOURNEUR, the director, whose Artcraft production called "The Blue Bird" has elicited more praise than has anything of its kind in months, and who last week announced his intention of producing independently, this week confided to MOTION PICTURE NEWS something that several producers have long suspected. He declared many stars and players are indifferent insofar as genuine acting is concerned.

During the course of his explanation Mr. Tourneur said: "Actors as a class are mentally and spiritually lazy. They shirk real emotion. It is too much of an effort. They don't want to be disturbed. I find many who are not sufficiently interested in what they are doing to find out what the story is they are playing in, much less to give any intelligent study of the particular role they are cast to interpret.

Maurice Tourneur, Director, Who Is to Produce Independently

"I can easily recall more than one woman star whose indifference goes to these lengths. All she wants to know is what kind of a dress she will need in the next scene, and usually she sends her maid to get this information.

"Contrasted to these is an artist like Elsie Ferguson, beautiful, gifted, but above the sensitive. She is the perfect instrument for a director of imagination to work with, because she has imagination herself.

"We have come to what may be termed the parting of the ways in the production of pictures," he continued. "Thrills are a back number, if I may use the expression. And for this reason: All the dangerous, daring, spectacular things have been done, over and over again. We have had earthquakes and fires, shipwrecks and tornadoes, leaps-to-death, and all the melodramatic tricks a hundred times intensified, showed too often on the screen for an audience to be amazed by such things any more. Now we are getting a truer sense of values. We are coming to see that there may be more drama in one look revealing the sufferings of a soul than there is in the most hair-breadth escapes ever devised. We are coming to appreciate the fact that true drama is true feeling and that it cannot be faked.

"The motion picture of the future will deal with character studies. It will reveal personalities with all the subtlety of the novel. Then we will truly see the soul transferred to the screen."

"Fate Decides" Is Nazimova's New Production for Metro. Viola Dana Is Presented in "Riders of the Night"

Metro Names Another Big Special Cast

FRANCIS X. BUSHMAN and Beverly Bayne are said to be supported by a cast of stellar rank in the forthcoming Metro All-Star Series picture, "With Neatness and Dispatch," a screen version of Kenneth L. Roberts' story of the same name published in the Saturday Evening Post. June Mathis and Luther Reed prepared the scenario and Will S. Davis directed the production.

Frank Currier, Metro's character actor, appears as Police Commissioner Roger Burgess, whose nephew Paul Donaldson (played by Francis X. Bushman) is the hero of the story.

Hugh Jeffrey is cast as Police Inspector Corcoran, who assists Geraldine Ames, the heroine (played by Beverly Bayne) to find a crook to "do a little job—with neatness and dispatch."

Ricca Allen, who is often a member of Metro casts, plays Aunt Letitia Judson, the guardian of the Ames girls, who believes that all men are bad.

Sylvia Arnold, who plays Mary Ames, the sister of Geraldine, makes her first appearance in a leading role in this picture. Miss Arnold is a Newark girl who made her screen debut in a small part in "Red, White and Blue Blood" with Bushman and Bayne.

Walter Miller plays John Pierce, the fiance of Mary Ames. Miller is well known as a screen actor, having been long identified with the Biograph Company.

Adelle Barker, the Metro comedienne, plays a "butleress" in this picture.

Arthur Housman is cast as Burns, the crook-chauffeur. Housman is an old Edison player and played for Metro in "Draft 258" with Mabel Taliaferro, "The Brass Check," "Under Suspicion" and "Red, White and Blue Blood" with Bushman and Bayne.

John Charles is seen as the real "Slim" Keegan—the crook whom Bushman as Paul Donaldson is mistaken for, and which starts the picture's numerous complications.

Sidney D'Albrook, in "Draft 258," with Mabel Taliaferro, plays Daly, the man of all work at the Judson homestead.

Bessie Barriscale Plays Role of a Crook

BESSIE BARRISCALE has completed her Paralta Play, "Blindfolded," under the direction of Raymond B. West, and will start immediately on her next production, "Patriotism," which has been written especially for her by two of the staff writers at the Paralta Studios, R. B. Kidd and Jane Holly.

"Blindfolded," which is from the pen of E. Richard Schayer, is considered by Miss Barriscale as one of the most complex roles which she has ever enacted before the camera. In her new play, Miss Barriscale is seen in the role of a young girl who is educated by a crook, a sort of Fagan, who teaches her all the science of yeggdom instead of her A, B, C's. She learns to open safes by touch and her sense of hearing, and the numbers of the combinations constitute her arithmetic. Surrounded by these environments, she will still be seen as the natural, lovable, little person, who will win the hearts of the audience, the kind of a girl that Miss Barriscale can portray so well. Through all the melodramatic happenings, the thrills, and suspense with which the story abounds there is said to run a current of human appeal that awakens a warm sympathy for the little heroine. Much attention has been given to this phase of the story by Mr. West, it is said, as well as to the other details that go into the making of a human-interest photoplay.

Goldwyns "Catch On" in Small Towns

Though Goldwyn Pictures have been on the market only seven months, that company considers it worthy of note that they have "caught on" in some of the smallest and most remote communities of the country. Not a day passes that Goldwyn does not receive word from its exchanges that at least six of these small and almost unheard of towns have been signed up.

It would be extremely difficult, Goldwyn says, to find a more satisfied customer than L. V. Violett, owner of the Royal theatre, Ione, Cal. With a population of less than 1,000 to draw from, the Royal played Jane Cowl in "The Spreading Dawn" to 838 persons on Monday, March 19. He reports almost as good success with "Sunshine Alley" and "Nearly Married."

Many Clevelanders Saw Pathe Russian Film

Big crowds attended the opening performance of Pathe's "The German Curse in Russia," at the Grand theatre, Cleveland, on Sunday, March 24, better than 5,000 admissions being taken during the day. The local papers all praised the picture, which Harry Summerville, manager of the Grand, and A. M. Holah, manager of the Cleveland office of Pathe, co-operated in putting over.

Metro Releases Dolly Sisters' Film

"The Million Dollar Dollies," starring the well-known Dolly sisters, has been acquired by Screen Classics, Inc., and will be distributed by Metro Pictures Corporation. This romantic fantasy, which is the first screen vehicle in which the stars have appeared together, was written and directed by Leonce Perret, the French director, who was the author and director of another Screen Classics super-feature, "Lest We Forget," in which Rita Jolivet, survivor of the Lusitania, was starred. Emerald Pictures Company produced "The Million Dollar Dollies."

The Dolly Sisters' First Picture Will Be Released Through Metro

Petrova Now Has Her Own Studio

Madame Olga Petrova, who for some time has been the possessor of her own company and her own productions, now has her own studio. Through Conrad Milliken, general manager, and Robert North, studio manager, the Petrova Picture Company has leased for a period of months the new Bacon-Backer studio in West 38th Street, New York City. This is said to be one of the finest and best equipped studios in New York. Ralph Ince already has in active production on the spacious stage the picturization of Gertrude Atherton's novel, " Patience Sparhawk." As a matter of fact not only the tenant is new but the building and equipment are so new that no picture made in the studio has yet been released.

Unique Scenic Effects in " The House of Silence "

A number of unique and striking effects will be noted, it is said, in the Paramount production of " The House of Silence," which was adapted by Margaret Turnbull from the novel, " Marcel Levignet," by Elwyn Barron, and in which Wallace Reid appears, supported by Anna Little. By means of yards upon yards of black velvet covering the walls, with black carpets and white woodwork, the characters stand out with peculiar vividness—that is, their faces and hands and the light parts of their clothing. The rest melts into the background, producing a most uncanny and weird effect.

Parsons Busy on Third Capitol Comedy

At his studio in Hollywood, Cal., " Smiling Bill " Parsons is in the midst of producing his third Capitol Comedy for Goldwyn distribution. It is to be called " Birds of a Feather " and is said to be even funnier than his first two. In his support will be seen Molly Malone, Sylvia Day, Harry Bennett, George French, Eugenie Ford, Harry Richards and Dorothy Dane. Miss Day was until recently a Ziegfeld girl, while Molly Malone has appeared as leading woman in many motion picture productions. Jay Belasco was to have been in the cast but the draft board interfered.

Loew Congratulates Jewel on " The Kaiser "

Following close upon the booking of " The Kaiser, the Beast of Berlin," over the entire Loew circuit, Marcus Loew has written a letter to Jewel Productions, Inc., in which he warmly praises the picture. He says: " I cannot refrain from sending this letter congratulating you on the wonderful production and propaganda of your picture, ' The Kaiser.' . . . No true American, after seeing this picture, could fail to do his bit, whether at the front, fighting the enemy, or at home, contributing to the Red Cross and the various other things that one can do while at home.

" In conclusion, permit me to say that every American will be grateful to you for this production."

James D. Williams, H. M. Warner, Mark M. Dintenfass and Harry O. Schwalbe Arrange for First National to Distribute " My Four Years in Germany "

Gerard Film Shown to Soldiers

" My Four Years in Germany " Receives Unanimous Praise of Camp Upton Men—Other Striking Testimonials Cited

THE first week of April was marked by several special showings of Ambassador Gerard's " My Four Years in Germany," which has recently been acquired by the First National Exhibitors' Circuit.

Upon the request of Lieut. J. M. Loughborough the big feature was taken out to Camp Upton on the evening of April 2 and shown to over 3,000 soldiers, mostly members of the 305th Infantry, at Y. M. C. A. headquarters. The unanimous verdict of the fighters was that the film expose of Prussian diplomacy and military oppression offered a most convincing argument for our vigorous participation in the war.

What is also taken as a remarkable tribute was the selection of " My Four Years in Germany," in its selection by the Chamber of Commerce of Washington, D. C., to start off the Third Liberty Loan campaign in the capital on the evening of April 6.

Sidney B. Lust, chairman of the publicity committee that had the opening of the drive in the District of Columbia in charge, gave an exhibition of the picture to one of the most distinguished gatherings that has been entertained by the National Chamber of Commerce in many a day. Practically all the members of President Wilson's cabinet were present, headed by Secretary McAdoo of the Treasury, who has the Liberty Loan campaign in charge.

Shown at the conference of Methodist Episcopal clergymen at Newburgh, N. Y., the film is said to have drawn highest praise from Rev. C. C. Marshall, of New York City, and others. In this connection the First National Exhibitors' Circuit also points to the fact that the picture played to capacity houses at the Knickerbocker theatre all through Holy Week.

Arrangements have been made to show the Gerard picture to the soldiers in the camp of the Twenty-seventh Division at Spartanburg, S. C., on April 15.

Chapin Production Gets Solid Support

THE nine thousand members of the Massachusetts Teachers' Federation, it was announced this week, have pledged themselves to promote the exhibition of the " Son of Democracy, " the Paramount series produced by Benjamin Chapin, and in a lengthy letter to John McConville, manager of the Boston office of the Famous Players-Lasky Corporation, the reason for this action is explained by Mabel M. Anderson, the chairman.

After paying a glowing tribute to the historical accuracy of the pictures, Miss Anderson says: " Such an accurate reproduction of family life in the early days of our country's story is of priceless value in teaching our children, especially those of foreign birth, the simple, homely, invigorating surroundings in which this famous builder of our country laid the foundations of the nation which is fighting for world-liberty today. One short reel does more to make it a part of our children's heritage than hours of schoolroom teaching can ever do.

" We teachers are greatly indebted to the Famous Players-Lasky Corporation for this masterly interpretation of ' Our Greatest American, ' and we leave the theatre pledging ourselves anew to spare no pains to make our children appreciate the meaning of his immortal pledge to the nation, that ' Government of the people, by the people, for the people shall not perish from the earth. ' "

The Teachers' Federation has begun a movement for the systematic exhibition by the moving picture theatres of educational films for children, and to have the accompanying program, on the day such films are shown, made especially suitable for the children.

Throngs See "Over the Top"

Empey Picture Produced by Vitagraph Likely to Stay at Lyric for Some Time—Critics Sound Praises

THE big crowds and enthusiasm that have marked the first week in the Lyric theatre of "Over the Top," Vitagraph's screen adaptation of Sergeant Arthur Guy Empey's famous war book, are taken by Vitagraph as an indication of a long and successful run for the picture.

So widely had "Over the Top" been read and exploited that Vitagraph had a mighty task, in the production of the picture, to give to the public, all that was expected. If any testimony of the success of the undertaking were needed, in addition to the capacity business enjoyed at the Lyric all week, Vitagraph points to the trade and daily press reviews, which have been unanimous in their praise. "Even the most enthusiastic readers of Empey's book could not have anticipated the screen possibilities as unfolded in this Vitagraph version," says one reviewer.

"Over the Top" was produced to awaken the American people to a keener realization of just what their sons are up against "over there," and is built on actual conditions as they exist, and as Sergeant Empey himself found them in his eighteen months of fighting in front-line trenches in France, and as he pictures them in his book.

Sergeant Empey's acting is said to be a true reflection of the man—natural but strikingly forceful. Just as he puts his dynamic energy into his patriotic work, he refights before the screen the heroic deeds he performed "over there." President Smith, who watched his work closely in the filming of the picture was strongly impressed by his acting and his opinion is echoed by every critic when he says that "he acts as he fights," and his decorations and his seven wounds are silent tribute to his fighting abilities.

The patriotic appeal is sustained throughout the picture to a powerful ending where Empey discovers on the body of a German general he has slain papers and charts disclosing a final German offensive destined to smash through the Allied lines and open the way to Paris.

Ince Stars Keep Pace with the Times

FOR the purpose of completing certain snow scenes for "Tyrant Fear," her forthcoming Paramount picture, Dorothy Dalton, Thomas H. Ince star, accompanied by Thurston Hall, her leading man; R. Wm. Neill, the director, and a staff of assistants and cameramen, journeyed to Truckee, Cal. Immediately upon her return, Miss Dalton resumed work at the Ince studios upon the new Paramount picture in which she has the role of a secret service operative.

In his newest Paramount picture, now under way at the Ince studios, Charles Ray is again given an opportunity of displaying his prowess as a "scrapper." In this picture Ray battles with half a dozen fighters.

Enid Bennett's latest Ince production for Paramount, called "The Biggest Show on Earth," was given a private showing recently to an invited audience at the Thomas H. Ince projection room. The affair was primarily intended as a welcome home to Miss Bennett and her husband, Fred Niblo. The showing of the new picture was attended by the Ince stars, Dorothy Dalton, Charles Ray, William S. Hart and fifty or more guests.

William S. Hart, the Ince star in Artcraft pictures, is still in Northern California, getting snow scenes for his next picture, and meantime Artcraft will release "Selfish Yates," which promises to surpass in interest almost anything in which the virile westerner has appeared. It is by C. Gardiner Sullivan and was directed by Mr. Hart.

Goldwyn's "Joan of Plattsburg" for May 5

IN "Joan of Plattsburg," scheduled for release May 5, Goldwyn offers exhibitors and the public what it claims is the first patriotic comedy-drama ever screened, predicting that the combination of the story by Porter Emerson Browne and the artistry of Mabel Normand will bring money to box offices everywhere.

Retakes of important scenes have just been completed by George Loane Tucker to make the production conform to the Government's request for the elimination of certain scenes which have an indirect bearing on training methods pursued at the great Plattsburg military camp, where much of the action of the play transpires. Goldwyn says unhesitatingly that the picture in its new form is a greater, more powerful production than was the original.

While "Joan of Plattsburg" is in no sense a war story, nor can it be interpreted as propaganda, the story of a charter orphan who developed into an inspired soldier-girl, it is claimed, will strike a responsive chord wherever shown. The orphan reads the romance of Joan of Arc and herself hears voices which she imagines are the same that led the Maid of Orleans to the rescue of her beloved France. The origin of these voices, and how Joan of Plattsburg responds to them as she sees herself the reincarnation of the immortal Maid, coming by accident upon a way by which she can render magnificent service to her country—all this is the backbone of the story.

Before Entering His Country's Service, Jack Pickford Completed "His Majesty, Bunker Bean," a Paramount Picture

New Hayakawa Play "Has Everything," 'Tis Said

A large number of the Lasky studio people witnessed the first private showing of "The Honor of His House," Hayakawa's new Paramount picture, at Hollywood not long ago and all were enthusiastic over the production. "It's got everything," said one of the actors present—and he wasn't in the picture, either. "A splendid star and cast, a plot that simply takes the eternal triangle and twists it into a bow knot; and it has been directed with consummate skill by William C. De Mille. Marion Fairfax wrote the story and scenario and is said to have used a thoroughly original and powerful theme. Florence Vidor supports.

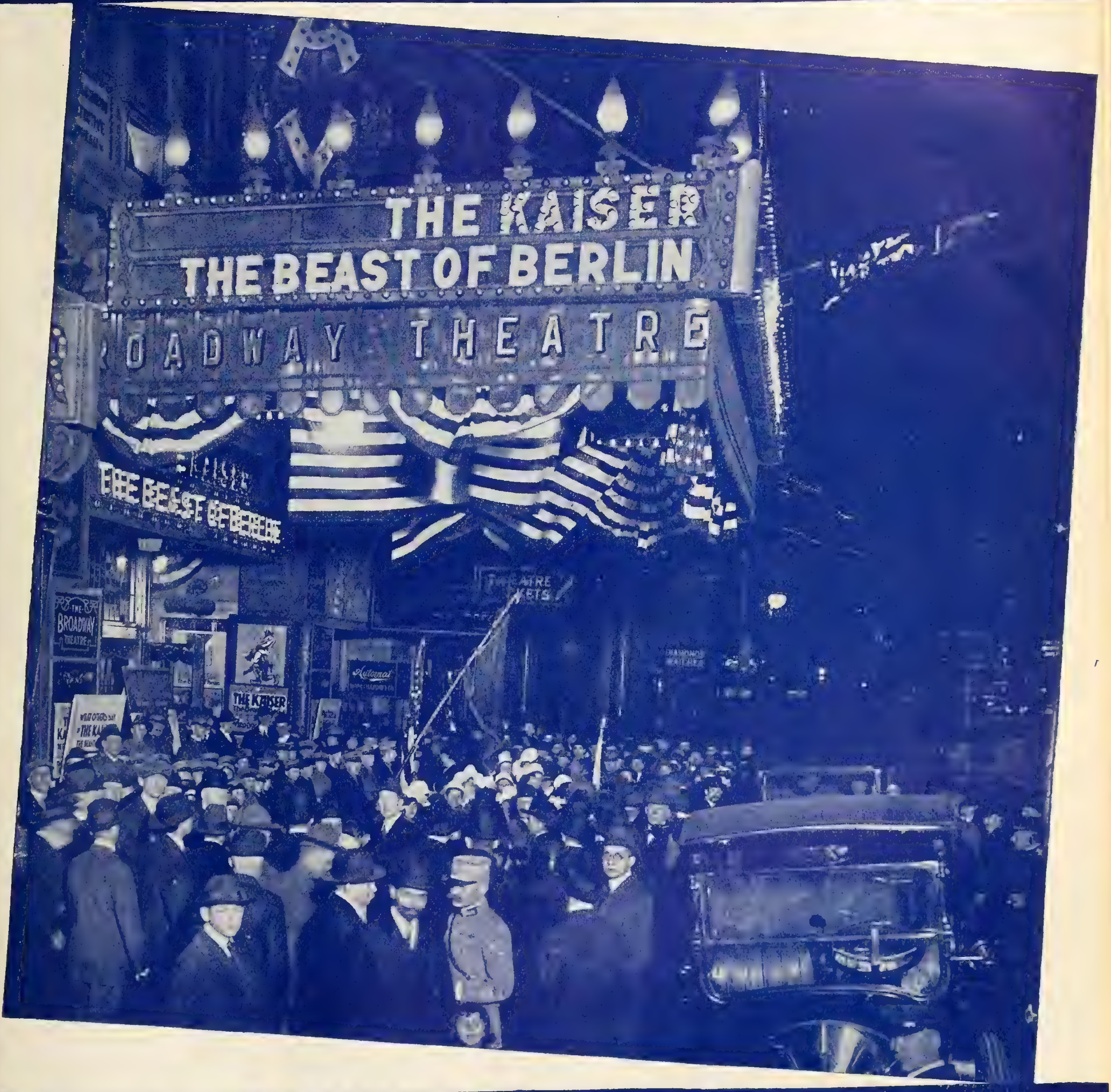
Fox Films Sell Heavily in Foreign Fields

The office of William Fox reports that practically all the foreign territory for "A Daughter of the Gods" has been sold, China and Mexico having been disposed of during the past week. Five of the most influential buyers of Chile are said to be bidding against each other for "Woman and the Law," the feature based upon the De Saulles case being of more than ordinary interest to the people of that country, the native land of Mrs. De Saulles. Fox also reports that "The Honor System" is meeting with success in Brazil and that the Fox Standard Features are having a big sale in Australia.

"Blue Bird" Draws Carl Laemmle's Praise

Carl Laemmle, president of Universal, has written an open letter to the Paramount officials congratulating them upon the excellence of Maeterlinck's "Blue Bird," as produced by them. He also calls their attention to the fact that the "Blue Bird" was produced without the assistance of any of the high priced Paramount stars and at the same time that it is the most wonderful picture Paramount ever has presented

It makes Americans fighting mad


THE KAISER
THE BEAST OF BERLIN
OADWAY THEATRE
THE BEAST OF BERLIN
THE BROADWAY THEATRE
THEATRE TICKETS
Automat
THE KAISER

THE PICTURE THAT BLOCKED THE TRAFFIC ON BROADWAY

—"but the truth —don't let my people know!"—

—"and w

"THE KAISER —

Only that morning there was a wedding in the quiet of the village square.

— "YOU FIEND!"

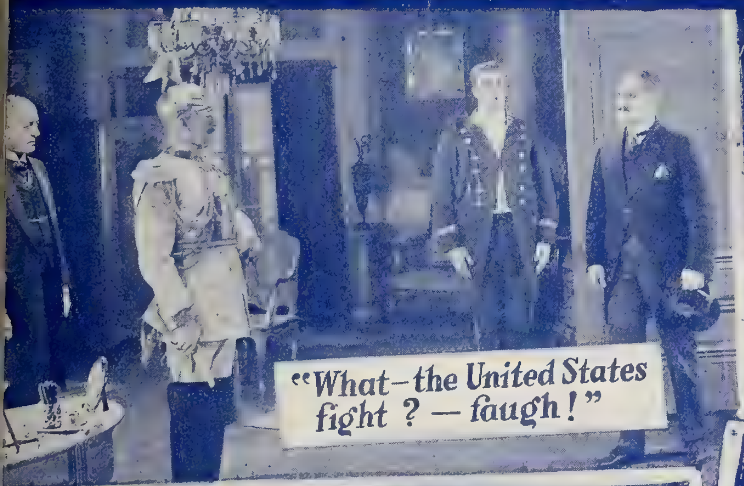
—then came the Kaiser's horde of baby killers

JEWEL
PRODUCTIONS
INC
1600 Broadway. New York.

these hands I'll tear you limb for limb!"

"We all knew his Majesty's weakness for soft white hands and we shuddered"

the Beast of Berlin"



"What—the United States fight ? — faugh!"

—"Kill the Belgian swine!"

l may ask you at any moment to strike
own your own mother, sister or sweetheart"

"Stand aside old woman,—it's the girl I want!"

The "SCRAP OF PAPER"

"It was a glad day for the blacksmith of Louvain"

Marcus Loew

and

William Fox

WILLIAM FOX

MARCUS LOEW

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Bessie Eyton in Metro-Lockwood Cast

In addition to Pauline Curley, Stanton Heck and Bert Starkey, whose names were previously announced, Bessie Eyton, Peggy Prevost and Harry de Roy have been engaged by Fred J. Balshofer to appear in the cast supporting Harold Lockwood in "Lend Me Your Name," a new Metro All-Star Series production, now in the process of making at Metro's Hollywood studio under Mr. Balshofer's direction. Miss Eyton will play Sophronia, the domineering wife of the Earl of Gilleigh (Harold Lockwood), who instigates all the trouble which furnishes the comedy situations for the picture. Peggy Prevost has an ingenue role and Harry de Roy will appear as a comedy man-servant.

Louise Glaum in a New Kind of Role

In her first production under the Paralta banner, titled "An Alien Enemy," Louise Glaum, who hitherto has been seen only in vampire roles, will be introduced as a thoroughly sympathetic character, it is said. At certain points in the story, however, she will have an opportunity, it is further stated, to display those qualities which have made her delineation of dramatic roles famous. "An Alien Enemy" presents Miss Glaum as an American girl of German descent. The picture was directed by Wallace Worsley from Monte M. Katterjohn's story.

Helene Chadwick Added to "House of Hate" Cast

In the tenth episode of Pathe's Pearl White serial, "The House of Hate," Helene Chadwick makes her first appearance as a member of the cast. This young actress, who will be remembered as the heroine of "The Naulahka," makes her serial debut in the underworld character of "Queenie Kate," and adds her name to those of the others in the cast including Miss White, Antonio Moreno, J. H. Gilmore, Paul Clerget, Peggy Shaner and J. W. Dillion. Miss Chadwick, before coming to the screen, has adorned many magazine covers, having posed for Penrhyn Stanlaws, Harrison Fisher, James Montgomery Flagg, Henry Hutt and others.

Margarita Fisher, American-Mutual Star

Progress in Petrova Bookings

First National Tells Collins That Star's Showing Is Satisfactory—First Picture Was Released Around Christmas

COINCIDENT with the signing of Ralph Ince as exclusive director of Petrova Pictures, and the leasing of a studio for Madame Petrova's productions, comes the following announcement from the First National Exhibitors Circuit, contained in a letter from John D. Williams, general manager of the circuit, to Frederick L. Collins, president of the Petrova Picture Company:

"You will notice from the reports submitted to you that we are over the fence regarding negative cost on Petrova. I think this a very satisfactory showing when you consider that the first picture was only released Christmas."

This move is particularly gratifying to Petrova when it is considered that only two pictures have so far been actually released, and in many parts of the country the first of them was not shown until about thirty days ago. More bookings, it is claimed, were received the first thirty days of March than in the full months of December, January or February, and it is said that the Petrova pictures are still on the rising side of the booking arc. "The Life Mask," which is said to be one of the most interesting of the Petrova Pictures, will be released April 18.

Reports from the road indicate that any disappointment that some exhibitors have felt in the quality, or lack of it, of some of the productions in which Madame Petrova appeared before undertaking her own productions, has been entirely erased by the general worth of "Daughter of Destiny," "The Light Within" and "The Life Mask." The impression is held by her company that Madame Petrova has still to release the best of her pictures, "Tempered Steel," by George Middleton, author of "Polly with a Past," and directed by Ralph Ince. It was the screening of this picture that led to the immediate signing of Mr. Ince to direct the future productions starring Madame Petrova.

The new arrangement of a permanent Petrova directing staff has already had two results that augur well for the future: the purchase outright of the rights to Gertrude Atherton's novel, "Patience Sparhawk," and the selection of a studio exclusively for the use of Petrova Pictures.

The officials of the Petrova Picture Picture Company are inclined to credit the success of Petrova Pictures, first to the quality of the productions and the renewed popularity of the star, and second to the trade paper and nation-wide advertising campaign conducted in behalf of these pictures.

Diversity in Selexart Subjects

"Blue Blood," the First of the Group of Three Selexart Pictures Distributed by Goldwyn, Stars Howard Hickman

GOLDWYN is directing the attention of exhibitors to the diversity of appeal in the group of three Selexart pictures it is distributing. "Each story is of a distinct type, each conveys a different message," reads a Goldwyn announcement. "All are modern, swift-moving tales of life in three strata of society—the high-born aristocracy, the cutthroat domain of ward politics and the Alaska mining camp."

"Blue Blood," starring Howard Hickman, the first release of the group, is a drama based upon the curse of tainted blood. In the early scenes the audience is permitted to see what manner of men were the forebears of Spencer Wellington. Later are seen the extremes of abandon to which Wellington's malady drives him. A score of beautiful girls, all virtual prisoners in a palace of marble and gilt erected on Wellington's estate, are required to amuse their jaded master with dances and weird rites conceived by his disordered brain.

One of the pretentious settings of this drama is the great room of Wellington's retreat. Sunk in the marble floor in the center of the room is a deep pool filled with crystal water. Into this Wellington plunges in pursuit of a scantily-clad girl just as the disease which has been gnawing at his brain overcomes him, something within his head bursts and he tumbles to the floor dead.

"Honor's Cross," starring Rhea Mitchell, is essentially a story of the great city and the devious ways of those who turn the wheels of commercialized vice to the profit of its exploiters. "Social Ambition," the third of the series, traces the redemption of a luckless man through love. Howard Hickman and Rhea Mitchell are the stars.

Choose Title for Madame Nazimova's Next

The title of Madame Nazimova's second Metro production has been decided upon in a conference in which Madame Nazimova, President Richard A. Rowland and Maxwell Karger, studio supervisor, participated. The new seven-act feature, which will soon be released, will bear the title, "Fate Decides." Many others were suggested for the gypsy drama, but "Fate Decides" was selected as being strongest and most in keeping with the central theme of the story, in which the power of destiny is said to be skilfully emphasized.

Surrounding the Russian star in this production is a cast said to be of distinguished personnel. Charles Bryant will again be seen as her leading man, and others who will appear are Irving Cummings, Edward J. Connolly, Dodson Mitchell, Frank Currier and Nila Mac.

Bushman-Bayne in Society Play

Story of Next Metro Subject for Co-Stars, by Katharine Kavanaugh, Is as Yet Unnamed—Brabin to Direct

FRANCIS X. BUSHMAN and Beverley Bayne, who have just completed "With Neatness and Dispatch" for Metro, under the direction of Will S. Davis, will next appear under the Metro banner in an original and as yet unnamed story of society life in New York City and the Adirondacks, written by Katharine Kavanaugh, of the Metro Eastern scenario staff. Charles J. Brabin, who directed the stars in "The Adopted Son" and "Red, White and Blue Blood," will guide them in the new production. Mr. Bushman is now spending a brief vacation at his estate, Bushmanor, near Baltimore, and immediately upon his return production will be begun on Miss Kavanaugh's story.

Typically a Bushman and Bayne vehicle, the story is said to be replete with comedy elements and thrilling moments. It is the same type of picture as "Red, White and Blue Blood." It was following the production of this comedy-drama that the policy of casting the co-stars in vehicles of this type was adopted. "Under Suspicion," "The Brass Check" and "With Neatness and Dispatch," which followed "Red, White and Blue Blood," show that Bushman and Bayne excel in these comedy-dramas, which give full play to their versatility. Francis X. Bushman will play Hugh Dexter, a young man who believes he is a woman-hater, with particular dislike for society butterflies. Miss Bayne will be seen as Phylis Lane, a "butterfly," who wagers that she can change his ideas.

This is the fourth of Miss Kavanaugh's stories to be produced by Metro. She is also the author of "Wheels of the Law," in which Emily Stevens starred; "Peggy, the Will o' the Wisp," starring Mabel Taliaferro, and "The Winding Trail," a recent release from the Western studios, with winsome Viola Dana in the stellar role.

Metro Will Distribute "My Own United States," Starring Arnold Daly

Alice Brady Has Star Role in "The Trap"

ALICE BRADY has the stellar role in "The Trap," which World-Pictures will release April 15. The character of this picture is said to be a decided deviation from Miss Brady's immediately previous World drama, "Spurs of Sybil." That picture was a society comedy, but "The Trap," on the other hand, is said to deal with the vicissitudes which beset a persecuted girl of obscure birth. George Archainbaud, who directed "The Cross Bearer" and other World successes, handled the production and the supporting cast includes Frank Mayo, Craufurd, Curtis Cooksey and Robert Cummings.

Miss Brady plays the role of Doris Shaw, who is a motherless child living in an obscure fishing village, the principal interest of the inhabitants being the persecution of those who had different religious opinions. Nat Fletcher is a keen suitor for her hand but he scarcely measures up to her standards. It is only when Stuart Kendall, a wealthy artist, visits the village that she finds a man fulfilling her requirements. But Nat revenges himself by circulating false reports regarding her so that the fanatics become worked into a frenzy and stone her out of the village. An outcast, she succeeds in reaching New York in a penniless condition. One day while enviously watching the laughing diners in a little Bohemian restaurant, she faints and one of those who offer their solicitous attentions is none other than Kendall, the artist. An engagement as a model follows and Kendall showers attentions upon her. She is saved from her unscrupulous admirer, however, by a gallant young Western rancher who is obliged to surmount many obstacles before winning her.

Glimpses of Hawaii in 113th Travelogue

Glimpses of Hawaii, the Paradise of the Pacific, are shown in the 113th release of the Paramount-Burton Holmes Travelogue. The approach to Honolulu is made by steamer and passing into the inner harbor the landing is made in a basin of volcanic hills. Among the fine old mansions of the city many quaint natives are met. The Hawaiians are enthusiastic lovers of horse-racing, and spirited races take place at Diamond Head, near which a native feast is given and the hula-hula is danced.

New Nazimova Picture

Nazimova's second Metro picture has been titled "Toys of Fate," and it will have an early release. The star portrays Azah, a gypsy princess of true blood, in this tale of a tribe of Romany.

Irene Castle Picture Is Timely, Says Pathe

Pathe cites the recent torpedoing of the Celtic, following not long after the sinking of the Tuscania, as evidence of the timeliness of Irene Castle's latest Pathe Play, "The Hillcrest Mystery," written by Ouida Bergere and directed by George Fitzmaurice. The story deals with wireless communication by spies with the enemy and attempts to attack American transports. It has been described as "a gripping mystery tale, in which the spectator's attention does not drop for a single instant." In addition to Irene Castle the cast includes J. H. Gilmore, Ralph Kellard and Wyndham Standing.

Exhibitors Voice Pleasure at Pathe Plays

The personal triumph scored by Fannie Ward in her first Pathe Play, "Innocent," and Frank Keenan in his, "Loaded Dice," are indicated by reports from exhibitors playing these picture. The Kunz Bros. Amusement Co., owners of the Princess theatre, Springfield, Ill., write to Pathe as follows:

"Your first picture, Fannie Ward in 'Innocent' went over big with us. We are certainly pleased with the results obtained and the sentiment of the patrons as they all agreed it was an exceptional production. This is the kind of picture that makes friends for your house."

New Walthall Print

The first print of Henry B. Walthall's newest Paralta play, "With Hoops of Steel," arrived in New York last week where it was screened for the executives of the Paralta organization.

Alice Brady Is a Russian Bride in Select's "At the Mercy of Men"

Lillian Hamilton, Mutual Player

"The Planter" Proved Big Success, Says Mutual

According to Mutual, one of the real box office successes of the past year, judging from reports, has been "The Planter," in which Tyrone Power was starred. The Whitehouse theatre, Milwaukee, Wis., reports that it ran this subject four days and broke all box office records. The Bijou theatre, Racine, Wis., used "The Planter" two days and reports that in spite of an advance in the scale of prices it packed the house both days. Mutual says that the special press book on the production was one of the reasons behind its success.

Toto Comedies Shown on Many Screens

It is stated by Pathe that many prominent exhibitors are booking Toto Comedies. Among them are the Valentine theatre, Toledo, which has booked the Toto Comedies for seven days; Fox's Terminal, Newark for six days; Stillman, Cleveland for seven days; Grand, Williamsport, Pa., for seven days; Gifts, Cincinnati, for six days; Proctor's Schenectady for three days; Strand, Akron for four days; Dome, Youngstown for four days; Colonial, Indianapolis for three days;; Isis, Indianapolis for three days; Palace, Wichita, Kans. for three days; Idle Hour, Kansas City, Mo., for three days and Regent, Great Bend, Kans., for three days.

Alice Joyce Has Begun O. Henry Feature

Having completed work on "Strength of the Weak," a forthcoming Vitagraph Blue Ribbon Feature, Alice Joyce, under the direction of Tom Terriss has begun the production of "Find the Woman," adapted from "Cherchez la Femme," one of O. Henry's best known stories. This announcement of Albert E. Smith, president of the Vitagraph Company, states that he believes that Miss Joyce's role in "Find the Woman," is splendidly adapted to her type of dramatic expression and it is expected that her portrayal will rival any previous effort on her part. The company will go to New Orleans for locale in a short time.

Are Belasco's Ideas Feasible?

Announcement That He May Direct Picture for Universal Raises Doubts as to Practicability of His Proposed Methods

THE announcement made last week that Carl Laemmle, president of the Universal Film Manufacturing Company, had opened negotiations with David Belasco with the purpose of having "the wizard of the stage" direct a picture at Universal City not only caused the greatest surprise in the industry, but raised serious doubts in the minds of many leaders in the world of motion pictures as to whether Mr. Belasco will be able to produce a picture that will shed further lustre on his reputation without completely remodeling his methods. While expressions of satisfaction were heard on every hand, yet there were many who openly questioned the practicability of the idea advanced by the famous stage impressario.

"Of course," said one of the largest of motion picture producers, "even that Mr. Belasco is considering producing a picture is something of which the industry should be proud. It means that the greatest of the legitimate producers is coming to the realization that through pictures he may become even greater than he at present is. We of the motion picture field certainly shall welcome him into the fold, even though it may be for but a short time.

"But, because Mr. Belasco is considering entering the motion picture field, there is no reason to predict that he will stand head and shoulders above several directors now producing pictures.

"It was with some interest that I read Mr. Belasco's ideas of how he would go about making a picture. While I may be all wrong and Mr. Belasco one hundred per cent correct, I believe that several months' schooling would be a necessity for Mr. Belasco before he could, with any degree of success, attempt to direct a picture. And even then he would need the assistance of a brainy cameraman and an able assistant director.

"Mr. Belasco's idea of rehearsing his company for weeks certainly is to be commended. But he forgets that in the legitimate field performers are not paid during rehearsals. In the motion picture field they are paid for all their time. Such being conditions, is Mr. Belasco big enough to upset all precedents?

"The second suggestion of Mr. Belasco's to which I take exception is the thought that he can photograph all of his scenes in sequence. In advancing that idea Mr. Belasco is taking us back ten years. That was the method of production in the early days of the industry. Later business methods came into vogue and we realized that all action in the same set should be taken while the set was available and later assembled in sequence. One of the causes for this was that when the motion picture art advanced there were as many as seventy and eighty different locations. Some of them were miles apart and some of them were utilized several times in the naming of the same picture. If we had followed Mr. Belasco's idea we would have had to transport companies continually to the same location.

"Another suggestion of Mr. Belasco to which I take exception is that he will make pictures without 'mottoes,' as he describes subtitles. I do not believe an acceptable picture without subtitles can be presented, and I base my objection on my study of audiences. I have seen well written subtitles cause a spontaneous applause more enthusiastic than any acting.

"Notwithstanding the exceptions taken by me to Mr. Belasco's ideas of the manner in which pictures should be made, I feel that I speak for the entire industry in saying that all of us will welcome Mr. Belasco into the motion picture fold."

"A Pigskin Hero" Is the First of the Lyons-Moran Star Comedies for Universal

General Gets Hesser Feature

"Triumph of Venus" Stars Betty Lee in Semi-Mythical Story—Water Scenes Said to Be Feature

ANNOUNCEMENT is made this week that General Film Company will distribute Edwin Bower Hesser's "The Triumph of Venus." This is the Victory Film Manufacturing Company's feature production in which Betty Lee is starred. This production, which has already distinguished itself as a unique screen spectacle, has not been shown to the public except at an invitation performance at the Strand Theatre, New York.

The five reels of this photoplay feature are said to abound with beautiful scenes. The story is of a novel character, inasmuch as it deals with the domestic life and human moods of the Greek deities on Olympus. There are numerous scenes in which attractive nymphs disport themselves in mountain streams. The cast is said to contain some of the most bewitching feminine personalities ever collected for a picture, Betty Lee's grace appearing to advantage in her role of Venus. She is given excellent support by other members of the cast, consisting of Phyllis Beveridge, Bonnie Marie, William Sherwood, Hassan Massali, Grace Hamel, Percy Standing, John Fedris, Beatrice Armstrong, A. Freeland, Don McDonald, Carl Dane, Ruth Bradley and N. Paul Roche.

An outstanding feature of "The Triumph of Venus" is the water scenes, in which graceful nymphs perform many spectacular and beautiful swimming and diving stunts. A turbulent mountain stream, in which the water pours over rocks and falls into deep pools, provides a most attractive setting for these stunts. The story follows with considerable faithfulness the myths and legends of the ancient gods, the action being laid on mythical Mount Olympus and on the Isle of Milo. Locations for the pictures were obtained by Captain Hesser in the White Mountains, where the company spent many weeks filming the big feature.

"The Triumph of Venus," Starring Betty Lee, Is to Be Distributed By General Film

Fox Standard Feature Shows Up Divorce

WILLIAM FOX declares that "The Blindness of Divorce," the new Standard Picture which has just been released, is designed frankly to show divorce as a work of the devil.

"I have tried to make something more than an entertaining play," said Mr. Fox in discussing his new production. "I have tried to make a play that will force people to think. I have aimed to show just what the 24-sheets of the picture represent—a fiend pushing apart a man and woman whom God joined together. In my time I have seen a good many divorce cases, but I am convinced that there was not one in ten that was justified.

"Good people everywhere agree with me. Our clergy, our prominent thinkers, our judges are crying out against this shattering of family ties and sapping of our national life by the divorce decree—a decree that is all too often lightly granted. Therefore I have produced this picture in an effort to arouse the public against this curse to men, women and innocent children."

"The Blindness of Divorce" shows a typical tragedy of family life. The husband, a good enough man in his way, thoughtlessly neglects his wife and child for the fellowship of his friends at the club. A young lawyer, a former suitor of the wife, notices this neglect and forces his attentions on the unwilling woman. One night he goes to her home and seizes her in his arms—just as the husband returns unexpectedly from the club. In spite of her innocence, a divorce follows. The husband is given custody of the little daughter and the disgraced mother is scorned by society. Discouraged and embittered, she eventually becomes proprietress of a fashionable gambling place.

The play was written and directed by Frank Lloyd. Charles Clary plays the part of the husband and Bertha Mann does some of the best acting of her career as the wronged wife and mother. Dramatic in the extreme is the big court scene in which the woman broken by the law denounces the hypocritical judge.

More Activity Promised

According to a Paralta announcement, Henry B. Walthall in the future will be seen in plays which will carry the maximum of action allowed by the story. This is said to be in response to a public demand to see Walthall in roles of the distinctly active type.

Real Types Chosen for Doris Kenyon Picture

In selecting the cast for "The Street of Seven Stars," the Mary Roberts Rinehart story in which Doris Kenyon will appear at the head of her own company, De Luxe Pictures, Inc., Miss Kenyon has chosen, so far as possible, types from real life to portray the different characters. In her search she invaded the Metropolitan Opera House, where she secured Harriet McConnell for the minor part of Sadie, the soprano. Her sister, Marie McConnell, a concert pianist, was selected as Scatchett, the little pianist of the story. Helen Criswell, who conducts a real coffee house in Greenwich Village, will keep one in the play. Others in the cast include Hugh Thompson, leading man; Carey Hastings, Stephen Carr, Iva Shepard, Frank Crayne, John Hopkins, George Moss, Raphael De Mise, Hattie Fielding and John Sunderland.

Ethel Clayton Featured in Comedy-Drama

On May 13 World Pictures will present Ethel Clayton in "Journey's End," described as a mirthful society comedy replete with entertaining "business" and laugh-provoking situations, yet possessing a vein of serious drama. Miss Clayton's role is said to fit her personality and ability perfectly, creating a favorable impression upon a critical audience when projected at a private showing. Those supporting Miss Clayton include Muriel Ostriche, Frank Mayo, John Bowers and Jack Drumier.

Director Travers Vale selected Palm Beach as the only satisfactory background for the picture and a large company spent considerable time at that resort obtaining suitable effects.

Optimism Arrived with Spring, Says Berman

That the business which the coming of Spring has brought to the exhibitor has caused the latter to become his optimistic self once more, and that all indications point to a highly profitable Spring and Summer for the industry, is the statement advanced by Harry M. Berman, sales manager of Jewel Productions, Inc.

The manner in which the trade in general is responding to announcements of the release of big features and, of even greater importance, the manner in which the fans are now flocking to the theatres are the factors responsible for this belief.

Breaks a Record

All records have been smashed by the Triangle reading department for the number of manuscripts handled since the first of the year, according to a report by Philip J. Hurn, head of the department, to Vice-President and General Manager H. O. Davis. According to Hurn's figures about 3,500 manuscripts and stories have been read in the past three months and from this number about forty stories purchased, making the acceptance a little more than one per cent of the total submissions.

Cast Chosen for Pathe's New Serial

"The Wolf Faced Man" is the working title of another Western serial being made for Pathe Exchange, Inc., by the Diando Film Company in California. Work on this serial, which will portray new thrills, new mystery and new stunts for serial fans, has begun and will be pushed to a rapid completion. The release date has not been selected, but it will be some time during the coming summer.

The cast chosen for "The Wolf Faced Man" includes George Larkin, Betty Compson, Ora Carew, Horace B. Carpenter, William Quinn, Fred Malatesta, Harry O'Connor, True Boardman. The camera work will be done by W. H. Thornley and Robert Phelan. The story has been written by Lucien Hubbard and W. A. S. Douglas. Mr. Hubbard is also writing the continuity.

Crane to Direct Madge Evans for World

Frank Crane, one of the foremost motion picture directors, has recently signed a long-term contract with World Pictures and is already at work directing Madge Evans and Johnny Hines in "Clarissa" at the Fort Lee studio. Crane has been associated with the directing end of the industry since the early days, having produced pictures for World, Pathe, Balboa and Vitagraph. His latest achievement was the directing of Mary Garden in "Thais" for Goldwyn.

Fox Points to Cast in Divorce Picture

Exhibitors are advised by the William Fox office to call special attention to the cast of "The Blindness of Divorce," the Fox Standard Picture which has just been released and which Mr. Fox himself describes as "appealing to the hearts of all womankind." For the two most important feminine roles Director Frank Lloyd went outside the Fox organization, obtaining Bertha Mann, leading woman of a big stock company on the Coast, and Rhea Mitchell. Charles Clary, who has been seen in many Fox productions, has the leading male role, while other delineations are in the hands of Bertram Grassby, Fred Church, Willard Louis and Marc Robbins.

Jewel Carmen Is the Fox Star in "The Bride of Fear"

Fox Titles Four New Features

Two Are Completed and Others Are Well Under Way—Mix Production Awaited with Much Interest

FOUR new productions, two of which have been completed and the other two are well under way, have been titled at the William Fox offices. The pictures star Tom Mix, Gladys Brockwell, Jane and Katherine Lee, and William Farnum.

Mix's film will be called "Ace High," and Lynn Reynolds, who wrote the story and is screening it, is almost midway in the production.

"We await with interest," Mr. Fox said, "the finished product because it should be really the best thing Mix has done. He is known the country over for his preeminent ability as a horseman, having been in the saddle since childhood, and 'Ace High' gives him an admirable opportunity to display his equestrian skill against a most dramatic background. The story is one of brisk adventure in the service of the Canadian Northwest Mounted Police.

"Gladys Brockwell's new vehicle, on which photography was begun practically at the same time as 'Ace High,' is to be released as 'The Unmarried Wife.' It will show this star in a role quite different from that in which she is usually seen. Charles Kenyon provided the 'script and Edward J. LeSaint is the director. The chief members of the cast are L. C. Shumway, Bertram Grassby and William Scott.

"The Jane and Katherine Lee subject, stormy comedy-drama, will bear the title of 'We Should Worry!' Written and staged by Kenean Buel, this photoplay tells the story of the exciting moments that resulted from a kidnapping. The cast is exceptionally large. Among its members, besides the starlets, are Ruby De Remer, William Pike, Henry Clive, Edward Sturgis, Tammany Young, Charles Craig, George Humbert, Henry Hallam, Sarah McVicker and Ann Egleston.

"The last of the four pictures we have named is 'True Blue,' which William Farnum recently completed as a Standard. Frank Lloyd was the director."

"The Woman in the Web" Starts April 8

WALTER W. IRWIN, general manager of the Vitagraph distributing organization, announces that the first episode of "The Woman in the Web," the latest Vitagraph serial, was released on Monday, April 8. It will introduce to motion picture patrons of the country a new serial combination made up of two young players already well known throughout the United States and Canada. They are Hedda Nova, the young Russian actress, and J. Frank Glendon, star of many O. Henry features.

In "The Woman in the Web" Vitagraph again presents its president, Albert E. Smith, in the role of serial author, he having collaborated with Cyrus Townsend Brady in the writing of the fifteen-episode melodrama. They were the authors of "Vengeance—and the Woman," the sequel to the first Vitagraph serial, "The Fighting Trail," and Vitagraph points to the success of their previous effort as a fair guarantee that "The Woman in the Web" will be worth while.

David Smith, brother of Albert E. Smith, directed the first episode which bears the chapter title of "Caught in the Web," and in several of the other episodes had Paul Hurst for his aide. The latter part of the serial was made under direction of Mr. Hurst, Mr. Smith having been placed in charge of a Blue Ribbon feature.

Hedda Nova, who has been seen in "The Bar Sinister," "The Sign Invisible" and other independent pictures, is said to show consummate daring in the very first episode when she flees from the roof of one building to that of another across a human bridge formed by a half dozen men linking their bodies together. She also is said to do a number of thrilling riding stunts. These and many similar hazards amply prove her daring spirit.

J. Frank Glendon, remembered for his work in Metro, Fox, Gaumont and the Vitagraph O. Henry stories, is a product of the Montana range, a master horseman and a daring athlete. In the first episode of the picture he leaps fifty feet from the top of a tower into a tree, it is said.

"De Luxe Annie" Cast Has Been Chosen

WORK on Norma Talmadge's new Select production, "De Luxe Annie," a screen version of the Broadway play of the same name, in which Miss Talmadge will be presented by Joseph M. Schenck, is well under way at the Talmadge studios in East Forty-eighth street. The screen presentation will be made under the direction of Roland West. The adaptation of the story is by Paul West.

Casting has been completed, and Miss Talmadge has chosen a group of well-known players for her support. Eugene O'Brien will again appear opposite her, and others in the cast are Frank Mills, Edward Davis, Fred R. Stanton, Joseph Burke, Edna Hunter, little Lorna Volare and David Burns.

"De Luxe Annie" first appeared in The Saturday Evening Post as a two-part serial written by Scammon Lockwood, and early in the present dramatic season was made into a play by Edward Clark and produced at the Booth theatre. Miss Talmadge's role of "De Luxe Annie" is a crook part of unusual character, said to be lifted far out of the commonplace by an odd psychological twist, giving the star fine opportunities for interpretation. It will be the fifth of Miss Talmadge's Select series.

Three Artcraft Stars Shine

April Made Radiant by Douglas Fairbanks, "Bill" Hart and Elsie Ferguson—Latter's Picture on April 8

DURING the month of April three productions will be released by the Famous Players-Lasky Corporation, under the Artcraft trade-mark, presenting a wide variety of subjects, as well as in the character of the stars. Wm. S. Hart appears in a Western picture, Elsie Ferguson in a high-class society drama, and Douglas Fairbanks introduces new methods of producing laughter in his acrobatic way in a comedy-drama.

Hart started on the first day of the month with "The Tiger Man," a Thomas H. Ince production from a scenario written by J. G. Hawks especially for the star, and directed by himself. Hart plays the part of Hawk Parsons, a fierce bandit whose soul, deadened by crime, is strangely regenerated through the refining influence of a good woman, but is not quickened into life until he comes to the realization that she is purity herself and he a moral monster unfit to stand in her presence.

On April 8 "The Lie," starring Elsie Ferguson, was released. Aside from the fact that it provides Miss Ferguson with an emotional role it is a subject entirely different from anything she has appeared in on the screen. It was adapted to the screen by Charles Maigne, from the play by Henry Arthur Jones which was produced with success on the speaking stage of England and America. It deals with high social circles of England.

"Mr. Fix-It" is the title of the Douglas Fairbanks offering released on April 15. This picture was produced by Allan Dwan from a scenario by himself based on a suggestion by Ernest Butterworth, and presents Fairbanks as the expounder of the theory that happiness is a habit that comes only to those who afford happiness to others. Aside from the entertainment afforded by the display of his remarkable talents, both physical and artistic, Fairbanks is imbued with a sincere desire to teach a lesson of cheerfulness with each picture, and "Mr. Fix-It" is said to thoroughly fulfill his wishes in this direction.

Unique acrobatic "stunts" were devised for Fairbanks to perform, and it is claimed that he risks life and limb a great many times, one of the startling feats being a hand over hand climb across a political banner swinging high in the air across a street.

World Sets Four for Release

May Brings Quartette of Features Expected to Mark New Era—Big Stars Presented During the Month

THE release sheet of World Pictures for the month of May holds forth four pictures said to be of exceptional merit, one of the photoplays being a special of hitherto unknown excellence distributed on the program.

The names and release dates are as follows: May 6, Sir Johnston Forbes-Robertson with a cast of fifty stars in "Masks and Faces"; May 13, Ethel Clayton in "Journey's End," with John Bowers, Frank Mayo and Muriel Ostriche; May 20, Montagu Love and Barbara Castleton in "Vengeance"; May 27, June Elvidge with John Bowers in "The Oldest Law."

Sir Johnston Forbes-Robertson leads the list in a film adaptation of Charles Reade's novel, "Peg Woffington," in which he has a supporting cast of prominent players. Most of the stars are household names to picture-goers. George Bernard Shaw, Sir Arthur Pinero, Sir James Barrie, Irene Vanbrugh, Sir George Alexander, Lillah McCarthy, Lyall Swete, Gertrude Elliott, Gladys Cooper, Viola Tree and a host of other English stage stars. Only the circumstances under which this photoplay was produced permitted the concentration of such a distinguished cast. The Academy of Dramatic Arts decided to produce a picture for the benefit of the orphaned children of English actors who died during the war, and a committee composed of Shaw, Pinero, Barrie and a number of other notables selected Charles Reade's novel as the most suitable story for picturization. The publicity possibilities which lie in this film for the exhibitor are an unlimited mine of money-making advertising material.

The succeeding picture is "Journey's End," which is released on May 13, starring Miss Ethel Clayton. Three players possessing a following almost equivalent to most stars support Miss Clayton, namely John Bowers, Muriel Ostriche and Frank Mayo, Travers Vale handling the direction.

Montagu Love and Barbara Castleton follow on May 20 in "Vengeance." This picture marks the first appearance of Miss Barbara Castleton in World Pictures, with whom she has signed a long term contract.

June Elvidge makes her appearance on the World program in a drama titled "The Oldest Law," supported by John Bowers.

Peggy Hyland and Company Back from South

Peggy Hyland and her company producing "Peg of the Pirates" for William Fox, have returned to the Fox studios in New Jersey from the South, where they have spent more than three weeks making exteriors under the direction of O. A. C. Lund. Most of the work was done at Charleston, S. C. Ocean scenes aboard a privateer and a pirate ship on the Atlantic will be a feature of the film. Among those who appear prominently in the cast are Eric Mayne, Sidney Mason, Frank Evans, L. Wolheim, Ajax Carroll and Carlton Macy.

Montagu Love Has a Big Part in Wm. A. Brady's "Stolen Orders"

Gambling Club Feature of "Stolen Orders"

One of the most interesting scenes in William A. Brady's feature picture, "Stolen Orders," is said to be that depicting a fashionable gambling club operating under full steam. This institution of chance which will be shown on the screen in "Stolen Orders" is said to resemble closely, in fact almost to be a reproduction of one of the clubs recently brought out of its discreet retirement in richly furnished quarters through the activities of the authorities in New York City. This particular place and its less particular methods of separating patrons from their cash has been the unwilling recipient of considerable attention from the newspapers.

In this production, which is based upon the big Drury Lane spectacle, "Sealed Orders," Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, George MacQuarrie and Madge Evans enact the principal roles.

Frank Keenan in Second

Frank Keenan will make his second appearance as a Pathe star in "Ruler of the Road," which will be released the week of April 21. This is said to be even stronger than "Loaded Dice," Keenan's first Pathe Play. It is a railroad story, Jeannette Lee being the author and "Simeon Tetlow's Shadow" being its original title.

Mary Warren, Triangle Player

Would Organize the Film Industry for War

A group of executives who will bring together for war work every person connected with the motion picture industry and all its branches in the United States is proposed by Jack Conway, Triangle feature director. The plan is still in embryo, but Conway feels that if it reaches in any degree the proportions he sees for it, he will devote all of his time to bringing film people together under one great win-the-war-banner. He invites all who are interested to write to him for details. "There are a hundred and one ways in which we, as a body, could be helpful, where as individuals we are scattering our fire."

Ralph Ince Mme. Petrova's Permanent Director

Contracts have been signed by Madame Petrova and Ralph Ince whereby the latter will direct the Petrova productions exclusively, having laid aside all other plans for the present. It is possible that Mr. Ince, who has been at the head of his own producing company since leaving Vitagraph some years ago, will return to the screen as an actor as well as director in support of Madame Petrova in a special feature to follow the production of "Patience Sparhawk."

Referring to the engagement of Mr. Ince, Frederick L. Collins, president of the Picture Company, makes the following statement: "Madame Petrova's plan of changing directors with each feature until a man of Mr. Ince's known abilities was available has been found to be a very wise one, partly because she has been fortunate in securing this excellent successor to George Irving, Larry Trimble, and Frank Crane, but chiefly because she has not been committed to any one man's work, until she has found, by months of testing, that particular man best fitted to bring out the highest abilities of the star and the greatest possibilities in her productions."

About New Productions

Clever juvenile actors are featured in "I'm a Man," the newest release in the Judge Brown stories, distributed by General Film. This is described as a stirring patriotic story of timely nature.

Bluebird spreads forth the tidings that Carmel Myers is surrounded by a notable cast in "My Parisian Wife," the picture in which she is now working. Edwin August is among the players.

In Mary Miles Minter's forthcoming American-Mutual production, "The Greater Call," under production at Santa Barbara, the star appears in a "ravishing" (says the p. a.) costume.

As different as possible from "Hidden Pearls," yet with a similarly exotic atmosphere, Sessue Hayakawa's newest Paramount subject, "The Honor of His House," promises to excel the former production.

Mae Marsh is in the midst of a new Goldwyn feature, which the company has not named as yet. Director Hobart Henley took the star to Georgia around Easter time in search of a neglected mansion for scenes.

Katherine Harris Barrymore (Mrs. John Barrymore) has been engaged by Metro for a role in "The House of Mirth." Her part will be the lead in this new production.

W. W. Hodkinson says it has to be a real picture these days to get away with a seven days' run in almost any town, particularly Milwaukee. Kerrigan's "The Turn of a Card" turned the trick.

Maud Wayne, who has appeared in seventeen Keystone comedies, has her first dramatic role in the new Triangle feature, "The Loyalty of Taro San," which Frank Borzage is directing.

"Tinsel" is the title of Oscar Apfel's second World Picture in which Kitty Gordon is the star. Muriel Ostriche and Frank Mayo are featured in the cast.

Universal said last week it had received a letter of virile endorsement of Jewel's production, "The Kaiser." This was sent to the management of the Broadway, where the picture is running.

Bookings are said to be rapidly coming in for "Chase Me Charlie," the Essanay-Chaplin comedy released by the George Kleine System. The picture is compiled from Essanay-Chaplin productions.

The charm of "Twenty-One," Pathe-Bryant Washburn feature, lies in visualizing the dreams of a full-blooded American boy, according to an exhibitor who booked it for a week.

"The Ordeal of Rosetta," which Alice Brady has finished, will be her fifth Select Picture. In it the star has a dual role, and Craufurd Kent appears opposite her. Ormi Hawley is also in the cast.

The nature of the story chosen for "Ace High," a new William Fox picture, on which Tom Mix has started work, makes necessary five persons to play two characters in the production.

The interior scenes of the ducal palace of Gismonda were taken recently for the Paramount picture of that title, starring Lina Cavalieri, at the Fort Lee studio of Famous Players-Lasky.

Work is progressing rapidly on "The Firebrand," Virginia Pearson's dramatic production, whose action is laid in Russia. Edmund Lawrence is in charge of Miss Pearson's new subject.

The juvenile court scenes, which form such an important part in the forthcoming George K. Spoor feature, "Young America," have been prepared under the direction of Judge Ben Lindsay.

"The Firefly of France," which has been running in the Saturday Evening Post, has been bought as a screen subject for Wallace Reid, the Paramount star. Ann Little will be the feminine lead.

John Adolfi, the director whose first World Picture will be "The Heart of a Girl," written by Maravene Thompson, has returned to New York with his company after taking scenes at Washington.

Essanay is planning to issue other prints of the ten Broncho Billy dramas of the hills and plains, owing to the strong demand for them. They will be released through the George Kleine System.

One of the More Solemn Expressions Utilized By Mabel Normand In Goldwyn's "Joan of Plattsburg"

Burlingham Coming with Unique Swiss Views

Frederick Burlingham, American explorer and cinematographer, who once descended 1,200 feet into the crater of Vesuvius and is also well known for his work on the Matterhorn, Mont Blanc and the Jungfrau, has left Switzerland for New York with a unique series of new views, it was announced last week.

Among his new Alpine scenes is the ascent of the Zinal-Rothorn, at Zermatt, more dangerous than the Matterhorn, and a film showing the scaling of the Blümlisalp, where the whole party narrowly escaped death by the breaking of an ice cornice on the summit. Mr. Burlingham was taking a scene at the time and consequently succeeded in registering the accident in detail, which views are unique in Alpine history and which never again may be seen.

Metro Completes Five and Starts Seven

With four productions just completed, one in the last stages of completion, and seven, with themes ranging from powerful drama to romantic comedy, either started or ready to be placed in the hands of stars and directors, Metro's Western and Eastern studios are crowded and bustling with activity.

At the Hollywood plant of the company, which is entering upon a new era of expansion with Joseph W. Engel, treasurer of Metro Pictures Corporation, in supreme charge of all matters of policy, the selection and supervision of vehicles for the stars at the studios there, and George D. Baker, in full charge of all actual producing, two stars have completed productions while one has interiors to do and three will immediately begin new pictures.

Graves with Universal

Ralph Graves was engaged last week by Universal to appear opposite Ella Hall in the Ella Hall Special Attractions.

News Notes from Canada

Jewel Feature a Hit in Canada

"The Price of a Good Time" Closes Run at Rialto in Toronto, Thereby Winding Up Successful Advertising Campaign

WITH the end of the run at the Rialto theatre, Toronto, Canada, of the Jewel feature, "The Price of a Good Time," has terminated what Canadian showmen declare to be one of the most successful advertising campaigns ever used in conjunction with a moving picture, in the Dominion.

One of the results of the Rialto campaign was the extension of the original run from one week to ten days. A more important result is the lesson it has taught Canadian exhibitors in general regarding what can be accomplished when an effort is made to lift moving picture advertising out of the well-beaten rut.

The Rialto management traveled the usual advertising path so far as newspaper advertising, billboards and heralds were concerned—with the exception of the fact that it used just twice as much of each of these mediums as is ordinarily purchased. The two Toronto Sunday papers carried striking ads, while the town was literally plastered with 24-sheets.

One of the remarkable features of this campaign was the co-operation given the Rialto theatre by the management of the T. Eaton Company, a department store in Toronto, in the distribution of heralds. A representative who called upon the store officials was granted permission to walk through the establishment and place a herald into the hands of every one of the hundreds of employees. Since one of the most stringent rules of this establishment forbids the throwing of papers on the floor, the heralds were pocketed and taken home. As the result, the business done by the Rialto that evening broke all previous box office records.

People whose business required them to walk along Yonge street, "Toronto's Broadway," were not allowed to forget that "The Price of a Good Time" was being shown at the Rialto. Practically every vacant store had in its windows either a photo frame showing scenes in the production, or else window cards and one sheets.

An unusual lobby display, which showmen who visited the theatre expressly to see declared to be the equal of anything Kashin, formerly of Montreal, conceived during his stay in that city, also helped to attract crowds.

Canada Exhibitors Look Ahead

Solution of fuel difficulties is now occupying the attention of exhibitors all over Canada, and the outlook for the coming winter is none too bright.

The situation which Canada is facing today may be attributed to conditions obtaining in the United States. While not wholly dependent upon the States for its fuel supply Canada is dependent to the extent of 55 per cent of its total coal requirements and 98 per cent of its crude and refined oil products. The fuel situation today can be blamed on the ease with which fuels of all kinds were imported from the United States and to the apathy displayed towards the exploitation of certain of its own fuel resources by the public at large. Canada's supply of lignite and peat is enormous, and outside Toronto there are seven bogs which could supply the city with 26,500,000 tons of fuel.

Talking of Combines——

To his astonishment, one of the New Brunswick exchange managers found the other day that certain exhibitors in the extreme end of Nova Scotia had formed a sort of combine, agreeing should any house be threatened with darkness owing to non-arrival of film, to pass along the show which they had just used, instead of sending it to the theatre named by the exchange. To all intents and purposes the film would be lost for a number of days, and had it not been for one honest exhibitor who sent in his check for the rental of the film, the exchange would have had some difficulty in discovering just where the fault lay. Strange to say the lucky exhibitors not only got their show for nothing, but with one exception, they made absolutely no acknowledgment to the exchange.

Premier Theatre Burns to Ground

The Premier theatre, owned and managed by W. H. Coyner, Sydney, N. S., was burned to the ground last week. This little house was constructed only about three years ago. Mr. Coyner, however, did not weep long over his loss, but two days later was running a show in another hall, which he was fortunate enough to secure. Plans have already been drawn up to replace the theatre burned down, and this will be a concrete building. The Regal Film Co. lost twelve reels in the fire.

Goes Seventy Miles for Pathe Play

L. Ernest Ouimet, president and general manager of the Specialty Film Import, Ltd., which handles Pathe pictures in Canada, had an interesting indication of the drawing power of "The Hidden Hand" recently when the general manager of the Dominion Atlantic Railroad, whose office is situated at Kentville, N. S., telephoned to the manager of the Empire theatre, in Halifax, asking that "The Hidden Hand" be put on first thing at the matinee, as a party of ten, including himself, desired to see this serial every Monday afternoon and to return again on the afternoon train to their home in Kentville. The distance they travel is seventy miles each way.

Theatres Fear Daylight Saving Bill

All Canadian exhibitors are on the *qui vive* regarding the coming daylight saving bill about to be passed. This has obtained its second reading and everybody expects the worse. Two years ago when this was tried out in the Maritime Provinces every theatre lost money, and it was generally recognized that the measure was absolutely against the interests of the theatrical business. In spite of the fact that the passing of the bill has been well advertised no action seems to have been taken by the exhibitors, at least in the Maritime Provinces.

Golding Loans Theatre for Soldiers

Manager Golding of the Imperial theatre, St. John, N. B., loaned the theatre, on Good Friday, to the executive of the Soldiers' Comfort Association. A sacred concert was arranged in which the best talent of the city participated, and the whole affair was distinguished for its reverential character. The Specialty Film Co. loaned films depicting the various phases of the war both on land and sea and these were exceptionally well received.

Exchanges Have Trouble with Trains

Owing to the cancellation of so many trains the film exchanges of New Brunswick are put to much trouble and inconvenience. It is found to be impossible to guarantee serials arriving on time, and many houses have had to disappoint their patrons. The Imperial, St. John, N. B., is running "The Bull's Eye," but two or three installments have been delayed.

LOCAL EDITING FACILITATES DISTRIBUTION OF "SCREEN TELEGRAM"

President Freuler of Mutual is giving his personal attention to the Screen Telegram to insure its character meeting the standards set by the company for their new venture in the field of the topical. To avoid delay in distribution, Mr. Freuler has arranged that all matter turned by the New York cameramen be edited, titled, and printed in New York, instead of being sent first to Chicago.

The number of subjects contained in each reel with their proper footage is a matter also receiving consideration by Mr. Freuler and the editorial staff.

Screen Telegram No. 10 contains unusually comprehensive pictures of the Italian troops on their own front and will be sure of a hearty welcome.

DRAMATIC SUSPENSE IN WAR PICTURES

The second of the Official Italian War Pictures, now showing at the Rivoli theatre, has the suspense and climax of a well wrought feature. During the bombardment of an Austrian port by the Italian fleet, an Austrian battleplane appears and essays to bomb the battleships. A fleet of Italian hydroplanes immediately starts in pursuit and an exciting chase ensues. The plane, determined to accomplish its purpose in the face of a cloud of enemies, continues to attack the fleet, and comes within an ace of destroying one of the boats. Meantime, however, the hydroplanes are drawing nearer and rapidly surrounding the daring plane which, to escape destruction, makes a swift "tail spin" to the sea, where the aviator is taken prisoner. This is the chief incident, but the entire reel is a succession of splendidly stirring events that hold the spectator entranced from start to finish.

PUTTING SALT ON HIS TAIL

Sister was rather sceptical of Buddy's admonition to catch a bird with salt, so she tried her own method of scattering crumbs for the little visitor, and soon had him literally eating out of her hand. Then she got even with Buddy.

This is the pleasant little tale that W. L. Finley embodies in his latest bird picture, along with many other delightful snapshots of so-called wild birds feeding familiarly at his doorsteps. A flock of robins in winter settles on an apple tree to eat the fruit not deemed worthy of plucking; the shy fly-catcher is discovered on her nest; the long-legged avocet is seen wading and nesting. Last come a row of magpies, as solemn as a minstrel show.

The picture is a delightful one for children.

"WILD BIRD PETS."
UNIVERSAL FILM MFG. CO., APRIL 22.

HOW DOES HE DO IT?

Does Jack Cohn sit around waiting till time and the passage of the seasons drop the apples of news into his lap?

Not he! Just what he does by way of helping on the harvest we don't know, but while other people study the newspapers to learn what they ought to be doing or might have done, Jack gets busy with a word here and there, and the apples just naturally come down and hit him in the head, in the shape of telegrams and 'phone calls from the biggest men of the land asking him to send his cameramen for exclusive material.

So Jack was not at all surprised the other day to hear Mr. Roosevelt at the other end of the line. There were to be Liberty Bond doings at Oyster Bay and a Universal cameraman was desired. Later, pictures were to be taken of the grandchildren with grandpa. Somebody beside T. R. was "de-e-lighted."

Short Subjects in Review

By Clara DeLissa Berg

Quality and Conditions Separate Factors

ORRIN G. COCKS, Secretary of the National Committee for Better Films, affiliated with the National Board of Review, makes a brief plea in the April Bulletin of the Committee that exhibitors might well heed.

Too much emphasis, according to Mr. Cocks, has been placed on the quality of the pictures shown young people, to the exclusion of that very important matter, the conditions under which the picture is shown. Dark streets in the neighborhood of the theatre, insufficient light in the theatre itself, children sitting throughout the house without adult supervision, crowding in the lobby and unsanitary arrangements are all factors which contribute in large measure and even more directly to the much-deplored "injurious effect" of motion pictures on the young.

Make your theatre the social centre of your community. Have it clean and well-lighted. When you invite children to special performances, give over one portion of your house to them, and invite parents or members of a local women's club or committee to act as chaperones for the children sitting there.

Those nickels that come rattling into the till from the youngsters' hands will shine much more brightly when they bear no stain of physical ills that too often are the cause of moral ills in themselves past cure.

MR. EXHIBITOR, MEET MR. CANNIBAL KING

"Corking!" So there, we just had to say it! It is the only word that covers adequately the mingled amusement, pleasure and genuine interest with which we viewed the Outing-Chester picture devoted to the Fiji Islands and their one-time cannibal inhabitants.

First of all, as a scenic, it is very attractive, the foliage being of course tropical and the architecture of the capital town simple and picturesque. But of this there is but a trifle, and the rest of the reel is given up to pictures of the natives in their various activities and amusements. They are a fine-looking lot, these erstwhile man-eaters, tall, well-built, with thick, bushy hair and pleasant expressions. A fair amount of clothing seems to be the thing, the policeman wearing petticoats cut at the bottom into neat points, and one of the royal family even going so far as a dress suit. Indeed, as the title man tells us, the visitors were not surprised, though the spectator would be perhaps, to see the boys and girls who jump so fearlessly into the sea from high rocks wearing wrapper bathing suits. But little informalities still persist. Tea parties, or rather kava parties, are pleasant social functions, but the kava, instead of being poured from a pitcher, is squeezed out of a sort of dishcloth by the gentleman who officiates at the flowing bowl.

Concluding the reel are entertaining pictures of a festival at which the Fiji women and a band of very pretty Samoan girls are the actors.

The novel and interesting character of the pictures, enhanced by the clever and witty titling, renders this reel unusually attractive and entertaining.

"A CANNIBAL CARNIVAL."
OUTING-CHESTER PICTURES RELEASED BY JESSE L. GOLDBERG.

SEEING THE SEA WITH THE CINEMA

Whoever it is that directs and titles the undersea pictures issued from the Ditmars Studios that continue to delight audiences at the Strand theatre manages to get a "punch" and a laugh in each number.

Crabs and lobsters are the chief performers in the fourth issue, and the adventure of a hermit crab who, after fitting himself with a new dress, goes out to investigate the food value of the razor clam, is a veritable farce. The clam is not going to stand for such nonsense and digs in head first. A crab whose appearance is a comedy in itself is a marine daddy-long-legs. His spider-like legs have a spread of twelve feet.

Then comes a fight between two lobsters "of the heavyweight class." There is a good, lively tussle, but the battle seems to end in a draw. Not so lucky is the lobster who ran foul of a devil fish. He puts up a game fight, but is finally overpowered and completely enveloped by the twining tentacles.

The melodrama over, the exhibition ends very properly with a comedy, in which the sole actor, a crab, fits himself with a coat of sponge. With this proper camouflage, he is equipped for adventure safe for himself, but deadly to his intended victims.

"THE DEPTHS OF THE SEA."
DISTRIBUTED BY M. S. EPSTIN.

HAM AND——

Which would you rather do or be eaten, is the usual formula put to our good friend the pig. But pigs of unusual intelligence may escape this fate, as the current Universal Screen Magazine shows, by learning to perform difficult feats of an acrobatic nature suitable for the stage. The result is very amusing to watch.

The editor of the Magazine was certainly in a pleasant frame of mind this week, for he has included, in addition to the pigs, some delightful pictures of swans, the aristocrats of birddom. Also, the pictures of the "spud drive" are of a very cheerful and optimistic nature. The "man with a hoe" would be speedily thrust into the discard if he attempted competition with the great tractors that are now used to harvest the important potato crop.

The United States Department of Agriculture contributes a film showing your Uncle Sam as a lumberjack in his forest reserves. No industry is more important at the present time than that which produces timber for our much needed ships. The pictures are interesting and attractive.

Wille Hopkins illustrates in "mud miracles" the marked resemblance existing between some barnyard friends and certain humans.

UNIVERSAL SCREEN MAGAZINE. NO. 66.
UNIVERSAL FILM MFG. CO.: APRIL 12.

PLEASANTLY HUMOROUS

The next time you meet a bear in the woods—a likely happening—don't climb a tree. Two can play at that game, as the boys at camp, photographed by the Bray Studios, found out. The bears in question, however, are gentle and playful pets, fond of ice-cream cones and bottled soda water, as well as friendly boxing matches. The picture is most enjoyable.

A novel phrasing of the titles adds to the interest of the pictures, showing how Uncle Sam makes his postage stamps.

Goodrich Dirt, ably seconded by Spot, looks for "easy money" in meeting "Kid" Somebody on the mat. But the "Kid" is anything but aptly named, and poor Goodrich suffers his usual sad fate.

PARAMOUNT-BRAY PICTOGRAPH. NO. 15.
PARAMOUNT PICTURES CORP., APRIL 7.

THEY LIKE TRAVELS

Lying just off the heart of the theatrical district in New York is a picture theatre. It has no neighborhood clientele, nor is it patronized by those who visit the big Broadway houses. It caters to the man who has an hour or two to idle between business appointments.

This house, charging only ten and fifteen cents admission, offers in addition to a feature and a comedy, News Weeklies and an Educational. Travel pictures, says the manager, are in high favor.

COMING PROGRAM OFFERINGS

Triangle Announces List for April 14

THE Canadian wilderness is a fertile field for romantic picturization but seldom touched. Ralph Westfall, the author of "The Law of the Great Northwest," which heads the Triangle April 14 program, was for many years a member of the Royal Mounted Police. During this time he met with hairbreadth escapes and thrilling adventures, many of which have appeared in popular magazines. When Mr. Westfall joined the Triangle scenario staff he was given a free hand and he is satisfied that the "atmosphere" of his story has been maintained throughout this production. Margery Wilson and William V. Mong are the featured players.

"Who Killed Walton?" the second release of the week, has been adapted from Norman Sherbrook's story, "The Veil." It is said to present a gripping mystery situation, combined with an interesting love theme. Walton is a character who sprang into prominence less than a decade ago as the victim of New York's most prominent murder case. Mary Mersch is the Marian Emlen of the story.

J. Barney Sherry is the politician. Mary Mersch, as Marian Emlen, makes her debut as a Triangle player. Frank Bonn, who has hitherto appeared in Triangle Keystone comedies, is Walton. Dora Rodgers, also of the comedy forces, is Elsa Armytage. Edwin Brady is the reformer. Thomas N. Heffron directed.

Eugene Carey and Margery Wilson Appear In Triangle's "The Law of the Great Northwest"

A negro jazz band was transported to Culver City to supply color and atmosphere needed for the big New York cafe scene in "Who Killed Walton?" This is said to have had an excellent effect.

"First Aid," a Keystone comedy, with Maude Wayne, William Franey and Myrtle Reeves, is the concluding release of the week.

Pathe Drives Forward with White Serial

"THE HOUSE OF HATE," Pathe's Pearl White serial in which Antonio Moreno appears and which is heralded by Pathe throughout the country as the best serial it has ever had, is driving into the far West with great success, according to reports.

Lou Cullins of the Grand theatre, the Dalles, Ore. made his first trip in two years to Seattle recently, and booked "The House of Hate" after having had a look at the special informational reel for exhibitors, prepared by Pathe as one of the usual means of promotion worked out on this serial. Mr. Cullins is an old circus man and has a knack of putting over pictures with stunts and ballyhoos. He remarked about the cleverness of the informational reel and spoke of it as an interesting and important innovation. He anticipates carrying out the suggestion in the campaign book as to an unusual stunt for putting this serial over.

The Rex theatre, Aberdeen, Washington is a vaudeville house and they play Pathe serials as one of the strongest drawing cards on their bills. "The House of Hate" will run there.

Manager Sothern of the Grand theatre, Bellingham, Washington has also joined the nation-wide group of smiling "House of Hate" exhibitors.

Fairbanks-Artcraft Moved Up One Week

In order to balance the program for the month, according to an announcement from the Famous Players-Lasky Corporation, a change has been made in the order of the Paramount and Artcraft releases for April. "Mr. Fix-It," the Artcraft picture starring Douglas Fairbanks, which originally was set for release on April 22, has been advanced one week to the 15th. "Rich Man, Poor Man," the Parmount Picture starring Marguerite Clark, which was announced for April 15, has been set back to the 22d.

The rest of the schedule for April, as heretofore published, will remain the same, Vivian Martin, in "Unclaimed Goods," being released the same week as "Mr. Fix-It," and Charles Ray, in "Playing the Game," with the Marguerite Clark picture.

Shipman-Whitman Top the Vitagraph Program

The list of Vitagraph releases for the week of April 15, as announced by President Albert E. Smith, is as follows:

Blue Ribbon Feature, five parts, "The Girl From Beyond," adapted from Cyrus Townsend Brady's widely read novel, "A Texan Romance," and featuring Nell Shipman with Alfred Whitman.

Serial, two parts, "The Open Switch," the second episode of "The Woman In the Web," featuring Hedda Nova and J. Frank Glendon.

Vitagraph Drew Comedy, one part, "The Deceivers."

Big V Comedy, one part, "Counts and No Counts," featuring Earle Montgomery and Joe Rock.

"The Primitive Woman" Is Mutual Offering

In its April 15 release, "The Primitive Woman," Mutual presents Margarita Fischer. The play is from Henry Albert Phillips' story and was directed by Lloyd Ingram. In it Miss Fischer plays the part of a modern Eve, arrayed in talcum powder and some seaweed, who roams the woods to show up a high-brow professor whose ideas of prehistoric woman have proved distasteful to her.

The Screen Telegram, Nos. 14 and 15, showing novel angles of the war situation, will be released April 17 and 21. "The Helping Hand," starring Billie Rhodes, is the Strand Comedy for April 15.

"Lost on Dress Parade" First April O. Henry

The April release list of O. Henry stories distributed by General Film Company is headed by "Lost on Dress Parade," a picture of high life in New York City and said to contain a number of fine dramatic situations. Patsy Deforrest and Evart Overton are the featured players. It is the story of a draughtsman in an architect's office who manages to save a dollar a week for ten weeks in order to have a "gentleman's night of it" at a fashionable cafe. His ten dollars open up a strange series of adventures.

The succeeding feature will be "Nemesis and the Candy Man," with William Dunn and Miriam Miles.

Pathe Features Keenan in Railroad Drama

Pathe offers as its leading feature for the week of April 21, "Ruler of the Road," a railroad drama, with Frank Keenan in the stellar role. It is an adaptation from the story by Jeannette Lee, called "Simeon Tetlow's Shadow," and was produced under Ernest C. Warde's direction.

Other subjects on the week's program are the seventh episode of the Pearl White serial, "The House of Hate"; a one-reel Harold Lloyd comedy titled "It's a Wild Life"; travel scenic titled "Trinidad," and the thirty-fourth and thirty-fifth releases of Hearst-Pathe News.

Whether It Be In Gingham or Suit of Armor, Mabel Normand Is Her Cheery Self in "Joan of Plattsburg," Goldwyn Picture

Madge Kennedy Scores in Dramatic Role

In "The Danger Game," her newest Goldwyn picture, ventures from straight comedy into the more serious side of motion picture drama. How this change will be received by exhibitors is forecast, Goldwyn believes, in a letter received by Nathan Ascher, of Ascher Brothers' Amusement Enterprises of Chicago, who writes Samuel Goldfish: "I believe that this new production, 'The Danger Game,' will whirl this beautifully talented star to the highest point of screen popularity.

New Title for Castleton-Love Picture

"Vengeance" is the new title selected for the first Barbara Castleton-Montagu Love feature which will be released by World Pictures May 20. It was produced under the working title of "The Swami," but this was regarded as not sufficiently clear and definite. "Vengeance," which was directed by Travers Vale, is the first World Picture starring Barbara Castleton, although she has appeared in several independent productions. Montagu Love appears in the role of an Indian mystic and priest.

Jaxon Comedies Now in Seventh Series

General Film Company this week releases the fourth subject of the seventh series of Jaxon Comedies, "Beating Him to It." Following this will come "Forced Into Matrimony." Although the Jaxon Comedies have been running for nearly a year now, General Film reports that they continue to grow in popularity with the exhibitors.

Glances at the Program

Bud Duncan, Dot Farley and Kewpie Morgan, in Clover Comedies by the National Corporation for General Film Release, have contributed "He Couldn't Fool His Wife" to the program.

The actual shooting down of a German aerial raider over Paris is said to be one of the features of Universal Animated Weekly No. 17. Pictures of the damage done are also shown.

"His Majesty, Bunker Bean," Paramount picture, with Jack Pickford, was released April 8. Louise Huff appears opposite Pickford in the picture, directed by William D. Taylor.

Madge Kennedy's peculiar personality presented itself again on April 7 in Goldwyn's "The Danger Game." The star no sooner finished this picture than she started on another one.

The members of the L-Ko beauty sextette are said to be given a real opportunity to display their charms in the comedy release of April 22 on the Universal program. The name is not announced.

Pathe plans to release at an early date "Our Fighting Ally—the Tank," which shows how the tank and tractor will help win the war on the battlefields and on the farms.

Gaumont News No. 2 has scheduled eight subjects, with scenes all the way from Berkeley, Cal., to New York, and on across the seas to France. It is considered very complete.

"The House of Silence," a Paramount subject, with Wallace Reid, was released April 8. It is a detective story, with trap doors, secret springs and everything that goes with such a plot.

"A Night Out," the ninth of the new edition Essanay-Chaplin comedies distributed by General Film, will be released the latter part of April, it was made known last week.

One of the most amusing scenes in "Saucy Madeline,' 'the Paramount-Mack Sennett release of April 22, occurs in the bowling alley where a match game takes place. Polly Moran is in the cast.

"The Return of O'Garry" is released this week by General Film Company. Other stories will be released by General every two weeks, the second Finley picture being set for April 27.

"The Making of a Sammie" is the feature of Universal Current Events No. 47, illustrating the life of a rookie at the training camp. The scenes are selected from the various camps.

Viola Dana's horsemanship is tested in a gallop by night on a Kentucky thoroughbred in "Riders of the Night," which Metro will release as an All-Star Series picture April 29.

"The Lie," with Elsie Ferguson in the star part, was released under the Artcraft trade-mark April 8. It gives the star wide latitude for the display of her emotional talent.

Doris Kenyon's First Production for De Luxe Is "The Street of Seven Stars"

Theda Bara's Own Story Is Current Fox Release

"The Soul of Buddha," from Theda Bara's own pen and in which the author appears as the star, is the current release on William Fox's Standard Picture schedule. J. Gordon Edwards, who has directed all of Miss Bara's productions during the past two years, was in charge of the picture. Miss Bara appears first as a dancing girl in a Buddhist temple; later as a favorite of the Parisian stage. The story begins in Java and the action is carried to the Apache dens of the Latin Quarter of Paris.

Here's a Winning Pair. Vivian Martin Appears for Paramount In "Unclaimed Goods," and Marguerite Clark Stars In "Rich Man, Poor Man"

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

The Universal Company has added another producing unit, which has been placed under the direction of Harry Pollard, former director of American subjects featuring Margarita Fischer. Ella Hall is to head this new company. Announcement was also made at the studios that another actress has stepped into stardom. Ruth Clifford, who heretofore has been co-starred, is to be the featured player of a company, and has been placed under the direction of Rupert Julian. Another new member of the Universal organization is Little Gloria Joy, aged three years, who has appeared in a number of speaking stage successes, as well as in several motion pictures. Her first appearance for the Universal will be in support of Dorothy Phillips, under the direction of Allen J. Holubar, in "Discipline and Genevra." William Stowell is playing the masculine lead.

Members of the serial company making "The Brass Bullet," under the direction of Ben Wilson, which was formerly known as "Pleasure Island," had a very exciting experience this week when the steering gear of the ocean-going launch, leased from Baron Long to transport the producing unit to Catalina Islands, was broken. The yacht floated for two hours, and then drifted against a submerged rock, breaking the rudder, when several miles off shore. The players were brought to port by another vessel several hours later.

A very unusual setting which is a composite of many historical places of interest along the California coast, has been built at Universal City for scenes in "The Brass Bullet." It represents Palisades hotel, an old-fashioned lighthouse and some of the other noteworthy buildings at famous resorts.

The first Mary MacLaren photoplay, at present known as "A Man's World," is nearing completion under the direction of Ida May Park. This is a tale of a girl disinherited and abandoned by her father, and will have a number of sensational scenes, including an automobile wreck which has many unusual features.

Paralta Paragraphs

While no official statement has been made by either the Paralta Studio management on the coast or representatives of Pathe, nevertheless it is definitely stated that Pathe will conclude production at the Paralta studios following the completion of the present subjects on which the Bryant Washburn, Bessie Love and Frank Keenan companies are now working. A number of changes have been made at the Paralta plant during the past week, and there promises to be quite a number of others.

Raymond B. West who, since his affiliation with the Paralta as director, has been in charge of filming subjects starring Bessie Barriscale, is next to direct Jack Kerrigan in a play as yet unnamed, and Howard Hickman will make his debut as a director, being placed in charge of the filming of the next Barriscale release. Reginald Barker, who began producing the second Louise Glaum Paralta release, has taken up the making of the Mastercraft subject, "One Woman." Wallace Worsley is in charge of completing the second Louise Glaum film.

Nat Brown, vice-president, is serving as executive manager at the studios, and Frank Kane, brother of Robert, treasurer of the Paralta Plays, is also at the Hollywood producing plant. J. C. Hampton has taken up his work as business manager. Gerald C. Duffy, engaged to direct publicity, is expected on the Coast within a few days.

Live Triangle Items

S. A. Lynch, president and general manager of the Triangle Distributing Corporation, is expected in Los Angeles within the next few days, and it is very probable some announcement will be made shortly as the result of conferences here during Mr. Lynch's visit to the Culver City plant, which will give definite information regarding the distribution of the six and seven-reel subjects which have been in production for several weeks at the Triangle studios, the first of which has been advertised as being "The Servant in the House." Several films of this size have been completed, and four others are now in the various stages of production. While the information has not come from any authentic source, it is believed these pictures are made by the Reliance Motion Picture Company, and will not be released on the regular Triangle program.

Of the new subjects started for the Triangle this week, one of particular interest is that in which Jack Livingston will be seen in the featured role. The picture is at present known as "The Loyalty of Taro San," and has to do with the experiences of a young American lawyer in Japan, and later portrays the loyalty of the son of the Cherry Blossom land when he makes numerous sacrifices for his employer, the attorney, in America. Maude Wayne, who has been seen in many Keystone comedies, will make her first appearance in dramatic work in support of Livingston. Others in this subject are Lillian West and Lillian Langdon.

Vitagraph News Bits

The departure of several of the Vitagraph Companies from their Hollywood studios makes possible more active work on the erection of the improvements at the plant, including the new enclosed stages and laboratories and dressing rooms.

Preparations are now being made for the Earle Williams Company to begin work on an adaptation from the Harold McGrath story, "The Girl in His House." The work of filming this will be started within a few days.

Director George Sargeant and company, who have been engaged in filming the Wolfville tales, have stared in on the third release, which will be known as "Toad Allen's Elopement." The company has been working in Topanga canyon this week on this subject.

A new comedy has been put in production which will feature Montgomery and Rock. This at the studio is known as the sleep-walking comedy and it is known that many of the thrills will consist of the somnambulist walking about on girders of a skyscraper now being erected in the business district of Los Angeles.

The Larry Seamon Company is still at work on "Cleopatra," or rather the burlesque of that tale.

All members of the William Duncan Company are enjoying the best of health and Winter weather in Bear Lake Valley, and so the members of the studio staff are set at rest with respect to worrying about these players because communication was cut off by a recent story. William Duncan has sent several thousand feet of film to the studio, and by this it is seen that snow is falling just at the time that he wanted it. In fact, in a letter to the officers of the studio he advises that the weather could not have been better if he had ordered it.

Director Paul Hurst and "The Woman in the Web" company, have arrived home from the Santa Cruz mountains with about five thousand feet of exterior water scenes. The latter part of this week the players went to San Diego where a number of aeroplane flights were filmed. In two of these Otto Leaderer appeared as the pilot.

With Pathe Players

Director Stuart Paton and several members of the Diando Company's producing unit filming "The Wolf-Faced Man," drove to a location near Fresno, California, a distance of 300 miles from the studio to secure several shots for the second episode. The several scenes were all taken in one long grind, when Betty Compson and George Larkin rode a log down a dangerous flume. The company is now working at the frontier house where a majority of the scenes for this serial will be taken, this consisting of a special studio recently erected.

Work will be started within the next few days at the Diando Studio on the next Baby Marie Osborne subject for Pathe, which will be produced from an original story by Frank Beresford, and titled "The Record." William Bertram, who has just completed filming "The Soul of a Child" with this little star, will also direct her next subject.

Arthur Rosseau, secretary of the Pathe Exchanges, Inc., who is spending several weeks on the West Coast, was a guest at the Diando studios the greater part of the past week.

Fox Studio Doings

More than two hundred people, a dozen camels, fifteen burros and one hundred horses were taken far into Palm canyon by the Fox Company last week for scenes in the Theda Bara production of "Salome." A special train of six cars was needed for the big troupe, in addition to the automobiles which drove to the location 150 miles from Los Angeles. The scenes made here show the scriptural siren at the time she first beholds John the Baptist, surrounded by numerous disciples, while he was preaching of the coming of the Saviour. While at the location it was necessary for all members of the trip to sleep out of doors, and the organization had more the appearance of a traveling circus than of a motion picture company.

The William Farnum Company is shortly to go to Arizona where exterior scenes will be made for two photoplays adapted from the story by Zane Grey, "Riders of the Purple Sage," and the "Rainbow Trail." Continuity for these stories are now ready, and no time will be lost in going to the Arizona desert and making exteriors, for it will be necessary for Mr. Farnum to be back in Los Angeles by the middle of April to begin the whirlwind campaign for Liberty Bonds about that time. On this trip Mr. Farnum will speak from the back end of a special train in the principal cities in California, ending with an address from the steps of the State House at Sacramento, where he will be the personal guest of Governor Stevens. For the past several weeks Mr. Farnum has been working with his director, Frank Lloyd, in the making of a Liberty Loan appeal film, and now 120 prints of this picture are in the hands of Secretary of the Treasury McAdoo for distribution to the various state committees. The expenses of this trip, as well as the making of the film has been borne by Mr. Farnum. It has not been decided which of the two Zane Grey stories will be released first, but it is understood the two will be produced, as far as exteriors are concerned, at the same time while the company is in Arizona.

Director Lynn Reynolds and the Tom Mix Company are still at work on the American-Mexican border where they have found some decided rugged spots ideal for the exterior scenes for the coming Tom Mix picture.

The cast selected to support Gladys Brockwell in her next production, which was written by Charles Kenyon, includes William Scott and L. C. Shumway in the principal roles.

Here and There

Delay in editing the first Chaplin picture for the First National Exhibitors' Association, has made necessary postponing the release date to April 14 instead of April 7. This release titled "The Dog's Life," is now completed in every respect, and either Sid Chaplin or Business Manager John J. Jasper will take the negative film and edited positive print to the New York office of the Exhibitors' Association. Mr. Chaplin left Los Angeles Monday, April 1, for the East, and his trip on the Liberty Loan Bond campaign will require six weeks, which means he will not return to Los Angeles until May 10.

The Metro West Coast producing organization, was increased this week by the arrival of the Bert Lytell Company, which in the future will work at the Hollywood Studio. The company, besides Mr. Lytell, includes Anna Q. Neilson, as leading woman; Edwin Carew, director; Finis Fox, assistant director; Robert Kurlee, cameraman, and Harry Northrup, Ernest Maupin and Edwin Smiley, actors. The Lytell Company will first make a Western picture titled "The Trail of Yesterday," which gives Mr. Lytell a new type of Western part. This company is now at work at the Metro studios, and thus the organization there is larger than at any time previously. The number of companies working at the Hollywood Studio now are four.

Harry Sherman, Director Charles Swickard and Electrician Homer Scott have returned from a week spent in Arizona where they selected exteriors of the first Sherman production starring Dustin Farnum, which is an adaptation from the Zane Grey novel, "The Light of Western Stars," now running serially in a large number of newspapers throughout the country. The entire Sherman organization, numbering about forty people, will leave within the next ten days for Arizona where the exteriors will be filmed. The principals supporting Dustin Farnum in this picture are Winifred Kingston, who will take the leading role opposite, George Fields, Virginia Ames, Bert Attling, Frank Clark, Joseph Swickard and others. Roy Clements prepared the scenario from the Zane Grey novel.

The Metro subject made by Director John Collins, under the working title of "The Night Riders," has been completed and retitled "The Heart of Kentucky." Miss Dana will next work in a story having a California atmosphere, under the direction of Frank Reicher, and Director John Collins will return to New York, leaving for the East within a few days. The California story has been titled "Nita's Wooing," and is an original photoplay by Albert Shelby Le Vino. Although this is of a Western type, it does not have any bad men characters.

Hollywood Hookum

APRIL 20, 1918 NEWS MORE NEWS

Fair—all week.

W. W. Hodkinson is still in town.

Ruth Clifford, star—how does that look?

Jesse L. Lasky may be expected on the Coast shortly.

Eddie and Lee, the boys, or Lyons and Moran, all mean the same.

Big Roy Stewart has a new black beaver sombrero that cost thirty-two bucks.

F. B. Warren, the rubber-healed vice-president of Goldwyn, was in town this week.

Carl Laemmle was said to be on his way West, but he has not arrived up to the time of going to press.

Bill Beaudine is the father of a Native Daughter. The stork passed Bill's way last Saturday night.

Lynn Reynolds is not like most directors. He has not followed the Griffith method of producing without a script.

Grace Darmond came out of seclusion at the Vitagraph studio the other day to do a little shopping in our midst.

To all those who wish to adopt the coiffure made popular by Glen Cavender, let it be said he wears a wig.

Earle Williams and Tommy R. Mills are becoming rather risque—the picture coming up is titled "The Girl in His House."

Monroe Salisbury has been playing Far North and savage parts so long he does not feel natural in regular clothes.

Ollie Sellers has joined the Home Guards, and, it is said, not so much for the training, but for the benefit of reducing.

Harry Gribbon has taken on weight lately because he's happy and contented now that he's back cavorting for Mack Sennett.

Edward Sloman has become so fond of Santa Barbara and the American studio that he has apparently cut acquaintances in Loss.

Harry L. Keepers has abandoned our village these many weeks and has been heard from on another Broadway—but that would be telling.

Myrtle Lind, of Keystone and Triangle fame, is said to be one of the few girls of the films who has not changed the color of her hair.

A Triangle player went out and spent ninety dollars for a new suit to wear in one scene, and then Dell Andrews, the film editor, cut out that scene.

In addition to directing, Jack Dillon carries his star's jewels about the place, thus serving as a safety deposit vault during the hours of scene making.

Bill Mong is said to be in his second childhood. He just completed playing a character part of a man sixty years old, and now he's frisking about like a young fellow in his teens.

Sessue Hayakawa has joined the personal appearance club—he bowed himself off the stage several evenings this week at Grauman's during the showing of "The Honor of His House."

Our fair city was honored this week by the arrival of the brown-eyed Susan of the films—Clara Kimball Young, herself. It was a day of boquets. Clara is going to do "The Claw" first.

Belle Bennett permitted her maid to wash a piece of lace from a costume in the kitchen sink, and the plumber tore up two blocks of drain pipe to recover the lace, because it had to be used the following day. That's what makes pictures cost.

Wally MacDonald loitered about at Chatsworth Park the other day, and the Triangle company came back to the studios and left him there. It's some thirty miles, without a railroad, and Wally is now ready to play the role of a twelve o'clock fellow in a nine o'clock town.

Bill Desmond turned the town of Downey, Cal., almost wrong side out when he took a troop of soldiers and a lot of pretty girls down there and staged a farewell party. By the time the girls got through kissing those boys good-bye, Bill vows they looked like they had been through a battle equal to Verdun.

Fatty Arbuckle has been placed in Class 5 by a Los Angeles draft board. Cause—overweight. Roscoe celebrated after the examination ordeal, and spent the evening in Los Angeles. He was so accustomed to the life of Long Beach, where they had a curfew bell at nine o'clock each evening, but stopped ringing it because it woke up so many people, and he found it absolutely necessary to diet on chili con carne to keep awake.

Welcome PARAMOUNT!

(No. 203 Straight from the Shoulder Talk by Carl Laemmle, President, Universal Film Manufacturing Company.)

The Paramount has been giving Bluebird Photoplays so much free advertising by producing Maeterlinck's " The Blue Bird " that it is only fair for me to return the courtesy.

• • • •

First, therefore, I congratulate the Paramount on making an exquisitely beautiful picture. Maeterlinck's " The Blue Bird," as produced by the Paramount, will live as one of the great classics of the screen as it has lived as a classic of literature. It is, I believe, the finest thing the Paramount has ever done. It should be shown in every theatre in the world, for it will add to the sum total of the world's happiness.

• • • •

Second, I congratulate the Paramount on the big vital fact that " The Blue Bird "—their finest effort and probably the most profitable one for themselves as well as for exhibitors who book it—CONTAINS NOT A SINGLE OVERPAID STAR. Thus, no vast fortunes were wasted on its production. This will enable the Paramount to book " The Blue Bird " to exhibitors at a rate which will permit the exhibitors to make a profit. It is a step in the right direction and I hope it is but the first of several steps the same way.

• • • •

Third, I congratulate the Paramount on their splendid advertising campaign in the newspapers and magazines of recent weeks. I notice that they do not advertise any of their high priced stars in this big advertising campaign, but boost their stars in moving picture trade papers only. This is splendid. It ought to work out well. I assume this is the first move in a well thought out plan gradually to cease advertising the high priced stars altogether, meanwhile keeping the stars in good humor by letting them see their names and faces in print in the trade papers every week. This last form of advertising is comparatively inexpensive and does not add enough to the overhead to make prices higher than the exhibitor can afford to pay.

• • • •

If I am correct in assuming that the Paramount has decided to rely on the merit of its pictures and gradually let the stars " die off," it will mean that the Paramount can operate at a profit. If the Paramount does not have to pay all of its profits out in high salaries and other terrific overhead, it will be a good thing for the whole business because the Paramount is a good producing concern. It has made a large number of mighty fine pictures. If it is planning a starless and high-priceless policy, it can make a far higher percentage of good pictures.

• • • •

All of this will be a good thing for the exhibitor, for it means that before long all producing companies will adopt the Bluebird and Universal plan of depending on good pictures instead of on the names of high priced stars. I have already welcomed to the Bluebird plan such producers as the Metro, Fox, Pathe, Triangle, World and others who have shown a disposition to throw off the star burden that all but crushed the industry. I have hoped for a long time that the Paramount would line itself up for the new reform, and it is now gratifying to note these first indications of a new general policy of wakefulness. The Paramount people have in a great measure helped to put the business on a high plane, artistically, and none will be better pleased than I to see them go through with what they now seem to be starting.

• • • •

It would have been a fine thing, financially, if all the producers named above had seen the merit of the Universal and Bluebird policy two years ago. I haven't the least doubt that it was the origination and adoption of the policy by the Bluebird and the Universal that has made the Universal probably the most solid financial structure in the picture business. And the best of it is that we attained this position not by taking all the exhibitors' profits but by giving them the kind of pictures they needed at prices they could well afford to pay.

• • • •

I hope Maeterlinck's " The Blue Bird " production will make a pile of money for the Paramount people, for this more than anything else will convince them they are on the right track in depending on meritorious pictures rather than on such shifting assets or liabilities as overpaid stars.

• • • •

Exhibitors who do real thinking will see in all this the dawn of a new era—the beginning of a live-and-let-live policy among producers, exchanges and exhibitors—the only ideal cooperative scheme in the whole wide world of real business.

• • • •

Book the Paramount's " The Blue Bird " picture, secure in the knowledge that you are not paying a penny for an overpaid star; because the picture is bigger than any star. The money that the Paramount saves you on this picture and the profit that it will make for itself will be a glorious lesson for everybody.

Reproduced from the MOVING PICTURE WEEKLY, a magazine with a larger circulation than any trade paper in the moving picture field. Here and here only are published Carl Laemmle's Straight-from-the-Shoulder Talks, the only absolutely fearless weekly discussions of conditions affecting producers, exhibitors and exchanges. The MOVING PICTURE WEEKLY does not rely on advertising revenue. Therefore it can discuss delicate trade subjects in a startlingly candid manner that would be impossible in even the strongest trade paper. Any exhibitor who does not get the MOVING PICTURE WEEKLY is welcome to a three months trial FREE. Simply send in a request ON YOUR BUSINESS STATIONERY and tell us whether to mail the magazine to your theatre or to your home. Editor, Moving Picture Weekly, 1600 Broadway, New York City.

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Dorothy Phillips

DOROTHY PHILLIPS PRODUCTION

—"THE RISKY ROAD," released April 8th, is one of the biggest Box-office attractions of the season. The story and action is as powerful as the title, which is a money-getter par excellence. Good for an extra run. Watch for the coming DOROTHY PHILLIPS PRODUCTIONS.

Mae Murray

MAE MURRAY PRODUCTION

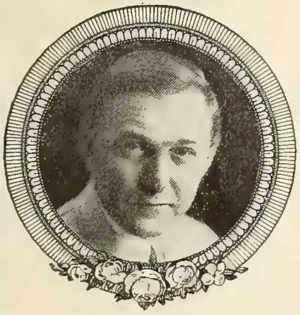
—"THE BRIDE'S AWAKENING," released on May 20th, promises a sensational treat for millions and big results for Exhibitors. It's title is exceptionally strong, and the production backs up the title to the letter. Play this one for more than one day.

Priscilla Dean

PRISCILLA DEAN PRODUCTION

—"THE TWO-SOUL WOMAN" is a feature extraordinary. One that will be worth more to you in results than any price your Exchange may ask of you. Pay whatever they ask. Boost this to the very limit. It will play capacity especially on repeat performances. Released May 6th.

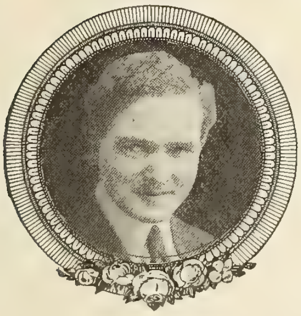
Your nearest Universal will arrange Special Trade



Harry Carey

HARRY CAREY PRODUCTION

—"THE SCARLET DROP" is a companion piece in wonderful character acting to Harry Carey's "PHANTOM RIDERS" and "STRAIGHT SHOOTING," which were received with unbounded enthusiasm by hundreds of shrewd Exhibitors. No competition can outdraw this feature. Released April 22d.



Herbert Rawlinson

HERBERT RAWLINSON PRODUCTION

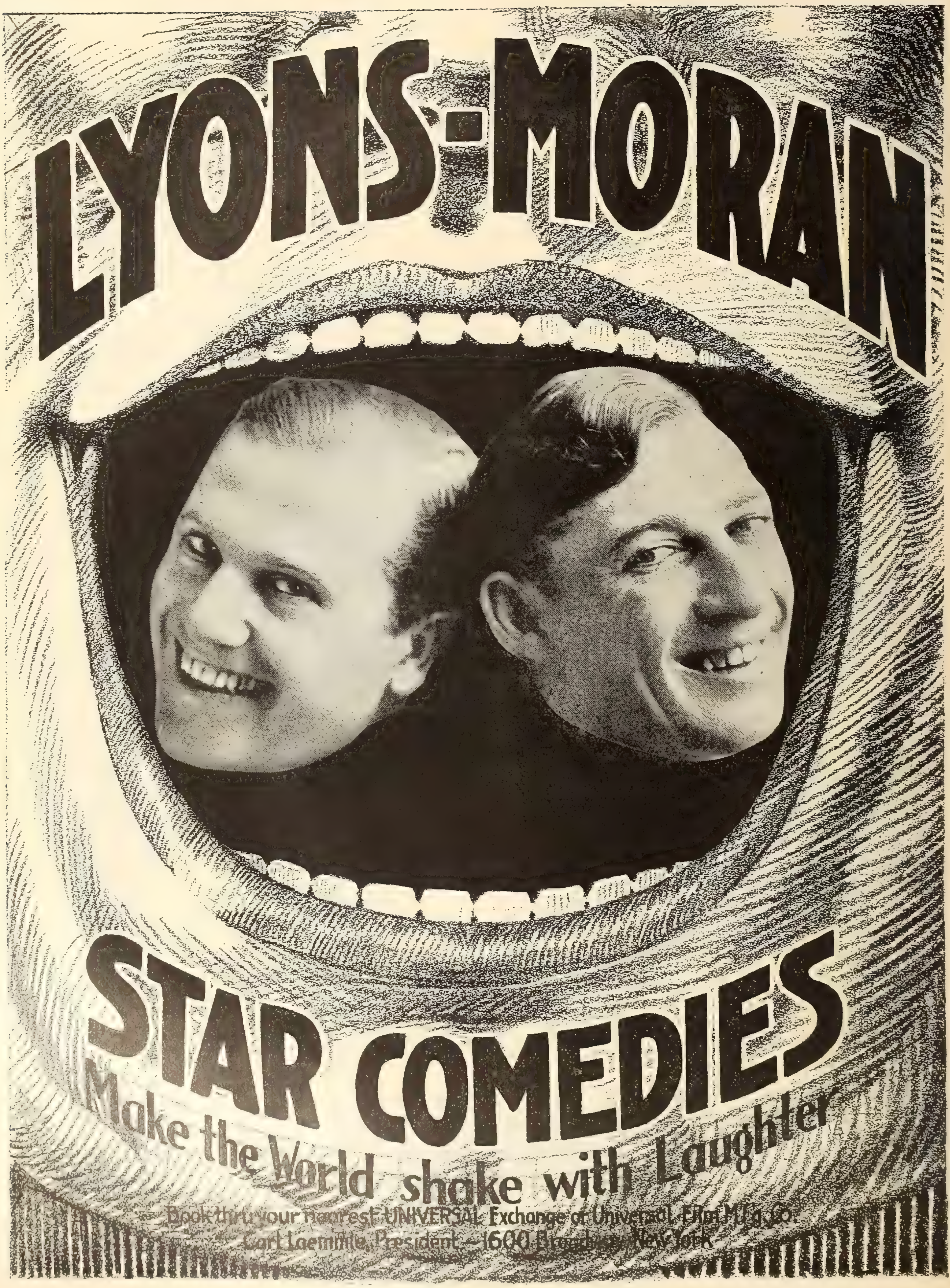
—"SMASHING THROUGH" promises as big returns to Exhibitors as that sensational financial success—"COME THROUGH"—in which Rawlinson took the country by storm. It is a big feature to be booked for longer than one day for the big money. Release date to be announced later.

Mary MacLaren

MARY MAC LAREN PRODUCTION

—(Title and release date to be announced later) will be a great "come back" with this splendid star to Universal Productions. Thousands remember Mary MacLaren in Lois Weber's great sensation, "SHOES." Watch for this new one in June.

Exchange will confer with you and Showings of all these Productions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In the Independent Field

Public to See "Mickey" Soon

Western Import Company's Release Featuring Mabel Normand Nearly Ready—Prominent Men Give High Praise

"'MICKEY' surpasses everything that has been produced on the screen," said Jacob Gluckmann, of Buenos Ayres, after a recent private showing of Western Import Company's release, featuring Mabel Normand. Mr. Gluckmann is one of the foremost buyers and distributors in South America. He continued: "It contains every photo-dramatic element in its construction.

"It is well known that certain types of pictures are not popular in foreign countries, because the characteristics and tastes of people in the different foreign countries are not similar. In some of the countries the Western picture does not appeal. The sex pictures in other countries are censored. This is where 'Mickey' differs. The elements that are generally undesirable in the picture have been eliminated from this production. There is nothing of a sex nature, there is no war stuff, there is no bloodshed, there are no gruesome scenes—and yet it is the biggest picture from an appeal standpoint that has as yet been produced. It has a human touch, pathos, humor, mystery, and is sensational.

"I am now looking forward to the date of its release and hope that the Western Import Company will give me the first opportunity for the purchase of the 'Mickey' rights for distribution in South America."

J. H. Kunsky, one of the most prominent exhibitors in this country, attended the same showing of "Mickey," and made the following statement:

"It is marvelous. It is the greatest photoplay I have ever seen—and I've seen them all. 'Mickey' is the perfect photoplay. It is different, and the most notable characteristics in this production are the absence of bloodshed, battle scenes and sex problems. It is a big, clean picture that will appeal to everybody."

Conrad Milliken, vice-president of McClure's Pictures Corporation, after viewing "Mickey" said: "It is a great picture and will certainly appeal to all types of people."

Samuel Goldfish, president of Goldwyn Pictures Corporation, said: "It surely is wonderful and a sure-fire hit—a masterpiece of film production. It has every conceivable element that can be put into a photoplay."

Russell Doubleday, of Doubleday-Page & Company, the prominent book publishers, said: "I am not much of a picture fan, but 'Mickey' has made me one. It is a marvelous picture with a fine, interesting story."

J. D. Williams, general manager of the First National Exhibitors' Circuit, said: "'Mickey' is a remarkable box-office picture. I have never seen anything like it before. When it is released it will be the talk of the country."

Nathan Gordon, president of the Globe Feature Film Corporation, of Boston, said: "'Mickey' is what I would call a real big picture, and every theatre in the country that desires to build up its patronage will run it."

Distribution details of "Mickey" will be given in full shortly.

Every mail is bringing inquiries to the offices of Western Import Company from exhibitors all over the world about the release of "Mickey," the Western reports.

Western Import Company are preparing elaborate and practical campaign books on "Mickey." They will consist of twenty-four pages, covering every phase of this production. It also will include a complete exploitation campaign for exhibitors throughout the entire world. Exhibitors will also be supplied with a small booklet for distribution to the public. This booklet will be practically a miniature facsimile of the large campaign book.

An extraordinary lobby display is being prepared by the Evans Studios, of Los Angeles. This display is composed of four 40 x 60 paintings, four 30 x 40 paintings, four 22 x 28 paintings, a combination frame and also a combination frame of twelve 8 x 10 and twelve 8 x 11 hand colored photographs.

International Studio Buzzes with Activity

The International Film Company's studio, where the popular black and white comedies featuring the Katzenjammer Kids and Happy Hooligan are directed, is buzzing with activity. The director engaged on the final scenes of "Vanity and Vengeance," the Katzenjammer Kids' latest vehicle, which will be released by the Educational Films Corporation of America, in conjunction with its animal feature, Ditdone capacity business. mars' "Living Book of Nature," April 15th, is busy at work.

"The advantages my little characters have over living actors are many," said the director as he evolved a church scene for the new comedy. "I use the word 'living' in place of 'human' advisedly because it is generally conceded that cartoon characters are most human. Every motion is an artistic evolution. Drawings are built upon one another very gradually, taking the action along its entire course, resulting in a most complete symphony of motion."

Chas. A. Parrott, Director of King Bee-Billy West Comedies

New Firm in Market for Short Subjects

The Arcey Film Company has been organized at Chicago for the purpose of purchasing and distributing to the representative theatres of the country motion picture subjects of short length.

"I believe the formation of our company will mark a new era in filmdom, at least in the method of presenting short subject pictures to the foremost theatres of the nation, in that it shall be our purpose to rent these productions only to first-class theatres, such as Ascher Brothers of Chicago, and like organizations," said Gordon D. Cook, general representative of the company, discussing the new firm.

"We are especially interested in Griffith-Biograph features, not only because of their tremendous box office possibilities, but for the fact that Mr. Griffith has never been equaled as a producer of short length photoplays, any more than he has been approached as a maker of spectacular dramas. Such plays as his 'Lines of White on a Sullen Sea,' 'The Blot on the 'Scutcheon,' 'Pippa Passes' and 'Ingomar' are nothing short of classics."

Good Bookings for Magnet

Magnet Film Exchange reports that bookings on the Wm. S. Hart features, "The Two-Gun Man," in "The Bargain," "The Bandit and the Preacher," and "The Hell Hound of Alaska," are surpassing all expectations, for bookings. Representative theatres in the New York territory have already booked these features, and a number have played "The Two-Gun Man" in "The Bargain," and report that they have

Educational Reports Heavy Bookings of Comics

Bookings for the new comic cartoons, "Katzenjammer Kids" and "Happy Hooligan" are pouring in from all sections of the country, according to announcement made this week by E. W. Hammons, vice-president and general manager of the Educational Films Corporation.

Exchange rights for Minnesota, Wisconsin and North and South Dakota have been disposed of to the Educational Film Company, Minneapolis, Minnesota.

Consolidated Film Corporation, San Francisco, has bought the California, Arizona and Nevada territory.

Oregon, Washington and Montana have been taken over by the Northwestern Consolidated Film Company, Seattle, Wash.

The Eclectic Theatre Supply Company, Philadelphia, has acquired the rights for the State of Pennsylvania.

In addition to the appearance on all of the "Katzenjammer Kids" and "Happy Hooligan" cartoons which reach 25,000,000 readers every Sunday and which bear the statement that the animated cartoons are released by Educational, the Hearst papers are publishing articles almost daily calling attention to these pictures and to the other product released by Educational, the Brice Scenics Beautiful, Ditmar's "Living Book of Nature," and the Newman travel pictures. These articles couple up the complete short reel service that is being offered by Educational and have been responsible for many new inquiries reaching the home office and the various exchanges.

"Vanity and Vengeance," the first of the "Katzenjammer" cartoons animated by the new process which is declared to make them far better than any others that have gone before, is released for the week of April 15. The following week is a "Happy Hooligan," and after that the two sets of characters will alternate.

St. Louis Bee-Hive Exchange Moves

Bee-Hive Exchange, St. Louis branch, announces that its offices have been moved to 3630 Olive street, St. Louis, Mo. The exchange handles the Billy West King-Bee Comedies in this territory.

Milton L. Cohen, of the Bee Hive Exchange

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
Katzenjammer Kids and Happy Hooligan Cartoons (Educational Film Corporation)	**Educational Film Co., Minneapolis**	**Wisconsin, North and South Dakota.**
Katzenjammer Kids and Happy Hooligan Cartoons (Educational Film Corporation)	**Consolidated Film Corporation, San Francisco**	**California, Arizona, Nevada.**
Katzenjammer Kids and Happy Hooligan Cartoons (Educational Film Corporation)	**Northwestern Consolidated Film Corporation, Seattle, Wash.**	**Oregon, Washington, Montana.**
Katzenjammer Kids and Happy Hooligan Cartoons (Educational Film Corporation)	**Electric Theatre Supply Co., Philadelphia**	**Pennsylvania.**
Five Bessie Barriscale Re-Issues (W. H. Productions)	**Max W. Herring, Pittsburgh**	**Western Pennsylvania, West Virginia.**
Series of Shorty Hamilton Two-Reel Comedies (W. H. Productions Re-Issues)	**R. D. Lewis Film Company, Oklahoma City, Okla.**	**Oklahoma.**

Gaumont's Campaign Exceeds Expectations

WHEN the Gaumont Company announced that it would conduct a beauty campaign in co-operation with the leading newspapers of each state, it expected that this announcement would create a great deal of excitement among the many thousands of pretty girls who have aspirations to become screen stars.

Now it appears that this will be almost if not quite as interesting to the other sex. Not only are male theatre-goers anticipating pleasure in seeing on the screen the images of those whom competent judges pronounce the most beautiful girls in the world, but exhibitors are pleasurably anticipating crowded theatres when these pictures are shown.

While the newspapers are helping the Gaumont Company select bewitching girls of more than usual beauty to take prominent parts in spectacular photo-dramas, the motion pictures of the prettiest of the girls will be shown from time to time in the semi-weekly news reels, the Gaumont News and Gaumont Graphic, so that contestants will be spared the impatience of awaiting the completion of the big feature photoplays to see themselves on the screen.

There will be participants from every locality in the United States, and their pictures, it is expected, will cause not only the girls themselves, but all of their friends, to flock to the theatres when these news reels are being run. This particular phase of the plan has appealed strongly to exhibitors, it is said, and they have been quick to foresee that theatres showing the Gaumont News and Gaumont Graphic will be very popular, and are hurrying to arrange their bookings.

Sterling Receives Encouraging Reports

Arthur F. Beck, president of the Sterling Pictures Corporation, is in receipt of a letter from Herbert R. Ebenstein, manager of sales, who is touring the country, in which he states that the independent exchangemen throughout the territory he has visited are welcoming the "Sterling System" method of placing pictures, enthusiastically. "The Hypocrites" and "The Natural Law" are the first two features placed under the "Sterling System."

"The Hypocrites" is an adaptation of Sir Henry Arthur Jones' play that ran under Charles Frohman's management at the Hudson theatre for seven months, and "The Natural Law," played at the Republic theatre for eight months under John Cort's direction.

The "Still" Photographer Called Billy West and His Large King-Bee Company to a Halt Recently When the Bunch Started for a Little Location Work, and the Assemblage Here Is the Result. Billy West Forgot His Make-Up

Activity in King-Bee Camp

New York Bee-Hive Exchange Sold to Milton L. Cohen—Loew's American Shows "The Orderly"—Twenty-first Comedy Started

The Bee Hive Exchange at 729 Seventh Avenue, which has handled successfully the Billy West King-Bee Comedies, has been sold to Milton L. Cohen, a newcomer in the field, it is announced.

Mr. Cohen, formerly a successful salesman, closed the deal with Nat. H. Spitzer, sales manager of the King-Bee Films Corp., that gives him all the future profits of this exchange.

Mr. Cohen's first move on taking possession was to find larger quarters. He has taken over the offices formerly occupied by the Foursquare Exchange on the eighth floor of the Godfrey Building.

"I'm in the 'film game' heart and soul now," said Mr. Cohen, "and after looking over several big propositions, the Billy West Comedies looked better to me than all the others combined, so I've taken my money and put it into the screen game, and I'm perfectly satisfied with my bargain.

"I have also bought from the Triangle Corp., the rights for northern New Jersey of the Hart and Fairbanks re-issues. I have contracted for the next twelve months on all the Billy West King-Bee Comedies for Greater New York. I am happy to report that the personnel of the Bee Hive Exchange will remain the same as it was under the King-Bee regime.

"Nat. H. Spitzer has generously agreed to devote as much of his time as he can spare from his King-Bee office for the next thirty days, until I become familiar with the Exchange condition, and can meet the Exhibitors personally."

Loew's American opened with Billy West King-Bee Comedy, "The Orderly," for a four days' run, last week. Another Loew house, the "West End," starts this week to play the King-Bee Comedies.

The twenty-first comedy featuring Billy West, produced by the King-Bee Films Corp., will be entitled "The Handy Man." This comedy will be released on May 1, the day the King-Bee Films Corp .celebrates its first year in business. The entire world rights to these comedies has been sold by King Bee's sales manager, Nat. H. Spitzer.

Successful Bookings for "Life or Honor"

Buyers who have obtained territorial rights to "Life or Honor," Ivan Film Productions' latest production, report that the feature is meeting with marked success. Eastern Feature Film Company, Boston, reports excellent bookings on this feature in the New England territory. Herman Rifkin, general manager of Eastern Feature Film, says that "Life or Honor" is completing a run covering the Poli Circuit and reports forty-three days of advanced bookings. Merit Film Corporation, New York, reports bookings in this territory on the Marcus Loew circuit are most successful.

Super Film Attractions of Syracuse, Ohio Ivan Distributors of Cleveland, V. Hoddupp of Indianapolis, M. & R. Features of San Francisco announce release date of "Life or Honor" for week of April 1st.

Ivan's Late Picture Meeting with Success

"Moral Suicide," Ivan Productions' late release, is reported to be meeting every expectation of the exhibitors and public.

A battle for the destruction or salvation of a man's soul is the theme of this picture. Two beautiful women are the antagonists, with deceit, cunning and treachery on the one hand, and a lover's devotion and unselfishness on the other, as weapons.

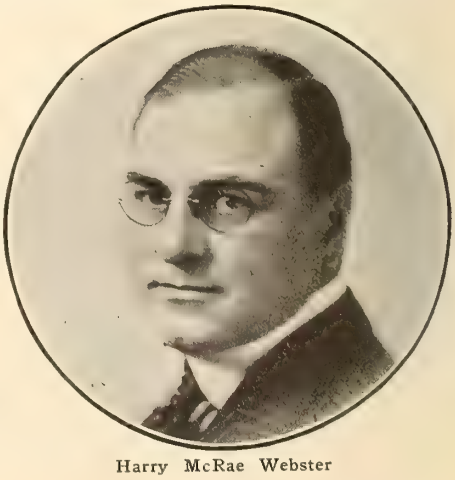
The camera work is said to be of the finest grade.

The cast includes John Mason, Anna Luther, Leah Baird, Alan Hale, Sidney Mason, Hazel Washburn, Claire Whitney, Jack McLean and William Lampe.

Niles Welch Plays a Real Hero's Part

A cigarette thrown carelessly to the floor by Anders Randolf, one of the principal players in "Reclaimed," the new Richard Field Carroll feature, caused a near panic in the studio of the Harry McRae Webster Prod., Inc., at 120 School street, Yonkers, New York, during a recent rehearsal. But for the quick action of Niles Welch the incident might have resulted seriously for all concerned. As it is, Mabel Julienne Scott, co-star with Mr. Welch in "Reclaimed," finds herself today minus a gown valued at $370. In justice to Mr. Randolf it must be stated however that the throwing of the cigarette was not carelessness on his part, but all a bit of the scenario.

The accident occurred during the taking of one of the big scenes in the new seven-reeler which Mr. Webster is now producing at the Yonkers studio. The company had just assembled following the noon recess, and director, players and cameramen were giving their entire attention to the work of Miss Scott, who, as Amorita in "Reclaimed," was enacting an important scene in an elaborate restaurant setting. "Throw your cigarette to the floor!" shouted Director Webster to Randolf. The actor did so instantly and in less time than it takes to record the result, Miss Scott's gown was in a blaze. Niles Welch rushed on the scene regardless of author Carroll's plot, and extinguished the flames, but not until Miss Scott's gown had been destroyed.



Harry McRae Webster

The Needs of the Latin-American Countries

By Katalina Adelaide Soule
(Rojas-Randall Co., Foreign Buyers)

WHEN you speak of pictures suitable for the Latin-American market, just what do you mean?

What impression are you conveying to yourself when you use the words "Latin-American"? It is a flexible term, and like the elastic clause of the Constitution it can be stretched to cover pretty nearly everything, especially in the way of misconceptions, with the result that a mining camp hidden away in the desolate heart of the nitrate desert is not unlikely to receive the same offer as a "super-play" house of Santos or Buenos Aires, a thing that couldn't happen if some Saxon-American producers would take enough time to intelligently acquaint themselves in regard to conditions existent in Latin-America.

Now don't all rise up at once to remark, "But we know all about it and our impressions are A1 and guaranteed ninety-nine per cent pure!" For while that is true of many of you, the reverse is equally true of just as many.

For instance, the other day we saw a state list that counted Cuba as a part of the Union; and, unbelievable as it may seem, we know of an exhibitor in lovely Montevideo who was refused rights to a certain production on the grounds that the picture had already been placed for all American possessions, while only this week a man waxed wrathful with us because we stubbornly refused to class Brazil among the Spanish-speaking nations. "And if it isn't," he finally capitulated, "what difference does it make anyway?" Well, only the difference of some twenty million people, all of whom, with proper inducement, might be converted into movie fans. Further—but the instances are too numerous for citation in this limited space, and those given should be enough to prove that there are still a few things for some people to learn about the lands lying to the South and Southeast of the United States. Everything is not known! Far from it! And that is the excuse we have for the forthcoming articles in regard to motion pictures in Latin-America.

It is our intention to talk of many things in many countries, but most particularly we want to call your attention to the fact that in Latin-America, as in Saxon-America, the ultimate success of a production depends upon the people who line up in front of the box office.

Regardless of the places held by the Producer and the Exhibitor, the backbone of the motion picture organism is, and always will be, the AUDIENCE. If you don't please IT you will eventually have to retire, and it stands to reason that you can't please it forever unless you know something about it. Of course, we admit that said audience is primarily the concern of the exhibitor, who is, or should be, familiar with the needs of his own particular territory; but in spite of this, it can't do the producer any harm to know enough about various localities to enable him to make at least half-way intelligent offers to the much harassed exhibitor, while such knowledge will save the producer time and letterheads and stamps, to say nothing of the conservation of international good will and the individual disposition. For certainly, with a bit of general knowledge stored in your craniums, you wouldn't try to sell to Argentina a film depicting American intervention in Patagonia, you'd know that the Argentines would object to the idea—unless, of course, you worked it up as a decided comedy, when the placing of Patagonia in the tropics would most naturally draw at least one laugh.

Nor would you, if you knew, ever attempt to sell a so-called historical production (no matter how magnificent its staging) to the country most intimately connected with the story, when that film, contrary to all evidence, showed the greatest and one of the noblest heroes of the aforementioned nation as a spiritual and physical weakling. You'd be sensible enough to see that it wouldn't take and that, no matter what you might realize on its sale, it would be mighty poor policy to sell it.

None of you need be told that the sales of today are the parents of all future business. Now it is up to you to decide whether you will make a few hundreds today through a sale that will eventually lose you thousands, or whether you will reverse the condition and by the use of a little genuine knowledge and some common sense rake in the future thousands.

No public, Latin or otherwise, likes to be perpetually misrepresented. It may forgive occasional mistakes, but it will not overlook inexcusable ignorance forever. And in this regard we'd like to call the attention of scenario writers to the fact that all Latin-Americans are not vampires, revolutionists or murderers, nor do they like to see themselves portrayed that way without variations. If you must do it, then your producers shouldn't try to get Latin-Americans to applaud. They won't do it. They're human! Remember that, Mr. Producer, the next time you are looking south, and ask yourself a few questions before you write that letter you have in mind.

Marguerite Marsh Appears for Ivan in "Conquered Hearts"

"Romance of Underworld" Shows to Packed House

"A Romance of the Underworld," the first picture of the Frank A. Keeney Pictures Corporation, had its initial showing at Keeney's theatre, Brooklyn, last Tuesday evening. The event brought together some of the best known men of the film world. The house was crowded to overflowing and from time to time there were demonstrations which indicated that the audience was keenly alive to the purport of the dramatic story and to the significance of the numerous sensational episodes.

The picture is a screen adaptation from the play of the same name of the late Paul Armstrong. It stars Mr. Armstrong's widow, Catherine Calvert, who also took the principal part in the drama. She is supported by an all-star cast, including David Powell, Eugene O'Brien, Edwin Forsberg, Sybil Carmen and Cecil Chichester. All the exterior scenes were taken in Greater New York. The production was made under the direction of James Kirkwood.

W. H. Gets Out Practical Campaign Book

W. H. Productions Company have gotten up for the benefit of exhibitors a very practical campaign book covering "The Bandit and the Preacher" and "The Hell Hound of Alaska."

The contents include a description of the production, fac-similes of the posters, which are composed of two styles of one-sheets, two styles of three-sheets, two styles of six-sheets, and an attractive twenty-four-sheet; also fac-similes of the lobby displays of ten 8x10's and eleven 8x14's, two styles of slides, photographs of heralds, star half-tone and line cuts and publicity stories; suggestions for lobby display, box office display, window display and street display.

"Reclaimed" Has Strong Cast

Harry McRae Webster's First Independent Production Under Way—Mabel Scott and Niles Welch Co-Starred—Mr. Webster Directing

HARRY McRAE WEBSTER, president of the Harry McRae Webster Productions, Inc., with headquarters in the Brokaw Building, announces that work is progressing rapidly on the new seven-reel feature, "Reclaimed," by Richard Field Carroll and co-starring Mabel Juliene Scott and Niles Welch. It is being filmed at Yonkers. Miss Scott and Mr. Welch are supported by Anders Randolf, Sidney Bracey, Frederick W. Peters, Warren Cooke, Mabel Wright and William Lambert.

Mr. Carroll's story is said to be one of intense interest. He explains some of the salient features by the following characteristic expressions: "We have a heroine who is not ruined and rescued from the gutter, is tempted but does not fall, arises from the depths of despair unscathed and victorious; a hero who is not constantly rescuing his heroine from various and sundry death traps and pitfalls. In fact, our picture will be peopled by simple, regular human beings."

"Reclaimed" will mark the first joint starring appearance of Miss Scott and Mr. Welch, two popular screen favorites, both in their own right occupying a firm position in the affection of the fans.

The story tells of a young and beautiful girl, born in ignorance and barbarity, reared amid neglect and want, who grows into young womanhood wild, wilful, unkept and untaught. Her mother, a benighted peasant; her father a renegade and bandit, the descendant of a haughty, proud and ruthless Spanish ancestry, who leave the child a heritage of hatred. Her natural instincts, however, develop a strain of virtue. When she finally meets "the man" her soul is awakened as though she were born again and by the gentle voice of faith and love she is reclaimed.

Mabel Julienne Scott and Catherine Tinsley Appear In "Reclaimed," to Be Released by Harry McRae Webster Productions, Inc.

Mr. Webster's cameraman is Harry Forbes, whose work in Virginia Pearson, William Farnum, Violet Mesereau and Alice Brady pictures is already known in the film industry. Mr. Webster's technical director is John D. Braddon, who handled so successfully the effects in Annette Kellermann's success, "A Daughter of the Gods," and William Farnum's "Les Miserables."

"Reclaimed" will be given a private invitation showing within a few weeks, to which will be invited state rights buyers, as well as those interested in outright purchases and world rights. This picture will be the forerunner of a number of new productions by Mr. Webster, among them a feature to be called "The Damnation of Doubt," by Mildred Considine.

"Conquered Hearts" Has Trade Showing at Strand

IVAN PRODUCTIONS, INC., latest production, "Conquered Hearts," written by Francis J. Grandon and featuring Mae Marsh, will have its premiere showing at the Strand theatre, New York, Wednesday morning at 10 o'clock.

In "Conquered Hearts" the Ivan people feel that they have a production that will in all respects rise above every other effort. Marguerite Marsh, sister of Mae Marsh, has the opportunity for a most varied line of artistry, and, as Director Grandon says, "she meets every requirement." The cast includes Richard Turner, Harry Myers, Robert Paton Gibbs, Dean Raymond and Emma Lowry.

One of the high lights in the production is when Miss Marsh as Honor Hale appears in one of New York's foremost theatres, the Strand, where she is presented by Harold Edel, of that theatre, to a large and enthusiastic audience who have gathered for the purpose of welcoming the personal appearance of Honor Hale, the successful motion picture star, who in her early youth has been known as Nora Carrigan. Ivan officials express their thanks for the courtesy extended by Mr. Edel, manager of the Strand, in making possible this scene.

Mr. Grandon, who directed "Conquered Hearts," is a graduate of Chicago University, was on the directorial staff in the early days of Biograph, Imp and Lubin, and has directed such stars as Madame Petrova and Edmund Breese. He has directed for Metro, Bluebird and Famous Players.

Arrow Film Announces Open Territory

Arrow Film Corporation reports successful business with its independent offerings. A good part of the domestic territory has been disposed of for its current releases.

"The Eyes of the World" is open for all territory except the eleven Western States, and Illinois, Western Pennsylvania and West Virginia. "Ramona" is open for all domestic territory except the eleven Western States, Wisconsin, Minnesota, North and South Dakota, Iowa, Nebraska, Kansas, Missouri and the City of St. Louis, Western Pennsylvania and West Virginia.

"Persuasive Peggy" for all territory except New Jersey, Delaware, Maryland, District of Columbia, Virginia, Ohio, Western Pennsylvania, West Virginia, New England, Michigan and the eleven Western States. "Souls Redeemed" for all territory except New England, Illinois, Indiana, Ohio, Southern States, Texas, Oklahoma, Louisiana, Arkansas, Greater New York and Northern New Jersey. "Weavers of Life" for all territory except New England, Indiana, Greater New York and Northern New Jersey.

"Today" and "The Mad Lover" are open for Minnesota, Northern Wisconsin, North and South Dakota, Michigan, Missouri, Kansas, Iowa, Nebraska, Texas, Arkansas, Louisiana, Oklahoma, South Carolina, Georgia, Alabama, Florida, and Mississippi.

Warning Against Unscrupulous Salesman

M. S. Rosenfield, State Right Distributors, Inc., New York, has written the NEWS the following letter which speaks for itself:

"Exchanges and theatrical men in general are hereby cautioned against the machinations of C. Harvey Burke, who recently presented himself at the office of Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, Ohio, plaintively setting forth his urgent need for work, and offering letters of recommendation testifying to his reliability. Mr. Netter graciously decided to give him a trial as salesman, and advanced him a sum of money for living expenses and railroad fare on March 25, since which time nothing has been heard from or of him.

"Any information as to the whereabouts of Mr. Burke will be appreciated both as an aid to Mr. Netter and a step towards ridding the industry of so obnoxious an element."

Leah Baird Has Successful Dramatic Record

For four years Leah Baird, who has prominent role in Ivan's "Moral Suicide," was on the stage playing leading roles in many dramatic productions before entering the silent drama. She is best remembered for her work in "The Gentlemen from Mississippi." On the screen she starred in "Lights of New York" and "The Devil's Pay Day," and appeared in many other successes with Maurice Costello, Earle Williams and King Baggott.

Elaborate Advertising for Ford's Production

FRANCIS FORD'S timely production, "Berlin via America," which, it was announced, will be distributed on state rights market, has had prepared for exploitation purposes a line of advertising which will afford the exhibitor a wonderful opportunity to profit by the patriotic appeal which this thrilling production will undoubtedly create.

The press book has been planned to intelligently inform the exhibitor in just what manner to advertise the picture after it is booked. A dozen or more "stunts" are outlined — a "teaser" campaign is planned and suggestions are made for a display which will carry a "punch." These concrete suggestions are made from the exhibitor's angle, by an exhibitor. Among other things there are a number of stories, written in newspaper style, which are meant to create interest, both from the patriotic and the human angle. Cuts have been prepared to accompany a number of these stories.

In addition, five or six suggested newspaper advertisements have been laid out. Cuts of these ads can also be procured by the exhibitor.

Unusual care has been taken in the selection of posters, so that they will carry the appeal the showman wishes to convey with a subject of this nature. The paper consists of two styles of ones, two styles of threes, a six-sheet and a 24-sheet. There will be two styles of photographs; a set of eight 8x10's, and a set of six 11x14's.

Steiner Rushes Work on Jester Comedies

William Steiner, who is again back in New York, has started a drive on production of his Jester Comedies at the Cliffside, N. J. studio, which had been shut down temporarily for alterations and enlargement. Headed by Twededan, the featured

Francis J. Grandon, Ivan Director

Seven Troy Theatres Book "Eagle's Eye"

Marguerite Snow in "The Eagle's Eye," Wharton Picture

Seven of the thirteen theatres running motion pictures in Troy, N. Y., have booked "The Eagle's Eye," the 20th episode serial story of the Imperial German Government's spies and plots in America by William J. Flynn, recently retired Chief of the United States Secret Service. Of the remaining six, two more may book, according to a report made to The Whartons, producers of the serial, by Foursquare Exchange. The theatres in Troy which will show "The Eagle's Eye" are: King, Gardner Hall, Monroe, Lansing, Hudson, Empire and Alpine. Contracts for each of them have already been received from the Foursquare Exchange by The Whartons.

Following a special showing of the first three episodes of "The Eagle's Eye" to city officials in Albany, the New York Foursquare Exchange has received a request from the Entertainment Committee of Fort Orange Club, one of the most exclusive organizations in the capital, for a repetition of the run in the club rooms. Arrangements will be made to have the showing at the club some time within the next two weeks.

In addition to Mayor Watt of Albany, those who attended the invitation showing which was held in the Clinton Square theatre on March 21, were Secretary Walter Hutchins, City Clerk David E. Pugh, Commissioner Frost, Chief of Police Hyatt, members of the Common Council, Albany County Red Cross chapter, draft board executives and county officials.

James George, proprietor of the Victoria theatre, at Harrisburg, Pa., has hit upon a unique method of a standing lobby display for this serial. Alterations in the theatre which will result in enlarging the lobby considerably will be completed about a week before the opening of "The Eagle's Eye" on April 10. Mr. George has ordered a large cast of an eagle, measuring six feet from tip to tip of the outspread wings. The bird will be used to advertise Chief Flynn's serial.

Mr. George has made arrangements for publicity notices before starting his display advertising and has furnished the daily papers with the stories and disclosures of the first three episodes. He emphasizes the fact in all of his publicity that the story is by Chief Flynn.

"I am absolutely convinced that the serial has drawing powers which no other picture at the present time possesses," said Mr. George; "it is the authentic history of the German spy in America. If people can be made to understand what it is then they will want to see it and you won't be able to keep them away. That is why I am devoting fifty per cent of my advertising to 'The Eagle's Eye.'"

Steger Starts Picture With Marion Davies

JULIUS STEGER began, this week, the production of his first picture as director-general of the International Film Corporation. The subject is a screen version of Katherine Haviland Taylor's novel, "Cecilia of the Pink Roses." Samuel M. Weller did the scenario. Marian Davies, who was lately seen in the title role of "Runaway Romany," will be the featured player in Mr. Steger's first creation for International. Miss Davies will be supported by George La Guere, in the leading male role; Harry Benham, who is now appearing nightly on Broadway in "The Rainbow Girl"; Dean Raymond, Edward O'Connor, Joe Kelley and Charles Jackson, the boy actor, who was seen to such a good advantage in Benjamin Chapin's Lincoln Cycle pictures. Willette Kershaw, Gertrude Vanderbilt and Madeline Klare will be seen in the principal feminine supporting roles.

Katherine Taylor's novel offers a firm foundation for a screen drama, and Mr. Steger expresses himself as fully satisfied with the many opportunities which the script offers for the human element in the drama. The action and scenes which will be revealed in the initial reels, are laid in Ireland, and the general theme of the story carries with it strong dramatic punches and nice bits of light comedy.

Mr. Steger expects to have the production ready for release on the International schedule of independent releases, some time in May. Work on the initial scenes was started Monday at the Biograph Studios where all the interiors will be taken.

Additional Independent News will be found on page 2422

NEWSY ITEMS FROM THE STUDIOS

[Realizing that the volunminous press agent material filling an exhibitor's mail often fails to provide the breezy little items so badly needed for program fillers and your newspaper photoplay editors, MOTION PICTURE NEWS has created this department. It will be conducted by Miss Dorothy Tarbell, and the gossip personalities presented here will be gathered at first hand in the studios and from the players themselves. Not only the stars but the lesser known players whose good work has often gained them popularity in different localities, will be treated in human, intimate fashion in this department.

In connection with this "clip-sheet" service for programs and newspapers, this department also offers all the facilities of the Motion Picture Studio Directory to exhibitors and players in forwarding mail, locating players, furnishing information regarding pictures in which different players have appeared, and so on.]

Douglas Fairbanks has proved himself one of the most strenuous stars on the screen by quite a new means. In "Mr. Fix It" three leading ladies, Wanda Hawley, Marjorie Daw, and Katherine McDonald, were required to keep up with him.

Madge Kennedy, Star of "The Fair Pretender," a Goldwyn Picture; Her Leading Man, Tom Moore, and Her Director, Charles Miller, in the Course of Making a Scene in a Pullman Car

Nazimova's husband, Charles Bryant, who was her leading man in "Revelation," is again playing opposite her in "Fate Decides." Since his first appearance on the American stage in "Bella Donna" he has shown himself a particularly good foil for Nazimova.

Valeska Suratt has been getting away with some very effective vaudeville work since she left the Fox Film Co.

What are mumps? Ask Marguerite Clarke. She is paying the penalty of eternal childhood by having them at the present writing, and just as she was to start on a tour for the third Liberty Loan.

The big three stand as follows, according to the income tax—Douglas Fairbanks, $450,000; Mary Pickford, $250,000, and Charlie Chaplin, $100,000.

The question is, what is Taylor Holmes going to do next? He has left Essanay and has come back to New York. Will it be pictures or the stage? Everyone hopes he will not desert the many to please the few.

James Morrison had just about five minutes in which to learn how to fire a machine gun for "Over the Top." The day before, that particular gun had jammed and as a result both eyes of the British instructor were blown out. Jimmy knew this, but as he said, in relating the thrill of learning how to operate a machine gun, he "didn't think anything about it." Another little adventure he had was leaping over crossed bayonets. If he had slipped he wouldn't have had a very soft seat. "You are there," Mr. James Morrison, they all say.

If you want to earn the undying gratitude of the opera lovers of your town, bill "La Tosca." It is the most satisfying performance of that opera ever given outside of the Metropolitan. Pauline Frederick is superb and the supporting cast, each one of whom bears a French name, more than adequate.

"Young folks, old folks, everybody come," would be a fitting way to advertise Billy Parsons in "Billy's Baby." Even the conservative audience at the Strand first smiled, then chuckled and finally roared with laughter at the "Baby Show." Smiling Billy has made a good start in his first two comedies. They are both so human it is easy to believe they were built around the domestic happenings in Mr. Parsons own home and in the homes of his friends. We are looking forward to more of the same variety.

The newest Fox picture now being filmed in the Biograph Studio is quite a family affair. Miriam Cooper is the star, her husband, Raoul Walsh, the director, and her brother, Gordon Cooper, the assistant director.

In order to give just the right atmosphere to some of the big scenes which take place in the House of Representatives, R. Walsh and several members of his staff went to Washington for several weeks. They spent all their time visiting the House and trying to catch glimpses of the President and other Government officials. So persistent were they that they were nearly arrested as spys.

That their efforts were successful is proved by the big scenes in which the House is duplicated before the camera. Every detail is perfect with the exception of the big clock which had to be taken away as the camera man said the rays from it interfered with his work.

Ralph Faulkner takes the part of President Wilson. He is almost his double and has been very successful in impersonating the President in vaudeville this winter. His performance is splendid, as his dignified bearing, his manner of speaking, his gestures are as much like Mr. Wilson's as his looks. He is now about to start a tour of the Liberty theatres.

Captain Horst van der Golst, whose writings on the war are well known, has been assisting in supervising this newest Fox picture.

Madge Kennedy has just returned from Detroit where she made a speech for the Liberty Loan.

Arthur Guy Empey's real training in dramatic art was derived in France behind the lines when his division was at "rest billets." There he wrote, produced and starred in "The Diamond Palace Saloon," whose run was prematurely ended by the Germans. Despite this extensive(?) ex-

FOR YOUR PROGRAM AND NEWSPAPERS

perience the skill with which Empey plays his part in "Over the Top" is truly amazing.

Anders Randolf as Rudolph Von Zorn in "The Splendid Sinner" adds still another object lesson to the screen. His portrayal of "the Teuton at his worst" is so sincere and convincing that we are warned again of what we might expect. His next appearance will be in "Reclaimed," the Harry McRae Webster production.

Mae Marsh is from head to toe a typical belle of 1850 in a few scenes of "When Carey Came to Town." A hand bag ornamented with sixty tiny ruffles, designed by Miss Marsh herself, is so fascinating that it may be put on the market under the star's own name.

All eyes are now focussed on the latest Barrymore to take up a role in the film world, first because she is a Barrymore and secondly because she has been chosen by Metro to take the part of Lily Bart in "The House of Mirth," a choice they have delayed for weeks owing to their inability to find just the right type. This latest Barrymore is Katherine Harris, the wife of Jack Barrymore.

No matter where Theda Bara is, the second she gets a new idea about her picture she rings up her continuity writer. Her ideas come in such rapid succession, according to reports from the Fox scenario department, that the aforementioned continuity writer's day is just one telephone call after another.

Now that we are talking about Fox people we might relate the tale of the young thing who was visiting Chicago for the first time. Noticing the many signs about the town advertising house wreckers, she asked a kind friend what they were. Friend responded, why the Fox Film Co. with Theda Bara, Virginia Pearson, etc.

Marion Davies begins her second picture this week, "Cecilia of the Pink Roses," under the direction of Julius Steger at the Biograph studios. She has successfully tried her hand at a number of things, dancing in the Ziegfeld Follies, writing the scenario for "Runaway Romany," and starring before the camera.

"Mother" Mary Maurice, who did such a superb bit of acting in "Over the Top," has been very ill for the last week, but is now on the road to recovery.

Wouldn't you know that Mabel Normand would do her bit just a little differently than anyone else? Part of it is sending chocolate layer cakes each week to soldiers she met at Plattsburg when she was filming "Joan of Plattsburg."

DO YOU KNOW
that
THE
MOTION PICTURE NEWS
STUDIO DIRECTORY,
1918 EDITION,
is in the hands of
the PHOTOPLAY EDITORS of all the leading daily newspapers throughout the country and the LIBRARIANS of representative Public Libraries in every state?
Letters of commendation from them still pour in stating that the Directory fills a long-felt want. If not in the library in your city why not ask the librarian to send a dollar to Motion Picture News for a copy?

Edward Earle, Vitagraph player, expects to be called at any time for service in the Royal Flying Corps. Eddie is English and says he will be disappointed if he isn't given a chance to strike the Germans from the air.

Paul Scardon, who is directing Harry Morey in his Vitagraph features, spends all his spare time when away from the studio at the ringside—that is—when there is a good bout on. He is a lover of the fistic art and is disappointed only when one of the gladiators fails to register a "knockout."

Will S. Davis, who already has a quartette of Metro pictures to his credit, will direct Bert Lytell in his second Metro All-Star Series picture. Director Davis is now completing the production of a screen version of "With Neatness and Dispatch," Kenneth L. Roberts' Saturday Evening Post story, starring Francis X. Bushman and Beverly Bayne. Immediately after cutting this picture, Davis will leave for the Western studio at Hollywood, California, where Lytell is completing his first Metro picture, "The Trail to Yesterday," by Charles Alden Seltzer, under the direction of Edwin Carewe.

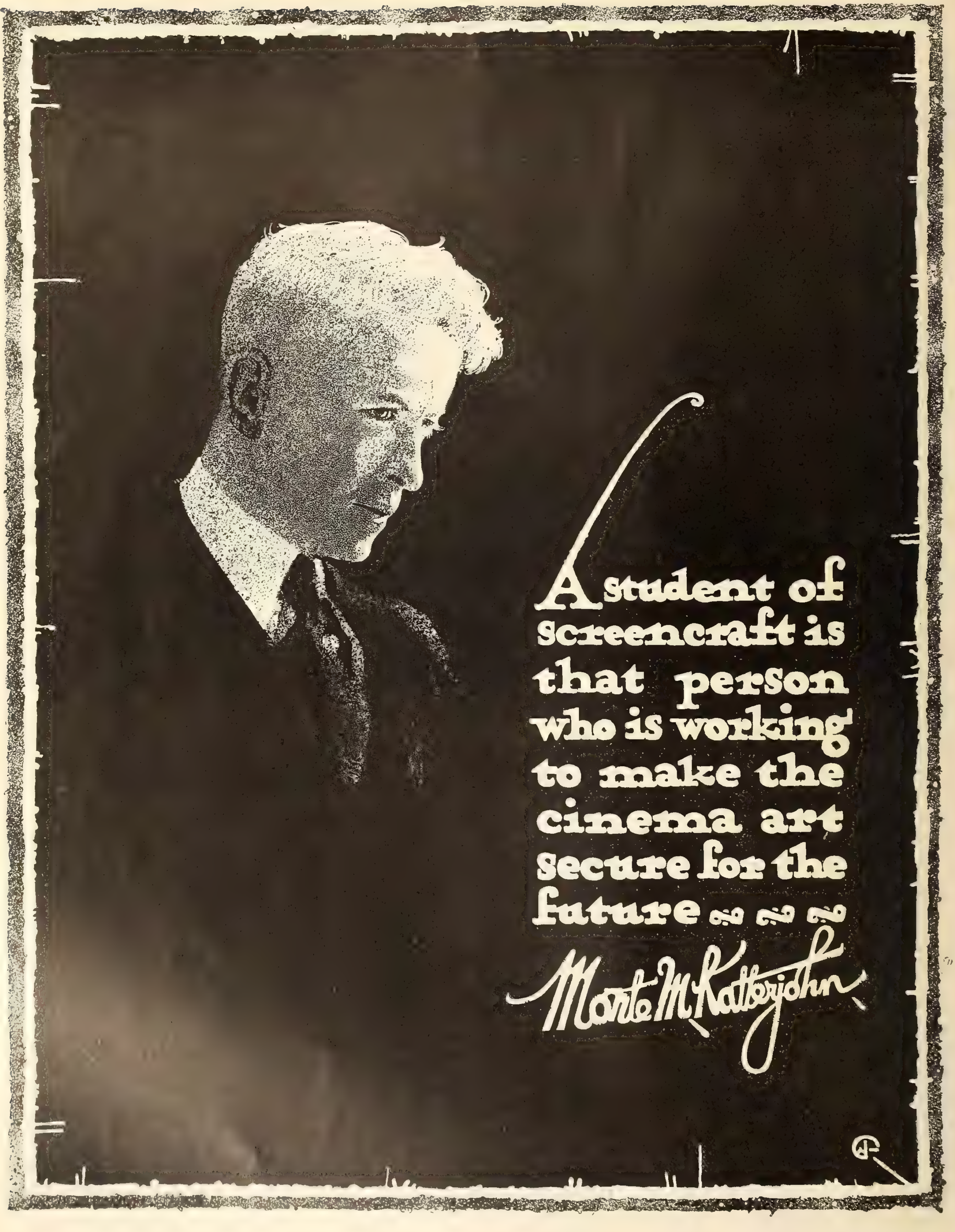
Gladys Brockwell has begun work at the William Fox studios in California on a new picture, as yet unnamed, which is said to give her a role quite different from any she has ever played before.

Most of Miss Brockwell's parts have been highly adventurous and she has been widely advertised as one of the Fox string of "vamps." But in this new play she takes the part of a wholesome New England girl, imbued with the stern spirit of Puritanism.

Edward J. Le Saint is directing the new production.

Animated talks by persons known throughout the world are announced as the most recent novelty to be presented weekly in Universal Screen Magazine as the result of good work upon the part of Jack Cohn, manager, and E. H. Culbertson, editor, of Universal's weekly topical.

Nazimova, George D. Baker, Her Director; Charles Hunt, His Assistant, and Charles Bryant, Leading Man, Glance Over the Script of "Revelation," in Which Metro Has Presented the Russian Star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who is working
to make the
cinema art
secure for the
future
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"SOMETHING NEW UNDER THE SUN"

DIRECT ACTION CONTINUITY is a method of scene and title construction whereby motion picture stories are told on the screen in the minimum number of episodes. Employing the sequential form of photoplay story delineation, this sensible innovation is clearly demonstrated in the latest Paralta Play—

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FEMALE OF THE SPECIES
THE BROKEN LAW
PRINCESS OF THE DARK
BAWBS OF THE BLUE RIDGE
ONE OF THE MULTITUDE
JUDAS OF THE ARCTIC
CARMEN OF THE KLONDIKE
THE CLODHOPPER
GOLDEN RULE KATE
BACK OF THE MAN
THE WEAKER SEX
THE PATRIOT
APOSTLE OF VENGEANCE
THE GUNFIGHTER
MASTER OF HIS HOME
MOUNTAIN DEW
THE JUNGLE CHILD
IDOLATORS
THE CAPTIVE GOD
THE SCORPION

PARALTA PLAYS, INC

Screen Examinations

" The Danger Game "
(*Goldwyn—Five Reels*)
Reviewed by Peter Milne

ROY SOMERVILLE supplied a steady flow of comedy for Madge Kennedy in " The Danger Game," and despite the fact that Goldwyn insists on emphasizing the melodramatic note suggested in the title as the principal one, its five reels present a farce of general excellence. Mr. Somerville's knowldge of the screen is apparent throughout every scene. The plot complications and the business were written to be photographed by the motion picture camera, and as a consequence they quite far surpass even the best farcical situations of the stage that are adapted for pictures. This fact can be readily proven by glancing back to the last Madge Kennedy picture, " Our Little Wife." Here was a stage farce that in its native sphere seemed to possess unbounded possibilities but which in the more trying atmosphere of the studio failed to show to such good advantage. It was stocked with a certain amount of humor in its celluloid form, but " The Danger Game " is chock full of it. The action is complemented by a set of subtitles that fairly brim with humorous and appropriate lines.

As for Miss Kennedy her ability as a comedienne was definitely established in her first three pictures. However, her abilities have never been given such wide play as in " The Danger Game." Frightened and stunned surprise are her chief expressions. She uses them here considerably, but never tires with them. Her skill as an actress and her sincerity and sense of farce values prevent any danger of over-acting. Tom Moore cleverly essays the role of Jimmy, Miss Kennedy's opposite. He seems to the writer to be the most natural and pleasing actor on the screen.

Harry Pollard's long experience with the type of story presented in " The Danger Game " admirably fitted him to direct it. A production department always liberal with effects and lavish on setting, and a cameraman, William Fildew, who secured some unusual shots, have assisted him in no small measure. Paul Doucet, Ned Burton, Mabel Ballin and Kate Blancke are cast in appropriate roles. All in all " The Danger Game " is exactly what a picture farce should be. Mr. Somerville's skilful foundation was a solid base on which to build the pictorial structure.

THE STORY AND PLAYERS

Clytie Rogers (Madge Kennedy) is terribly peeved when Gilpin, a critic, unmercifuly " roasts ". her novel, remarking that the heroine, who turns a lady-Raffles, is a grossly impossible figure. She decides to get married and selects LeRoy Hunter (Paul Doucet), a type of lounge lizard who thrills her with his poetic speeches and conventionally put unconventionality. But at the marriage license bureau she gets cold feet and retreats. A street window, wide open, suggests that she prove to Gilpin that her novel heroine was not impossible. She enters by the window and is caught by the owner of the house. The police believe her a certain " Powder Nose Annie " who blinds her would-be captors by throwing powder in their faces. She spends the night in jail and next morning is seen by Jimmy (Tom Moore), a newspaper man who recognizes her. He tells the police and they agree to play the trick he suggests. Feigning asleep they permit her to escape and Jimmy escorts her out, assuming the role of a tough burglar, and seemingly taking it for granted that Clytie is the clever Powder Nose Annie. He takes her to the toughest places in the city, incidentally disillusions her as to LeRoy's artistic character, until finally she has had enough and returns to her parents (Ned Burton and Kate Blancke). Later, Jimmy presents himself. and what is Clytie's surprise to discover that he is in reality the despicable Gilpin. However she has to admit that she loves him, particularly when he asks her to marry him.

" The House of Silence "
(*Lasky-Paramount—Five Reels*)
Reviewed by Peter Milne

"THE HOUSE OF SILENCE" is a mighty strong drama which starts off as a mystery. Gradually the mystery is solved, the characters assume definite places. The heroine who has murdered in defense of her honor is placed in the clutches of a disreputable woman who holds one bit of evidence against her. It is the hero's task to secure this evidence and free the girl from the woman's power and this leads him through any number of hazards from which he finally emerges triumphant. The suspense is exceptionally well built up throughout the story. The mystery is well introduced and the development of the plot from the time it is cleared to the end is exceptional.

The picture is an adaptation from a novel by Elwyn Barron. There may be houses where its characters will offend, this despite its unusual strength. A number of scenes—in fact a great many—are laid in a house of ill fame. While they are well produced with as little of the suggestive as possible save where it is absolutely necessary, the fact remains that there are some persons who don't care to peek behind the doors of such a place and witness certain details of licentiousness. It is dramatic in the extreme and it will grip like a vise as a story—but its setting is against it for family consumpton.

Wallace Reid plays the role of the hero and plays it successfully, Anna Little is the girl, Winter Hall her father and Adele Farrington the mistress of the House of Silence. All take their parts well. The adaptation was made by Margaret Turnbull, Donald Crisp directed and the photographic work is that of Henry Kotani. There are some fine night lighting which add consderably to the power of the drama.

THE STORY AND PLAYERS

Marcel Levignet (Wallace Reid), a rich clubman, with a hobby for criminology, is walking along the street when a girl, dishevelled and wild-eyed runs against him. She tells him that a man needs medical attention in the house nearby. Marcel looks and recognizes it as the House of Silence. He gets his friend Dr. Rogers (Winter Hall) and enters. There they find a prominent lawyer dead on a bed. The maid feigns ignorance of the whole affair. Dr. Rogers recognizes a hat pin with which the wound was inflicted and conceals it. He then fills the wound with wax, washes away the blood and takes the dead man to his wife, reporting that he died of heart disease. Marcel is not satisfied with Dr. Rogers' scheme, and finding the hat pin believes there is something more to know. The doctor on his return to his home learns the truth from his daughter, Toinette (Anna Little). She had been lured into the house by a trick, attacked by the lawyer and was obliged to kill him in defense of her honor. Later Marcel also learns of this. The girl, confident, tells him her story and adds that the keeper of the house, Mrs. Clifton (Adele Farrington), still possesses her pocketbook, dropped in the house. Marcel resolves to get it and enters the house one night, pretending to come as a guest. Mrs. Clifton does her best to imprison him, but he is too quick for her. He procures the pocketbook and then calls the police. With this evidence removed Toinette is freed from any possibility of blackmail.

" His Majesty, Bunker Bean "
(*Lasky-Paramount—Five Reels*)
Reviewed by Peter Milne

HARRY LEON WILSON'S hero who first was given life in the pages of the Saturday Evening Post, and who later trod the stage, that popular young man, Bunker Bean, is now brought into being by Jack Pickford in this comedy. The story of the young man who believed himself a reincarnation of Napoleon and an Egyptian king, and who acted accordingly, is one of the cleverest produced by modern American fiction and it finds a place in pictures at a correspondingly high level. Mr. Pickford's characterization of the youthful hero is as fine a piece of work as he has ever done. It is brim full of enthusiasm and youthful confidence. The cast which surrounds him is excellent. Louise Huff makes an adorable Flapper, Jack McDonald is thoroughly humorous as the eccentric millionaire and Edythe Chapman as the cigarette smoking grand mama is a delight.

There were genuine laughs in the Paramount projecting room when " Bunker Bean " was shown the reviewers—an unusual result for even a good comedy to achieve, incidentally. When Bunker Bean visits the faking fortune tellers and learns from them that he is a reincarnation of Napoleon, when he suddenly discovers that old Nap's love affairs could hardly stand any extensive airing and decides to go further back yet, when he sits through a perfectly good baseball afternoon taking dictation from his employer—these and many other moments are of high comedy value. The moral pointed by the story that " as a man thinketh, so is he," gives it that touch of reality and sincerity of purpose that is so often lacking in picture comedies. One can sit and laugh heartily at "Bunker Bean," and when it's over will feel improved and the better for it—not like a fool who has been laughing aimlessly.

Julia Crawford Ivers prepared the scenario and save for the looseness of the last reel has done creditable work. She has preserved the best material in the Wilson book, presented it with all its original taste and knit the story compactly. The latter reel, however, might be left out. The story stops at the end of the fourth—begins again in the fifth. However, it is all so good that this error, though it might assume alarming proportions in a picture of minor merit, is not to be seriously considered with respect to "Bunker Bean." William D. Taylor directed. Everything seems in good taste as does all his work. Homer Scott photographed.

THE STORY AND PLAYERS

Bunker Bean (Jack Pickford), insignificant stenographer in the office of Jim Breede (Jack McDonald), eccentric millionaire, decides that he has been born before in the past, and consulting a fake fortune teller, learns that his former self was Napoleon. This knowledge gives him a new grip on life and he gains significance. He meets Breede's daughter, the Flapper (Louise Huff) and likes her. However he is disturbed when he reads of Napoleon and discovers that he has had naughty love affairs. The Flapper wouldn't like it at all. He consults again and learns that in a former form he was Ram-Tah, King of Egypt. The fortune teller (Gustaf Seyffertitz) sells him the mummy of himself and Bean's joy is unconfined. All the while he progresses in business and in love. The time comes for his wedding, and then his dog spoils it all by destroying the mummy and proving that it was made in America. So Bean loses all his confidence, and even after his marriage goes back to his former insignificance until he discovers that when he thought himself a king and he acted as one. And after that it's easy, for he understands a little about psychology.

"Mr. Fix-It"

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

DOUGLAS FAIRBANKS is "Mr. Fix-It" and an excellent fixer he is. His is the duty to revivify a decadent American family the members of which set great stock in name and form and who have so far pursued these false ideals that they have lost track of the fact that they are human beings. And Mr. Fix-It turns the trick. The three maiden ladies who head the family believe him their nephew and welcome him to their home for this reason alone. But shortly he begins to assert his authority. He begins by inviting half a dozen orphaned children and their big sister to make themselves at home in the stately Fifth avenue mansion. He patches up the love affair of his supposed sister and makes the girl he is supposed to marry very happy by refusing her and bringing the man she really loves around. Then he has his own affair with the big sister of the six youngsters and it ends happily.

"Mr. Fix-It" was suggested by Ernest Butterworth, whipped into shape and directed by Allen Dwan. It is episodic in form and with any other man than Fairbanks playing the lead would pall long before the five reels had run their length. But there is another story to tell with Fairbanks. Never before, to our recollection, has he personally shone to such brilliant advantage. The incidental humor he supplies in his every act is sufficient in itself to keep a house roaring from first to last. All big stunt stuff is absent. It is Fairbanks the strong, healthy athlete and the comedian who laughs everything full in the face who appears throughout the picture. His personality, his pep, and, in this role, his ready grasp of human nature, make "Mr. Fix-It" a truly great comedy.

Mr. Dwan is probably the ideal director for the star. The tempo of the action, the arrangement of the scenes, the evident spontaneity of every bit of business are always mindful of his genius as a director of the Fairbanks type of picture. In Wanda Hawley, Marjorie Daw, Catherine MacDonald and Margaret Landis, Fairbanks has four talented and pretty leading ladies. Miss Hawley's part is the biggest. Ida Waterman, Alice Smith and Mrs. H. R. Hancock are the maiden aunts. Frank Campeau is Uncle "Hen," "always laying around the house," and Fred Goodwin in his usual drunk part and Leslie Stuart complete the cast.

THE STORY AND PLAYERS

In England at Oxford, Reginald Burroughs (Leslie Stuart) learns that he is needed to take charge of his fortune in America. He shrinks from going home to his family of dreadfully staid aunts when he thinks of his fiancee (Marjorie Daw), and so, as he has not seen his relatives for fifteen years, he accepts the offer of his roommate (Douglas Fairbanks) to go in his stead. The pseudo Reginald enters upon the lark with great gusto and soon afterwards is established as the head of the house. He learns that he is supposed to marry Olive Van Tassell (Margaret Landis) and that Reginald's sister, Georgiana (Catherine MacDonald) is scheduled to become the wife of Gideon Van Tassell (Fred Goodwin). Each of the girls love another man, and Mr. Fix-It thereupon determines to fix it. But this plan is left to work out itself as shortly afterwards he runs over a girl's doll while out motoring and in this way becomes acquainted with her big sister, Mary (Wanda Hawley), and her many little brothers and sisters. Mr. Fix-It adopts them all and watches the gradual change they bring over the impossible aunts. The love affairs he manages to straighten out. Mary hears one of the aunts referring to his marriage with Olive and broken-hearted leaves a note saying she has gone. Mr. Fix-It and the other men dash for Mary's old home to search for her. They manage to clean up several dives, crook hangouts and the like, but are forced to return unsuccessful. Then Mary appears from her room. She was waiting until things quieted down before leaving. Of course, she doesn't leave.

"Twenty-One"

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

THE comedy offered by the dual role of men of contrasting natures is presented in "Twenty-one," an adaptation from one of George Randolph Chester's stories in which Bryant Washburn makes his debut in Pathe pictures. Jimmy Mufferton and "Battling" Dave Carey are the men who discover they bear such a close resemblance to one another, and when the change of identities takes place there is a considerable amount of humorous results. Jimmy is a mollycoddle millionaire, Dave an aspirant for Jim Corbett's vacant place in the boxing world. The change of places results in Jimmy's favor. He becomes quite the man and wins a big fight. The battler, however, is completely villainized by wealth, and here might we have had the melodrama if Mr. Chester had been writing for the screen. As it is "Twenty-one" is played in a comedy vein throughout, and there is little or no sustaining thread of action that makes one sit tight and follow every bit with complete interest.

Also the comedy resulting from two men changing identities must of a necessity be rather obvious. Particularly as with the present case, when the characters are so firmly planted at the outset. One has a suspicion that Dave is going to hit Jimmy's fat butler square in the stomach and receive a look of indignant surprice—and one is not disappointed, for such he does. And when one sees the battler leer at his little sister and say unpleasant things to his decrepit old grandmother, one knows full well that Jimmy is going to treat them like queen and princess. But with all its obviousness "Twenty-one" is amusing. Mr. Washburn's sharply defined performances and the contrasts offered supply no small measure of pleasant entertainment.

Gertrude Selby appears in a small supporting role while the remaining members of the cast are not named. William Worthington directed for the Anderson-Brunton company. The double exposure work is good and the locations and settings are appropriate.

THE STORY AND PLAYERS

Jimmy Mufferton (Bryant Washburn), mollycoddle, millionaire, breaks lose when his maiden aunt leaves him alone. That is in so far as to follow a pretty girl until she hesitates in front of a policeman. Then he runs in the other direction. He stops when he comes to a fence on the other side of which "Battling" Dave Charlton (Bryant Washburn) is getting in trim for a fight. The idea occurs to Jimmy to change places with his double and with a little money he puts the scheme through. All goes lightly and happily until Dave becomes so enamoured of his new position, good clothes and easy life that he decides to marry Jimmy's girl (Gertrude Selby) and remain in state. But his own girl interferes and so does Jimmy. Jimmy has been forced to fight Dave's battle in the ring and has won it. With new-born confidence in himself he arrives at his own home to soundly thrash the intruder and claim the young lady for himself.

"A Self Made Lady"

(*Foxfilm—Two Reels*)

Reviewed by Peter Milne

THIS is a strenuous burlesque of crook characters of the underworld and features Dot Farley, an eccentric comedienne. The two reels contain many ridiculously funny gags. The head crook keeps a package of money lying on a table toward which he leads all disagreeable personages such as policemen. When greedy fingers seize on the package they innocently spring a trap door beneath and the intruder is projected into a tank of water. The first time this is pulled it is uproarious, for the unfortunate cop discovers a dozen of his companions waiting below to welcome him. The action throughout is of a similar type and is surrounded by subtitles that reach the height of good-natured foolishness. When Hedda Holliday (Miss Farley) is released from jail the warden addresses her something like this: "I'm sorry we kept you here seven years instead of seven weeks. The clerk made a slight error. However, you may consider yourself lucky as two prisoners have died because of his little slips." David Kirkland directed under Henry Lehrman's supervision.

" Humdrum Brown "

(*Paralta-Hodkinson—Five Reels*)

Reviewed by Samuel D. Palmer

THE role of " Humdrum " Brown is not adapted to Henry B. Walthall's distinctive style of acting. The author obviously designed the character of " Humdrum " as an essentially sympathetic one, yet Mr. Walthall's interpretation falls short, at times far short, of arousing sympathy. In brief, " Humdrum " Brown is not Walthall, for the simple reason that Walthall is not, and never can be, a " Humdrum " Brown. Or vice versa, as you will.

The action in " Humdrum Brown " is slow in developing, the first three reels beckoning the spectator entirely to the embrace of Morpheus. But the subsequent climax, embodying a thrilling fight, is upon one almost before he suspects its approach. This, together with numerous flashes of the real Walthall, saves the piece and will make it more than acceptable to the average picture fan, even if not satisfying to the Walthall fan.

Mary Charleson, as the long-waiting sweetheart of " Humdrum," is as sweetly appealing as ever. But why do directors insist upon turning her face to the full glare of the Cooper Hewitts when her eyes cannot stand it? Fine characterizations are presented by J. J. Dowling as Judge Jonathan Nerwalk, Howard Crampton as a dishonest bank president—again—and Anna Mae Walthall as " Humdrum's " sister.

H. B. and M. H. Daniel wrote the story and Rex Ingram directed from R. B. Kidd's scenario.

THE STORY AND PLAYERS

Hester Brown (Henry B. Walthall), known to all in the sleepy town of Norwalk as " Humdrum," holds a job in the local bank as well as a secure place in the heart of Alicia Boothe (Mary Charleson), the village librarian. But their winding road to the married state ever lengthens as the burden of supporting poor relatives is heaped upon " Humdrum's " shoulders. At the instigation of Winfield Tanner (Howard Crampton), president of the bank, " Humdrum's " brother-in-law, robs the bank, which fails, throwing " Humdrum " out of a job. Suspecting Tanner, the former employe follows his trail to San Francisco, where Tanner is operating as a stock swindler. Having got the goods on him he arrests him, and his woman accomplice on a steamer, but only after a desperate fight in Tanner's stateroom. He returns to Norwalk, where he is made president of the reorganized bank, and marries Alicia.

" It's a Wild Life "

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

THIS is, perhaps, Harold Lloyd's funniest single reel comedy. As usual he is the penniless young man in love with pretty Bebe Daniels. He has formidable rivals, two Counts, who are sponsored by Bebe's mama but not by Bebe. The majority of the action takes place in a cabaret where all the principals congregate. It has a laugh in practically every scene and there is a plentiful supply of good business. The producers of the Rolin comedies have a new trick to spring with each reel. That is at least one new trick—here there are several, but probably the funniest is the picture of Lloyd riding on the running board of the taxi which the rivals are paying for. There he gracefully reclines, strikes a match for his cigarette on the pavement and picks up a paper to read as the cab speeds on to its destination. What inspired imagination evolves tricks like this adding considerably thereby to the gayety of nations.

" The Bride of Fear "

(*Fox—Five Reels*)

Reviewed by Peter Milne

S. A. FRANKLIN, who prepared the scenario from Bennett Cohen's story, " The Bride of Fear," and who also directed has shown just what effect skilful treatment has on the most used of all plots. The central figure of Mr. Cohen's story is Ann Carter, the woman who has something in her past she doesn't care to have the man she loves know. That something is a husband whom she married through force of circumstances. The possibility of his return forms an ever dreaded shadow and then the report comes out that he is killed in an attempted escape from jail. But he is very much alive and eventually comes to blackmail Ann. She kills him—on the face of it—solely in defense of the other man and then happiness is hers. This plot may be regarded purely and simply as straight conventionality but Mr. Franklin's treatment of it gives it a new lease on the emotions of the spectator. It is developed with a fine eye to its possibilities. There are many unusual touches, the scenes and closeups are arranged effectively, and the climax comes with a power that has all the gathered momentum of the preceding action to make it really forceful. It is Mr. Franklin's picture—a striking example of the manner in which real dramatic sense can make a success of a story of the ages.

Jewel Carmen makes a delicately appealing figure of Ann Carter. Charles Gorman typifies the crook-villain most successfully and L. C. Shumway is a natural hero. Charles Bennett in a character role completes the quartette of principals. The photographic work is excellent and the mountings are always realistic.

THE STORY AND PLAYERS

Ann Carter (Jewel Carmen) comes to the end of her rope in the city, and deciding to end it all, turns on the gas. She is rescued by Masters (Charles Gorman), a gentleman of uncertain reputation who has the adjoining room. Later they are married, Ann accepting his proposal more through fear of being alone than because she loves him. On their wedding eve he is arrested for burglary and sent to jail. In time Ann secures employment as resident secretary to Martin Sterling (Charles Bennett). She meets his son Donald (L. C. Shumway), and it is through her that he breaks away from the riotous life he has been leading. He proposes and she dare not answer him with the truth. Soon afterwards, however, she hears that Masters has been killed in an attempted escape from prison. But her happiness is short-lived, for one night he appears in her room, having traced her to the Sterling mansion. Donald hears the noise and enters and a fight ensues. When Ann sees Donald getting the worst of it she seizes Masters' gun, fires and kills him. The verdict is justifiable homicide and the shadow in Ann's life is removed.

" The Witch Woman "

(*World Film—Five Reels*)

Reviewed by Peter Milne

WILLARD MACK, who contributes with some regularity to the World Film scenario department, is author of " The Witch Woman." Some of his past work has shown carelessness probably due to the fact that the name Mack has weight and Willard's realization of this. However, one can always spot at least one element in his stories that furnishes the germ of popular appeal. His acquaintance with the stage and his knowledge of theatric values make themselves felt even through a hastily written vehicle. In the case of " The Witch Woman," however, there is in evidence throughout a certain polish, a smoothness that makes for better picture melodrama. There is less of that conventionality and obviousness that has marred a number of his previous pictures.

" The Witch Woman " features Ethel Clayton, who derives her main support from Frank Mayo in a dual role. Mr. Mayo is the good and the bad brother. Miss Clayton runs afoul of the latter and as a consequence is led to believe the former very bad and without honor, while actually he is upright and honestly in love with her. From this situation result a number of strong complications which are eventually simplified by the death of the bad brother and the heroine's realization that she mixed the identities of the twins. Miss Clayton plays with good effect and scores in a heavy emotional scene when her character goes mad. Mr. Mayo is as sufficiently heroic and villainous as the scene demands and the support is adequate from first to last.

Travers Vale directed. The locations include a number of pretty pastoral and village scenes of France.

THE STORY AND PLAYERS

Louis La Farge (Frank Mayo), an artist, after betraying the confidence of Marie Beaupre (Ethel Clayton) deserts her. She is turned from her father's home and, in her haunt in the mountains, goes mad with grief. On a hunting trip Delaunay (Jack Drumier), a rich Parisian, finds her and places her in charge of Dr. Cochefort (John Ardizoni), who eventually cures her. She meets Maurice La Farge (Frank Mayo), Louis' twin brother, a promising lawyer, and believes him the artist, despite the fact that he fails to recognize her. Andrea Montignac (Louise Vale), mistress of Louis, see Maurice in Marie's company and is mistaken as to his identity also. She visits Marie and pleads with her to give him up to her. Marie evolves a plan to force Louis to marry Andrea at a masque ball. Louis, however, laughs at her threats and seizes her in his arms. Andrea, in a rage, shoots and kills him. Only when Maurice enters do the women realize the truth. Andrea, in the hands of the police, takes poison. Maurice is ready in his forgiveness of Marie and asks her to become his wife.

" The House of Hate "

(*Pathe—Seventh Episode*)

Reviewed by Peter Milne

PEARL and the policeman manage to put the Hooded Terror to rout in the beginning of this number and save Gresham from the tumbling house on which the machine-bomb-gun was trained. Subsequently more of the men from Java enter the action. One of them volunteers to tell Pearl the identity of the Hooded Terror and visits her home. He is unfortunate enough to seize upon a letter addressed to Pearl believing it is from a man who has betrayed him. But this, laden with deadly germs, had been sent to Pearl by the Terror. The man breathes these into his lungs. He is prevented from giving Pearl the desired information by his fellow conspirator, who, jealous, attacks him. When he returns to his hovel the germs start to act and the man from Java starts to die. The loss of this deadly germ from the laboratory is discovered and Gresham is sent for. Pearl visits the dying man and he is about to tell all he knows when the Hooded Terror enters and attacks her. A furious fight ensues and ends as the Terror slowly bends Pearl's head toward the germ laden envelope.

"For Art's Sake"

(Mutual-Strand—One Reel)

Reviewed by F. G. Spencer

THIS latest Strand release, featuring Billie Rhodes, is replete with amusing complications of the side-splitting variety, and fully up to the Strand standard, which has been so consistently maintained. The plot is due to the fact that Mary is wedded to her art, but Art Gordon wants her to marry him. Being rejected, he leaves the city. Mary's parents decided that the artistic life is not the life for Mary, and brother William arrives to take her home. Mary tells her brother she is married, and William mistakes Ernie, a married friend of Mary's, for her husand, and his wife for her maid. The friends decide to carry out the deception to relieve Mary's embarrassment. Ernie's wife becomes jealous and complications ensue. William decides to stay over night to convince himself that sis is really married. Art Gordon (Cullen Landis) returns to the city and calls up William. Mary tells him to bring a minister instanter. While the marriage is being performed, William wakes up, grabs a shot-gun and holds up the party. Mary is forced to explain and presents her real husband, Art Gordon.

"For Art's Sake" is scheduled for release April 9, and will doubtless prove a welcome filler for any house.

"The Trap"

(World Film—Five Reels)

Reviewed by Peter Milne

"THE TRAP" is another World Film production featuring Alice Brady. It is an average subject centering about a rather mechanical and forced situation and yet Miss Brady's performance gives it an element of appeal. It is hardly likely that any girl of average intelligence should come to the city to become acquainted with an artist in the intimate manner that Doris Shaw does and still not realize the true purpose of his various attentions. She lives in a rich apartment at his expense, wears rich clothes bought with his money and yet is unaware of the fact that he is not quite the thorough gentleman. She is relieved from this awkward state of affairs by a big hearted Westerner who learns of the whole situation and takes her back home as his wife.

"The Trap" possesses no big dramatic moments save for the crisis in the affairs of Doris and the artist. It moves along interestingly for the most part and will probably create no great amount of comment one way or another. Miss Brady receives support of good calibre from Craufurd Kent as the artist and Curtis Cooksey as the Westerner. Others are Frank Mayo and Robert Cummings. The story is by Robert F. Hill. George Archainbaud directed and Philip Hatkin photographed.

THE STORY AND PLAYERS

Doris Shaw (Alice Brady), daughter of a fanatically religious leader (Robert Cummings) of a fisher village, is driven from her home owing to idle gossip about herself and Kendall (Craufurd Kent), a visiting artist. In the city she finally gains employment as a waitress, where Kendall again meets her and persuades her to pose for him. She gives up her work in the restaurant and lives on his bounty, failing to realize his motive for showering gifts upon her. Jack Masterson (Curtis Cooksey), a Westerner, sees her picture in an advertisement, and decides to meet her. He visits New York, soon locating her, and decides that she will become Mrs. Masterson. Doris grows to love this man, and accepts his proposal. Kendall schemes to disillusion Masterson, and on the night before their wedding prepares a party in the studio to which Masterson is not invited. Early in the morning Kendall calls him on the 'phone, saying that Doris is sick. He hastens to the studio, there to discover his fiancee innocently enjoying herself with Kendall's guests. He denounces her. Doris realizes the trick that Kendall has played, and at last comes to a realization of his motive in providing for her existence. She tells him what she thinks of him and Masterton overhears. He realizes the whole truth of the situations, and follows Doris, who has boarded a train out of the city.

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" The Honor of His House "

(*Lasky-Paramount—Five Reels*)

Reviewed by Peter Milne

"THE INDEFINABLE SOMETHING" which the Paramount press sheet remarks that Sessue Hayakawa possesses is not so indefinable after all. He is a capable actor. That is the something. We don't know of another actor on the screen who can hold a dramatic scene as well as Hayakawa. He expresses the intensest of emotions with repressed skill. When he moves his face it is with significance. Obvious emoting in the face of the lens is not his style. There is a subtlety, a depth to each of his performances that makes his work stand out. Marion Fairfax, who prepared "The Honor of His House" for Hayakawa, and his supporting cast allotted him a role in which his abilities, at least, show to their very best. The fact that it is hardly the ideal version of the eternal triangle matters little when the dominating influence of his performance is considered. The reviewer for one entertains the belief that any audience, high or low, prefers a sharply defined hero and a contrasting heavy. This Miss Fairfax has not given us. There is also a certain taint of artificiality about her story when analyzed. However, Miss Fairfax as a continuity writer has quite surpassed her work as an author in this instance. It is perfectly arranged and has a series of scenes of wonderful strength when Count Ito discovers after he has poisoned his wife that she is honorable. Here Hayakawa does the best work of the picture. His realization of the wrong he has done, his abject horror at the thought of it is communicated to the spectator with a real grip.

William C. De Mille has endowed the picture with a fine production. Special mention may be made of the excellent manner in which he has handled the under-sea scene in which the ocean vessel strikes the mine. The desert island scenes ar well done and those in modern settings qualify as perfect. The camera work of Charles Rocher is always adequate. Florence Vidor always appeals, and as the young wife of Count Ito plays effectively. Her delicate beauty and refreshing appearance would be hard to duplicate. Jack Holt gives a fine performance as the third angle while Maym Kelso, Tom Kurahara and Forest Seabury complete the cast.

THE STORY AND PLAYERS

Shipwrecked on a desert island are Count Ito Onato (Sessue Hayakawa), a Japanese doctor, Lora (Florence Vidor), a half-caste dancer who, however, has all the outward appearance of possessing pure white blood, and Dr. Robert Farlow (Jack Holt), a noted physician, who is prevented from attaining the top notch of fame because of his drinking. Both the men love Lora, and she is undecided as to which to choose. The clean living of the Count eventually brings a decision in his favor, and after they have been rescued and taken back to civilization she marries him. Robert still loves Lora, and realizes that her love for him is great. To please her he makes an attempt to mend his ways and succeeds. After a while he begs Lora to leave her husband with him. She ponders, and, seeing the grief of the Count over her indifference toward him, decides that it would hurt him too deeply. But Count Ito has seen Robert's compromising letter, and, believing Lora unfaithful, poisons her. Soon after from Robert's own lips he learns that Lora is true to him. The only antidote for the poison is new blood. This Robert volunteers to give at the risk of his life, but Count Ito realizes that his excesses have rendered it impure. He decides to undergo the operation himself, assuring Robert that he will live through it. Robert takes charge of the transfusion, and only when in the midst of it does he learn from the Count that the results will be fatal to him. Time passes—years roll by, and Lora is seen with Robert as her husband. Her little son, whose father was Count Ito, glories in the fact that he has royal blood in his veins.

" Heart of the Sunset "

(*Rex Beach-Goldwyn—Seven Reels*)

Reviewed by Peter Milne

"HEART OF THE SUNSET" was written by Rex Beach at the time of the Mexican border trouble. In its pictured form it presents a melodrama of a rather lurid and rough type, hardly possessing the coherence and polish one justly expects when he sees the author's name on the leader. The adaptor, Frederic Chapin, has followed the story rather loosely. His work is not the concise, compact scenario it should have been to present the melodrama at its best. There is interpolated, for instance, a long stretch of comedy concerning minor characters which though it be effective in places has not the important bearing on the plot it should have considering its length. This and some other more or less laborious passages which in their way deviate from the principal line of action detract from the interest.

But "Heart of the Sunset's" chief failings are its manner of presentation and the overdrawn performances. The modern melodrama of the screen, to be properly presented, must be subdued to a certain extent, but the producers have chosen to turn "Heart of the Sunset" into a counterpart of the melodrama of a few years back. The players with perhaps the exception of Anna Nilsson are allowed to run rampant as it were and their inability to sense the comparative values of certain situations is often apparent.

Mr. Beach's story was written in serial form and this probably is the reason for its lack of underlying motive. It runs along as in a serial with considerable changes in its characters and convenient and time-worn complications serve to bring it to a happy conclusion. On the printed page these anachronisms of plot might easily be covered up and passed off as convincing, but before the searching eye of the camera their quality is bared and laid open displaying weak pictorial elements.

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"Heart of the Sunset" was produced in Texas by Frank Powell. Its locations are therefore most realistic. Long desert wastes, shots of the murky Rio Grande and full sweeps of the cattle range greet the eye. This atmosphere is perfect in its creative illusion and forms quite the best thing about the picture. The camera work by William Fildew is satisfactory. The subtitles mounted on still frames from the picture are poor. There are many times when the light lettering falls on a white background and is practically indistinguishable.

THE STORY AND PLAYERS

Alaire (Anna Q. Nilsson) is married to Ed Austin (Robert Taber), a dissolute ranch owner, and aside from eating meals with him and receiving letters at the same address has nothing in common with her husband. A chance meeting with Dave Law (Herbert Heyes), of the Texas Rangers, precipitates a love affair which, however, is strictly honorable, as Alaire adheres faithfully to her marriage vows. Longorio (E. L. Fernandez), a military leader of Mexico, covets Alaire, and under the pretense of honorable friendship often visits her. Longorio threatens one of his henchmen with torture unless he kills Austin, and so Alaire is eventually rendered a widow. The Mexican leader then traps Alaire in his native land, and attempts to force her to marry him. He is called away for a while, and, during the interim, Law arrives and marries Alaire. On his return Longorio makes Law captive, and plans his death. The priest, however, prevails upon the outlaw to reform, long enough to permit the escape of Alaire and Law. Relenting his goodness he sends his troops after them. They are trapped in a lone hut, which is set afire, but the Texas Rangers effect a last-minute rescue.

"The Risky Road"

(*Universal—Five Reels*)

Reviewed by Peter Milne

"THE RISKY ROAD" has a distinct flavor of the magazine in which it first appeared as a short story under the title of "Her Fling." This magazine which circulates among the lowly bearing the inviting caption of "Live Stories" always calls to mind Owen Johnson's "Salamander." Its writers love to hover on the edge of things but naturally the mail laws prohibit them from jumping off. They lead the hero and heroine up to the door of a bedroom and then disclose the fact that it is locked and the key lost. So in "The Risky Road" the fair heroine comes so near to the crossing of the ways so many times that one can easily realize how Annie and Susie and Maggie and Kate can get a thrill from her adventures.

"Her Fling" was written by Katherine Leiser Robbins and could never have run its length had not the various characters misunderstood each other until the final closeup. The highly colored situations are similar to a debate when neither side is quite sure what the other is debating about. The heroine thinks the hero a gentleman, he believes her of virtue easily tossed aside. Other characters have different opinions but the conflict of the man and woman is the main one. So the action resolves itself into simply this: the hero's ideas of free love pitted against the heroine's desire of marriage and the more conventional idea ultimately wins. The hero comes around to a realization that marriage is all right if the girl is.

Dorothy Phillips and William Stowell are featured in this number which was adapted and produced under the direction of Ida May Park. On the whole it is interesting with only a few lapses into the ridiculous due to the constant misunderstandings.

THE STORY AND PLAYERS

Marjorie Helmer (Dorothy Phillips), a stenographer, continues a chance acquaintance with Kingston (William Stowell) until the affair assumes peculiar proportions. Kingston, wealthy and somewhat unprincipled due to the fact that his brother's marriage has been an utter failure, eventually persuades Marjorie to permit him to support her. While she well realizes his motive she prevents him from assuming any great liberties with her. Gradually he realizes her worth, and is disgusted with himself. She also sees the change in him, and grows to love him sincerely. Her old sweetheart from the country, Robert Grant (George Cheseboro), comes to the city to take her home. When he sees the surroundings in which she lives, he immediately jumps to conclusions, and, after a vicious attack on her, leaves. Marjorie goes to Kingston's office determining to accept him. In the waiting room she encounters his brother's wife (Claire Du Brey), and believes her the wife of the man she loves. However, explanations are finally in order, and the affair of Kingston and Marjorie ends happily.

"Her Mistake"

(*Julius Steger Production—Six Reels*)

Reviewed by Joseph L. Kelley

JULIUS STEGER presents Evelyn Nesbit and her son, Russell, for the second time in the silent drama. Her work in Mr. Steger's late production is of the highest order and marks a big improvement over that done in "Redemption." This much alone in the way of criticism is most favorable if you will remember the success which she met with in "Redemption." "Her Mistake" will surpass her "Redemption" for its theme offers more in the way of dramatic high lights and has a firmer foundation upon which to build real, substantial entertainment. It is in six reels and was produced under the personal direction of Mr. Steger.

The former wife of Harry Thaw has developed a fine sense of appreciation for dramatic action under Mr. Steger's direction. She has made long strides toward the finished product since her first appearance before the camera. Her facial expressions in her late work are particularly noticeable since they give no evidence of over-anxiety of registering the particular emotion sought to be brought out. Her work in "Her Mistake" is commendable and Director Steger is due a lot of credit for his capable supervision. The star's son, Russell, is not much in evidence until the later reels. He gives to the picture just the right touch of sentiment which goes a good way toward heightening the entertaining value of this screen play.

"Her Mistake" is going to be received with open arms by the public. Not because it is ultra-perfection in the list of screen dramas but it has the quality, usually referred to as the human element, predominating in every scene which goes to make up the multiple reelage. The dramatic element is heightened considerably by the beautiful exteriors which Director Steger has shot for a background. They show the country in and about the Adirondack region in upper New York. During the later reels the action shifts to the outskirts of the Greater City and here the director has registered views of the exterior of a suburban home which are good to look upon. But these views never once stand out with sufficient force to detract from the dramatic entertainment. The story runs with smoothness, a bit slow in the initial reels, but always working toward a logical climax and arriving with a good healthy punch. "Her Mistake" goes no further than the title. After the title is flashed then it becomes a most interesting account of a mistake, and the public will make no mistake in giving an hour or more of its time to see Evelyn Nesbit in her best work before the camera.

Eugene Strong, Miss Nesbit's leading man, is a fine type, acts with a nice appreciation for the role he is interpreting and affords good, substantial support. Lois Meredith, in the principal feminine supporting role, does capable work. Charles Wellsley, in one of his characteristic roles, does the usual good work. Harry Bartlett, in a character role, is fine support.

The story tells of a young country girl who meets and weds a young scion of the rich, who has been rejected by his fiancee because his financial standing was not what she expected. Later the two meet and the young wife is forgotten. They are brought together again when the husband is brought to the realization that his young wife is true blue.

"The Lion's Claws"

(*Universal—First and Second Episodes*)

Reviewed by Peter Milne

"THE LION'S CLAWS," Universal's latest serial, starts with a lion's roar. It has plenty of swift, melodramatic action and plenty of lions with Marie Walcamp as the fearless heroine. The locale is Egypt, the principal members of a British army post and natives. The first episode is one of the best first episodes ever issued. Besides definitely planting its characters it presents a melodrama of great interest and starts the serial off in a direction that promises a good many thrills. Jacques Jaccard, who is directing, has presented the story concisely and the scenes and settings representing locations in Egypt are quite convincing.

The lions come up to the camera lens in both the first and second numbers. Mr. Jaccard has handled them well, although one gets an inkling at times into their state of mind. They are somewhat afraid of the whole proceeding. However, when the first episode closes with a scene showing Miss Walcamp stretched on the ground senseless with one of the beasts sprawled over her displaying anything but a congenial disposition it is certainly precarious enough to create the desired thrill.

Thomas Lingham, Alfred Allen, Gertrude Aster, Frank Lanning and Ray Hanford constitute the chief supporting cast. Mr. Hanford, evidently to be the hero of the story, does not put in an appearance until the second episode and then only in a few scenes. But hero or none the first instalment teems with interesting and exciting action and promises further complications that go to make the serial popular.

"Just a Woman" to Open on Loew Circuit

"JUST a Woman," adapted from Eugene Walter's stage play produced by Judius Steger and distributed by the U. S. Exhibitors' Booking Corporation, will be given its first public showing beginning the week of April 11, when it will start on the Loew Circuit of theatres.

Frank G. Hall, president, U. S. Exhibitors' Booking Corporation, purchased the world rights to Julius Steger's production of the Walter play, which has to its credit as a stage hit an unusually long Broadway run at the Forty-Eighth Street theatre, New York, followed by successful road tours and numerous stock company engagements in most of the large cities of the country. Three days after he had acquired the rights, Mr. Hall announced more than one hundred first run contracts for the picture in the large vaudeville theatres and its early opening in the Loew houses will mark the beginning of the New York bookings. Its original star, Charlotte Walker, also appears in the photodrama.

"Julius Steger deserves a lion's share of the credit," said Mr. Hall in commenting upon the picture. "The story is laid both in Pittsburgh and New York and the atmosphere of the Pittsburgh steel mills, alternating with scenes of New York high life, is so perfectly maintained that few titles are necessary to help you follow the story. In the Pittsburgh steel magnate's reception scenes, where the "cats of Alleghany society," as Eugene Walter calls them, snub the pretty wife of the steel worker, the atmosphere of Pittsburgh is wonderfully maintained and, in fact, the whole staging of the production shows the wonderful grasp of dramatic technique Julius Steger has gained by his long stage and screen experiences."

Gansborg Reports on "Eagle's Eye" Look Remarkably Good

HY GANSBORG, manager of the New York Foursquare exchange, is enthusiastic over the results upon the public of the first episodes running in and about New York, of "The Eagle's Eye." "Audiences attending the 81st Street theatre have received the early episodes with a degree of fervor indicating the record for public approval of any serial thus far offered," he said.

"After David Picker had presented the first episodes of 'The Eagle's Eye' in his circuit of Bronx theatres," said Mr. Gainsborg, "he was so impressed with the Wharton production that he immediately booked the serial for a four day run in his Rialto theatre, in Brooklyn, and one in which Mr. Picker has heretofore been unwilling to run a serial.

"It is a matter of fact that the actual showings of the early episodes of 'The Eagle's Eye' have stimulated a demand among exhibitors who had not previously booked this revelation of the Imperial German Government's spy activities against the United States and its people. The demand for 'The Eagle's Eye' is steadily increasing.

"Among the features which Foursquare is distributing the New York exchange finds 'The Cast-Off' giving a high degree of satisfaction. Exhibitors report their patrons leaving the theatre with exceptional words of praise. The arrangement just concluded between Foursquare and the U. S. Exhibitors, to sell the photoplays acquired by this progressive organization affords me and my salesmen the utmost gratification. The demands for 'Just a Woman' are very strong and I attribute this to the fact that Mr. Hall has made it a point to secure film merchandise of the highest quality only—productions of a grade such as will be exclusively acquired in the future, both by the U. S. Exhibitors' Booking Corporation and Foursquare Pictures."

Prominent Buyers Praise "Mickey"

JACOB GLUCKMANN, a prominent South-American buyer, after seeing "Mickey," released by Western Import Company, with Mabel Normand featured, said that the picture "surpassed anything that had been produced for the screen drama." Mr. Gluckmann continued:

"It contains every photodramatic element in its construction, woven in such a way that the values of the elements, without any detriment, are shown to a most pleasing state, to which treatment may be credited its great success. The elements that are generally undesirable in the picture, in order to make it have a universal appeal, have been eliminated from this production. There is nothing of a sex nature, there is no war stuff, there is no bloodshed, there are no gruesome scenes—and yet it is the biggest picture fram an appeal standpoint that has as yet been produced. It has a human touch, pathos, humor, mystery, and is sensational, but woven together in such a way that it appeals to everybody in every country.

"I am looking forward to the date of its release and hope that the Western Import Company will give me the first opportunity for the purchase of the 'Mickey' rights for distribution in South America."

J. H. Kunsky, one of the most prominent exhibitors in the country, attended the same showing of "Mickey" and made the following statement relative to this production:

"It is marvelous. It is the greatest photoplay I have ever seen—and I've seen them all. 'Mickey' is the perfect photoplay. It is different, and the most notable characteristics in this production are the absence of bloodshed, battle scenes and sex problems.

Big Shipment of Carbons to China

E. H. Kaufman, of the Inter-Ocean, announces a shipment of 20,000 Speer Carbons to China and 18,000 to the Dutch East Indies. Leon Schlessinger, manager of the Cinema Distributing Corporation, which is affiliated with Inter-Ocean, is making a trip to Buffalo and Syracuse in behalf of "The Thirteenth Labor of Hercules."

There is a "drive" on junk films in all the World markets, according to advices received by President Paul H. Cromelin, of the Inter-Ocean. "Picture fans in foreign lands stood for all sorts of films once upon a time in their curiosity to see anything on the screen that moved," he says. "But today foreign fans no more go to the cinema out of curiosity than does the American to his Rialto or Strand.

"The foreign exchange man who tries to book rainy or streaky films to his local cinemas today is going to lose his trade, for there is a real drive on by the cinema show proprietors that will make junk film as scarce a commodity in foreign markets as it is in the home one."

Big Business for "Shame"

"Shame," the John W. Noble seven-part production released by General Film Company and starring Zena Keefe, is scoring a success as a high class attraction on the West Coast, according to H. W. Schmidt, General's branch manager at San Francisco. Many important bookings, including the Strand at San Francisco and the Liberty at Sacramento, have been reported within the last few days.

Harry L. Orear, manager at Cincinnati, reports that the Ohio Board of Censors has passed favorably upon "Shame," without making a single elimination.

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Among the Exchanges

Central Gets Abbett as Sales Manager

An announcement that is considered important to the film trade in Indiana and Kentucky has been made public by the Central Film Service Company of Indianapolis, distributors of Universal, Jewel, Bluebird, Star Series, L-Ko and Nestor Comedies. This company announces the appointment of Ralph W. Abbett to the position of sales manager. Mr. Abbett, whose home is in Indianapolis, and who, for the past two years has been affiliated with the Central Film Service Company in the capacity of special representative, has a big following among the exhibitors in both Indiana and Kentucky. Mr. Abbett will be directly in charge of the sales of Jewel, Bluebird, Star Series, Universal features and news weeklies, L-Ko and Nestor Comedies. As sales manager, Mr. Abbett has a number of new wrinkles he wants to try out, he says.

Schlaifer in New Seattle Home

The L. J. Schlaifer Attractions, formerly of 233-234 Central Building, have removed their offices to 2022 Third Avenue, Film Row, Seattle. The new quarters occupy two thousand square feet of space, are splendidly located in the heart of film row with every facility for handling the largely increasing business of the firm.

The L. J. Schlaifer Attractions at the present time are distributing "Parentage," "Idle Wives," "Her Condoned Sin," "The Woman and the Beast," "The Ordeal" and a number of other standard features.

The L. A. Features Company, distributors of the Hart reissues are handling their product out of the L. J. Schlaifer Attractions offices.

Max Milder Joins Select

Max Milder, who has been manager of the Philadelphia Select Exchange, announces that he has been appointed district manager of the Select, which takes in Pittsburgh and the adjacent territories. Mr. Buck, who succeeds Mr. Miller, comes from the Foursquare Exchange, and will take active management of the local office. Mr. Rubenstein of New York goes to take charge of the local Foursquare office.

First National Extends Offices in Ohio

Contracts for the First National Exhibitors' Circuit of Ohio are coming in so fast that the Cleveland office is no longer able to handle the business unassisted, and in order to relieve the pressure they are opening a branch office in Cincinnati.

Select Branch Manager Establishes Record

H. A. RATHNER, manager of Select Pictures' Minneapolis branch, has been paying a brief visit to Select headquarters in New York City, where he has been the recepient of many congratulations for the extraordinary twenty-eight days' record which he made on closing contracts for Select Pictures' several series of star pictures.

The period covered in Mr. Rathner's selling campaign was from February 23 to March 23, there being four even weeks, with no extra days between these dates. The territory embraced includes Northern Wisconsin, the upper peninsula of Michigan and all of Minnesota, North Dakota and South Dakota.

To push this drive on the road Mr. Rathner flung out five salesmen—Ted Karatz, S. Rathner, Frank Woskie, Mark Ross and W. W. Evans. During the twenty-eight days that followed these men conducted the greatest whirlwind campaign ever driven by Select. Star series contracts were closed on the productions of Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady. Each of these contracts covered all of the forthcoming Select pictures in the series to be produced by each of these stars.

As a result of these contracts the business of the Minneapolis branch was doubled for the week ending March 30, and Mr. Rathner is still at it. His splendid work has brought his office way up in the list of Select branches and has attracted the attention of the entire Select sales organization.

Have You Heard That—

General Film has appointed C. C. Knapp as manager of its Minneapolis branch. He is a former General Film employe.

Nathan Dobson has resigned as assistant manager of the Masterpiece Film Attractions, under Leon D. Netter, to become Cleveland district manager for the Allen Film Attractions.

George G. Rich, office manager of the Famous Players Film Service, Inc., of Cleveland, has been transferred to the same company's Cincinnati branch office.

Ludlow F. Petty, formerly manager of the General Film branch at Cincinnati and well known in film circles, is acting chief of police under the Republican administration in the city of Louisville.

The Hoffman-Foursquare in Cleveland has taken over the distribution in Ohio of the United States Exhibitors' Booking Corporation's releases. These include "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian."

W. L. Schmidt, the Southern traveling representative of the S. A. Lynch Enterprises, Inc., New Orleans branch, has recently been transferred to the main office in Atlanta, and has just returned from a trip, covering the entire state of Florida.

Sam Rosenfeld, special representative of the Central Film Company, of Indianapolis, in the state of Kentucky, returned to headquarters recently after a two weeks' trip through his territory, and reports "unusually good" business in that state.

The Metro Picture Corporation, which has been contemplating the opening of an independent exchange of its own in Cleveland, has finally taken quarters in the Sincere Building.

E. B. Ebersole, formerly booker at the Indianapolis offices of Pathe, is now a member of the Coast artillery in training at Columbus, O.

Herman Heisler, owner and manager of the Colonial theatre, at Fort Wayne, Ind., spent a couple of days in Indianapolis, where he signed for two days of the General Film Company service.

The Sixth City Film Company, which opened offices recently in Cleveland, with a long list of the most blood-curdling melodramas on the market, has gone out of business.

Four New Managers for General

Installation of new managers at four of its exchanges are reported by General Film Company. E. W. Dustin, formerly manager of the World, Pathe, Select and Triangle exchanges at St. Louis, has become manager of General's exchange in that city.

Graham Sirwell, who has been connected with the Pathe and Select, is now manager for the General at Kansas City.

Other well known film men who have joined General Flm are J. F. Conant, new manager of the Cleveland branch, and George Weeks, now in charge of the Detroit exchange.

Philadelphia Metro Starts New Service

The Metro Film Exchange in Philadelphia has inaugurated a free advertising service bureau for exhibitors. Louis H. Bell, formerly publicity manager of the Famous Players Exchange in Philadelphia, is in charge of this bureau, and is rendering good service to Metro exhibitors in helping them with their program, newspaper and other advertising problems. Mr. Bell is also editing Metro Notes, a local house organ, that should prove of advantage to Metro exhibitors.

New Cairo Exchange

"The Standard Film Service of Dallas, Texas, has recently opened an exchange in Cairo, Ill., with H. Rittenhouse as manager and a splendid business is being secured.

H. Rittenhouse formerly established an office for the Standard in Arkansas.

Features---Current and Coming

Bluebird Photoplays

Mar. 25.	The Wine Girl (Carmel Myers)	5
Apr. 1.	Fast Company (Franklin Farnum)	5
Apr. 8.	The Red, Red Heart (Monroe Salisbury)	5
Apr. 15.	A Rich Man's Darling (Louise Lovely)	5
Apr. 22.	The Marriage Lie (Carmel Myers)	5
Apr. 29.	A Mother's Secret (Ella Hall)	5
May 6.	Danger Within (Little Zoe Rae)	5

Universal Productions

Apr. 1.	The Magic Eye (Little Zoe Rae)	5
Apr 8	Her Fling (Special Attraction) (Dorothy Phillips)	5
Apr. 15.	No Release	
Apr. 22.	The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone)	5
Apr. 29.	No Release	
May 6.	The Two-Soul Woman (Special Attraction) (Priscilla Dean)	5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Mar. 25.	LaTosca (Pauline Frederick)	5
Mar. 25.	"Naughty, Naughty!" (Enid Bennett)	5
Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Rav)	
Apr. 29.	Let's Get a Divorce (Billie Burke)	
Apr. 29.	Tyrant Fear (Dorothy Dalton)	

ARTCRAFT PICTURES

Mar. 11.	Amarilly of Clothes-Line Alley (Mary Pickford)	
Mar. 25.	De Mille's "The Whispering Chorus"	
Mar. 31.	Maeterlinck's "The Blue Bird"	
Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	

First National Exhibitors' Circuit, Inc.

	On Trial.	
	Charles Chaplin.	
	Daughter of Destiny (Mme. Petrova).	
	Herbert Brenon's "Empty Pockets."	
	The Sign Invisible (Big Mitch Lewis).	
	The Fall of the Romanoffs.	
	Tarzan of the Apes.	
Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

(Special Features)

Mar. 24.	A Daughter of France (Virginia Pearson)	5
Mar. 31.	A Camouflage Kiss (June Caprice)	5
Apr. 7.	The Bride of Fear (Jewel Carmen)	5
Apr. 14.	Western Blood (Tom Mix)	5
Apr. 21.	American Buds (Jane and Katherine Lee)	5
Apr. 28.	Her One Mistake (Gladys Brockwell)	5

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7

Goldwyn Features Corp.

Feb. 10.	Our Little Wife (Madge Kennedy)	6
Feb. 24.	The Beloved Traitor (Mae Marsh)	6
Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
Apr. 21.	The Face in the Dark (Mae Marsh)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 1.	"A Man's Man" (J. Warren Kerrigan)	7
Dec. 15.	"Madam Who" (Bessie Barriscale)	7
Jan. 15.	"His Robe of Honor" (Henry B. Walthall)	7
Feb. 15.	"The Turn of a Card" (J. Warren Kerrigan)	7
Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	"The Snapdragon" (Louise Glaum)	—
May 27.	"Rose O' Paradise" (Bessie Barriscale)	—

Jewel Productions, Inc.

Sept. —	Come Through (Drama)	—
Sept. —	Pay Me (Drama)	—
Sept. —	Sirens of the Sea (Drama)	—
Oct. —	Man Without a Country (Patriotic)	—
Oct. —	The Corespondent (Drama)	—
Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama)	—

George Kleine System

(PERFECTION PICTURES)

	Uneasy Money (Essanay)	6
	Brown of Harvard (Selig)	6
	I, Mary MacLane (Essanay)	7
	The Unbeliever (Edison)	7
	Ruggles of Red Gap (Essanay)	7
Apr. 1.	The Curse of Iku (Essanay)	6
Apr. 8.	Chase Me, Charlie (Essanay), Featuring Charlie Chaplin	5

Metro Pictures Corporation

Mar. 4.	The Shell Game (Emmy Wehlen) Metro	5
Mar. 11.	The Brass Check (Francis X. Bushman, Beverly Bayne)	5
Mar. 18.	The Claim (Edith Storey) Metro Rolfe	5
Mar. 25.	Breakers Ahead (Viola Dana), Metro-Rolfe	5
Apr. 1.	The Landloper (Harold Lockwood) Metro-Yorke	5
Apr. 8.	Social Hypocrites (May Allison)	5
Apr. 15.	With Neatness and Dispatch (Bushman and Bayne)	5
Apr. 22.	Treasure of the Sea (Edith Storey)	5
Apr. 29.	The Trail to Yesterday (Bert Lytell)	5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe	7
The Legion of Death (Edith Storey), Metro-Rolfe	7
Revelation (Nazimova), Metro	7
The Slacker (Emily Stevens)	7
Draft 258 (Mabel Taliaferro)	7

Mutual Film Corporation

Mar. 4.	Powers That Prey (Mary Miles Minter) American	5
Mar. 11.	Ann's Finish (Margarita Fischer) American	5
Mar. 18.	The Girl and the Judge (Olive Tell), Frohman	5
Mar. 25.	No Release	
Apr. 1.	A Bit of Jade (Mary Miles Minter) American	5
Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5

Pathe Exchange, Inc.

Mar. 17.	The Beggar Woman (Mme. N. A. Lesienko, I. I. Mozukin)	5
Mar. 24.	The Hillcrest Mystery (Irene Castle, Ralph Kellard, Wyndham Standing, J. H. Gilmour) Astra	5
Mar. 31.	Mrs. Slacker (Gladys Hulette, Creighton Hale) Astra	5
Apr. 7.	Twenty-One (Bryant Washburn) Pathe	5
Apr. 14.	The Busy Inn (N. I. Panoff, Mme. Nadya Lesienko Mme. Orlova, N. A. Backsheef) Russian Art	5
Apr. 21.	Ruler of the Road (Frank Keenan, Kathryn Lean, Ned Burton, John Charles) Pathe	5

Select Pictures

Dec. —	Shirley Kake (Clara Kimball Young)	5
Dec. —	The Honeymoon (Constance Talmadge)	5
Jan. —	Woman and Wife (Alice Brady)	5
Jan. —	Ghosts of Yesterday (Norma Talmadge)	6
Jan. —	The Marionettes (Clara Kimball Young)	5
Jan. —	The Studio Girl (Constance Talmadge)	5
Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge)	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5

Triangle Distributing Corporation

Mar. 24.	Nancy Comes Home (Myrtle Lind)	5
Mar. 24.	Innocent's Progress (Pauline Starke)	5
Mar. 31.	Unfaithful (D. Dalton) 2 reels, and The Marriage Bubble (Wm. Desmond), (Split Feature)	3
Mar. 31.	The Love Brokers (Alma Rubens)	5
Apr. 7.	The Vortex (Mary Warren)	5
Apr. 7.	The Boss of the Lazy "Y" (Roy Stewart)	5
Apr. 14.	The Law of the Great Northwest (Margery Wilson)	5
Apr. 14.	Who Killed Walton? (J. Barney Sherry)	5
Apr. 21.	The Hand at the Window (Margery Wilson)	5
Apr. 21.	Society For Sale (Wm. Desmond)	5

Vitagraph V-L-S-E.

Mar. 18.	An American Live Wire (Earle Williams, Grace Darmond)	5
Mar. 25	The Home Trail (Nell Shipman, Alfred Whitman)	5
Apr. 1.	Little Miss No-Account (Gladys Leslie	5
Apr. 8.	The Business of Life (Alice Joyce)	5
Apr. 15.	The Girl from Beyond (Nell Shipman, Alfred Whitman)	5
Apr. 22.	A Bachelor's Children (Harry Morey, Florence Deshon)	5
Apr. 29.	The Seal of Silence (Earle Williams, Grace Darmond)	5

World Pictures

Mar. 25.	The Way Out (Carlyle Blackwell, June Elvidge)	5
Apr. 1.	The Cross Bearer (Montagu Love)	7
Apr. 8.	The Witch Woman (Ethel Clayton)	5
Apr. 15.	The Trap (Alice Brady)	5
Apr. 22.	The Purple Lily (Kitty Gordon)	5
Apr. 29.	Leap to Fame (Carlyle Blackwell, Evelyn Greeley)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Jules Burnstein

Shame	7 parts

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics	2 reels
Automaniacs	2 reels
Neptune's Naughty Daughter	2 reels

Christie Film Company

One Reel Comedy Issued Weekly

Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
More Haste Less Speed.
Betty Wakes Up.
Stepping Out.
Almost Divorced.
Help! Help! Police!
Their Seaside Tangle.
One Good Turn.
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built.

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona	8 reels
Eyes of the World	9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs	4 reels
Liberty Hall	4 reels
The Black Spot	4 reels
Victoria Cross	4 reels
His Vindication	5 reels
I Believe	7 reels

Doll Van Film Corp. (Chicago)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Feb. 18. Birth of Democracy.
Mar. 4. Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness	6 reels
Conquest of Canaan	5 reels
God's Man	9 reels
My Own United States.	

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)	6 parts
The Warrior (Maciste) (McClure)	7 parts
The Liar (Jane Gail, Stanley Walpole)	6 parts

Golden Features

A Bit of Life	1 reel

Jesse J. Goldburg

"Outing-Chester Pictures"
(To be issued one a week)

Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.

Apr. 22. The Chinese Musketeer.
Apr. 29. Feet and Defeat.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Intolerance	9 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg	— reels
The Wrath of the Gods (Sessue Hayakawa)	5 reels

Historic Features

Christus	8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale)	6 reels
The Silent Witness (Gertrude McCoy)	6 reels
A Trip Through China (Brodsky's Art Pictures)	8 reels
Her Fighting Chance (Jane Grey)	6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles)	6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson)	5 reels
The Great White Trail (Doris Kenyon)	6 reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)	7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)	7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)	6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)	7 reels
Human Clay (Mollie King)	5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)	6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)	2 parts
Mar. —. His Golden Romance (Twede Dan)	2 parts
April —. All "Fur" Her (Twede Dan)	2 parts
May —. The Wrong Flat (Twede Dan)	2 parts

Marine Film Co.

Lorelei of the Sea	— reels

Masterpiece Drama Productions

Who's Your Neighbor?	—

Popular Picture Corporation

Corruption	6 reels

Renowned Pictures Corporation

The Public Defender	6 reels
Naked Hands	5 reels
Mother Love and the Law	7 reels
In Treason's Grasp	5 reels
Should She Obey?	7 reels

Frank J. Seng

Parentage	7 re

State Rights Distributors, Inc.

Carmen of the Klondyke (Clara Williams).

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature)	6 parts
When You and I Were Young (Alma Hanlon feature)	5 parts
The Golden God (Alma Hanlon feature)	5 parts
She Was a Dangerous Girl (Cartoon comedy)	500 ft.
Zippy the Fireman (Cartoon comedy)	500 ft.
Zippy in a Sanatorium (Cartoon comedy)	500 ft.
Zippy Buys a Pet Pup (Cartoon comedy)	500 ft.
Slick and Tricky (Cartoon comedy)	500 ft.
Doctor Bunny's Zoo (Cartoon comedy)	500 ft.
The Old Forty-Niner (Cartoon comedy)	500 ft.
Mr. Coon (Cartoon comedy)	500 ft.
Mose Is Cured (Cartoon comedy)	500 ft.
Zippy's Insurance (Cartoon comedy)	500 ft.
Zippy's Pets (Cartoon comedy)	500 ft.
The Unknown (Cartoon comedy)	500 ft.

Moe Streimer

A Daughter of the Don	10 reels

Submarine Film Corporation

The Submarine Eye	7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain"	6 reels
William S. Hart in "The Bandit and the Preacher"	5 reels
William S. Hart in "The Hell Hound of Alaska"	5 reels

Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D.	5
Cinderella and the Magic Slipper (Special Children's Cast), Juv.	4

His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here	5 reels

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Jan. 2.	A World of Dreams	800 ft.
Jan. 9.	A Trip Through Japan, No. 3	900 ft.
Jan. 16.	The Hound of the Hills	700 ft.
Jan. 23.	Making of an American Officer	1,000 ft.
Jan. 30.	Just for Joy	900 ft.
Feb. 6.	The Trail to the Sky	700 ft.
Feb. 13.	The Ridge Roamers	800 ft.
Feb. 20.	A Mountain Observatory	1,000 ft.
Feb. 27.	The Forbidden Isle	900 ft.
Mar. 6.	From Here to Summerland	800 ft.
Mar. 13.	Strange Fishermen of Russia	900 ft.
Mar. 20.	Our Hawaiian Army	1,000 ft.
Mar. 27.	The Making of the Plotless Picture	700 ft.
Apr. 3.	The Making of Russian Caviar	850 ft.
Apr. 10.	White Water and Windy Willie—Where the Clouds Come From	1,000 ft.

DITMARS "LIVING BOOK OF NATURE"

Jan. 14.	The Animals in Midsummer	500 ft.
Jan. 28.	Life in the Insect World	500 ft.
Feb. 11.	Turtles of All Lands	500 ft.
Feb. 25.	Evolution	500 ft.
Mar. 11.	Animal Traits	500 ft.
Mar. 25.	Adaptation	500 ft.
Apr. 8.	Night Animals	500 ft.

CARTOONS

Apr. 22.	Vanity and Vengeance (Katzenjammer Kids)	500 ft.
Apr. 29.	Doing His Bit (Happy Hooligan)	500 ft.
May 6.	Der Two Twins (Katzenjammer Kids)	500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

Mar. 4. In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.

Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Karlson.

Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsychore; Cartoon: Hornets of the Sea, by J. F. Leventhal.

Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior Decorating); Cartoon: Bobby Bumps, by Earl Hurd.

Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon by — "Me and Gott" — Bray Studios.

Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.

Apr. 15. Women in the World of Work; Hawaii, The Beautiful; Cartoon by Earl Hurd.

Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.

Apr. 29. Titles Unavailable.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Mar. 4. On the Way to the Front with the Chinese Labor Corps.
Mar. 11. The Alaska Cruise.
Mar. 18. A Summer Day in Skaguay.
Mar. 25. Over the White Pass.
Apr. 1. Down the Yukon.
Apr. 8. In Happy Honolulu.
Apr. 15. Peerless Pineapples of the Pacific.
Apr. 22. High Spots of Hawaii.
Apr. 29. Our Filipino Fighting Force.

PARAMOUNT ARBUCKLE COMEDIES

Mar. 18. The Bell Boy.
Apr. —. No April Release Reported.

PARAMOUNT MACK SENNETT COMEDIES

Mar. 11. Sheriff Nell's Tussle.
Mar. 25. Those Athletic Girls.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Feb. 3.	Hungry Lions in a Hospital	2 C
Feb. 17.	Are Married Policemen Safe?	2 C
Mar. 3.	Her Husband's Wife	2 C
Mar. 17.	A Selfmade Lady	2 C
Apr. 7.	A Waiter's Wasted Life	2 C

MUTT AND JEFF ANIMATED CARTOONS

Mar. 24.	The Decoy	½ reel
Mar. 31.	Back to the Balkans	½ reel
Apr. 7.	The Freight Investigation	½ reel
Apr. 14.	The Leak	½ reel

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

Lost on Dress Parade (Patsy De Forrest, Evart Overton)	2 D
Nemesis and the Candy Man (Wm. Dunn, Miriam Miles)	2 D
The Rubaiyat of a Scotch Highball (Agnes Ayres, Edward Earle)	2 D
The Buyer from Cactus City (William Dunn, Miriam Miles)	2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball	1 C
A Tough Knight	1 C
Our Little Nell	1 C
Check Your Hat, Sir	1 C
Wild Algy of Piccadilly	1 C
All Stuck Up	1 C
The Lie That Failed	1 C
The Jazbo Sheriff	1 C

SNAKEVILLE COMEDIES
(One reel each)

Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada	1 Sc.
Through Canada from Coast to Coast	1 Sc.
How Canada and the Farmer Co-operate in Grain Raising	1 Sc.
Agricultural Opportunities in Western Canada	1 Sc.
Water Powers of Eastern Canada	1 Sc.
A Romance of Rails and Power	1 Sc.
Grand Canyon of Arizona and Canyon de Chelley	1 Sc.

CHAPLIN COMEDIES

By the Sea	1 C
In the Park	1 C
Work	2 C
A Woman	2 C
The Tramp	2 C
His New Job	2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes	1 D

JAXON COMEDIES

The Unofficial Maneuver	1 C
What Occurred on the Beach	1 C
An All-Fools' Day Affair	1 C
Beating Him to It	1 C
Forced Into Matrimony	1 C

JUDGE BROWN STORIES

Thief or Angel	2 C-D
The Accusing Toe	2 C-D
The Rebellion	2 C-D
A Boy Built City	2 C-D
I'm a Man	2 C-D

SPARKLE COMEDIES

On the Love Line	1 C
The Detective	1 C
Smashing the Plot	1 C
After the Matinee	1 C
Double Cross	1 C
The Best of a Bad Bargain	1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul)	1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon)	1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia)	6 D
The Marvelous Maciste	6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly)	1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday	2 C
Too Much Elephant	1 C
Wedding Bells and Lunatics	1 C
His College Proxy	1 C

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry	2 D
Mountain Law	2 D
The Raiders of Sunset Gap	2 D

CLOVER COMEDIES

The Wooing of Coffee Cake Kate	1 C
Rip Roaring Rivals	1 C
He Couldn't Fool His Wife	1 C
By Heck, I'll Save Her	1 C
The Paper Hanger's Revenge	1 C

EBONY COMEDIES

A Black Sherlock Holmes	1 C
Spying the Spy	1 C
The Porters	1 C
A Milk Fed Hero	1 C
Busted Romance	1 C
Spooks	1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki	5 D

NOVELTY FILMS
(Cartoons, Novelties, Scenics)

ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands	1
Power, Pro and Con; England's Leaders on Land and Sea; Scenic	1
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic	1

DUPLEX FILMS, INC.

Shame (Zena Keefe)	7 D

Goldwyn Pictures Corp.
CAPITOL COMEDIES

Bill's Baby	2 reels
Bill's Predicament	2 reels

King Bee Comedies

Feb. 1.	The Stranger	2 reels
Feb. 15.	His Day Out	2 reels
Mar. 1.	The Rogue	2 reels
Mar. 15.	The Orderly	2 reels
Apr. 1.	The Scholar	2 reels
Apr. 15.	The Messenger	2 reels
May 1.	The Handy Man	2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Feb. 13.	The Matinee Girl	2 C
Feb. 27.	The Artist's Model	2 C
Mar. 13.	The Man Eater	2 C
Mar. 27.	The Stenog	
Apr. 10.	The Art Bug	

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 4.	Before and After Taking	1 C
Mar. 11.	His Strength of Mind	1 C
Mar. 18.	Special Today	1 C
Mar. 25.	When a Man's Married	1 C
Apr. 1.	Gas Logic	1 C
Apr. 8.	A Youthful Affair	1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Mar. 5.	Waltzing Around	1 reel
Mar. 12.	Finishing Mary	1 reel
Mar. 19.	His Quaker Girl	1 reel
Mar. 26.	Up She Goes	1 reel
Apr. 2.	She Couldn't Grow Up	1 reel
Apr. 9.	For Art's Sake	1 C
Apr. 16.	Her Helping Hand	1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Weed

MUTUAL-CHAPLINS

Oct. 29.	The Adventurer	2 C

Pathe Exchange, Inc.

Sunday, April 14, 1918

Pipe the Whiskers (Harold Lloyd, Bebe Daniels, Harry Pollard) Rolin	1 C
Whispering Wires of War (War film)	1 reel

Wednesday April 17, 1918

Hearst-Pathe News, No. 32	1 top

Saturday, April 20, 1918

Hearst-Pathe News, No. 33	1 top

Sunday, April 21, 1918

It's a Wild Life (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin	1 C
Trinidad—British West Indies (Travel)	1 reel

Wednesday, April 24, 1918

Hearst-Pathe News, No. 34	1 top

Saturday, April 27, 1918

Hearst-Pathe News, No. 35	1 top

SERIALS

"The House of Hate" (Astra)
Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

Mar. 24. Third Episode, A Woman's Perfidy.
Mar. 31. Fourth Episode, The Man from Java.
Apr. 7. Fifth Episode, Spies Within.
Apr. 14. Sixth Episode, A Living Target.
Apr. 21. Seventh Episode, The Germ Menace.

(Continued on page 2428)

Monthly Index of Releases

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parenthesis ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk." Numbers preceded by an asterisk * refer to "Short Subjects in Review."

FEATURES

AMARILLY of Clothesline Alley (Lasky-Paramount), 5D, Mar. 11, 1762 (1732)
American Buds (Fox-Standard), 6C-D, Feb. 24 ....1765 (1733)
American Live Wire, An (Vitagraph), 5D, Mar. 18 .... (1887)
Ann's Finish (Mutual-American), 5D, Mar. 11 ....1923 (1887)
Another Foolish Virgin (Triangle), 5D, Mar. 31 .... ——
Answer, The (Triangle), 7D, Mar. 17 ....1924 (1886)

BEAUTY in Chains (Universal), 5D, Mar. 11 ....1767 (1733)
Beggar Women, The (Pathe), 5D, Mar. 17 ....1608 (1579)
Beloved Traitor, The (Goldwyn), 5D, Feb. 24 ....1763 1767 (1283)
Bluebird, The (Lasky-Artcraft), 5D, Mar. 31 .... ——
Blue Jeans (Metro-Special), 7D .... ——
Brace Up (Bluebird), 5D, Mar. 18 ....1764 ——
Brass Check, The (Metro), 5D, Mar. 11 .... (2054)
Breakers Ahead (Metro), 5D, Mar. 25 .... ——
By Right of Purchase (Select), 6D, Mar. — ....1923 ——

CAST-OFF, The (Foursquare-Ince), 7D .... (1437)
Claim, The (Metro), 5D, Mar. 18 .... (2054)
Curse of Iku, The (Essanay-Perfection), 7D 1926 (2055)

DADDY'S Girl (Pathe-Diando), 5D, Mar. 3 ....1316 (1437)
Daughter of France, A (Fox Special), 5D, Mar. 24 ....2094 (1886)
Daughter of the Gods, A (Fox-Standard), 5D, Mar. — ....1791 ——
Debt of Honor, The (Fox Special), 5D, Mar. 10 ....1763 (2055)
Desired Woman, The (Vitagraph), 5D, Mar. 11 .... ——
Devil's Wheel, The (Fox Special), 5D, Mar. 17 ....1766 (1887)
Draft 258 (Metro Special), 7D .... ——

EVE'S Daughter (Lasky-Paramount), C-D, Mar. 4 ....1611 (1579)

FAITH Endurin' (Triangle), 5D, Mar. 17 ....1922 (1887)
Family Skeleton, The (Lasky-Paramount), 5D, Mar. 11 ....1612 (1579)
Floor Below, The (Goldwyn), 6D, Mar. 10 ....1764 (1436)

GIRL and the Judge, The (Mutual-Frohman), 5D, Mar. 18 .... (1886)
Girl in the Dark, The (Bluebird), 5D, Mar. 4 ....1612 (1733)
Girl Who Wouldn't Quit (Universal), 5D, Mar. 25 ....2094 ——
Girl With the Champagne Eyes (Fox Special), 5D, Mar. 3 ....1468 (1282)
Great Adventure, The (Pathe), 5D, Mar. 10 ....1467 (1436)
Guilty Man, The (Paramount-Ince), *Second Review*, 5D, Jan. 28, 1766 (1146)
HARD-ROCK Breed, The (Triangle), 5D, Mar. 10 ....1611 (1732)
Headin' South (Artcraft), 5D, Feb. 25 ....1609 (1733)
Heiress for a Day (Triangle), 5C-D, Mar. 3 ....1466 1946 (1437)
Hillcrest Mystery, The (Pathe-Astra), 5D, Mar. 24 ....2092 (2055)
Home Trail, The (Vitagraph), 5D, Mar. 25 .... ——
House of Glass, The (Select), 5D, Mar. — 1608 1947 (1578)
Huck and Tom (Lasky-Paramount), 5C, Mar. 4 ....1613 (1732)
Humdrum Brown (Hodkinson-Paralta), 6D, Mar. 15 .... ——
Hungry Eyes (Bluebird), 5D, Mar. 11 ....1628 (1733)

INNOCENT'S Progress (Triangle), 5D, Mar. 24 ....2094 ——

KAISER, The (Renowned Pictures), 7 Hist. (S. R.) ....1767 ——
Kid is Clever, The (Fox Special), 5C-D, Mar. 31 .... (2054)
Knife, The (Select), 5D, Mar. — ....1631 ——

LA TOSCA (Lasky-Paramount), 5D, Mar. 25 ....2093 ——
Legion of Death, The (Metro Special), 7D .... ——
Little Red Decides (Triangle), 5D, Feb. 24 ....1318 1787 (1436)
Love Me (Lasky-Paramount), 5D, Mar. 18 ....1926 (1887)

MARRIAGE Bubble, The (Triangle), 3D, Mar. 31 ....1925 ——
Midnight Trail, The (Mutual-American), 5D, Mar. 11 ....1609 (1283)
Moral Law, The (Fox Special), 5D, Feb. 17 ....1922 ——
Moral Suicide (Graphic Film Corp.), 7D, S. R. 1922 (1887)
Mrs. Slacker (Pathe-Astra), 5D, Mar. 31 .... ——
My Four Years in Germany (My Four Years in Germany, Inc.), 10 Hist. (S. R.) ....1768 ——

NANCY Comes Home (Triangle), 5D, Mar. 24 ....2095 ——
Naughty, Naughty! (Lasky-Paramount), 5CD, Mar. 25 .... (2054
Nobody's Wife (Universal), 5D, Mar. 4 ....1609 (1579)

PAIR of Sixes, A (Essanay-Perfection), 5C-D, Mar. — 2092 (1732)
Powers That Prey (Mutual-American), 5D, Mar. 4 ....1765 (1436)
Prunella (Lasky-Paramount), 5D, Mar. 18 .... ——

ROUGH Lover, The (Bluebird), 5D, Feb. 25 ....1468 (1578)
Ruggles of Red Gap (Kleine-Essanay), 7D, Feb. 25 ....1608 (707)

SEA Panther, The (Triangle), 5D, Mar. 10 ....1926 (1886)
Shell Game, The (Metro), 5D, Mar. 4 .... (1732)
Shoes That Danced, The (Triangle), 5D, Mar. 3 ....1467 1946 (1437)
Shuttle, The (Select), 5D, Mar. — 1472 (1437)
Sign Invisible, The (First Nat. Exh.), 6D, Mar. — ....1614 ——
Six Shooter Andy (Fox Special), 5D, Feb. 24 ....1468 1947 (1436)
Slacker, The (Metro Special), 7D .... ——
Song of the Soul, The (Vitagraph), 5D, Mar. 4 ....1762 (1579)
Soul in Trust, A (Triangle), 7D, Feb. 24 ....1786 (1579)
Splendid Sinner, The (Goldwyn), 6D, Mar. 24 .... ——
Spurs of Sybil (World), 5D, Mar. 4 ....1469 (1578)
Sunshine Nan (Lasky-Paramount), 5D, Mar. 11 ....1763 (1732)

THIEVES' Gold (Universal), 5D, Mar. 18 ....1925 ——
Thing We Love, The (Lasky-Paramount), 5D, Feb. 18 .... (1578)
Triumph of Venus, The (Victory Film), 7D, Mar. — ....1610 ——

Wanted, A Mother (World), 5D, Mar. 18 ....1766 ——
Wasp, The (World), 5D, Mar. 11 ....1610 (1578)
Way Out, The (World), 5D, Mar. 25 ....1924 (1886)
Whispering Chorus, The (Lasky-DeMille), 5D, Mar. 25 ....2093 ——
Wild Youth (Paramount-Blackton), 5D, Mar. 18 ....1928 (1886)
Wine Girl, The (Bluebird), 5D, Mar. 25 ....1927 (2054)
Within the Cup (Hodkinson-Paralta), 7D, Mar. 1 .... ——
Woman and the Law, The (Fox-Standard), 7D, Mar. 17 ....1764 ——
Woman Eternal, The (Shubert-Hammerstein), 8D ....1610 ——

SHORT SUBJECTS

ACCUSING Toe, The (Judge-Brown-General), 2C-D .... ——
Adam and Some Eves (Paramount-Klever Komedy), Mar. — 1470 (1283)
Agricultural Opportunities in Western Canada (General-Essanay), 1Sc ——
All Stuck Up (General-Essanay), 1C .... ——
All Fur Her (Jester), 2C, Mar. — ....1923 ——
Artists' Model, The (Flagg-Kleine), 1C .... ——
At Sword's Point (Universal-Nestor), 1C, Mar. 4 .... ——

BACK to the Balkans (Fox-Mutt & Jeff), ½ Reel Cartoon, Mar. 31 .... ——
Beating Him to It (Jaxon-General), 1C .... ——
Before and After Taking (Metro-Drew), 1C, Mar. 4 .... ——
Bell Boy, The (Paramount-Arbuckle), 2C, Mar. 11 ....1926 ——
Best of a Bad Bargain, The (Sparkle-General), 1C .... ——
Black and White (Judge Brown-General), 2C-D .... ——
Black Sherlock Holmes, A (Ebony-General), 1C .... ——
Boy Built City, A (Judge Brown-General), 2C-D .... ——
Broncho Billy's Leap (Essanay-Kleine), 1C, Mar. 11 ....1614 ——
Bull's Eye, The (Universal Serial):
  The Swing of Death (Fifth Episode), 2D, Mar. 4 .... ——
  On the Brink (Sixth Episode), 2D, Mar. 11 .... ——
  Riding Wild (Seventh Episode), 2D, Mar. 18 .... ——
  The Flaming Crisis (Eighth Episode), 2D, Mar. 25 .... ——
Buxton (Derbyshire, Eng.), (Pathe), Split Reel Trav., Mar. 3 .... ——
By Injunction (O. Henry-General), 2D 1924 (1886)

CAUGHT with the Goods (Triangle), 1C, Mar. 17 .... ——
Cavern of Terror, The (Vitagraph), Episode of "Vengeance—and the Woman," 2D, Mar. 4 .... ——
Children's Dances (Pathe), Split Reel, Ed., Mar. 17 .... ——
Circumstantial Evidence (Christie Film Co.), 1C 1470

DEADLY Torpedo, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Mar. 18 .... ——
Decoy, The (Fox-Mutt and Jeff), ½ Reel Cartoon, Mar. 24 .... ——
Desperate Chance, The (Vitagraph), Episode of "Vengeance—and the Woman," 2D, Mar. 11 .... ——
Detective, The (Sparkle-General), 1C .... ——
Did She Do Wrong? (Triangle-Keystone), 2C, Mar. 10 .... ——
Discord in a Flat, A (Triangle), 1C, Mar. 3 .... ——
Double Cross (Sparkle-General), 1C .... ——

FARE, Please (Pathe-Rolin), 2C, Mar. 17 1766
Fight in Mid-Air, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Mar. 25 .... ——
Finishing Mary (Mutual-Strand), 1C, Mar. 12 1923
Flaming Crisis, The (Universal), Episode of "The Bull's Eye" Serial, 2D, Mar. 25 .... ——
Flowers of the Orient, The (Universal-Finley), Split Reel, Ed., Mar. 18 .... *1455
Flyer in Folly, A (Universal-L-Ko), 2C, Mar. 6 .... ——
Forced Into Matrimony (Jaxon-General), 1C .... ——
Forced Marriage, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Mar. 11 .... ——
Fork Over (Triangle), 1C, Mar. 24 .... ——
From Here to Summerland (Educ. Film Corp.), 1 Ed., Mar. 15 1301

GASOLINE Wedding, A (Pathe-Rolin), 1C, Mar. 3 .... ——
Geysers of Yellowstone, The (Universal-Finley), Split Reel, Sc., Mar. 11 .... *1455
Girl of the Prophecy, The (Pathe), Episode of "The Hidden Hand" Serial, 2D, Mar. 3 1611
Good Elk, A (Triangle), 1C, Mar. 31 .... ——
Grandeur of Switzerland, The (Universal-Finley), Split Reel, Trav., Mar. 4 .... ——
Grand Canyon of Arizona and Canyon de Chelley (General-Essanay), 1 Sc. .... ——

HAND of Fae, The (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Mar. 25 .... ——
Her Bohemian Party (Triangle), 1C, Mar. 31 .... ——
Here Come the Girls (Pathe-Rolin), 1C, Mar. 17 .... ——
Hidden Hand, The (Pathe Serial), The Girl of the Prophecy (Fifteenth Episode), 2D, Mar. 3 1611
His Hidden Shame (Triangle), 1C, Mar. 3 .... ——
His Quaker Girl (Mutual-Strand), 1C, Mar. 19 1925
His Strength of Mind (Metro-Drew), 1C, Mar. 11 .... ——

His Wife Knew About It (Drew), 1C, Mar. 25	——
Hooded Terror, The (Pathe), Episode of "The House of Hate" Serial, 2D, Mar. 10	——
House of Trickery, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Mar. 4	——
House of Hate, The (Pathe-Astra Serial):	
The Hooded Terror (First Episode), 2D, Mar. 10	1318
The Tiger's Eye (Second Episode), 2D, Mar. 17	1469
A Woman's Perfidy (Third Episode), 2D, Mar. 24	1764
The Man from Java (Fourth Episode), 2D, Mar. 31	1924
How Canada and the Farmer Co-operate in Grain Raising (General-Essanay), 1 Sc.	——
How Mr. Noodle Went to a Masque Ball (Universal-Finley), Split Reel, Mar. 25	——
Husband's Wife, A (Fox-Sunshine), 2C, Mar. 3	——
INDIAN Fisherman, The (Universal-Finley), Split Reel, Ed., Mar. 4	1301
In Poverty's Power (Pathe), Episode of "The Price of Folly" Serial, 2D, Feb. 24	1468
In the Dark (Christie Film Co.), 1C	1470
JACKIE'S Clothes (Pathe-International), Ed., Split Reel, Mar. 10	——
Janitor's Fall, A (Triangle), 1C, Mar. 24	——
Jazbo Sheriff, The (General-Essanay), 1C	——
Jumping Jacks and Jail Birds (Big V), 1C, Mar. 4	——
LADY Killer's Doom, A (Triangle-Keystone), 2C, Mar. 3	——
Let's Go! (Pathe-Rolin), 1C, Mar. 24	1766
Lie That Failed, The (General-Essanay), 1C	——
Look Pleasant, Please! (Pathe-Rolin), 1C, Mar. 10	——
MAN Eater, The (Flagg-Kleine), 2C	——
Man from Java, The (Pathe), Episode of "The House of Hate" Serial, 2D, Mar. 31	1924
Masked Riders, The (Universal), Episode of "The Mystery Ship" Serial, 2D, Mar. 2	——
Matinee Girl (Flagg-Essanay), 1C, Mar. 11	1614
Meddlers and Moonshiners (Big V), 1C, Mar. 11	——
Mountain Law (Blue Ridge-General), 2D	——
Mud (Triangle-Keystone), 2C, Mar. 17	——
Mosquito (Universal-Finley), Split Reel, Ed., Mar. 18	——
Mum's the Word (Christie Film Co.), 1C	1470
NIGHT of His Life, The (Christie Film Co.), 1C	1470
OFFICER and a Gentleman (Favorite Film), 2D, Mar. 4	——
On the Brink (Universal), Episode of "The Bull's Eye" Serial, 2D, Mar. 11	——
On the Jump (Pathe-Rolin), 1C, Mar. 31	1925
On the Love Line (Sparkle-General), 1C	——
One More American (Lasky-Paramount), 5D	1319 (1283)
Our National Parks (Pathe), Split Reel, Trav., Mar. 3	*1748
PESTS of Our Fruit Trees (Pathe), Ed. Split Reel, Mar. 24	*1748
Picturesque France—the Canteres (Pathe), Trav. Split Reel, Mar. 17	*1593
Picturesque France (Pathe), Trav. Split Reel, Mar. 24	*1748
Playwright's Wrong, A (Triangle-Keystone), 2C, Mar. 31	——
Porters, The (Ebony-General), 1C	——
Price of Folly, The (Pathe Serial):	
The Rebound (Seventh Episode), 2D, Mar. 3	1612
Shifting Sands (Eigth Episode), 2D, Mar. 10	1765
RAIDERS of Sunset Gap, The (Blue Ridge-General), 2D	——
Rathskeller and the Rose, The (O. Henry-General), 2D	1924
Rebellion, The (Judge Brown-General), 2C-D	——
Rebound, The (Pathe), Episode of "The Price of Folly" Serial, 2D, Mar. 3	1612
Reckoning, The (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Apr. 1	——
Return of O'Garry, The (Blue Ridge-General), 2D	——
Riding Wild (Universal), Episode of "The Bull's Eye" Serial, 2D, Mar. 18	——
Rip Roaring Rivals (Clover-General), 1C	——
Romance of Rails and Power, A (General-Essanay), 1Sc	——
SAFE Danger, A (Triangle-Keystone), 2C, Mar. 24	——
Sands of Doom (Vitagraph) Episode of "Vengeance—and the Woman" Serial, 2D, Mar. 18	——
Self-Made Woman, A (Fox Sunshine), 2C, Mar. 14	——
She Didn't Do It (Triangle), 1C, Mar. 10	——
Shifting Sands (Pathe), Episode of "The Price of Folly" Serial, 2D, Mar. 10	1765
Slippery Sam and the Green Eyed Monster (General-Snakeville), 1C	——
Slippery Slim and the Imposter (General-Snakeville), 1C	——
Slippery Slim's Dilemma (General-Snakeville), 1C	——
Slippery Slim and His Tombstone (General-Snakeville), 1C	——
Snakeville's New Waitress (General-Snakeville), 1C	——
Social Shock Absorber, A (Triangle), 1C, Mar. 17	——
Song and the Sergeant, The (O. Henry-General), 2D	1924
Special To-Day (Metro-Drew), 1C, Mar. 18	——
Spirits (Pathe), Katzenjammer Cartoon (Split Reel), Mar. 10	——
Spooks (Ebony-General), 1C	——
Spying the Spy (Ebony-General), 1C	——
Stripes and Stumbles (Big V), 1C, Mar. 25	——
Swing of Death, The (Universal), Episode of "The Bull's Eye" Serial, 2D, Mar. 4	——
TELEGRAPHIC Tangle, A (Drew), 1C, Mar. 18	——
Their First Quarrel (Drew), 1C, Mar. 11	——
Thief or Angel (Judge Brown-General), 2D	1925 (2054)
Those Athletic Girls (Paramount-Mack Sennett), 2C, Mar. —	1924
Through Canada from Coast to Coast (General-Essanay), 1 Sc	——
Thunderer of the Waters, The (Reiben Films Corp.), 1 Ed., Mar. 4	*1593
Tiger's Eye, The (Pathe), Episode of "The House of Hate" Serial, 2D, Mar. 17	——
Tramps and Traitors (Big V), 1C, Mar. 18	——
Trimmed Lamp, The (O. Henry-General), 2D	1612 (1578)
Turtles of All Lands (Educ. Film Corp.), 1 Ed., Mar. 11	*1455
UNBELIEVER, The (Edison Special), 7D	1320
Universal Screen Magazine, No. 60, Mar. 2, 1 Top	*1301
Universal Screen Magazine, No. 61, Mar. 9, 1 Top	*1455
Universal Screen Magazine, No. 62, Mar. 16, 1 Top	——
Universal Screen Magazine, No. 63, Mar. 23, 1 Top	*1748
Universal Screen Magazine, No. 64, Mar. 30, 1 Top	*1916
Unfaithful (Triangle), 2D, Mar. 31	1925 (2054)
Unlucky Louis (Favorite Film), 1C, Mar. 4	——
Up She Goes (Mutual-Strand), 1C, Mar. 26	——
VALLEY of the Dordagne, The (France), (Pathe), Trav., Split Reel, Mar. 31	*1916
WALTZING Around (Mutual-Strand), 1C, Mar. 5	——
Water Powers of Eastern Canada (General-Essanay), 1Sc	——
Water Powers of Western Canada (General-Essanay), 1Sc	——
When a Man's Married (Metro-Drew), 1C, Mar. 25	——
When Macbeth Came to Snakeville (General-Snakeville), 1C	——
When Slippery Slim Met the Champion (General-Snakeville), 1C	——
Where Rolls the Oregon (Universal-Finley), Split Reel, Trav., Mar. 18	*1593
Why, the Bolsheviki? (Export and Import), 5D	——
Wild Fowl Nurseries of Southern Oregon (Universal-Finley), Split Reel, Ed., Mar. 25	*2068
Wives and Worries (Triangle), 1C, Mar. 10	——
Woman's Perfidy, A (Pathe), Episode of "The House of Hate" Serial, 2D, Mar. 24	1764
Wooing of Coffee Cake Kate, The (Clover-General), 1C	——

(Continued from page 2426)

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat..............1 C
Mar. 3. His Hidden Shame..............1 C
Mar. 10. Wives and Worries..............1 C
Mar. 10. She Didn't Do It..............1 C

KEYSTONE RELEASES

Mar. 17 Mud (Ray Griffith, Peggy Pearce, Max Asher, Henry Depp..............2 C
Mar. 24. A Safe Danger (Al Edmonds, Rae Godfrey, Sylvia Ashton, Chris Richards..............2 C
Mar. 31. A Playwright's Wrong (Wm Franey, Dora Rogers, Milt Sims, Maude Wayne)..............2 C
Apr. 7. First Aid (Maud Wayne)..........2 C
Apr. 14. Mr. Briggs Closes the House (Edward Brady)..............2 C
Apr. 21. Their Neighbor's Baby (Fritzie Ridgeway)..............2 C
Apr. 28. Mr. Miller's Economies (Edward Brady, Chas. Dorian)..............2 C

Universal Film Company

Monday, April 22, 1918
NESTOR—The Stolen Keyhole (Harry Mann)..............1 C
Wednesday April 24, 1918
L-KO—A Rural Riot (Hughie Mack, Dave Morris)..............2 C
Monday, April 29, 1918
NESTOR—It's a Cruel World (Gale Henry, Wm. Franey)..............1 C
Wednesday, May 1, 1918
L-KO—Father's Sons and Chorus Girls (Dave Morris, Frenchy Bianchi..........2 C

UNIVERSAL ANIMATED WEEKLY

Apr. 3. Number 18.
Apr. 10. Number 19.
Apr. 17. Number 20.
Apr. 24. Number 21.
May 1. Number 22.

UNIVERSAL SCREEN MAGAZINE

Apr. 6. Issue Number 65.
Apr. 13. Issue Number 66.
Apr. 20. Issue Number 67.
Apr. 27. Issue Number 68.
May 3. Issue Number 69.

UNIVERSAL CURRENT EVENTS

Apr. 6. Issue Number 47.
Apr. 13. Issue Number 48.
Apr. 20. Issue Number 49.
Apr. 27. Isue Number 50.
May 3. Issue Number 51.

LYONS-MORAN STAR COMEDIES

Apr. 8. A Pigskin Hero..............1 reel
Apr. 15. The Tail of a Cat..............1 reel
Apr. 22. ....1 reel
Apr. 29. Mum's the Word..............1 reel

SERIALS

"THE BULL'S EYE

Two Reels Each
(Eddie Polo)

Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.
Apr. 15. Eleventh Episode, Fired.
Apr. 22. Twelfth Episode, Burning Lands.
Apr. 29. Thirteenth Episode, Sold at Auction.

"THE LION'S CLAWS

Two Reels Each
(Marie Walcamp)

Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.
Apr. 15. Third Episode, The Net of Terror.
Apr. 22. Fourth Episode, A Woman's Scream.
Apr. 29. Fifth Episode, The Secret Document.

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2..............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels

FINLEY NATURE STUDIES

Split Reel

Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."
Apr. 15. Number 14, "Wild Animals at Yellowstone" and "Atop the Alps" (Scenic) Split reel.
Apr. 22. Number 15, Wild Bird Pets" and "In and Around Key West, Fla." (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.
Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.
Apr. 15. Counts and No Counts.
Apr. 22. Whistles and Windows.
Apr. 29. Flirts and Fakirs.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

Apr. 8. Caught in the Web (First Episode).
Apr. 15. The Open Switch (Second Episode).
Apr. 22. The Speeding Doom (Third Episode)
Apr. 29. The Clutch of Terror (Fourth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

Mar. 11. Their First Quarrel.
Mar. 18. Telegraphic Tangle.
Mar. 25. His Wife Knew About It.
Apr. 1. Following the Scent.
Apr. 8. The Home Cure.
Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts.
Apr. 29. All for the Love of a Girl.

FAVORITE FILM FEATURES

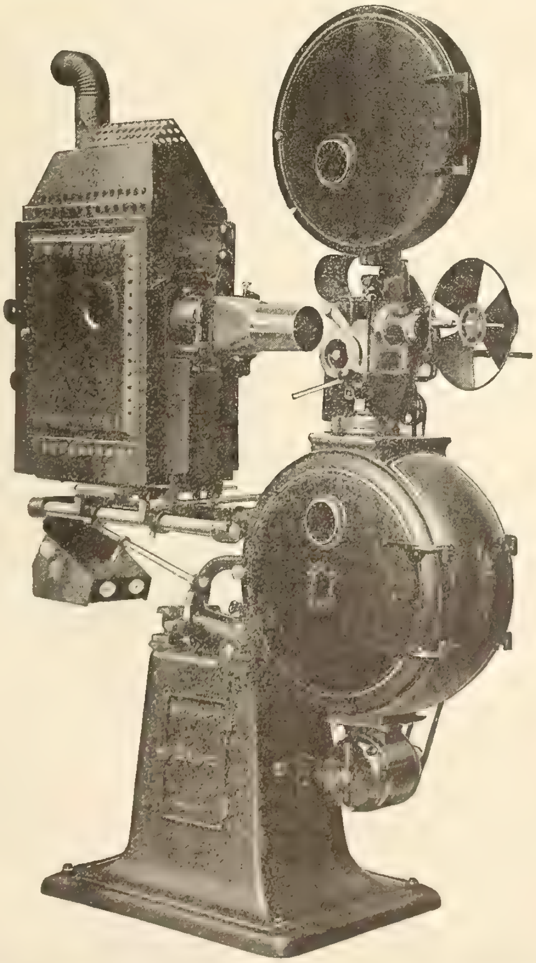
Mar. 4. An Officer and a Gentleman.......2 D
Mar. 4. Unlucky Louis..............1 C

DREW COMEDIES

Apr. 1. Following the Scent..............1 reel
Apr. 8. The Home Cure..............1 C
Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts..............1 C
Apr. 29. All for the Love of a Girl..........1 C

Accessory News

— SECTION OF MOTION PICTURE NEWS —



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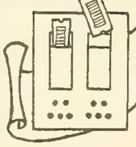

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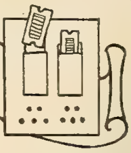

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett..*Editor*

Alfred S. Cory..................................*Technical Editor*

Feature Music

WE have been endeavoring to impress upon the theatre managers and owners the importance of music—good music—high-class music—played on instruments which can produce this grade of musical entertainment, and from replies and questions which we have received our efforts do not seem to have been entirely in vain.

In addition to acknowledging the importance of the instrument, we must not underrate the musical library. This is one of the absolute essentials. It is all very nice to have a man at the instrument who can improvise, but if he depends entirely upon this or upon classical selections he is not going to make active inroads on those 5,000,000 additional patrons of which we spoke last week.

Popular music—present-day selections—up to the minute tunes, must be played in order to attract the younger element, who comprise so large a part of the potential five million. I went to a picture house the other night where as an opening number our national anthem was played. The audience arose and just as the chorus started a slide was thrown on the screen giving the words, and everyone sang. It was one of those impressive things which appeal and help bind the American people together, making them a unit. It has particular power in the picture house—the amusement center of every man, that place where all naturalized Americans from every corner of the globe gather and where, shoulder to shoulder with American-born, they sing of the land which claims them.

The same thing applies today to the new patriotic popular airs " Over the Top," " We Are Going Over," " Somewhere in France There Is a Lily," " America Makes the World Safe for Democracy," " I'm Going to Hang the Kaiser," " Knock the Hell Out of Heligoland," etc. These are all known to a greater or less extent to the audiences. They can, however, be played up and made a feature of the performance. Slides with the words of the chorus can be shown with the request that all the audience join in. This means that those tunes which are so familiar to our boys in khaki will also become familiar to those at home. All this helps bind us closer together to the end that we become a unified American nation. Try it.

In considering popular music, however, we must not think alone of war songs, for should they be overdone they would lose their power as an added picture house attraction. We must not forget or overlook the popular selections, waltzes, etc., which have a snap to them and which are remembered after the show, as, for example, " Nona," " Missouri Waltz," " Love Cannot Say Good-bye," " Are You From Heaven ? " " Blue Rose Waltz " and many others which can be used as curtain raisers or played when the show is over, saying nothing of being used in the cue sheet at the proper time to interpret the picture.

All these things are important—and any theatre man who thinks he can get along without proper music properly rendered, against increased competition, and make a success is either a gambler in the advanced stages of insanity or an optimist gone wrong. It can't be done—the proper musical equipment must be there and the proper music must be played.

It has often been said that the day of the slap-bang pianist who permits his or her mind to wander away while " playing the pictures " has gone. But it is not amiss to repeat here that the music nowadays must fit the picture as it unfolds upon the screen, and fit it like a glove. The progress of the motion picture has been so great that your pianist, organist or conductor can not lag behind with the excuse that any old tune will do for any scene. If you are not on the job, your competitor is, and the public is unusually alive to such things.

Exhibitors who have been neglecting the important music end of their theatre may at first declare that the expense of " being up to date " is too great for them. But with a closer look into the future there is not the least doubt this idea will be dispelled as quickly as it came. It has been proven over and over that the money expended on music and its proper presentation in motion picture theatres has been well spent, and that the exhibitors have been repaid many times over.

We will be only too glad at any time to help with either. We know the value of the instruments and we know the musical selections which are of greatest value, and beyond this we know and fully realize that exhibitors to get ahead must be on their toes musically. E. K. Gillett.

Society of Motion Picture Engineers

WHEN this issue of the News is off the press the spring meeting of the Society of Motion Picture Engineers will be in full swing at Rochester. This meeting should be the most important and interesting in the history of the industry. The transactions of the meeting, which will be published in a short time, should be of inestimable value to the business. Those men who have made the trip to Rochester are doing it not for their own glory or for any reward they may get, but from the unselfish standpoint of helping our industry hasten along toward mechanical perfection.

Since the last meeting in New York the membership has grown and the right kind of men have been added, but we need more—we need more representatives from the film companies among others, for the more members we have from all branches the more quickly will the goal toward which the Society is striving be reached.

E. K. Gillett.

Equipment
Operating

Projection

Questions
Answered

Chapters on Intermittent Movements—I

The Geneva-Stop, or Star-Wheel and Cam

(Continued from last week)

THE motion of the star-wheel and the intermittent-sprocket attached thereto, during the shift interval, or period of movement, is of considerable interest, as the manner in which the film is advanced by an intermittent movement has an important bearing upon the useful life of the film.

It is possible to ascertain the velocity with which the star-wheel (*and intermitttent sprocket*) are rotating at any given instant during the period of movement of a Geneva intermittent, and thus to determine the velocity with which the film is travelling across the aperture at any instant during the shift interval of the star-wheel.

Referring again to Fig. 2, and considering the motion of the star-wheel S during any shift interval, it will be apparent that the angular velocity of the star-wheel starts from zero, increases to a maximum as the cam-pin P crosses the line S. C. at the point P_2, and then decreases to zero again when the pin leaves the slot at P'.

When an expression is found which represents the angular velocity of the star-wheel at any instant during the shift interval, a curve may be drawn from the data thus obtained which will show graphically the character of the movement imparted to the film by any type of Geneva-stop intermittent.

Let *p*, Fig. 2, be any point in the travel of the cam-pin (P) when in the star slot corresponding to the radius S*p*.

Draw *p*M perpendicular to S C.

Let θ represent the angle *p* S C.

Let ϕ represent the angle *p* C S.

Let K represent the center distance between the star-wheel (S) and the cam (C).

(Note. *K is a constant for any given movement.*)

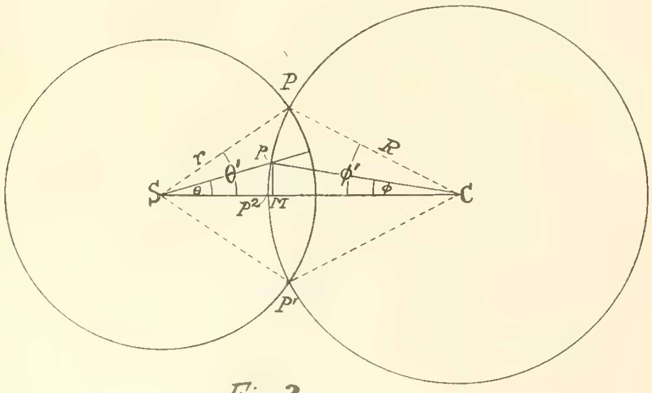


Fig.2.

Let A represent the angular velocity of the star-wheel (*in terms of the angular velocity of the cam*) at any instant during the shift.

Let *a* represent the angular velocity of the cam at any instant during the shift.

Then, by reasoning which need not be given in detail,

$$A = \frac{R \times (K \text{ cosine } \phi - R)}{C^2 + R^2 - 2RK \text{ cosine } \phi} \times a$$

This equation gives the angular velocity, A, of the star-wheel in terms of *a,* which latter is the known velocity of the cam, or pin-wheel, at any instant of the shift movement determined by the value of ϕ, and it is evident that by taking different values for ϕ the relative velocity of the star-wheel can be represented by curves such as are shown in Fig. 3. The curve A in Fig. 3 represents the angular velocity of a three-slot star at any instant during its shift interval, while curve B gives the same values for a four-slot star.

In Fig. 2, $\phi' = \text{P C S}$

and

$$\theta' = \text{P S C}$$

which represent the starting values of the angles ϕ and θ when the cam pin P is just commencing to enter the star-slot. Therefore, in the case of a three-slot star (where R equals $\sqrt{3} \times r$) and a four-slot star (where R equals *r*), the initial angular velocity of the star-wheel, A_1, is zero, since R equals K cosine ϕ'.

Coming next to the velocity of travel of the film during the shift interval, this is determined partly by the angular velocity of the star-wheel and partly by the radius of the intermittent sprocket, which latter is of course dependent upon the size and character of the star-wheel.

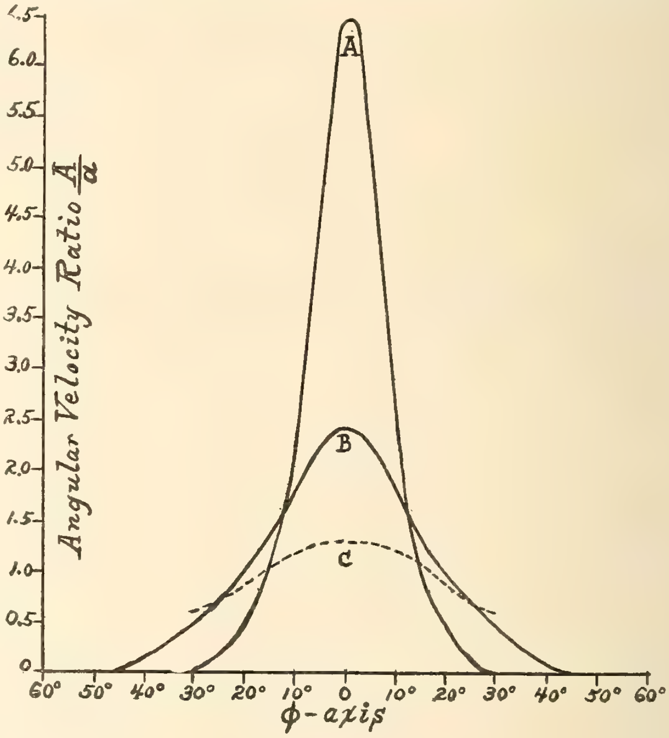


Fig.3.

Let 2*r'* represent the diameter of the intermittent sprocket, which is attached to the star-wheel and rotates about the same axis; then as the length of film moved across the aperture at each shift (*regardless of the character of the movement*) is known, we have

$r' \times 2\,\theta'$ = the length of film moved at each shift, which is known to be ¾ inch (*the height of a film picture*). Thus it is seen that $r' = \frac{3}{8\,\theta'}$ inches,

and in the case of the usual four-slot star (90° *shift interval*)

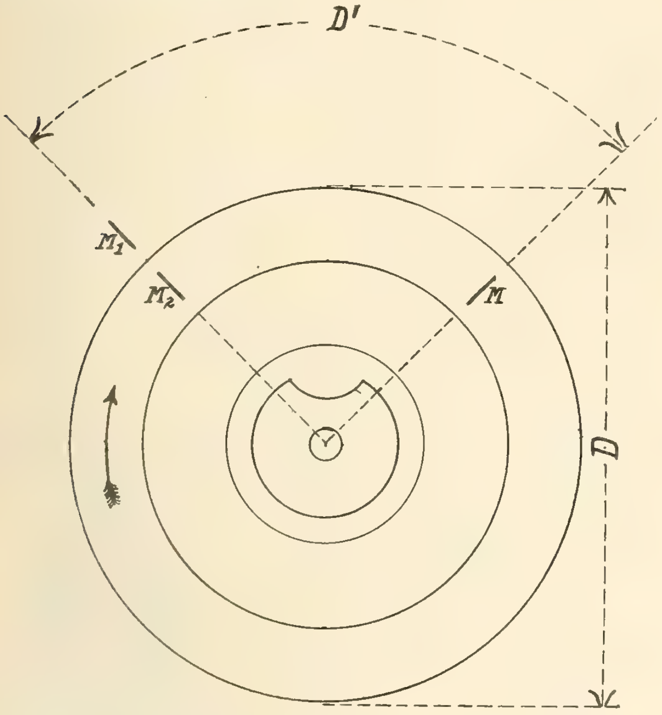
$$\theta' = \frac{180°}{4} = 45°$$

from whence

$r' = .477$ inch, approximately. As is apparent, the smaller the angle traversed by the star-wheel during one shift, the larger must the intermittent sprocket be. It also follows from the foregoing that the linear velocity of the film at any instant during the shift interval of the star-wheel may be plotted in the form of a curve where the abscissa represents the time consumed in shifting the film ¾ inch and the ordinate at any point represents the velocity of the film at the instant of the shift corresponding to the position of that point on the abscissa axis.

Such curves are found to be almost identical in form with the curves (Fig. 3) which represent the angular velocities of star-wheels at any instant during their period of movement.

It is interesting to study the curves which show the velocities of the various types of Geneva movements throughout the course of their shift interval, and also the corresponding curves which illustrate the velocity of travel of the film at any instant during its movement by the intermittent, for in this way an idea may be readily gained as to the amount of strain which is imposed upon the film by the various types of Geneva movements. Fig. 3 shows, for instance, that in the case of the three-slot star the shifting of the film starts slowly but attains a high rate of speed in the middle of the shift, slowing down again as the cam-pin leaves the slot of the star. The curve for the customary four-slot star shows that the characteristics of the movement are the same, *i.e.*, the movement starts slowly, attains considerable velocity at the middle of the shift (*when the cam-pin is at the bottom of the star-slot*) and then slows gradually down again as the pin is leaving the slot of the star.



$$\text{Period of Movement} = D' \text{ or } \theta$$
$$\text{Ratio—Movement to Rest} = \frac{D \times 3.1416}{D'} \text{ or } \frac{2\pi}{\theta}$$

Fig. 4.

Another case of interest is when the cam-pin does not make a radial entry into the star-slot, and the character of the movement imparted to the star in such a case is shown by the (*dotted*) curve C, Fig. 3. Curve C represents the angular velocity of a six-slot star, where $R = r$, and where the cam-pin deviates considerably from a radial entrance into the star slot. As the curve shows, the impact of the cam-pin against the side of the star-slot results in a sudden, or abrupt, starting of the star-wheel, but the star does not attain such a high velocity at the middle of the shift as do the three-slot and the four-slot stars represented by the curves A and B.

Although the angular velocity of a star-wheel, or the linear velocity of the film, at any period during the shift interval can only be calculated by recourse to mathematics involving the constants of a given intermittent, the speed of a Geneva movement, or in other words, the ratio of its period of movement to its period of rest may be readily ascertained by any operator in the following manner, reference being had to Fig. 4.

In Fig. 4 the largest circle represents the flywheel of a projector mechanism. The circumference of the flywheel is first ascertained, by measuring the diameter, D, and multiplying this by 3.1416. An index mark M_1 is now made in any convenient place on the main frame of the mechanism, and the flywheel is next turned slowly until the position is reached at which the star-wheel (*or intermittent sprocket*) just barely commences its movement. Another mark M is now made near the rim of the flywheel in a position right in line with the mark M_1 on the mechanism frame, and the flywheel is then slowly turned until the star-wheel has made a complete revolution. When it is seen that the star-wheel has just stopped moving, another mark, M_2, is made near the rim of the flywheel at the position coinciding with the index mark, M_1, on the mechanism frame.

(Note. *In the drawing, Fig. 4, the marks are shown in the positions which they occupy after the flywheel has been turned through the necessary angle to accomplish one complete shift of the star.*)

The circumferential distance D′ (*around the rim of the flywheel*) between the marks M and M_2 is now measured with a flexible steel tape, a piece of paper, or other suitable means, and it is then apparent that the diameter of the flywheel (*previously found*) divided by the circumferential distance D′ between the marks M and M_2 will give the ratio of the period of movement of the intermittent to its period of rest.

(Note. *The ratio of the Power movement may be also determined in this way.*)

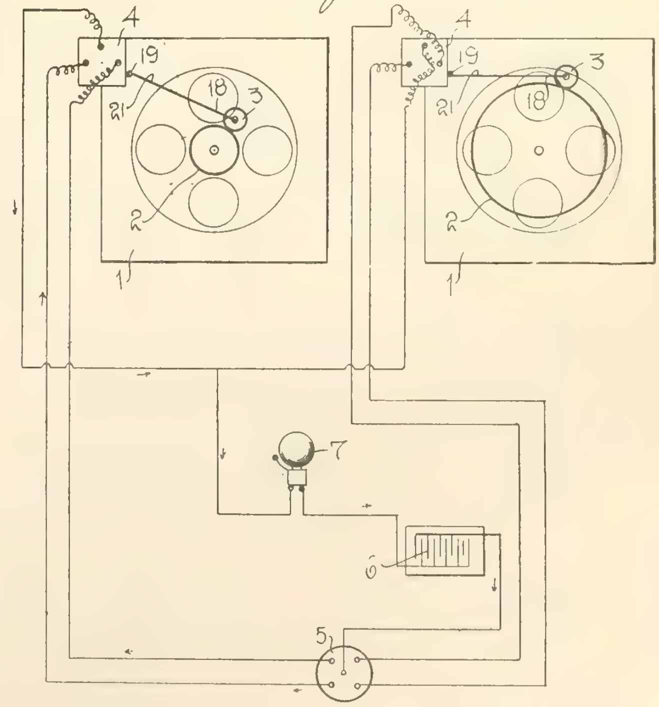
California Operators Invent Change-Over Signal Device

THROUGH the courtesy of R. S. Tice, late of Pacific Grove, Calif., but now of the U. S. Navy, we are enabled to present a description of still another signal device for use on motion picture projecting machines to indicate the approaching finish of a reel so that the second projector may be made ready for accomplishing a perfect change-over.

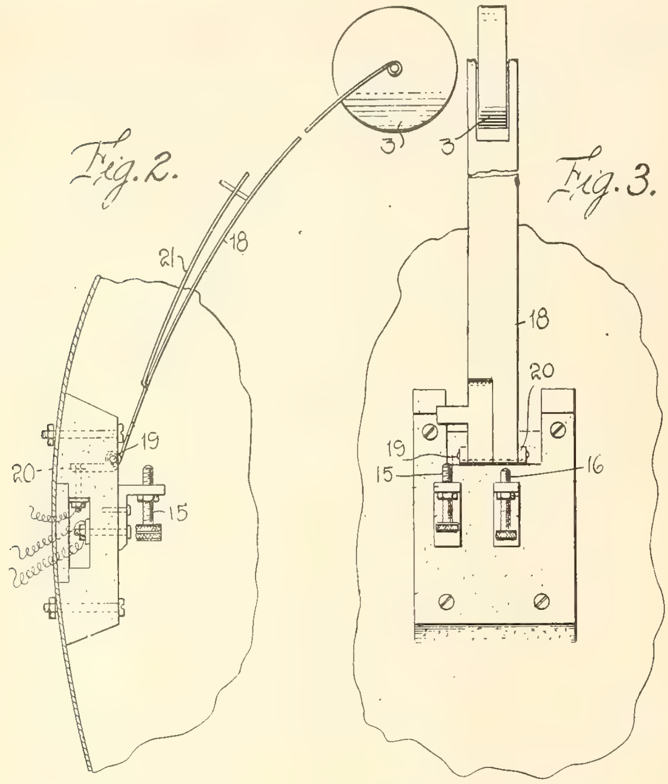
The new device, upon which a United States patent will be very shortly granted, is called the "Tyclar" Change-over Signal Device, and is the joint invention of Mr. Tice and C. B. Clark of the Iris theatre, Pacific Grove, Calif.

As Fig. 1 shows, the device is primarily intended for use in an operating-room equipped with two projecting machines, although it can also be used on a single machine as a signal to indicate the

Fig. 1.



approaching end of the reel. The device is electrically operated from a battery, and the connections for a two-machine installation are shown by Fig. 1. In Fig. 1 the upper magazines of the two projectors are designated by the figures 1, the casings containing the terminals and contacts of the indicator, are designated by the figures 4, while the figures 2 represent the amount of film on the supply reels of the respective machines at the stage of operation when one reel is nearing its end.

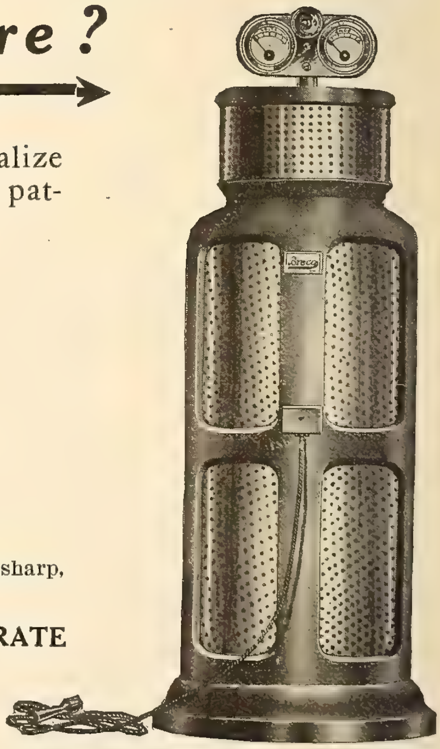


The mechanical idea embodied in the Tyclar indicator is similar to that employed in several other devices of like nature, and consists, as figures 2 and 3 show, of a roller 3 which rests on the surface of the film on the supply reel, this roller being mounted on the end of an arm which, in turn is hinged in a suitable manner.

The Tyclar indicator differs from others of apparently similar principle, however, in that the arm which carries the roller 3 is divided into two sections, each separately hinged, and is in reality two separate arms. The two arms are designated 18 and 21 respectively, in the figures.

A study of Figs. 2 and 3 will make it apparent that the function of the arms 18 and 21 is to close an electrical circuit at definite periods during the projection of a film, thus ringing a bell and supplying the desired change-over signal to the operator. The arms 18 and 21 are made of metal, and are connected to the battery circuit which operates the device in the manner shown by Figs. 1 and 2. When, therefore, the radius of the film reel has become sufficiently short, due to a portion of the film having passed through the projector, the roller 3 and its accompanying arms are lowered to such a position that the arm 21, and later the arm 18 come into contact with the screws 15 and 16 (Fig. 3). As will be inferred, the screws 15 and 16 are likewise connected into the battery circuit, and when the arms 21 and 18 come respectively into contact with the screws 15 and 16, the circuit is closed and the bell (*designated by 7 in Fig. 1*) is rung. Fig. 3 also shows that the contacts, or screws, 15 and 16, are adjustable as to height, so that the arms 18 and 21 may be made to operate the signal at any desired distance from the end of the reel. The only requirement which is essential to the satisfactory operation of the Tyclar indicator is that the hubs of the film reels used should be of practically the same diameter.

The manner in which the Tyclar indicator is to be manipulated by the projection machine operator is readily understood from



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the drawings, but a few remarks concerning the use of the device may not be out of place on the present occasion.

In the circuit from which the device is operated is a switch (*designated by 5 in Fig. 1*) which controls the operation of both indicators. When the bell is first rung by the indicator on Number 1 machine, the operator is warned that the reel has only a few more minutes to run (*the exact distance from the end of the reel being governed by the adjustment of screw 15, Fig. 3.*) The operator then turns the switch, 5, one notch to the right, which makes the proper connection so that the bell will again ring when the second arm of the indicator on number 1 machine closes the circuit by coming into contact with screw 16, Fig. 3. The second ringing of the bell apprises the operator that the end of the reel is just about reached, whereupon he changes over to number 2 machine. By turning switch 5 another notch to the right the indicator on number 2 machine is put into proper circuit to operate the signal in due course, and the ringing of the bell by the respective indicators is accomplished by keeping the arms and screws of the devices in proper circuit by manipulation of the switch 5 after each signal is sounded. Switch 5 contains a number of sets of successive contacts which need not be described in detail here.

Mr. Tice advises us that three sets of the Tyclar indicators are in use in Pacific Grove, Calif., and vicinity, and he hopes to have a set in operation in the East at the earliest favorable opportunity. The indicators may be readily attached to the supply-magazines of all standard projectors, and this may be accomplished with very little trouble, as only two small bolts are required to hold the device in place. The Tyclar indicator will be further reported upon when we have seen the same in operation, and when the device is put upon the market, announcement to that effect will also be made through these columns.

The Surbrite Crystal Projection Screen

IN the fall of 1917 we were favored with a visit from T. W. Ridley of London and Middlesborough, England, who advised us at that time that a new projection surface called Crystal Surbrite, was being placed on the market, in England, by the British Patent Surbrite Company, Ltd., of London, with whom Mr. Ridley is connected.

For the past week Mr. Ridley has again been in New York on a business mission, and has succeeded in having a Surbrite screen installed in the projection rooms of Joseph Miles, 220 West Forty-second street, New York, where we were able to witness a demonstration of the new projection surface in company with Mr. Ridley.

An important feature of the Crystal Surbrite screen is that it can be supplied in any desired size as a single sheet with no seams. The basis of the Surbrite screen is linoleum, which forms a heavy and durable support for the Surbrite surface which is a metallic coating of silver color and rough matte finish.

A reel of film was projected for our inspection, first upon the Surbrite Screen, and then upon a popular American make of metallic surface or semi-reflecting screen.

The projection on the Surbrite screen was characterized by a fine plastic appearance of the screen-picture, and in addition the falling off in illumination from one side to the other of the projected picture, when viewed at an acute angle, was much less noticeable than in the case of the well-known screen with which the comparison was made.

In respect of its reflecting properties, or brilliancy, however, the Surbrite screen was far below the attainments of the other projection surface at the same amperage, and with respect to reflecting power the Surbrite is rather below the average American semi-reflecting screen for projection purposes. This is not necessarily a drawback, as with high amperage the projection on present day metallic screens is frequently so intense as to be glaring, and consequently fatiguing to the spectators' eyes.

Mr. Ridley advises us that the Crystal Surbrite screens are selling well in England, but that it has been difficult to continually keep pace with the demand on account of shortage of the materials required in manufacture. This circumstance has also operated to prevent the introduction of the Surbrite screen into the United States on an extensive scale, at the present time, but we are requested to state that there are a number of the Crystal Surbrite screens available in this country, and full information concerning the same, prices, etc., may be had upon application to H. A. Robinson & Company, 128 Water street, New York City.

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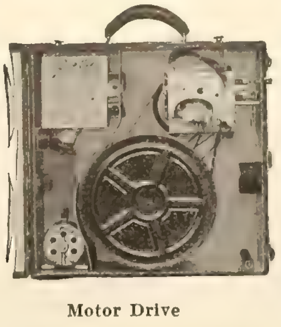

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The Preparation of Isocyanines

THE disappearance of German dyes from the American market, due to the long period of the present war, has been responsible for great activity in this country along the line of dyestuff manufacture, and it is gratifying to note that great strides have been made in the production of dyestuffs which were previously thought impossible of production in this country.

Insofar, however, as Isocyanine dyes, such as are used in the color-sensitizing of photographic plates and films are concerned, there does not seem to be any experimental or production work being carried out in this country, although Isocyanines of the most important class have been successfully produced in England for upwards of two years past, and the English color-sensitizing dyes are equal in every respect to the best that ever came out of Germany.

The reason why the Isocyanines have not come in for attention at the hands of the American chemists is probably to be found in the fact that these dyes are only required in infinitesimally small amounts compared with the dyes used in the textile and other industries, but it would doubtless prove gratifying to all devotees of orthochromatic and color photography to know that all chemicals and substances requisite to the manufacture of their photographic materials could be produced right at home, and it is in the hope of stimulating interest in the domestic production of Isocyanine color-sensitizers that we reprint the following notes concerning the preparation of these substances from the Color Trade Journal of September, 1917:

SYNTHETIC DYES IN PHOTOGRAPHY

"There are two dyestuffs, namely Pinacyanol and Orthochrome T, which are valuable for the color-sensitizing of photographic plates. These two dyes were formerly made in Germany, but their preparation has been studied by Harrison and Bottomley, and these chemists have renamed them Formo-cyanine and Tolucyanine respectively.

"For their synthetic preparation the following substances are required: Ethyl iodide, quinaldine, para-toluquinoline and para-toluquinaldine. Quinaldine is prepared by heating together aniline, nitrobenzol, and paraldehyde in the presence of concentrated hydrochloric acid. Toluquinaldine is made in an analogous manner, using para-toluidine and para-nitrotoluol in place of aniline and nitrobenzol. Toluquinoline is prepared by the general method of Schaup's synthesis, by heating together a mixture of para-toluidine, para-nitrotoluol, glycerine and sulphuric acid.

"The first stage in the preparation of the dyestuffs themselves consists in the condensation of the quinoline bases with equimolecular parts of ethyl iodide, and the resulting iodide compound is then converted into the respective dyestuffs as follows:

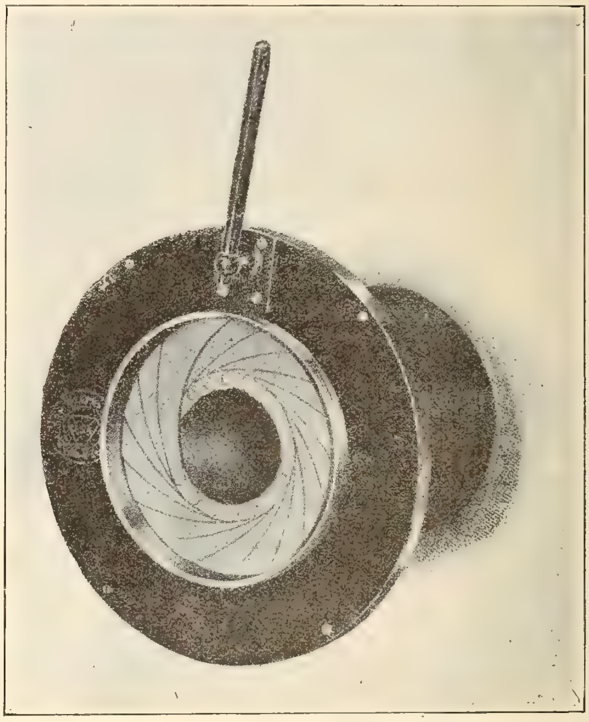
"For Formo-cyanine (*Pinacyanol*) 30 parts of the quinaldine ethyl iodide compound are dissolved in hot alcohol, mixed with 10 parts of formaldehyde (40 per cent) and 15 parts of caustic soda solution (16 per cent), and heated on the water bath for half an hour. After cooling the solution is diluted with 500 parts of water, whereupon the dyestuff separates out completely, and after drying is purified by recrystallization from hot wood alcohol. In place of the latter solvent pyridine may also be employed (see D. R. P. No. 172,118).

"For the preparation of Tolu-cyanine (*Orthochrome T*) use 30 grams of the para-toluquinaldine compound with ethyl iodide, dissolving in 800 c.c. of alcohol and mixing while hot with a solution of 6 grams of caustic potash in alcohol. The reaction takes place very quickly and is finished within a few minutes. The dyestuff is then precipitated by the addition of a 10 per cent solution of common salt, washed with water, dried and extracted with ether to remove any resinous bodies which are likely to be present. The dyestuff may also be precipitated with ether and purified by recrystallization from dilute alcohol (see D. R. P. No. 167,159)."

Bausch and Lomb Introduce Vignetter for Cinematography

ABOUT two years ago we were advised by the Bausch & Lomb Optical Company, of Rochester, N. Y., that they intended to bring out an Iris Dissolver, or so-called Round Vignetter, for use on motion picture cameras. The device did not appear upon the market at that time, however, because the energies of the Bausch & Lomb concern have been largely concentrated on work of national importance during the last two years, and will doubtless continue so for the duration of the war.

As the Vignetter has, however, been perfected in the meantime, a few were made up by the Bausch & Lomb Company, and the accompanying cut gives an idea of the appearance of the new device.



Bausch & Lomb Vignetter

The Vignetter, as it is termed by the makers, is of the usual iris diaphragm type, and has a handle which throws from side to side, whereby the opening may be varied from 2¾ inches in diameter down to completely closed. The small opening which always remains in the center of a closed iris is covered at the proper instant by an extra wing, which works in unison with the leaves of the diaphragm.

The Vignetter is threaded on both sides so that the handle may be located either at the back or the front of the device, according to the preference of the user. The makers advise us that inasmuch as they are not prepared to undertake the fitting of these Vignetters to the various types of cameras, they are supplied with the threaded parts, or collars, as mentioned, so that they may be attached to the camera in any manner which suits the convenience of the purchaser.

We would especially draw the attention of all readers to the fact that the Bausch & Lomb Vignetter is described at this time entirely as an item of news, and we wish to emphasize the fact that the Bausch & Lomb Optical Company *are not prepared to supply the Vignetters at the present time.* Therefore, if any reader who, as Professor De Morgan said, peruses three lines of a book and thinks he knows the entire contents, after a hasty examination of the present article is prompted to write the Bausch

& Lomb Company, let him refrain from doing so, for insofar as the Vignetter is concerned they are at present unable to make a single delivery.

Operator Constructs His Own Cine Camera

A. L. Stone, Jr., of San Mateo, Cal., a member of the National Anti-Misframe League, sends the following description of a motion picture camera which he has constructed from an Edison projector mechanism, and encloses a short section of negative made with the camera. Mr. Stone says:

"I am writing to tell you how I made a camera, using an old Edison exhibition model head which I bought for a few dollars. A Powers 5 head will answer the same purpose. The main feature about this camera is that I used a 3½ in. equivalent focus projection lens. Although I was the only one that thought it would work, it worked, and worked far above my expectations. I built the box or camera 16 in. high and 8 in. wide, which is the height and width of an Edison head, and then I made it 12 in. long, which will give ample room for the magazines. Of course you must cut off the flicker shutter.

"The left side should be hinged so you can get at the magazines. I built the magazines 4 in. square, although they can be built bigger. The magazines must be built light-proof, and it is a good idea to line them with black cloth. The hole where the film leaves the magazines should have a flap made of cloth that runs on the film so no light can enter the magazine. The iron arm that holds the lower magazine should be cut off just before it leaves the head and the tension spring and pulley put on the lower magazine inside the camera. If you want you can put a hole in the back of the camera between the magazines and opposite the aperture, so you can see to focus the pictures when the camera is all closed up, but of course, the hole would have to be covered up when the camera is in operation.

"By just opening the door of the camera and looking at the film in the aperture you can almost get as good results in the focusing. The only drawback to this camera is the weight and bulkiness. I am enclosing one picture that I took with it but it is a little fogged. Notice that I had it focussed for the trees in the background instead of the actor, but I will know better next time. A 2-inch E. F. lens would be better than a 3½ E. F. lens."

Comment: The great number of moderate priced cine cameras now on the market has tended to reduce the experiments of operators in constructing their own cameras for motion photography, but it is always interesting to hear of an operator, or experimenter, who has built his own camera, because it is no easy matter to design and construct a motion picture camera which will operate successfully, and most successful home-made cine cameras which we have seen bore evidence of marked mechanical ingenuity on the part of their constructors. Doubtless this is true in the present instance, for Mr. Stone's letter gives one the impression that he is an enthusiast on the subject, but we cannot comment upon Mr. Stone's mechanical efforts in the absence of photos showing his camera mechanism. He is, however, invited to send in some views of his camera for further mention in the Camera Department.

We have seen Mr. Stone's proposition to use a projector lens as camera objective put into practice on previous occasions, and the photographic results are, as he remarks, surprisingly good. If, however, the correspondent aims to take motion pictures which are comparable to good professional work, it will be necessary for him to secure an anastigmatic objective (*preferably of two-inch E. F.*) of the type regularly sold for cinematographic work. The first cost of such an objective will be compensated for by the fact that the objective can be used on any other camera which the owner may acquire.

As the question is quite often asked as to whether a projection objective is suitable for cinematography, it may be well to draw attention here to the shortcomings of the customary projection lens as regards its use in photography. In the first place, the achromatism of the average projection objective is not such as is best for photography, which matter was gone into in detail in the Camera Department a year or so ago. In most instances, therefore, the visual focus and the photographic (*or actinic*) focus do not coincide, and the film image focussed in the usual way will not appear of utmost sharpness in the developed films unless a correction in the focal distance has been made prior to taking the picture. This correction is a very slight amount, and rather difficult to administer without a micrometer focussing mount.

It might be thought that this chromatic error, being of such a

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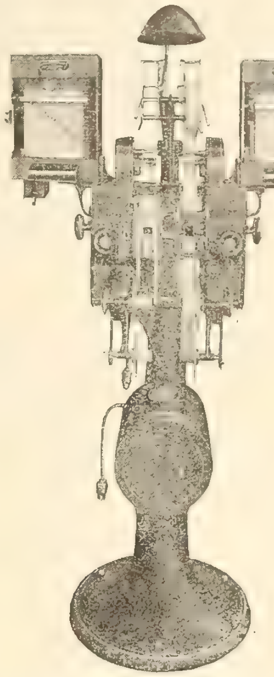

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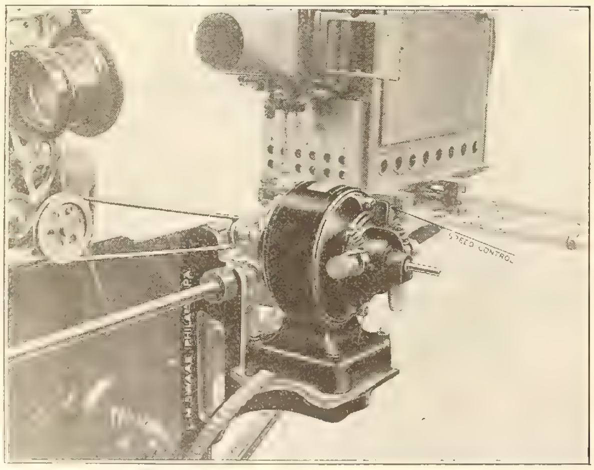

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small order, would not appreciably influence the photographic results, but its effect is to rob the images of the real crisp definition which is the ideal of every photographer (*excepting, of course, the fuzzytypers, whose true status has not yet been defined*).

Another awkward feature of the projection lens when used as a camera objective, is the absence of a suitably located adjustable diaphragm (*or iris*) wherewith to regulate the intensity of the transmitted light. A projection objective at full aperture would deliver an overwhelming flood of light to the highly sensitive cine film, and it is therefore a primary requisite that the aperture, or intensity, of the objective be under control, when it is used for the purpose of photography.

Neither the front nor the rear of a compound objective is a suitable place for a diaphragm, and it is a troublesome proposition to have to remove the components of an objective every time the size of stop requires to be changed, as is necessary if the diaphragms are inserted between the components. An iris diaphragm from a small photographic objective may be sometimes inserted to good advantage, but this requires the barrel of the projection lens to be cut in two, and the diaphragm soldered between the halves. Even with such an arrangement, the means for manipulating the diaphragm generally interfere with the focussing device, so it appears to be most advantageous to use the sort of objective that is specifically intended for cinematography.

It would be interesting to learn how Mr. Stone has surmounted some of these difficulties, not mentioned in his letter, and he is invited to amplify his description in another communication, which would doubtless be of interest to Camera Department readers.

Society of Motion Picture Engineers Issues Transactions of October Meeting

THE printed transactions of the last meeting of the Society of Motion Picture Engineers, held at the Hotel Astor, New York City, on October 8-9, 1917, have just been issued; the latest booklet being number five in the series, which, together, contain all of the technical papers read at the various meetings of the Engnneers from the founding of the Society in 1916.

Included in the present issue (*No. 5*) of the Transactions are the president's address to the New York meeting; the standards adopted at that meeting, and also the most recent additions to the Society's lexicon of motion picture nomenclature. The standards adopted at the October meeting were detailed in the NEWS in our report of that meeting, and the new nomenclature will also be found incorporated into the Society's separate publication on Standards, which appeared in December, so it only remains to make mention of the technical papers which appear in the most recent issue of the Transactions.

Will C. Smith has contributed a set of very instructive diagrams showing the extent to which a projected picture is distorted at various inclinations of the axis of projection to the surface of the screen, and some explanatory remarks by Mr. Smith are entitled "Offset Projection."

The president, C. Francis Jenkins, contributes an article on "The Motion Picture Booth," which contains his startling recommendation that the walls of the operating-room should be made of glass, so that the audience can "keep tabs" on the operator.

Of particular interest is the report of the Committee on Electrical Devices, prepared by Messrs. Wible, Kunzmann, Campe, Mayer, Moulton and Burrows. The work of these gentlemen deserves the highest commendation, and their report, which covers rectifiers and motor-generator equipment can be read with profit by all theatre owners and projection men.

The Mazda lamp as a feasible projection illuminant is treated from various angles in an article by A. R. Dennington entitled, "The Projection of Motion Pictures by Means of Incandescent Lamps," and some further remarks concerning the advantages of such lamps are embodied in the concluding article, "Light Intensities for Motion Picture Projection," by Messrs. J. T. Caldwell and R. P. Burrows, which has already been reprinted in the Projection Department of the NEWS through the courtesy of the Society of Motion Picture Engineers.

Copies of number five of the Engineers' Transactions may be secured for 25 cents each by applying direct to the Society, 712 Eleventh street, Washington, D. C., and we are advised that a limited number of copies of all previous issues of the Society's Transactions are still available.

Music and the Picture

Review of Latest Compositions

1—"Somebody's Done Me Wrong," by Skidmore. A typical and characteristic coon song. (J. W. Stern, 102 W. 38th St., New York City.)

2—"Valse Parfume," by Romberg. A melodious waltz by the composer of the famous "Auf Wiedersehen" and "Blue Paradise" music. (J. W. Stern, 102 W. 38th St., New York.)

3—"My Paradise Waltz," by J. S. Zemecnick. A tuneful waltz movement. (Published by Sam Fox, Cleveland, Ohio.)

4—"My Belgian Rose Waltz," by Benoit and Garton. A waltz of exceptional beauty, most appropriate for society dramas. (Leo Feist Edition.)

5—T. B. Harms, 62 West 45th St., have just issued the following extracts from the following famous musical comedies:

1—From "Toot Toot":
  "The Last Long Mile," one-step.
  Medley fox-trot, "Let's Go," etc.
  "If There Is Anything You Want," etc.
  Medley one-step, "Wake Up Dancing" and "If."
2—From "Oh Lady, Lady":
  Selection (concert size).
  Fox-trot, "When Ships Come Home" and "You Found Me."
  One-step, "Before I Met You."
  "Not Yet" (Hotel Ed.).
  "When the Ships Come Home" (Hotel Ed.).
  "You Found Me and I Found You" (Hotel Ed.).
3—From "Flo Flo":
  Selection (concert size).
  "There's One Little Girl" (Hotel Ed.).
  "I Don't Know What You Can See in Me" (Hotel Ed.).
  "Good-Bye, Happy Days," waltz.
4—From "Her Regiment":
  Selection (Harmonium, 25c).
  "American Serenade" (can be used concert or fox-trot).
  "Some Day," waltz song (Hotel Ed.).
  "Twixt Love and Duty" (Hotel Ed.).
5—From "Leave It to Jane":
  Selection (concert size).
  "Siren's Song" (Hotel Ed.).
  "Leave It to Jane" (Hotel Ed.).
  "Crickets Are Calling" (Hotel Ed.).
  "Just You Watch My Step," one-step.
  Medley fox-trot (contains three titles).
  "There It Is Again," medley waltz.

6—"Song of Songs," by Moya. The most celebrated theme intermezzo published and an indispensable number for the motion picture musician. (Chappell edition.)

7—Chappell & Co., 41 East 34th St., New York, announce that the following hits from "Jack O'Lantern" are now ready for sale:

  "A Sweetheart of My Own."
  "Wait Till the Cows Come Home."
  "Along Came Another Little Girl."
  "Jack o' Lantern" (Candyland), one-step.
  "Come and Have a Swing With Me."

8—"When the Flowers Bloom on No Man's Land," by Archie Gottler. The supreme hit in war songs. Archie Gottler's wonderful idea which has taken the country by storm. A song with a melody you can't forget. (Kalmar, Puck & Abrahams edition.)

9—"Carry Me Back to Old Virginny Waltz." This grand old melody has been offered as a song. Its great success had led the publishers to also publish it as a waltz. (Oliver Ditson edition.)

10—"Among the Roses," reverie, by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fischer edition.)

Music Publishers and the War

War is nothing new to popular publishers, for they have been at war with some one ever since the popular music game became an established industry, and when no outsider would fight with them they usually started a war among themselves. Even the under valued song writer isn't the most peaceful soul on earth. Did you ever see one coming out of a publisher's office on royalty day looking as if he wished to make peace with all the world? With the song writer, life is a continuous war, a fight to get ideas, one to land his stuff, and another to see that his stuff gets proper exploitation; to say nothing about royalties.

In spite of all this, publishers and song writers have been indirectly informed that the government does not care to see any peace songs, which is about the same as telling Irishmen that there should be nothing but home rule in Ireland. Song writers blame the Kaiser for many of their troubles, and if they can help put him out of commission by writing war songs they won't have to be coaxed to do it. And if the performers and musicians will take to the war songs as they should no one will have any cause to complain about song writers not doing their bit.

There are plenty of good ideas in the air for excellent war songs; and just now some of the keen minds among the fraternity appear to be hitting the right track. "Liberty Bell, It's Time to Ring Again," and "Like Washington Crossed the Delaware Pershing will Cross the Rhine" are showing the way. The big events and the critical moments that occurred during the past wars of this country should furnish fine material for patriotic hits. And the man who can dig them out and phrase the ideas in an attractive manner will get some of the golden harvest, be he a seasoned writer or an unknown scribbler in a tank town. An historical cycle of war songs appears to be coming, and there are any number of subjects that possess all the essentials of a successful song. The lives and careers of Washington, Grant, Lincoln, Sheridan, as well as the big battles of all our past wars, are replete with good ideas, the kind, if properly handled, will find a welcome with our fighters and the public.

The present war has made the public and our officials realize that popular sheet music and publishers are of some value after all, that they have a hold on the public's heart and are willing to exercise that hold for the benefit of all mankind. Ever since the war began several publishers have kept salaried men out helping the government by recruiting, entertaining the soldiers and sailors, and now by drawing crowds to help sell Liberty Bonds and War Stamps. Only the other day one publisher had two men selling war stamps at the Flatiron Building, and the boys worked as if their very lives depended upon their success. And don't forget that the government knows all about this work and just what firms are going out of their way to do their bit. Down at Washington every one may be busy looking after troops and enemy activities, but they find time to keep an eye on their friends. Do you happen to be one?

E. M. Wickes.

Picture Patrons Appreciate Good Music

MINNEAPOLIS theatredom seems to be in the habit of consistently combining art and business. The motto seems to be to "Get the artist with business sense into business." We offer an illustration. Julius K. Johnson, manager of the New Garrick theatre in the Flour City. Mr. Johnson is the New Garrick organist.

For three years while Lowell V. Calvert was manager at the New Garrick, Julius Johnson sat at the organ and touched the keys to the tunes of the circus calliope and Victor Herbert, and Wilhelm Telm, and the Second Hungarian. People came to the New Garrick because of its music.. They came week after week with faithful consistency—to hear the New Garrick music. When all the bills of the theatre screens were generally conceded poor for any certain week, people shrugged their shoulders and said, "Well, let's go to the New Garrick then, we'll hear the music even if the picture isn't extra!" So consistently they came. They still come.

When Lowell Calvert was called to the colors, Messrs. Finkelstein and Ruben decided on Mr. Johnson for manager. So Mr. Johnson became manager. And he now "orges" as well as manages.

Before coming to the New Garrick, Minneapolis, Mr. Johnson was organist at the Strand theatre, New York City, when "Roxy" Rothapfel had the house. "Roxy" had been manager of the Lyric theatre in Minneapolis before coming to New York; Johnson was his organist at the Lyric, and Johnson went along to the Strand, New York.

Once upon a time Mr. Johnson was a church organist; and he now blandly admits that the church elders prophesied eternal perdition for him when he left them to enter the theatre game.

"THE INNOCENT'S PROGRESS"

(Triangle Production)

Theme: "Last Spring" (Dramatic) by Grieg

1—"Whims Allegretto," by Schumann (4 minutes and 50 seconds), until—T: "Bubbles and Dreams."

2—Continue to action (1 minute and 15 seconds), until—T: "The Life she meets."

3—Theme (2 minutes and 10 seconds), until—T: "Tessa's bright eyes."

4—Continue to action (2 minutes and 10 seconds), until—T: "In the days that follow."

5—"Sieste" (Characteristic Lente), by Laurens (11 minutes and 10 seconds), until—T: "At length comes a night, etc."

6—"Pathetic Andante," by Paul Vely (1 minute and 40 seconds), until—T: "Buffeting the storm, etc."
Note—Watch for Railroad effects.

7—"Characteristic Tremolo," by Lovenberg (1 minute and 35 seconds), until—T: "I came to see you."

8—Storm Furioso to action (1 minute), until—S: Interior of restaurant.

9—Theme (2 minutes and 15 seconds), until—T: "In the fraternity club."

10—"Sweet Jasmine" (Melodious Allegretto), by Bendix (1 minute and 55 seconds), until—T: "The age old menace."

11—Storm Furioso to action (1 minute and 15 seconds), until—T: "Masters, Valet to two generations."

12—"Dramatic Narrative," by P. Perment (3 minutes), until—T: "The storm increases."

13—Continue to action (1 minute and 20 seconds), until T: "The most prominent actor in N. Y."

14—Theme (4 minutes and 45 seconds), until—T: "The storm brings another visitor."

15—"Dramatic Tension," by Sol. P. Levy (3 minutes and 45 seconds), until—T: "Larned's tense suppression."
Note—Open with ff Tympany Rolls.

16—"Tragic Theme," by Paul Vely (3 minutes and 50 seconds), until—T: "I thought it was the end."

17—"Sorrow Theme," by Ed. Roberts (5 minutes and 10 seconds), until—T: "Ready to start West."

18—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (3 minutes and 50 seconds), until—T: "While in a sun baked land."

19—Theme (2 minutes and 40 seconds), until—T: "At the fountain of experience."

20—"Elegy" (Dramatic Melody), by Massanet (2 minutes and 30 seconds), until—T: "At length Madeline writes, etc."

21—Piano Solo improvise to action (20 seconds), until—S: Tessa leaves piano.

22—"Dramatic Andante," by E. Ascher (2 minutes and 35 seconds), until—T: "Alone and never so lonely."

23—"Lamento" (Dramatic Pathetic), by Gabriel Marie (1 minute and 25 seconds), until—T: "The eternal feminine."

24—Theme (6 minutes), until * * * * * END.

"THE SUBMARINE EYE"

Selected and Compiled by M. Winkler

Love Theme: "A Deep Sea Romance" (Andante Mod.) by M. L. Lake

Undersea Theme: "Fourteen Fathoms Deep" (A Deep Sea Mysterioso) by M. L. Lake

Theme, for the Prologue: "Dramatic Tension" by Sol. P. Levy

1—"Characteristic" (6/4 Andante), by Ziegler (32 bars), until—Opening.

2—"After Sunset" (Dramatic Moderato), by Pryor (16 bars), until—T: "Denise de Fontenelle."

3—Theme for the Prologue (24 bars), until—S: Man writing on book.

4—"Melody of Peace" (Sacred Andante), by Martin (20 bars), until—S: In graveyard.

5—Theme for the Prologue (32 bars), until—M: Man writing on book.

6—"Nocturno in F" (3/4 Andante), by Krzyanowski) (94 bars), until—S: Interior of club rooms.

7—Theme for the Prologue (20 bars), until—S: (Second time)) Man writing on book.

8—"Wild Rosebud" (Moderato), by Tobani (32 bars), until—S: Fade in on ship.

9—Short Agitato (16 bars), until—S: Interior ship's cabin.

10—Theme for the Prologue (16 bars), until—S: Man writing on book.

11—"By the River" (Romance) (12/8 Animato), by Morse (32 bars), until—S: Island—both being pulled on beach.

12—Slow Cello Movement (12 bars), until—T: "When night came."

13—Theme for the Prologue (40 bars), until S: Close up of book.

14—"Sweet Jasmine" (Melodious Allegretto), by Bendix (160 bars), until—T: "But all this was long ago."

15—"Ala Ballerina" (Valse Lente), by Bendix (64 bars), until—T: "Dorothy Morgan had always."

16—"Allegro Tremolo" (12 bars), until—S: Speeding launch.

17—Love Theme, by Abbott Lee (24 bars), until—T: "The inner knowledge."

18—"Illusion," Intermezzo (Mod.), by Bustanoby (120 bars), until—T: "The Morgan Green House."

19—"Yester Love" (Intermezzo Andantino), by Borch (64 bars), until—S: Miss Hartley arrives in auto.

20—"To Spring" (6/4 Allegro), by Grieg (48 bars), until—T: "Thirty years ago."

21—"Storm Furioso" (80 bars), until—T: "We could not open it."

22—"Melody," by Friml (106 bars), until—S: Fade in to hall room.

23—"Melodious Valse Lente" (96 bars), until—S: In garden.

24—Undersea Theme (42 bars), until—T: "As a Mother cares."

25—"Dramatic Narrative" (4/4 Andante), by P. Pement (40 bars), until—T: "Confident of success."

26—Undersea Theme (18 bars), until—S: Fish under dock.

27—Continue pp (8 bars), until—T: "The unpretentious manner."

28—"Evening Breeze" (2/4 Allegretto Idyl), by Langey (144 bars), until T: "It had been a wonderful, etc."

29—Undersea Theme (24 bars), until—T: "Too deep, Missy, call Buller."

30—"Berceuse" (Moderato), by Karganoff (32 bars), until—T: "The Treasure Island."

31—Undersea Theme (144 bars), until—T: "Fourteen Fathoms Deep."

32—"Dramatic Recitative," by Sol. P. Levy (112 bars), until—T: "Deep Sea Divers are not, etc."

33—"Pearl Fisher." (Selection), by Bizet (34 bars of first movement "Allegro non Troppo"), until—(104 bars of second movement "Andante non Troppo"), until—T: "Sharks!"

34—Undersea Theme (128 bars), until—S: Barnett on ladder.

35—Tragic Theme (Andante Molto) (96 bars), until—S: Barnett taking things out of safe.

36—Dramatic Tension No. 9, by Andino (32 bars), until—T: "Your Governor was right."

37—Love Theme (48 bars), until—S: Ship bell.

38—"Cavatine" (3/4 Dramatic), by Bohm (16 bars), until—S: Nell and Miss T. walking off.

39—"Under the Leaves" (Poco Agitato), by Thome (92 bars), until—S: Wireless operator.

40—Love Theme (32 bars), until—T: "In all the years."

41—Undersea Theme (48 bars), until—S: Buller swimming.

42—"Tremolo" (8 bars), until—S: Speeding launch.

43—"Dramatic Andante," by Ascher (40 bars), until—S: Launch slows down.

44—Love Theme (32 bars), until—S: Buller comes up on board of ship.

45—Undersea Theme (34 bars), until—S: Buller descending into water.

46—"Dramatic Agitato," by Hough (80 bars), until—S: Buller coming out of water.

47—"Ein Maerchen" (Dramatic Fantasia), by Bach (64 bars), until—S: Barnett coming out of water.

48—Love Theme (72 bars), until * * * * * END.

Portland Gets Two Organs

Portland, Ore., is to have two magnificent photo-theatre organs soon. This month Manager J. C. Stille of the Peoples theatre will have his $25,000 Robert Morton orchestral pipe organ ready for dedication, while within two months the Liberty will present to the Portland public the biggest and most expensive theatre orchestral organ in the country, a $50,000 Wurlitzer Hope-Jones unit orchestral organ.

E. J. Myrick, manager of the Liberty, has been busy for two weeks receiving sections of the Wurlitzer, which are arriving in six cars from Tonowanda, New York.

Fred Scholl will preside over the Morton at the Peoples, which reproduced a twenty-five piece symphony orchestra, while Albert Hay Malotte will handle the giant Wurlitzer.

Malotte is on his vacation at present, while Henri Monet, the other Liberty organist, is awaiting the call for the National Army.

"NANCY COMES HOME"

(Triangle Production)

Reviewed on page 2095

Theme: "Love Theme" by Abbot Lee

1—"Les Sylphes" (Valse Impromptu), by Bachman (3 minutes and 45 seconds), until—T: "Mrs. Jerry in Ballou."

2—"Dramatic Recitative," by Sol. P. Levy (1 minute and 30 seconds), until—T: "Nancy Worthing in her third year."

3—"Garden of Love" (Caprice), by E. Ascher (2 minutes and 25 seconds), until—T: "Nancy'll be here at 4:15."

4—"By the River" (Romance) (12/8 moderato), by Morse (2 minutes and 10 seconds), until—S: "Near Railroad station."

5—"Reve Amour" (Melodious Allegretto), by Zameznik (2 minutes and 20 seconds), until—T: "They told me at school, etc."

6—Sorrow Theme, by Ed. Roberts (3 minutes and 50 seconds), until—T: "Poor little girl, etc."

7—"Ballerinas Vision" (Valse Lente), by Braham (3 minutes and 10 seconds), until—T: "The child has inherited."

8—"Pathetic Andante," by P. Vely (50 seconds), until—T: "A day in which dreams come through."

9—Theme (3 minutes and 30 seconds), until—T: "I'll take the roadster, etc."

10—"Canzonetta" (Moderato), by Nicode (4 minutes and 45 seconds), until—S: Girl packing coat into leather bag.

11—"Valse Lente," by Schuette (2 minutes), until—T: "The eagerly awaited dinner."

12—"Erotik" (Dramatic), by Grieg (3 minutes and 30 seconds), until—S: Nancy running up the stairs to her room.

13—"Illusion" (2/4 Mod. Intermezzo), by Bustanoby (3 minutes and 50 seconds), until—T: "All dressed up, and no place to go."

14—Theme (2 minutes and 40 seconds), until—S: Interior of restaurant.

15—"Aurora" (Ballet Intermezzo), by Von der Mehden (2 minutes), until—S: Young man dancing.

16—Popular jig to action (1 minute), until—S: Young man with gun.

17—Watch Shot, followed by

18—"Dramatic Agitate," by Hough (2 minutes and 30 seconds), until—T: If you're innocent, etc.

19—"Dramatic Tension," by Sol. P. Levy (3 minutes and 20 seconds), until—S: Girl in bed.

20—Continue to action (15 seconds), until—T: "Next morning."

21—"Dramatic Tension," by Reissiger (4 minutes and 20 seconds), until—T: "I'd like to see the fellow."

22—"Moderato Agitato," by Becker (2 minutes and 25 seconds), until—T: "It was a lady who pawned."

23—"L'Adieu" (Dramatic), by Fararger (3 minutes), until—T: "Fancy my boy being, etc."

24—Theme (2 minutes and 50 seconds), until—S: until * * * * * END.

General Comments

"The Meaning of Y. M. C. A." has just been published by Fred Forster, which, translated into song parlance, means "You must come across!" "Blue Rose Waltz," and "Military Waltz," by Frederick Knight Logan, are selling as fast as presses can turn them out.

"Love Cannot Say Good-by," by R. De Vivo, and published by The Times Music Company, 145 West Forty-fifth street, New York, is being used as a feature with many of the better grade of romantic photoplays.

Fred Vandersloot is not worrying about the coming summer, for his "Love Melody" and "Nona" look like the two most natural instrumental hits that he has ever issued.

The Meyer Cohen Music Company, Inc., is now prepared to meet the demands of the trade and profession. "There's a Vacant Chair in Every Home Tonight," and "Mothers of France" are getting a big hold on singers and musicians.

James W. Casey, who is now on the road, is flooding the offices of the Echo Music Company with orders for "My Hawaii, I Hear You Calling," and "My Golden West."

"You've Been Your Mother's Baby Long Enough," which Gilbert and Friedland feature at the Riverside this week, is, without a doubt, the best baby song on the market, and a wonderful number for motion picture plays.

Publishers have discovered that peace songs are not looked upon with favor by our government. There will be plenty of time for peace songs after some one gets the Kaiser by the throat and makes him say "Uncle, Uncle, Uncle Sam, Blease Gimme Beace."

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"WOMAN AND THE LAW"

(Fox Production)

Reviewed on page 1764

Theme: "Lost Happiness" by Eilenberg

Note—The only proper orchestra rests in this picture are Cues Nos. 32 *and* 38.

1—Theme (1 minute and 30 seconds), until—T: "In the quiet and refined atmosphere, etc."

2—"A la Cubana," by Granados (1 minute and 50 seconds), until—T: "And as each day would slip, etc."

3—"Sweet Reverie," by Tschaikowsky (2 minutes and 5 seconds), until—T: "Fifteen years later, in New York."

4—"Cyclone in Darktown" (Rag), by G. D. Barnard (2 minutes and 40 seconds), until—T: "There is a beautiful blonde outside."

5—Continue ppp (25 seconds), until—T: "Colonel Thomas La Salle, etc."

6—"Romance," by O. Mericanto (3 minutes and 40 seconds), until—T: "It was through the firmness, etc."

7—Continue pp (1 minute and 20 seconds), until—T: "In sunny Chile."

8—"Manzano," Intermezzo by Brooks (3 minutes), until—S: Jack meets the Castillo girl.

9—Continue pp (25 seconds), until—T: "After a month in the tropics.

10—"Beauiful Girls of Valencia," Waltz by Morena (2 minutes and 40 seconds), until—T: "It was his custom to call up, etc."

11—Continue pp and slow (40 seconds), until—T: "Paris."

12—"Bonds of Love," Waltz by Roth (2 minutes and 30 seconds), until—T: "A very pronounced example."

13—Theme (1 minute and 50 seconds), until—T: "The following month in South Africa."

14—"Andante Pathetique," by Godard (2 minutes), until—T: "Fifth Ave., New York."

15—Theme (1 minute and 30 seconds), until—T: "Josie Sable, that type, etc."

16—Continue to action (1 minute), until—T: "The passing of time brought, etc."

17—Continue pp (25 seconds), until—T: "After six years filled, etc."

18—"Awakening of Spring," by Bach (3 minutes and 35 seconds), until—T: "And thus the little mother suffered, etc."

19—"Last Spring," by Grieg (4 minutes and 30 seconds), until—T: "Deep into the night he returned."

20—Theme (1 minute and 45 seconds), until—T: "Frequent meetings between Jack and Josie."

21—"Les Patineurs," Waltz by Waldteufel (1 minute and 15 seconds), until—S: Interior of room.

22—Continue pp and slow (1 minute and 25 seconds), until—T: "Get off my Papa's lap, etc."

23—"Chanson D'Amour," by Saar (4 minutes), until—T: "Determination born out of, etc."

24—"Tragic Theme," by Paul Vely (1 minute and 30 seconds), until—S: Jack's wife enters the room of Jack's mistress.

25—Continue ff (1 minute and 15 seconds), until—T: "After remaining in the closet, etc."

26—Continue pp (15 seconds), until—T: "The Castillo Secretary, etc."

27—Melody from Opus 16, by Paderewsky (2 minutes and 10 seconds), until—T: "So it's fifty, fifty."

28—Continue to action pp or ff (30 seconds), until—S: The fight.

29—Short Agitato to action (25 seconds), until—S: After the fight.

30—Theme ff (1 minute and 50 seconds), until—T: "I shall not let you, etc."

31—Continue fff (35 seconds), until—T: "The details of the divorce, etc."

32—Orchestra Rest (about 6 minutes), until—T: "With the passing of the time, etc."

33—Theme (3 minutes), until—T: "I am going to call up mother."

34—"Dramatic Tension," by Sol. P. Levy (2 minutes and 50 seconds), until—T: "You can't have him now."

35—Silence—Just Watch Shot. This effect is very important.

36—Followed by

37—"Lamento," by Gabriel Marie (2 minutes and 30 seconds), until—S: Interior of Court Room.

38—Orchestra Rest (About 9 minutes), until—S: Jury comes in again.

39—Silence (30 seconds), until—T: "Not Guilty."

40—Solemn March, by Haendel, until * * * * * END.

"JUST A WOMAN"

(Frank Hall Production)

Reviewed on page ????

The timing is based on a speed limit of fourteen minutes per reel (one thousand feet)

Theme: "Sorrow Theme" by Edouard Roberts

1—"Anvil Chorus," from "Il Trovatore," by Verdi (1 minute and 15 seconds), until—T: "Anna, wife of Jim Ward."

2—"Pathetic Andante," by Paul Vely (2 minutes and 20 seconds), until—T: "Jim Ward, Lee Becker."

3—Repeat "Anvil Chorus" (same as cue No. 1), (45 seconds), until—S: Anna arrives with basket.

4—"Dramatic Adagio," by Kretschmer (1 minutes and 45 seconds), until—T: "There it knocks him off."

5—Continue ff. (2 minutes and 10 seconds), until—T: "Take care, Anna, the Mills," etc.

6—"Dramatic Tension, No. 1, by E. Ascher (50 seconds), until—S: Anna returns home.

7—"L'Adieu" (dramatic), by Favarger (5 minutes and 50 seconds), until—T: "Have faith, this is what God," etc.

8—Theme (4 minutes and 10 seconds), until—T: "I'm going over to Fred's shack."

9—Repeat "Anvil Chorus" pp. (same as cue No. 3), (1 minute and 30 seconds), until—T: Fred, my boy, you got it."

10—Continue, pp. (1 minute and 5 seconds), until—T: "Looking back, Anna."

11—"Dramatic Narrative," by Pauline Pement (1 minute and 15 seconds), until—T: "Within six months."

12—"Intermezzo" (moderato), by Huerter (4 minutes and 5 seconds), until—T: "Many a self-made man," etc.

13—Theme (1 minute and 25 seconds), until—T: "And within six years."

14—"Sieste" (characteristic Lente, by Laurens (2 minutes and 10 seconds), until—T: "Think it over, my way," etc.

15—"Dawn of Love" (Melodious Allegretto), by Bendix (2 minutes), until—T: "The Prentis Reception."

16—"Ballerinas Vision" (Valse Lente), by Bendix (5 minutes and 20 seconds), until—T: "And in New York"

17—"The Vampire" (a dramatic theme), by Sol. P. Levy (1 minute and 30 second), until—T: "The alluring world," etc.

18—Popular songs to action (carbaret scene), (2 minutes and 30 seconds) until—T: "Her interest aroused," etc.

19—Repeat "The Vampire" (same as cue No. 17), (3 minutes and 30 seconds), until—T: "And when Jim returned home."

20—"Heloise" (Moderato Int.), by O. Langey (2 minutes and 10 seconds), until—T: "As time rolls on."

21—Theme (2 minutes and 25 seconds), until—T: "At last his home becomes," etc.

22—"Cavatine" (dramatic Mod.), by Bohm (3 minutes and 35 seconds), until—T: "Nothing can justify the man," etc.

23—Theme (1 minutes and 15 seconds), until—T: "Mentally and physically no longer," etc.

24—"L'Adieu" (dramatic), by Karganoff (4 minutes), until—T: "I've come to say good-bye."

25—"Erotik (dramatic melody), by E. Grieg (3 minutes and 45 seconds), until—T: "Compelled by his promise."

26—Theme (2 minutes and 20 seconds), until—T: "Anna, on arriving in New York."

27—"Pathetic Andante," by Margis-Berger (1 minutes and 15 seconds), until—T: "We flatter those we scarcely know," etc.

28—Tragic theme, by P. Vely (3 minutes), until—T: "Jim having lost sense." etc.

29—"Serenade" (dramatic Mod.), by Widor (6 minutes and 20 seconds), until—T: "My boy taken from me," etc.

30—"Lamento" (dramatic-pathetic), by Gabriel Marie (3 minutes and 50 seconds), until—T: "The Epilogue, 1917."

31—Dramatic Maestoso," by Loraine (40 seconds), until—T: "Jim escorted by his soldier son."

32—Theme (2 minutes), until—S: Interior of factory.

33—Continue, pp. (45 seconds), until—T: "And so will our boy," etc.

34—Short battle hurry, to action (25 seconds), until—S: Flashback to former scene.

35—Silence (20 seconds), until—T: "The proudest day," etc.

36—"Sons of Uncle Sam" (patriotic march), by McCoy (1 minute and 15 seconds), until—T: "Father in heaven, watch," etc.

37—Theme (35 seconds), until * * * END.

Theatres Changing Hands

ILLINOIS

It is planned to improve the Liberty theatre, Murphysboro, to the tune of $12,000 or $15,000, and though no definite date has been set for the commencement of operations, the management aims to have all titivations completed by early fall.

INDIANA

The Lyric theatre, Indianapolis, is to be remodeled and enlarged this summer, according to plans announced by Barton & Olson, the owners. They expect to start the work within the next thirty days, and complete it in the autumn. The remodeled theatre will seat 2,500 persons, about twice its present capacity. The improvements, as designed by Vonnegut, Bohn & Mueller, the architects, will cost about $125,000. Barton & Olson have obtained a ninety-nine-year lease on the property, having forty-one foot frontage, just south of the theatre. This space will be incorporated in the new theatre, giving the entire building a frontage of 112 feet and a depth of ninety feet.

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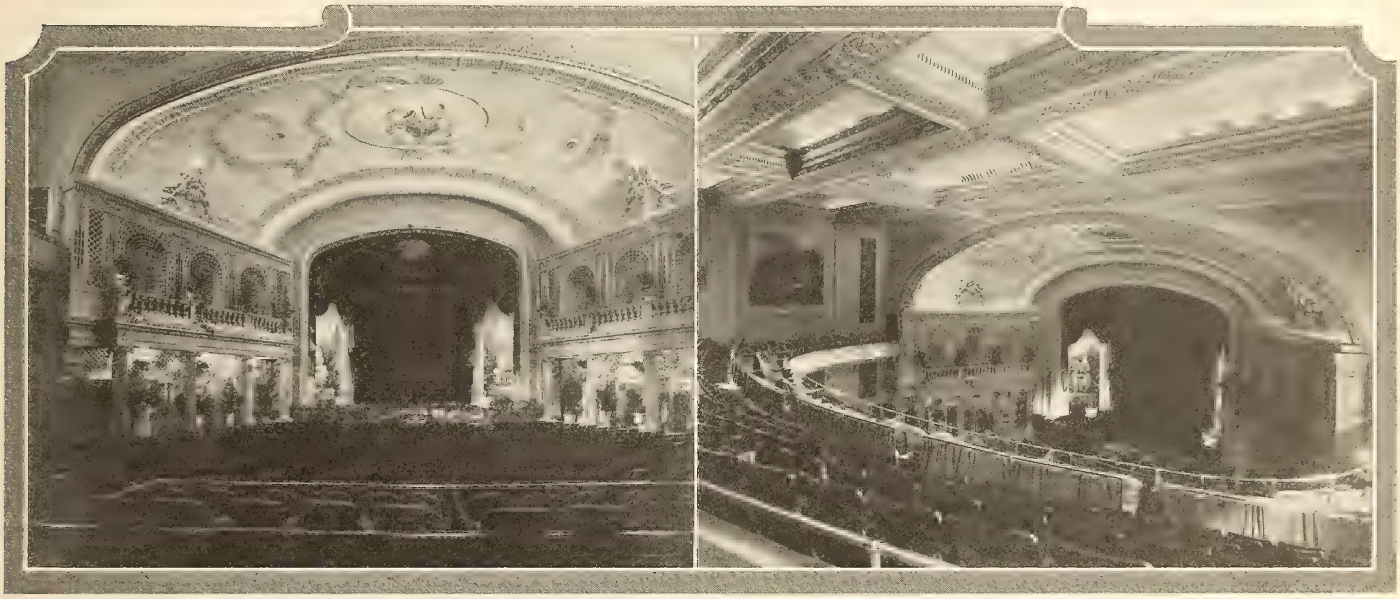
Theatres Worth While



Two Views of the Interior of the Handsome Liberty Theatre, Portland, Ore.

Liberty One of Nation's Finest

UNQUESTIONABLY one of the handsomest motion picture houses in the world is the Liberty, Portland, Ore., one of the Jensen and von Herberg houses. E. J. Myrick, a member of the Advisory Board of the Exhibitors' Service Bureau is the managing director of this splendid house. The photographs reproduced here give some faint idea of the beauties of the theatre and the many artistic angles.

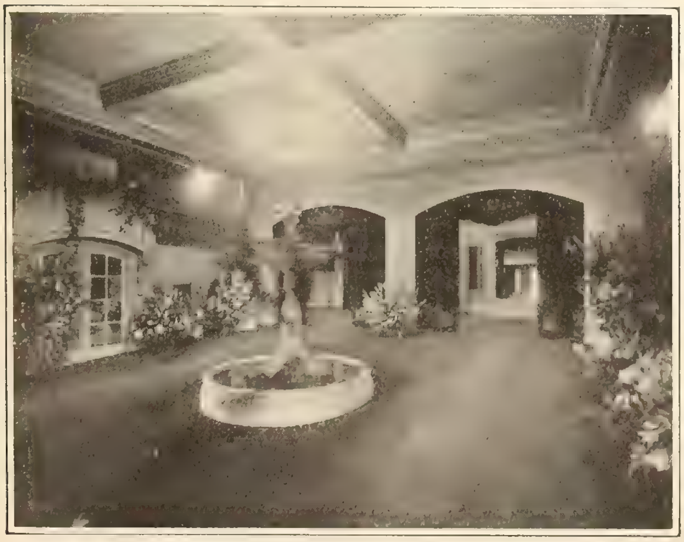
Here is a description of the house as prepared by a visitor:

"As we enter the theatre, we see a fine reproduction of a celebrated bit of sculpture—a fountain, representing the Boy and the Goose—by the artist Verraccio. From here we proceed up the ramp, a comfortable incline to the mezzanine floor, where we enter the main reception room, furnished in the Adam's style of architecture of the Georgian period.

"The color effect is warm grey walls, reflecting the warmth of a rose carpet and the curtains a beautiful printed linen on a background on which is printed charming baskets of flowers in colors to harmonize with the general colorings of the carpet and furnishings.

"From this room we see the trellised balconies with beautiful flower boxes and hanging baskets with large mirrors reflecting an arbor and producing a vista effect displaying the rich coloring of the furniture, including writing desks, comfortable chairs and lamps, giving a soft, radiant glow of color throughout the room.

"From the reception room we enter the ladies' retiring room where every comfort for the guests can be found from reclining couches to dressing tables with all accessories. The curtains are of Adam's designed chintz. The men's smoking room is practical and comfortable, the color effect being deep old gold, with smoker stands and easy, comfortable chairs.



Foyer, Liberty Theatre, Portland, Ore.

YOUR THEATRE'S PICTURE

Let Us Know When It Is Ready aud We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the "Worth While Theatres" in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

rest naturally and easily on the stage, you are sure to feel that whatever program is rendered here is bound to be produced under an environment that will bring out the best there is in it.

"On either side of the screen and an integral part of it are miniature waterfalls—replicas of the famed Multnomah and Bridal Veil cascading in a brilliance of color from 'back stage' through settings absolutely true to nature; all this blending gradually and naturally with the Italian pergolas and garden scheme which serve as a most graceful foreground for a giant Wurlitzer Hope-Jones Unit Orchestra.

"The effect—charming, subtle—brings the audience intimately in touch with the performance—makes one feel that personal enjoyment that comes from a sense of participation.

"Above the stage is a valance decorated with lotus flowers, crowned with a huge cornice in which is represented the emblem of Life, being thoroughly Egyptian in feeling. Underneath this massive valance hangs the large stage curtain, in which over two hundred yards of specially made velvet were used. The color is burnt orange, relieved with specially woven braids and deep fringes of burnt orange and black. As the center curtain falls, the two side curtains rise. The curtains are controlled by a special motor.

"The walls, on either side of the arch are decorated with two magnificent convas reproductions of the famous paintings by the noted artist Fraganard, the original paintings of which were presented to the Metropolitan Museum of Art by the late J. Pierpont Morgan. One represents Recollections, the other the Crowning of Love.

"The lighting features of the theatre are wonderful and have been given special attention in producing a soft, harmonious effect on all colorings used. There is no glare or disturbing features. The light produces a pleasing, restful effect, enhancing the richness of colors used in the paintings and furnishings.

"The idea of the entire decorating and furnishing of the Liberty was to avoid any theatrical effect and to produce an atmosphere of art associated with a feeling of refinement and culture."

Symphony Theatre Opens May 1

FURTHER announcments were made during the week concerning the new Symphony theatre which will soon come into being at Broadway and Ninety-fifth street. The building, which is shown here is now being remodeled by Kennedy Theatres, Inc., and will open its doors about May first. The policy of the Symphony will be to show super-features, news reels, educational and travel films and to offer novelties in vocal and instrumental numbers.

An orchestra of fifty pieces will be used, says the announcement, these coming from the Metropolitan opera house and being under the direction of Signor Carlo Ronchi.

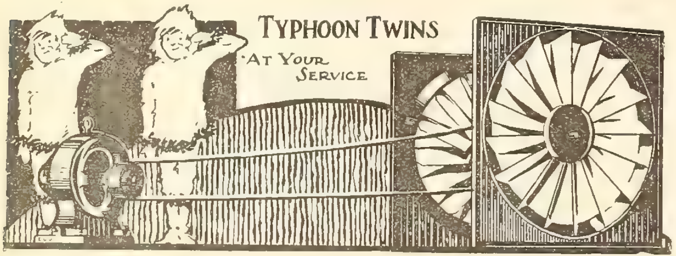
The Symphony will have 1,200 orchestra seats and 400 lounging chairs in the mezzanine tier of boxes where smoking will be permitted. Work on the remodeling is being rushed and there is every assurance that it will be ready by the opening date.

Building Being Remodeled for Symphony Theatre

Aubrey M. Kennedy, long well known in producing circles, is taking his first step as an exhibitor. With him will be associated Charles L. Cole, for many years associated with the Pantages interests.

Strand Theatre Charleston's Pride

STRAND THEATRE, Charleston, W. Va., is now one of the largest houses in that section, the capacity having been



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enlarged to 1,400. The building occupies a plot 60 by 120 at the corner of Summers and State streets, in the business section of the city.

The building is one story, the most of the street portions being occupied by stores, with the entrance at the corner. It is constructed of brick, concrete and steel and was opened on October 16, 1916. It is owned by T. L. Kearse and managed by C W. Graner. Mr. Jearse also owns the Hippodrome, Colonial, Elk and Alhambra in the same city.

The exterior color scheme is dark red with the woodwork painted white, while the interior is finished in light tan highlighted with gold.

The ventilating system was especially designed for the house as was the lighting plan. The projection room is equipped with three Simplex machines which have a throw of 115 feet to a Gold King screen. The projection room is equipped with a dissolving machine, speed control and motor driven.

Strand Theatre, Charleston, W. Va.

Music is one of the big features of the house, being supplied by an orchestra of sixteen pieces. The box office has a National Cash Register ticket selling equipment.

Bills are changed three times a week, six to eight shows of eight reels each being given daily at five and ten cents for the matinee and ten and fifteen in the evening. Select, Fox and Triangle pictures are shown. The theatre advertises in the newspapers, morning and evening and through the billboards.

Directory of New Theatres

ALABAMA

The City Commissioner of Birmingham has under advisement a project to construct an open air theatre in Capitol Park, to cost not exceeding $3,000, and Robert Lawrence, director of the Community Sings, has been requested to present the matter before the commission in detail. It is the idea of the community sing director to place seats to take care of from 5,000 to 7,000 people, and there will be entrances from Eighth avenue and Sixth avenue. The plan further calls for walls built in the form of trellises, painted white and green, with vines and flowers planted around them. Commissioners Hornady and Brown were willing to order the plan executed at once, while Dr. Barrett and Commissioner Taylor asked that they be allowed time to further investigate the matter and report at the next meeting. The plan called for paying for the work with city notes over a term of years.

ARIZONA

W. R. Black, manager of the Pastime theatre, at Holbrook, contemplates instituting motion picture theatres at St. Johns and Springerville, providing suitable buildings can be secured at satisfactory terms.

CALIFORNIA

Ground has been broken by K. E. Parker, at San Jose, for the new South Street theatre, which he hopes to have completed and ready for use in the early fall.

Frank A. McDonald has secured a lease on the property, 518 South Main street, Los Angeles, for a term of four years, and it is his intention to open a modern motion picture theatre therein.

The Florence theatre, Pasadena, was formally opened by Manager Schuhmann a few days with J. Warren Kerrigan in "The Turn of a Card."

ILLINOIS

Work has been resumed on the erection of the new theatre at Litchfield under the personal supervision of Manager Kneedler.

M. Zelechower, a progressive motion picture exhibitor of South Genesee, is seeking a site for a new combination motion picture and vaudeville playhouse at Waukegan, and has temporarily turned the management of the Broadway at Genesee over to his son, Joseph.

The People's theatre, northeast corner Forty-seventh and Marshfield avenue, Chicago, is nearing completion. The cost is placed at $300,000, while the land is valued at $150,000. Plans for the structure were drawn

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The Butter-Kist Pop Corn Machine *has actually solved the problem!*

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Pop Corn Machine

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Make 3 cents extra profits from thousands of admissions to your theatre. Don't rob yourself of this opportunity by doubting our word. Get the evidence from men in your own line of business in towns of all sizes. Write for this book at once.

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You have the picture. Have you the necessary comfort? You must have only the right sort of seating equipment to give a satisfactory reply to this question.

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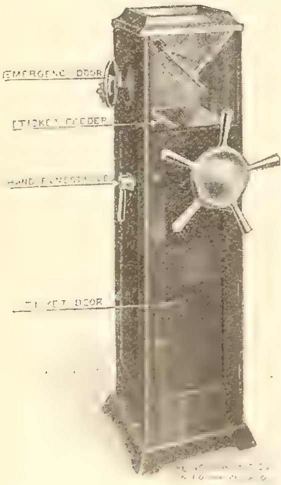

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by Architects C. W. and George L. Rapp. The theatre will contain 2,200 seats. It will be available for vaudeville, drama, musical comedy or motion pictures. In addition to the theatre there will be four stores, each 17 x 50 feet.

Owing to the delay in the delivery of steel, the opening of the new Midway theatre, Rockford, has been postponed until June 10, Max and Aaron Asher, lessees, announce. The new house will have a seating capacity of 2,000 on one floor. There will be a wide foyer back of the seating with five aisles entering therefrom. The Asher Bros. intend to use a large orchestra in connection with the pipe organ.

IOWA.

N. C. Rice has taken over the management of the Call Opera House at Algona.

KENTUCKY

The Kozy Theatre Company has been incorporated in Paducah with a capital of $6,000. Rodney C. Davis, R. R. Kirkland and L. F. Keller are behind the project, which is to erect a modern motion picture theatre in Paducah.

MASSACHUSETTS

The new theatre building being erected on South Main Street, Fall River, for A. A. Spitz is fast nearing completion and the owners fully expect to have the house ready for occupancy by the end of the month.

Plans have been drawn and accepted for a new theatre at Chelsea. It will be erected on the site of the present Park Hotel, in Chelsea Square, which will be demolished to make room for the new structure. It will be built by John H. Lacey, who owns the present property and is a well known hotel man of Boston, conducting the Copley Square Hotel, on Huntington Avenue.

MEXICO

The new Eden theatre in Juarez, which has just been completed at a cost of $60,000, was formally opened a few days ago under the management of J. G. Camacho. The theatre, which is situated immediately opposite the Constitution plaza, is of adobe and concrete construction and has a spacious stage, inclined floor and a seating capacity of 600. A film service of pictures produced in Los Angeles will be run, and Spanish titles will be interpolated at the bottom of the screen by a device of which Francisco Norte of El Paso is the inventor.

NEW HAMPSHIRE

Plans are being prepared for the installation of a motion picture theatre in the premises now occupied by the Hitzum Bowling Alleys at Nashua.

The Star theatre on Lowell street, Manchester, will undergo complete alterations in May, it was announced by Manager E. J. Caron. The theatre will be remodeled, and the seating capacity will be enlarged from the present capacity of 1,100 to 2,000, according to present plans. Manager Caron plans to make it the largest motion picture house in the State.

During the past few days Manager Caron and Manager William O'Neill, of the Auditorium and Palace theatre, have held several conferences relative to the occupancy of the Auditorium theatre by the Star Amusement management during the period of alteration, it is rumored.

NEW YORK

Menger and Ring Company, of New York, were awarded the contract by the Majestic theatre for the construction of a new front at the theatre and for improvements in the lobby of the Utica theatre. The new plans call for a more attractive entrance, and also better display of announcements of features appearing at the theatre. No expense is to be spared in employing the latest ideas in theatre construction.

Ambrey H. Kennedy, president of the Kennedy Theatres, and Thomas Healy, have leased for a long term of years the market building that was built by Vincent Astor at Broadway and Ninety-fifth street, New York City, for the purpose of turning it into a modern motion picture theatre.

The building was constructed two years ago, and has been used for some time just by the Crystal Carnival Ice Rink. It will be opened about May 1, after extensive alterations have been made and will be known as the Symphony theatre.

The house will have a seating capacity of 1,500, and will be arranged practically on one floor. It will have no balconies, but around it will run a mezzanine tier of boxes. There will be an orchestra of 58 pieces and a pipe organ.

J. A. McCormick has sold for Louis Karasik and Alexander MacDonald two plots measuring 53 feet on Church Avenue and 223 feet on Gravesend Avenue, Brooklyn, beginning at a point 108 feet north of Church Avenue, to a client of J. J. Kramer, who plans to build a one-story brick theatre and stores. The entrance to the theatre will be on Church Avenue, and it will have a seating capacity of 1,600.

Ground was broken Monday last for the new motion picture theatre, to

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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be known as the Strand, to be built at the corner of Rockwell Place and Fulton Street, Brooklyn, for the Mitchel H. Mark Realty Corporation, owners of the Strand theatre in Manhattan. The building is to be erected on the site purchased five years ago by the city for subway purposes and resold in the Real Estate Exchange at public auction to the Freel Investing Company, of which Philip A. Curren is president, through Matthew V. O'Malley as broker in the transaction. The first spadeful of earth marking the beginning of the project was dug by Moe Mark, of the Mark Strand Theatre Company, which will operate the house. Thomas Lamb, architect of the building, said: "This theatre will be an improvement on the Strand in Manhattan, and I can safely say will be the most modern motion picture home in the United States, because the company back of the project has planned to spare no expense in providing the most luxurious place possible for the exhibition of moving pictures. The space allotted for the orchestra will accommodate 150 musicians. The lobby will be 75 feet square. There will be a roof garden for summer night exhibitions and a smoking room for men, as well as waiting rooms for women, which will be fitted up so that babies may be cared for while their parents attend the performances."

The capacity of the house will be 6,500. The root garden will accommodate 1,500 and the lobby will be provided with lounges for the convenience of persons waiting for their friends. The plans provide for an ornamental structure, which, the architect says, will be a notable improvement for the downtown theatrical district. The main entrance will be on Fulton Street, adjoining the Majestic theatre. There will be an automobile entrance on Ashland Place.

OHIO

Great interest is being displayed over the rumor that a motion picture theatre is to-be erected on the site of the Lesley Carter homestead in Dayton.

The house is exceptionally well located for a theatre, and the sentiment connected with the present owner of the property is calculated to make it a splendid investment, in the opinion of Dayton theatrical men who are familiar with the situation.

Jennie M. Gregory, of Geneva, is about to erect a motion picture theatre here for the Manheim-Wolcott Amusement Company, of Cleveland, who have agreed to take a ten-year lease at a rental of $1,500 a year.

The Firestone Park Theatre Company, of Akron, is going to build an elaborate photoplay house in Akron in the Firestone allotment, which is estimated will cost in the neighborhood of $22,000. The Practical Engineering Company, of Akron, is now making the plans for the structure.

F. B. Strawn, a prominent Cleveland jeweler, has had plans drawn for the erection of a motion picture theatre at 13413 St. Clair avenue, Cleveland. E. E. Smith, located in the Williamson Building, is the architect, but no details of the structure have been announced.

PENNSYLVANIA

Lee Socks, proprietor of the haberdashery at No. 15 South Third street, Easton, will obtain possession of the Nightingale Building, at No. 447-440 Northampton street. He will go on with the erection of a fine modern theatre on that site.

Stahl Bros., theatrical men, of Farrell, are rapidly enlarging the scope of their operations, their last venture being the completion of plans for the erection of a new $100,000 model theatre at Oil City, to replace the two playhouses which they now control there.

TENNESSEE

Plans for the erection of a new Orpheum theater in Memphis to replace the present playhouse, which will be converted into a popular vaudeville establishment, are now afoot, it is learned.

M. Myerfeld, president of the Orpheum circuit; Martin Beck, managing director, and Mort Singer, Chicago representative, are now en route to Memphis from San Francisco, and upon their arrival here they will select a site for the new building. Several possible locations have already been offered by local realty men.

The new theatre will be located somewhere in the heart of the business section and will be one of the finest modern structures on the Orpheum circuit. It will compare favorably with the playhouses recently erected in St. Louis and Kansas City. Complete assurance that the deal will be consummated has been obtained.

TEXAS

The Interstate Amusement Company has leased the Dallas Opera House, Dallas, corner of Main and St. Paul streets, for a period of three years, and plans are already being made for the improvement of the entrance and interior of the building.

A Liberty theatre is now under construction at Camp Bowie, Fort Worth, and soldiers soon will be using smileage books to purchase tickets of admission.

MY SUGGESTIONS

As to Lobby Displays Proved

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Suggestions Gladly Given

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TWO POWER 6A Machines for sale—practically new — used two months—will sell at a sacrifice—apply Mr. E. Kerman, Maytrix Photoplays, 729 Seventh Avenue, New York City. Telephone Bryant 5426.

WHO NEEDS a "live wire"? Producing end. Age 24, exempt, moderate salary. Schulman, 944 Aldus Street, New York.

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PEERLESS PROJECTION

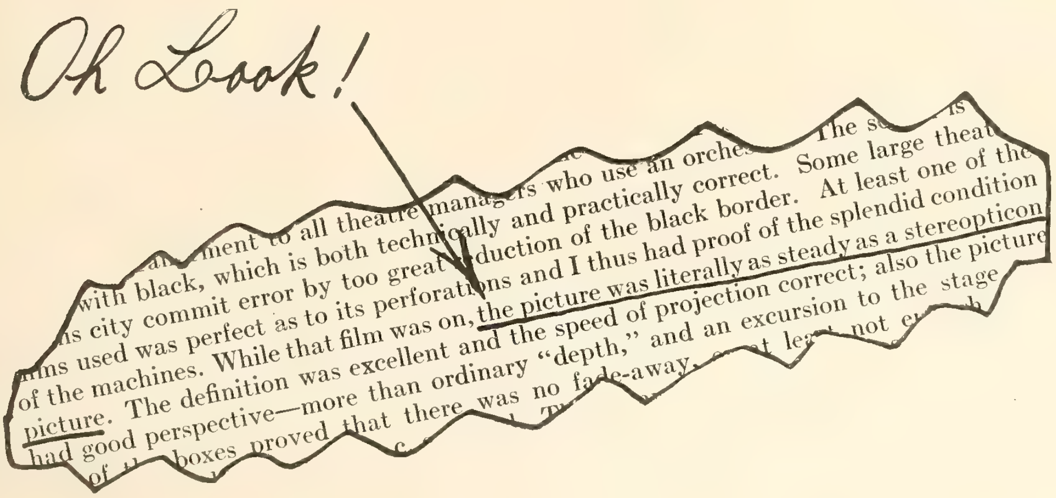
THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

In the March 30 Moving Picture World there was an item by Mr. F. H. Richardson, the projection expert, on the Academy of Music, Fourteenth Street, New York.

Such an innocent-looking item: small type, and typographically as monotonous as a brick wall.

But those who read it could scarcely suppress an exclamation——



Oh Look!

ment to all theatre managers who use an orches The s is
with black, which is both technically and practically correct. Some large theat
s city commit error by too great duction of the black border. At least one of the
ns used was perfect as to its perforations and I thus had proof of the splendid condition
of the machines. While that film was on, the picture was literally as steady as a stereopticon
picture. The definition was excellent and the speed of projection correct; also the picture
had good perspective—more than ordinary "depth," and an excursion to the stage
boxes proved that there was no fade-away, least not e

Well, it so happened that the name of the Projectors was not given.

But that didn't puzzle those who have made a study of Projectors; for they know that only the Simplex can project a picture

literally as steady as a stereopticon picture

However, if you don't yet know, we'd like to make you acquainted with the Simplex and with the man who sells it and who renders satisfying service to Simplex Users in your section.

Take this expert's testimony at its full face value. He has no axe to grind

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"Carry On!"

That's a great word combination and it should mean as much right here in prosaic business as it does "Over There" where Our Boys are battling and bleeding for the Cause—*Your Cause and My Cause.*

Don't just buy a Liberty Bond—Buy Liberty Bonds; buy all you can, and then buy some more.

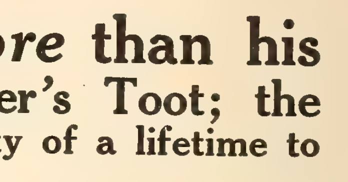
Don't just sit and say: "Business as Usual"—get out and *do;* and if you do it *right,* you will enjoy the privilege of giving *more* to our Government than usual.

The man who doesn't do *more* than his bit right now, isn't worth a Trumpeter's Toot; the motion picture industry today has the opportunity of a lifetime to give and to do and to help *Win the War.*

Come on Fellows! Carry On!

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

APRIL 27, 1918

Motion Picture News

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always is welcomed with open arms, for he is a stable citizen—he holds the good will of his community.

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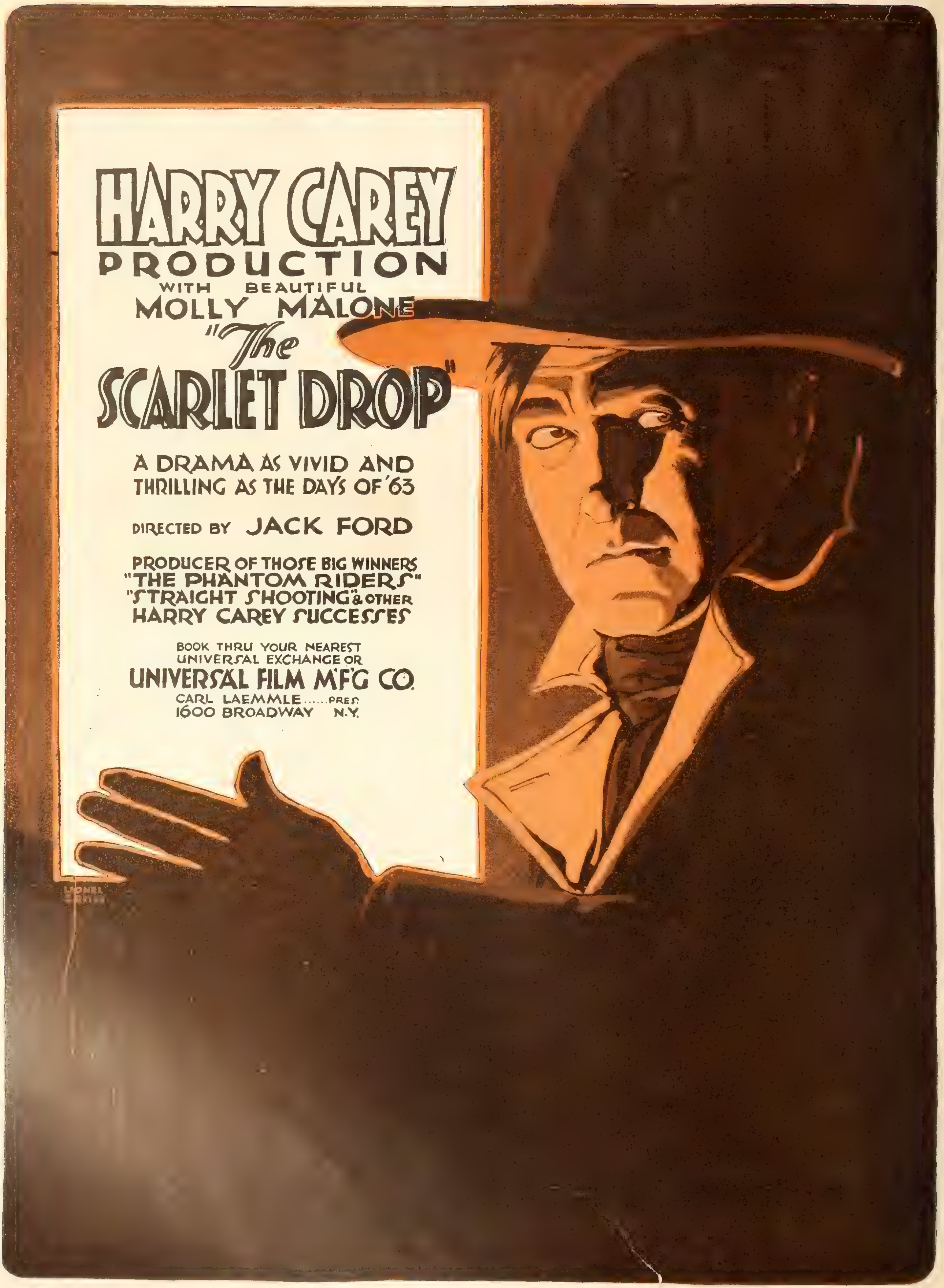

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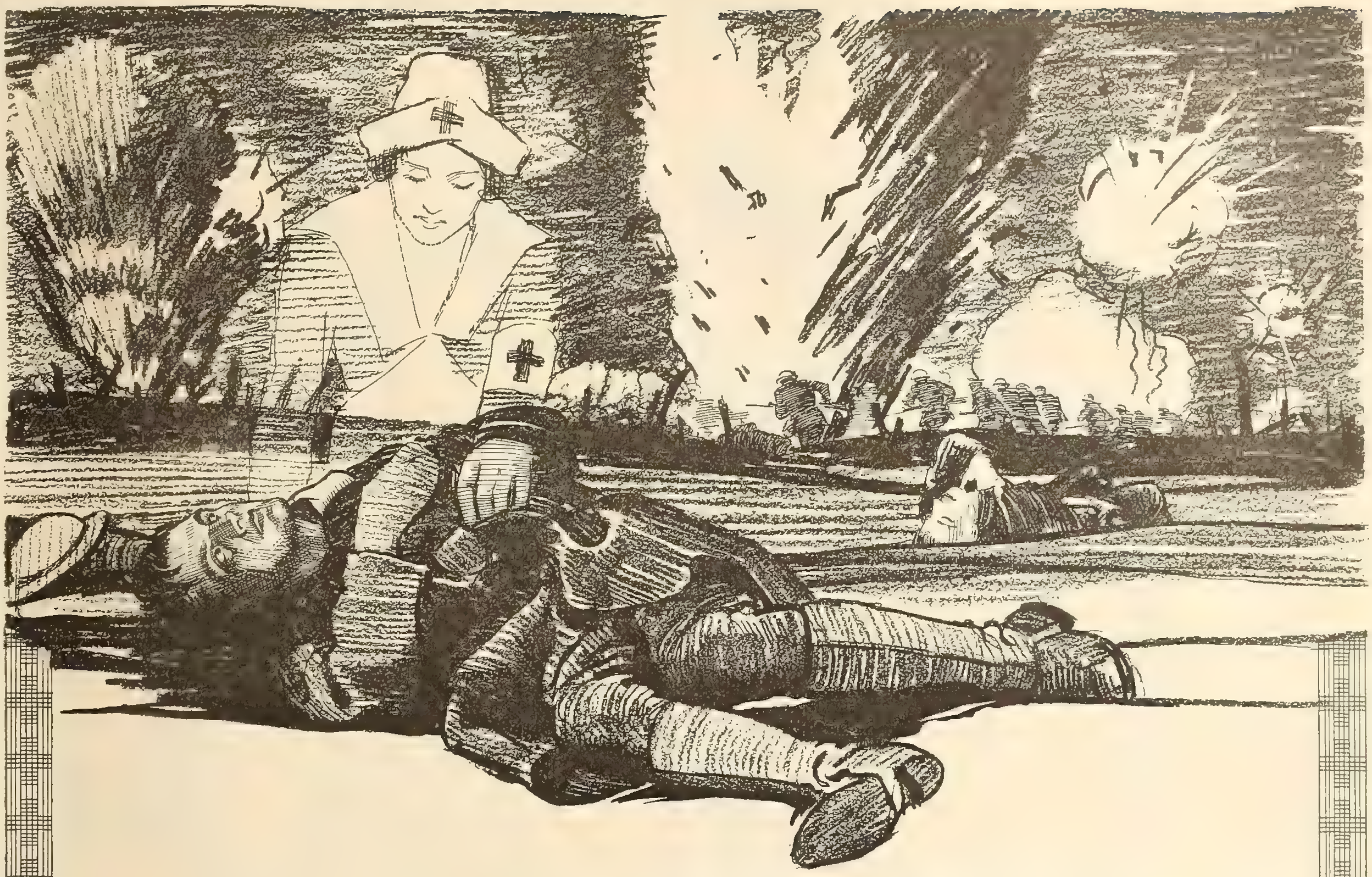

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(This advertising space contributed by the Motion Picture News, and is acknowledged by Jesse L. Lasky, Chairman, Red Cross Committee National Association of the Motion Picture Industry.)

Are You Booking all of these?

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The appealing story of the woman who built a barrier to her own happiness

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scenario by Margaret Turnbull and Harvey Thew

Directed by ROLLIN STURGEON

Your audiences will applaud "The Shuttle"—as dramatic as "Scandal," as pleasing as "The Honeymoon" and "The Studio Girl"

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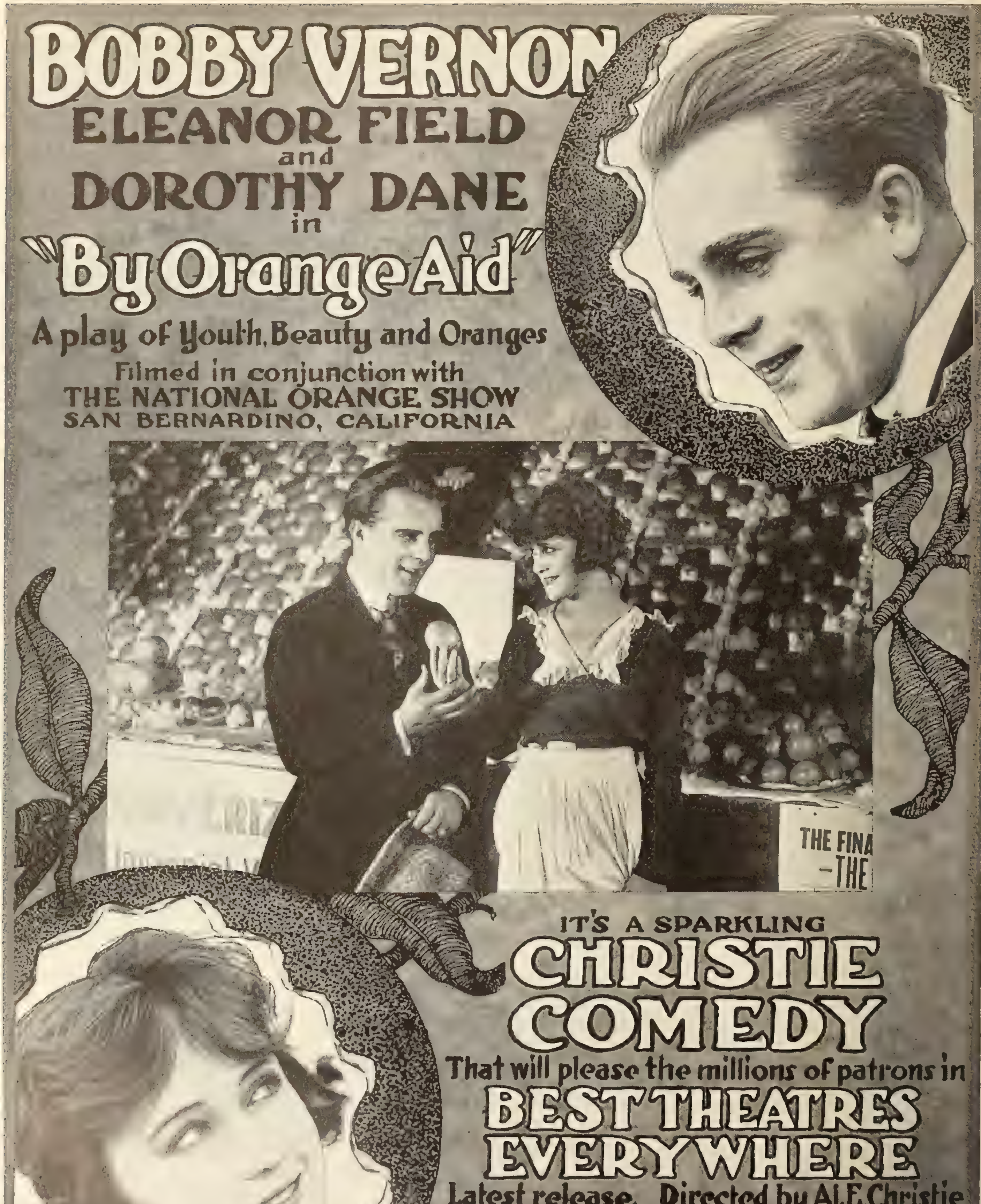

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"'Over the Top' will be tremendously popular everywhere in the United States and ought almost literally to coin money for exhibitors. Underline this attraction on your schedule for early showing. We say early because the film right now is on the crest of its popularity. It has had more publicity and advertising than probably any other work on the same general subject and you want to collect on it."

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"Produced on a scale of magnificence and wealth of detail, such as the silent drama has seldom known and beyond doubt carrying as strong an appeal as any of the best war pictures that have yet been screened. It must inevitably not only duplicate but outdo the printed pages as a drawing card of tremendous interest, the big film surely stands in a class by itself."

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"Should Be Shown in Every Town and Hamlet"

"This film should be shown in every town and hamlet in America. A sincerity unequaled marks every foot of the film from beginning to end. Never in the history of filmdom has there been a screen of such vital importance to the country at large—Every cent expended to see 'Over the Top' is paid cheerfully for it brings value received in true picturization entertainment."

—*Billboard.*

"Vitagraph Measures Up to a Big Opportunity and Scores a Victory"

"I want to say that I have never seen a reproduction of boys going 'over the top' that will compare with this one. It is so realistic you will forget it is a picture. Each punch in the picture is strong enough to form the basis of a five reel feature."

—*Motion Picture News.*

"Will Be Heralded With Delight"

"The photoplay based upon 'Over the Top,' the best known of all war books is bound to prove popular. Empey's initial appearance on the screen will be heralded with delight by his host of readers. It is difficult to believe that these scenes were not taken at the front, so realistically have they been projected on the screen."

—*Dramatic Mirror.*

"Surest Box-Office Attraction of the Year"

"'Over the Top' should prove one of the surest box-office attractions released within a year. The exhibitor who does not make money with it can blame only himself and his methods of exploitation."

—*Morning Telegraph.*

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PRESENTS

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EMPEY (HIMSELF)

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A Marvelous Photoplay of Empey's World-Famous Book

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Under the supervision of **ALBERT E. SMITH**
Scenario by **ROBERT GORDON ANDERSON**

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A FIVE PART BLUE RIBBON FEATURE

by **WILLIAM ADDISON LATHROP**

Directed by **PAUL SCARDON**

ALBERT E· SMITH *Presents*

HARRY MOREY

with **FLORENCE DESHON**

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"A Bachelor's Children"

A human drama—a drama of love and the failings that are human—

A motion picture with the golden laughter of little children beaming at you from the screen—

A play that will *attract* patrons with its unusual title, and *hold* their interest with its whimsical theme—

And big, virile Harry Morey in the role of a man's man with a great heart—a strong man who rights a great wrong and in doing so, wins the girl of his dreams.

Conceded—The best picture in which Bushman and Bayne ever appeared

Metro Pictures Corporation presents

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BEVERLY

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in the famous Saturday Evening Post success by Kenneth Roberts

With NEATNESS *and* DISPATCH

Adapted by June Mathis and Luther A. Reed and directed by William S. Davis in Five acts of exceptional charm.

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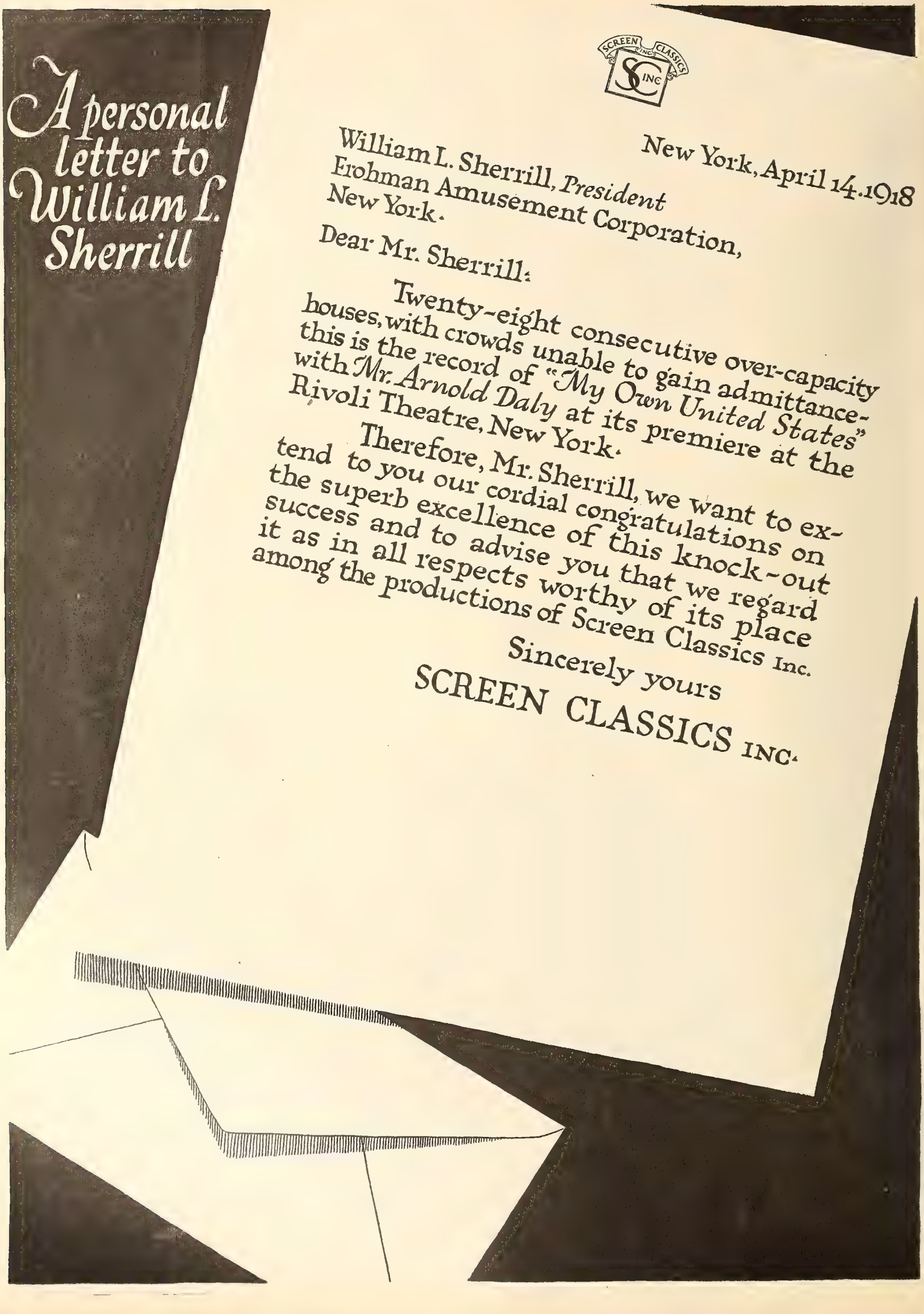
MAXWELL KARGER Manager of Productions



A personal letter to William L. Sherrill

SCREEN CLASSICS INC.

New York, April 14. 1918

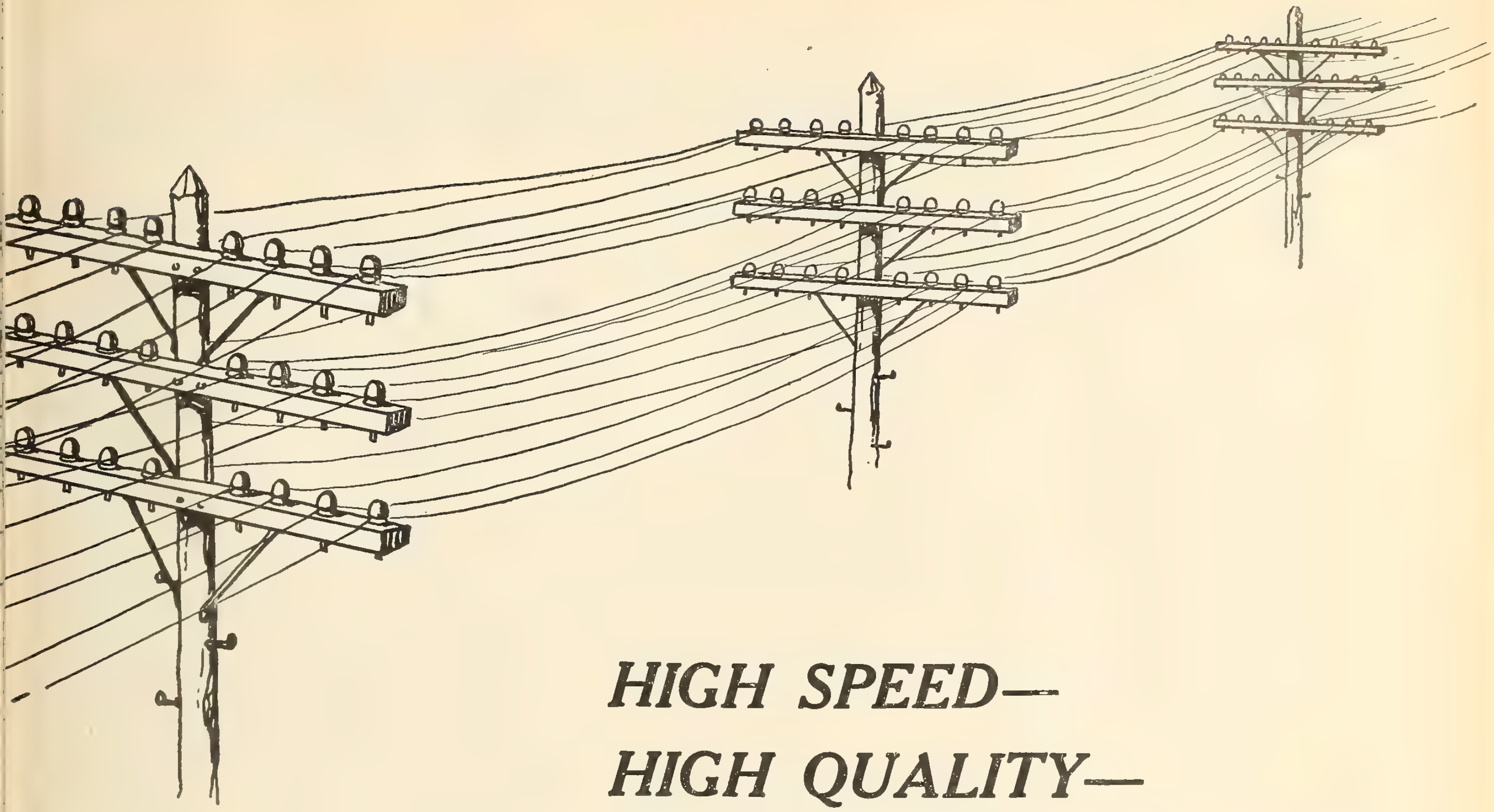
William L. Sherrill, *President*
Frohman Amusement Corporation,
New York.

Dear Mr. Sherrill:

Twenty-eight consecutive over-capacity houses, with crowds unable to gain admittance—this is the record of "*My Own United States*" with *Mr. Arnold Daly* at its premiere at the Rivoli Theatre, New York.

Therefore, Mr. Sherrill, we want to extend to you our cordial congratulations on the superb excellence of this knock-out success and to advise you that we regard it as in all respects worthy of its place among the productions of Screen Classics Inc.

Sincerely yours
SCREEN CLASSICS INC.



HIGH SPEED—
HIGH QUALITY—
WIDEST NEWS SOURCES

Three thousand screens demonstrate twice a week the superiority of the

SCREEN TELEGRAM

At all exchanges of the
MUTUAL FILM CORPORATION

Goldwyn Pictures

THESE GREAT EXHIBITORS KNEW A REAL STAR THE MOMENT THEY SAW HER.

"IN my nine years as an exhibitor"—says J. A. Clemmer, the big Seattle exhibitor—"I was never so sure of a star's future as I was of Madge Kennedy. Now she proves everything I predicted for her in 'The Danger Game.'"

Aaron J. Jones, Chicago's great exhibitor-magnate, says: "There are not more than three stars of the screen who equal or exceed the box-office drawing power of Madge Kennedy in Chicago and surrounding territory. She is the most profitable 'discovery' of the screen in the past two years. 'The Danger Game' is a wonder."

Nathan Ascher, head of Ascher Bros.' chain of theatres, says: "What I previously wrote you about Madge Kennedy in 'The Danger Game' was really mild. We ran it at our best theatres yesterday and the audiences enjoyed it better than any picture shown in months. Our business in three houses where Madge Kennedy was billed was record-breaking . . . We are very happy with Goldwyn Pictures."

Robert Lieber, Circle Theatre, Indianapolis, the most powerful exhibitor of the Central West, says: "I knew Madge Kennedy was a winner the moment I first saw her in 'Baby Mine.' Every resource at our command was employed to introduce her properly to Indianapolis. In 'The Danger Game' she sets a wonderful pace in melodramatic comedy."

J. A. Quinn, owner of the Rialto, Los Angeles, and one of the alert and able showmen of the industry, says: "In Los Angeles school girls and high school girls are just crazy about Madge Kennedy. You know what that means . . . She is made; she is one of the most splendid discoveries of the screen."

What we have quoted from five big exhibitors is now being said by thousands of others throughout America.

Popularity with the public has established Madge Kennedy's box-office popularity with exhibitors. Are you playing her pictures in your theatre?

Her Newest Picture:

MADGE KENNEDY

in **THE DANGER GAME**

By Roy Somerville
Directed by Harry Pollard

GOLDWYN PICTURES CORPORATION

Samuel Goldfish, *President* Edgar Selwyn, *Vice President*
16 East 42nd Street New York City

REX BEACH PICTURES

ALL through the night, under a dim half-moon brave Dave Law watched General Longorio's federal soldiers dig his own grave.

In the hacienda nearby was his bride-to-be, beautiful Alaire Austin, who would be forced to wed this wily Mexican leader.

But Dave Law was *not* buried in a Mexican grave and Alaire Austin escaped with the man she loved.

How—as well as a thousand other thrills—you encounter only when you see the greatest American author's biggest screen production.

REX BEACH'S

Screen Classic of the Great Southwest

HEART of the SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

For Nation-wide Release Beginning Monday, May 6.

THE surest-fire comedian in the cleanest, funniest and fastest comedies now available in the entire industry.

Twenty-six two-reel comedies a year—One Every Second Monday. Destined at once to take the place of less popular and less clever comedies you have been obliged to book.

Goldwyn places its stamp of indorsement on and predicts that

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

will be an instaneous "hit" and popular favorite with the millions of fun-loving Americans.

The first three "Smiling Bill" Parsons Comedies are:

"Bill's Baby"	Released May 6
"Bill's Predicament"	Released May 20
"Birds of a Feather"	Released June 3

Write or wire at once to your nearest Goldwyn office for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

"Blue Blood"
"Social Ambition"
"Honor's Cross"

"GIVE US THE THRILLS OF LIFE!"

MILLIONS of Americans demand "punch" and power in screen drama and exhibitors instantly convey this public demand to the producers of motion pictures. Goldwyn is fortunate in having obtained three virile Selexart productions filled to the brim with dramatic power and box-office strength; productions made by the same skilled forces that have just produced the successful "Carmen of the Klondike." You can book under one contract for immediate presentation:

The picture that reveals the ruin and disaster caused by a tainted ancestry—a drama of a woman's greed for power and wealth, starring:

HOWARD HICKMAN
in
Blue Blood

by J. Grubb Alexander *Directed by Elliott Howe*

A gripping drama of a young girl's fight against the powers that prey, starring again after a long absence from the screen:

RHEA MITCHELL
in
Honor's Cross

by H. B. Daniel *Directed by Wallace Worsley*

Another drama of Alaskan dance-halls, and a girl's struggle to reclaim a man who had lost his grip on life. Another big money-getter like "Carmen of the Klondike" and "The Flame of the Yukon"—with the two popular stars:

RHEA MITCHELL
and
HOWARD HICKMAN
in
Social Ambition

by W. E. Wing *Directed by Wallace Worsley*

Prints and accessories of these productions are in all Goldwyn offices and exhibitors who have seen them pronounce these Selexart pictures to be among the best box-office bets of the Spring season. Write or telegraph your nearest Goldwyn branch for playing dates.

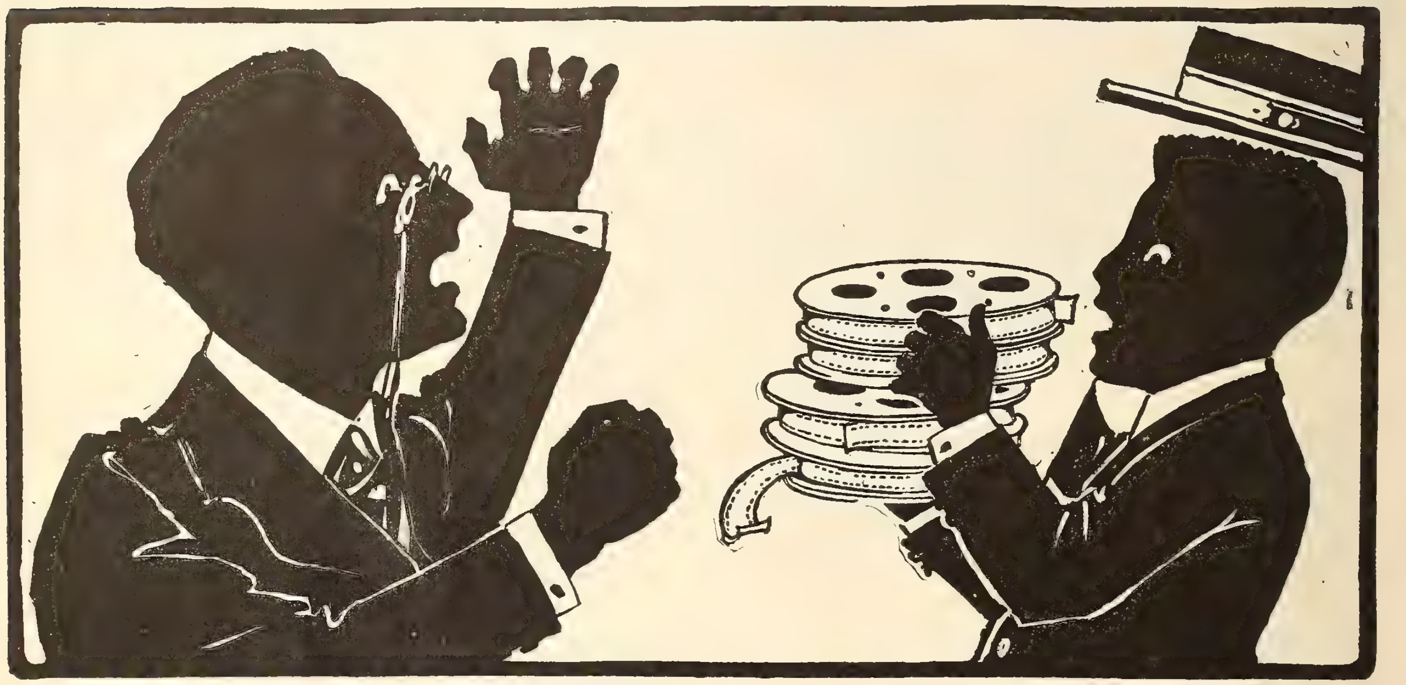
GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

"Little Talks with Foreign Buyers"
—No. 9

By

Paul H Cromelin

President



"MADERNELL!"

HERE'S the *single word* that describes the feelings of foreign film buyers who get their American films from exporters whose main possession is "a desk and a map of the world." Inter-Ocean's main asset is its *knowledge of the needs of the foreign market,* plus its ability to successfully cater to those needs AND ITS FACILITIES FOR THIS. No shipping delays for Inter-Ocean customers. No invoice bother. No poster and advertising shortages. And finally—nojunk! Just the best of America's new films, with stories that are appreciated in each customer's territory and with stars like—

ETHEL CLAYTON
ALICE BRADY
CARLYLE BLACKWELL
JUNE ELVIDGE
MADGE EVANS
(World Pictures)

BESSIE BARRISCALE
J. WARREN KERRIGAN
HENRY B. WALTHALL
LOUISE GLAUM
CHARLES GUNN
(Paralta Plays)

If American films are worth having, they are worth having *right.* Avoid export worries by getting the pick of American films through the house that has made foreign buyers' representation a science.

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L MGR.

220 W. 42ND ST.
NEW YORK CITY

"WE OPERATE EVERYWHERE"—LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

READY FOR WORLD SALE—52 *World Films* a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24 *Paralta Plays* a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features, *"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules"*; the surefire comedy brands, *Vim, Black Diamond, Bingo, "Charley"* (Mabel and Fatty) cartoons.

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

CURRENT ISSUE

BESSIE BARRISCALE

in

"BLINDFOLDED"

Directed by
Raymond B. West

Written by
E. Richard Schayer

Robert Brunton, Manager *of* Productions

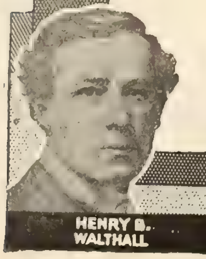
All the preachers **and** "uplifters"
in the **world**
couldn't **possibly do**
for the little **she**-cracksman,
Peggy Muldoon,
what a **small volume**
of Emerson's Essays
did for her.
She **read.**
And thence **she proved**
that **one** female burglar
could become
a woman **good and true!**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

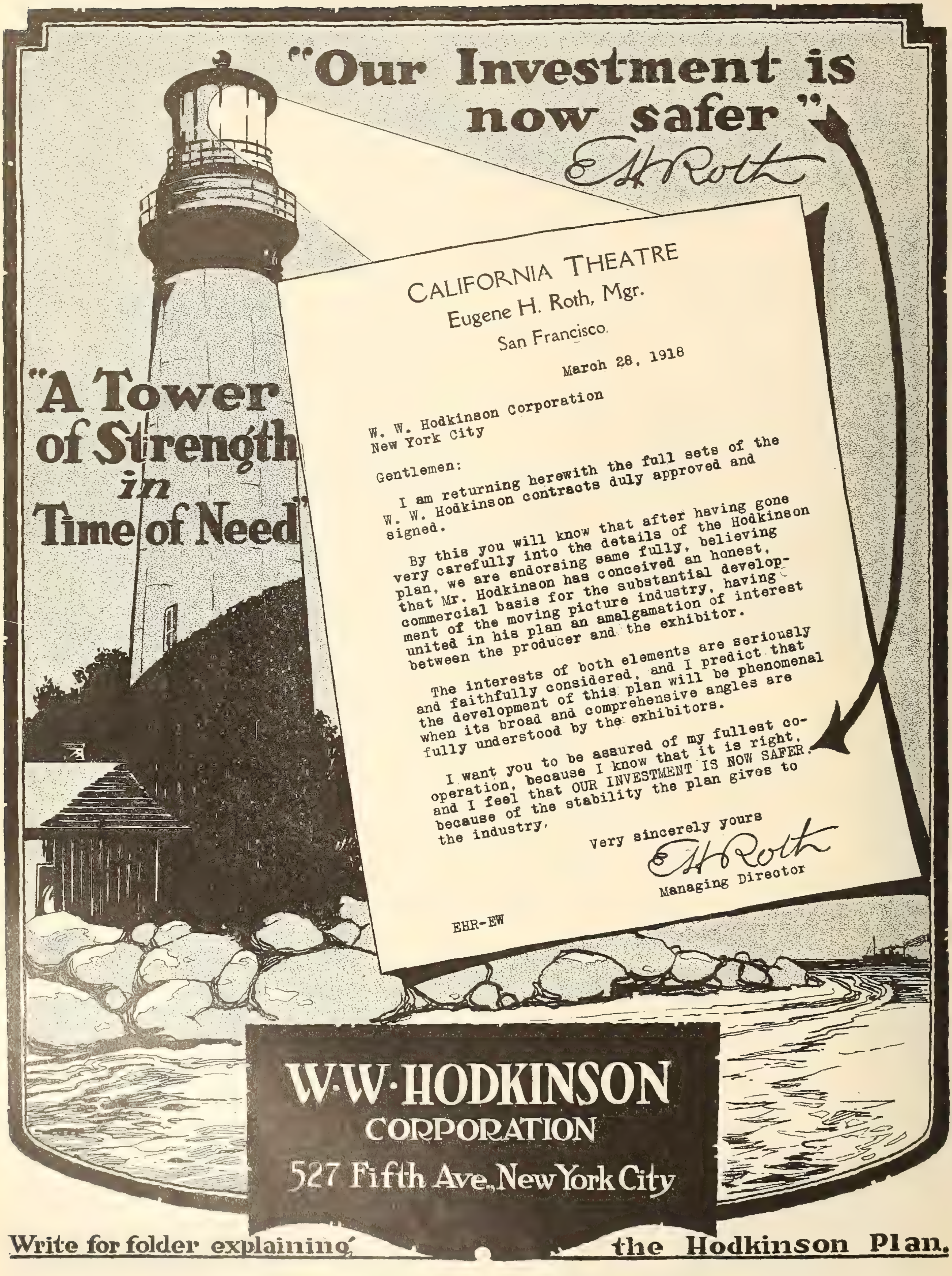
Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN


"Our Investment is now safer"
E H Roth
"A Tower of Strength in Time of Need"

CALIFORNIA THEATRE
Eugene H. Roth, Mgr.
San Francisco.

March 28, 1918

W. W. Hodkinson Corporation
New York City

Gentlemen:

I am returning herewith the full sets of the W. W. Hodkinson contracts duly approved and signed.

By this you will know that after having gone very carefully into the details of the Hodkinson plan, we are endorsing same fully, believing that Mr. Hodkinson has conceived an honest, commercial basis for the substantial development of the moving picture industry, having united in his plan an amalgamation of interest between the producer and the exhibitor.

The interests of both elements are seriously and faithfully considered, and I predict that the development of this plan will be phenomenal when its broad and comprehensive angles are fully understood by the exhibitors.

I want you to be assured of my fullest co-operation, because I know that it is right, and I feel that OUR INVESTMENT IS NOW SAFER because of the stability the plan gives to the industry.

Very sincerely yours
E H Roth
Managing Director

EHR-EW

W·W·HODKINSON
CORPORATION
527 Fifth Ave., New York City

Write for folder explaining the Hodkinson Plan.

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

Current Iſſue

Louise Glaum

in

Wallace Worsley
Direction

"An Alien Enemy"

Robert Brunton
Mgr. Productions

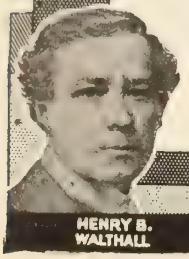
Conceived and written by MONTE M. KATTERJOHN

A razor cuts deep;
but **turns** at a slight **obstruction,**
because there is **little substance**
backing its thin edge.
Let's have a **Cleaver**
with **keen** edge and **heavy back.**
Our Boys in France
are the **cutting edge.**
Now **we must weld**
a **mighty** back.
Three Billion Dollars worth
of Liberty Bonds **will do it.**
And the **chain** forged by **our enemies**
to **enslave** Civilization
we will **hew assunder**
with that **perfect Cleaver!**
You'll find **the Reason Why**
in"An Alien Enemy."

PARALTA PLAYS, Inc.

Eight West Forty-eighth Street
New York City

Foreign Distributors: Inter-Ocean Film Corp.
Canadian Distributors: Globe Films Ltd.



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

GENERAL FILM COMPANY

EBONY COMEDIES

Honest-to-John Laugh Producers that Appeal to Fans of All Tastes and Ages

Showmanship means suiting the majority. EBONY COMEDIES—with their novel presentation of real negro players beaming with quaint racial happiness—please every audience.

Every picture theatre now can have a "colored act" on its bill, just as every vaudeville house carries one as an indispensable feature. It is a reliable box-office help. Book the series—beginning with:

- A BLACK SHERLOCK HOLMES
- SPYING THE SPY
- THE PORTERS
- A MILK FED HERO
- A BUSTED ROMANCE
- SPOOKS

Produced by **EBONY FILM CORPORATION** Chicago

Distributed by General Film Company, New York
Thirty Exchanges

GENERAL FILM COMPANY

The Thrill Serial for Patriotic Audiences

A DAUGHTER of UNCLE SAM

with **JANE VANCE**
and **William Sorelle**

The sensational spy serial—the most timely picture of the day.

It has abolished the "No Man's Land" of poor business for hundreds of showmen.

It is doing for the wise exhibitor what the Liberty Loan is doing for the war. Put your box-office in the first line trenches of prosperity now.

Twelve Episodes
One Reel Each

Produced by the **JAXON FILM CORPORATION,** New York City

Distributed by General Film Company, New York

THIRTY EXCHANGES

BUY A LIBERTY BOND

TRIANGLE

The REAL Tax

THE REAL TAX is not altogether the REEL Tax.

The REAL Tax is levied before you ever receive the picture. It is frequently levied in the sumptuous offices of picture promoters who handle stars and who spend their time in the manipulation of pictures.

It is levied when promoter and so-called star get together and exact hundreds of thousands a year from a producer for the reputation that the star has,—or is supposed to have.

This tax is then added to the cost of the film rented to the exhibitor. The exhibitor, carried away by the sound of the promoter's voice, the supposed reputation of the wonderful star, the glowing tales of a press agent and the big, black display type in advertisements, rushes into the pit especially dug for him by the promoter.

There is also another REAL tax.

That is the tax levied by what is politely called competition, but which in reality is merely artificially promoted *cut-throat* bidding.

That is the tax which the exhibitor pays when he is forced to bid against his brother exhibitor to get a picture which he thinks he should run, but which if he does show, usually means a loss to him. Both exhibitors shove up the price by their mutual bidding until neither is able to make money.

There is still another REAL tax.

That is the tax in unjustified expenses and waste, found at so many motion picture studios. It is the waste which comes from irresponsibility, from lack of executive talent, from the domineering tactics of stars who show up any old time, keep a big force waiting for them and thus eat up the bank balance by their idleness.

TRIANGLE

But the greatest tax of all comes at the box office when these pictures, so sensationally touted, *fail* to draw the money to cover the exhibitor's investment.

These are REAL Taxes—the taxes of " STAR " salaries, Competitive Bidding, Mismanagement—all of which lead to Box Office Loss for the exhibitor.

TRIANGLE service is the salvation for exhibitors who believe the exhibition of motion pictures is a legitimate business, who believe that they are entitled to a reasonable *profit* and who believe that they should not be forced to pay these REAL taxes.

As far as the REEL tax is concerned, TRIANGLE has borne it since its inception by the government, and is still maintaining the policy of not passing it on to the exhibitor.

TRIANGLE pictures are drawing the crowds and pleasing exhibitors. This is due to human interest stories, excellent production and proper casts of players. Hundreds of enthusiastic letters from exhibitors are positive proof of the soundness of the TRIANGLE policy.

TRIANGLE plays absolutely *fair* and *square* with each exhibitor.

TRIANGLE prices enable every exhibitor to *make money*.

TRIANGLE co-operation is a powerful force for *success*.

Every new TRIANGLE exhibitor means one more protest registered against the REAL tax extortions of the industry.

Cast your ballot for TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY :: :: NEW YORK

William Fox *presents*

WILLIAM FARNUM

IN

True Blue

Written and staged by Frank Lloyd.

STANDARD
PICTURES

FOX
FILM CORPORATION

William Fox *presents*

WILLIAM FARNUM

IN

True Blue

Written and staged by Frank Lloyd.

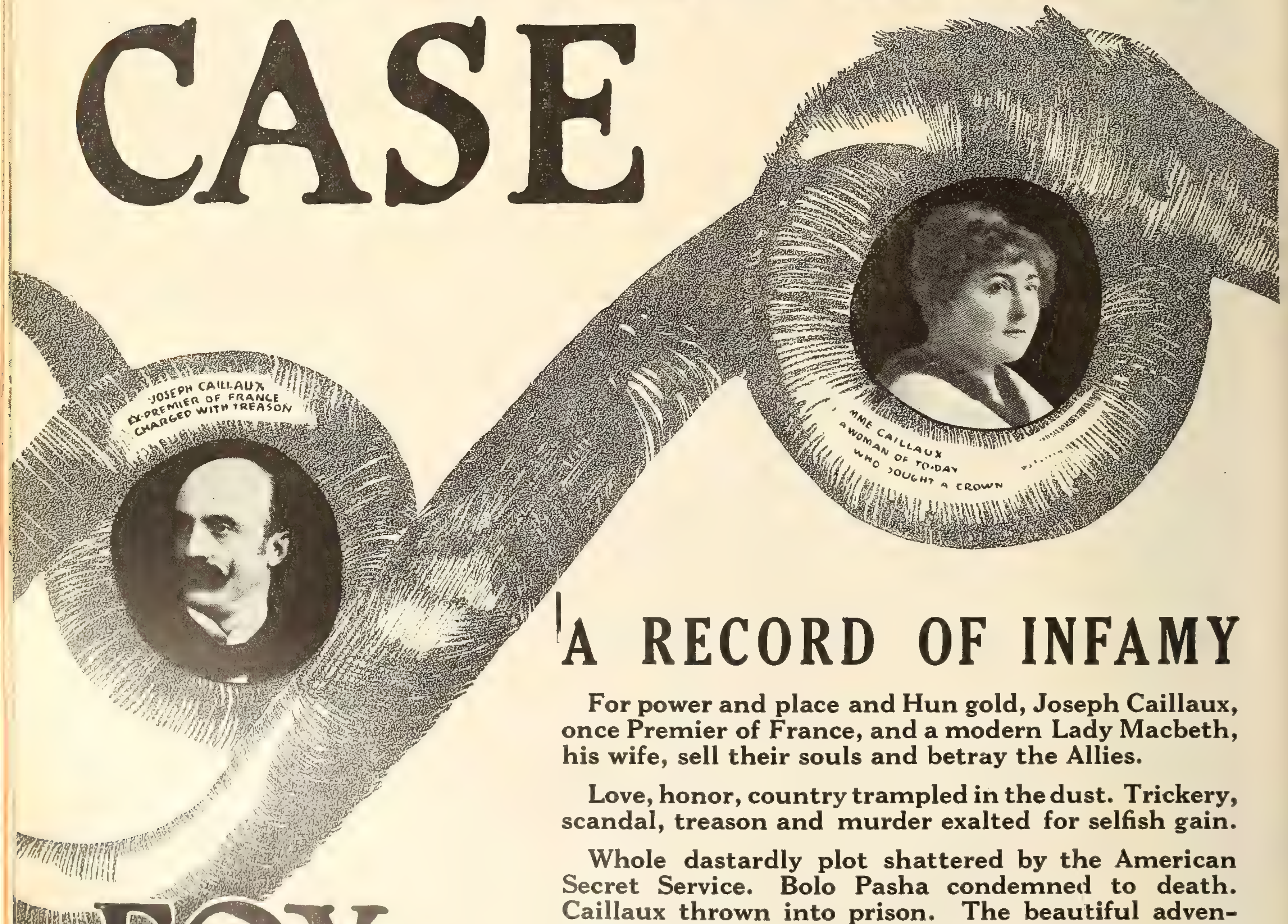
STANDARD PICTURES

FOX FILM CORPORATION

The SUPREME SENSATION

FILMED BY WILLIAM FOX- *NOW READY!*
WILL REVELATIONS STRIKE AMERICANS?
WHO TOOK THE KAISER'S PROPAGANDA MONEY?

The CAILLAUX CASE


JOSEPH CAILLAUX
EX-PREMIER OF FRANCE
CHARGED WITH TREASON
MME CAILLAUX
A WOMAN OF TO-DAY
WHO SOUGHT A CROWN

A RECORD OF INFAMY

For power and place and Hun gold, Joseph Caillaux, once Premier of France, and a modern Lady Macbeth, his wife, sell their souls and betray the Allies.

Love, honor, country trampled in the dust. Trickery, scandal, treason and murder exalted for selfish gain.

Whole dastardly plot shattered by the American Secret Service. Bolo Pasha condemned to death. Caillaux thrown into prison. The beautiful adventuress scorned and abhorred by an outraged people.

Truth stranger than fiction—and a hundred times more thrilling!

FOX
FILM CORPORATION

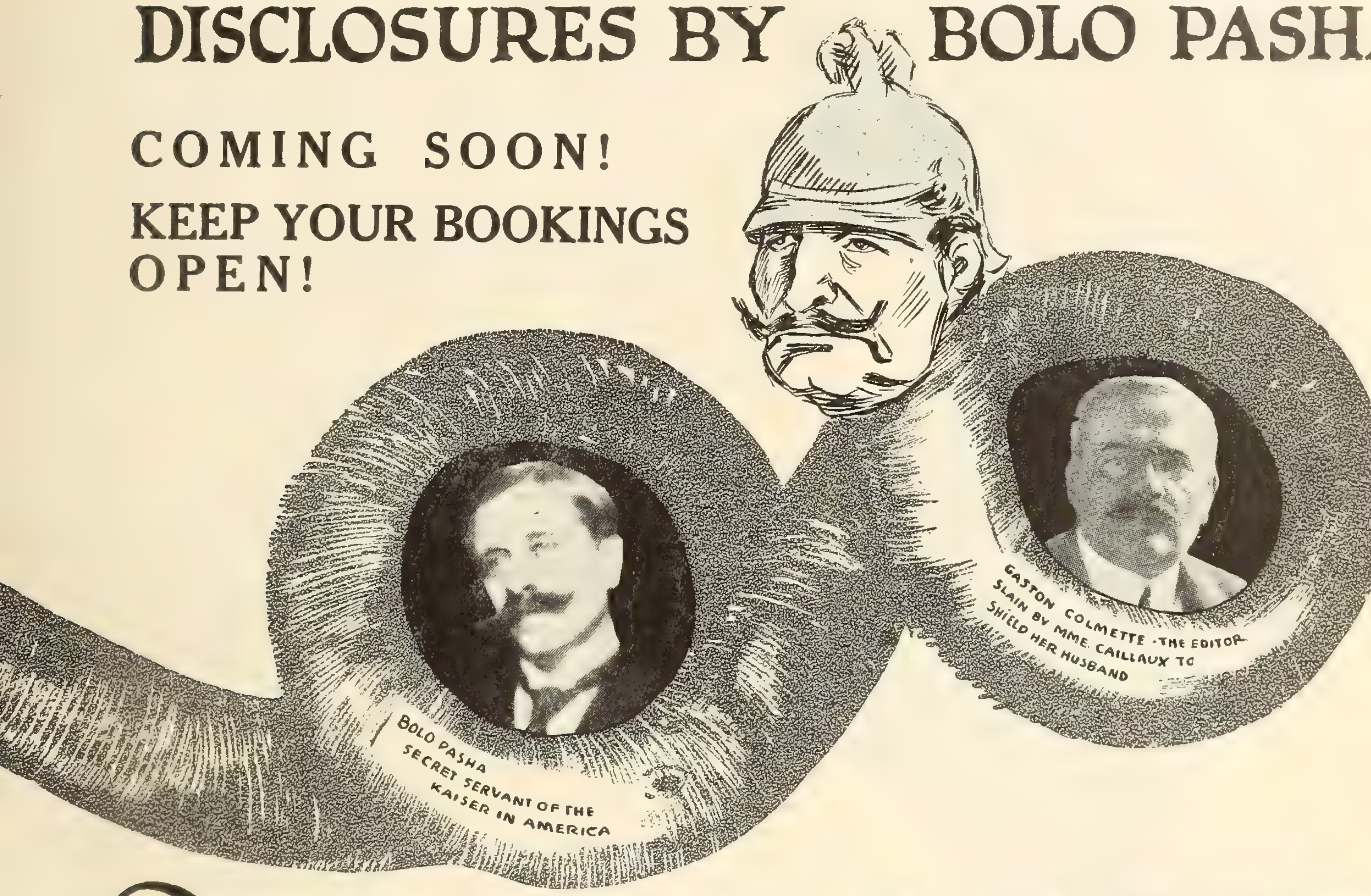
OF MODERN TIMES

RELEASE DATE POSTPONED!

CABLES FROM PARIS INDICATE AMAZING DISCLOSURES BY BOLO PASHA!

COMING SOON!

KEEP YOUR BOOKINGS OPEN!


GASTON COLMETTE - THE EDITOR SLAIN BY MME. CAILLAUX TO SHIELD HER HUSBAND
BOLO PASHA SECRET SERVANT OF THE KAISER IN AMERICA

The CAILLAUX CASE

WILL REVEAL ALL

Bolo's execution has been postponed to permit further confessions that threaten to involve other world figures and affect the course of the War.

This master film will expose every character, every event, every intrigue and scandal of the Caillaux ring.

Directed by Richard Stanton and played by an all-star cast. Settings exact duplicates of original scenes.

Watch the cables and the press! Communicate *today* with your nearest Fox Exchange for bookings!

STANDARD PICTURES

FOX

FILM CORPORATION

Pathé

© FANNIE WARD

FRANK KEENAN

ALL REPORTS TO THE CONTRARY PATHÉ WILL CONTINUE TO RELEASE FEATURE PICTURES OF THE HIGHEST GRADE!

The rumor has been spread, and presumably by persons who are not disinterested, that Pathé would discontinue the release of feature pictures.

The rumor has no basis of truth.

Pathé will continue to release features of the highest quality.

Pathé will continue to serve the exhibitor by giving him quality productions at a reasonable price.

Pathé invites the attention of exhibitors to the exceptional attractions listed on the opposite page, all of which are features which will be released during the coming months.

BESSIE LOVE

BRYANT WASHBURN

IRENE CASTLE

Pathé

PATHÉ HAS NOW, EITHER FINISHED OR IN THE MAKING, A A SUPPLY OF FEATURES SUFFICIENT FOR THE NEXT SIX MONTHS

Among them are the following;

FANNIE WARD in "A Japanese Nightingale"
"The Yellow Ticket"
"The Narrow Path"

FRANK KEENAN in "The Bells"
"More Trouble"

BESSIE LOVE in "A Little Sister of Everybody"
"How Could You Caroline?"
"Carolyn of the Corners"

BRYANT WASHBURN in "The Range Rider"
"Kidder & Ko"
"The Whistling Man"
"All Wrong"

IRENE CASTLE in "The First Law"
"The Girl From Bohemia"

GLADYS HULETTE in "Annexing Bill"
"The Waif"

BABY MARIE OSBORNE in "Dolly Does Her Bit"
"The Soul of a Child"
"The Evidence"

Pathé invites comparison by exhibitors between the attractions listed above and competing productions on the basis of quality and price.

GLADYS HULETTE
BABY MARIE OSBORNE
CREIGHTON HALE

WILLIAM A. BRADY

ANNOUNCES

That during the next twelve months he will confine his motion picture activities to the production on the screen of the following great plays:

WAY DOWN EAST

written by Lottie Blair Parker, elaborated by Jos. R. Grismer. Played nineteen consecutive years in American theatres.

LIFE

by Thompson Buchanan and William A. Brady. "The biggest melodrama ever staged in New York City."—*N. Y. Sun.*

LITTLE WOMEN

from Louisa Alcott's great book—more copies of it printed in forty years than anything Charles Dickens ever wrote.

CHEER BOYS, CHEER

A famous Drury Lane melodrama by the authors of "The Whip."

SINNERS

By Owen Davis—Ran a year at the Playhouse, New York City.

FIVE IN A YEAR. ALL BIG.

Sold to territorial buyers.

For full particulars write

M. WEISSBERG

WILLIAM A. BRADY'S PLAYHOUSE

137 WEST 48th STREET NEW YORK CITY

Facts Pertaining to

WILLIAM A. BRADY'S

Big Picture

"STOLEN ORDERS"

It is finished ***It is in 8 reels***

The principal characters are acted by 6 well known stars

KITTY GORDON
JUNE ELVIDGE
MADGE EVANS

CARLYLE BLACKWELL
MONTAGU LOVE
GEORGE MacQUARRIE

and 10,000 others of lesser repute

A companion picture to " The Whip," written by the same authors—Cecil Raleigh and Henry Hamilton. Staged by Arthur Collins. Originally produced at the Drury Lane Theatre, London, where it has been revived five times since the commencement of the War. Now made into a motion picture by Harley Knoles, assisted by George Kelson, at a cost exceeding $150,000.

You remember " The Whip," don't you? It is said to be the one picture made in recent years that coined money the world over for everyone that touched it.

Those experts who have seen " Stolen Orders " in the rough declare it to be a better picture than " The Whip."

It is full of snap, has no padding, keeps you on edge from start to finish, tells a story of love, intrigue, conspiracy, adventure, war, diplomacy, mystery, crime and hate—in fact, just three serials packed into eight sizzling reels of picture punches.

Sir William Jury has offered $60,000 for the rights in Great Britain.

It will be first shown in a Broadway Theatre about May 1st.

It is for sale to territorial buyers the World over.

For full particulars write

M. WEISSBERG

WILLIAM A. BRADY'S PLAYHOUSE
137 WEST 48th STREET NEW YORK CITY

"HIS DAUGHTER PAYS"

THE BIGGEST OFFERING
OF 1918
FEATURING THE INCOMPARABLE

GERTRUDE McCOY

AND
A NOTED
CAST

FOR
TERRITORIAL
RIGHTS
APPLY
TO

PIEDMONT PICTURES CORPORATION

729 SEVENTH AVE.
NEW YORK CITY
LONDON PARIS

PHONE BRYANT 7046

"Outing-Chester Pictures"

(*TRAVEL SCENICS*)

Booked in Entirety by
Harold Edel, Managing Director of the

Strand Theatre

New York City

This action follows the highest praise ever accorded any scenic or educational pictures by the trade's expert critics

There Is the Real Breath of Nature in These, the Tang of the Great Out-Doors, the Realness of Life, the Pulsing Bigness of the World That Will Thrill and Move Everyone.

Issued in Single Reels—*One a Week*—Starting April 22

Produced by

C. L. Chester In Co-operation with "Outing"

The Outdoor Life and Sporting Magazine of America

Read what the trade papers say about these wonderful releases:

They are quite the best scenic and travel pictures that have been presented in some time. Both as to photography and genuine interest, they stand out far above the ordinary. Tinting of the highest grade.
—*Exhibitors Trade Review.*

They show the touch of a practised hand. Films of this kind give the best answer why moving pictures are popular. —*Sunday Telegraph.*

Pronounced winners. Unusually dramatic and interesting. The material is decidedly out of the ordinary. "Corking!" It is the only word that covers adequately the mingled amusement, pleasure and genuine interest with which we viewed the "Outing-Chester" pictures. —*Motion Picture News.*

The "Outing-Chester" series give promise of setting a new standard for particularly worthwhile and interesting educational films. They should prove of the utmost value to exhibitors, and are a worthy addition to any program. —*Dramatic Mirror.*

Of unusual interest and good quality. More beautiful than pen can tell. Tinted and toned and subtitled in an entertaining as well as in an instructive manner. —*Moving Picture World.*

Mr. Chester has accomplished marvels. Worthwhile picture of great educational value; extremely interesting exhibition. —*Billboard.*

Works of art revealing little known wonders of nature. Entertainment and educational value of the series is unusually high. Everyone should see the "Outing-Chester" pictures. By all means don't miss them. —*New York Review.*

Communicate with

Jesse J. Goldburg

sole sales and exploitation representative.

Times Building **Bryant—847** **New York City**

Congratulations Mr. McCormic

It will be copied all over America - to th

Whether it was your Patriotism, keen showmanship or the extra profits

the fact that

The Circle Theatre Indianapolis, Ind. is one of the three finest Theatres in America

FIRST NATIONAL EXHIBITORS CIRCUIT

Ambassador
JAMES W. GERARD
The American who defied the Kaiser

A "First National" Attraction

The Production that combines

MY FOUR YEARS

Produced by Mark M. Dintenfass and Harry M. Warner *on your striking success!*

immense advantage of countless exhibitors

You have given "My Four Years in Germany"

2 Weeks at The Circle

the first Attraction ever given longer than a week at your house, is a notable achievement.

And best of all, it is turning them away the second week

It takes nerve and real showmanship to successfully break a long established rule at such a theatre as the Circle — but you have demonstrated that "My Four Years in Germany" upsets all precedents — For which we thank you.

The First National Exhibitors Circuit
Inc.

Patriotism and Profits

IN GERMANY

Directed by William Nigh. Scenario by Chas A Logue

HERBERT BRENON'S MASTERPIECE

THE FALL OF THE ROMANOFFS

With Iliodor Himself

Carries a vital message to all Americans.

The maelstrom of intrigue and class hatred with the grim background of the great war upon which this remarkable picture is based—

The tale told and role enacted by Iliodor, who himself lived the feverish life of the Petrograd Court—

The consummate artistry with which it has been picturized by Herbert Brenon—

THESE MAKE A GREAT PICTURE

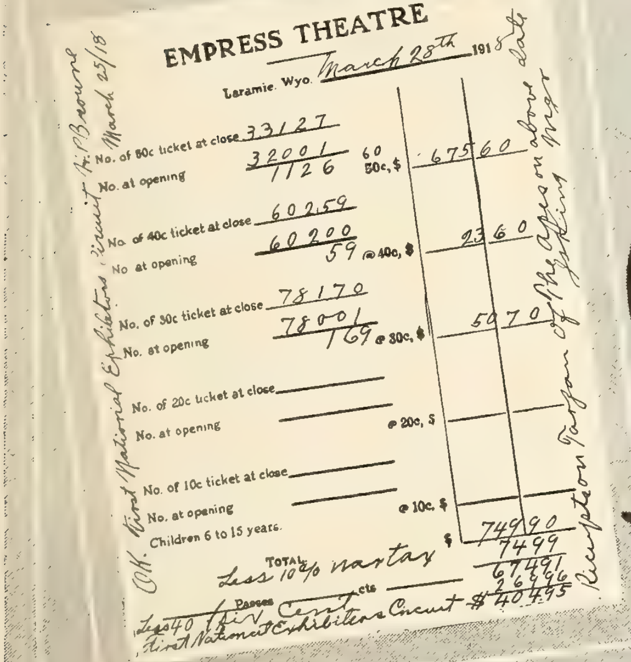
See It and You Will Run It

Your judgment as an exhibitor will tell you what it means to your theatre

FIRST NATIONAL EXHIBITORS CIRCUIT

A "FIRST NATIONAL" ATTRACTION

Look what Tarzan Took



EMPRESS THEATRE

Laramie. Wyo. March 28th 1918

No. of 50c ticket at close 33127
No. at opening 32001
1126 60 50c, $ 675 60

No. of 40c ticket at close 60259
No at opening 60200
59 @ 40c, $ 23 60

No. of 30c ticket at close 78170
No. at opening 78001
169 @ 30c, $ 50 70

No. of 20c ticket at close
No. at opening @ 20c, $

No. of 10c ticket at close
No. at opening @ 10c, $
Children 6 to 15 years.

TOTAL $ 749 90
Less 10% war tax 74 99
674 91
Passes cts 269 96
Less 40 per cent First National Exhibitors Circuit $404 95

O.K. First National Exhibitors Circuit H. P. Browne March 25/18

Receipts on Tarzan of The Apes on above date Sterling Mgr

at Laramie Wyoming
population 4962

$749.40
in one day

Such business has never before been done by any Picture

Tarzan of the Apes

is smashing all records! accomplishing the impossible! It would get blood out of a turnip!

Produced by the National Film Corp'n. of America
A "First National" Attraction
Book at any First National Exchange

An Announcement Exclusively Upon Pictures of

Robertson-Cole Company, of New York, London, Calcutta, Singapore and Sidney; and Arrow Film Corporation, of New York, control the rights of the motion pictures in the following schedule and offer them for your consideration.

"The Eagle's Eye"—There isn't any conversation capable of telling the world-appeal of the only great serial ever made. Produced by Wharton, of Ithaca, a name that spells volumes.

"The Woman Eternal"—A picture as big as all out-doors; as thrilling as primal impulses can make it; as charming as Elaine Hammerstein is. Advanced Pictures Corporation.

"The Struggle Everlasting"—Florence Reed at her best in Milton Royle's great play. A Harry Rapf masterpiece.

"The Eleventh Commandment"—A picture that sounds the depths of purest love and stirs every emotion. Starring Lucille Lee Stewart. Another production of Advanced Pictures Corporation.

"The Eyes of the World"—Harold Bell Wright's triumph in novel writing expressed on film in compelling pictures. Has played to $200,000. Produced by W. H. Clune, of Los Angeles.

"The Finger of Justice"—The story of "over the top" in the trenches of morality. The Biggest question answered in the biggest way. Done in pictures by Paul Smith of San Francisco.

"The Great White Trail"—A thrilling tale of the frozen wildernesses of Alaska. Tense melodrama in a novel setting. Wharton, Inc., made it up to their standard.

"The Accidental Honeymoon"—Captain Robert Warwick—now with Gen. Pershing—and delightful Elaine Hammerstien in a delicious drama of sustained interest to the end of the film. Harry Rapf's interesting contribution.

"Ramona"—Helen Hunt Jackson's wonderful story of humanity in its makings. Another W. H. Clune offering.

"Souls Redeemed"—An Edward Warren Production in sumptuous setting, with an all-star cast.

"Weavers of Life"—Just a nice little picture that never fails to please. Another Warren production.

"The Master Crook"—Starring Edmund Breese—a corking bit of drama greatly worth while. Produced by Apollo Pictures, Inc.

"Raffles"—With John Barrymore. This is as big a winner as the play was. It merits a whole page of explanation. Picturized by L. Lawrence Weber Photo Dramas, Inc.

"Passing of the Third Floor Back"—With Sir Johnston Forbes-Robertson—the foremost English star; directed by Herbert Brenon.

for Buyers of Foreign Rights

World-wide Interest

Owned by The Sir Johnston Forbes-Robertson Passing of the Third Floor Back Company.

"The Fall of the Romanoffs"—with Iliodor. A Brenon picture of the most thrilling scenes of Russian war and politics. Owned by Al. H. Woods.

"Free and Equal"—An Ince production dealing with social equality; a play upon the whole gamut of human emotion. Another Al. H. Woods production.

"The Zeppelin's Last Raid"—Thomas Ince's successor to "Civilization." Starring Howard Hickman and Enid Markey. U. S. Exhibitors' Booking Corporation.

"Those Who Pay"—Another of Thomas Ince's gems of genius, featuring Bessie Barriscale. Owned by U. S. Exhibitors' Booking Corporation.

"The Belgian"—with Valentine Grant and Walker Whiteside; directed by Sydney Olcott. All that its name stands for, and owned by U. S. Exhibitors' Booking Corporation.

"Just a Woman"—Directed by Julius Steger and featuring Charlotte Walker. Pages of publicity can say no more. A big number of the U. S. Exhibitors' program.

"Nine Tenths of the Law"—Featuring Mitchell Lewis, the famous star of "The Barrier" and "The Bar Sinister." U. S. Exhibitors' newest production.

"The Crucible of Life"—With Gertrude McCoy in the star's role. U. S. Exhibitors' Booking Corporation.

And FOUR "FOUR-SQUARES"

"The Silent Witness"—With Gertrude McCoy.
"The Sin Woman"—With Irene Fenwick.
"Fringe of Society"—With Milton Sills and Ruth Rowland.
"The Cast-Off"—With Bessie Barriscale.

THE CREST PICTURES

"The Grain of Dust"—With Lillian Walker and Edith Day.
"The Lust of the Ages"—Featuring Lillian Walker. Directed by Harry Revier.

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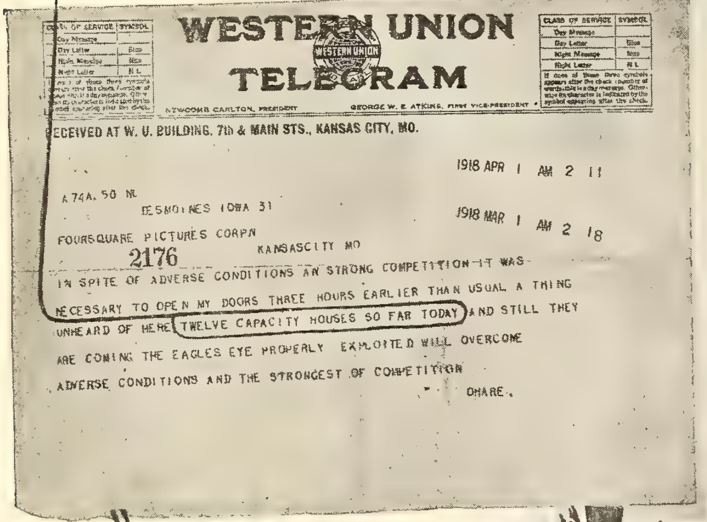
"12 CAPACITY HOUSES SO FAR TODAY" This telegram from Mr. O'Hare of the Majestic Theatre Des Moines Ia. proves that "THE EAGLE'S EYE" is without equal in drawing power if it is treated as a special production.

The Dreamland's capacity is 420 The first episode of "THE EAGLE'S EYE" played to $ 747 25 in two days. Mr. Botzum used only the advertising and publicity material carried in stock for every exhibitor by all Foursquare exchanges. It sold this great serial to a point unequalled in Akron.



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1918 APR 1 AM 2 11

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FOURSQUARE PICTURES CORPN

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IN SPITE OF ADVERSE CONDITIONS AN STRONG COMPETITION IT WAS NECESSARY TO OPEN MY DOORS THREE HOURS EARLIER THAN USUAL A THING UNHEARD OF HERE TWELVE CAPACITY HOUSES SO FAR TODAY AND STILL THEY ARE COMING THE EAGLES EYE PROPERLY EXPLOITED WILL OVERCOME ADVERSE CONDITIONS AND THE STRONGEST OF COMPETITION

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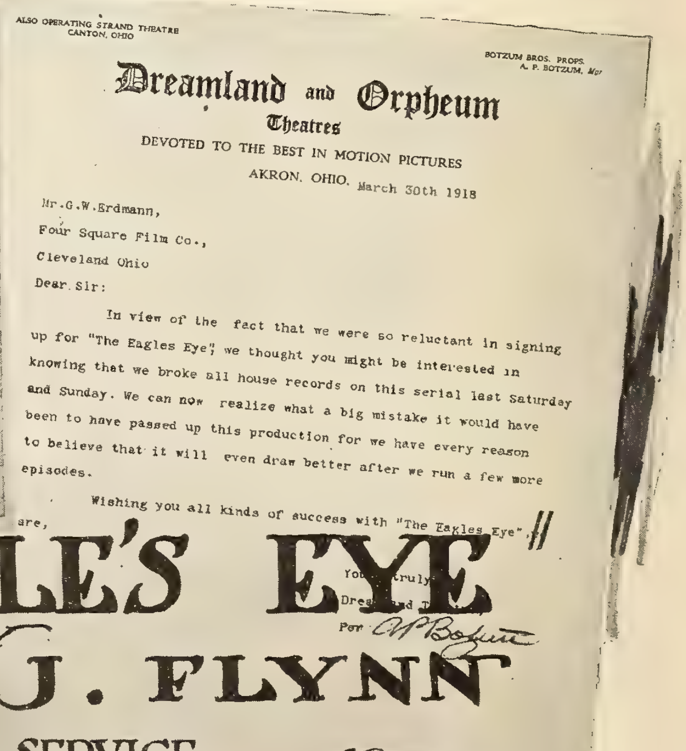

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AKRON, OHIO, March 30th 1918

Mr. G. W. Erdmann,
Four Square Film Co.,
Cleveland Ohio

Dear Sir:

In view of the fact that we were so reluctant in signing up for "The Eagles Eye", we thought you might be interested in knowing that we broke all house records on this serial last Saturday and Sunday. We can now realize what a big mistake it would have been to have passed up this production for we have every reason to believe that it will even draw better after we run a few more episodes.

Wishing you all kinds of success with "The Eagles Eye", are,

Yo truly,
Drea T
Per A P Botzum

Played at Dreamland, Akron two (2) days the first Episode
You can use this

"THE EAGLE'S EYE"

BY

WILLIAM J. FLYNN

(RECENTLY RETIRED)

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Charlotte Walker

Robert Cain

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Harry Rapf's Box Office Attractions of

FLORENCE REED in

"The Struggle Everlasting"

and ROBERT WARWICK in

"The Accidental Honeymoon"

with ELAINE HAMMERSTEIN

FOR FIRST RELEASES OF WITH POSITIVE GUARANTEE 225 EXHIBITORS BOOKING SYNDICATE DAYS SOLID IN NEW YORK CITY

"Prerelease of 'The Struggle Everlasting' at the Adelphi theatre, commencing April 8, for first 3 days broke all house records for those days.
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TIMES BUILDING NEW YORK CITY

Produced by

HARRY RAPF
1564 Broadway New York City

THIS SPEAKS FOR ITSELF

SPECIAL REPORT

of

The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To HARRY RAPF

Gentlemen:

We wish to advise you that the majority comment on your photoplay ACCIDENTAL HONEYMOON reviewed by The National Board of Review on APRIL 1, 1918 was as follows:

ENTERTAINMENT VALUE EXCELLENT EDUCATIONAL VALUE

ARTISTIC VALUE: Dramatic interest of story GOOD Coherence of narrative CLEAR Acting GOOD Photography EXCELLENT Technical handling EXCELLENT Costuming (if period production) Atmospheric quality of scenic setting EXCELLENT Historical value (if period production)

MORAL EFFECT GOOD

GENERAL COMMENT: A delightful romance rich in humor and filled with artistic pictures taken out of countr life itself.

Motion Picture News

Vol. 17 No. 17. April 27, 1918

The Week in the Film World at a Glance

FEATURES

DIARY OF A SUCCESSFUL EXHIBITOR..........2576
PICTURES THAT CAN BE "SOLD" (WM. A. JOHNSTON) 2497
SPEAKING EDITORIALLY 2498
SERVING IT WITH SPEED AND GINGER..........2499
LETTERS FROM A SELF-MADE EXHIBITOR TO HIS SON 2500
WHAT KIND OF A FELLOW IS—GRIFFITH?..........2509
DIARY OF A SUCCESSFUL EXHIBITOR..........2516
THE INDEPENDENT FIELD TICKER..........2545

OF SERVICE TO EXHIBITORS

Nothing Happened—Until Seelye Spoke..........2502
A. E. A. Plans for Convention..........2504
Push Liberty Loan Drives..........2505
Live News from the Producers..........2528
Coming Program Offerings..........2541
In and Out of West Coast Studios..........2548
In the Independent Field..........2543

NEWS OF THE WEEK

Exhibitors' Service Bureau..........2510
Rothapfel's Answers to Exhibitors..........2517
Ready-Made Ad-Talks 2522
Newsy Items from the Studios..........2552
Short Subjects in Review..........2554
Releases—Current and Coming..........2567-68-69-70
Projection Department 2574
Music and the Picture..........2581
Theatres Worth While..........2584
Glances at the Programs..........2542
Exhibitor to Exhibitor Service Bureau..........2526

SCREEN EXAMINATIONS

"Alien Enemy, An" (Paralto)..........2555
"Bandit and the Preacher, The" (W. H. Productions-Hart) 2563
"Blindness of Divorce, The" (Fox Standard)..........2564
"Boss of Lazy Y" (Triangle)..........2556
"Business of Life, The" (Vitagraph)..........2565
"Busy Inn, The" (Pathe-Russian Art)..........2586
"Conquered Hearts" (Ivan Film Productions)..........2563
"Dog's Life, A" (Chaplin-First National)..........2555
"Gamble for Love, A" (Broadwest Films)..........2563
"Her Helping Hand" (Mutual-Strand)..........2583
"Hey, There" (Rolin-Pathe)..........2564
"Honor in Pawn" (Broadwest Films)..........2563
"Rip Roaring Rivals" (Clover-General)..........2556
"Romance of the Underworld, A" (Frank A. Keeney)..2564
"Ruler of the Road" (Pathe)..........2565
"Saucy Madeline" (Paramount-Mack Sennett)..........2565
"Scarlet Drop, The" (Universal-Harry Carey Special)..2585
"Tiger Man, The" (Artcraft)..........2565
"Unclaimed Goods" (Lasky-Paramount)..........2586
"Up the Road with Sallie" (Select)..........2555
"Waiter's Wasted Life, A" (Fox-Lehrman)..........2556
"Woman in the Web, The" (Vitagraph)..........2555
"Wooing of Coffee Cake Kate, The" (Clover-General)..2556
"Law of the Great Northwest (Triangle)..........2585
"Lost on Dress Parade" (O. Henry-General)..........2564
"Marriage Lie, The" (Universal)..........2583
"Playing the Game" (Paramount-Ince)..........2566
"Purple Lily, The" (World Film)..........2566

Newsy Announcements of the Week Found in the Ad-Pages

Harry Carey in Picture of the Days of '63..........2452
"The Spirit of the Red Cross"..........2453
The Artcraft Pictures for March and April..........2454-55
The Magic of Norma Talmadge's Name..........2456
"The Shuttle" Features Constance Talmadge..........2457
The Latest Christie Comedy, "By Orange Aid"..........2458
Opinions on "Over the Top"..........2459
Harry Morey in "A Bachelor's Children, with Florence Deshon 2460
"With Neatness and Dispatch," Bushman and Bayne's Best 2461
A Letter to William L. Sherrill on "My Own United States 2462
The Current Issue of the Mutual Screen Telegram..........2463
Big Exhibitors Praise Madge Kennedy and Her Latest Picture, "The Danger Game"..........2464
Rex Beach's "The Heart of the Sunset"..........2465
Goldwyn's Comedy Lead—Bill Parsons..........2466
The Selexart Pictures Released by Goldwyn..........2467
Inter-Ocean's Weekly Talk with Foreign Buyers..........2468
"Blindfolded" Is Bessie Barriscale's Second Paralta Release 2469
The Hodkinson Plan..........2470
Louise Glaum in "An Alien Enemy"..........2471
Ebony Comedies on the General Film Program..........2472
"A Daughter of Uncle Sam"..........2473
Triangle on the Question of "The Real Tax"..........2474-75
William Fox Presents William Farnum in "True Blue".2476-77
Fox Standard Pictures Presents Sensational Photoplay Based on Caillaux Case..........2478-79
Pathe's Quintette of Feature Stars..........2480
Pathe Has Features to Extend Over Six Months..........2481
Brady to Produce "Way Down East," "Life," "Little Women" and Other Big Features..........2482
Facts Pertaining to Brady's "Stolen Orders," Now Ready..2483
Piedmont Pictures Presents "His Daughter Pays," with Gertrude McCoy 2484
The "Outing-Chester Pictures"..........2485
The Record "My Four Years in Germany" Is Making.2486-87
"Fall of the Romanoffs," a First National..........2488
What "Tarzan of the Apes" Brought in One Day..........2489
Robertson-Cole Handle Product for Export..........3490-91
"The Eagle's Eye," Biggest of Patriotic Serials..........2492
Hoffman Foursquare Pictures..........2493
Rapf Features Chosen by Greater New York Exhibitors to Head Program 2494
Rothapfel Praises "Ruggles of Red Gap"..........2496
An Unsolicited Endorsement of "The Kaiser"..........2550-51
"The Doctor and the Woman"..........2557
And More About It..........2558-59
And More 2560
Universal Special Productions..........2561
Universal's Best Serial—"The Lion's Claws"..........2562

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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GEORGE K. SPOOR

presents

TAYLOR HOLMES

IN

A PAIR OF SIXES

By Edward Peple

'Ruggles' Called Great Success

S. L. Rothapfel, after showing "Ruggles of Red Gap," featuring Taylor Holmes, at his Rialto Theatre, New York, wrote:

"It was a perfect delight. Not alone is it one of the most amusing but, in my opinion, it strikes a new note in the production of motion pictures. To me it proves without question that the most subtle humor can be portrayed upon the screen if done intelligently and with artistry, of which 'Ruggles of Red Gap' is a perfect example.

"Not alone did my business jump up in leaps and bounds from the first showing, but I have received hundreds of commendatory letters and any number of personal compliments on its showing. Clean, wholesome and in good taste this picture so ably presented will do more to uplift and bring the motion picture into good repute than any film I have seen in the past two or three years."

Backed by National Billboard Advertising

Essanay

GEORGE KLEINE SYSTEM

Distributors

Perfection Pictures

APR 17 1918

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 17 April 27, 1918

Pictures That Can Be "Sold"

IN this swiftly moving industry some very large developments take place right under our nose; and we with our nose close to the swiftly moving grindstone do not sense their import.

It is apparent to anyone that within the past few weeks New York has seen in rapid succession more big pictures and more good pictures—by far—than in any previous and similar period of time.

The fact that so many so-called "specials" have appeared so closely together has drawn particular attention to the immediate period and its remarkable output.

But as a matter of fact a number of equally big and outstanding productions have been released right along within the past few months.

In fact, we may regard the first quarter of 1918 as a remarkable era of "special" picture production, one that should and will go down in the history of the industry as marked by a very superior attainment in quality production.

* * * *

NOW let us add to this important fact the following figures:

In 1915 the average length of pictures was 1.65 reels.

In 1916—2.23.

In 1917—2.77.

In December, 1917, the average length jumped suddenly to 3.88.

We dare say that at the present moment the average picture length is 4.50 reels or even more.

For two years—1915-'16—there was little change; nor in 1917, until the sudden increase in December, just preceding the release, from many quarters, of pictures of extraordinary length and quality.

It would seem that we have jumped suddenly into a new and distinct era of production and one which will have a marked bearing upon the future art and commerce of this industry.

What is this era?

It is nothing more or less, in our opinion, than that which we have been prophesying and hoping for right along—namely, *the era of fewer pictures, better pictures and longer runs*—that cause and effect circle which, in our belief, is destined to salvationize this business and the lack of which has been its greatest economic evil.

Let us make some observations right here.

* * * *

IN speaking of the increase of length in pictures we don't mean to fix quality by this mark. One might say that the "special" is a fine picture despite its length. It takes a fine picture to stand so dangerous a length.

Nor do we mean to say that the dropping off in production of short-length pictures is a wholly happy sign.

The point is that very much fewer short-length pictures are being made today; and they are being made very much better. They are becoming "features," in fact—as they should be. Witness the new style of scenic which is now featured; and the famous Chaplins.

And we believe that we shall some day have two-reel Fairbanks and two-reel Pickfords, just as we now have two-reel Chaplins, Harts and Sennetts; and these short subjects will be just as prominent among "*fewer pictures, better pictures and longer runs*" as are the present five-reel star pictures. In fact, we doubt exceedingly if five-reel Chaplins will ever equal in entertainment values the two-reel Chaplin product.

Quality, of course, not length, makes *feature* pictures.

But to go back—this is obviously the day of the "special"—or at least the very bright dawn of a "special" era.

And "specials" are *better* pictures because, largely, they are fewer pictures.

And being better they promise longer runs.

* * * *

"THE KAISER" and "My Four Years in Germany" have been playing, almost opposite each other, to crowded houses for three and four weeks.

Previously "Tarzan of the Apes" ran for many weeks to packed houses. And before this "Les Miserables" enjoyed also an extended and highly profitable run.

"Hearts of the World"—the New York speculators have been asking fancy prices—is destined for long runs in the big cities. Clune, in Los Angeles, has already booked the picture for twelve weeks.

"My Own United States" opened at the Rialto to such a packed house that our own reviewer had to enter by a secret door. On the day following the long box-office line was one of the sights of Broadway.

"The Blue Bird" made the Rivoli management consider a two weeks' run. In *our* estimation it could have broken the present week-run policy of the Strand, Rialto and Rivoli with a successful four weeks' run.

"The Unbeliever" was a Rivoli success, has been marked "extra big" on week runs in a number of cities and ran successfully for five weeks at the Majestic in Detroit.

Longer runs!

These pictures make longer runs practical.

(*Continued on following page*)

Speaking Editorially:

The Co-operative Tendency

A FEW high lights stand out as a result of the gathering of prominent exhibitors at the Hotel Astor last week to discuss the various co-operative booking propositions.

The first is that more and more exhibitors are showing a real interest and tendency towards some sort of co-operation.

The second is that the clear-thinking majority of these exhibitors realize that their co-operation should extend only to the booking and exhibiting of pictures, and that between those fun functions and the producing of pictures there is a high and impassable wall.

That the exhibitors should by their words register strong opposition to any sort of movement that made their desire for co-operation solely the food of stock promotion was to be expected.

The gratifying facts are that so many voices were raised in sincere, straight, business talk, and that the convention was not, as some exhibition gatherings have been, and as so many pessimists prophesied this would be, a mere Bolshevik assemblage of agitation and anvil pounding.

* * * *

The Motion Picture in Picardy

WE met a lieutenant returning from the old Fighting Sixty-ninth last Saturday. His conversation unfolded a message that should add just a bit of the spice of life to the heart of every motion-picture man.

"You don't know what a factor in life the motion picture is until you have returned from your first round in the trenches to a dinky French village, as cheerless on a wet night as the North Pole would be, and find that some kind Providence has brought a projection machine and some film to the depot.

"A big barn is cleaned out hurriedly, a sheet stretched across one end, and in a few minutes the space is packed with mud-bespattered men. Say, the cheer that goes up when the first picture flickers on the screen would warm your heart.

"After that it is silent. The men seem to be breathing in every flicker on the sheet. The motion picture brings home right smack up before your eyes—and bringing home to the boys in France is working a miracle."

* * * *

Hats Off to New Haven

WITH everybody saying good words about the wonderful feat of New Haven exhibitors in pledging $50,000 within twenty minutes to the Liberty Loan drive it seems like rubbing it in to make mention of the event here.

But no one was ever hurt by "rubbing in" praise, and, surely, too much cannot be said for the picture men of New Haven.

Our hat is off—and with it the hats of the industry.

* * * *

Does Vaudeville Pay?

AN exhibitor who rebelled against the lofty increase in his film rentals last Fall turned his theatre, a leading house in a city of 50,000, over to vaudeville. He stood a loss of $10,000 in a few weeks and then went back to pictures.

Help Us Out

A READER asks us to secure some facts for use in an article in our feature series that will explain "Why film salesmen are commonly referred to as 'Film Pirates' by exhibitors and even among themselves."

We thought we had gone a step towards answering the question with our previous feature "Why is a Film Salesman?" That breezy contribution told of the overplus of salesmen striving for the business of a comparatively few exhibitors in some territories, of the methods practised by some to get business, and so on.

Evidently it didn't tell all the story—or at least it didn't answer the question in the minds of our recent letter writer, who, by the way, signs himself, "Salesman in the Tall Uncut."

We are interested; we would like to learn more on the question. Can our letter writer or any other reader tell us "Why film salesmen are commonly referred to as 'Film Pirates' by exhibitors and even among themselves?"

* * * *

"Willie" Moore's Bravery

OUR respects and regards—in the highest—and in saying "our" we may speak, surely, for the entire industry, to one "Willie" Moore, formerly office boy for Harry Raver, now Sergeant William J. Moore, of the old fighting 69th of New York.

On his breast is now pinned that which all men covet most and that which speaks most highly of manhood—a French Croix de Guerre.

May not the picture industry steal a share of the glory achieved by "Willie" Moore, formerly of Times Square and Film Row?

* * * *

Pictures That Can Be "Sold"

(Continued from preceding page)

These pictures are showing the way, and breaking the way, for longer runs for all pictures that stand up.

* * * *

IT is not only that they have the entertainment values which longer runs demand, but these "fewer and better pictures" are sold intensively to the exhibitor who in turn sells them intensively to his public.

Selling force is put behind them.

In other words they are advertised.

Advertising service goes out with them; *and longer runs make it possible for this advertising to do its work.*

This kind of pictures is sending the industry swiftly along to its true goal—profit to all concerned, a greater motion picture public and, finally, the opportunity to join effectively the two great forces of pictures and public advertising.

We reiterate that all present problems of waste, mismanagement and misunderstanding are incidental to this one, deep, broad factor of *"fewer pictures, better pictures, longer runs."*

W A Johnston

Serving It with Speed and Ginger

RUMORS, rumors, everywhere, and not a confirmation in sight. That is the story of one phase of last week.

Another phase is that, even without the rumors, you had the feeling every minute that big news was apt to pop out on you at any minute.

It couldn't be helped. What with the influx of exhibitors for the Co-operative Convention, then the arrival of the First National members, well, with that encouragement, who wouldn't start a rumor?

And who didn't?

No one that we know of.

Why, by Friday our lapels had been half pulled off by volunteers who dragged us behind the massive pillars of Mrs. Astor's hostelry to impart some new whispered bit of information—or misinformation.

* * * *

FIRST of all, of course, the gathering of exhibitors to discuss co-operative movements had to bring its own share of rumors. They flew thick and fast, but the week ended with only two in real evidence.

One declared that with the return of W. W. Hodkinson to New York within the next few weeks there would be some announcements of importance regarding the Hodkinson plan.

These, the rumorers had it, would concern a number of minor changes in the method—not the principle—by which the Hodkinson plan would become applicable more generally to the great body of exhibitors of all classes.

* * * *

ANOTHER rumor which held its ground to the end of the week, but which still failed to bring forth any measure of confirmation, was to the effect that Mutual and Vitagraph were keeping a close eye on the movement towards co-operation and might be ready to talk business at any moment that something tangible presented itself.

The other rumors growing out of the Co-operative Convention—they came in droves—will be found on the news pages directly following.

And, by the way, the story of that gathering makes considerable interesting reading matter. You don't want to miss it—if you were so foolish, or busy, as to miss the convention.

* * * *

BUT Dame Rumor wasn't satisfied with one crack at the Mutual organization. She came back again—via a Chicagoan in town for the week's festivities.

The tale was that the coming meeting of Mutual's Board of Directors would result in something of a reorganization, an absorption of Mutual's many subsidiary's into one whole organization.

There were other details—all as vague in their import as the above. The general idea conveyed was that Mutual was seeking to still further knit and solidify its organization.

THEN the First National meeting had to have a set of rumors all its own, of course. You can't have a First National meeting without a new batch of rumors.

Very few of which seem to worry the First National men themselves, and fewer still to ever work out.

Last week's most persistent one was that the First National was to modify its working methods in many sections so as to get further away from the exchange principle of operation and closer to the co-operative booking plan.

The latter method is being successfully used by Emanuel Mandelbaum, who has the First National franchise for Ohio.

* * * *

THE rest of the rumors we'll have to pass up. They are just the same ones you are certain to get any time you succeed in coralling four or more film men in the Astor corridor. They are probably just as apt to pan out into anything with the semblance of truth as any of the rumors that have lived and died unsung in the past six months.

For example, under the strong encouragement the merger rumor had to come to life again. And so on.

But you, Mr. Reader, whether in New York or Oskaloosa, have just as good an imagination as ours—so go to it and make up your own rumors. They will probably be just as reliable as the Astor brand.

* * * *

WE told you all about this week's feature article in the last issue, so we can't use any space telling you of that here.

While the doings at the Co-operative Convention—especially the climax supplied by C. R. Seelye—speak for themselves.

Naturally you'll want to know all about what the industry is doing in the Liberty Loan drive. With everyone doing so much it makes a big story, but to combine white paper saving with easy reading we've crammed it as close as possible into Page 2502

Speaking of the Liberty Loan reminds us of a word of praise we intended to say for that "Carry On" advertisement by Watterson R. Rothacker on the back cover of last week's NEWS. It is one of the best bits of Liberty Loan copy we have yet read, and to the best of our notice it is original with Rothacker.

* * * *

ARE you following that discussion on "What Is Wrong with Pictures" in the Exhibitors' Service Bureau? You should—especially if you are a producer.

The big exhibitors composing our Advisory Board—a regular First National of our own—haven't minced words in giving their opinions, and the combined rentals paid by them surely make their opinions of hefty value.

That Omaha live wire, Thomas, has some sizzling remarks to make this week, particularly with reference to comedies. Page 2512

Letters from a Self-Made Exhibitor to His Son

(This is the second of a series of letters from Bill Grimm, owner of a chain of picture theatres, to his son Cuthbert. Against his father's advice, Cuthbert has invested $10,000 in a picture theatre in Skowhegan, N. Y. The first letter appeared in a recent issue of Motion Picture News.*)*

EDITORS' NOTE: Cuthbert has written a letter complaining of prices, his inability to decide the relative merits of the various methods of booking, the brashness of the salesmen and the "gypping" tactics of the exchange managers. It brought this reply.

Dear Cuthbert:

Your eight-page hard luck story has been received and read with great relish and much amusement. I won't start this early pulling that "I told you so" stuff, but I cannot refrain from asking you what sort of a ping pong game you thought you were horning into when you grabbed off that showshop in Skowhegan.

All these trials and tribulations about which you are complaining merely represent a minor portion of your daily job from now on. You must expect to encounter many problems and you must learn to use your brains just as you would in any other business. A dull brain is as fatal in the theatre business as a dull razor in a barber shop. A barber doesn't have to use his head but he'll lose out badly if he neglects his hone. Poor pictures and macerated film lose a lot of theatre patrons and poor soap and lacerated cuticle start a lot of barber shop patrons shaving themselves.

The question of prices and booking methods is a relative one; it all depends on where you sit. If you are without opposition you tell the exchange manager to accept *your* prices or stay out of your town, and it's dollars to doughnuts that YOUR price won't be a fair one. If you *have* opposition the exchange manager tells YOU to pay *his* prices or he'll serve your competitor and once again it is probable that HIS prices are eminently unfair. But it's an "average proposition"; what he loses in dealing with the unopposed exhibitor he has to make up on the geezer who is up against stiff opposition. And that is the "fillum" game in a nutshell. I repeat, "It's an average proposition."

"With a little imagination, Son, I could start pulling that 'I Told You So' stuff, and put you in the same class with the tried-but-weakened guys who came out second best in the picture classic."

You say that you can't figure out what is the best method of booking, from the exhibitor's standpoint. Cheer up, son, there are 18,000 exhibitors just like you in these little old United States. All any of us are certain of is that none of them were designed to HELP the exhibitor. You have your choice of the program, the star series, the "open" or independent market and, lastly, a combination of all three. And you are in the happy position of the man who has been chased to the edge of a precipice by a hungry grizzly; you can jump, or stand pat until His Nibs ambles up and dines off your choicest cuts. Either way you lose. As yet no booking method has been devised which offers a fair break for both producer and exhibitor and, until some such method IS devised, and put into execution, you are going to continue to lose, because the producer is sitting in the golden chair and he elects that you shall lose rather than he. And I don't know as I blame him.

You are not in the position of the average retailer who can take a little bit of everything in his line, find out the good sellers, and discard the rest at little or no loss. Right now there are more than twenty features being released weekly on regular schedules and also a large number of independent productions. And you have only seven days a week open. Likewise your competitor. If you both decide that some certain program or star series is the most desirable thing in sight you are going to bid up the price to a point where a profit is impossible, while the exchange manager sits in a ringside seat and applauds joyously. And if you both have similar ideas on service for your seven days your film bill weekly is going to look like the National Debt. Between you, you can only utilize a scant half of the feature output and you will both be eternally changing to other brands hoping against hope that the new stuff will do the trick. That's how the ubiquitous "fillum" salesmen about whom you are complaining hold down their jobs; they are paid to make you believe that THEIR stuff is what you want.

I will admit that many salesmen are "brash," especially to a newcomer in the game, like yourself. Their selling methods all assay up about the same. Mr. I. Sellum of New York, and elsewhere, blows into town on the 10.10 and coming up from the station he gives Skowhegan the lightning once-over. By the time he gets to the theatre he knows more about your town than its oldest inhabitant. Also he has lamped your billboard advertising, your window display, and your lobby decorations, and he is prepared to point out to you the error of your ways. He consents to read your dinky little house organ of which you are immeasurably proud, and shakes his head ominously. It seems that when it comes to advertising you are all wrong. In half an hour he remodels your theatre from coal bin to grids, rewrites all your advertising and rebooks your service.

He is handling Shootem's Sooperfeatures and he solemnly assures you that each and every one of them has got "The Birth of a Nation" looking like a filler. Maybe you fall, and maybe you don't, but in any event, he blows back into town a few weeks later selling Windem & Grindem Mastersooperpictures and you learn that these productions have Sooperfeatures backed clear off the map. And two months later he again looms into sight representing the Singeum Distributing Corporation, a program bunch. He dismisses his two former products with a disdainful wave of the hand, and you finally are driven to what every wide-awake exhibitor has to do; seeing the stuff yourself. And then, as your picture judgment is probably rotten, you pick the wrong subjects or deal with the wrong companies and—the grizzly takes another bite.

Now as to the various methods of booking. Let us assume that you were being canvassed by frank, honest salesmen representing each plan of booking. (I know what you are thinking, but this is only supposition.) Here's the program man: "We are turning out fifty-two pictures a year, one a week, and you must use them in order, selecting none and skipping none. Some are great; some are fair and some are just plain rotten. We make you a price which is very moderate and offer you a program which averages up well. If you bought our GREAT stuff in the open market it would cost you much coin. At the same time, I'll

THE editors desire to express thanks for the stills used to illustrate this article to the following producers: Artcraft, for the circle of Raymond Hatton, in "The Whispering Chorus," on the opposite page; Harry McRae Webster Productions, Inc., for the cut of Niles Welch, in "Reclaimed," at the top of this page, and Goldwyn Pictures Corporation for the illustration in this column, which is a moment in "The Face in the Dark," starring Mae Marsh.

admit that you could buy our poorer stuff at a lower price than we are asking. But it's a good 'average' proposition."

Now the star series man: "We sell our pictures by the series, each series featuring a star. We have great stars, fair stars and poor stars. If you take all our stuff we'll let you have ALL the great stars, but if you are only going to take a portion of our output we will have to split the big stars between you and your competitor. The big stars are going to cost you many yen; the fair stars will set you back a little more than the average program price, and the poor stars will run at about program prices. Yes, we are making our big stars carry our fair and poor ones, naturally. But it's a good average proposition."

Finally you have the independent man: "I have 'steen pictures and about half of them are worldbeaters and cost me a wad of dough. The rest are pure mouse bait. Take all I've got and I'll make you an interesting price, but if you are going to pick out my winners and leave me holding the bag with the lemons I'll have to soak you good and plenty so as to cover what I DON'T get on the flivvers. It's just an average proposition." And there you have it. As the polite murderer said: "How would you prefer to die; shooting, knifing or strangling?"

One time I had the good fortune to have three salesmen representing the three styles of booking visit me on the same day and I staged a star bout by getting them all together and telling them to go to it. I dared any one of them to convince me that his plan was the best for the exhibitor. My office sounded like Wall Street on a bullish morning. And after an exhausting three-hour session I shook hands gravely with all three and said that I had decided, after listening to their arguments, to make my own pictures and save money.

At the present writing the best result can be obtained by the average exhibitor of your type, operating under the daily change policy, by combining these various methods; some program, some star series and a little wide open booking. This has its obvious disadvantages but so have all the others. To the man making only four or three changes a week the problem is a harder one, while the two-a-week man and the whole-week man must either discard the program idea entirely or persuade the program people to let down the bars on rigid adherence to the use of one-a-week. Some fellows in keenly competitive districts pay for program stuff and don't use it, but this is a mighty expensive policy. And there are a few of the big fellows who can coolly indicate what they want and how they want it and GET it.

"You'll get more wrinkles than I ever had, trying to figure out the best booking method."

In closing I want to advise you not to get in the habit of yelping too loudly against the exchange man. I am for the exhibitor all the time but I have no fool illusions about him and I consider him anything but a milk-white, sainted martyr. He hits in the clinches and fouls when he gets the chance just as readily as the exchange man. The average exhibitor believes that the exchange man is out to trim him and the exchange man knows that the exhibitor is after *his* hide and, in most cases, they are both right. You are now a member in good standing in one of the few really great industries where there is little or no co-operation or mutual confidence between manufacturers and retailers, and that is one of the fundamental reasons why it is a damn good business to stay out of. Eventually we will achieve some sound, stable operating basis, but not yet, not yet. And you'll see a lot of new faces along Fillum Row before we arrive at that happy condition.

"Fork over the check, Son. If you've got opposition, just kiss your own price goodbye and listen to what the exchangeman says."

Come again when the spirit moves you.

Affectionately,

Dad.

P. S.—I'm still holding that place as usher in my theatre open for you, as you are not "over the fence" on this deal yet, and the cat is liable to jump backwards.

SUNDAY OPTION BILL BURIED

Senators Gilchrist and Whitney Object to Its Advancement to Passage

THE Welsh bill, whose passage would have given the municipalities of New York State the right of decision for or against Sunday motion picture shows, came to naught.

Although the motion picture interests, and loyal friends of exhibitors and producers, left no stone unturned to put the bill through, its advancement to the order of final passage was objected to by Senators Gilchrist and Whitney on April 9 at Albany, and it was consigned to the legislative cemetery of general orders.

The measure passed the Assembly the week previous, and was reported favorably by the Codes Committee. It remained for the Senate to place the snag upon which it would hang.

New York exhibitors, however, still have the satisfaction of knowing they will not be placed in the "slacker" class.

Nothing Happened Until Seelye Spoke

Then the Astor Meeting Wound Up in a Comedy—Incidentally Nine Exhibitor Circuits with 2,000 Booking Days Joined Hands in First Step Toward National Organization

IT was a great week, boys—a two-day convention and a three-day aftermath. It's hard to say which was the most interesting—the convention or the aftermath.

The convention ought to win—on the strength of C. R. Seelye's speech on behalf of the United Theatres plan, a few extracts from which appear on the following page.

But the aftermath also benefits by the presence of the only C. R. Seelye, so it is an even break.

All in all, "a good time was had by all." The exhibitors opposed to the United plan succeeded in mustering nine exhibitor circuits with a list of nineteen hundred bookings, and appointed a representative committee to consider plans for nationalization. They succeeded also in giving Mr. Seelye enough rope to induce him to make a speech. And in the aftermath they succeeded in a number of conferences in bringing for a series of interesting admissions from Mr. Seelye.

No Trust Fund Yet

The statements made by Seelye to various visiting exhibitors are in brief: "That the Guaranty Trust Company of New York requested the withdrawal of the United account, and that as yet no trust fund has been established for the ninety per cent. of funds which exhibitors buying stock are told will be kept in escrow; that the overhead expense of the United is now $7,000 a week, and it will soon be $10,000 (at 10 per cent. for expenses, this would make necessary the sale of $100,000 worth of stock every week); that a reorganization of United might soon come about which would place J. A. Berst in the presidency, with Lee Ochs dropped on the skids to the soft berth of 'Chairman of the Board of Directors.'"

These reports were all part of the aftermath. Mingled with them were numerous humorous incidents. The first came at a dinner party Wednesday night, when Sydney Cohen, president of the New York State Exhibitors' League, declared that he had been offered $5,000 worth of stock to join forces with the United.

"Why you're a piker," shot back Charles Pettijohn, "you, the president of the New York League, and only offered $5,000. Why, I don't hold a single office and I was offered $10,000 worth of stock to-day."

The second laugh spread about the Astor on Wednesday, when Louis Blumenthal, vice-president of the United, was quoted as saying that the whole convention was a scheme concocted by Wm. A. Johnston, of Motion Picture News to "show up" the United stock-selling plan.

Aside from these details the high light of the convention was found in Seelye's speech and the repartee it evoked. When Seelye, for example, confessed that the picture game was mere piker's play for him and that his real mission in life was to help President Wilson out by settling the Food Control problem, Sydney Cohen replied:

"As a New York exhibitor, I want to say that I am sorry you did not go into Food Control three or four years ago, before you were with Pathe and Vitagraph. I always found your methods very arbitrary and you would never let an exhibitor see you or come into your office."

To Seelye's declaration that the United's real purpose was the erection of a monument to C. R. Seelye in the picture business, Mr. Cohen made the reminder that monuments are only for dead ones.

And so it went, Frank Rembusch, Fred Herrington and Byron Parks being among the others who took various occasions to straighten Seelye out. Once the speaker brought trouble on himself. Turning to Charles Pettijohn he asked:

"Won't you agree that the organization is democratic with the stock held by exhibitors in all parts of the country?"

"Not if you let me appoint the officers and chairman of the board of directors," replied Pettijohn.

The convention drew to it a very remarkable representation of exhibitors considering the manner in which it was called, and the fact that all attending were present at their own expense. Among those present when the convention convened on Monday afternoon were:

Harry Dull of Detroit; Ira H. Simmons, New York; William McGee of Detroit; Harry M. Crandall, of Washington, D. C.; I. N. Wids, W. C. Hunt, Wildwood, N. J.; Fred G. Nixon-Nirdlinger, Philadelphia;; M. Spiers, Philadelphia; M. E Felt, Philadelphia; J. M. Schine, Gloversville, New York; William L. Sherrill, Frohman Amusement Corporation; H. A. Palmer, New York; Moe Streimer, New York; Joseph S. Klot, New York; John T. Collins, Rutherford, N. J.; King Perry, Detroit; C. R. Seeyle, United Pictures Theatres, Inc.; Milton M. Goldsmith, Toronto, Canada; Sydney S. Cohen, New York; Samuel Berman, Brooklyn; Jesse Goldburg, New York; W. P. Rodgers, New York; Harry Rapf, Oscar I. Lamberger, Ivan Film Production; Chandos Brenou, representing Herbert Brenon Productions; H. A. Brink, Grand Rapids, Mich.; Edward H. Brink, W. W. Hodkinson Corporation; I. Sanders, Brooklyn; Joseph A. Golden, president, Triumph Film Corporation; A. Silperstein, New York; Alfred S. Black, Rockland, Mo.; Raymond Pawley, treasurer, W. W. Hodkinson Corporation; C. S. Nordlie and C. E. Shurtleff, W. W. Hodkinson Corporation; J. W. McKay, Paralta Plays; Lester Park, Lillian Walker Productions; F. J. Herrington, Pittsburgh; Frank Rembusch, Indianapolis; Byron Park, Salt Lake City; John Manheimer, New York; Louis Frank, Chicago.

Subsequently delegates from other sections, particularly Chicago, arrived so that the gathering was considerably enlarged on Tuesday.

The convention got down to business after a statement by C. C. Pettijohn, as to the purpose for which it had been assembled. Mr. Pettijohn was elected chairman; Frank Rembusch, who called the meeting, related the various co-operative efforts that had been made in the industry, dating back to the meeting, July 15, 1915, of the National Theatres Owners' Association in Chicago.

He made the point that all such movements had failed, because of the fact that the plans had not been EXHIBITOR CONTROLLED, those which had been established and were working on a national scale, had brought more distress to the exhibitors than relief by overbidding for popular stars, and then boosting rental prices.

Mr. Rembusch at the instigation of the meeting, then explained a working chart of a proposed exhibitor owned co-operative association, which he had hurriedly prepared, to form as the basis for a discussion.

Harry Crandall, of Washington, analyzed the chart with Mr. Rembusch following his explanation and analyzed some of its possible objectionable features, to which Mr. Rembusch accented, reiterating that it had been presented solely for the purpose to get a full expression of opinions.

William L. Sherrill, speaking as a producer, expressed the hope that some sort of a practical co-operative association could be organized as the result of the convention and relating the experiences of the Producers to Exhibitors Affiliated, frankly confessed that he had come to the opinion that such an organization would have to be effected by the exhibitors, as the independent producers had found, by practical experience, their inability to do so. Mr. Sherrill said, however, that unless such an association was quickly formed, the independent producers could not remain in business.

Sydney Cohen, president of the Motion Pictures Exhibitors League of New York, and of the Exhibitors Booking Syndicate, Inc., of New York, was then asked to explain the operations of the latter organization.

Mr. Cohen told of the practical application of the co-operative idea, with two productions obtained from Harry Rapf, who had agreed to release these pictures in such manner for the purpose of demonstrating the value of co-operative booking to exhibitors and producers. The speaker outlined the remarkable savings which exhibitors had gained on these two pictures by this manner of booking. He stated that

Seelye Steals the "Them Babies" Prize from Lee Ochs

Being Some Nuggets of Wisdom Dropped by C. R. Seelye in His Address on Behalf of the United Picture Theatres at the Hotel Astor Convention

¶ The Prize Remark:

"They criticize the personnel of our organization, some of the officers, but what of that? Wasn't it even said that Washington was a terrible skirt-chaser?"

¶ The Second Best:

"This picture business is only a piker's game, a bare million a week. I am only doing this to erect a monument for myself and to my achievement. My friends say I am a fool, I should be doing bigger things. Some of the biggest men in the country have spoken to me, and let me tell you men, when I finish this, when I have erected this monument, I am going into Food Control."

¶ To Byron Parks, who has organized exhibitors in six states:

"You're a bright kid, sonny, but you've a lot to learn. If I had you under my training for a few years I would make a film man of you just as I have other Film Exchange Managers and Salesmen. Come to my school."

¶ Referred to Producers:

"I could pay Chaplin twice as much money as he is getting now and give him to exhibitors for less. I could get any of the big stars."

¶ Referred to Exhibitors:

When the American Druggists' Society started they took in all the exhibitors who wanted to come in and let the others alone. But after they were fully organized—it was different."

the only flaw in the plan, was the fact that since the New York body operated independently, their supply of pictures was limited. He expressed the hope that it would be possible to so nationalize the New York plan that worthy producers would be attracted by the market provided, and distribute their pictures generally through such a channel.

The New York president made plain, however, that he was strongly opposed to such an undertaking unless the control of such an association was invested absolutely in the hands of exhibitors.

"We don't want to pay the freight, and let one or two fellows get all the gravy," the speaker said. "Nor do we want to finance any organization where the money isn't under our immediate control. We are capable of exerting our own booking power and doing it justly, to everybody concerned—including the producer. We must play fair with him or soon we are going to be in the position where there will be no independent producers, and we'll have to dance when one or two monopolistic groups of producers crack the whip. I am unalterably opposed to any stock promoting proposition, or any proposition which will put the producer at the mercy of any small group of men, who may dictate to him what he will or will not get for his product.

The electrifying talk of the whole convention was given by Byron Park of Salt Lake City, who followed Mr. Cohen. Mr. Parks has banded the exhibitors in six of the Rocky Mountain states into a co-operative association, along the lines of the New York exhibitors, and proved to have a thorough grasp of the subject of co-operation and a comprehensive knowledge, based on experience of its strength and weaknesses.

Following Mr. Parks, the convention adopted a motion for the appointment of a committee to consider the whole subject of co-operative booking and report back to the convention the following day. This committee consisted of the following names: Sydney Cohen, chairman; Harry Crandall, Washington; Thomas Hamlin, Minneapolis; Alfred S. Black, Rocklane, Me.; Frank Rembusch, Indianapolis; Byron Park, Salt Lake City; Fred Herrington, Pittsburgh; W. C. Hunt, Wildwood, N. J.; John Manheimer, New York City; M. Spiers, Philadelphia; Nixon Nirdlinger, Philadelphia; Louis Frank, Chicago; Joseph Hopp, Chicago.

When the convention convened at 11 o'clock Tuesday a recommendation was presented and adopted, deciding that the committee be continued and as fast as new units are completed they name an additional member who can serve on this committee until a final national organization is completed.

Already formed and operating, are the Exhibitors' Booking Syndicate of Greater New York, the Associated Theatres, Inc. of Indianapolis, The Motion Picture Theatre Association of Illinois, The Associated Theatres, Inc. of Illinois, the United Exhibitors' Association of Philadelphia and Eastern Pennsylvania. The Exhibitors' Booking Association of the Inter-Mountain States, the North and South Carolina Exhibitors' Booking Association, the Exhibitors' Booking Association of Michigan and the Tri-State Exhibitors' Circuit of Pittsburgh and Exhibitors' Booking Association of Indiana.

Ochs Quits Review—Blumenthal Out of United

Those who thought the "show" was over when the exhibitors attending the Co-operative Convention left town were given a surprise late Monday when a statement from Lee Ochs indicated that considerable post-mortem thinking had resulted in further shifting about in the *Trade Review* and *United Theaters* yards.

The statement issued by Ochs, and dated April 13th, follows in full:

"To the Motion Picture Industry:

"I have this day resigned as president of the *Exhibitors' Trade Review*, and as a director I have disposed of my stockholdings in the publication, severing completely all relations with that company and the publication.

"The activities I have recently embarked upon in behalf of the exhibitors of the United States require my whole time and energy. I am no longer in a position to devote the amount of attention to *Exhibitors' Trade Review* that is required by the presidency of that enterprise. Nor is *Exhibitors' Trade Review* as urgently in need of my services as in its early days. I feel that I am now free to transfer my whole energies to another movement equally important to the exhibitor and that it is for the best interests that I sever my connection with *Exhibitors' Trade Review* as I have done.

"At the same time it is my duty as president of the United Picture Theaters of America to announce that for equally important reasons Louis F. Blumenthal has withdrawn from the latter concern and severed his connection with it in every way."

Plan Convention of A. E. A.

Directors Meet in New York and Decide on Chicago as Scene of Association's First Annual Gathering Next June

THE directors of the American Exhibitors' Association met at the Hotel Astor Tuesday, April 9, and made complete arrangements for the holding of their first annual convention this year. In accordance with the general principles upon which this association was founded, and especially because of the need of economy in everything pertaining to pictures, there will be no exposition of any kind. The association believes that better results will come to the industry by holding a business conference rather than the "hoo-rah" that has attended gatherings in the past. The place of the convention has been changed from Detroit to Chicago because many directors were more favorable to Chicago, it being recognized as one of the greatest motion picture centres. The time was changed, to take place about the middle of June, although the committee may change this if they see fit. The meeting will last three or four days, and every branch of the industry will be invited to attend and enter into the various conferences that are arranged. It is proposed that big questions which confront the industry will be taken up at various hours during each day, and some of the most prominent men in all branches of the industry will be invited to participate and lead the discussions. One of the features is the noon day luncheon on a war basis, and all who attend will have an opportunity to get together and become better acquainted.

The committee in charge of the convention consists of Frank Rembusch, National Secretary, of Indianapolis; Louis Frank, National Director, of Illinois, and King Perry, State Secretary, Michigan.

Full particulars with reference to time and date will be announced later. Entertainment will be supplied to those attending. It is proposed to have promptness and good order as a motto, and every exhibitor in the United States, no matter what his affiliations may be, will be welcome to attend the meeting.

Inasmuch as there is such need of good sound business discussions at the present time, this meeting will, no doubt, be favored by the entire industry, and the attendance will be large as a result. Headquarters will be opened at Chicago this week.

As this is the first annual meeting of the American Exhibitors' Association, it is safe to say that nothing will be left undone for the comfort, convenience and pleasure, and especially the good of all who participate in this gathering. Everybody is welcome and suggestions are desired.

New Haven Exhibitors Dine and Buy Bonds

New Haven motion picture theatre owners, assembled at an informal dinner of the Motion Picture Exhibitors' Association of New Haven, on April 9, subscribed $50,000 for Liberty Bonds. They were headed by S. Z. Poli, Palace and Bijou theatres, $10,000; Moses Slepack, Globe theatre, $5,000; L. M. Sagal, $5,000, and Benjamin Slade, Poli chief counsel, $2,000.

W. E. Spragg, Olympia manager, as toastmaster, brought out from Mayor David E. FitzGerald, the chief speaker, that Sunday shows in New Haven are "now favored by the best people in the community," and from Major L. M. Ullman, the Republican local leader, that "Sunday shows will be given regularly here at all times in the future."

Mayor FitzGerald, to whom the moving picture theatre owners pay $500 weekly for the Sunday privilege (under the State Emergency law), showed that these receipts are used for support of dependent families of soldiers, for various charitable institutions, and "$500 was given the Grand Army veterans, who had promised the Government a war ambulance and needed that amount to make up their total."

Two hundred members of the association and their guests attended the dinner, and after the formal speeches discussed their problems until early morning. Representatives of all the film companies were present, with many city officials.

Northwest Exhibitors Gleeful

Hundred Houses Opened During Past Week—Exhibitors' Convention at Minneapolis Has Been Scheduled for May 6-7

"ARE we downhearted? No!" This is the slogan of Northwest exhibitordom.

Theatres all over the Northwest are opening up, and bookings are coming in rapidly. According to returns obtained from Minneapolis exchanges there are probably one hundred more photoplay houses operating now than there were two weeks ago. All told there are practically 1,200 picture houses working at full crank in the territory now. The number of reopenings is increasing from day to day in continually increasing percentages. Some theatre men, 'tis true, are still slightly in doubt as to the weather conditions and are holding off probably to the last of this month that they may be more certain of the continuance of good weather, but the majority are "up and at 'em" as they should be.

The Northwest Exhibitors Convention, finally settled for May 6 and 7, will go through in perfect harmony with all points of contention between exhibitors and exchangemen amicably settled. At least, such is the advance report from Minneapolis. Though there was some talk that exchangemen would balk at contributing to the convention fund, in the belief that the exchangeman does not derive the benefit from the convention that he might, the talk has ceased. All is being prepared for May 6 and 7, and the exchangemen will do their bit.

Instead of buying space at the convention as was the custom in previous years, the agreement this year, for the exchangemen, is that they stand the expense of the convention entertainment for one day. The exchange managers agreed that they preferred this rather than space. And all is well.

Committees appointed by Mr. Eselin, are as follows: Publicity—W. A. Steffes, Northern theatre, Minneapolis, chairman; O. Rowe, Blue Mouse, St. Paul; Charles G. Branham, Strand, Minneapolis.

Reception—B. B. Watson, New Garden; Ed Hinz, Cozy; Al. Hill, Grand View; George Garrish, Third Ward theatre, all of Minneapolis.

Badges—P. E. Hayes, Nokomis, chairman; W. G. True, Princess, both of Minneapolis.

Program—D. W. Chamberlin, Empress, chairman; Fred Upham, Rialto; Martin Lyndale, of Minneapolis.

Entertainment—W. A. Steffes, Northern; Dan Eselin, University; P. E. Hayes, Nokomis, Minneapolis.

The executive committee consists of Ed. Flynn, manager of the Minneapolis Fox exchange; Chas. Stambaugh, manager Standard Film Co., of Minneapolis, and Sid Lewis, Rialto Theatre Supply Co., Minneapolis.

Brady to Show New Film on Broadway

William A. Brady announced this week that his picture, "Stolen Orders," which is said to equal "The Whip" in its thrilling qualities, is finished and is now undergoing its final cutting, titling and printing and will be shortly shown at a Broadway theatre.

Harley Knoles and Mr. Brady have been working on this picture off and on for five months, but the climatic conditions at Atlantic City during January and February have delayed its completion before now.

It is released in eight reels and will be disposed of on a basis similar to that adopted with "The Whip"—to territorial buyers.

Kansas League Holds Annual Meeting

The Kansas branch of the Motion Picture Exhibitors' League of America, of which Charles H. Barron is secretary, plans to hold its annual meeting in McPherson, Kan., on the 22 and 23 of April.

Another Star "Adopted"

Louise Huff, Paramount player, was "adopted" last week by Battery B, 144th Field Artillery, the regiment known as the "Grizzlies," as its "Little Sister"—a reversal of the ordinary procedure, whereby the film stars have been adopting the soldiers.

Industry Adds Momentum to New Loan

Stars Sweep Whole Country Before Them as They Boost Sales Skyward—Producers and Exhibitors Go Over the Top with the Rest

SINCE the Third Liberty Loan Drive smashed through the first line of enemy defenses on April 6, the life of sundry and various persons within the industry has certainly not been like Sunday on the farm. From office boy to internationally popular stars, everyone has been up and doing, boosting the sale of Liberty Bonds skyward with unceasing vigor that augurs well for the Loan and ill for the Kaiser.

There is hardly a large motion picture producer, exhibitor or star who has not put everything aside for the moment to lend a hand to the cause. And that this aid has proven invaluable is evidenced in the manner in which the populace is loosening its purse strings in favor of the Loan.

Zukor Has His Day

As if in continuation of the good work already started, as set forth in MOTION PICTURE NEWS last week, it was announced this week that Saturday, April 20, has been named Adolph Zukor Motion Picture Day in honor of the president of the Famous Players-Lasky Corporation by the Stage Women's War Relief, in its Liberty Loan Drive. The Liberty theatre in front of the Public Library on Fifth Avenue and 42nd street will be turned over to Mr. Zukor on this day for a big drive for Liberty Bond subscriptions, together with a traveling theatre, which will appear at prominent theatrical and motion picture centers throughout the city.

A big campaign for this day is now being prepared by Mr. Zukor in collaboration with Miss Katherine Emmett, Chairman of the Liberty Loan Drive of the Stage Woman's War Relief, and many motion picture stars have already promised to make public appearances to sell bonds. Among those who are expected to make personal appeals are Pauline Frederick, Elsie Ferguson, Lina Cavalieri, Jack Pickford, George M. Cohan, Marguerite Clark, Billie Burke, Crauford Kent, Anita Loos, Courtenay Foote, Gertrude McCoy, Frank Losee, J. W. Johnson and other screen players.

Hart Gets Into Action

Wm. S. Hart has for some time been preparing for his crusade on behalf of the Third Liberty Loan. His tour started at San Diego on April 12, and the following itenarary was arranged: Los Angeles, 13; Salt Lake, 15; Spokane, 18; Seattle, 19; Tacoma, 20; Portland, 22; Oakland, 24; San Francisco, 25; Mr. Hart is accompanied by his business manager, E. S. Allen, and by Sam Rork, publicity representative. The tour is undertaken at the personal request of Secretary McAdoo and "Bill" has expressed himself as feeling highly honored by the invitation and the fact that he has been entrusted with so important a mission. As Hart says: "Every dollar I possess is in bonds except $824, and that is in War Savings Certificates."

Fox Contributes Film

Marie Dressler, World Star, Is Doing Her Bit In the Liberty Loan Campaign

One hundred and twenty prints of a Liberty film in which William Farnum, Fox star, plays the principal role, have been requested by William G. McAdoo, Secretary of the Treasury, for use in floating the Third Liberty Loan. For more than a month Farnum, his director, Frank Lloyd, and their company of picture players, have been utilizing every spare moment at Hollywood, in the production of the film, which is said to be a striking argument for national support of the Liberty Loan in addition to being a highly interesting feature aside from its patriotic aspect.

Acceptance of the film came to Farnum in the form of a telegram from Frank R. Wilson, Secretary McAdoo's assistant, in charge of publicity in the Liberty Loan campaign, in which Wilson expressed the appreciation of Farnum's patriotic effort on the part of his chief.

In addition to the production of the film, William Farnum and Director Lloyd have concluded a tour in which thousands throughout California were urged to support the Loan.

Metro Very Active

Metro is aiding the Loan drive throughout the United States, with its stars and patriotic productions. President Richard A. Rowland has placed the entire organization behind the movement, and has written a letter to each of the firm's twenty-seven exchanges urging them to get behind the Government in every possible way. Two of Metro's stars, Arnold Daly and Emmy Wehlen, have already distinguished themselves as four minute speakers.

Miss Wehlen is making a two weeks' tour of eleven Eastern cities.

Christine Mayo, Metro's player of adventuress roles, is one of the first women of the stage with the right to wear the button of the Liberty Legion. Miss Mayo, who is a confirmed seller of Liberty bonds, and not content to rest upon past laurels, is working hard in the present drive. At present she is devoting her energies to the outlying districts, considering that the metropolitan section of New York is already well covered by other workers. Even though she is at present busy in preparation of Metro's All-Star production, "The House of Mirth," which is being directed by Albert Capellani, she sells bonds after her work for the day is over.

Rivalry in Vitagraph Ranks

Enthusiasm to do their bit is running high at the Vitagraph West Coast studios. Each company is intent upon getting in more subscriptions, and of larger denomination than the other companies of the studios. One of the little touches that brought an additional human element into the subscribing other than providing for our men in the trenches and the Government in their effort to meet the call of the war without heavy taxation, occurred when William Duncan bought a $500 bond for his cameraman W. S. Smith—"Steve."

Chaplin Draws Crowds

According to police estimates, 50,000 people gathered before the New York Sub-Treasury building in Wall street, to listen to the Liberty Loan speeches of Charlie Chaplin and Douglas Fairbanks. The financial thoroughfare was jammed with human beings from William street to Broadway, while masses of enthusiastic sightseers overflowed south into Broad street and north into Nassau.

The meeting, which had been arranged by Joseph Hartigan, director of the Speakers' Bureau of the Second Federal Reserve District, was opened a few minutes after twelve o'clock by Charlie Chaplin.

Trailers Widely Used

Although handicapped by lack of time the motion picture committee of the Seventh Federal Reserve District, of which Chicago is the headquarters, had its campaign under full steam on the opening day of the Liberty Loan drive, the particular activity assigned to this committee was that of motion picture cooperation with a view to securing the greatest possible amount of publicity through the medium of the screen.

It was decided to concentrate on a series of ten fifty-foot trailers.

Gerard Film at Army Camps

Dates Set for Showing of " My Four Years in Germany " to Soldiers in All Cantonments of the National Army

HOLLIS COOLEY, chief of the United States Military Service Department, which handles the film contracts for all Government cantonment theatres, has made a formal request to the First National Exhibitors' Circuit, through Fred Falkner, sales manager of the New Jersey exchange, for prints of Ambassador Gerard's "My Four Years in Germany," to be shown at all army encampments throughout the country.

According to Mr. Cooley, the Government desires every man in the service to see the picture, that tells so graphically the reasons why we must fight the Imperial German military autocracy. Special admission prices have been set by the authorities in charge of the cantonment houses, and the income derived therefrom will be utilized in furthering the work of the department which Mr. Cooley heads.

The following paragraph gives a list of the various encampments, with the dates that have been suggested for showings of the Gerard picture:

Camp Devens, Mass., April 25, 26, 27; Camp Meade, Md., May 23, 24, 25, 26; Camp Lee, Va., April 25, 26, 27, 28; Camp Jackson, S. C., May 16, 17, 18, 19; Camp Gordon, Ga., May 23, 24, 25, 26; Camp Sheridan, Ala., week of May 27; Camp Pike, Ark., April 25, 26, 27, 28; Camp Funston, Kan., June 13, 14, 15, 16; Camp Dodge, Ia., May 9, 10, 11, 12; Camp Grant, Ill., April 25, 26, 27, 28; Camp Custer, Mich., May 16, 17, 18, 19; Camp Taylor, Ky., May 9, 10, 11, 12; Camp Sherman, Ohio, May 30, 31, June 1, 2.

G. A. Smith in Gov't Service

WITH the greatly increased supply of negative being received from the large force of cameramen sent abroad by the United States, the organization of the Division of Films, Committee on Public Information, is being rapidly expanded by Charles S. Hart, its director. An announcement is made of the appointment of G. A. Smith as Manager of Distribution, to arrange for the widespread handling of the U. S. official war pictures of this country.

For more than three years Mr. Smith has been connected with Pathe in executive positions. A short time ago he was appointed Assistant Director General of Productions, from which position he resigned to accept the appointment to the Division of Films.

Charles S. Hart, director of the division, is building up an organization of practical motion picture men, another addition to his staff being H. C. Hoagland, formerly general manager of Selig and more recently head of Pathe's scenario department.

Mr. Smith has had thorough experience in handling war films, having managed the successful campaigns of Official Government Pictures, Inc., which controls the British war pictures.

For eight years before entering the motion picture business Mr. Smith was a newspaper man in New York. He entered the service of Pathe in 1915 as serial manager, and in that department handled the advertising campaigns on fifteen serials. He is a man of experience in the important angles of the motion picture business—production, distribution and executive work.

Soldiers to See " The Son of Democracy "

The Community Motion Picture Bureau has made arrangements with the Famous Players-Lasky Corporation for the exhibition of the Lincoln-Chapin series, "The Son of Democracy," at the various military cantonments and army posts throughout the country.

Funkhouser Ordered to Pass " Cleopatra "

General Manager W. R. Sheehan, of the Fox Film Corporation, has received the following telegram from C. W. Eckhardt, manager of the Fox Chicago office:

"After weeks of delay and repeated demands for excessive eliminations, Major Funkhouser has been ordered by the Chicago Corporation Counsel's office to issue white or general permit for 'Cleopatra.' This action followed viewing of the picture, in which they quickly foresaw certain defeat if the question of showing this great historical masterpiece was brought into the Federal Court or before a jury in the state courts. This is another decisive victory for the Fox Film Corporation in its fight for freedom from oppressive, autocratic one-man censorship. The whole film industry is deeply indebted to you for your unflinching stand and vigorous fight, which will be the determining factor in the passage of the proposed ordinance governing censorship and abolishing the obnoxious condition existing today."

Apollo Gets More Main St. Frontage in Peoria

The Apollo Amusement Company, of Peoria, Ill., through Dee Robinson, president, has closed a 99-year lease of the Bestor property on Main street, adjoining the Apollo. This gives the Apollo company 85 feet of frontage in the very heart of the city, the block on Main street between Adams and Jefferson being probably the most desirable in the downtown district. The property is 171 feet deep. The frontage now under 99-year lease to the Apollo is estimated to be worth $300,000. It is predicted that the present luxurious Apollo theatre will be transformed into one twice the size and that in architectural design and artistic adornment it will have no superior in the United States. The Apollo Amusement Company announces its intention of studying the most modern structures devoted to the silent drama, and embodying all the desirable features in their new house.

Educational Films Buys " Mexico of Today "

VICE-PRESIDENT AND GENERAL MANAGER E. W. HAMMONS, of the Educational Films Corporation, announced this week that his company had acquired the sole distribution rights to George D. Wright's "Mexico of Today," which will be in a series of twelve pictures. These portray the entire Southern nation as it is at present, showing the life of the people, their industries, the country, etc. While it is premature to make announcement of bookings, it is known that one of the largest exhibitors has acquired these and that they will be given a special presentation.

Seventy-eight theatres showing Educational's product in Greater New York alone was the record made last week. Practically every theatre on Broadway presented one of these pictures. Besides the Rialto, Rivoli and Strand, the Katzenjammer cartoons were shown at ten of the Loew houses, five Proctor houses in the city and nineteen others outside, and these and other pictures, including the Bruce Scenics Beautiful, the Ditmars "Living Book of Nature" and the Newman travel pictures, were shown at such other theatres as the Standard, Savoy, Eighty-first Street, Seventy-seventh Street, Japanese Gardens and the Claremont.

During the week the New Jersey Metro Corporation, Herman F. Janes manager, acquired the rights for Northern New Jersey for the Katzenjammer and Happy Hooligan cartoons, the Bruce scenics, the Ditmars pictures and the Newman travelogues.

Simplex for Griffith Feature

D. W. GRIFFITH not only selected the Simplex projector, manufactured by the Precision Machine Company, Inc., 317 East Thirty-fourth street, New York City, for the screening of his latest picture, "Hearts of the World," at the Forty-fourth Street theatre, New York City, but has decided on this make of projection machine for the showing of the same picture at the Olympic theatre, Chicago, beginning Monday, April 22; at the Majestic theatre, Boston, beginning Monday, April 15, and at the Garrick theatre, Philadelphia, beginning Monday, April 29.

Previous Griffith film spectacles screened with Simplex machines were "The Birth of a Nation" and "Intolerance." The numerous companies sent on the road by the Epoch Film Corporation, which controlled "The Birth of a Nation" road organizations, were equipped with Simplex projectors.

The machines at the Forty-fourth Street theatre, New York City, were installed by Ben Turner, chief operator and electrician for the Griffith Company, in collaboration with B. F. Porter, exclusive distributor for the Simplex projector in New York City, Long Island and Northern New Jersey. Mr. Turner will supervise the installation of the Simplex machines in the Boston, Philadelphia, Chicago, and other houses scheduled to show "Hearts of the World" in the near future.

New Corporations

FOLLOWING is a list of new companies within the industry which were incorporated during the week ending April 13, according to the records of the Corporation Trust Company of Jersey City, N. J.

NEW YORK

SAM LEVY AMUSEMENT ENTERPRISES, INC., Manhattan. Theatrical and motion pictures. Capital, $10,000. Incorporators: Ashler Kleinman, Samuel Levy, Lionel P. Kristeller.

EXHIBITORS' BOOKING SYNDICATE, INC., Manhattan. General moving picture business. Capital, $10,000. Incorporators: Charles L. O'Reilly, Isidore Edelstein, John Manheimer.

CARLOS FILM CORPORATION, Manhattan. General film and theatrical, etc. Capital, $250,000. Incorporators: Abraham Carlos, Abraham B. Samuelson, Richard Croker, Jr.

REGINALD WARDS, INC., Nyack. Motion picture business. Capital, $100,000. Incorporators: Reginald Wards, Rose Schulkind, Harry G. Kosch.

MILLER-WEISS AMUSEMENT CORPORATION, Brooklyn. Motion picture business. Capital, $10,000. Incorporators: Max Miller, Meyer Weiss, Sigmund Schwartz.

NEW JERSEY

ALLIED THEATRES, INC., Newark. Moving picture theatres, amusement enterprises, etc. Capital, $10,000. Incorporators: Edward Cottrell, Edith M. Austin, Herman Heidelberger.

PENNSYLVANIA

SCRANTONIA PHOTOPLAY CORPORATION, Scranton. Dealing in photoplay and moving picture scenes, etc. Capital, $10,000. Incorporators: George W. Shepherd, C. Robert De Bayr, Corinne H. Weeks.

Rapf's Productions Syndicate's Releases

Sidney Cohen, president of the Exhibitors' Booking Syndicate of Greater New York and of the New York State League, in his address before the meeting held at Hotel Astor last week, by prominent exhibitors and producers of the country spoke of the success of the first two releases of the syndicate, "The Struggle Everlasting," featuring Florence Reed, and "The Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein, both Harry Rapf's productions.

Mr. Rapf's contract with the Exhibitors' Booking Syndicate was signed after a committee of exhibitors had viewed both "The Struggle Everlasting" and "The Accidental Honeymoon," and approved of them as box-office attractions. It was then stipulated that at least 225 days' booking would be guaranteed, but now it is estimated that the Greater New York run alone will count up to from 400 to 500 days on each feature.

Strand Celebrates Fourth Anniversary

In celebration of the fourth anniversary of the opening of the Strand theatre, New York City, Manager Edel is offering a varied and excellent program this week. It includes Charlie Chaplin's first comedy in his new million-dollar series, "A Dog's Life;" Mae Marsh in her latest Goldwyn photodrama, "The Face in the Dark," from Irvin S. Cobb's thrilling detective story of the same name, and a special bill of shorter features as well as a superb musical program. The theatre has been tastefully decorated for the occasion.

Higher Prices Hit Harrisburg

Exhibitors Hail Advance as Only Hope of Future Profit—Other Theatres in Vicinity Also Follow Suit

NOT only have the leading motion picture theatres in the residential section of Harrisburg, Pa., decided to follow the example of the central business district houses in raising their prices to fifteen cents, but, it is learned from exchange men doing business with theatres in the smaller towns in that section of the state, that the movement has reached them, too, and that the realization is coming to theatre managers generally that their only hope of future profits lies in the tendency toward higher admittance fees.

Within the last few days the Royal, National and Grand theatres—all first-class houses in the residential districts of Harrisburg—have gone to fifteen cents, following the lead of the downtown houses, which went to that figure, through mutual agreement, when the war tax became effective last Fall, and since have placed the amount of the tax on the public in addition to the fifteen cent rate. The Star theatre, in Hummelstown, and the leading theatre in Annville, both near Harrisburg, have adopted the fifteen cent rate. Exhibitors who have made the experiment declare that the venture is not resulting in any falling off in attendance.

J. L. Healy, a prominent exchange man, who is manager of the Harrisburg Film & Supply Company, Chestnut and Dewberry streets, who does a large business in renting films among theatres in the smaller towns of Central Pennsylvania, notes a marked and healthful tendency among theatre managers to advance their prices.

"With the war taxes and other increased financial burdens exhibitors generally with whom I do business are coming to realize that the very life of their business depends on getting more money for the entertainment they provide. It has been my observation that those houses that have the courage to go to fifteen cents are not losing money by adopting that policy, but are, on the contrary, profiting by the change.

"The public appears to be in a frame of mind in which it is willing to pay for quality in film shows, and motion picture theatre patrons are beginning to feel that the houses that, in these times of the high cost of everything, are sticking to the old rates of ten cents, must be offering an inferior sort of entertainment. Most motion picture fans appear now to be more willing to pay fifteen cents, with the assurance they are going to see a good show, than to pay ten for a show that is more likely to be of an inferior sort. It is a healthful state of mind for the public to be in, and this willingness of the public to pay a little more for the real goods is what is going to prevent lots of small town theatres from closing their doors."

Screen Classics Widens Scope

Handles Productions of Our Manufacture in Addition to Taking Over Other Features of Merit—Has Big List

SCREEN CLASSICS, INC., entered into newer activities during the past week by acquiring all the Metro specials already in release, and announcing an enlarged field of activity which is calculated to bring it to a dominating point in the field of larger productions. As previously announced, Screen Classics, Inc., was organized to present the bigger, finer pictures.

It is now announced that this company will not only handle productions of its own manufacture, but will acquire other productions, made independently, provided they pass the tests required in the matter of bigness of theme, beauty of photography and power of story and action. Screen Classics, Inc.'s first production, "Revelation," with Nazimova, met with instant success, and its second, "Lest We Forget," with Rita Jolivet, is being booked throughout the country for long runs. Its third production, "My Own United States," was acquired from William L. Sherrill, president of the Frohman Amusement Corporation, and this has done well at the Rivoli theatre. It was used by Mr. Rothapfel to open the Liberty Loan drive at his theatre, and Mr. Rothapfel's prediction on the net earnings of this picture were even greater than "The Slacker." The fourth Screen Classics, Inc., will be the Dolly Sisters in "The Million Dollar Dollies," acquired from the Emerald Pictures Company and featuring the New York stage favorites.

Under its enlarged policy Screen Classics, Inc., has taken over "Blue Jeans," with Viola Dana; "The Slacker," with Emily Stevens; "Draft 258," with Mabel Taliaferro, and "The Legion of Death," with Edith Storey. These latter, which are Metro productions, will in the future be exclusively controlled by Screen Classics, Inc., and will be distributed through an arrangement effected between Screen Classics, Inc., and Richard A. Rowland, president of the Metro Pictures Corporation, through the Metro exchanges throughout the United States.

Screen Classics, Inc., will have entire control of the new Nazimova series, the first of which will be "Toys of Fate."

Pictures in New Orleans Tulane Theatre

The Tulane theatre, the leading dramatic house of New Orleans, has closed the regular season and Manager T. C. Campbell has inaugurated the policy of presenting a series of high-class special motion picture features, with the same attention to detail and musical accompaniment as is given to a road show. The first production shown was "The Kaiser, the Beast of Berlin," which had big patronage, at prices ranging to one dollar top.

It Must Have Been a "Hummer"

Listen to What William Lord Wright Has to Say About Pathe's Eat-Fest—All Celebrities Present

THE semi-annual dinner, dance and doings of the Pathe Club, held Saturday evening, April 6, at Hotel McAlpin, was a five-reel feature in every detail. There wasn't a fade-out in the entire production. The photography was clear as a bell, the closeups were numerous and the situations were striking, especially when Tom North struck the floor while doing the "Eel Squirm."

There were nearly two hundred ladies and gentlemen in the cast, ably directed by Jack Kyle, late of the Cherry Sisters Stock Company.

With the exception that there was perhaps too much footage in the ballroom scenes the story moved rapidly along from start to finish.

The atmosphere was strong and gripping, being furnished by Joe Dunn who ate Bermuda onions during the intermissions.

Between every Virginia reel (a drammer of the sunny South) the Asthma duo, organized by Colonel P. A. Parsons and Don Ramirez-Torres, sang the sweet songs of childhood.

During the evening Mr. Quimby, manager of the Sales Department, sprung several new and side-splitting jokes, among them being, "Why does a chicken cross the street," and "When is a door not a door?"

There is some argument as to the character of the next function. Some are standing firmly for a quilting bee in the first M. E. Church or an apple paring, while others are partial to a barn-raising or carpet-chance contest.

A good time was had by all Saturday evening.

Among the guests of honor were: Petronious of "Quo Vadis" fame, who wishes to star in Nero's next State Rights feature, "Burning Rome;" Lydia E. Drinkum, Dock Cook, who is strong for snow stuff; Tarleton Winchester of the Repeating Arms Company, M. Franconi, the mezzo-soprano, whose vocal selections from Ill Trovadore are too well known to need repetition here, and Captain Werkmeister, the Irene Castle of the club, gamboled extensively and impartially.

Among those who attended were the following and their wives: Paul Brunet, Mr. Huot, G. Bardet, D. Blyth, S. Candelier, J. A. Dunn, C. F. Frisch, C. Julien, S. Machnovitch, Tom North, P. A. Parsons, Ramirez-Torres, F. A. Quimby, C. Van Arsdale, H. Lewis, F. R. Long, B. Millhauser, A. J. Picard, Stott, F. G. Wiley, Champion; Mrs. Gasnier, Mrs. Furtner; Messrs. C. A. Brady, F. Duffy, J. M. Grevers, A. Goodman, A. Heaney, J. Humm, J. W. Kyle, Two Roches—Mique and Eddie, M. Kohn, J. J. Kinney, E. M. Mardrus, Willim March, C. H. Moore, J. A. O'Shanghnessy, Charles Zenker, Prince J. Paleologue, M. R. Regalado, S. Rubenstein, J. T. Richards, A. Reinlieb, G. A. Smith, A. Werkmeister, T. Winchester, A. Van Rossum, F. Drewes, M. J. Etchingham, H. Stravers, Encio, R. J. Sheridan, Churbuck, Harold M. Davis, E. St. George Hardin, F. H. Knocke, M. Frejman, F. N. Rothenberg, Charles A. Logue, Arthur B. Reeve; Misses Pearl White, B. Freedman, L. Muller, A. M. Pryor, L. Fassano, A. Stolovites, C. B. Jacobson, S. Gilde, J. Vander Linden, F. B. Roset, G. Traverso, K. L. Davis, A. O'Brien, A. W. Schutt, B. McNeill, R. Goodman, A. Tomson, H. Rosenzweig, C. Wahman, M. Cheney, Hellecy, Finnegan, Prost, P. Turk, Dougherty.

Fox Grasps Another Opportunity

Films the Caillaux Case of France and Plans to Startle World with It Shortly—Considered "Scoop"

THE Caillaux case of France is soon to be shown on the screen. Together with an announcement that Bolo Pasha, alleged associate of Joseph Caillaux, former Premier, has made far-reaching disclosures on the eve of his execution for treason, comes a parallel announcement that the entire Caillaux-Bolo intrigue has been filmed by William Fox. Mr. Fox also announces that the release of this big photodrama has been withheld, but solely that the picture may include the momentous episodes which are expected to follow Bolo's revelations.

The Fox organization has centered its energies in the production of "The Caillaux Case." It has capitalized the news interest of the events surrounding the unsavory public career of Joseph Caillaux; the trial and acquittal of his wife on the charge of murdering Gaston Calmetto, editor of the Paris *Figaro;* Caillaux's alleged connections with Bolo in spreading pro-German propaganda in France and America; the exposure of these activities by the United States Government; Bolo's condemnation to death; Caillaux's imprisonment on a charge of treason, and has also woven into the play various scandals, intrigues and marital sensations in the lives of the "evil genius of France" and his beautiful wife.

Speaking of the production, William Fox declared that "The Caillaux Case," in all its intricate international ramifications, was the greatest intrigue of modern times.

"The famous Dreyfus case," he declared, "cannot be compared with this affair in scope, in the prominence of its leading character, or in its vital significance to the democracies of the world. I believe 'The Caillaux Case' is the most far-reaching, the most vital drama that my organization has ever made for the screen. I doff my hat to the splendid work done by Richard Stanton in directing it. I shall release it with a sense of supreme pride."

Visited Universal City

J. A. Morrison, manager of the Star theatre, Merford, Ontario, and also part owner of the Eugene theatre, Eugene, Ore., was a recent visitor at Universal City, Cal.

In and Out of Town

Among those who were in town for the meeting of the exhibitors and producers, held at Hotel Astor last week, were: Frank J. Rambusch, president of the American Exhibitors' Association of Indiana; William McGee and King Perry, representing the A. E. A of Detroit; Fred Nixon Nirdlinger and M. Spiers, representing the United Exhibitors' Association of Philadelphia and Eastern Pennsylvania; Byron Parks, of the Inter-Mountain States A. E. A.; Fred Harrington, Pittsburgh; Louis Frank, representing the Motion Picture Theatres' League, Philadelphia; Sidney Cohn, president of the Exhibitors' Booking Syndicate of Greater New York; M. F. Tobias, representing the exhibitors of Upper New York; Harry Crandall, prominent exhibitor of Washington, D. C., and Lester Park.

Those of the First National Exhibitors' Circuit who have arrived in New York to attend the meeting of that organization, opening Monday, are: Aaron Jones, Chicago; Emanuel Mandelbaum, Cleveland; M. P. Dewess, Vancouver, British Columbia, Canada; J. S. Jensen, Butte, Mont.; William Servies, St. Louis; E. V. Richards, New Orleans; F. V. Fisher, Seattle; T. L. Tally, Los Angeles, and H. O. Schwalbe, Philadelphia. Others are expected Monday. The above-named are stopping at the Hotel Astor.

Harry Dunn, of the Filmusic Company, Los Angeles, left New York Wednesday of last week after a week in town on business.

Charles Chaplin, who is in New York boosting for the Third Liberty Loan, is stopping at the Ritz-Carlton.

Sidney Chaplin, brother of the comedian, is in New York.

Pershing Thanks Universal for Album

The Universal Film Manufacturing Company has just received a letter from General John J. Pershing, which is highly prized by President Carl Laemmle. The letter is autographed by the General and is written on his official stationery and thanks the Universal for the Pershing letter of cheer album and the spirit which prompted its sending. The album contained the autographs of President Wilson and all the members of his Cabinet, many Senators and Governors and thousands of prominent citizens.

General Pershing wrote: "The receipt of the war album has touched me very deeply. The letter of cheer contained in the album will prove a great inspiration to the American Army in France, and it is my greatest desire that we may prove ourselves worthy of the love and confidence of our people at home as expressed therein. The album is indeed a handsome souvenir and will remain in my family. Many, many thanks.

What Kind of a Fellow Is—Griffith?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

DAVID W. GRIFFITH isn't going to be exactly satisfied when he reads this article.

But that is a feeling he must share with us. Mr. Griffith's dissatisfaction won't be any greater than our own is certain to measure when the last word is written.

For Mr. David W. Griffith has an advantage over us—he knows, perhaps better than any one else does, just what kind of a fellow Griffith is.

While we, after many close-up personal observations and considerable investigation among his intimates, have to confess that we either don't know or we can't tell within the narrow confines of this page—what kind of a fellow Griffith is.

It can't be done. He's too many-sided—there are too many kinds of Friffith fellow. Contrast, for example:

The Griffith whose favorite poet is Browning, and favorite poem "The Ring and the Book," with the Griffith whose "show sense" and acumen have made his productions the record money-earners of the business.

Or, contrast the Griffith with mentality tremendous enough to dream the big dreams that made "The Birth of a Nation," "Intolerance," and "Hearts of the World," with the Griffith whose personality when in conversation with you shouts forth in every manner and word—light-hearted, unreserved, ingenuous boyishness.

Once more we say—it can't be done.

Were we to write of the Griffith of achievement this would become a page of tribute, packed with six-cylinder adjectives and ninety horsepower sentences.

On the other hand, if we tell you of the genial open-hearted, "great big grown-up kid" that his associates know—you won't believe it is the same Griffith.

But, no matter how much you have liked and admired the Griffith productions, you would admire *and like* the real Griffith a great deal more.

You warm up to him—because he warms up to you.

He just bubbles enthusiasm, an effervescing enthusiasm that seems divided equally between the joy of living and the pleasures of *your* conversation.

No matter how little real value there may be in your opinion on the particular topic, you get the opinion that *he* values it.

There's a knack to that—but it isn't a knack that can be acquired. It has to be born in you.

Another point. When David Griffith comes to New York it may be taken for granted that he has considerable business to attend to, but does he therefore hie himself to imposing and dignified seclusion, with "Not Welcome" signs in the office?

He does not. He locates himself in a Times Square office that is easily located, and in which, after you have located it, you find him easily accessible.

Yes, accessible even to advertising solicitors—which, according to Fred Beecroft, is the height of accessibility.

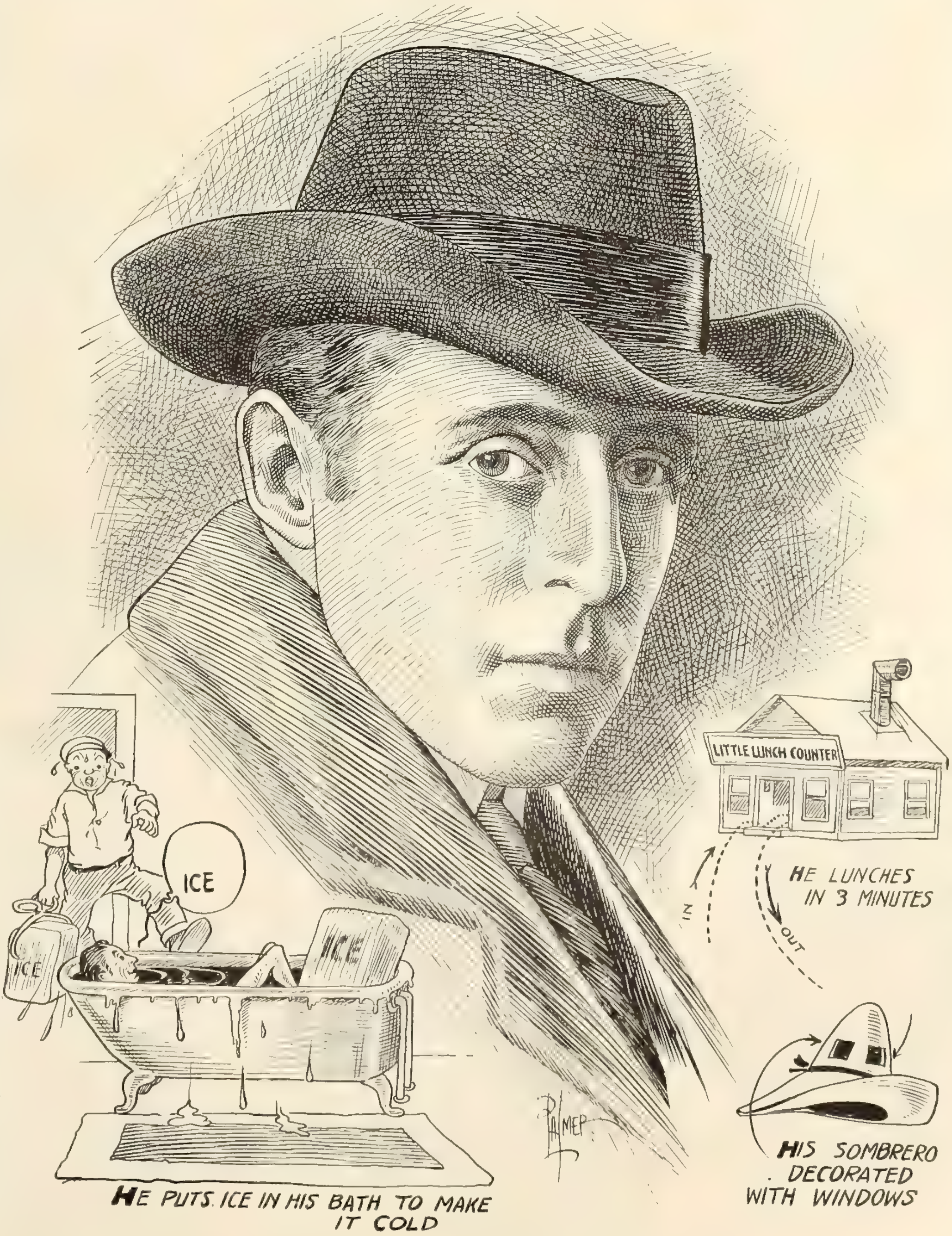
He likes to have you tell him that you liked his picture — not with the air of one seeking flattery, but with a manner which seems to say, "Well, *why* did you like it, what phase impressed you?"

Which makes you weigh your words carefully—you experience a mixed sensation, a feeling that, on the one hand, he is aiming to profit by your "spectator's viewpoint," and on the other that he is seeking to learn if you appreciated some subtle point in the picture that he doesn't expect every one to recognize.

He was born in Kentucky—but he doesn't use that fact as excuse for a poes, he isn't a professional Southerner.

Some years ago there were several ways of irritating him. One

(*Continued on page 2528*)


ICE
ICE
ICE
LITTLE LUNCH COUNTER
IN
OUT
HE LUNCHES IN 3 MINUTES
PALMER
HE PUTS ICE IN HIS BATH TO MAKE IT COLD
HIS SOMBRERO DECORATED WITH WINDOWS

Exhibitor Service Bureau

Minneapolis Theatres "Shy"

Most of Them Fail to Do Their Part in Supporting Papers That Print the News Most Generously

MINNEAPOLIS Saturday and Sunday newspapers offer an inspiration in co-operation. We regret to say that many of the Minneapolis exhibitors do not offer anything more than despair in the way that they fail to take advantage of the opportunities that are offered them.

Taking all three newspapers into consideration, Minneapolis has the best co-operation of any city that we have yet taken up in this series. No theatre in that city has the right to object to the play that it is getting for the money that it is spending. There is little matter printed in the week day issues about motion pictures, but in the absence of more general advertising we, with our desire to see the press give the fullest space to the activities of the film world, could not expect the dailies to do more than they are doing.

Like so many cities, the failure of the smaller houses to advertise is the cause. They probably excuse this on the ground that they "cannot afford it," but without a personal visit to the houses we would be willing to stand by the general declaration that there is not a theatre in Minneapolis that cannot afford to use a minimum amount of space in the papers there, not only on Sundays but during the week. They are missing an opportunity that is not presented to theatres in most of the cities.

And just let us say this here. About two years ago there was a wonderful turn of newspapers toward motion picture publicity. They threw their pages wide open and tried to get real news from the publicity departments of the head offices. Many of them begged for the sort of matter that they wanted—and failed to get it—and in lots of cases the papers became disgusted and cut down the matter to local matter. That was the day when the producer was depended upon, but today the newspaper is depending on the local exhibitor and the local exhibitor that fails to encourage the paper that is trying to help him is deliberately cutting his own throat.

Minneapolis, in the last census, had a population of 353,000. It has seventy-four motion picture houses. Six of these might be classed as first-run houses. Sixty-eight others are included under the suburban heading. Two of these, the New Calhoun and the Lagoon, seating respectively 1,100 and 1,300 are very near the first-run class.

Now the Minneapolis situation is rather unusual in that it is to an extent a syndicate city. Finkelstein and Ruben own all the "Loop" houses except one, the Strand and one of the neighborhood houses. One of the theatres that is classified under the F. & R. heading is not at present under that ownership, but is soon to become so. The F. & R. houses are booked from the general office; the Strand is a strictly open booking theatre. The New Lyric, the New Garrick, the New Unique and the New Aster are the syndicate "Loop" houses. The New Garden is the theatre the syndicate is expected to take over. The New Calhoun is the neighborhood theatre.

Now what is the advertising lesson from these theatres? The "Loop" theatres advertise daily. According to the papers before us the Strand is far the most liberal advertiser during the week, using large and intelligently employed space. The New Calhoun and Lagon theatres advertise Saturdays and Sundays. Four of the other neighborhood houses advertise regularly and about eight irregularly—quite irregularly. That's a mighty poor showing for them.

There are three daily newspapers in Minneapolis:

Journal, Evening Daily and Sunday.

News, Evening Daily Only (Motion Picture Department Saturday).

Tribune, Morning, Evening and Sunday.

And let us say here that with only three daily newspapers in a city of this size the theatres have mighty little excuse for failing to use newspaper space, for they have to advertise in only one morning, two afternoon and two Sunday papers to reach everyone in the city. It is centralized circulation at a comparatively low advertising rate and the Minneapolis theatres are overlooking a chance that exhibitors in a lot of other cities would like to have.

The *Journal* devotes four pages to amusements, three of which we have reproduced opposite. The first page is given to a New York letter, an article by the dramatic editor, Charles M. Miles, either on a stage or screen subject, and a third story of general interest—in this case, "Belasco Talks About the Ideal Movie." The second page, which we have not shown, is devoted to legitimate and vaudeville house mention largely, though there is a column headed "Anxious Askers' Questions Answered" which deals with motion picture players as well as others.

Although the reproduction is small please note the excellence of the layout on the third page of the *Journal's* amusement section. Large cuts are given the first run houses and the photos of Rita Jolivet, Alice Joyce, Ruth Clifford and W. S. Hart stand out almost like paintings and the scene cut from "The Kaiser" is striking. On this page there are brief summaries of the attractions at the leading theatres and in another column casts of the features that are being given their first local showing during the week. In addition there is a weekly contest for the identification of players by their eyes, profile, etc.

The fourth-page reproduced is devoted to advertising and in the case of the current issue the text matter does not refer to motion pictures, though it generally does. The advertising of the motion picture houses and the others is not classified, but we find only fifty-five inches of motion picture advertising, though the Garrick also carries a large advertisement of "Lest We Forget" in another part of the paper.

Certainly the space that the *Journal* gives to motion picture matter, when it is considered that there is only about two and a half columns of advertising, is most generous. *Only nine theatres are represented.*

The *News* has no Sunday edition and so gives its display on Saturday and most attractively. On the first page there is the layout on the first run pictures, which occupies a half page. The management of the Strand theatre has shown its sense of values by buying four columns of space regularly under the layout, a place where a display will attract the utmost in attention. The remainder of the page is filled with stories about the new pictures being shown locally.

The second page is devoted to the week's installment of "The Hidden Hand" and motion picture stories. Let us say here that the newspaper is wise to include the motion picture serial in the general department instead of sinking it away in the regular magazine or fiction section.

The third page is devoted to general news of the picture world, stories about the local houses and a unique feature—"Where You Can See the Stars in Minneapolis." This is another form of the "Chart" feature of which we have commented several times, though we do not believe that it is quite as good.

An astonishing thing is that this feature includes ALL of the theatres of Minneapolis, whether they are advertising or not. It is a commendable enterprise on the part of the *News* and shows that it has the welfare of the patrons at heart. It does not give the dates of showings, but advises the reader to phone the theatre for the day of the week that the star may be seen. Of course this is done so that it won't be a straight-out free advertisement for the theatre that does not advertise, but we would recommend to the *News* that it limit this matter to the theatres

(*Continued on page* 2520)

How Minneapolis Newspapers Aid the Motion Picture

At the top at the left and in the center, and in the center of the lower row are three pages from the Journal. The center row and at the left of the lower row four pages from the News. At the right of the top and bottom rows two pages from the Tribune

THE SUNDAY JOURNAL.

HENRY MILLER HAS OWN THEATER AND NEW LIGHT COMEDY

DAVID WARFIELD RETURNS IN "THE MUSIC MASTER"

TRYING TO FIND MEANING OF TERM "GLORY OF ART"

BELASCO TALKS ABOUT THE IDEAL MOVIE

The Movie Mirror

GRIFFITH'S NEW WAR FILM IS PRODUCED

THEATERS The Minneapolis Tribune MOVIES

LYRIC IT'S HART "TIGER MAN"

Garrick RITA JOLIVET "Lest We Forget"

PRO-GERMANS THE KAISER STRAND

METROPOLITAN DAVID WARFIELD "The Music Master"

SHOW OF WONDERS

MAUD POWELL

Orpheum SALLIE FISHER RUTH ROYE AVON COMEDY FOUR

SHUBERT Potash and Perlmutter In Society

CALHOUN KOEHLER BAND NATIVE HAWAIIANS

GRAND SEVEN KIDDING KIDS

PANTAGES "OVER THERE"

PALACE

UNIQUE DOUGLAS FAIRBANKS

ASTER ALICE BRADY "The Knife" Alice Joyce "The Song of a Soul"

LAGOON

GAYETY THE BIG REVIEW OF 1918

GARDEN MONROE SALISBURY RUTH CLIFFORD "RED, RED HEART"

PHILHARMONIC CLUB

The SCREENS

THRILLS TO FEATURE ALL FILM OFFERINGS

STRAND To the Public "THE KAISER" CALL THE MARINES You May Hiss and Hoot To Your Heart's Content

THE HIDDEN HAND BY ARTHUR B. REEVE

NEW GARDEN MONROE SALISBURY RUTH CLIFFORD "RED, RED HEART"

YOUR FAVORITE FILMS AT NEIGHBORHOOD THEATERS

WHERE YOU CAN SEE THE STARS IN MINNEAPOLIS

FIRST RELEASES FOR NEXT WEEK

Resinol

IN HALLS OF SCIENCE U. S. BREAKS DOWN MANY WAR HAMPERS

STANDARDS BUREAU ANSWER SCORES OF EQUIPMENT QUERIES

Movies

Thomas Pleads For Lighter Stories

FROM Omaha and New Orleans there come this week very frank answers to the question: "What is the matter with pictures?"

It is remarkable how, as this symposium continues, the opinions of the members of the Advisory Board agree on the chief faults with the features of today. Certainly, when this series is concluded the producers will have the advantage of the best advice about what the public wants.

In anouncing this Advisory Board we predicted that it would result in great service to the industry, and here this first expression of opinion is furnishing a guide to the makers of pictures that they can safely follow as coming from the most representative body of exhibitors ever gathered together.

Read what H. M. Thomas, of the Strand, Omaha, tells you about the need of three or four comedy-dramas to each emotional effort. He tells of the features that have gone over big at his house and of some that have failed. And he takes a little rap at some of the comedies.

Ernst Boehringer, veteran southern exhibitor whose new New Orleans house, the Liberty, will soon be opened, wants pictures made for themselves and not for length.

H. M. THOMAS, manager of the Strand theatre, Omaha, comes forward with a most interesting analysis of the problem as to what is the matter with pictures. Every word that he writes is well worth reading carefully. One of the points that he makes is that the public wants more of the light comedy dramas, and he would have three or four of these to every emotional drama:

Regarding your inquiry with reference to better pictures, I think you have touched the most vital matter affecting the industry to-day—a subject in which every one connected with the business is bound to be vitally interested.

I think the most important place to improve pictures at the present time is in the scenario department, for the very simple reason that we are getting too many features with rehashed plots, or features where the heart interest and punches are so few and far between that the interest of the spectator lags.

It's all right to talk about giving us better captions, more artistic photography, better casts, and all that sort of stuff, but if the story is not "there," the public goes out saying that was a "poor" picture, while if the story has heart interest, the proper punches, does not drag, and is even fairly made, the majority of the public goes out satisfied. Please understand me, I think we should improve the photoplay every possible way, but to my mind the most important factor to-day is the story. I further honestly believe that there will not be much improvement in the story line under the present system of scenario departments.

The embryo author must be encouraged and helped. When he sends in a story, it should be given careful attention, the good points marked, as well as the bad ones. *Then if it is not possible to use the story or any parts thereof, a long letter pointing out the bad faults and asking for further scripts.* This may take some time and money but that is one of the ways we are going to get out of the built-to-order scenario generally, simply a new twist to some old plot which has been done time and time again. Personally, I am against director-author scripts, for, in the first place, either the story or direction suffers, and in most cases it's the story, the director simply building up a working continuity from things he has seen before, with a new "piece of business" here and there. I candidly believe that it would pay the big producing companies to work as hard on scenario writers as on big stars, but this seems to be one of the things they neglect, and as a result our patrons are dissatisfied time and time again at seeing *absolutely punchless, plotless stories—just 5,000 feet of moving pictures—that's all you can call them.*

I guess it's the universal opinion of theatre managers that the public prefers light, clean comedy-dramas on the order of Fairbanks and Ray, so it's needless for me to comment further on this phase of the question, simply to add that Omaha is no exception to the rule, and that these are the kind of pictures that go the best here.

Personally I have my "ire" up just now against the fairy-tale fantastic spectacle. My audiences simply abhor them (except the children and a few old ladies), and yet the producers seem determined to still give them to us. Marguerite Clark in "Snow White" was a big success because it was about the first fairy story, but Marguerite Clark in "The Seven Swans" was a big flop in my house—not because the picture was any less artistically produced than the former, but simply because the audiences had been "fairy-storied" out.

As I note, my honorable colleagues state, give us stories, not footage, and this is one of the things I admire about a Fairbanks picture. While, to my mind, there is more action in one of these features than any other, THE FOOTAGE IS LESS THAN ANY OTHER FEATURES WE SHOW, simply proving the fact that some one connected with Mr. Fairbanks' establishment realizes that it's action and not footage the public wants.

I find that Omaha audiences, at any rate, enjoy good, fast melodrama once in a while, and also enjoy society dramas where the action does not lag, but, especially with this class of stories, the directors seem to think one of the requisites is to make them slow-moving, and as a result the audience goes to sleep.

If I were connected with a producing company making a program of, say, eight pictures a month, I would try to give my customers three to four light comedy-dramas on the order of Fairbanks, J. Pickford, Ray, Taylor Holmes, Ann Pennington, Vivian Martin, George Walsh and many other stars who appear in productions of a light vein; one highly emotional drama, along the order of Miss Ferguson, Miss Frederick, etc.; one melodrama once in a while of the Western order; one society drama, introducing beautiful sets and well-gowned men and women.

I believe the public prefer light comedy-dramas in preference to anything else, and by giving them once a week—that is, when two features are shown each week—they would be more satisfied than any other way.

I know my audiences are tired of war pictures, especially those that show war scenes—not because they are unpatriotic, but simply because they have been "war-pictured" to death.

War pictures dealing with spies operating in America or based

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte, Montana.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Orleanian Scores the "Super-Features"

on local patriotic themes go over all right, but when they move the story over to Europe some how the interest drags.

I think one of the main needs of the picture game today, especially for the houses showing more than a feature and weekly, is suitable comedies.

We must have comedies, but not the kind we are getting in a majority of cases. *Girls in one-piece bathing suits, comedians in grotesque make-up, whose chief idea of comedy is to ogle some girl's leg or run around minus their trousers, or some other suggestive piece of business, will not make a comedy that picture patrons like.* The thing for comedy producers to remember is that their audiences, or at least the majority of them, are not "fly," but ladies and gentlemen who have never seen Mr. Ziegfeld's Follies as one extreme or an American circuit burlesque show as the other extreme; not that I wish to cast any reflections on either of these organizations, but comedy bits which get over for the seasoned theatregoer at the Follies or burlesque fan at the wheel show do not appeal to the majority of picture-going people.

It's possible to make pictures that are funny and at the same time clean and full of pep. I never saw a better comedy in my life than "The Bell Boy," with Fatty Arbuckle, yet it's clean, full of action and MAKES YOU LAUGH. Give us more comedies with a sequence of a plot dealing with home life, something like the Drews, and our audiences will also be better satisfied. I am not against introducing pretty girls in a comedy, or slapstick comedy either, for that matter, but give it to us in a clever rather than suggestive manner.

Another thing that has just struck me as being a matter that needs improvement is the everlasting hug and kiss finish of every ninety-nine out of one hundred pictures. Give us some artistic finishes once in a while.

I have been in the picture game for a long, long time, and one of the hopeful signs I see at the present time is the fact that producers and directors are becoming aware of the fact that the exhibitor really knows what the public wants, because he's the man who deals with them, and that they are now giving his requests and statements serious consideration, whereas a few years ago they thought, "Oh, he's only a poor little exhibitor, what does he know about picture-making?"

ERNST BOEHRINGER, who is soon to open the handsome Liberty theatre, New Orleans, and who is one of the oldest and most successful exhibitors in the country, makes a strong plea for the elimination of mere footage. He declares that there is no class of patrons that appreciate these long, drawn-out affairs. Entertainment is the big thing that the public demands in the picture house.

Primarily, the producer is wrong in assuming that the public cares for pictures of considerable length. It has always been wrong to establish an arbitrary length for "features" and to pad up or prune down to the set standard. Better by far 3,500 feet than 5,000, if the extra 1,500 is shoddy. The recent trend to longer pictures fills us with apprehension. Prefixing "super" to "feature" and adding 2,000 or 3,000 feet is a move in the WRONG direction. The public will abide a picture of 7 or 8 reels once in a while, IF ACTION JUSTIFIES the length. But then, how many such pictures have we been shown? Try to remember how many you have seen!

We are glad Motion Picture News has started this discussion. We are glad the producer wants to know what the public wants and believe the producer will make what the public wants when the exhibitors who KNOW tell him what is wanted. There are exhibitors who are in the business to stay who have made it their business to KNOW what the public wants and who will be glad to tell. And we hope those who know and who will contribute to this discussion will not confine their views to or be guided by their own individual cases only, but will bear in mind the viewpoint of hundreds of exhibitors in their territories whose houses may be more modest, but who nevertheless make up the great number of "days" each picture plays. For the producer obviously cannot make pictures for a FEW ultra theatres running pretentious programs which consume two hours or more. Even so, ninety per cent. of the patronage of these ultra theatres do not care for pictures of 7 or 8 reels. The plain fact is that pictures of this length are usually pruned down by the house manager either to fit the music or the time which may be devoted to the showing of the feature, or the film is speeded atrociously.

We KNOW that the patrons of New Orleans' photoplay theatres DO NOT care for the extreme length features—whether in its best or in its most modest theatres.

In the final analysis, the patron is the paying-for-it-all-guy. He is a tired business man, perhaps, or just a plain, unassuming clerk. He is looking for ENTERTAINMENT. And mark this truth: The more IMPORTANT his position in the business world, the less inclined he be to wrestle with lengthy, weighty problem plays when he goes to "the pictures." He likes a good story, but doesn't want it too long. This type of the species will visit a big downtown house with his family, or, may be after a business conference, in the company of a friend. If you have watched his you will know that he has the same capacity for enjoying the pictures as his stenographer or his office boy. And, if you know his tastes, you know that he prefers lighter recreation and a varied program. A feature running not more than an hour, if possible, a news film and a comedy—yes, the slapstick stuff, at that. He has stepped out of his work-day character, and has become one of the genus fan.

And running down the social scale you will find the same intolerance of very long pictures. When you reach the shirt-sleeve neighborhood houses you will find them impatient of the feature unless it is very mellow melodrama or very woolly Western; the elders are as eager as their offspring for the 'steenth episode of the blood-curdling serial which is to follow.

So WHERE does the "superfeature" fit in? We grant that there is business for a real superproduction once in a while, but we deny that four-fifths of the so-called "superfeatures" or "Specials" are anything but inflated five-reelers, or have merit beyond them.

Thus far we have not approached the subject from the angle suggested by the Motion Picture News. But LENGTH of pictures is no less important than any of the other elements which will form the bases of the various suggestions which will result from this discussion. As regards the betterment of the picture itself, many points suggest themselves. An important one is the disbanding of stock companies and the hiring for each individual production of actors peculiarly fitted for the roles they undertake to portray. This is being done to great advantage by at least one producer as a fixed policy, and his productions offer a sharp contrast to those in which a big star is exploited and surrounded in a hit-or-miss way by mediocre talent picked from the players on the lot. "Ruggles of Red Gap" and "A Pair of Sixes" are instances in mind.

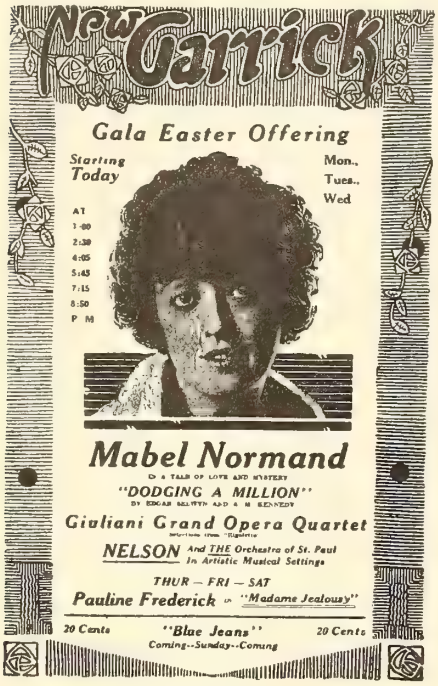
In our theatre we will seek to avoid morbid plays or plays with morbid situations. We will avoid crook plays unless they are exceedingly well produced; as an example, "Loaded Dice." Incidentally in it, Pathe has shown us how a murder may be established without being shown, a clever bit of screen craft. And we will avoid as much as possible costume play. It is most unpopular.

There is no denying the psychology of dress and luxurious surroundings. The vast majority of photoplay's patrons, not being wealthy, love to live in a little world of luxury, even if only in communion with the screen. This truth, perhaps, explains why the amazingly clever portrayals of celebrated character actors whose scenes are laid in squalid surroundings fail so ignominously in spite of their wonderful artistry. The black coat and decollete, an atmosphere of elegance, will always be prime favorite. Sharing its popularity is the sweet, wholesome countryside atmosphere.

We prefer a production of a published book or story. Not all books and stories are adaptable to the screen, but the producer who exercises discretion will find many; and those which are adaptable are apt to be real stories. They were in the first place accepted by editors who are more likely connoisseurs of story material than the producer's scenario editor. And such films, if released with original title of story, have better pulling power.

Your Idea---and Ours

GARRICK THEATRE, St. Paul, Minn., is achieving some unusually artistic effects in recent displays. Effort is being made to get away from the ordinary type announcements and to attract attention by the surroundings given the advertisement.


New Garrick

Gala Easter Offering

Starting Today

Mon., Tues., Wed

AT 1:00 2:30 4:05 5:45 7:15 8:50 P M

Mabel Normand

IN A TALE OF LOVE AND MYSTERY

"DODGING A MILLION"

BY EDGAR SELWYN AND A. M. KENNEDY

Giuliani Grand Opera Quartet

Selections from "Rigoletto"

NELSON And THE Orchestra of St. Paul In Artistic Musical Settings

THUR — FRI — SAT

Pauline Frederick in "Madame Jealousy"

20 Cents "Blue Jeans" 20 Cents

Coming--Sunday--Coming

For instance, in announcing the Easter bill a border carrying out the effect was used. The name of the theatre was displayed above everything else, and that is the correct principle for the New Garrick, for it is determined on a policy of institutional advertising and Manager Thomas L. Hays is certainly getting there with it. One peculiar thing strikes one about this display, and that is the relatively small type that is used for the title of the picture. The cut brings out the Mabel Normand end of the announcement and the name of the star centers the attention immediately under the cut so that the title is readily to be seen, yet there is more or less of an "eye hunt" for it, and we would have used larger type here, sacrificing either the names of the authors of the story or reducing the type for the second half of the week announcement.

To try and to fail is still success if it has made you think.

ONE reader writes: "Why do you pick out bad advertising and comment on

THE G-R-A-N-D New Million Dollar PhotoPlay Theater

CONTINUOUS—10 A. M. TO 11 P. M.

Personally Directed by Mr. Harry Davis PRICES 1500 Seats 25c 1000 Seats 15c Loge & Private Box Seats

Artcraft Super Feature

WM. S. HART in "THE TIGER MAN"

Week Starting Monday Morning, April 8th

A Schedule of the 8 Performances Daily Now on View at Box Office, Where Patrons Can Ascertain [illegible] Starting Hour of Each Program.

SUNSHINE COMEDY- "SELF MADE LADY"

BURTON HOLMES TRAVELOGUE "DOWN the YUKON"

GRAND'S NEWS WEEKLY OF INTERNATIONAL EVENTS.

SYMPHONY ORCHESTRA PLAYS ALL DAY

April 15—SEE NEXT TUESDAY'S NEWSPAPERS.

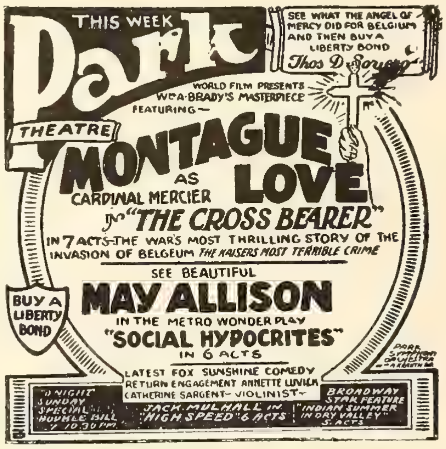
city. The Walnut, Strand and Family, unit if it is not sent to you?" He refers to one of his own theatres which was recently reproduced here with some comment that was not at all flattering. And so we'll answer: The reason is to keep others from falling into the same habit, to encourage exhibitors in communities to get better displays. It generally follows that where one consistently good advertiser springs up there are others to follow and the display of that city shows general progress.

It is for this reason that we are taking this from the Pittsburg papers. Here is the display of a house that advertises itself as "The Million Dollar Theatre," yet in the Sunday papers it occupies a space two inches deep across two columns and uses the shoddiest old-time type that could be found in any printing house.

Mere words do not make a house. The atmosphere counts, and nowhere more than in the advertising.

At any rate, don't let's have an Idea-less day.

THOMAS D. SORIERO, manager of the Park theatre, Boston, never loses an opportunity to do "special occasion" advertising. For instance, at Easter or Christmas or whatever the occasion may be, he always gets a little touch of the season, as it were, in his displays.


THIS WEEK Park THEATRE

SEE WHAT THE ANGEL OF MERCY DID FOR BELGIUM AND THEN BUY A LIBERTY BOND Thos D Soriero

WORLD FILM PRESENTS WM A. BRADY'S MASTERPIECE FEATURING—

MONTAGUE LOVE AS CARDINAL MERCIER IN "THE CROSS BEARER"

IN 7 ACTS-THE WAR'S MOST THRILLING STORY OF THE INVASION OF BELGEUM THE KAISERS MOST TERRIBLE CRIME

SEE BEAUTIFUL MAY ALLISON IN THE METRO WONDER PLAY "SOCIAL HYPOCRITES" IN 6 ACTS

BUY A LIBERTY BOND

PARK SYMPHONY ORCHESTRA

LATEST FOX SUNSHINE COMEDY

RETURN ENGAGEMENT ANNETTE LUVICH

CATHERINE SARGENT- VIOLINIST-

TONIGHT SUNDAY SPECIAL DOUBLE BILL 7 TO 10.30 PM.

JACK MULHALL IN "HIGH SPEED" 6 ACTS

BROADWAY STAR FEATURE "INDIAN SUMMER IN DRY VALLEY" 5 ACTS

This advertisement of the Park stands out against all of the others in the Boston Sunday papers because it is the only one that carries the Liberty Bond angle. Mr. Soriero picked "The Cross Bearer" because it a particularly fitting picture to show on the inauguration of the loan and he admonished the public twice in each of his displays to buy a Liberty Bond.

There is more than mere patriotism in this sort of work. It shows the public that the theatre is alive and up to the minute, and the ordinary patron is pretty apt to conclude that the live theatre manager is reasonably sure to have a show that is just as timely and that he is taking advantage of everything in the way of giving NOW presentations.

Travel with Us This Week

OVER THE ROUTE OF GOOD PICTURES

GOOD ONLY FROM

April 1st to April 7th Inclusive

NO STOPS

Nicollet Theatre Nicollet at Grant St. Phone Nic. 3012 J. M. Bergstrom, Jr., Mgr.

"THE HOUSE OF COURTESY"

MONDAY-TUESDAY, APRIL 1st-2nd

William S Hart Artcraft

The World's Greatest Producer

THOS. H. INCE

Presents

WM. S. HART

The foremost delineator of Western types and stories the world has ever known.

In

"A Square Deal"

AND THE TWELFTH EPISODE

("A Desperate Chance")

"VENGEANCE AND THE WOMAN"

Featuring the greatest daring serial team living

WILLIAM DUNCAN and CAROL HOLLOWAY

THE PLAYERS IN THE TWELFTH EPISODE

HENRY BLAKE	WILLIAM DUNCAN
BESSIE BLAKE	CAROL HOLLOWAY
Black Jack	George Holt
Jim Morgan	Fred Burns
Cal Hawkins	S. E. Jennings
Curley Brown	Pat Rooney

ADDED FEATURES

"HER FAME AND SHAME"

"Some komedy"

AND

LATEST PICTORIAL TRAVELOGUE.

Coming Attractions Soon

ALICE JOYCE and HARRY MOREY In

"RICHARD THE BRAZEN"

WM. DESMOND In

"THE SEA PANTHER"

"LITTLE RED DECIDES"

With

JACK CURTIS and BARBARA CONNOLEY

WALLACE REID In

"NAN OF MUSIC MOUNTAIN"

(Schedule)-(Time Table)

Daily Continous 7 to 11 P. M.

Sundays and Holidays Continous 2 to 11 P. M.

Come any time before 9:30 P. M. and see a full show (Round Trip)

Last Stop 9:30 P. M.

Tickets

Adults 15c Children (under 12) 5c

"SOMETHING original and different each week, if possible," is the motto of Manager J. M. Bergstrom, Jr., of the Nicollet theatre, Minneapolis. That means he is constantly on the job and that the man who is trying to put over something different every week is bound to get there.

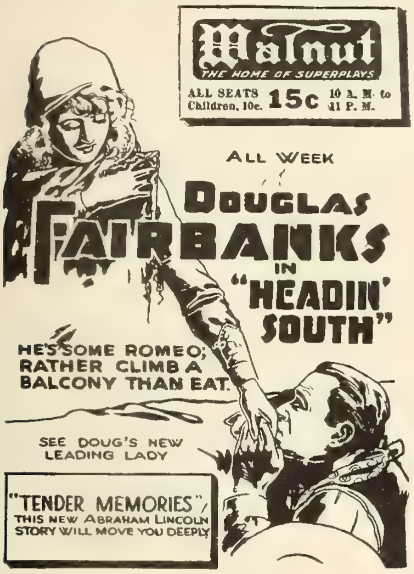
Here is an idea that he has just used and it can be employed with success by any house, especially by neighborhood theatres. He used a strip twenty-one inches long and four and a half wide in the form of a railroad ticket. This folds so as to fit into a narrow envelope such as are used in railway ticket offices, bearing the words "Nicollet Special" and the picture of a train. We have reproduced here only the first and last parts of the "ticket." Casts are given for all of the productions, changes being made four times a week, and in each case there is a small cut of the star. This is a novelty that will attract attention.

"House of courtesy" is the motto of the Nicollet.

Summer's nearly here. Time to get "all het up" over the big things that you are going to do to increase your patronage.

IT is a delight to see the great improvement being made by three of the Cincinnati houses. We have several times commented on the almost uniformly bad advertising done by the theatres of that city. The Walnut, Strand and Family, un-

What Live Wires Are Doing



Walnut

THE HOME OF SUPERPLAYS

ALL SEATS 15c Children, 10c. 10 A. M. to 11 P. M.

ALL WEEK

DOUGLAS FAIRBANKS IN "HEADIN' SOUTH"

HE'S SOME ROMEO; RATHER CLIMB A BALCONY THAN EAT.

SEE DOUG'S NEW LEADING LADY

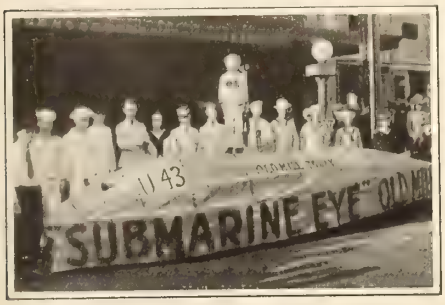
"TENDER MEMORIES", THIS NEW ABRAHAM LINCOLN STORY WILL MOVE YOU DEEPLY

der the same management, have tried to do more than the others and have gotten much better effects. Now these theatres have taken another step forward and, instead of using mere type matter, employ specially designed advertising.

This display on Douglas Fairbanks in "Headin' South" is especially good for a number of reasons. There is ample white space, the name of the theatre and the prices are properly displayed and there is the love element to the drawing that will certainly appeal to the woman element. There's a good phrase in: "He's Some Romeo; Rather Climb a Balcony Than Eat." How many people who have shown this picture figured that there would be a lot of people interested in the fact that "Doug" has a new leading woman? When you stop and estimate how many admirers this actor has among the fair sex, you see at once what the interest would be in the fact that he is making love to a new one—in this picture.

Misery may love company, but there won't be much of the latter in a theatre when the misery is in the picture.

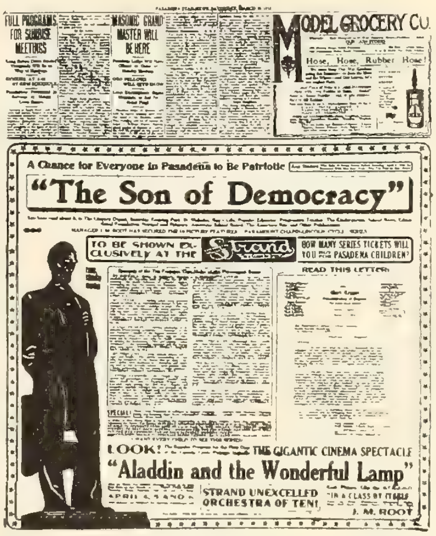
HARRY B. HEARN, manager of the Old Mill theatre, Dallas, Texas, did big business with "The Submarine Eye" as the result of the exploitation that he devoted to it. One of the things that he did to boost it was the use of an imitation submarine.



The lobby of the theatre was built with wall painting all around representing ships coming in and the floor covered with fake sea moss. Real sailors and costumes helped give the effect. Gongs were sounded each half hour in the lobby and in the theatre with the calls "One bell and all's well." Admission prices were worded "First Cabin," "Lower Deck," "Upper Deck" and "Steerage." All the lights about the house and lobby were in green during the showing of the picture.

HERE is a sample of advertising that is far from satisfactory. We have reproduced the full page from the Pasadena Star-News. Now, just as a lay reader, what is the first thing that strikes you on glancing at the page?

Now, the newspaper page is twenty inches deep. The advertisement of the Strand is fifteen inches across the page. The first impression that we get is that the theatre has tried to save money instead of using the whole page. Of course, that is not the case, for the display is a most generous one, but the advertiser would have gained a much better effect by having used six full columns, which would have amounted to the same space as he did occupy. There would have been better chance for display and there would not have been the skimpy effect.



FULL PROGRAMS FOR SUNRISE MEETINGS

MASONIC GRAND MASTER WILL BE HERE

MODEL GROCERY CO.

Hose, Hose, Rubber Hose!

A Chance for Everyone in Pasadena to Be Patriotic

"The Son of Democracy"

TO BE SHOWN EXCLUSIVELY AT THE Strand

HOW MANY SERIES TICKETS WILL YOU ... PASADENA CHILDREN?

READ THIS LETTER

SPECIAL!

LOOK! THE GIGANTIC CINEMA SPECTACLE

"Aladdin and the Wonderful Lamp"

APRIL ...

STRAND UNEXCELLED ORCHESTRA OF TEN!

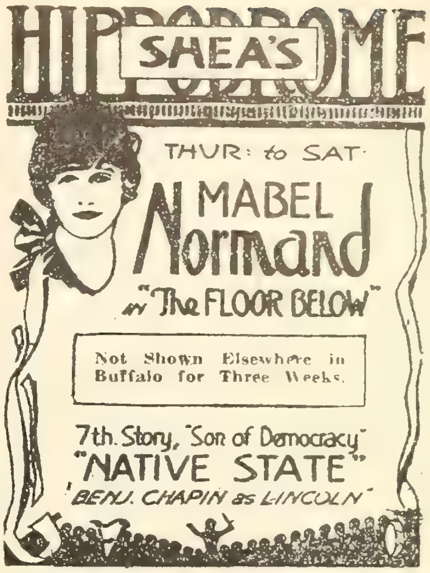
"IN A CLASS BY ITSELF"

J. M. ROOT

While of course this advertisement is meant to be constructive, there is just about ten times as much reading as there should have been.

Some people have to sit on a pin now and then to know that there are such things as pins in the world.

IN answer to some recent criticisms of the card system employed by some leading theatres for their daily advertising, we have been asked to print specimens of good advertising that can be obtained in small space. The writers point out that there are a number of papers published in their cities and that the rates are too high to permit big displays in all of the papers.



SHEA'S HIPPODROME

THUR: to SAT

MABEL Normand in "The FLOOR BELOW"

Not Shown Elsewhere in Buffalo for Three Weeks.

7th. Story, "Son of Democracy"

"NATIVE STATE"

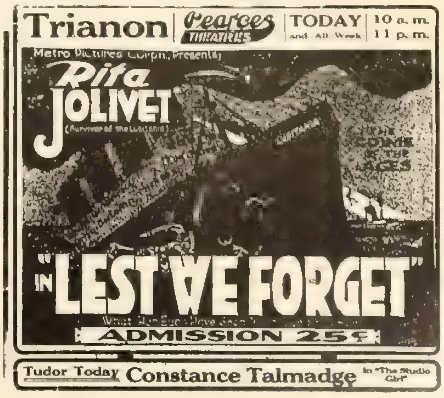
BENJ. CHAPIN as LINCOLN

So to answer this inquiry we take another city where conditions are the same, Buffalo. There are five dailies there and their rates seem to us to be unusually high, but Harold B. Franklin, manager of Shea's Hippodrome, has found a way to use small space and get effects. The display reproduced here is one column and occupies a space three inches deep. That gives room for white space around the cut, which is especially designed for each picture. It is certainly a solution of the problem, for the display stands out strong among the other amusement advertising.

The fellow at the head of the procession never gets anyone's dust in his eyes.

HERE is a good advertisement, yet it violates many principles. Still it is good because it enters into the spirit of the picture with its black and white effects and its shadowy background suggestive of the call of death that came with the torpedoing of the Lusitania. It would have been better had the same idea been carried out in the arrangement of the name of the theatre and the prices and hours. If this had been in black and white effect there would have been no jarring of the eye, no hint that this type matter refers to a different subject.

See what we mean? Below the advertisement there is the type effect referring to another one of the Pearce theatres. It is quite apparent to the eye that there are two separate announcements being made.



Trianon | Pearce's Theatres | TODAY and All Week | 10 a. m. 11 p. m.

Metro Pictures Corpn. Presents

Rita JOLIVET

(Survivor of the Lusitania)

In "LEST WE FORGET"

ADMISSION 25¢

Tudor Today Constance Talmadge in "The Studio Girl"

And They Lived Happily Ever After

This is the fifteenth and last of the present series of "The Diary of a Successful Exhibitor." This man has contributed a business building story and there should be scores of others who have profited by his experiences. If there is demand he may resume the series at a later date, and certainly he will contribute articles from time to time.

By a Successful Exhibitor

FROM what other exhibitors have told me, I am pretty sure that the majority use short subjects entirely as fillers for their programs—with the object of merely getting a certain number of reels rather than achieving any special variety of program or getting pictures that go together well. I found out that there were two evils found in dealing with short subjects. First, the inclination to regard them as fillers, and then as the absolute contrast the disposition of some exhibitor to try to "uplift" his audience.

Let me say right here that while unquestionably the motion picture is the greatest educator that the world has ever known, yet you cannot get people to come into your theatre if you notify them in advance that you are going to educate them. Now, my town is merely a typical American small city with the varied elements, working population, professional classes, etc. Probably if I had tried to make any "high-brow" appeal with my short subjects I would have drawn a certain element to the theatre, but would have kept away a larger number of regulars who would have thought that I was going to take the amusement out of the pictures and put instruction in its place.

We had a woman's organization in our town that we will call the Athena Club. It was composed of some 250 of the "leaders" in female thought. There could never anything happen that they did not meet and have a resolution of some sort passed and published in the local paper. They took themselves so seriously that one would have thought that they were deciding the destinies of the nation. But still it remained that there were two hundred and fifty of these members and these were, to me, two hundred and fifty patrons.

So I made it a special task to appeal to these people. I had arranged to book a series of some twelve travel pictures, and at an expense of only $10 I was able to get some of these reels for a special showing to this club. It was a big event and there were special invitations issued—by the members, and it happened that on the morning I showed the first of these I had nearly five hundred of the club members and their friends in the theatre. This was at a morning exhibition and the admission was not to the public. In the first place, these exhibitions caused more or less of curiosity on the part of those who were not invited as to what they were all about. And whether the pictures were good or not they made boosters out of everyone present. My girl cashier, to whom I have referred before, observed that a great percentage of these women came again and pictures were shown as a part of the regular bill.

"Don't you see," she told me, "that they have bragged about these pictures so much that they feel that they have to come to show the people that the pictures are as good as they said they were?"

I had these endorsements of the club women printed without great display on them. I did not want to have the pictures looked upon as being sponsored by these women, though I did want their support. And this reminds me of a "clever stunt" that my competitor pulled about this time. He booked a picture that had a very suggestive title, but which really didn't amount to anything, good or bad, but he thought that it would be a good idea to sensationalize it, and so he had a minister of the city who was intensely fond of publicity. So this exhibitor turned over the exploitation book and a number of scene pictures to the minister and got him to condemn it in a sermon. You will remember that we did not run Sundays, and so I was surprised when on a Sunday night my editor friend called me up and asked me to come to the office. Then he showed me a copy of the sermon that had been sent in to him for publication.

"It is as raw a fake as I ever saw," he said. "I just wanted to show it to you, because now I am going to throw it into the stove." But I interceded and asked that he print it. He was willing to grant me the favor, but insisted that it would hurt all motion pictures, and that he thought that I was taking the wrong angle. Possibly I would have been had I not done so, and had I not determined that I was going to make this competitor of mine pay for every break that he made. The story was run. The picture was shown. It was not half as bad as its title. The people who were impressed by the minister's sermon stayed away. Those who were convinced by it went to the theatre and were disappointed because they did not find the suggestiveness that it promised. It hurt both ways.

I have impressed on you how thoroughly I was converted to publicity. Two days later I took three full columns of space, and all I used in it was this:

"There are good people and bad. The most of the former are respected citizens; a good share of the latter are in the penitentiary.

"There are good pictures and bad ones. The decent ones are the only ones that we allow to be shown at the Waterford.

"We know what pictures are before we show them. We promise you nothing that we do not deliver. And we promise you cleanliness all the time."

Everybody read that advertisement, and scores of them that knew nothing about the picture that had been offered at the other theatre came to me and asked what I meant. I told them.

Three days later the owner of the two other houses came to me with his second offer for a merger of interests.

In the meantime I had added the school interest. Every two weeks I took some picture—short subjects generally—around to the various schools and had them shown, and the teachers themselves gave talks with them. A portable screen and a few curtains that could be hung over the windows did the trick. I was lucky in the fact that the head of the school board was a believer in pictures and that he readily granted the permission. Every one of these pupils talked about the pictures at home, and this brought the parents out to see them.

It was a brief development to send the pictures around to the country schools. It cost me money to do this—more than most exhibitors would care to put up, for I could not afford to show these pictures unless I got all the people available in each community to attend. So I used a feature, short subjects and just a little more than my regular show, without the music. You should have seen the crowds that I got at these performances, which were, of course, free, and you can well imagine the prestige that they gave my house and the increased patronage that I got from the country.

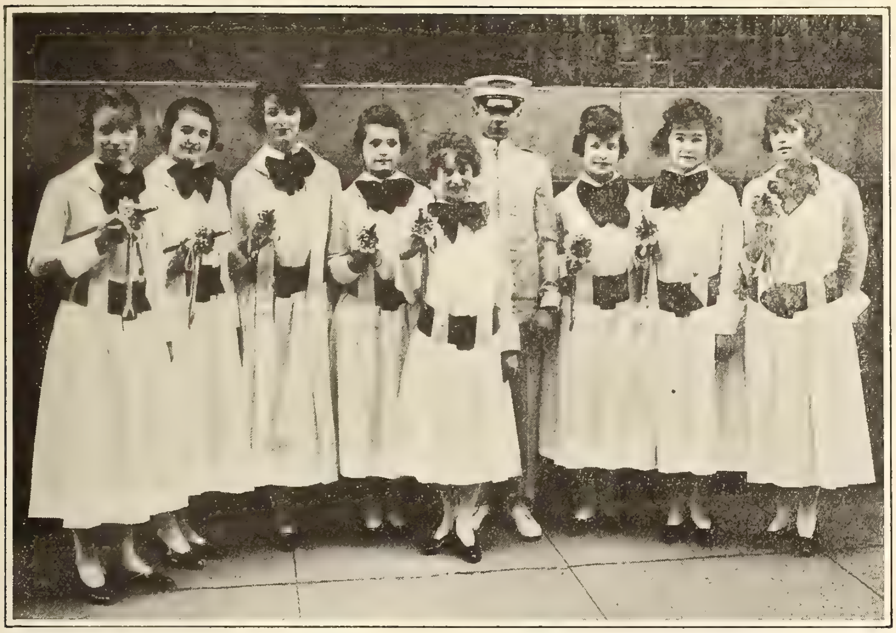
During the world's championship I showed the pictures of the series and gave free admissions to every baseball player. I made friends of them for life. In similar manner I tried to appeal to every organization, every class, every human element, in some way and to get the appeal home, not as a specialty, but because my theatre was covering the world.

Now I had the bulk of the patronage of my town and I had established my theatre through my district so thoroughly that the chances were ten to one that any one who came to town looking for amusement would attend my theatre. I had succeeded in making my theatre THE theatre of this neck of the woods.

And so I refused the offer of my competitor to merge our interests. He admitted that my theatre had won the cream of the patronage, but he suggested that the three houses could appeal to different classes. I could not see it that way. But I made him an offer for his interests. I really had not realized until that time how far down the ladder he had gone. He snapped it up.

Next month I am going to open the two others, after some important repairs have been concluded. I am also going to open two other houses in different parts of this county. Some of these days, if the demand is sufficient, I will tell you about some of the policies followed there and some of the other things that I used in the Waterford.

But in the meantime, the little cashier, whom I have mentioned several times, and myself are going on our honeymoon trip and let the organization that we have built up run the house in the meantime. It ought to be easy, without any opposition.



Athletic girl ushers of the Liberty theatre, Portland, Ore., in the "Buster Brown" costumes they wore Easter week.

This Week at the Strand

WE sure did have some time getting into the Strand theatre Sunday. Charlie Chaplin had the house packed, the immense lobby filled, and then a line of people a block long in front of the house. For the people who had to wait to buy tickets we were sorry, but we had to wait a half hour ourselves before we could even get into the theatre. And it was worth it to laugh and hear the thousands of others laugh through the three reels of "A Dog's Life."

This was presented, too, with specially arranged music that added to the picture, the jazz effects being given in the cafe scenes and "Only a Bird in a Gilded Cage" being used as the girl sings—on the screen.

"Roumanian Poem," which was used several weeks ago is again the overture at the Strand, and this is shown with lighting effects that are most effective. Church bells announce the approach of the national fete, then night comes and with it the storm with the lightning, thunder and rain cleverly shown, and then comes the crowing of the roosters and the assembly of the people for the fete, and finally the national anthem.

The Topical opens with Hearst-Pathe pictures of an "American Camp," showing the final preparations for the front, and then follow H.-P. pictures of opening of the baseball season at San Francisco. Paramount-Bray supplies training of police horses, and then pictures of the Italian heroes. Then come pictures of the visit of the King and Queen of England to the home army and here "God Save the King" is played.

But the big punch comes with the ending, Hearst-Pathe pictures of the arrival of American soldiers on the Picardy front. The audience simply goes wild, and there is not only applause but continued shouting. Patriotic selections, ending with "Over There" are used.

Miss Dorothy South then follows singing "The Star" and "Love Is the Best of All," and then comes the feature, Mae Marsh in "The Face in the Dark." Beautiful special Japanese settings are used in the next musical number, the duet from "Madame Butterfly" sung by Rosa Lind and Giovanni Cammello.

And then—the roar of laughter. The audience was just at the right pitch for the Chaplin comedy. There had been no comedy in the remainder of the bill, and every one was keyed up for a good laugh—and none was disappointed.

Rialto and Rivoli

(*Continued from page* 2518)

"rhythm of light," if the expression may be pardoned.

Then comes the feature, Elsie Ferguson in "The Lie," an unusually strong picture, and after this there is a lighter effect given with the "Fanese Lantern Dance"—no pun—executed by Miss Dorothy Smoller. The bill closes with another one of the Drew comedies.

Yes, there's something new about this comedy, "A Youthful Affair." It was suggested by Master Arthur Rothapfel, the young son of S. L., and already at his age one of the best critics of motion pictures that you want to see.

Now, look back over these two bills. Figure out the number of chorus and other musical effects, the special settings, the scores of things done to make the two shows perfect satisfaction to every one. It *takes work, lots of work, but as we told you at the start all the work in the world couldn't do it if the theatre didn't have the organization that Rothapfel has built up.*

Myrick Dresses Athletic Ushers as "Buster Browns" on Easter

ON Easter Sunday, E. J. Myrick, the live-wire manager of the Liberty theatre, Portland, Ore., handed his many patrons, who are kept ever on edge for service innovations, a costume surprise, his dozen girl ushers greeting the public decked out in white-and-black Buster Brown outfits, the niftiest thing in theatre attache garb ever seen in the Northwest.

White poplin suits, with huge white collar and cuffs, wide black patent leather belts and black patent leather pumps, with white silk stockings, and cute little swagger sticks adorned by old-fashioned corsage bouquet with purple and white ribbon streamers, completed the costume.

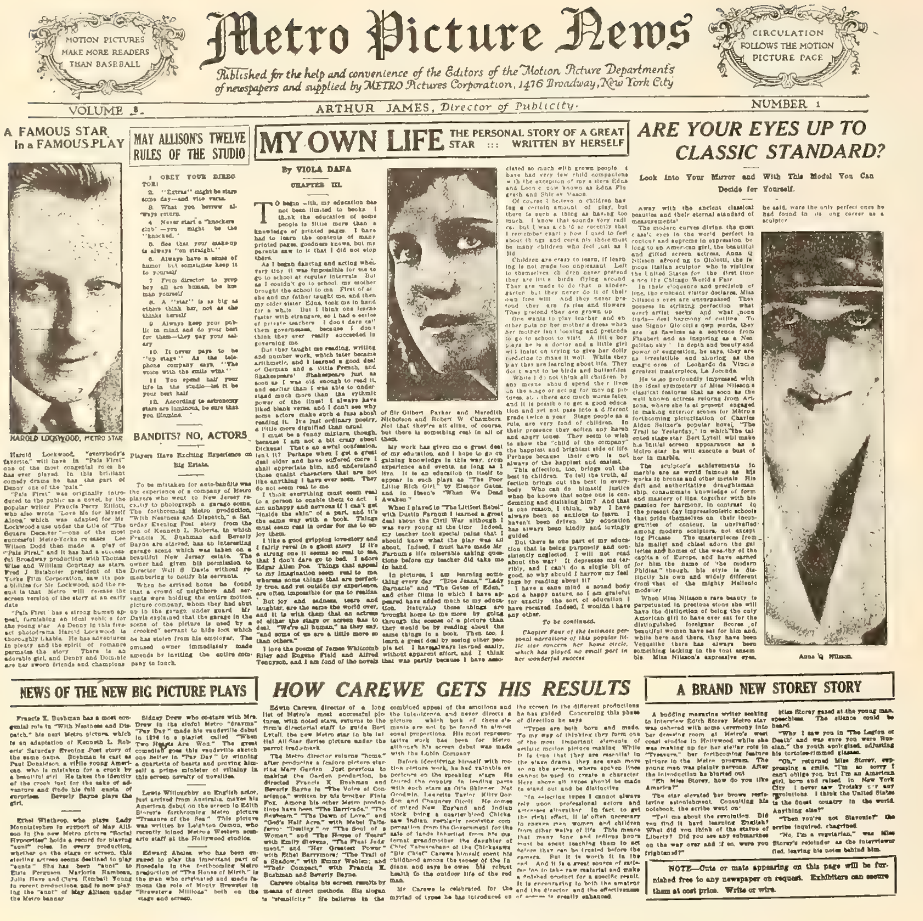
The Liberty girls are a healthy, bright, and sparkling squad. Much of this is due to Myrick's athletic adjunct to Liberty service. Efficiency is his slogan, with an eye ever towards public approbation, and to insure the best possible service from his girls he has inaugurated a gymnasium class, with lessons three mornings a week on the Liberty roof, as well as fire drills three days each week. He has installed shower baths in the basement of the theatre so that the girls have every convenience.

Myrick has put one over on the country with his athletic-girl stunt, for the Liberty is the first house to introduce the gymnasium as a part of its equipment. However, he's a pioneer in many things, and at present has a clay-modeller on his staff, preparing slides for his curtains; has just built marble tree stands for sidewalk decoration, and is installing a huge $50,000 Wurlitzer Hope-Jones Unit Orchestral organ, part of which attracts attention as a window display in a big department store.

Milwaukee House Features Its Short Subjects

MANAGER R. C. WHEELER, of the Downer theatre, Milwaukee, believes that short subjects are not only worth running, but they are worth talking about. In a recent issue of his house organ he devotes as much space to the first of the Judge Brown stories, the short subject for that day, as he does to the feature, Douglas Fairbanks in "Headin' South."

Mr. Wheeler works on the theory that his patrons are interested in everything that he shows them, and he plans the program on the policy of giving the public only worth-while productions, in the short as well as in the feature subjects. This is giving one hundred per cent exploitation to the whole offering.



MOTION PICTURES MAKE MORE READERS THAN BASEBALL

Metro Picture News

CIRCULATION FOLLOWS THE MOTION PICTURE PACE

Published for the help and convenience of the Editors of the Motion Picture Departments of newspapers and supplied by METRO Pictures Corporation, 1476 Broadway, New York City

VOLUME 3. ARTHUR JAMES, Director of Publicity. NUMBER 1

A FAMOUS STAR In a FAMOUS PLAY

MAY ALLISON'S TWELVE RULES OF THE STUDIO

MY OWN LIFE THE PERSONAL STORY OF A GREAT STAR ::: WRITTEN BY HERSELF

By VIOLA DANA

CHAPTER III.

ARE YOUR EYES UP TO CLASSIC STANDARD?

Look Into Your Mirror and With This Model You Can Decide for Yourself.

HAROLD LOCKWOOD, METRO STAR

BANDITS? NO, ACTORS

Anna Q. Nilsson.

NEWS OF THE NEW BIG PICTURE PLAYS

HOW CAREWE GETS HIS RESULTS

A BRAND NEW STOREY STORY

NOTE—Cuts or mats appearing on this page will be furnished free to any newspaper on request. Exhibitors can secure them at cost price. Write or wire.

Metro's New Form of Press Sheet for the Newspaper

Metro Issues Press Sheet That Newspapers Will Accord Welcome

METRO PICTURES CORPORATION has just issued the first copy of the new style of press sheet which is intended for newspapers only and which goes a long way toward solving the problems of the photoplay editors who are really looking for news matter. The whole sheet is about fifteen inches square, the matter being printed so that it can readily be clipped.

It is the matter, however, that is contained on this sheet that attracts especial attention for it is written in real newspaper syle and without the string of adjectives, exaggerations and positive untruths that seem to find such a considerable space in much of the matter that is sent to the newspapers. There are several of the longer stories telling about the stars and coming productions. In this one is printed the third chapter of Viola Dana's story of her life.

One thing which we especially commend and which will be appreciated by photoplay editors is that the mats or cuts which will be supplied free to newspapers are without trademarks or other lettering. A photoplay editor on any decent newspaper will only use as a last resort a cut that has the company's name plastered all over it, making it resemble an advertisement rather than a news feature. This department has commented many times on that failing, and it is with relief that the change in the Metro plan is noted.

Whether you are showing Metro pictures or not, it will be worth your while to call the attention of this press sheet to the photoplay editors in your town. Of course, if you show the Metro product it will do you direct good, but even if you do not there will be indirect benefit in getting the paper in the habit of printing the sort of matter that interests the fans and works for greater popularity of motion pictures.

Great Majority of Minneapolis Houses Ignore Their Advertising Opportunity

(Continued from page 2510)

THAT DO ADVERTISE. *We believe that the paper is going further in giving service than there is any need of doing and that this plan will encourage the smaller houses not to advertise. They certainly can use a small space, and make it pay.*

We believe in co-operation in the fullest measure, but co-operation cannot be one-sided and the theatre that does not show the disposition to join with the newspaper when that paper is doing a most commendable work, certainly merits no sympathy from the press. *Yes, we are for the theatre, but we are for the best interests of the theatres as a whole and not for those that are willing to stay back in yesterday, hoping, possibly, to profit a little from the enterprise of others.*

On the fourth page there is another attractive feature under the heading "First Releases for Next Week" in which the stories and casts of the new features are given. There is also a column on "The Men Behind," written by Abram Altrowitz, the photoplay editor. Nine theatres are represented with a total of eighty-six inches of advertising, slightly more than four ordinary columns.

The *Tribune* devotes two pages to motion pictures, the first being taken up with advertisements of all the theatres, a cut of Fairbanks and a bunch of kiddies and news stories about pictures. The other page is given to an immense layout on productions at the local first run houses, stories of the productions and news matter. Besides the separate advertisement of the Garrick in another part of the paper, the *Tribune* carries fifty-three inches of advertising, representing nine theatres.

There is one slight improvement that we might suggest to all of the Minneapolis papers and that is to devote a column of more space to short gossip about the stars and coming productions. This will be found more interesting than a mass of the longer stuff.

But by and large the Minneapolis papers are far in the lead on the Saturday and Sunday showings. They are doing even more than the theatre co-operation warrants them doing, and we again strenuously urge the theatres to wake up to their opportunity and take full advantage of the chances for exploitation that they have.

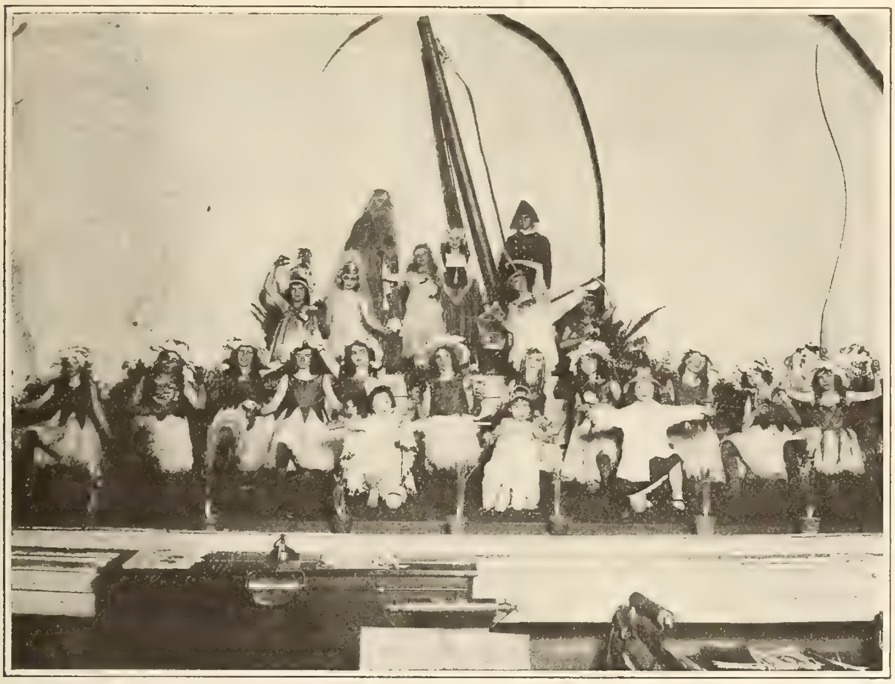
With the exception of the Strand and the New Garrick, which uses large space in the daily issues, the theatres seem to do little advertising during the week. The *News* devotes three columns of space to them on Monday and more in the middle of the week. These are real reviews written by the dramatic editor or his assistant. The *Journal* devotes space to reviews of new pictures. We note none in the Morning or Evening editions of the *Tribune*. Only five of the theatres, the Strand, Garrick, Lyric, Unique and Aster advertise daily, so far as the papers that we have show. Certainly in such cases and where they use only small space they could expect no further favors during the week.

In brief, Minneapolis newspapers have certainly done their part. We are mighty glad to see that and mighty sorry that there are so many theatres that fail to take advantage of it.

Boston People Hear Park Overture on Phone

After weeks of work at the Park theatre, Boston, Manager Thos. D. Soriero has finally completed an apparatus whereby the Park's popular Symphony Orchestra can be heard in anybody's home by just calling the Park theatre on the phone. This new apparatus will be in working condition for the whole of next week.

Wm. A. Krauth, director of the orchestra, has arranged special music, taking in the selections for the last thirty years up to the present popular hits.



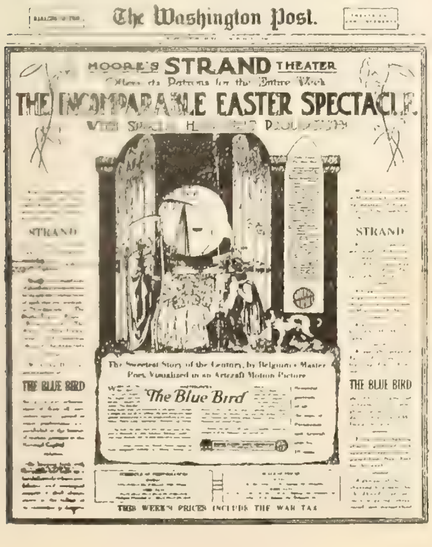
Ensemble flower ballet used by Tom Moore at the Strand theatre, Washington, on "The Bluebird" presentation.

"Bluebird" Spurs Exhibitors to Unusual Advertising and Presentation Methods

"BLUEBIRD" gave a number of exhibitors an opportunity to do their greatest work in the way of presentation of the Maeterlinck masterpiece in film form. Many others will probably present the picture in an unusual way.

Advertising done by exhibitors on this picture has been interesting and artistic. Three of the first available efforts are reproduced here. Tom Moore, of Washington, used unusually large space in announcing the showing at his Strand theatre. He used the first page of the amusement section of the Washington *Post* and used the general design furnished by Artcraft together with his local announcements.

Managing Director Jack Kuhn, of the Stillman theatre, Cleveland, Ohio, had an artistic quarter-page announcement in the Sunday papers, using a cut that is familiar through its use by Artcraft in announcing the production in its advertisement in the MOTION PICTURE NEWS. The Easter border was employed with excellent effect.



The Washington Post.

MOORE'S STRAND THEATER

Offers its Patrons for the Entire Week

THE INCOMPARABLE EASTER SPECTACLE

STRAND

THE BLUE BIRD

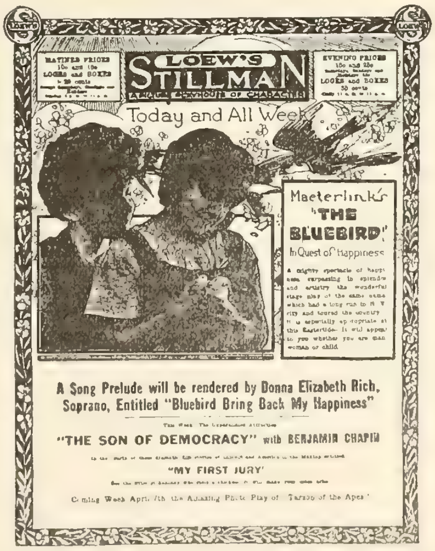
The Sweetest Story of the Century, by Belgium's Master Poet, Visualized in an Artcraft Motion Picture

The Blue Bird

STRAND

THE BLUE BIRD

THIS WEEK'S PRICES INCLUDE THE WAR TAX



MATINEE PRICES 10c and 15c LOGES and BOXES 20 cents

LOEW'S STILLMAN

EVENING PRICES 15c and 25c LOGES and BOXES 30 cents

Today and All Week

Maeterlink's "THE BLUEBIRD" In Quest of Happiness

A mighty spectacle of happiness surpassing in splendor and artistry the wonderful stage play of the same name which had a long run in N. Y. city and toured the country. It is especially appropriate at this Eastertide. It will appeal to you whether you are man woman or child.

A Song Prelude will be rendered by Donna Elizabeth Rich, Soprano, Entitled "Bluebird Bring Back My Happiness"

"THE SON OF DEMOCRACY" with BENJAMIN CHAPIN

"MY FIRST JURY"

Coming Week April 7th the Amazing Photo Play of "Tarzan of the Apes"

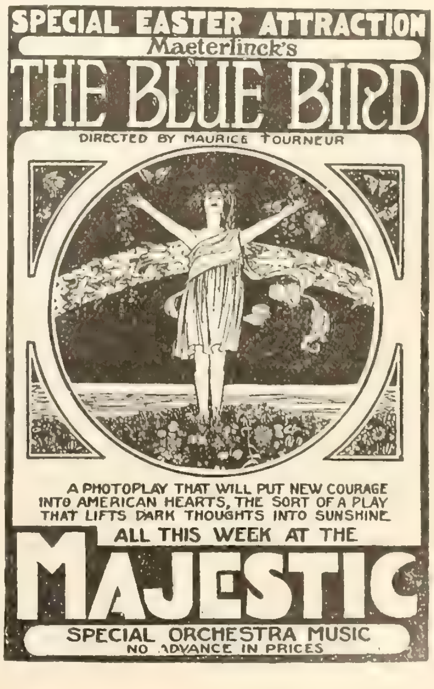
Max Stearn used a space three columns wide and slightly more than nine inches deep in announcing the presentation at his Majestic theatre, Columbus, Ohio. This specially designed display carries out the spirit of Easter and of youth thoroughly, and makes one of the best displays possible in a limited amount of space.

Mr. Moore used a special prologue in his presentation of the "Bluebird" in the capital city. The photograph reproduced on this page gives only a slight idea of the beauty of the settings. First, by arrangement with the Shuberts, the original stage setting of the Memoryland scene with its special "shadow box" lighting effects, was secured from New York. Thereupon arrangement was made with Miss Cora B. Shreve, the foremost ballet instructress in the capital, to stage a special Happiness Ballet, with a solo toe dancer and an ensemble of twenty coryphees. Mr. Jarvis was again secured and the prologue finally staged as follows:

Overture by the augmented symphony orchestra, featuring Clare Kummer's song, "The Blue Bird," with slow curtain revealing stage dimly lighted with blue tone, fleecy clouds drifting slowly by; "The Blue Bird" second chorus sung off stage. Gradually expanding light until stage, banked in flowers, is discernible;; toe dance by Gloria Kennett, in spotlight; ensemble flower ballet, at conclusion of which Miss Kennett again appeared, ending ballet with tableau picture. Foreword to the picture by Mr. Jarvis, as Father Time, at top of steps back stage with Tyltyl and Mytyl in costume, with bird cage, etc. Scene then parted revealing barge under full sail, in which Father Time, Tyltyl and Mytyl started on the journey to Memoryland. Quick curtain and immediate projection of the picture.

This introduction, wholly within the spirit of Maeterlinck's masterpiece, and Artcraft's filmization of it, led perfectly into the screen story, afforded an additional advertising feature of local interest.

While Mr. Kuhn did not use any special stage setting at the Stillman, he inserted an additional piece of film before the picture itself. In the photoplay the first title flashed is the announcement of the fable of the quest of the Bluebird and concludes with the announcement that happiness can be found at home. Just here Mr. Kuhn inserted a piece of film that contained the words of the song, "Bluebird, Bring Back My Hapiness to Me." This film contained a number of bluebirds flying around the song at the time the words were on the screen. During this time a singer sang the song from the side of the stage, never appearing to detract from the theme of the picture. All of the lights were in blue, dimmed effect.



SPECIAL EASTER ATTRACTION

Maeterlinck's

THE BLUE BIRD

DIRECTED BY MAURICE TOURNEUR

A PHOTOPLAY THAT WILL PUT NEW COURAGE INTO AMERICAN HEARTS, THE SORT OF A PLAY THAT LIFTS DARK THOUGHTS INTO SUNSHINE

ALL THIS WEEK AT THE

MAJESTIC

SPECIAL ORCHESTRA MUSIC

NO ADVANCE IN PRICES

Ready Made Ad-Talks

Jewel Carmen in "The Bride of Fear"—A Sensational Story

(Fox—Five-Reel Production)

Married to a crook, who lets it be thought that he is dead, a lovely girl falls in love with a man worthy of her, only to have the husband reappear, is the interesting theme of "The Bride of Fear," the Fox photodrama which will be seen on ——— at the ——— theatre. The manner of the husband's reappearance, moreover, is such as to form one of the most exciting climaxes ever evolved in a dramatic plot. In the leading role of Ann Carter ——— patrons will be given the opportunity of seeing Jewel Carmen, newest of Fox stars. Miss Carmen was born in Kentucky, which may or may not account for the fact that she is strikingly beautiful. Nor does she have to depend upon her beauty to bring her fame, for she has already demonstrated that she is one of the most versatile and finished actresses on the screen. The manner in which she interprets the role of "The Bride of Fear" constitutes a real triumph. Beautiful settings, including a yacht scene, have added to the unusual plot to make this a striking example of photoplay production. Ann Carter, despairing of life, turns on the gas. A crook rescues her, and not knowing he is a thief she marries him, out of sheer gratitude more than for any other reason. The police arrest him and he is sent to prison, and Ann becomes secretary to a wealthy man, whose son falls in love with her. Upon Ann's being told that her husband has died in an attempt to escape from prison her engagement to her employer's son follows. One night the crook climbs into her bedroom and demands that she help him rob the house, and when she refuses he attempts to strangle her. A fight between Ann's two husbands follows—and that is where we leave the story, the ending of which is graphically told on the screen. Charles Gorman plays the crook, L. C. Shumway the second husband, and Charles Bennett the latter's father, Ann's employer. The story of "The Bride of Fear" is by Bennett Cohen and the scenario by S. A. Franklin, who also directed the production.

Jewel Carmen will be seen in "The Bride of Fear" at the ——— theatre on ———.

"The Purple Lily" Gives Kitty Gordon Fine Opportunities

(World—Five-Reel Production)

"The Purple Lily," which will be seen on ——— at the ——— theatre, has an unusual number of notables in its cast. Kitty Gordon, the internationally famous beauty, is the star and featured with her is Muriel Ostriche, almost equally well known to motion picture fans. Howard Kyle, of the Actors' Equity Union, has the role of a cure. Mr. Kyle, who has long been prominent in theatricals, decided to get some actual working experience in the motion picture industry so as to be of further aid to Union members who are working in pictures. Clay Clement, son of the famous Clay Clement who endeared himself to the hearts of so many people by his stage impersonations, and Frank Mayo, son of another famous old-time actor of the same name, are also in the cast. "The Purple Lily" is the unusual story of a beautiful woman, the wife of a simple mountaineer, who longs for excitement and life's thrills and takes advantage of the first opportunity which presents itself to achieve this ambition. In the mountains many exciting things occur as the result of her leaving home. She journeys by dog sled to the big city and there meets another man. She has all the excitement that she craves and in the end returns to her man in the mountains, her simple home and the ordinary, everyday things of life which she has so long known and which, unwittingly, she has grown to love dearly. The mountain scenes were taken in the Adirondacks in the dead of winter. The entire company went there for the purpose of taking the scenes and two weeks were occupied in filming them. Naturally, with such scenery and under such conditions the effects secured are beautiful. George Kelson had charge of the directing of the production.

Kitty Gordon comes to the screen of the ——— theatre on ——— in "The Purple Lily."

"Who Killed Walton?" Presents J. Barney Sherry in Mystery Play

(Triangle—Five-Reel Production)

Do you like a thrilling mystery romance? Then go to the ——— theatre on ——— and see "Who Killed Walton?" the Triangle photoplay which features J. Barney Sherry and pretty Mary Mersch. In fact, it is doubtful if Anna Katherine Greene or Sir Arthur Conan Doyle ever wrote a mystery story more tense, gripping or thrilling than this love mystery of Bohemian life. The story, originally called "The Veil," was written by Norman Sherbrooke and appeared in one of the popular magazines. Walton, an artist, is asked to illustrate a novel for Marian Kulen, successful rival of Elsa Armitage for his affections. Walton invites Marian to dinner at a notorious restaurant adjoining his studio. There they are seen by Elsa. Walton makes advances to Marian, who promptly leaves him. At the door a boy tells her she is wanted at the phone. The message is from Booth, her fiancee and a reformer, who rebukes her for being at the place. Marian, unnerved, falls in a faint. Meanwhile, Elsa has followed Walton to his studio where the two quarrel, Walton falling dead in his chair. With the aid of a friendly waiter Elsa carries the unconscious form of Marian to the studio where she leaves her beside the body of the artist. When Marian awakens she discovers Walton's dead body beside her and flees in terror from the studio. She is taken by the police and Booth, the reformer, rejects her as a murderer. But George Hamilton, a politician friend, comes to her aid, obtains a confession from Elsa and vindicates Marian, who gives him her love. Mary Mersch has the role of Marian Emien and J. Barney Sherry as George Hamilton is much more in evidence than the above brief recital of the story would indicate. Others in the cast are Dora Rodgers, Frank Bonn and Edwin Brady. Thomas N. Neffron directed the production.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

April 20, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Boss of Lazy Y"	Triangle	5 reels
"The Life Mask"	Petrova Pictures (First National Release)	6 reels
"The Splendid Sinner"	Goldwyn	6 reels
"The Heart of the Sunset"	Goldwyn	7 reels
"The Bluebird"	Paramount-Artcraft	6 reels
"My Four Years in Germany"	First National Release	9 reels
"Little Miss No-Account"	Vitagraph	5 reels
"The Honor of His House"	Paramount	5 reels
"The Red, Red Heart"	Universal	5 reels
"A Camouflage Kiss"	Fox	5 reels
"The Lie"	Artcraft	5 reels
"Rough and Ready"	Fox	6 reels
"The Richest Girl"	Mutual	5 reels

At the ——— theatre on ——— of ——— week, J. Barney Sherry and Mary Mersch in "Who Killed Walton?"

"Life or Honor?" Presents an Amazing Problem and Solves It

(Ivan Production—6,500 Feet)

"Life or Honor?" an Ivan production, featuring an all-star cast of players, will be presented at the ——— theatre's offering to its patrons on ———. The question treated in this big play is one of the greatest of human existence, and the story will hold all in gripping suspense until the very end. The picture is replete with novel situations, both from the artistic as well as the photographic standpoint, and is a marked departure from the usual Ivan output. Perhaps never before has Leah Baird, who heads the cast and already has a long list of screen successes to her credit, had such a fine opportunity to display her artistry as in this production. Violet Palmer, who made an excellent impression in "The Blue Streak," has the ingenue lead, and James Morrison, who has a double role, wins new laurels, especially in his characterization of a Filipino half-breed. Ben Hendricks, well known in the spoken drama, delineates the picturesque character of a crabbed old bachelor and woman-hater. Ed. Mackay and Harry Burkhardt also have prominent roles. The drama presents a question which concerns a man's life and a woman's honor. If the one is to be saved the other is bound to be besmirched. In both cases the parties involved are absolutely innocent. What's to be done? The picture answers the question, and in such a way that there is no room left for further doubt.

"Life or Honor?' is the ———'s attraction announced for ———.

Mae Marsh in Irvin S. Cobb's Latest Screen Drama, "The Face in the Dark"

(Goldwyn—Six-Reel Production)

Irvin S. Cobb is represented in the long list of screen dramas once more, when Mae Marsh presents the principal role in Mr. Cobb's "The Face in the Dark," which will be seen on the screen of the ——— theatre on ——— of ——— week. In the supporting cast with Miss Marsh in this Goldwyn production are seen Niles Welch in the role of the leading man, Alec B. Francis, Harry C. Myers, whom you all will remember for his fine work in comedies and for his excellent support to Arthur Johnson who was the leading light on the screen when Biograph first ventured into the field of feature screen dramas; Donald Hall, Willard Dalshiell, Isabelle Lamon and Alice Wilson. The production was made by Goldwyn under the direction of Hobart Henley, with I. C. Bitzer at the camera. The picture is in six reels. Miss Marsh has the role of Jane Ridgeway, daughter of a secret service man, retired. Her interest in the problems which confront detectives is taken naturally and she becomes most clever in solving mysteries and following up clues. Her father is now a bank examiner. The neighborhood in which Jane lives has been invested with burglars for a year past and no one seems to be able to run down the offenders. The method used by the burglars is found to be the same always. The outer doors of a safe are opened without apparent difficulty and a small amount of valuables is taken. Ridgeway, Jane's father, works in collusion with the crooks and fears lest his daughter's cunning will detect him in his crime. Jane's sweetheart is paying teller in a country bank and is accused of a robbery by her father and his pals. Then it is that Jane's faculties are set to work and a clue leads to her father as the real robber. Her father also comes forward with a solution. How does it all work out? See Mae Marsh in "The Face in the Dark" at the ——— theatre on ——— of ——— week.

Bryant Washburn in "Twenty-One"—Ripping Comedy—Star Impersonates Dual Role

(Pathe—Five-Reel Production)

Bryant Washburn in his first Pathe comedy-drama, "Twenty-One," will be seen on the screen of the ——— theatre on ——— of ——— week. If you want to smile, laugh—and on many occasions, roar—come and see the hero of the popular "Skinner" stories, in this feature. Mr. Washburn is supported by Gertrude Selby. He impersonates a dual role, Jimmie Mufferton and "Battling" Dave Carey. Jim Mufferton, on arriving at majority, turns himself loose and forever forsakes his mother's apron-strings. On his twenty-first birthday, he cashes a check for one thousand cold dollars and starts forth to seek adventure. The goddess of chance leads him to the home of "Battling" Dave Carey. Jimmie notes a strong likeness and persuades the pugilist to change places with him and allow him to wear the "shoes" of the mighty battler for forty-eight hours. This is agreed and the Battler settles down in the luxurious home of Jimmie while Jimmie becomes the Battler and waits for adventure. Nothing really exciting happens during the twenty-four hours, scheduled for the agreement to run other than the fact that "Battling" Dave has enjoyed the luxuries of Jimmie's home so thoroughly that he decides to remain and get better acquainted with the "girl next door," whom he has seen and admired. "The girl next door" has been the object of Jimmie's admiration also, but he has kept at a distance. The fact remains that "Battling" Dave refuses to change places and Jimmie is obliged to meet a regular battler in the prize-ring. He meets the occasion with the fortitude of a warrior and discovers he has "up his sleeve" a regular punch. Jimmie's opponent wakes at the end of the tenth round and discovers that it is all over but the shouting. But see how Jimmie fares in his adventures when Bryant Washburn appears on the screen of the ——— theatre ——— week.

"The Law of the Great Northwest," Big Story of Virgin Country

(Triangle—Five-Reel Production)

Magnificent pictures of outdoor scenery, superb acting and an engrossing story all serve to make "The Law of the Great Northwest," which comes to the ——— theatre on ———, one of the photoplay events of the season. Titian-haired Margery Wilson and Eugene Corey are co-starred in this smashing story of the fur country where the nose of a rifle lays down the law. Hal Sinclair, factor of the Northern Trading Company at Fort Roscher, robs the traders so pitilessly that independent traders open a store and bring him to the verge of ruin by their fair dealing. Entering into a conspiracy with Mont Brennon, Sinclair shoots up the independents and the mounted police are informed of the outrage. Officer Jamieson is sent to investigate and arrives at Fort Roscher simultaneously with Charles Morin, scion of a rich French-Canadian family. Also comes into the romantic life of the community Petain Monest, whose fortune has been lost in a bank failure. Accompanying Petain is his daughter, Marie. Morin enters the fur trading business and Sinclair decides to drive him out. Marie wins the hearts of Morin, Sinclair and Officer Jamieson, but loses her own to Morin. Overhearing a plot between Sinclair and Brennon to kill Morin she steals to the saloon where the murder is to be committed and shoots Brennon as he is about to fire. She is handed over to Jamieson as a slayer, but when the facts are laid before the officer he realizes that her act was justified. Jamieson sees Marie and Morin happily united and himself wins promotion for ending the reign of terror at Fort Roscher.

"The Law of the Great Northwest," featuring Margery Wilson and Eugent Corey, will be the attraction at the ——— theatre on ———.

"His Majesty, Bunker Bean," with Jack Pickford—Rip-Roaring Comedy

(Paramount—Five-Reel Production

Jack Pickford, who has made a success in motion pictures in spite of, rather than because of, the fame of his industrious sister Mary, comes to the ——— theatre on ——— in his newest Paramount picture, "His Majesty, Bunker Bean," screen version of Harry Leon Wilson's popular story which first appeared as a serial in the "Saturday Evening Post" and was subsequently staged with great success. In adapting it to the screen, Julia Crawford Ivers has done a remarkably good piece of scenario writing and the fine directing of William D. Taylor has also contributed toward making it one of the season's best comedy photoplay offerings. In the juvenile star's support are seen Louise Huff, Jack McDonald, Frances Clanton, Peggy O'Connell, Edythe Chapman, Hart Noxie and Gustaf von Seyffertitz. Bunker Bean, personal stenographer to a millionaire, works evenings for a theosophist who specializes in reincarnation. A clairvoyant tells him he is Napoleon and Bunker believes it. His bolstered self-respect gains him interest in the eyes of "The Flapper," youngest daughter of his employer, and their attending a ball game at the invitation of her father strengthens the bond between them. Another visit to the clairvoyant buys him the information that farther back he was an Egyptian king, Ram-tah the Great, whose mummy lies in state in an ancient tomb. For many thousands of dollars from an opportunely inherited fortune Bunker buys the alleged mummy from the professor, and from its acquisition to its finish at the hands, or paws, of his inquisitive puppy, he lives and has his being in a world apart. Fancying himself at heart a king, he not only becomes well acquainted with the awesome family of his boss, but makes a tremendous killing in Wall Street and marries "The Flapper." All this, however, before the inquisitive puppy investigates the inside filling of the "mummy." After that—well, things turn out all right for Bunker, and there are heaps of fun in the story as it is told.

"His Majesty, Bunker Bean," with Jack Pickford, is the attraction at the ——— theatre on ———

Dainty Marguerite Clark Is Coming in "Rich Man, Poor Man"

(Paramount—Five-Reel Production)

The philosophers say that the mere possession of riches does not bring wealth. Hence it follows that when a rich man loves noboby and nobody loves him, he is the poorest man in the world. This is the theme illustrated in "Rich Man, Poor Man," the photoplay attraction at the ——— theatre on ———. Marguerite Clark, the dainty and tiny Paramount star who recently has been seen in the charming "Bab" series, has the leading role which is one of the best in which the "sweetest girl in pictures" has ever been seen in this city. It is certain that her many admirers here will turn out in force to welcome her again. Frederick Warde, the veteran tragedian, has the leading supporting role, that of John Beeston, an irascible financier who has plenty of money but little of love in his heart until sweet Betty Wynne enters his household, presumably as his grandchild. Beeston, cold-hearted and selfish, is despised by everyone for his eccentricities and erratic temperament. Betty has spent many years in a boarding house, nevertheless is unassuming and altogether charming. Through a forgery of which she is ignorant, committed by a man who seeks solely to promote her happiness, the old man is persuaded to take her in, in the belief that she is the daughter of his own daughter whom he has disowned for marrying against his wishes. It so happens that Betty is in love with a certain young man and it develops that this young man is in reality the grandson of the millionaire, son of the disowned daughter. When the imposture regarding Betty is revealed to the old man he refuses to give her up, fearing that her loss will forever banish from his life the sunshine which she has brought into it. However, everything turns out happily in the end, the climax being reached through a series of unusually effective scenes. The story of "Rich Man, Poor Man" is based upon the novel of the same name by Maximilian Foster and was adapted for the screen by George Broadhurst.

At the ——— on ———, Marguerite Clark in "Rich Man, Poor Man."

BIGGER RECEIPTS

You Won't Get Them Unless You Go After Them

EVERYONE agrees that it would be very delightful to have bigger box-office receipts. Some exhibitors sit and wait for the increased cash to come in. Others have learned that they have to get out and hustle for it.

One of the principal ways is through advertising, in your newspapers, in your house organ and by word of mouth. Make it a point to keep people thinking and talking about motion pictures as much as you can. Keep the gossip of the plays and players before your patrons.

Sergeant Arthur Guy Empey in His "Over the Top"—Thrilling Drama of the War

(Vitagraph Nine-Reel Special)

You have read Sergeant Arthur Guy Empey's "Over the Top" and were thrilled by its stirring passages of the realities that are happening hour after hour, day after day and week after week in the first line trenches "over there." The Vitagraph Company, under the direction of Wilfred North and the personal attention of Sergeant Empey, who has the leading role in the drama, reproduced his story to the screen. It is a marvelous revelation of modern warfare, with Sergeant Empey going "over the top." Sergeant Empey had the actual experience and he tells of his thrilling adventures in nine reels of the most stirring, thrilling war drama ever presented on the screen for the review and entertainment of the American public. Empey is supported in this production by Frank Morrison, whom you will remember for his work on former Vitagraph productions. Mr. Morrison has the part of the coward, and his exhibition of acting in this picture is one that you all will remember for its sincerity and its fine execution. Lois Meredith and Betty Blythe have the leading feminine roles. There is a love story written into and coupled with the war scenes that makes this production well worth seeing and one that you will never forget. Arthur Donaldson, who is seen in the leading character role, gives a fine exhibition of acting before the camera. In short, the entire production is one that will inspire all with the thought that America is in this war to win and that America will win. Every scene, every reel contains a punch. There is interest for all.. See Sergeant Empey in his "Over the Top," which is to be shown on the screen of the ——— theatre on ——— of ——— week.

Sergeant Arthur Guy Empey in "Over the Top."

The Latest Judge Brown Drama, "The Rebellion"—Three Truant Boys

(General Two-Reel Production)

Judge Brown's latest contribution to the list of two-reel screen dramas is titled "The Rebellion," produced under the direction of King W. Vidor and released on the General program. In the cast are seen Robert Lansing, Robert Planett, Martin Pendleton, J. G. Underhill, Sadie Clayton, Hugh Saxton, William White and Wharton Jones. Howard, Steve and Oc, three youngsters, tiring of parental rule, rebel and seek freedom in other parts of the country. The first night away from home is spent in the loft of a barn. The next day finds them in the hands of the law. The youngsters are taken to the Juvenile Court. Howard, the son of a rich man, explains that the reason why he ran away from home is that he is tired of formal meals, servants, society and the whole blamed business of formality practised in his father's home. Steve complains that he is compelled to practice on the piano, and Oc complains that his mother is overworked and that his food has been poorly cooked. The judge calls in the fathers of the three truants and tells them the boys must have the control of the household for one week. What happens to the three truants and how are they brought around to the right way of living and thinking?

Come to the ——— theatre on ——— of ——— week and see the latest Judge Willis Brown two-reel drama, "The Rebellion."

May Allison Starred in "Social Hypocrites," Adapted from Play, "Bridge"

(Metro Five-Reel Production)

May Allison, whom you all will remember as co-starring with Harold Lockwood in Metro productions of a year or more ago, has returned to the screen and is starring in her own right in her first Metro production, since her return, "Social Hypocrites," adapted from Alicia Ramsey's popular play, "Bridge," by June Mathis and Albert Capellani. The picture was produced by Metro under the direction of Albert Capellani, with Eugene Gaudio at the camera. The picture is in five reels, and in the supporting cast with Miss Allison are seen Frank Currier, Joseph Kilgour, Henry Kolker, Stella Hammerstein, Marie Wainwright, Maggie Breyer, Ethel Winthrop and Stephen Gratton. Miss Allison has the role of Leonore Fielding, daughter of Colonel Francis Fielding, of the Coldstream Guards. Early in his life the Colonel was accused by the Earl of St. Albans of cheating in a card game. The Earl was the Colonel's rival for the hand of the young Duchess of St. Keverne. Fielding attempted in vain to exonerate himself from the charge and, failing, left London and went to Paris, where he married a girl of the masses, who died soon after the birth of Leonore. Years pass and Leonore matures into a beautiful woman, who shares her father's poverty. The old man frequents the gambling resorts and his luck is against him. He goes with his daughter to Monte Carlo and there Leonore meets M. Royle, who in reality is Lord Royle Fitzmaurice, nephew of Duchess of St. Keverne, her father's old love. Royle knows Fielding's story and decides to become his friend. Leonore becomes a gambling enthusiast, and during the course of a game at the famous resort she is accused of cheating and compared to her father. Dr. Sampson, her father's physician, champions her cause. What develops from this situation?

May Allison at the ——— theatre on ——— of ——— week in "Social Hypocrites."

O. Henry's Best, "The Rubaiyet of the Scotch Highball"—Earle and Ayres

(General Two-Reel Production)

O. Henry's most amusing story and considered by many to be the best of his short stories, "The Rubaiyet of a Scotch Highball," has been adapted to the screen and produced by the Broadway Film for release on the General program. Agnes Ayres and Edward Earle are seen in the two principal roles. This is a corking good drama and one that every patron of the ——— theatre should see. It is two reels in length and contains a punch and plenty of comedy in every scene of the two thousand feet which go to make up its exposition. The two principal characters are in a class with some of the best screen stars. Mr. Earle has been seen of late in Vitagraph Blue Ribbon features and has made a decided hit in five-reelers. Miss Ayres also has been seen in Vitagraph features, always to advantage. O. Henry's best contribution to the screen is entertainment from start to finish. Rob Babbitt has met the one girl in Sullivan County, New York. They had been attracted first by Omar Khayyam's Rubaiyet, had married and had come to New York to settle down. They drift into New York's Bohemian district and drink gets the better of Bob. He conquers the habit, but how?

See the latest exposition of O. Henry's work on the screen, "The Rubaiyet of the Scotch Highball," at the ——— theatre on ——— of ——— week.

The First of the Ned Finley Blue Ridge Dramas, "Mountain Law"

(General Film Two-Reel Production)

"Mountain Law," the first of the Blue Ridge dramas, produced by Ned Finley and released on the General program, contains a powerful theme and is presented by Mr. Finley and supporting company in a strong, virile manner. It is a story of the mountains, written by L. Case Russell, who is responsible for Mme. Petrova's biggest success, "The Life Mask." It has a strength of purpose, its theme rings true as steel and there is a punch in every scene. The picture is only two reels in length, but it contains action in every foot of those two reels—real, live action, filled with tense moments as clean and brisk as the mountain air. In the supporting cast with Mr. Finley, who has the leading role and who directed, are seen Marion Henry, Richard Neil, Harry Hamill and Charles Robins. In a small mountain village in the heart of the Blue Ridge, Fannie Bruce comes to teach the village school. For twenty years there has existed a feud between the families of the Claytons and the Danceys. Rob Clayton, member of the school board, returns home one evening and finds his father dead goes to Dancey's cabin and kills the father and his two sons. Bob falls in love with Fannie and she decides to reform him. She accomplishes what twenty long years have failed to do—heal the differences between two warring families.

"Mountain Law," the first of the Ned Finley Blue Ridge dramas, will be seen on the screen of the ——— theatre on ——— of ——— week.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

These Reports Came "Under the Wire" as Motion Picture News Went to Press

"Revelation" (Metro-Nazimova)—"Business held steady. Picture gave wonderful satisfaction." (Four days.) "Liked by everybody." (Five days.)

"Bunker Bean" (Paramount-Jack Pickford)—"Wonderful satisfaction." (Three days.)

"Lest We Forget" (Metro-Rita Jolivet)—"Big success." (Four days.)

"The Whispering Chorus" (Paramount-De Mille)—"Average."

"The Tiger Man" (Artcraft-Hart)—"Good picture but locally all exhibitors are killing Hart with reissues."

"The Kaiser" (Jewel)—"Biggest hit since 'Birth of a Nation.' Broke all house records."

"The Cross Bearer" (World)—"Picture very good, but I'm in a Pro-German neighborhood." (St. Louis.)

"The Witch Woman" (World Film)—"Good Picture.

"The Blue Bird" (Artcraft)—"Splendid picture, but our patrons don't take to this kind." "Disappointment from every angle, box office and patrons. They do not want fairy tales."

"Humdrum Brown" (Paralta-Walthall)—"Poor picture, even for Saturday."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest."
ANSWER, THE (Rubens—Triangle)	Average	"No comments received."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days."
BELL BOY, THE (Arbuckle—Paramount)	Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!"
BELOVED TRAITOR, THE (Marsh—Goldwyn)	Average	"Did not draw." "Fair picture." "Conventional subject." "Good story, but star not popular here."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked."
BLUE BLAZES RAWDEN (Hart—Artcraft)	Average	"Well liked." "Hart reissues are hurting his new pictures." "Big." "His worst picture." "Two days to capacity."
BRACE UP (Rawlinson—Bluebird)	Average	No comments received with reports.
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman.' "Very good." "Star does not have his old drawing power. Good picture."
BROADWAY BILL (Lockwood—Metro)	Average	"Lockwood good; story poor." "They all like Lockwood." "Excellent picture but Lockwood is not a pugilist." "Very good." "Star well liked. Good picture."
CAPTAIN OF HIS SOUL, THE (Desmond—Triangle)	Average	"Desmond has done better."
CLEOPATRA (Bara—Fox)	Big	"Will play a return date on this sure." "Good picture, business rotten (maybe Holy Week?)." "Great show." "Excellent."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular."
CUPID'S ROUND-UP (Mix—Fox)	Big	"Very good picture." "Fine picture; star will be popular." "Just what my patrons want."
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class." "Big. William Scott deserves equal credit with star."
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much." "Pleasing picture."
DESIRED WOMAN, THE (—Vitagraph)	Average	"Only a fair picture."
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value." "Good picture. Well received. One of Stewart's best."
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town."
FAMILY SKELETON, THE (Ray—Paramount)	Average	"Sermon has no place on the screen. Keep Ray in Rube roles." "Very disappointing." Ray drew them but it didn't please." "Ray draws very well." "Poorest Ray in long time."
FIGHTIN' GRIN, THE (Farnum—Bluebird)	Average	"Not up to Farnum's standard." "Poor picture for Bluebird." "Farnum popular here."
FLOOR BELOW, THE (Normand—Goldwyn)	Big	"Very good. Best yet from Normand." "Nice picture, fully up to Goldwyn standard." "Mabel big favorite." "Picture good though drew poor. Six reels too long for small house."
FLARE-UP SAL (Dalton—Paramount)	Big	"While good it didn't go over." "Pleased everybody." "As good as Dalton has done." "Big." "Ince Standard. Standard at her best in this type of play"
FLASH OF FATE (Rawlinson—Universal)	Big	"They want good melodrama." "Pleasing." "Picture mediocre."
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	"Very nice picture."
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	No comments received with reports.
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	"A good picture." "Went big for me." "Average value." "Star not popular." "Very good picture." "Below Fox standard."
GHOSTS OF YESTERDAY (Talmadge—Select)	Big	"Best Talmadge to date." "Star becoming more popular with each picture." "A good bet." "Great with the women." "Conceded one of Talmadge's best."
HARD ROCK BREED (Wilson—Triangle)	Big	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast."
HANDS DOWN (Salisbury—Bluebird)	Big	"Not Salisbury's best by any means." "If anybody but Bluebird had this they'd ask $150 for it."
HEADIN' SOUTH—Artcraft)	Extra Big	"This star made our Holy Week business best we ever had. Will play return on this." "Not as good as others. Stealing Hart's stuff won't do." "Great medicine for the box office."
HEIRESS FOR A DAY (Thomas—Triangle)	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture."
HIDDEN PEARLS (Hayakawa—Paramount)	Average	"Good picture." "Drew well; star popular here." "Story has objectionable episode."
HIRED MAN, THE (Ray—Paramount)	Big	"Three days; great." "Star becoming great favorite; show well done." "Ray a coming big star." "Star very pleasing."
HIS ROBE OF HONOR (Walthall—Paralta)	Poor	"Fair picture but star does not draw." "Title bad." "Little too long." "Too heavy and slow."
HOPPER, THE (Mong—Triangle)	Average	No comments received with reports.
HOUSE OF GLASS, THE (Young—Select)	Average	"Up to standard." "This kind will bring Clara back."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
HUCK AND TOM (Jack Pickford—Paramount)	Big	"Fine for family trade." "Good clean stuff that brings business." "Dandy picture." "Becoming very popular." "Excellent."
INNOCENT (Ward—Pathe)	Big	"Pleased most of my patrons and drew well." "Good picture; fair drawing card." "Didn't take as well as it ought." "It's a shame to make Fanny act so young." "Very good. This star is sure to please." "Good feature."
JACK SPURLOCK, PRODIGAL (Walsh—Fox)	Poor	"Did not please." "Star draws them big, but story is off." "Walsh pulls well." "Not up to his standard." "Poor picture for George Walsh."
KEYS OF THE RIGHTEOUS (Bennet—Paramount)	Poor	"Title against picture; story did not go." "Just fair." "Not a drawing card." "Title killed it."
LA TOSCA (Fredericks—Paramount)	Average	"Good production, well staged, but not generally liked." "This type of picture does not draw well." "People do not care for this kind of play. Anything with costume is dead."
LAND OF PROMISE, THE (Burke—Paramount)	Average	"Star was killed by serial, 'Gloria's Romance'!"
LES MISERABLES (Farnum—Fox)	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production. "Farnum does his best work."
LIGHT WITHIN, THE (Petrova—First National)	Average	"Nothing big." "Just a fair feature." "Good picture."
LIMOUSINE LIFE (Thomas—Triangle)	Average	"Appeals to the ladies, but not the men."
LOVE ME (Dalton—Paramount)	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power, but watch this star." "One of the best we have had."
LOADED DICE (Keenan—Pathe)	Big	"Remarkable. Great production." "Good picture." "No drawing power." "Ought to have done better; comments good." "Morbid story. Lots of crime. Very dramatic." "Good story but this star gets no dough." "Splendid picture, though story is morbid. Star fine."
MADAME JEALOUSY (Fredericks—Paramount)	Average	"Star not popular in this picture." "Not suited for pictures, too deep. Waste of time to produce such stuff." "Nix." "Patrons don't like this style."
MENACE, THE (Vitagraph)	Average	"Good picture, both are going to make stars." "Fair production." "Excellent picture but no pull." "Poor picture."
MOTHER'S SIN, A (Williams—Vitagraph)	Average	"Not up to standard but star got it over." "Below average." "Just a picture."
MORAL LAW, THE (Brockwell—Fox)	Average	"Poor photography, subject will not please." "Story good." "Photography punk, picture the same." "Good picture."
NANCY COMES HOME (Triangle)	Average	"Story pleased."
NEW LOVE FOR OLD (Hall—Universal)	Average	No comments received with reports.
NEARLY MARRIED (Kennedy—Goldwyn)	Average	"Public divided on this star, she don't draw here."
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports.
OTHER MAN, THE (Morey—Vitagraph)	Average	"Good picture, Morey popular." "Perfect—100." "Liked.' "Star and Grace Darmond well liked."
OTHER WOMAN, THE (Hyland—Pathe)	Average	"They liked this." "Excellent picture, attractive star."
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture." "One of the most interesting pictures in a long time." "Very good." "He is an artist."
PAINTED LIPS (Lovely-Universal)	Average	No comments received with reports.
PETTICOAT PILOT, A (Martin—Paramount)	Average	No comments received with reports.
REVENGE (Storey—Metro)	Average	"Not satisfactory to our patrons." "Back to the nicolet with this sort."
RUGGLES OF RED GAP (Holmes—Essanay)	Big	"Everybody enjoyed and boosted this."
SPLENDID SINNER (Garden—Goldwyn)	Big	"Very good, but nothing to make them talk or send others." "Magnificent production but ending very bad. Splendid work by star." "Very good picture."
SIX SHOOTER ANDY (Mix—Fox)	Poor	"Good picture but not in it with Mix's first." "Title too melodramatic." "They didn't come." "Fair Western; pleased." "Poor picture. Poor photography."
SON OF DEMOCRACY (Chapin—Paramount)	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff."
SONG OF SONGS (Ferguson—Paramount)	Average	"Fine picture. Ferguson will prove drawing card soon."
STELLA MARIS (Pickford—Artcraft)	Average	"Great. We cut to 5879 feet." "One of her best." "Business held up on second day to first." "Made big hit."
SHELL GAME (WEHLEN—Metro)	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout."
STRONG WAY, THE (Elvidge—World)	Average	No comments received with reports.
SUNSHINE NAN (Pennington—Paramount)	Average	"Poor offering." "Star's last production well liked and patrons expected better picture.'
THING WE LOVE (Reid—Paramount)	Poor	"Poor picture."
TURN OF A CARD, THE (Kerrigan—Paralta)	Big	"Broke all house records. Four days." "Better than his first." "This company has them all beaten."
UNFAITHFUL and MARRIAGE BUBBLE (Combination Bill—Triangle)	Average	No comments received with reports.
UNDER SUSPICION (Bushman-Bayne—Metro)	Average	"Everyone seemed to like this." "Best Bushman in months." "Well Liked."
WEAVER OF DREAMS (Dana—Metro)	Average	"Dana holds up fairly well. Picture no good." "Poor attraction."
WHIMS OF SOCIETY (Clayton—World)	Average	No comments received with reports.
WIDOW'S MIGHT, THE (Eltinge—Paramount)	Average	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike."
WIFE HE BOUGHT, THE (Myers—Bluebird)	Big	"Excellent attraction."
WILD STRAIN, THE (Vitagraph)	Average	No comments received.
WORLD FOR SALE (Blackton—Paramount)	Poor	"Strong acting made this better than average" (E.). "Ordinary" (E.). "A very funny picture to make out, poor drawing card" (E.). "Not much picture for Blackton" (S.). "Mediocre. Lacks realism; too artificial; lacks punch—photography and scenery perfect" (N.). "Over their heads" (N.). "Not up to expectations."
WASP, THE (Gordon—World)	Average	No comments received.
WOOING OF PRINCESS PAT, THE (Vitagraph)	Poor	"No room for this type."
WILD WOMEN (Carey—Universal)	Big	"Good stuff."

FLASHBACKS

Individual Reports Received on Reissues and Pictures Released Previous to February

Alimony (First National)—"Extra big my first day, and dropped to average for next two days."

Bab's Burglar (Paramount)—"Just an average picture and average business."

Belgian, The (State Rights)—"Audience not over enthused. Not up to standard. Too slow."

Broadway Love (Bluebird)—"Poor feature but big business."

Camouflage Kiss, The (Fox)—"In four days jumped from average to big and back again."

Crisis, The (Selig)—"Very good show, but do not like war pictures."

Daybreak (Metro)—"Star not liked."

Divine Sacrifice (World)—"Kitty Gordon does not draw at box-office."

Dodging a Million (Goldwyn)—"Star not well known here, but made good." "Pleasing picture."

Fall of the Romanoffs (First National)—"Did extra good first and last day of week run. Big for balance."

Fields of Honor (Goldwyn)—"Played three days to poor business."

Freedom of the World (Goldwyn)—"One of best patriotic offerings we ever had."

Fringe of Society (Foursquare)—"Very good picture."

Heart of a Lion, The (Fox)—"Star does not draw any more. Picture not up to standard."

Little Patriot (Pathe)—"Good. Pleased all."

Headin' South (Artcraft)—"Big business for my two days."

Man Above the Law (Triangle)—"Poor."

Outwitted (Metro)—"Strong picture. Fine. Big business."

Primrose Ring, The(Paramount)—"Average."

Rose of Blood, The (Fox)—"Fine picture pleased."

Rose of the World (Artcraft)—"Star attracting more attention with every release."

Seven Swans (Paramount)—"Fairy shows hurting Clark."

Shirley Kaye (Select-Young)—"Well produced and logical feature." "Not much action."

Spirit of '17 (Paramount)—"Big business."

Stella Maris (Artcraft)—"One of Pickford's best."

Troublemakers (Fox)—"Excellent story. Lee kids great."

Turn of a Card (Paralta)—"Broke all house records."

Unbeliever (First National)—"Greatest and most appealing war picture ever made."

Whip, The (State Rights)—"Some picture."

Within the Law (Vitagraph)—"Good picture, but business was very poor."

Womanhood (Vitagraph)—"Wonderful production. Went over big."

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Passing of the Third Floor Back"

"Not Up to Expectations," Says Reviewer of This

(First National Exhibitors Circuit—Released in April)

SIR JOHNSTON FORBES-ROBERTSON, who starred in "The Passing of the Third Floor Back," on the stage, is a celebrity with an international reputation. He is considered the rightful successor to Irving. His acting is very effective on the screen. One wonders why the director did not avail himself of these elements to produce a photoplay that would measure up to the star's ability.

This picture is very poorly directed and edited. It is chiefly an aggregation of short scenes, mostly close-ups, none of them exceeding two feet in length. At least that is the impression one gets. It is very fatiguing and straining to the eye because of the constant changes.

The story was written by Jerome K. Jerome, an author who is well known to the American public, and although on the stage it made quite a hit with the better class, its entertaining value on the screen is very narrow as it will appeal to a limited number only. It might be classed more as a sermon than as an entertainment.

"The Tiger Man"

Hart in a Typical Hart—"Enuf Sed"

(Artcraft—April 1)

HART fans will not be disappointed with this offering, although there really is nothing new in it. The story is an absorbing narrative of the desert in the days of the gold rush and offers Hart the opportunity of portraying the role of a desperate leader of a gang of outlaws who is reformed by a young preacher's wife.

The usual thrills typical of all Hart photoplays abound in this one also. It is very well directed, and the photography is excellent.

"The Marriage Lie"

Carmel Myers in a Strong Not Up to Record "U" Standard

(Bluebird—April 22)

THIS offering falls below the standard the Universal has accustomed us to lately. It started off with a good promise but ended very poorly. Besides, it comes dangerously near to being suggestive, although it doesn't actually cross the line.

The picture has been adapted from the story by Blair-Mall, published in the Parisienne Magazine, and deals with a young engineer who, in order to secure a position claims he is married while he was not, therefore, to hide his deception, is compelled to find a "would be" wife whom he marries in the end.

I don't like this half-way-clean idea in pictures, and I am sure the majority of the exhibitors don't. But why waste money and good material on suggestive or near suggestive stories, when the clean ones are in demand and can find a better market?

This picture will get by with a middle-class audience.

"Blindness of Divorce"

A Strongly Dramatic Preachment on Divorce

(Fox-Standard—6 Reels—April 7)

THIS is a very strong dramatic offering that will hold the interest and entertain those who like this kind of a subject.

The story is based on the divorce question, the author-director attempting to portray some of its evils. The selection of such a theme for picturization is not wise. It is too delicate to handle, and besides, people go to the theatre to be entertained, not to be reformed or moralized to.

From a critic's standpoint the biggest mistake the author could have made was to permit the divorced wife to lose the sympathy of the spectator, which was all hers from the start, by having her conduct a questionable resort. In the eyes of the public there could be no justification for such an act on her part.

It reminds me of the picture, "The Sin Ye Do," produced by Triangle about two years ago with Frank Keenan as star. It will surely bring the tears. While this picture is not grewsome, I am afraid it will not leave a pleasant taste.

"Playing the Game"

Charles Ray's Latest Is Pronounced His Best.

(Ince-Paramount—April 22)

YOU will find "Playing the Game" a clean and interesting story full of the sort of action which will give Ray admirers a wholesome entertainment. I feel safe in stating it is the best Ray on the Paramount program so far.

The story was written by Julian Josephson, and depicts Ray as the dissipating son of a millionaire who later inherits his father's millions, and who, in order to show he is man enough to make a success without his father's money, goes to his own ranch unrecognized, works as a common laborer, makes good and wins the love of the foreman's daughter just at the time his identity becomes known.

The story possesses good continuity, and was well directed. Among the supporting cast, little Doris deserves special mention.

This picture will please any audience.

"Unclaimed Goods"

Vivian Martin's Charm Puts Over a Slender Story

(Paramount—April 15)

THERE is a certain charm to Vivian Martin that helps pull over every picture of hers. It makes no difference whether the story is plausible or improbable—it will be a hit just the same. There is not a miss with her, at least I have never seen one that I could condemn. When I first saw her in "Little Miss Brown" I thought then that, given the opportunity, she would be sure of making good. Well, Mr. Frank Garbutt has given her all the opportunity in the world and she has made good.

"Unclaimed Goods" is a melodrama story quite impossible but original, chock-full of action from start to finish. The story is about a Western girl, daughter of a sheriff, who is sent to a mining town by express, the same as a piece of merchandise or a dumb animal. She is unclaimed and about to be sold at auction to pay the express charges when a man, whom she has befriended, rescues her at the cost of his life, and she finds happiness in the love of the express agent who cared for her during her detention.

There is a good deal of shooting in it, but, being a Western photoplay, this feature will be overlooked. Although a dance hall scene is shown, this picture is clean and will certainly entertain. Director Rollin Sturgeon deserves credit for his good work.

Harrison Ford, Casson Ferguson, Dick La Reno, George Kunkie, George McDaniels in the unsympathetic role of the villain, and Carmen Phillips, as his sweetheart, do their bit excellently. By the way, Dick La Reno is a pleasing personality; so is Harrison Ford. Give us more of them.

"With Neatness and Dispatch"

Bushman and Bayne Hit the Bill Again

(Metro—April 15)

JUST to convince any fairminded producer, scenario writer, director, or whoever has been responsible for some of the "junk" we have been getting in the past and are still continuing

CLEAR, CRISP BOX OFFICE APPRAISALS

to get, that it doesn't take two murders, a rape and a suicide to make an entertaining picture, I am pointing to "NEATNESS AND DISPATCH."

The story is very thin indeed, but it has been handled so successfully by Director William S. Davis, that I consider it one of the best comedy-dramas released for some time on the Metro program.

Although it differs in plot if compared to "Haunted Pajamas," it comes up to it in quality. Mr. Bushman's acting is as good as I have ever seen him do, outside of "Pennington's Choice." Miss Bayne plays her part with "neatness."

This offering is clean and will please any audience. Book it, and after you play it, tell your exchange you want more of this kind.

CAST

Paul Donaldson	Francis X. Bushman
Geraldine Ames	Beverly Bayne
Roger Burgess, Police Commissioner	Frank Currier
Mary Ames	Sylvia Arnold
Aunt Letitia	Ricca Allen
Director	Wm. S. Davis

THE STORY

Geraldine and Mary Ames live with their aunt Letitia, an old maid who thinks girls should not receive the attentions of men. Mary is about to elope with her sweetheart, a young engineer, but is discovered and locked in her room.

Geraldine goes to the Police Commissioner, an old friend of her father, and asks him to loan her a crook to break down the door and help her sister escape. Paul Donaldson, his nephew, fascinated with her, begs his uncle to let him impersonate the crook. The situations that arise from this are very humorous. That night three real crooks enter the house to rob and Donaldson overpowers them, locking them in a closet. The household is aroused, the police called, and when the Police Commissioner arrives Donaldson surrenders the culprits. Geraldine to her amazement finds out the real truth about him and they are engaged.

"The Busy Inn"

A Russian Art Drama, Foreign to American Taste

(Pathe—April 14)

THIS offering will not please an American audience, particularly the better class.

"The Busy Inn," by Alexander Ostrovsky, gives an insight into the life of Russia and is based on the scheming and fraud practiced by many middle-class innkeepers, which is hardly of interest to the present day picturegoers. It is a suggestive picture.

"A Mother's Secret"

Ella Hall in a Heart Interest Tale That Should Please

(Bluebird—April 29)

ELLA HALL must consider herself very lucky indeed, that the one who is responsible, had the happy thought of furnishing her with clean stories all the time. Her pictures have always been above the average, more or less, while some have made big hits. For instance: "Jewel" and "The Little Orphan."

"A Mother's Secret" is an interesting picture with very good action all the way through, and I am sure it will please. Miss Hall fits in a little child's clothes as nicely as she does in grown woman's. The element of heart appeal abounds in this offering, which is good enough to show to any audience. In fact, you should encourage good clean pictures by booking them. Book this one.

CAST

Angela	ELLA HALL
Captain Eldone	T. C. Critterden
Mrs. Eldone	Mary Mirsch
Howard Grey	Emory Johnson

THE STORY

Lady Eldone, in her capacity as Red Cross nurse, is visiting her husband at the front. As she is leaving, a shell falls upon the cottage, and buries Captain Eldone beneath the ruins. It was thought he was killed.

Lady Eldone leaves for the States. The London government, thinking she has in her possession the plans for a new gun invented by her late husband, instructs Howard Grey to watch her and see that she will not dispose of them to a hostile government.

Angela, her now grown daughter from a former husband, upon being informed of her mother's return, comes to her. Fearing that Angela's presence might disclose her real age, Lady Eldone decides not to make her presence known.

Later, two spies from a hostile government, break open the safe, and take a tin box in which it was thought Lady Eldone kept the plans of Captain Eldone's new gun. Grey arrives at the house in time to take the plans away from the spies. He is about ready to open it when Captain Eldone enters, still weak from his wounds but very much alive. Lord Eldone explains that the plans had been destroyed when the shell fell on the cottage but himself escaped although stunned by the explosion, and later dug out.

Grey learns that Angela, with whom he got acquainted before by chance, is the daughter of Lady Eldone, and feeling he is in love with her, takes her in his arms, while Lady and Captain Eldone are happily reunited.

"Dolly Does Her Bit"

Babie Marie Osborne in a Sure Fire for the Kiddies and Grown-ups

(Pathe—April 29)

THIS offering I am sure will prove a delight to children, owing to the introduction of a mechanical doll that can walk and salute like a human being. The cute little pranks of Baby Marie will please the grown-ups also.

The picture is based on a story by Lucy Sarver and deals with a Red Cross Bazaar where Dolly takes the place of the mechanical doll that was destroyed by a runaway horse. The little colored boy who is her companion in the picture will also bring many a laugh. The action is swift and will hold one's interest to the end.

ADVERTISING SUGGESTIONS—Play up very strong on the mechanical doll in the picture, which can walk like a human being. Place a life-size doll inside of the box office window or inside the theatre where it can be seen by children, with the inscription, "Dolly Does Her Bit," and the date. This will be a splendid medium for attracting attention.

"A Dog's Life"

Charlie Returns Triumphantly in a Three-Reel Laugh-Fest

I WOULD suggest to those of the exhibitors who expect to play "A Dog's Life" to fasten the roof of their theatre more securely as it is liable to blow off from laugh explosions.

The return of Mr. Chaplin to the screen is very triumphant and well worth our long wait. It seems this long absence from it has given him a rest that enabled his creative mind to introduce some new stunts which are entirely original and bound to find favor with the picture-goer. For instance he and his dog visit a dancing hall but are ejected as no dogs are allowed in. He puts the dog inside his wide trousers and walks in undisturbed towards the orchestra. There is a hole in the trousers through which the tail of the dog protrudes. The tail wiggles and hits the base drum. The drummer wonders who is striking the false notes. This part of the picture is really a scream.

The ending is very humorous and original. Charlie marries the girl he met in the cafe, and with the money his dog dug out and which had a varied career, buys a home in the country. He is seen planting onions, taking one out of his vest pocket each time. The final scene shows his wife and himself in a loving pose looking over the basket presumably the cradle of their baby. The next close-up scene shows the basket and the dog with several puppies resting comfortably.

Every well thinking exhibitor will surely thank Mr. Chaplin for sparing the picture-goers any vulgarity. The comedy is as clean as a whistle, therefore fit to show to any audience.

"The Face in the Dark"

(Goldwyn—April 21)

"THE FACE IN THE DARK" is slow in starting but it gains speed with each scene reaching a strong climax in the last reel and presenting rather a unique ending.

The story was written by Irvin Cobb, and Miss Marsh is given the role of a detective who, after a bank robbery, discovers the unpleasant fact that her own father is the one who burglarized it, to find in the end, to her great delight, that he was only acting as a detective trying to capture the leader of a gang of counterfeiters.

As a whole it is a clean picture above the average, that will appeal to the better element especially the women.

Live News from the Producers

Fay Tincher Joins World Film

Her First Picture on the Program Called "Some Job," Released May 1—Returns to Coast This Week

FAY TINCHER, comedienne, and for a year and a half the head of her own company, is the latest addition to the World Film Corporation staff, according to official announcement from World Film offices this week.

This definite announcement puts to rest a number of rumors that have originated in various sources since the arrival of Miss Tincher in New York, from the coast, this week. She came East, it is said, on twenty minutes' notice, from Hollywood, where, in the Willis-Inglis Studios, she has been making her own comedies, under Al Santell's direction. Her first picture on the World program will be "Some Job." It is scheduled for release May 1.

Beside being a new departure in announcing her type comedy for almost immediate release on the World program, the signing of Fay Tincher, by World, is considered of unusual interest.

Miss Tincher received her training for the legitimate stage under the tutelage of Arthur Hopkins and appeared in vaudeville in New York and on tour. Returning to New York three and a half years ago, after a brief tour, a director for David Griffith approached her in the sitting room of a New York hotel and asked her if she would not like to go into pictures. "I don't mind," Miss Tincher is quoted with having replied. The director, who did not know her identity, then took Miss Tincher to see David Griffith, and Miss Tincher, who did not know who Mr. Griffith was, decided that she might as well play a part in "The Battle of the Sexes." Such artists as Donald Crisp, Lillian Gish, Owen Moore, Robert Herron and Mary Alden were already at work on the feature.

Fay Tincher Has Been Engaged to Star in World Pictures

Her activities were then transferred to the coast where the Reliance-Majestic, releasing on the Mutual program offered the "Bill, the Office Boy" series, with Fay Tincher as the Stenographer, a character which created for her a following. When Mr. Griffith left Reliance-Majestic, Miss Tincher was co-starred with De Wolf Hopper on the Triangle-Fine Arts program and her work in "Don Quixote," "Mr. Good, the Samaritan" and "Sunshine Dad," with Mr. Hopper, made for her a following in every part of the country. Following her work with De Wolf Hopper, she was featured as a star in her own comedies on the Triangle-Fine Arts program.

"Some Job" and "Main 1-2-3" will be her first World releases.

She will return to California this week and in the Inglis-Willis Studios, will begin work on a new feature for World program release. A rumor that she would return East, following this, to do a five-reeler in World's Fort Lee studio, has not been verified.

Lytell Finishes Exteriors for Metro Play

BERT LYTELL, who will make his first appearance as a Metro star in "The Trail to Yesterday," a screen version of Charles Alden Seltzer's popular novel, is getting settled for a long stay in Hollywood, the home of Metro's West Coast studios. Lytell and his supporting company arrived in Los Angeles last Monday from the East after a stopover of about a fortnight in Arizona, on location, where exteriors were photographed on some of the great ranches of the cattle country near the Mexican border.

With the arrival of Lytell there are now three stars at work at the Metro Hollywood studios, the others being Edith Storey and Viola Dana. Anna Q. Nilsson, Lytell's leading woman; Robert Kurrle, cameraman; Harry S. Northrup, Ernest Maupin and John A. Smiley, of the supporting cast, and Finis Fox, Director Carew's brother and assistant also went.

Fox Explains Reason for Changing Feature

"Exhibitors who wish to know whom they have to thank for our unusual action in placing a Standard picture such as 'American Buds' with the Special Feature schedule," said William Fox this week, "may learn now that they themselves are responsible for the boon."

"American Buds" stars Jane and Katherine Lee, and was made under the direction of Keanan Buel in Georgia for the most part. It was intended for a Standard picture. It was during the finishing period when the film was being cut and made ready for release, Mr. Fox says, that pressure brought to bear by the organization's branch managers throughout the country forced the change.

General Orders More Paper for Jaxon Serial

Confirmation of the success anticipated for "A Daughter of Uncle Sam," the patriotic serial produced by the Jaxon Film Corporation, has made it necessary to order large quantities of new paper for each of the twelve episodes, General Film Company reports. An unusually large order for paper and other supplies was placed several months ago for the serial. Nevertheless this has proved to be inadequate, practically all of the thirty General exchanges in the United States and Canada reporting that their supplies of posters and other advertising material have been exhausted.

Arbuckle and Company Are Marooned on Location

Roscoe "Fatty" Arbuckle and company are still at San Gabriel Canyon, Cal., where for four weeks they have been marooned much of the time and flooded by the heavy rains while attempting to make exteriors for the new Paramount-Arbuckle comedy, "Moonshine."

"What Kind of a Fellow Is —Griffith?"

(Continued from page 2509)

was to print his name, "David W. (*Larry*) Griffith; another was to suggest that the screen's future lay solely as a second-hand purveyor of stage adaptations, and a third was to ask him if he considered the "close-up" and "flashback" mere passing crazes or permanent institutions.

To-day there's one way of arousing him. Ask him if he considers "Hearts of the World" better than "The Birth of a Nation."

An hour later your ears will ring with his words, "There's no basis of comparison. They are different ——"

Encouraging Reports Received by W. H.

Reports received from the various exchanges throughout the country by W. H. Productions Company, indicate that its series of twenty-eight Sennett Comedies is meeting with success.

To date there have been five subjects released, "A Small Town Bully," featuring Mabel Normand, Mack Sennett, Roscoe Arbuckle and Owen Moore; "Friendly Enemies," featuring Chester Conklin and Sydney Chaplin; "His Diving Beauty," featuring Mabel Normand, Roscoe Arbuckle and Mack Swain; "A Polished Villain," with Al St. John, Charles Arling and Mae Bush, and "His Bitter Half," featuring Polly Moran and Charles Murray.

State right buyers are also signing up for the Shorty Hamilton Series, it is stated. There are sixteen two-reel Western comedy dramas in the series. Requests are being received at the home office of the W. H. Productions Company from exhibitors throughout the various sections of the country for bookings.

"Satan's Pawn," the first of the Bessie Barriscale Series, will be released in May. More than fifty per cent of the country has already been sold. Advertising is composed of newspaper cuts, facsimiles of posters, lobby display and press stories. The lobby display consists of a set of ten 8 x 10s and six 11 x 14's; and the posters are in two styles of one's, two styles of three's and one six sheet.

"The Bandit and the Preacher," the second Hart feature, which is now being released, is drawing big business, it is reported. It features William S. Hart, Robert Edeson, Clara Williams, and Rhea Mitchell.

Laemmle Urges Employees Buy Thrift Stamps

As the answer to a request from Washington, President Laemmle has written every Universal employee a personal letter requesting that each join the company War Saving Society, and pledge a stipulated amount of their weekly stipend toward the purchase of War Saving Stamps. In the letter Present Laemmle writes:

"We all have tried to do our bit in the Liberty Loan issues, and we must continue to do whatever we possibly can to aid our country in this present crisis.

"Our boys OVER THERE need food, clothing and supplies, and as Americans the very least we can do is to see that they get them. We must help until it HURTS and PINCHES us."

Next Minter Picture for Release May 6

The next Mary Miles Minter picture from the studios of the American Film Company, Inc., will be "The Greater Call." It is set for release on May 6.

Miss Minter has lately been appearing in a distinctly different type of picture, plays of more dramatic force, and "The Greater Call" is said to provide her with new opportunity to show her ability in pictures of this kind.

Empey Film Still Going Big

Third Week of "Over the Top," at the Lyric Theatre, Shows No Diminution of Popularity of Vitagraph Feature

ENTERING its third week at the Lyric theatre, New York, "Over the Top," Vitagraph's reproduction of Sergeant Arthur Guy Empey's book, in which the soldier-author appears as the star, continues to play to capacity. The big production, which brings the front line trenches and No Man's Land vividly before the eyes of the American people, has been one of the sensations of the year in New York theatricals, both from the standpoint of spoken and screen dramas. Albert E. Smith, president of the Vitagraph Company, under whose supervision the production was made, and Wilfrid North, who directed it, have been the recipients of congratulations from all branches of the industry.

The week of April 8 was "American Defense Society week" at the Lyric, the patriotic organization having had speakers on the stage at every performance during the seven days. These speakers included some of the most notable public men and women now engaged in patriotic work in the country. Among them were George H. Mann, of the American Defense Society; Mrs. B. Bennett-Burleigh, daughter of one of England's most famous war correspondents; Corporal R. Derby Holmes, of the British Army, author of "A Yankee in the Trenches;" Norman Taylor, Hamlin Garland, the author; Eleanor Gates, author of "The Poor Little Rich Girl" and other plays; Sir John Foster Fraser, F.R.G.S., F.Z.S., noted English author and journalist; Dr. Henry Smith Williams, M.D., LL.D., of the American Defense Society; Frederick F. Moore, editor and publisher; Richard A. Purdy, vice-president of the Hudson Trust Company of New York; Ellis Parker Butler, the author; Channing Pollock, author and playwright; Lieut. "Bill" O'Hara, former pitcher of the New York Giants and now an officer in the British Army, and Dr. de Santo, an Italian journalist.

Empey, who sold more than one million dollars worth of bonds in the second Liberty Loan drive, was one of the first workers to get on the job at the opening of the third campaign. On the night preceding the opening of the drive on Liberty Day, April 6, he delivered six addresses in New York at which he stirred his hearers to patriotic pledges, and on Monday, he had the honor of opening the Liberty theatre, in front of the New York Public Library on Fifth avenue. This theatre, run under the auspices of the Stage Women's War Relief Committee, has been one of the most potent factors in the present campaign in the metropolis, and Empey, by his daily talks, has been instrumental in selling many thousands of dollars worth of bonds. He is out to make a record of $2,000,000 in personal bond sales during this campaign.

Gaumont Weekly In Demand

Pell Mitchell, Editor of News and Graphic, the Two Gaumont Weeklies, Reports on Their Reception

GAUMONT COMPANY reports the reception given its news weeklies, the News and the Graphic, is more encouraging than its officials ever expected. Pell Mitchell, the editor of these weeklies, says that the independent news reels are in great demand. He said:

"The independent field had long suffered for the want of a pictorial news service; and to have this need supplied not only with a semi-weekly release reaching the screen a day earlier than any other news-reel, but with one which easily leads the others in quality and appearance, has taken the state rights buyers by storm, and they have not hesitated to express their approval in unmistakable adjectives.

"When the Gaumont Company, yielding to the many requests for this news service, decided to enter the independent field, it assured the state right buyers that in the News and Graphic it would produce two news-reels which had never been surpassed. The loyal and enterprising Gaumont news service, which has been in training since the infancy of the motion picture industry, stood back of this promise.

"The typographical appearance, or what is known in newspaper parlance as the 'make-up,' of the News and Graphic is the most attractive which has yet been shown upon the screen. In keeping with this artistic appearance, I insist that every subject included in these reels must not only be of timely 'front-page' news interest, but that the photography and laboratory work must be of the standard used in the best feature photoplays.

"This means that the News and Graphic cost more than other news-reels to produce, but that it pays to produce only the best is evidenced by the many letters of congratulatory approval which pour into the offices of the Gaumont Company from all sections of the United States. The Pacific Coast reports that exhibitors and public pronounce them the best news-reels ever shown in the West. The Central and Southern states are emphatic in their approval. On the Atlantic Coast, the Rialto theatre, in New York City, which makes a critical selection each week of the best subjects from all topical releases, last week showed three times as many Gaumont subjects as from all other news-reels."

Julian Starts Work on a Detective Drama

Rupert Julian, who has returned to Universal City after supervising in person the opening of "The Kaiser" at the Broadway theatre, New York, has begun work on a new detective drama in which Ruth Clifford and himself will star.

Fox Seeks More Foreign Trade

Plans for Intensive Campaign Under Way for Several Weeks—Abraham Carlos in Charge of the Work

WILLIAM FOX this week announced that Fox Film Corporation has put into operation plans for an extensive drive in the foreign field to build up still more the already vast interest that the organization has abroad. It has required many weeks, the announcement reads, to formulate the plans now rapidly becoming effective.

The campaign is being carried on under the direction of A. Carlos, and confidence is expressed in the belief that the results will prove most satisfactory.

"Although it is, of course, far too early to give forth any definite accomplishments due to the present campaign," the statement continues, "or to venture predictions because they may seem rash, it is nevertheless true that important developments will occur within the very immediate future.

"The drive is to consist, in general outlines, of a vigorous advertising and publicity program, of short and long trips by each branch manager which will cover practically all of his territory, of thorough circularization of the cinemas, and of intensive salesmanship.

"Mr. Fox has always been a firm believer in the prospects for expansion abroad and is of the opinion that the present is precisely the time for a concentrated effort. The exchanges which will be the central points from which the campaign will be directed on orders from the home office will be six in Canada, nine in the United Kingdom, one covering Spain and Portugal, two for Scandinavia and Russia, four in Australia, one for New Zealand, six for South America, and the agencies in Rome, Moscow and Paris.

"The Blindness of Divorce," a Wm. Fox Standard Picture, Claims an All-Star Cast. Here Are Charles Clary and Rhea Mitchell

"The foreign business of Fox Film Corporation has already proved a potent factor in the growth of the organization. Mr. Fox was the first American producer to enter the foreign field on his own account. Translators at the home office put the titles into French, Spanish, Dutch, Portuguese, Greek and even Chinese and Japanese."

Vitagraph Serial Breaks Booking Records

"THE WOMAN IN THE WEB," Vitagraph's newest serial which started on its career last week in hundreds of theatres in the United States and Canada, broke all pre-release records of the company's serials, according to an announcement by Walter W. Irwin, general manager of the Vitagraph distributing organization. The new mark set Mr. Irwin attributes largely to the success which exhibitors have had with Vitagraph's other two serials, "The Fighting Trail" and "Vengeance—and the Woman." He feels that the names of Albert E. Smith, president of the Vitagraph company, and Cyrus Townsend Brady as authors have now come to be regarded as guarantees of a serial's excellence. To this, together with the splendid riding and stunts which exhibitors have come to look for in Vitagraph serials, the distributing chief attributes a large part of the impetus given the company's latest offering.

Hedda Nova and J. Frank Glendon are starred in "The Woman in the Web," which was produced under the direction of David Smith and Paul Hurst. The first two episodes, "Caught in the Web" and "The Open Switch," evidently made a fine impression on the trade press critics, judging from their reviews. The entire serial is said to be an unending chain of thrills, each episode ending with a smashing climax. The titles and release dates of the succeeding thirteen episodes are as follows: April 22, "The Speeding Doom"; April 29, "The Clutch of Terror"; May 6, "The Hand of Mystery"; May 13, "Full Speed Ahead"; May 20, "The Crater of Death"; May 27, "The Plunge of Horror"; June 3, "The Fire Trap"; June 10, "Out of the Dungeon"; June 17, "In the Desert's Grip"; June 24, "Hurled to Destruction"; July 1, "The Hidden Menace"; July 8, "The Crash of Fate"; July 15, "Out of the Web."

Among the thrilling adventures in which Hedda Nova and Mr. Glendon participate, according to an advance announcement from the Vitagraph offices, is one filmed at the crater of Mount Kilauila, the company having been taken to Hawaii to make the scenes where they are said to have run awful risks.

Bessie Love Decorated for Thrift Stamps Sales

Bessie Love, the Pathe screen star, was decorated last week for "meritorious service" by Motley H. Flint, chairman of the National War Savings Committee of Los Angeles. This high honor has been conferred on but three other citizens of that city and Miss Love today is receiving hundreds of congratulatory letters and telegrams.

The decoration of Miss Love followed her vigorous campaign throughout Los Angeles in the interest of the sale of United States War Savings Stamps. It is estimated that she brought more than $10,000 to the Government through her appeals.

The presentation was made by Chairman Flint in the directors' room of the Los Angeles Trust and Savings Bank before a select audience of leading citizens of Los Angeles.

Life Under "Big Top" in Enid Bennett's Latest

The smell of the tanbark and the thrill of the big top is imparted to the screen in Enid Bennett's newest Paramount picture, "The Biggest Show on Earth," written by Florence Vincent and directed by Jerome Storm under the personal supervision of Thomas H. Ince.

For this is a circus story, and to gain the correct atmosphere Mr. Ince leased the biggest part of a real circus, rented a big piece of ground and had the tents erected and everything arranged just as though a show were to be given. A den of jungle-bred lions was secured, a troop of clowns engaged, with riders, trainers and others. And Miss Bennett had to enter the lions' cage. She did it and the result was satisfying—or will be to the audiences, 'tis said.

Western Drama Without Gun Play

That the public has grown to appreciate and look forward to the surprise element found in the O. Henry stories is said to be indicated by the success scored by "By Injunction," described as a snappy two-reel comedy-drama of the West which is notable for the fact that six-shooters and other Western artillery are strangely unemployed. General Film reports that although the story is liberally sprinkled with cowboys and ranch atmosphere, the author did not find it necessary to introduce gun play or rough riding to provide entertainment.

Settings a Feature of the First Russell Picture

Interior settings said to have been built with a remarkable eye to detail are an outstanding feature of "Hearts or Diamonds?" the first of the William Russell Productions starring William Russell. It is a story of city life by William Hamilton Osborne. In Mr. Russell's supporting cast are Charlotte Burton, Howard Davies, Carl Stockdale, Robert Klein and John Gough.

Hearst-Pathe News Shows Foch in Command

Simultaneously with his first published utterance, Hearst-Pathe News No. 29 presents intimate pictures of General Foch, the new commander-in-chief of the Allied forces in Europe, whose control of the unified troops of France, Great Britain and America was brought about largely through the efforts of President Wilson.

An intimation that a supreme Allied offensive is planned is contained in General Foch's statement when he says: "The future will show the full measure of our success. We are going to try to do better and to get an upper hand of the Boche. I cannot say what will happen but all is going well." Coincidentally, Hearst-Pathe News No. 29 shows General Foch and detachments of the American, British and French troops in the now famous Allied Tactical Reserve Army, the outgrowth of the Marseilles conference. The soldiers are shown marching in full equipment ready to respond to the order to rout the Boche, and their excellent morale and condition are strikingly depicted.

Bara Campaign Attracts Unusual Attention

The unusual advertising and publicity campaign that has been carried on in the motion picture trade papers on behalf of "The Soul of Buddha," the new Theda Bara super-production, has attracted wide attention among exhibitors, according to reports from various Fox branch managers. It is said that the element of mystery has aroused great curiosity, and Fox announces now that prints of this Standard Picture are available at all exchanges.

Artcraft Pictures for New Pittsburgh House

When the New Grand theatre was opened to the public of Pittsburgh, recently, the feature selected by Harry Davis for the opening presentation of this million-dollar picture palace was "Headin' South," the Artcraft picture starring Douglas Fairbanks. All Artcraft pictures will be shown in this house, Mary Pickford in "Amarilly of Clothes Line Alley" having followed the Fairbanks production.

Elsie Ferguson, One of Artcraft's Box-Office Winners

American Soldiers Now Serving In France Under General Foch, Are Shown In a New Release of Hearst-Pathe News

Artcraft Announces War Film

"Women and the War" is D. W. Griffith Production Being Prepared for Release—Notable Players in Cast

At the New York headquarters of the Famous Players-Lasky Corporation, Jesse L. Lasky, vice-president and head of the producing department, last week announced that the initial D. W. Griffith production to be released under the Artcraft trade-mark, is now under way on the West Coast. "While Mr. Griffith does not desire at the present time to give any inkling of the plot, it is permitted to state that the story covers the experiences of an American in Europe, who is caught in the wave of the war," said Mr. Lasky. "Though at first actuated by the spirit of the adventurer, he rises to the best emotions and ambitions and performs noble deeds, presenting many thrilling scenes. Big battle views are also included in this story, offering an international romance as its chief theme.

"Mr. Griffith has not as yet decided upon a title for this production although it has been temporarily named, 'Women and the War.' Among the players who appear are Robert Harron, Lillian Gish, George Fawcett and Adolph Lestina. In addition many noted personages will be seen in this film, including the Princess of Monaco, the Countess of Masserene, Lady John Lavery, Miss Bettina Stuart-Wortley, Miss Violet Keppel, the Countess of Drogheda, Lady Diana, the Hon. Mrs. Montagu, Miss Elizabeth Asquith and Miss Lilly Elsie.

"This production should not be confused with 'Hearts of the World,' Mr. Griffith's current release, staged in conjunction and under contract with the British Government. That subject is being handled by Mr. Griffith's own organization. The first of the D. W. Griffith productions to be released under the Artcraft trademark will, it is expected, be ready for presentation early in June."

Immediately prior to Mr. Griffith's departure for Europe last year, to take motion pictures in conjunction with the British Government, the producer became affiliated with Artcraft for the exploitation of a series of super-photoplays. Actual work in connection with this contract was postponed until this work was finished. "Women and the War" will be the first Griffith film to be handled through the regular distributing channels in several years.

Goldwyn's Second Selexart Now Ready

"Honor's Cross" is announced as second Selexart-Goldwyn feature, now available throughout North America. Rhea Mitchell is starred and the subject is said to be all story, without a superfluous flash in the entire drama. It is described as a gripping tale of a girl's fight against the powers that prey, in this case the principal power being the "Hon." Thomas Dolan, a politician.

One of the strongest situations in the drama is afforded when Dolan and one of his several protection-money collectors meet for a midnight conference. "Would you take a chance on the rope for real dough?" is the question Dolan springs on him. After a moment's thought Dolan's lieutenant is seen nodding his head in assent. Fifty thousand dollars is the price demanded for the job and agreed upon.

Next is shown the District Attorney's office, with the prosecutor questioning a group of men and women caught in the raid. In an empty loft of a building adjoining the District Attorney's office Dolan's assistant is seen with rifle in hand aiming through the open window. He fires and the prosecutor falls with a bullet in his arm. Believing he has committed murder, Dolan's man escapes. Later he is suspected when the police fail to find him in his usual haunts. He is captured and confesses that Dolan was the instigator.

The latter is arrested at his home by detectives led by the District Attorney, whose armless sleeve is mute evidence of how close the criminal came to "the rope for real dough."

Kehrleins Try Hodkinson Plan

Los Angeles Exhibitors Now Copartners of Distributor with Roth and Others—Kinema to Show New Product

AN announcement given out this week by the home office of the W. W. Hodkinson Corporation would seem to indicate that the Hodkinson co-partnership plan is developing very rapidly along the lines which have been set forth by Mr. Hodkinson from time to time.

The announcement, which deals mainly with the latest "tie-in" of the Kehrlein Brothers in Los Angeles, is as follows:

"Exhibitors who have followed with interest the building of the Hodkinson structure throughout the West, with the first recruits in the persons of Greaves and Ellison of Denver, and later the acquisition of Mr. Roth of the California theatre, will be interested to know that the Kehrlein Brothers of Los Angeles, owners of the Kinema theatres in Los Angeles, Fresno, and Oakland, joined Mr. Hodkinson as active co-partners in his plan, which aims at the mutual benefit of all sections of the industry."

The Kinema theatre is one of the latest to be erected in Los Angeles, and will doubtless present the Hodkinson product in the future. The same applies to Fresno and Oakland.

This latest development means that the entire West, from and including Denver to the Pacific Coast, from Seattle to Los Angeles, is now complete. A great section of the United States has been allotted and the exhibitors mentioned above, together with others who are to be announced later, will proceed at once to the development of their individual parts in the co-partnership.

In a letter to the local General Film office in San Francisco, which is representing the Hodkinson Corporation at that point, Eugene Roth, of the California theatre, makes some significant statements.

The statement from the Hodkinson home office continues by saying that it believes that these frank and straightforward statements of Mr. Roth will be of vital interest to every exhibitor at the present time, confronted as he is by a number of conflicting plans, propositions, and ideas, all having points of resemblance, but each capable of vastly different results.

Judge Brown on Juvenile Story Writing

JUDGE WILLIS BROWN, whose stories of boy life are being issued in short-length weekly releases through General Film Company, was induced to analyze the psychology of the acceptable juvenile photoplay in plain terms. Having obtained the background for his work as an author of boy stories in many years' experience as a juvenile court judge in Salt Lake City, Chicago and other cities and in the organization of Boy City settlements throughout the country, Judge Brown's authority to speak on the subject is unquestioned. He says:

"As a student of boyhood, I have been accredited with some ability to forget what most people remember. In my judgment, one wishing to express the viewpoint of a boy of fourteen must think as a boy of fourteen. In writing juvenile stories my whole plot is based upon the activity and viewpoint of boys with boys, and not of a man with boys.

"There are writers of boy stories whom I greatly admire and whose work is marvelously entertaining, but the expressions of the character which they portray are those of an adult, and in order to make it enjoyable and boyish, these adult traits are presented as done in a boyish manner. It is difficult to read one of these stories and then attempt to tell it. And in attempting to screen it, stripped as it must be of all verbiage and adroit adult conclusions, we have as a result a very meager plot and one which in a majority of instances does not get over.

"One very prominent manufacturer has featured children to a great extent in recent productions. We find love, intrigue and hoochie-koochie dancing by little mites of babies, in fact, children doing adult things in a very amateurish and childish manner, the effect being all the more pronounced because it is so unreal to what would be the nature of the child. Children of their own accord would never do what some screen children do. Therefore, after the first natural effect of admiration of child actors, one becomes weary and the picture does not hold the attention.

Judge Willis Brown Produces the Judge Brown Series of Boy Pictures for General Film Release

Detroit Gives Miss Kennedy Royal Greeting

"Miss Madge Kennedy, the Goldwyn star, is in Detroit today at the request of Mr. John N. Kunsky to speak in behalf of the Liberty Loan." This was the novel method employed by the management of the Madison theatre, Detroit, last week in introducing Miss Kennedy to her admirers, who greeted the announcement with a roar of applause. Following this there was an attractive film showing a set decorated with Liberty Loan posters and Miss Kennedy standing in the foreground. This dissolved into a patriotic title, followed by another dissolve into a close-up of the star. When the film died away Miss Kennedy was discovered by a spotlight, standing on the stage. When the applause had died away a stirring appeal for the purchase of bonds was made by the star of "The Danger Game," which she herself had the pleasure of hearing applauded by the throng of spectators.

"Baree" Company Back at Hollywood Studio

With the filming of exterior scenes for "Baree, Son of Kazan," a forthcoming Vitagraph Blue Ribbon Feature, practically completed under the direction of David Smith, the company headed by Nell Shipman and Alfred Whitman, has returned to the Hollywood Studio from the snow-clad mountains around Truckee, Cal. Reports of wonderful snow scenes have reached the Eastern Vitagraph offices from the log cabin settlement, built specially for this picture in the big timber region north of Truckee. The entire company passed a month in the wilds.

Director Smith has been enthusiastic from the start about the picture possibilities of the James Oliver Curwood story.

Williamson Novel Adapted for Edith Storey

Edith Storey has begun work in "The Demon," her next Metro subject, at Metro's West Coast Studios in Hollywood. In this production, which follows, "Treasure of the Sea," "The Claim" and "The Legion of Death," Miss Storey is directed by George D. Baker, manager of productions at Hollywood. Mr. Baker also made the adaptation for the screen.

"The Demon" is a picturization of the widely read novel of the same name, by C. N. and A. M. Williamson. The scenes are laid in Corsica, Algiers and the U. S.

First National Exchange Enlarges Quarters

Extensive additions are being made to the quarters of the First National Exchange, 509 Fifth avenue, New York city. The demand for "Tarzan of the Apes" and the first of the Chaplin comedies made under his $1,000,000 contract are said to have so increased the business of the First National throughout the metropolitan district that more space has become an urgent necessity to take care of the bookings and the distribution of film.

Dorothy Phillips at Work on New Society Play

Dorothy Phillips, Bluebird star, has begun working in a new society drama, which is being directed by Allen J. Holubar. William Stowell, who has been seen with Miss Phillips in numerous productions, will be her leading man. "Discipline and Genevra" was the title of the magazine story upon which the photoplay is based. It is the story of a young girl, too closely cloistered from worldly affairs by a Puritanical father, who when released from the family fireside and protection finds the dizzy maze of the world too complicated for her to navigate without slipping by the wayside.

Wallace MacDonald Has Second Triangle Role

Wallace MacDonald, who made his first Triangle appearance in the recent picture, "The Shoes That Danced," with Pauline Starke, has the leading role in "Mlle. Paulette," a forthcoming Triangle production scheduled for May release. MacDonald was the winner of first place for "Charm" and third place for "Handsomeness" in the recent contest conducted by the Motion Picture Classic Magazine.

Interesting Cast in "The Face in the Dark"

For the drama of the Secret Service, "The Face in the Dark," released April 21, and in which Mae Marsh appears as star, Goldwyn has provided a cast of experienced and capable players. As leading man Niles Welch appears for the first time in a Goldwyn picture, although he has been seen in the past in the support of nearly every player of note in motion pictures. Alec B. Francis, remembered with pleasure for his work in Goldwyn's "The Cinderella Man," essays the role of Miss Marsh's father. Harry C. Myers, lately a star himself, plays a gentleman crook, while Isabelle Lamon emerges from several years in a convent school to resume her work before the camera. Others in the cast are Donald Hall, Willard Dashiell, Gladys Fairbanks and Inez Marcelle.

Goldwyn Expects Mae Marsh In "The Face in the Dark" to Surpass Her Former Successes

Constance Talmadge Has Not a Dual Personality, But She Is a Regular Dr. Jekyll and Mr. Hyde When It Comes to Acting. On the Left Is How the Camera Caught Her In "Scandal," and On the Right Is a Sample of Her Innocence in "The Studio Girl"

Stage Managers Seek Constance Talmadge

THE legitimate stage is holding out its arms alluringly to Constance Talmadge, it became known last week. To back this discovery up Select Pictures Corporation announced through its publicity department that a number of producing managers have offered to loosen the strings of their respective purses if Miss Talmadge will only consent to sign her name on the dotted line.

But (and if this was put in pictures it would be the end of the story) Miss Talmadge cannot listen to the call of the stage—in fact, Select Pictures says she cannot even hear it—because she is bound for a number of years to Select Pictures Corporation, which produces her pictures, and to Lewis J. Selznick, who presents her in them.

Although Select Pictures admits that by strange coincidence four of these offers arrived at once—two from the East, one from Chicago and one from the West (there are no producers in the South)—none of the names of the producers was announced or made known. It was said, however, that the four disagreed as to the type of artist Miss Talmadge's acting represents. One declared she is a farceuse, and he could prove it by citing "The Honeymoon." The next said this was all wrong, and that she is an exponent of "high comedy," and he could prove it by citing "Scandal." Following this the two remaining producers combined their forces as judges and passed the opinion along that Miss Talmadge is best in straight drama, and cited "The Shuttle" to prove it. For it is agreed in all quarters that there she made a decided hit.

At last reports the star was said to be very much puzzled.

Atmosphere Sought For New Pathe Serial

THE first episode of "The Wolf-Faced Man," the new Pathe Western serial being made by the Diando Film Corporation at its studios at Glendale, California, under the direction of Stuart Paton, has already been filmed and is said to contain thrills in plentiful numbers.

In his search for true atmosphere and realism, Mr. Paton recently took the entire company to the mountains 300 miles east of Fresno to obtain the proper setting for one series of scenes being filmed. One of these scenes showed George Larkin, leading man, and Betty Compson, leading woman, taking a dive down a precipitous mountainside in a flume. Pathe says that there was more realism to the scene than the script called for and the director intended to give, as the weight of the log carried it past the barriers erected to stop it and the two actors with it. All that saved the two from being dashed down into a chasm far below was the fact that the flume made a sharp turn before the water fell 75 feet into the chasm. The log caught on the turn sufficiently to enable Miss Compson and Mr. Larkin to throw themselves over the side of the flume. They were lacerated by being mashed between the banks of the flume and the log, but felt happy because they escaped as lightly as they did.

"The Wolf-Faced Man" was written by Lucien Hubbard and W. A. S. Douglas. Mr. Hubbard is also writing the continuity for the serial. No definite release date has been set, but it probably will be placed on the Pathe program before fall.

Scenes in New Jersey

Oscar Apfel has transported himself with Kitty Gordon, Muriel Ostriche, Frank Mayo and company to the George Gould estate at Lakewood, New Jersey, making

Former Keystoners in Drama

Change in Triangle-Keystone Policy, Eliminating Slapstick, Offers Comedy Players Initial Feature Roles, and Vice Versa

WITH the consolidation of the Triangle-Keystone playing forces at Culver City some months ago, the casting directors at the dramatic end of the lot took advantage of the many new types made available by the removal of the Keystoners from Hollywood. Subsequently, numerous well-known Keystoners were drafted for the regular features and several, as a result of their marked dramatic ability, have been elevated to leading roles in forthcoming productions.

The changes in the Keystones also have enabled many of the feature players to appear in comedy roles. The slapstick regime ended with the March schedule, and a new type of comedy was inaugurated. The demand for comedies of a different order was supplied by scripts from authors such as Mrs. Kate Corbaley, author of the $1,000 prize play, "Real Folks." Several two-reelers by Mrs. Kate Corbaley are scheduled for April release, "First Aid" and "Mr. Briggs Closes the House." Frank Condon, well-known Saturday Evening Post writer, has been engaged to write continuity for the comedies, and Charles Mortimer Peck, author and editor who recently joined the Triangle forces, has scenarioized them.

The first of the comedy stars to be drafted for the regular features was Claire Anderson, who has twenty-five Keystones to her credit. She appears in "The Answer," playing opposite Joe Bing. She will be seen in a forthcoming society drama, "Mlle. Paulette," with Wallace MacDonald as her leading man.

Gloria Swanson is introduced in a dramatic role in "Society for Sale," an April release, in which the former comedienne plays opposite William Desmond. She is now working in "Her Decision," with J. Barney Sherry and Darrell Foss.

Others who have made the change from comedy to drama are Myrtle Lind, who plays the leading role in "Nancy Comes Home;" Frank Bonn and Dora Rodgers, who are seen in "Who Killed Walton?;" Peggy Pearce, in "Judith;" Ward Caulfield, in "The Love Brokers" and "Judith;" Ray Griffith, in "The Siren in the House," and Maud Wayne in "The Loyalty of Taro San."

On the other hand, many of the dramatic players are being initiated into comedy roles in the new slapstickless Keystones. Fritzie Ridgeway has the leading feminine role in "The Neighbor's Baby." Charles Dorian plays opposite Miss Ridgeway. Jack Livingston, well-known juvenile, is cast in a forthcoming Keystone. Myrtle Rishdell, who made her first appearance as a Triangle player in "Nancy Comes Home," is cast in "Mr. Briggs Closes the House." Edward Brady has a leading role in "Mr. Briggs Closes the House," and is also featured in another April release, "Mr. Miller's Economies," all of which are designated "refined comedy."

First National Helps on Chaplin Comedy

TO assist exhibitors in the exploitation of "A Dog's Life," first of the new Charlie Chaplin comedies, and the only picture that the comedian has made in the past eight months, the First National Exhibitors Circuit has gotten out a complete line of lithographic paper, window cards, lobby displays, lantern slides and press matter.

The lithographic posters, printed in full colors, include two different one-sheets, a three-sheet, a six-sheet and a twenty-four-sheet. They all depict actual scenes in the comedy. This is said to be the first time that a twenty-four-sheet has ever been issued for Chaplin.

In providing full sets of window cards and photo-gelatine lobby displays for each of the forthcoming eight comedies, the executives of the circuit evince the determination to leave no stone unturned in giving the series every advertising adjunct that exhibitors require in putting over big dramatic features.

Following out this idea a four-page press sheet has also been issued on "A Dog's Life," containing a complete supply of ready-to-clip matters and sample lay-outs of twenty-four different newspaper and program cuts available in various sizes. This is claimed to be the first time in Chaplin's entire screen career that a press sheet of so comprehensive a nature has been issued on any of his individual releases, which is rather remarkable, considering the star's drawing power and the wide interest of fans in his personality.

Chaplin's youthful admirers, a unique cartoon herald, picturing the big moments in Charlie's life from his birth up to the appearance in the first of his big comedies, has also been published for free distribution. R. M. Brinkerhoff drew the pictures.

Viola Dana at Work on "Nita's Wooing"

HAVING finished her work in "Riders of the Night" at Metro's West Coast studios, Viola Dana is ready to start on the production of "Nita's Wooing," in which she will be directed by Frank Reicher. Mr. Reicher has received the script of the scenario written by Albert Shelby Le Vino, who is also the author of the original story, and the director has selected several locations in the orange country and on the cattle ranches of California which are said to offer fine opportunities for photography.

After the completion of "Nita's Wooing," Miss Dana will return from Hollywood to the East, under the terms of her contract with Metro, which calls for her presence at the company's New York plant six months in the year.

Sir Johnston Forbes-Robertson, In "The Passing of the Third Floor Back," Distributed By First National

Notable Characterizations in "Third Floor Back"

The production of Jerome K. Jerome's "Passing of the Third Floor Back," starring Sir Johnston Forbes-Robertson and released by the First National Exhibitors' Circuit, is said to be noteworthy for its sharply drawn characters. In addition to Sir Johnston's characterization of "The Stranger," a duplication of his memorable stage performance, Augusta Haviland as Mrs. Sharpe, the cheating landlady; Molly Pearson as Stasia, the spiteful and neglected slavey; Ben Graham as the bullying and bombastic Major Tompkins; Ketty Galanta, the Major's beautiful but unhappy daughter; George Le Guere as Christopher Penny, the talented but spineless artist; Thornton Bastion as Harry Larkcom, the unscrupulous young bounder; Ricca Allen as Miss Kite, the painted lady of uncertan years and lineage, and Sydney Goldin as Jape Samuels, the picturesque Jewish "promoter," are all said to give a remarkable sense of vitality to the whole production.

Biograph Superintendent's Gift from Petrova

As a farewell token and a tribute of appreciation of service well rendered, Madame Petrova, when she left the Biograph studio at East 175th street, New York, to continue her work at her own studio at 230 West 38th street, presented Thomas Persons, superintendent of the Biograph Building, with a handsome pair of diamond cuff links, set in platinum.

Six Clover Comedies Are Completed

The completion of the first six Clover Comedies, which General Film is distributing, is announced from the Denver studios of the National Film Corporation. Productions plans for these weekly releases are being worked out far in advance. "Bud" Duncan, Dot Farley and "Kewpie" Morgan are the principal players.

Liberty Loan Drive in Animated Weekly

Inauguration of the Liberty Loan drive is the feature of the Universal Animated Weekly No. 19, released April 10. The subject opens with views of President Wilson reviewing the Seventy-ninth Division, National Army, at Baltimore, where he sounded the keynote of the tremendous campaign. From marching men and cheering crowds the scene shifts to Philadelphia, where Secretary of the Treasury McAdoo, asserting "There will be no peace until America has achieved Victory!" unveils a statue of the Goddess of Liberty.

From Philadelphia the camera takes you to Washington, where George Creel, Chairman of the Committee on Public Information, boards an aeroplane and flies away for Baltimore, there to drop Liberty Loan literature upon the heads of the crowds at the President Wilson review. While in Washington the camera registers the Liberty Loan activities of Charlie Chaplin, Douglas Fairbanks and Miss Mary Pickford, who address great throngs from the steps of the National Capitol.

Another jump of the camera follows Chaplin and Fairbanks to New York.

Features Near Completion for Wm. Fox

One production was finished at the William Fox studios last week, "Brave and Bold," in which George Walsh is starred, and several more are now almost complete.

"Brave and Bold," George Walsh's newest vehicle, was screened under the direction of Carl Harbaugh, whose most recent film was "Jack Spurlock—Prodigal," also starring Walsh. Both June Caprice and Virginia Pearson are well toward the end of productions in work in the East.

Another picture almost finished is "Peg of the Pirates," Peggy Hyland's second production for William Fox, which O. A. C. Lund has been directing in the South for several weeks. Jane and Katherine Lee have started upon a new film suited to the particular lines of endeavor in which they do so well. Kenean Buel is again supervising and staging the play.

Out West, Tom Mix is progressing with "Ace High," which Lynn Reynolds is directing.

Gladys Brockwell is still working on "The Scarlet Road," under the direction of Edward J. Le Saint, and William Farnum is expected to begin a new picture this week with Frank Lloyd as director.

Women Scenarioists Are in Majority

In the scenario-writing business, at least among those connected with the Famous Players-Lasky studios in Hollywood, women are in the majority, according to a statement from that company. At the studio where so many Paramount and Artcraft pictures are produced, there are six women scenarioists — Jeanie MacPherson, Frances Marion, Marion Fairfax, Elizabeth Kennedy, Margaret Turnbull and Beulah Marie Dix, while over at the Morosco studio, where Gardner Hunting does plays, he is balanced by Julia Crawford Ivers.

World Staff Writes Round-Robin Play

Little Madge Evans Furnishes Many Bright Spots on World Pictures Programs

ONE of the most unusual stunts to be pulled off by a scenario department since the inception of such adjuncts to the industry is now being done by the scenario staff of World Pictures. Five of the seven members of the staff are now engaged in writing a film story in which each will be responsible for the story and continuity contained in one reel.

In addition to the five actively engaged in the work, Charles S. Sarver, scenario editor, is acting as general supervisor of the work, while another member of the staff is acting as a sort of free lance, able to jump in wherever needed to help out the story and continuity, and he will also write the subtitles for the production. The experiment is being watched with great interest because of the fact that in novel and serial story writing such a combination of authors has never proved a success.

Bi-weekly conferences are now being held at which the story is being rounded into shape, all discrepancies removed and perfect continuity and sequence assured. It is felt that with the skill, experience and brains of all five persons working on the same story the result is certain to be a film attraction of tremendous power and box-office boosting force.

The World scenario staff members combining on this production are Charles S. Sarver, scenario editor; Clara S. Beranger, Wallace C. Clifton, Harry Hoyt, Hamilton Smith, Lucien Hubbard and George D. Proctor.

Miss Barriscale Completes "Patriotism"

THE final scenes of Bessie Barriscale's sixth Paralta production, "Patriotism," have been taken at the company's studios in Los Angeles. The story, while it deals with the war situation in Scotland and with modern conditions, is said to be not essentially a war plot. There are no battle scenes in the entire production, the atmosphere of conflict merely being utilized to form an appropriate background for the story.

Miss Barriscale appears in the role of Patricia Haldine, a Scotch girl, who gives over her life and home to the care and comfort of the soldiers who have returned from the front.

The picture was directed by Raymond B. West, who is now engaged in cutting and assembling it for release by Paralta Plays, Inc. Jane Holly and R. B. Kidd collaborated on the authorship of the plot, and Julian Louis Lamothe prepared the screen version.

Charles Gunn, who but recently was engaged by Paralta, makes his debut with that company in the leading role opposite Miss Barriscale. The supporting cast of the picture includes Herschell Mayall, Joseph J. Dowling, Arthur Allardt, Roy Laidlaw, Clifford Alexander, Ida Lewis, Baby Mary Jane Irving, and other players of note.

"Patriotism" is said to be a production which maintains the high standard set by Miss Barriscale since her connection with Paralta and promises to even be a better drawing card for the exhibitors than her five previous releases.

As soon as preparations are completed, Miss Barriscale will commence work upon her next picture, in which she will be directed by her husband, Howard Hickman.

Earle Williams Busy on MacGrath Story

Earle Williams and his company have begun work at Vitagraph's Hollywood Studios on "The Girl in His House," a forthcoming Vitagraph Blue Ribbon Feature. This picture, which gives every promise of being one of Mr. Williams's best efforts, is adapted from the story of that name by Harold MacGrath, which was run in serial form in the *Ladies Home Journal*. Grace Darmond, who is becoming one of Vitagraph's greatest favorites, is Mr. Williams's leading woman.

Sills Has Big Role in "The Yellow Ticket"

In the Pathe-Astra production of A. H. Woods' stage success, "The Yellow Ticket," in which Fannie Ward is to be the star and Warner Oland is to play the part of Baron Andrey, created on the stage by John Mason, Milton Sills has been chosen for the role of Julian Rolfe. This is the role in which John Barrymore was seen in the original production. "The Yellow Ticket" is one of the important productions in Pathe Selective Feature Service, recently announced.

Bathing Beauties Would Be a Rather Tame Name for These L-Ko Fair Maidens, Who Contribute Physical Charms aplenty to the Julius Stern Brand of Laugh Makers

Universal Loans Ralph Graves to Tourneur

RALPH GRAVES, who recently signed a contract with Universal to play opposite Ella Hall, has been loaned by President Carl Laemmle to Maurice Tourneur, who has cast Graves in the leading role of "Sporting Life," the big Drury Lane theatre production, on which Tourneur has started production at Fort Lee.

Tourneur, whose most recent achievement was the screening of Maeterlinck's "The Blue Bird," and who was also responsible for "The Whip," is a believer in types more than in the names of stars. He wants screen presence and screen acting ability and the "type to fill the part." The very best in "casting" a picture is his first aim, after which he is ready to take all responsibility for the finished product.

Graves, who was described recently by a story sent out by Universal as the youngest leading man in captivity, stands six feet three inches without his shoes and is built in proportion. He was the type Tourneur desired for the lead in "Sporting Life." This information was conveyed to President Laemmle of Universal, who immediately got into communication with Graves, and with his consent, the services of the young star were offered to Tourneur. The offer was accepted immediately and for several weeks Graves will be working in the production, "Sporting Life," instead of opposite Ella Hall at Universal City. Upon the completion of "Sporting Life" Graves will proceed immediately to the big production plant of Universal on the West Coast.

"Blindness of Divorce" Scores Sensation

"THE BLINDNESS OF DIVORCE," the latest William Fox standard picture to be released, is said to have created a social sensation in Brooklyn, where it was first shown at the Folly theatre, at Graham avenue and Debevoise street. It appears that, totally without intention on the part of Author-director Frank Lloyd, this picture parallels to a certain extent a divorce case which occurred a few years ago in that very neighborhood. The rumor that "The Blindness of Divorce" was practically a picturization of this case, and even explained some of the mysteries connected with the subsequent careers of the principal parties, quickly spread all over the district and combined with the regular clientele to crowd the theatre to its utmost capacity for the four days shown. A repeat is likely.

However fortuitous such an opening, William Fox is said to deprecate any such sensational advertising in connection with this home reform picture,—which he declares was not founded on any particular divorce case, but aims to expose the evils of the practice of rushing to the courts for separation on the slightest domestic dissention. That there are many parallels to the Lloyd story cannot be doubted, because the author made a comprehensive study of the problem all over the country before starting to draft the scenario. Therefore it is probable that in almost every neighborhood where the new picture is shown spectators will recognize familiar cases.

Although there is no star in this standard picture, it is played by several Fox favorites, such as Charles Clary, Rhea Mitchell, Bertha Mann, Bertram Grassby, Willard Louis and Marc Robbins.

John Bowers Signs with World for Two Years

John Bowers, who has attained great popularity among motion picture fans, through his work in various World productions, has just been signed by World Pictures for two years, with privilege of renewal for a long period. Mr. Bowers will be featured in all productions in which he appears and he will be seen in support of the leading women stars of the concern.

Mr. Bowers has been seen in a number of World Pictures as leading man for Ethel Clayton, June Elvidge and others. One of his forthcoming pictures will be "Journey's End," in which he is leading man for Ethel Clayton. At the present he is working in a new World Picture tentatively titled "The Cabaret."

Paralta Solves Daylight Problem

To get the greatest possible length of sunlight in the working day the Paralta Studios in Hollywood, California, changed their working hours at the time the daylight saving law was inaugurated on April 1. Henceforth the workers will report at nine o'clock in the morning, and leave at five thirty in the afternoon, which will make their time by the sun exactly the same as before the new schedule came into effect. These hours had previously been determined as the most favorable in the day for picture making in that locality.

Another Unusual Cast

What is said to be one of the most noteworthy casts ever assembled to interpret a screen drama is now working in Metro's picturization of "The House of Mirth," Edith Wharton's novel, which is being directed by Albert Capellani.

In the cast are Katharine Harris Barrymore, Henry Kolker, Christine Mayo, Joseph Kilgour, Lottie Briscoe, Edward Abeles, Pauline Welch, Maggie Weston, William A. Sullivan and Morgan Jones.

Charles Ray Trying Out As a Nymph In the Ince-Paramount Feature, "Playing the Game"

Chandlee Adopts Dixon's Story for Paralta

Thomas Dixon, Jr., the author, arrived at the Paralta Studios in Hollywood, Cal., last week to consult personally as to the adaptation of his widely read story, "The One Woman," for the screen. Several well-known continuity writers had attempted the task of adapting "The One Woman," but none succeeded in meeting the requirements of Mr. Dixon until the version which has just been completed by Harry Chandlee was handed to him. This was the first work assigned to Mr. Chandlee following his transfer from the eastern to the western division of the Paralta scenario department.

A comprehensive outline of the continuity has been prepared by Mr. Chandlee, and from this E. Richard Schayer has completed the detailed continuity for the production, the filming of which will be started at once.

Mutuals in 58 Houses in Minneapolis in Week

Out of a total of sixty-two theatres in Minneapolis, fifty-eight played Mutual pictures during the first week of April. Mary Miles Minter, in "Powers that Prey," was booked for two days, first run, at the New Calhoun. Edna Goodrich was shown at the New National, William Russell at the Third Ward, Margarita Fisher, New Park and Glenwood Palace, Ann Murdock at the East Lake, while Billie Rhodes played no less than nineteen theatres during the week.

Early forthcoming productions of Mutual are Mary Miles Minter in "The Greater Call," Margarita Fisher in "The Square Deal" and William Russell in "Hearts or Diamonds."

Essanay Would Have the President in Picture

Essanay is negotiating with George Creel to have President Wilson appear in the patriotic picture "Young America," the next George K. Spoor feature. It is the aim to have the President pose for a short strip at his desk or on the Capitol grounds.

John W. Noble Directed "My Own United States," Distributed By Metro

Metro Transplants Directors

Spring Finds Those in East Going West and Ones on Coast Coming East—Better Results Expected

METRO'S staff of directors is undergoing a sort of spring transplanting, calling for a general change of program. Eastern directors are going West, and Western directors are being transferred to the Eastern studio. Directors who have long been identified with one star are being transferred to the company of another, all in the general policy of loosening up the roots and allowing a new crop of ideas to sprout.

John H. Collins, one of Metro's representative directors, has returned from the West after a seven-months' sojourn in California; William S. Davis has gone West, after directing several pictures in the New York studio; Charles J. Brabin has changed his directing base from California to New York, and George D. Baker, long a star director in the East, has gone West to become production manager of the Hollywood, Cal., studio. Edwin Carewe has returned from the West, after directing Bert Lytell in his initial Metro picture, and George Irving has been transferred from the Metro-Yorke branch of the corporation to the parent stock.

Fred J. Balshofer, president of the Yorke Film Corporation, who has been in the East for several months with Harold Lockwood, has gone West with that star to direct his pictures personally. Albert Capellani and Harry Franklin will remain for the present in the Metro studio in New York, and Frank Reicher in the firm's Hollywood, Cal., studio.

Incidental to the shifting of directors will be a corresponding change in assistant directors. Albert H. Kelly, who has been assisting John H. Collins for the past year, will assist George Irving in his patriotic picture, then returning to Mr. Collins. P. Thad, Volkman has returned to Metro after a leave of absence, and is aiding Harry Franklin in May Allison's production. George McGuire has been transferred from the cutting-room to the studio floor, and will be assistant director for Charles J. Brabin. J. J. Dunne, who has been associated with William S. Davis, is at present assisting Albert Capellani in "The House of Mirth." Finis Fox continues as assistant to his brother, Edwin Carewe. Al Rayback will be second assistant to George Irving. He was formerly employed at the Metro studio as assistant to S. Rankin Drew, now an aviator in France. Metro's East and West coast studios are humming with activity.

Cast Is Chosen for "Patience Sparhawk"

BECAUSE the story "Patience Sparhawk and Her Times," by Gertrude Atherton, is full of tense dramatic situations which call for considerable stage technique Madame Petrova has selected most of the members of her company for the production of "Patience Sparhawk" from the players of the legitimate stage.

In the role of Beverly Peele, a good-looking cad and who is Patience's husband, Vernon Steele will be seen. Mr. Steele, who has made a name for himself in a number of Goldwyn productions, is a recruit from the legitimate drama, and it is interesting to recall the fact that he was a member of Madame Petrova's company a few years ago when she appeared in the Shubert production of "Panthea."

As Garan Bourke, a young Irish lawyer, Rockliffe Fellowes appears as Madame Petrova's leading man. He, too, has played many important roles on the Broadway stage, some of his most recent appearances being with Grace George in "Eve's Daughter," with Mrs. Fiske in "Erstwhile Susan," with Helen Ware in "Within the Law," and with Lucille Watson, who in private life is Mrs. Rockliffe Fellowes, in "Under Cover," where he followed William Courtenay in the leading role. In the film field Mr. Fellowes has had an equally successful career in many Fox, Brady and World productions. He has lately been supporting Ethel Clayton in a number of pictures.

Frederick Truesdale, remembered for his appearances with Mrs. Sol Smith Russell, De Wolf Hopper and E. H. Sothern, and in more recent years with Ethel Barrymore, Emmy Wehlen and Emily Stevens, will have the part of Beverly's father. Matilda Barring will play the part of Patience's mother, and Violet Reed, who has appeared in many previous Petrova offerings, will have the interesting role of Honora Mairs, the poor relation in the Peele family.

Other members of the cast are Gene Burrell, Herbert Patee, Margaret Seddon, Norma Seifert, James Ferry and Captain Harry Lambert.

Paralta Builds Permanent Eastern Street Set

At its Western studio, Paralta is building a permanent set representing an Eastern street. The new street covers about an acre in area and is built in such a way as to lend itself readily to any change needed. The present arrangement of the street, which consists of two groceries, a blacksmith shop, a postoffice, a town hall or courthouse, a church, and some residences, was built for J. Warren Kerrigan's next production at Paralta.

They Like Pathe Serial

The success of Pathe's serial, "The House of Hate," starring Pearl White, is said to be assuming nationwide proportions. What various papers in all parts of the country say about it is cited as a very good indication of what may be expected of the picture.

Rex Beach Picture Is Praised

Expressions of Approval Following Advance Showings of "Heart of the Sunset" Forecast Success for Goldwyn-Rex Beach Offering

As a result of the special pre-release showing of Rex Beach's "Heart of the Sunset," arranged by the Goldwyn branches throughout North America, exhibitors everywhere are said to be enthusiastic over the so-called screen classic of the great Southwest.

At a special invitation showing at the Fenway theatre in Boston, on April 2, many of the most prominent exhibitors in the New England territory were present, including representatives of Nathan Gordon's offices and the Keith interests, with Jacob Lourie of the Modern and Beacon theatres in Boston, and Victor Morris representing Marcus Loew. The Castle Square theatre management also was represented as were the Allston theatre, and the Fox theatre of Springfield. Mrs. Ayer of the Exeter Street theatre also witnessed the play, with exhibitors from Haverhill, Salem and many other wideawake motion picture centers in Massachusetts, Rhode Island and Connecticut. The consensus of opinion in that territory is that Goldwyn, in "Heart of the Sunset," is offering an even greater attraction than the last Rex Beach box-office magnet, "The Auction Block."

Similar showings have been held in Minneapolis, reflecting the opinion of the Northwest; in Atlanta, the center of Southern showmanship, and in Dallas, the heart of the Southwest, the locale of "Heart of the Sunset." From the last named territory came praise even warmer than from New England.

"Without doubt, 'Heart of the Sunset' is the strongest, most artistic production ever made of a Rex Beach novel," said a well-known Texas exhibitor. "It is true to life as we see it and has more punch than any of the other Rex Beach productions. We predict that it will coin money wherever it is shown."

Which makes it almost unanimous, says Goldwyn.

"Son of Democracy" Exceeds Expectations

The Famous Players-Lasky Corporation announces that all expectations have been surpassed in the matter of bookings on the Paramount series of ten two-reel pictures, "The Son of Democracy," depicting episodes in the life of Abraham Lincoln and in which Benjamin Chapin is featured.

General Manager Al Lichtman, Department of Distribution, in commenting on the success of this series, says: "It would naturally be supposed that the bookings of 'The Son of Democracy' would be a good gauge of the feeling of patriotism in different sections of the country, for it is unquestionably a subject to stir the patriotism of any loyal American. The returns would indicate that the entire country is backing up the administration and is heart and soul in the war, for in no locality has an office fallen below the estimated bookings, which in practically every instance have been greatly exceeded.

"Another exceptional fact is that theatres which are just beginning to run the first releases are playing to turnaway business, which shows the benefits of cumulative advertising and is the strongest kind of an argument for longer runs.

"All the salesmen of the Famous Players-Lasky Corporation are engaged in friendly rivalry to see who will secure the largest bookings, and the leaders in this contest have shifted continually."

At present the standing of the offices is in the following order: Philadelphia, Salt Lake, Denver, Kansas City, Cleveland, Pittsburg, San Francisco, Los Angeles, Chicago, Detroit, Boston, Washington, Cincinnati, Minneapolis, Portland, Seattle, New York, Dallas and Atlanta.

A short time ago Cleveland was in ninth place, and has jumped to the fourth, and San Francisco and Los Angeles have changed places frequently. Philadelphia, thickly settled with people of German parentage, leads the list, a good sign that the Kaiser's propaganda has fallen on deaf ears in the vicinity of the Quaker City.

Southern Exhibitor Likes Pathe Policy

Following the announcement of Pathe's Selective Feature Service, through which Pathe Plays are to be booked on individual merit, the following excerpts from a letter written to Paul Brunet, vice-president and general manager of Pathe Exchange, by Ernst Boehringer, the Southern exhibitor of the Liberty theatre, New Orleans, was given out:

"We are unalterably opposed to the old program booking plans which confine a theatre making two changes a week to the product of one producer. Each of the programs we were formerly in released two features a week, thus we had no open time for any other film without laying on the shelf a picture paid for, and were obliged to show their pictures whether in our opinion they were good, bad or indifferent.

"We have a six month contract for Pathe Plays starring Ward, Keenan, Love and Washburn. Our contract does not include other film such as 'The Naulahka,' but it is agreed and understood that such specials are to be offered us.

William Desmond, In a More Dignified Moment of "Society for Sale," a Triangle Play

Vitagraph's Third Serial Is Released

The chief news from the Vitagraph office for the present week is the release of the third great serial to be produced by the company, "The Woman in the Web," which Walter W. Irwin, general manager of the Vitagraph distributing organization, announced some time ago would be ready for exhibitors on April 8, immediately following the final episode of the serial, "Vengeance and the Woman." This serial, Mr. Irwin states, has on its release date surpassed in an extraordinary degree the total bookings of both its serial predecessors. A large force of Vitagraph West Coast attaches has been concentrated upon the production of this melodrama since the first of the year when Albert E. Smith, president of Vitagraph, turned over to his brother, Director David Smith, the completed script of the play, which is the joint work of President Smith and Cyrus Townsend Brady, authors of "Vengeance and the Woman." While the story of "The Woman in the Web," is of an entirely different nature than its two serial predecessors and not a "western" story, the sensational stunts that appeal so strongly have been developed with a greater degree of originality, it is said.

Mr. Smith declares that in Hedda Nova and J. Frank Glendon he has discovered two serial stars who will establish new records for the physical courage and dramatic ability required for this form of photoplay entertainment.

Emmy Wehlen, Metro Star, Is Helping the Third Liberty Loan Along

Kitty Gordon in Apfel's First World Picture

Oscar Apfel, who under the banner of William Fox, directed William Farnum in some of his most important productions, has completed his first World picture with Kitty Gordon as star. It is titled "The Interloper."

The story is said to be highly dramatic and of intense appeal. It was written by Clara Beranger and follows the theme of a second wife who resents the claim of the first. That she accomplishes her purpose of creating a new vision of the wife in her husband's mind, after she knows the woman's true position in his home, makes a drama with surprising finale. Apfel is said to have brought to this production some of the lighting effects for which he became so well known on the coast, and which received praise from reviewers of his Kerrigan-Paralata production, "A Man's Man," filmed from the Peter B. Kyne story of the same title. Apfel came East a short time ago and immediately began work with Miss Gordon in the World West Fort Lee Studio. Irving Cummings, Frank Mayo, Isabelle Berwin, George MacQuarrie, Anthony Byrd, L. Quong, June Blackman and Tom Cameron make up the cast in "The Interloper."

Duncan Calls New Serial "Regular He-Man Play"

Following the announcement that William Duncan had started work on another Vitagraph serial, advance bookings have been pouring into the company's office in greater volume than ever attended another serial, according to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization. The serial, the title of which has not been announced, is not to be released until July.

The story of this new serial, which was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, has been pronounced by Duncan "a regular 'he-man' play."

Pathe Offers Red Cross Drama

Baby Marie Osborn in What Is Said to Be Her Best Picture—Other Features on the Program

BABY MARIE OSBORN in a Red Cross drama, "Dolly Does Her Bit," the eighth episode of "The House of Hate," and Lloyd and Toto Comedies are headliners of Pathe's program for April 28.

"Dolly Does Her Bit" is said to be one of the most charming pictures in which Baby Marie Osborn, the child star, has ever appeared. It is a story of patriotism, thrills and light comedy woven about the adventures of Dolly and a Red Cross doll, the complications following upon the little girl's amusing attempt to impersonate the doll when her companions have unintentionally broken it and the comedy arising from the antics of Dolly and little Sambo.

The eighth episode of "The House of Hate" is said to be replete with thrills, mystery and romance. This episode finds Pearl in the grip of the Hooded Terror at the hovel of the dying Malay on the river front.

Harold Lloyd's comedy offering is "Hey There," produced by Rolin for Pathe. It deals with Lloyd's adventures in a studio where most of the actors are crazy and the others are nutty.

The Toto Comedy, "His Busy Day," shows the comedian as a cameraman for the news weekly. He attends a big downtown fire, an outdoor dance and a circus.

The program also includes "Picturesque Wales—Llangollen" and "Picture Spots in England," beautiful Pathe colored travel scenics. Hearst-Pathe News No. 36 and No. 37 are released on this program.

Much Activity at Lasky Western Studios

DESPITE the departure of Douglas Fairbanks and Mary Pickford on their transcontinental tour in behalf of the third Liberty Loan, and the consequent absence of a good many people from the studio, there is a great deal of activity apparent at the Hollywood plant of the Famous Players-Lasky Corporation.

"Old Wives for New," adapted by Jeanie MacPherson from the novel by David Graham Phillips, is coming along splendidly under the direction of Cecil B. De Mille. The company recently were on location at Kernville, Cal. Included in the cast are Elliott Dexter, Florence Vidor, Maym Kelso, Gustaf Seyffertitz and others.

Commodore Blackthorn took his "Missing" company—or parts of it—on location last week also, to get some scenes representing rural England. This filmization of Mrs. Humphry Ward's well-known novel is now rapidly drawing to a completion. James Young is directing, with the Commodore on the side lines. Sylvia Breamer, Thomas Meighan, Robert Gordon, Ola Humphreys and others are playing the leading roles.

Donald Crisp has started work on "The Firefly of France," with Wallace Reid, supported by Ann Little. This new picture, which follows "Believe Me, Xantippe," just completed for Paramount, is from the story by Maria Angellotti, which appeared serially in the Saturday Evening Post and is a tale of the war. Wallace Reid is well ahead of his schedule, having "The House of Silence," soon to be released, and "Believe Me, Xantippe," to follow, before "The Firefly of France" is given to the public.

George Melford, having just completed a Sessue Hayakawa picture for Paramount which will shortly be announced, has already begun work on a new one which will present the Japanese star as a Chinaman of the new school. The story, temporarily called "The City of Dim Faces," is by Francis Marion.

At Morosco studio Vivian Martin is at work on "Viviette," which promises to be the sprightliest little comedy this Paramount star has ever appeared in. It is from the story by Wm. J. Locke and Walter Edwards is the director.

Femininity Is Rampant In Current Universal and Bluebird Productions. "The Scarlet Drop," a Special, and "A Rich Man's Darling," With Louise Lovely, Are Two of Them

Select Announces New Features

Clara Kimball Young and Alice Brady Presented in "The Reason Why" and "At the Mercy of Men," Respectively

STAR SERIES productions for early release by Select Picture Corporation will include Alice Brady's latest picture, "At the Mercy of Men," and Clara Kimball Young's production of Elinor Glyn's story, "The Reason Why," as well as the previously announced picture starring Constance Talmadge, "Up the Road With Sallie," which follows her preceding release, "The Shuttle."

"At the Mercy of Men," which follows the Brady production of the Eugene Walter drama, "The Knife," is said to be one of the most ambitious bits of work which Miss Brady has yet done for the screen. The play is a love story of modern Russia. Alice Brady has a huge role in this photoplay, and one which is said to give her ample scope for a great variety of work. "At the Mercy of Men" was directed by Charles Miller from the scenario of Paul West. Frank Morgan is again seen as Miss Brady's leading man.

That the author of "Three Weeks" is the author of "The Reason Why" is considered by Select a guaranty of the heart interest in this latest Clara Kimball Young's Select productions. Miss Young, it is said, has given the Glyn masterpiece a notable production. Lady Duff Gordon, known as Lucile in the world of fashion, designed Miss Young's gowns for the entire production.

Milton Sills is Miss Young's leading man in this production, and Robert G. Vignola directed the making of the picture.

Seven Companies Active at Culver City

A CROOK story, with J. Barney Sherry in the leading role as a modern Raffles, has been put into production during the past week at Culver City. Director Conway is directing this Triangle drama, "High Stakes," which was written by Andrew Soutar. Jane Miller will make her initial appearance as a Triangle player as Sherry's leading woman. The supporting cast also includes Harvey Clark, Myrtle Rishell, Ben Lewis and J. P. Wild.

The second feature production commenced during the week is "Old Hartwell's Cub." Thomas N. Heffron, who directed Desmond in "The Sudden Gentleman" and "The Sea Panther," is handling the megaphone. Desmond has the title role. Mary Warren has the leading feminine part.

Director Harry Edwards has started on the third new picture of the week, a two-reel comedy which is yet untitled. Other Triangle directors are working on their respective productions, and two directors are awaiting stories.

Cliff Smith is putting the finishing touches to the Triangle western, "Wolves of the Border," Roy Stewart's latest vehicle. This story was formerly titled "A Man Worth While." Josie Sedgwick has the leading feminine role.

Director Frank Borzage is finishing exteriors on "The Loyalty of Taro San," a picture in which the mysticism of old Japan is vividly set forth. This is a screen adaptation of the story by the same name by E. Magnus Ingleton, author of "Her American Husband." Preparations are being made for the exteriors, the Japanese angle of which will probably be done at the Triangle Ranch studio.

During the week just past three feature pictures have been sent to the film editors. "Mlle. Paulette," a comedy drama, was directed by Raymond Wells. Wallace MacDonald and Claire Anderson have the featured roles. Gloria Swanson and J. Barney Sherry have the leading parts in "Her Decision," completed under the direction of Jack Conway. A John A. Moroso story, "The Lonely Woman," is the third picture finished during the week.

Spoor Reports Success for "Ruggles"

THE George K. Spoor feature, "Ruggles of Red Gap," featuring Taylor Holmes, has been having an unprecedented run, according to the reports of the George Kleine exchanges. It has been shown now in the first run houses in practically all the large cities of the country, and bookings are said to be pouring in.

This picture, taken from the story by Harry Leon Wilson, has come in for an unusual share of commendation by the exhibitors showing it. Scores have written telling of their satisfaction in the picture and of the big business done. One letter which is typical was written to Mr. Holmes by S. L. Rothapfel, who ran it for a week in the Rialto theatre, New York. Mr. Holmes appeared at the theatre in person during the entire week's showing. Mr. Rothapfel writes:

"I have just finished showing 'Ruggles of Red Gap' at the Rialto theatre and, to say the least, it was a perfect delight. Not alone is it one of the most amusing but, in my opinion, it strikes a new note in the production of motion pictures. To me it proves without question that the most subtle humor can be portrayed upon the screen if done intelligently and with artistry of which 'Ruggles of Red Gap' is a perfect example.

"Not alone did my business jump up in leaps and bounds from the first showing but I have received hundreds of commendatory letters and any number of personal compliments on its showing. Clean, wholesome and in good taste, this picture so ably presented by yourself will do more to uplift and bring the motion picture into good repute than any film I have seen in the

Beach Supervised Making "Heart of the Sunset"

To select location and to collaborate on the scenario for "Heart of the Sunset," which Goldwyn is distributing, Rex Beach went back to the Southwest, where he gained the inspiration for writing the novel four years ago. In a little ranch house near San Antonio the author and Frank Powell, who directed the production, wrote the scenario. There, too, Beach wrote the titles, assisted the director in picking extras and in preparing for many of the scenes, and even secured some U. S. cavalrymen for some riding stunts. Then, after he had already chosen a star for the picture, he happened into a motion picture theatre and saw Anna Q. Nilsson in "Infidelity," and then and there decided to feature her in "Heart of the Sunset."

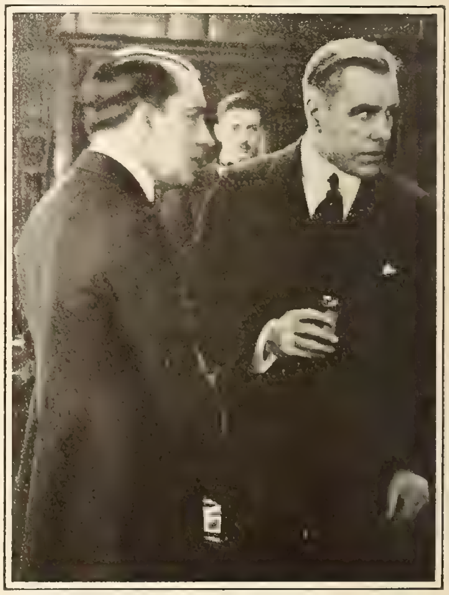
New Release Arrangement for Christie Films

C. H. Christie, business manager of the Christie Film Company, is said to have completed arrangements during the past week with one of the largest distributing firms of the East for the release of Christie Comedies in New York and New Jersey. The agreement is said to be binding for a period of two years. Only the new Christie Comedies, yet to be issued, will be handled under the terms of the contract.

The Christie Company has made many improvements in its plant lately and rumors still persist that the company is preparing to develop production along more extensive lines.

Paralta Builds Gardens

In accordance with the plans of the Paralta Productions, Inc., for a "studio beautiful" at their Melrose Avenue film plant in Hollywood, California, five gardens, each representing a different type of the landscape artist's art, are being constructed.



Harry Morey, Vitagraph Sterling Actor, Is Featured In "A Bachelor's Children"

Mutt and Jeff Begin Big Drive

The three releases which have been made by William Fox of Bud Fisher's Mutt and Jeff animated cartoons have been so enthusiastically received, according to the Fox management, that the sales organization has been concentrating on a one-week drive during which these productions have had the principal selling attention. The results are reported to have been highly satisfactory.

There has never previously been any attempt made to put over subjects as short as the Mutt and Jeff animated cartoons on so pretentious a scale as that adopted by the Fox organization. The aim has been, according to Winfield R. Sheehan, general manager of the company, to book practically every theatre in the country.

The three subjects thus far released have been "The Decoy," "Back to the Balkans" and "The Freight Investigation." For April 14 "The Leak" was scheduled and the other animated cartoons to follow during the month are "On Ice," a skating picture, and "Helping McAdoo."

Former Stage Players in World Picture

Two well-known members of the stage profession are included in the cast of "The Judge," a forthcoming World picture starring June Elvidge. They are Albert Hart and Dore Davidson. Hart, a former comic opera basso and comedian, commenced his career with Augustin Daly and has been seen in scores of the greatest comic opera and musical comedy successes. He has been playing character parts in World Pictures for some time, appearing as a German general in "The Cross Bearer." Mr. Davidson not only has appeared in a number of Broadway plays, but is the author of numerous successful plays and sketches.

Marguerite Clark Seen in Dramatic Role

As Betty Wynne in "Rich Man, Poor Man," the stellar role in the Paramount picture which is released on April 22, Marguerite Clark portrays one of the most dramatic characters in which she has been seen for some time. The play carries a message of cheer, but before attaining ultimate happiness Betty Wynne passes through some trying situations

J. Searle Dawley directed the production, which was adapted principally from the stage version by George Broadhurst, though many details of the novel by Maximilian Foster which were not shown on the stage are presented in the picture.

Keenan in "The Bells"

"The Bells," made famous by Sir Henry Irving, the celebrated English actor, has been produced for the screen by Frank Keenan and will be released by the Pathe Exchange, Inc., as a Pathe Play on the selective feature booking service. The part of Mathias is said to afford Mr. Keenan a great opportunity.

COMING PROGRAM OFFERINGS

Goldwyn Boosts War Pictures

Points to Success of Previous Releases as Precedents for "Joan of Plattsburg"—Says Public Likes War Element

GOLDWYN officials are awaiting with confidence the release on May 5 of "Joan of Plattsburg." The Porter Emerson Browne play, in which Mabel Normand is starred, is claimed to be unique in many respects. While it is distinctly patriotic in tone, yet it is in no sense a war drama. It has a background of martial manœuvres and all the day's reminders of America's part in the great conflict, possessing timeliness—that element so desired by exhibitors and public.

Wiseacres who at the time of America's entry into the war predicted dismal failure for motion picture productions which touched on the conflict abroad have been thoroughly disillusioned. A number of so-called war pictures have been frowned upon by film devotees, but mediocrity in either story or production was alone responsible. In the main well-produced pictures from worth-while stories dealing with incidents, real or imaginative, of the French battleground have "gone over."

Especially is this true, Goldwyn contends, of "Fields of Honor," "The Spreading Dawn" and "The Splendid Sinner," three Goldwyn productions which contain an element of war, and "For the Freedom of the World," the stirring war spectacle, distributed by Goldwyn. All four are claimed to be tremendous box-office winners and to have evoked unstinted praise of the press and public wherever played.

Goldwyn Is Preparing to Release "Joan of Plattsburg," In Which Mabel Normand Stars

Pleased with the response of exhibitors and their patrons to the appeal of "The Spreading Dawn," Goldwyn lost no time in producing another of its kind, and "Fields of Honor," starring Mae Marsh, came into being and is said to have exceeded all of Goldwyn's expectations.

According to a Goldwyn statement, "For the Freedom of the World" has enjoyed a tremendous popularity, and the same is said to be true of "The Splendid Sinner." Many critics, continues the statement, pronounce "The Splendid Sinner" an even greater production than "Thais," Mary Garden's first picture, because of its timeliness and the realism of some of its war scenes.

An Ella Hall Bluebird Heads "U" Program

"A MOTHER'S SECRET," a Bluebird picture featuring Ella Hall, heads the list of Universal releases obtainable at Universal exchanges for the week of April 29. The Hall feature is a five-reeler and tells the story of a society woman of social ambitions who apparently deserted her beautiful daughter but secretly loved the child.

Next in importance to the feature release is the third episode of the Boy Scout ten-reel serial, "Boy Scouts to the Rescue." The third episode is subtitled "The Great Mine Disaster."

Owing to the method of promotion, this Boy Scout serial looms large as a money-maker for the exhibitor. It is being actively promoted by Scout Masters all over the United States and Canada and to such an extent that schools and auditoriums are seeking to book the picture to the exclusion of theatres.

In the serial offerings "The Bull's Eye," featuring Eddie Polo, reaches the thirteenth episode, "Sold at Auction" being the title. "The Secret Document" is the fifth chapter of "The Lion's Claws," the new serial in which Marie Walcamp is starred.

Three comedies are included in the week's program. The L-Ko is "Fathers, Sons and Chorus Girls," a two-reeler. Eddie Lyons and Lee Moran will be seen in another one-reel Lyons-Moran Star Comedy titled "Mum's the Word," and the one-reeler Nestor, featuring Gale Henry and William Franey, in "It's a Cruel World."

In addition to the above are the regular Animated Weekly, Current Events and Screen Magazine.

A "Tank" in Action

"Our Fighting Ally—the Tank," a one-reel picture which will be released by Pathe May 5, shows in action at close range what has been termed the Allies' greatest help.

Ella Hall Is Featured In the Bluebird Production, "A Mother's Secret"

Carmel Myers Seeks French Atmosphere

Carmel Myers, last seen in "The Wine Girl," is spending her spare hours in the Franco-American quarter of Los Angeles picking up atmosphere with which to endow her stellar role in "My Parisian Sweetheart." This is Miss Myers' newest drama, which is being directed by Joseph De Grasse. Edwin August is seen in support, while Andre Robson, the French actor, has the principal character role.

Morey and Deshon on Vitagraph Program

The Vitagraph program of releases for the week beginning April 22nd, is announced by Albert E. Smith, president of the company, as follows:

Blue Ribbon feature, five parts, "A Bachelor's Children," featuring Harry Morey with Florence Deshon. Directed by Paul Scardon.

Serial, two parts, "The Speeding Doom," third episode of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Directed by David Smith.

Big V Comedy, one part, "Whistles and Windows," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Comedy, one part, "Beautiful Thoughts," featuring Mr. and Mrs. Sidney Drew.

Edward Earle and Agnes Ayres in O. Henry's

Agnes Ayres and Edward Earle are the featured players in this week's O. Henry story, "The Rubaiyat of a Scotch Highball," released by General Film Company. This is Earle's first appearance in an O. Henry story, although Miss Ayres has been starred in a number of these Broadway Star Features. The next release will be "The Buyer from Cactus City," with William Dunn and Miriam Miles in the leading roles.

Glances at the Program

Dick Rosson has his first comedy role in "Mr. Miller's Economies," a two-reel Keystone, scheduled for release this month. Rosson is one of the Triangle feature players who have temporarily deserted the dramatic end.

Harry Morey, with Florence Deshon appearing opposite, heads the Vitagraph program for the week of April 22 in "A Bachelor's Children." Alice Terry, Denton Vane, William Shea and Jessie Stevens are in the cast.

"Tyrant Fear," Dorothy Dalton's new Ince-Paramount production, following "Love Me," is set for release April 29. In some of the scenes Miss Dalton wears a polar bear costume of jacket and cap.

Baby Marie Osborne, the child star, is said to be bewitching in her latest Pathe photoplay, "Dolly Does Her Bit," a Red Cross story, set for release April 21. Patriotism runs high in this.

Douglas Fairbanks bounced back onto the screen April 15 in "Mr. Fix-It," his newest Artcraft picture. Allan Dwan wrote the story from a suggestion by Ernest Butterworth.

"By Orange Aid," the picture on which the Christie Company spent several days in the San Bernardino orange belt, is the current Christie release. The Palace theatre secured it for Los Angeles.

William Fox makes the statement that no production in months which has dealt with the war has shown more clearly the spirit of America than "True Blue," a forthcoming William Farnum Standard picture.

Metro will flash the well-known Dolly Sisters across the screens of the country in "The Million Dollar Dollies," a Screen Classics romantic fantasy. Leonce Perret directed.

Within a few weeks the Universal program will present "Dodgers and Dodgers," a one-reel comedy, with Eddie Lyons and Lee Moran. There are no subtitles in this picture.

"Mountain Law," with Ned Finley and Marion Henry, is released this week by General Film. It is the second of the Blue Ridge dramas and "The Raiders of Sunset Gap" is set for the third.

A new production for the World Pictures program is "The Beloved Blackmailer," directed by Dell Henderson. In the cast are Carlyle Blackwell and Evelyn Greeley.

Edith Storey's skill with firearms was said to have been the means of giving a touch of realism to a scene in "Treasure of the Sea," a Metro production starring Miss Storey, which will be released shortly.

A new serial looms big just beyond the picture horizon. Universal will release "The Brass Bullet," in eighteen episodes, with Jack Mulhall and Juanita Hansen as co-stars.

George Walsh pictures for William Fox are said to be a big hit in Rio de Janeiro. A South American newspaper recently published a very interesting cartoon on Walsh, considered valuable publicity.

Ebony Comedy Company has supplied General Film with a new comedy called "Spying the Spy," following which "The Porters" will arrive.

In the 115th release of the Paramount-Bray Pictograph, under the title of "Microscopic Revelations," Dr. Spaeth has made it possible to show the circulation of the blood. Hawaii is also on this reel.

How boxing aids the bayonet fighter is one of the features of Universal Current Events No. 48. Benny Leonard is the center of interest in this connection. Other scenes are also included.

Pathe's comedy release, "Fare, Please," created many laughs on the screens of New York and vicinity. This Toto picture appeared at the Rivoli and also at the Wm. Fox and Marcus Loew theatres.

"Rich Man, Poor Man," Paramount production, starring Marguerite Clark, is scheduled for release April 22. It was directed by J. Searle Dawley, who is said to have given it many surprising twists.

Universal Current Events No. 48 claims one of the most remarkable motion pictures ever made of Theodore Roosevelt in action. It is the first "shot" of the Colonel since his recent operation.

Constance Talmadge In One of the Tense Moments of "The Shuttle," Select Picture

General Plans "Triumph of Venus" Campaign

Arrangements for the distribution of "The Triumph of Venus," the Edwin Bower Hesser mythological spectacle dealing with the domestic complications of the Greek gods on Mt. Olympus, and their mundane excursions in quest of adventure, are being made by General Film Company. Preparatory to this the picture is being assembled into form to give the best effect to the various situations in the story and to emphasize the sylvan scenes and swimming stunts. The result of this will be that the spectacle will be available for use readily as a program length special feature.

There are four points of appeal taken into consideration in preparing "The Triumph of Venus" for exhibition. One is the novelty of applying human dramatic situations to the deities of ancient Greece; another is the featuring of Betty Lee, concert singer of note and southern belle, as the Goddess of Love; still another is the beauty of the natural scenery and photography, and finally the sensational swimming stunts by a score of graceful young women.

Underworld and Society Dramas on Triangle Card

"The Hand at the Window," an adaptation of John A. Moroso's Collier's Weekly story, "In the Spring," heads the Triangle April 21 program. It is the romance of a New York police inspector and a girl secret service agent whom he believes to be a reformed crook. Joe King and Margery are the featured players.

The second release for the week is "Society for Sale," which was scenarioized by Charles J. Wilson from the story by Ruby M. Ayres. It is the story of a fashion shop manikin who hires a bankrupt Englishman to open up society's gates. Gloria Swanson is featured in her first dramatic role and William Desmond is co-starred with her.

In the Independent Field

Carlyle Blackwell and June Elvidge Are Prominent in William A. Brady's "Stolen Orders."

"Eagle's Eye" Booked Solid in Cleveland

Bookings are coming in fast on the "Eagle's Eye," reports George W. Erdman, manager of the Foursquare office, through which the detective serial is being released. The Reel theatre, Cleveland, will show its first run in the city, beginning March 24th. Mr. Zoffer, the new owner of the Reel, will also run it two days every week at each of his other houses, the Alvin and the Corona, all situated in the central part of the business section. Other local houses that have booked the serial up to the present time are the U. S. theatre on Woodland ave., the Glenside, also on Woodland ave., the Majestic on West 25th street, and the Fulton, Lorain ave. The Dreamland has the "Eagle's Eye" booked first-run in Akron, Ohio, and the American in Alliance, all of them to begin the early part of April.

Girls Form Hayakawa Club

Twenty young girls, of London, England, have formed a Sessue Hayakawa Club, reports Haworth Pictures Corporation.

U. S. Exhibitors Get "Men"

Bacon-Backer's First Production Acquired by Frank G. Hall—Foursquare Pictures to Distribute "Men" Through Its Exchanges

CONTRACTS have been closed with the Bacon-Backer Film Corporation, Frank G. Hall, president of the U. S. Exhibitors Booking Corporation, party of the second part, whereby Bacon-Backer's first independent production, "Men," is acquired by Mr. Hall. "Men" was completed recently at Bacon-Backer's new studio on Thirty-eighth street, under the direction of Perry Vekroff. The picture will be distributed by Foursquare Pictures according to an agreement entered into between the two distributing organizations.

"I looked at forty-three pictures before selecting this particular one. 'Men' I consider one of the truly fine productions of the present season—or, for that matter, of any season.

"In 'Men' I feel that I have a photoplay having the quality necessary to be placed alongside 'The Zeppelin's Last Raid,' 'Those Who Pay,' 'The Belgian' and 'Just a Woman.'

"Everyone knows Edward Sheldon, the celebrated playwright, who wrote the play, 'Men,' upon which the photoplay is based."

George Backer, of the Bacon-Backer Corporation, said: "I am naturally pleased that Mr. Hall should have been sufficiently impressed with 'Men' to want to buy it." Gerald F. Bacon said: "Mr. Backer and I tried our best to make a good picture, and it would appear that we have done so."

"Men" is to be distributed by Foursquare Pictures. In the United States it will be booked through the various independently owned Foursquare exchanges and in Canada, through Superfeatures, Ltd., with which Foursquare Pictures has an arrangement virtually providing the same efficiency of service as obtained in its directly controlled United States exchanges.

"Foursquare is gratified at having the rights to distribute this new six-reel feature," said P. V. R. Key, of that company. "For it further strengthens the line of merchandise we have—and establishes still more firmly our determination to handle nothing which exhibitors will not recognize instantly as a picture of the first water.

The theme of "Men" is fundamentally big, and it is a typical Edward Sheldon creation. In this instance he has selected environment and adoption as two elements possible to be interwoven, and together to form a theme of intense value and interest.

Heredity, too, has a place in the scheme of things in this picture. Mr. Sheldon begins by taking two sisters, one several years older than the other, and by placing them in totally different environments permits them to work out their respective salvations.

In the cast are Anna Lehr, Charlotte Walker and Robert Cain appearing in three of the leading roles; with Perry Vekroff directing the photoplay and Alfred Moses serving as chief photographer. The settings were prepared under the supervision of George Backer.

Comedy Scripts Hard to Find, Says Steiner

WILLIAM STEINER, founder of Jester Comedies, complains that he has difficulty in securing the proper scripts for his comedy star, Twede-Dan. In discussing the situation, Mr. Steiner said:

"I'll wager that over five hundred scripts have been submitted in the last three months, and out of the whole lot, we found only twelve that were available. Somehow the writers do not seem to grasp the idea of material that we are after. The majority think that the throwing of a pie and a general rough-house constitutes comedy. I feel that those days have gone by, and that the public have had their fill of that class of film.

"I have made it plain what kind of scenarios I am after, and if the budding authors can catch the idea—why, I am in the market for all they can turn out, and I will say this for the benefit of the writers, that every script submitted is given every consideration. The decision is not left to one man as is usually the case. I have installed a regular system for the handling of scenarios, and have set aside two afternoons a week for readings, which is done by a committee of five, one acting as the reader. If, in their judgment, a script is acceptable, the story is immediately purchased.

"It seems strange that it is so hard to get the proper material one needs, when there are so many in the field of writers. What I am after are stories that possess 75 per cent comedy, divided between the semi-slapstick and fast action, and 25 per cent drama and farce drama, and above all, it must contain a story that means something. Authors can save their time, and mine, by refraining from submitting scripts that are only a jumble of events thrown together that mean nothing," concluded Mr. Steiner.

Contrasting Moments in "Conquered Hearts," a New Ivan Production, Show the Versatile Nature of the Story. Marguerite Marsh Is Featured

New Capital Film to Produce in Indiana

THE CAPITAL FILM COMPANY, newly organized under the laws of Indiana, incorporated in the Hoosier state and financed by Hoosier capital to the sum of $2,500,000, is establishing its branch offices in twenty-five leading cities in the United States, and, in addition, it will have more than thirty sub-offices in this country, writes an official of the company. Offices also are established in Canada.

The product of three studios in the East will be distributed by the company. The main studio and laboratories will be situated in Indianapolis. A site for the buildings will be selected by April 15.

Ike Schlank, president and general manager, a prominent factor in filmdom, is deferring final selection until real estate agents have reduced their various propositions to writing.

It is possible that the company will select the site situated on the White River.

"This new company," says Mr. Schlank, "has nothing to sell except pictures. Its stock has been bought and paid for and is owned by Indiana bankers and other investors. These gentlemen believe, as I believe, that Indianapolis, situated in the center of the country's population, within easy reach of exhibitors in all directions, with unexcelled railroad facilities, is an ideal place for the making of pictures. Moreover, since Indiana capital financed the company, the capital city of Indiana is entitled to the industry which Hoosier money has brought into being.

"There is no good reason why pictures cannot be made as well in Indiana as in New Jersey. There are, on the other hand, many reasons why they can be made here to excellent advantage. Production will be begun by the middle of May."

Executive offices are located in the Merchants' Bank Building, Indianapolis, and to these offices all applications for positions should be forwarded, and, in addition, all scenarios. Scenario writers are cautioned to bear in mind the fact that the company's output will be confined to one, two and three-reel subjects.

Cropper to Manage Sterling's Chicago Office

R. C. CROPPER has arranged with Arthur F. Beck, president of the Sterling Pictures Corporation, to have charge of the first branch office opened by Mr. Beck, in Chicago. These offices are at 220 South State street, and under the Sterling System, Mr. Cropper is to release immediately "The Hypocrites," by Sir Henry Arthur Jones, and directed by George Loane Tucker, and the France Films production, "The Natural Law."

Through manager of sales, Herbert R. Ebenstein, Mr. Beck has authorized the handling of the entire Western division of territory for Sterling Pictures Corporation by Mr. Cropper.

Mr. Ebenstein will remain with Mr. Cropper for about ten days in order to fully outline matters of policy of the Sterling System, which hereafter will be left under the supervision of the Chicago office.

From Chicago, Mr. Ebenstein will continue on to the Coast. It is his intention to install an office in San Francisco before commencing his return to New York City by way of the Southern exchange centers. For the present year no further offices will be opened.

Louis Mayer Buys Rights to Stage Hits

Louis B. Mayer, who has been identified with the picture industry and theatricals for years and who now is one of the most prominent factors in the independent field included in the New England territory, announces that he has purchased recently the rights to Oliver Morosco's successful stage production, "Peg o' My Heart," in which Lorette Taylor made her biggest hit. Mr. Mayer has purchased the right to adapt and reproduce for screen presentation this play. It is said that the highest price ever paid for the rights to a stage play for this purpose, passed from Mr. Mayer to Mr. Morosco.

The rights of two other plays, "The Brat," in which Maud Fulton originated the role when it was seen on the stage, and "Up Stairs and Down," the light comedy hit of the past season, have been secured also by Mr. Mayer from Mr. Morosco. The above plays are the first three of ten which Mr. Mayer intends reproducing for presentation on the screen.

Magnet Busy in New York Territory

Magnet Film Exchange report big business on their Hart features, "The Two-Gun Man," "The Bargain" and "The Bandit and the Preacher," which have been released in its territory.

A series of twenty-eight Mack Sennett Keystone Comedies are also being booked heavily throughout Greater New York.

Magnet Film is launching a campaign throughout northern New Jersey, and the outlook for satisfactory business on their product in this territory is very encouraging.

They are now also taking bookings on the first Bessie Barriscale feature, "Satan's Pawn," and predict this will be a popular feature subject with the exhibitors throughout the summer months.

Ed Warren Engaged on Third Independent Feature

Edward Warren, president of the Edward Warren Productions, is engaged in the production of his third independent feature. The title of the picture has not been announced. House Peters and Anna Lehr are co-starred and have in support, Wilfred Lytell, Corene Uzzell, Henry Sedley, Ned Burton and Ben Lewin. The screen version is from a play by H. S. Sheldon. Winifred Dunn made the adaptation. Mrs. Lillian A. Warren is art director. Edward Earle is the cameraman. Mr. Warren is directing.

"Moral Suicide" Produced by Graphic Film

Owing to a typographical error, it was announced in last week's issue of the NEWS that "Moral Suicide" was an Ivan Productions, Inc., production. "Moral Suicide" was produced by the Graphic Film Corporation under the direction of Ivan Abramson.

"His Daughter Pays," Filmed in Kalem Studio

The Kalem studio, which is one of the most modern and best equipped studios in the East, was sued by the Piedmont Pictures Corporation in the taking of the interior scenes for its late independent production, "His Daughter Pays."

No announcement has been made as to the method of release for this feature, but it is said that offers by state rights buyers are being considered, for the purchase, outright, of the negative. Announcement as to the releasing plans will be made shortly.

"His Daughter Pays" is a picture version of the stage play, "La Bacarrat" by Frederick H. James, which had successful engagements on the European stage. Gertrude McCoy has the leading role. Pauline Curley, Charles Graham, Henry Sedley and Barry Whitcomb are in support. The action is laid in Paris. The time, shortly before the outbreak of the World War, and deals with the efforts of a government secret agent to obtain plans of a new invention.

Northwest Territory Sold for "Zongar"

On Saturday, April 6th, a representative of the Physical Culture Photo Play Company, producers of "Zongar, the Dare-Devil of Romance," disposed of a large slice of territory in the northwest to the Elliott & Sherman Film Corporation, Minneapolis, Minn. This distributing corporation, one of the largest in that territory, handles pictures in Iowa, Kansas, Nebraska, Minnesota, Wisconsin and North and South Dakota. Many of the most pretentious films have been marketed through their string of exchanges. Bernarr McFadden's "Zongar" was selected because of its many thrilling feats performed by George Larkin, probably the most fearless of all screen actors.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Klever Komedies" (Series), (Klever Pictures, Inc.)	**African Film Trust, Ltd., South Africa**	**South Africa.**
"Zongar, the Dare-Devil of Romance" (Physical Culture Photo Play Co.)	**Elliott and Elliott Film Corporation, Minneapolis**	**Iowa, Kansas, Nebraska, Minnesota, Wisconsin, North and South Dakota.**
"Babbling Tongues," "One Law for Both," "Sins of Ambition," "Married in Name Only," "Life or Honor," "Human Clay," "Faded Flower," "City of Illusion" (Ivan Film Productions)	**Sterling Film Exchange, Detroit**	**State of Michigan.**
"Married in Name Only," "Sins of Ambition," "Human Clay," "Life or Honor" (Ivan Film Productions)	**Piedmont Pictures Corp. (Agent for Firm of Foreign Distributors)**	**Porto Rico, San Domingo, Hayti, St. Thomas.**
Katzenjammer Kids and Happy Hooligan Cartoons (Education Film Corporation of America)	**Federal Feature Film Co., Boston**	**New England Territory.**

Colonial Re-Opens with "Eagle's Eye," Featured

"The Eagle's Eye," has been chosen by Manager Horwitz, of the Colonial, in Toledo, Ohio, as the picture feature for the re-opening of the theatre. The serial will run a week at the Colonial on each episode.

Between the Husky, Yet Lovely, Maidens and the Point of the Other Fellow's Sword, Billy West Has a Busy Time in His Newest King Bee Comedy

"Ike and Mike's" First Comedy Ready

The first issue of the Rube Goldberg animated cartoons has been finished, cut and assembled. It is titled "The Artist's Model," and features the famous Goldberg twins, "Mike and Ike, They Look Alike." Harry Grossman, who will release the cartoons, announces that one reel a week will be available for exhibitors. In "The Artist's Model" "Mike" is hired by a sculptor to pose for the modeling of a statue. While posing in the nude a troublesome hornet appears and livens things up.

The cartoons will speak for themselves and will prove sure-fire laugh-getters. Mr. Grossman says that negotiations are now progressing rapidly as to the manner in which these cartoons will be released and that many orders for bookings have already been made.

New Company Operating in Michigan Territory

A new company has entered the independent distributing field — Victor Film Company, with office at 602 Mack Building, Detroit. Samuel Ludwig is manager. The Victor Company is operating in the territory of Michigan and is at present exploiting the Hart re-issues sold by the W. H. Productions, "The Bandit and the Preacher," "The Two-Gun Man" in "The Bargain" and "The Hell Hound of Alaska." Victor has also Selig's "Beware of Strangers" for this territory.

Flynn Serial Rouses Country

Exhibitors from All Parts Send Highest Praise—Los Angeles Paper Publishes Account

CHIEF FLYNN was quoted recently by California papers regarding a plot on the part of the Imperial German spies to buy all the munition factories in the United States and cancel orders with the Allies.

"How a gigantic plan to purchase certain munition plants in the United States was hatched by Germany," reads the account of the interview in the Los Angeles Morning Tribune, "and put into execution by von Bernstorff when he was the ambassador to the United States, but which was kept from materializing through the vigilance of the United States Secret Service, was quietly told last night at the Hotel Alexandria by William J. Flynn, former chief of the United States Secret Service."

Walter Jacobson, manager of Jake's theatre, which recently opened in Flint, Michigan, for a program of vaudeville and motion pictures, gives high praise to "The Eagle's Eye," the serial story by William J. Flynn, recently retired Chief of the United States Secret Service, which he chose for his opening program:

"'The Eagle's Eye" was selected because I believed in its drawing power and because I wanted a good strong picture which would create talk and help bring business to me," said Mr. Jacobson in a letter to The Whartons, producers of the serial. "I am highly pleased with the satisfaction the film has given during the showing of the first three episodes and I can only add the praises of numerous patrons who have commented to me about it. My own word is that it is one of the classiest serials I ever played in any theatre with which I have been connected."

William O'Hare, manager of Majestic theatre in Des Moines, Ia., took an original way of advertising "The Eagle's Eye."

He had a huge submarine fashioned over a motor truck. The model was 52 feet long and 15 feet wide. He procured a real torpedo and two sailors from the Des Moines Naval Recruiting Station and for three days prior to the showing of the first episode of "The Eagle's Eye" the submarine was driven about the business section of the city. The sailors explained the workings of the submarine, solicited enlistments and boosted the first episode, "The Hidden Death," which tells the facts of the Imperial German Government's complicity in the sinking of the Lusitania.

The rooms of the German Club, in New York, which were raided last week by agents of the Department of Justice, are shown in many of the episodes of this serial. In investigating the plots of the authorized representatives of the Kaiser, many trips to the German Club by operatives of the United States Secret Service were necessary, and detecto cameras were employed for the purpose of getting pictures of the interiors. The pictures were put at the disposal of The Whartons for use in reproducing the necessary scenes in the club to show the course taken by the Secret Service in frustrating the Teuton plots. The club is used continually throughout the picture under the name of the Hohenzollern Club.

Tourneur to Produce "Sporting Life"

MAURICE TOURNEUR who is responsible for Paramount-Artcraft screen version of Maurice Maeterlinck's, "The Blue Bird," has organized recently the Maurice Tourneur Productions Company. His first independent work will be the direction of the famous Drury Lane melodramatic success, "Sporting Life," a companion piece to "The Whip," which Mr. Tourneur produced for the Paragon Films, Inc.

Encouraged by the reception this picture has had in this country and throughout the world, he has decided that the demand for red-blooded, thrilling stories on the screen is one that must be heeded and after careful study and consideration of many melodramas, he decided that "Sporting Life" would make the most satisfying companion play to "The Whip." The success that "Sporting Life" had in London was equalled by the hearty reception it received in New York and in the major cities of this country where it was shown after the New York engagement.

It is more than likely that Mr. Tourneur will introduce in the cinema version of "Sporting Life" many thrills that were merely hinted at in the stage play. With his genius, imagination and experience in producing film masterpieces, lovers of the screen have a right to a very pleasant anticipation in the production which will be released in the open market in the very near future. The work of engaging the cast is going on rapidly and Mr. Tourneur expects to be taking scenes during the current week. The policy that Mr. Tourneur has followed very successfully in his casting "The Whip" and "The Blue Bird," namely, that of not depending upon stars, is to be followed in the casting of "Sporting Life."

"Sporting Life" is the joint work of Cecil Raleigh and Seymour Hicks. Cecil Raleigh is also responsible for the stage version of "The Whip."

Erdman Closes Important Deal with Hoffman

George W. Erdman announces that he has purchased the Cleveland office of the Hoffman-Foursquare Company. This includes all of northern Ohio, from Pennsylvania to the Indiana border, and as far south as Columbus, including Columbus. This deal was consummated last week when M. H. Hoffman was in Cleveland.

Here's "Mickey," Yes, Mabel Normand, Illustrating That Famous Quotation, "Water, Water, Everywhere and Not a Drop to Drink."

Public Read Trade Papers?

That the motion picture trade-papers are read by others than those engaged directly in the production and exhibition of photoplays is shown by the interest which the pretty girls throughout the United States are manifesting in the Gaumont Company's nation-wide beauty contest. Many of these girl readers have written the Flushing offices asking if they may submit their photographs to the company direct.

The beauty contest is being conducted by one newspaper in each state, and all girls who possess exceptional beauty which will screen to advantage should submit their photographs to the beauty contest editor of the local paper which runs the contest. A committee of judges appointed by the paper will select the most beautiful girls of each state, and test films of these girls will be made by the Gaumont Company in order to select those with sufficient screen personality to be featured in the big feature photo-dramas this company will produce for the independent market.

Baker in "Just a Woman"

Lee Baker, leading man for Mrs. Fiske in some of her biggest stage successes, has a prominent part in Julius Steger's production, "Just a Woman," featuring Charlotte Walker. The U. S. Exhibitors' Booking Corporation have purchased the rights to this picture.

Look Out! You'll Drop That Furniture and Make Billy West Break a Perfectly Good Cane, and Maybe a Few Other Things. This Happens in a King-Bee Picture

Kroulik, Camel Film, to Produce in Chicago

F. J. Kroulik, director general of the Camel Film Company of Chicago, Illinois, has left New York for his home city, to start work on their Mode 'Art Comedies, the first subject to be released in May. Mr. Kroulik, who will supervise all productions, has taken with him four well-known players, versed in high class comedy work, also a number of stories that he purchased while in New York. All the Mode 'Art Comedies will be made in Chicago.

Mr. Kroulik said that his comedies would be released at the rate of two a month, in one and two reels. The length would be based on the qualities of the stories. They are to be high class in every respect, and no attempt will be made to incorporate any slapstick or rough work, he said. These comedies will be in a light vein with plenty of action, treated in a way that will appeal to both the young and old. Arrangements have been made for the distribution, the first release on May 15.

"Klever Comedies" Sold for South Africa

Klever Pictures, Inc., producers of "Klever Komedies," announces that it has disposed of the South African rights to this series of comedies, to the African Film Trust, Ltd. By the terms of the contract, this company will hold the right to "Klever Komedies" for this territory, for a number of years.

Reports received from the Scandinavian countries indicate that "Klever Komedies" are meeting with success in these countries.

Side-Lights on Miss Normand's Career

AN official of the Western Import Company turns the spotlight on Mabel Normand's characteristics: He said:

"Mabel Normand as herself is one of the most interesting characters on the screen. Altogether apart from the big feature play, 'Mickey,' she has already made herself famous. When you first meet her, if you are a human of the male sex, you are rather carried away by her petite and striking beauty. If you have known her a while you forget all about her beauty, you think only of her intellect. Miss Normand has a most keen and penetrating brain. She thinks in flashes. Book reviewers and proofreaders sometimes acquire the habit of reading words in blocks—Miss Normand seems to grab ideas that way—in flashes. She is always eager to acquire knowledge. One day they were producing a scene for 'Mickey' near a National Guard Artillery Barracks. Mabel went into the battery room to get a drink of water. For the next hour the old regular army sergeant in charge of the guns had the most exciting time of his life. He had to get down on the battery floor, with a piece of chalk, and explain the mysteries of indirect fire; how they sight guns without seeing the enemy by trigonometry. In another kind of girl, this would become affectation—she would be absolutely insufferable.

"Miss Normand is Celtic to her finger tips. One day she is in the seventh heaven—the next day, like most of her blood, she is———. Impulsive, tender-hearted, generous and high-spirited—it is either a handshake or (figuratively speaking) a punch in the eye.

"Her versatility has been remarkably vizualized in the production of 'Mickey.' Prominent exhibitors from various sections of the country are unanimous in their statement that the public today want photoplays that portray life, that they want entertainment above everything else, that there must be something in a story that has a thrill in it, and that the action must move swiftly—and above all, that people want to be amused this year. 'Mickey' has all of the elements that will appeal, interest, entertain and satisfy."

Frank Hall Speaks of "Construction"

"WE find that most of the pictures we see, fall just short of being 'extra attraction' material because of lack of perfect balance in the staging of the scenes with due regard for the importance of the different phases of the story and their proper relation to each other, and the building up of the main climax of the drama.

"It is safe to say most stories selected are strong enough, if properly handled. Our experience while viewing a new production is usually as follows: The drama starts out well and gives promise of being excellent but in most cases causes us to sit back in our chairs at frequent intervals by laying too much emphasis on situations which are incidental to the main thread of the story. In most cases this fault appears frequently enough to throw the whole photodrama off balance and seriously affect its value as a production. But it nevertheless holds the interest sufficiently to play powerfully upon the emotions.

"The reason for this fault is so well known that it is a constant source of wonder to me that directors do not overcome it; granted that they become so wrapped up in their work that each important scene they stage has an exaggerated value during its actual staging; granted that their work is stretched over a period of several weeks and that both they and their artists do not feel the same from day to day. There is still no good reason why they cannot spend the time and energy upon their scenario to work out the proper dramatic construction, setting down the approximate length of scenes and working up to their big climax to the best advantage. This done, there is no reason why they cannot force themselves to stick to their script, giving any comtemplated changes serious thought from the standpoint of the drama as a whole."

Hayakawa Gets Reports on Venture

FRANCIS J. HAWKINS, vice-president and general manager of the Haworth Pictures Corporation, which is to star Sessue Hayakawa as an independent star in his own feature productions, reported that he has received a large number of letters from exhibitors throughout the United States and Canada in which they express their pleasure at Hayakawa's venture.

"The exhibitors are unanimous in stating that the Japanese artist always has been a favorite at their houses," said Mr. Hawkins, "and assure me of their desire to co-operate in every possible way in helping to make Mr. Hayakawa's future productions successes."

Since the Japanese actor made the announcement a few weeks ago that he would have an independent film producing company of his own he has been receiving photoplay stories from playwrights in all parts of the country. During the past week no less than forty-six stories, all "written especially for Sessue Hayakawa," have reached the offices of the Haworth Pictures Corporation, it is said. He says he is always looking for new ideas for his pictures, but regrets that none of the stories thus far submitted have advanced anything along the lines of originality. The scenarios of the first three or four of the coming Hayakawa Productions will be written by himself.

In and Out of West Coast Studios

By J. C. Jessen

Live Triangle Items

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, was seen last week at the studio as a director. He and Arthur Hoyt, in charge of the employment department, have undertaken the production of a five to seven reel subject of a Raffles type of story, which is at present known as "High Stakes." It is a crook story with J. Barney Sherry in the part of a Raffles type, who eventually becomes the hero of the subject. Harvey Clark takes the role of a Scotland Yard detective. These are the only two important characters in the play. This is Mr. Davis' first work as a director.

Another new story which has been put in production is that starring William Desmond and at present known as "Old Hartwell's Cub." Thomas Heffron is the director in charge of this, and Mary Warren, who has appeared with Desmond as leading woman, takes the opposite role in this photoplay. Walt Whitman, the elderly character man of the Triangle stock company, has one of the most important parts. In this story Desmond will be seen in the make-up of the village blacksmith, which is the story of the rise of a young man from an unimportant place in the community to become the foremost citizen of the town, all of which was inspired by the love of a good woman.

The scenario department has completed a two-reel comedy which is now in the making with Billy Franey as the principal. No title has been selected.

Cliff Smith, director of the Roy Stewart Western photoplays, could not find a volunteer among his organization to do a hazardous stunt, and so he did it himself. Smith has three cracked ribs as the result and is going about in plaster of paris. The scene plot called for riding a horse off a cliff, and Smith put the stunt over while three cameras registered the action. Just as the horse left the cliff, Smith jumped from the saddle, and both he and the animal arrived at the bottom at the same time, but in different places.

Universal Newsettes

Several new plays were started last week by companies at Universal City. One is titled "The Shadow Man," from an original scenario by Elliot Clawson, and will be produced by Rupert Julian, who will have Ruth Clifford as his leading woman. Julian will have a role in this similar to that of Prentice Tiller. Another new story started is at present known as "The Three Bad Men," which will have Harry Carey as leading man and will be made under the direction of Jack Ford. Eugene B. Lewis wrote the continuity from a story by the star and director.

Harry Harvey was this week presented with a gold-mounted lion's claw by members of the serial company known as "The Lion's Claw." The present was given in appreciation of the very kindly manner in which Director Harvey has taken care of the players in the making of hazardous scenes. The claw is fully an inch and a half in length, and the mounting is very appropriately engraved.

Hal Cooley was this week the host of a number of aviation students who were in Los Angeles on their way from Texas to the aviation school at Berkeley, California. Cooley is taking the lead in "The Brass Bullet" serial, in which he appears as a daring aviator, and he was given a short course in aviation by the students while they were here.

The story featuring Priscilla Dean, originally titled "The White Cap," since being completed has been retitled "The Two-Souled Woman." This will shortly be released.

The eighteen-episode serial, "The Bull's-Eye," has been completed by Director James Horne and a company headed by Eddie Polo. One of the last scenes to be made was that in which Polo while tied on a railroad trestle jumps out of his shoes and turns a backward somersault into the water below, just in time to save himself being ground to pieces by a swiftly moving train.

The F.P.-Lasky Studio

The Famous Players-Lasky studio last week became the home of the Clara Kimball Young Select Pictures producing unit when work was begun there on the filming of the Cynthia Stockley novel "The Claw," in which Milton Sims will be Miss Young's leading man. This is a tale of South Africa, with the majority of the scenes being of an exterior nature. Most of these will be made in the foothills north of Hollywood.

The complete cast for the second C. B. De Mille's Artcraft Special, "Old Wives for New," an adaptation from the David Graham Phillips story by Jeanie MacPherson, was made known this week. This production will not have any particular star, but the cast is made up of members of the studio stock company and includes Elliot Dexter, Julia Faye, Theodore Roberts, little Edna Mae Cooper, Helen Eddy, Marcia Maynon and others. It will be about the same size as "The Whispering Chorus."

At the Ince Plant

The production department of the Thomas H. Ince studio last week selected names for a number of subjects finished and in production. The photoplay of the young Canadian who avenges the death of his father has been titled "A Son of the Snows," and the slacker story which is also completed has been named "The Hand of the Hun." This company is now working on a story at present known as "The Nine O'Clock Town," which, in addition to being directed by Victor Schertzinger, was also written by that director. It tells the story of a shrewd young fellow who, after an apprenticeship as clerk in a New York store, returns to his native village where his father owns the "emporium," and he becomes the Wanamaker of the village. Jane Novak, who played opposite Charles Ray in "The Hand of the Hun," will continue in that capacity in the new production, and Dorcus Matthews takes a part of equal importance. The subject will introduce a new type of vampire in the person of Beverly Travers, who, being a perfect thirty-six, vamps with her figure instead of her face.

R. Cecil Smith is author of two Ince photoplays now in production. One is a Southern story starring Dorothy Dalton which Roy Neill is directing. Douglas MacLean, a new leading man for pictures who has played juvenile leads in the Morosco stock company productions, and William Conklin as the heavy, are the principals in Miss Dalton's support. One of the features of this photoplay will be a colored camp meeting, and scenes for this were made at Norfolk this week when a trainload of colored men and women were taken from Los Angeles to that place and remained for several days. Miss Dalton took the role of a young married woman of a decidedly jealous disposition.

The Enid Bennett photoplay, directed by Jerry Storm and written by R. Cecil Smith, has been named "Desert Maiden." The plot pertains to a young New York maid, daughter of the former rich.

Fox Studio Doings

"Salome," the William Fox Theda Bara Super-Production (reads like an advertisement, doesn't it?) was completed last week insofar as actual filming is concerned. Director Edwards, the star and the director's aids are still at work on editing the picture, but plan to have it completed in every detail for shipment within the next five or six days, so that it will be possible for work to be started by the fifteenth on a play to be known as "Spanish Love." The supporting cast of Miss Bara, who takes the part of Salome, was made known this week. G. Raymond Nye appears as Herod; Albert Roscoe, John the Baptist; Bertram Grassby, Aristolulus; Genevieve Blinn, Herodias; Herbert Hays, Sohemus; Alfred Freeman, Gadias, and Vera Doria as Naomi. During the editing process the film has been viewed by several of the Fox studio executives, and all make the claim that it is a bigger and better dramatic subject than "Cleopatra," Director Edwards having greatly benefited his ability by his experiences in the making of the former spectacle, which show well in the coming film.

Hundreds of extras were used this week in the banquet and storm scenes, which is the climax to the one in which Miss Bara, as Salome, dances about the head of John the Baptist. These scenes were taken at night, and were the last to be filmed. Some wonderful night storm effects were secured. So great was the noise made by the cyclone machines that it caused a herd of camels used in the foreground of the exterior to stampede, and for a time a number of the players, including the star, were in danger.

In the coming production, "Spanish Love," Miss Bara will take the part of a sympathetic woman. This will be laid in the Philippines at the time the Americans occupied the island in 1898.

Lynn Reynolds has written a story suitable for Tom Mix, and the company, headed by Mix, has gone to Bear Lake Valley for the filming of exteriors. The story is spoken of as a Northwest Mounted Police tale. Kathleen Connors, who has been seen in several Fox productions, will be the leading woman for Mix in this picture play.

The only other company working at the Fox studio at the present time is that under the direction of Edward J. Le Saint who has Gladys Brockwell as star.

William Farnum is away on a Liberty Loan campaign and other companies are between pictures.

Henry Lehrman last week completed the boarding school story which has been titled "Watch Your Keyhole." This comedy is in two reels and has Winifred Westover, Billy Ritchie, Hugh Fay and Frank Schade as principals.

Vitagraph News Bits

Hedda Nova took three days to have grippe after her camping out in the Santa Cruz Islands for two weeks, the same two weeks being two of the coldest experienced during the season by native of the islands. Many of the stunts Miss Nova was called upon to perform for the camera during the company's sojourn at the islands led her into a very cold Pacific Ocean, sometimes from sixty-foot cliffs; other times out of boats, and once out of a bag. The inclement weather, and the sleeping in tents, combined with the hardest sort of work from early until late, as many scenes were photographed, and all more or less hazardous, brought on grippe, and a much needed rest, and now Miss Nova is again blooming at the head of her company, planning her aeroplane, planting her war garden, and arousing enthusiasm in the Liberty Loan during her spare moments.

William Duncan is serialing, and once more the early call is posted on his callboard. The change of time meant nothing to William Duncan—only that he was delighted that now "six o'clock made-up" really means five o'clock. Then when the end of a perfect day of photographing daring jumps and the stuff of which Duncan serials are made of, draws nigh, William Duncan placates himself by saying as he writes his story's work for the following day, "Well, it is really only eleven o'clock even if the clock does say twelve!" No day can be too long for a serial director—and for a director-star, no night too long to rest after a day of directing, acting for the camera, and attention to the troubles of a script, property and location man.

Here and There

Production work on the Diando serial, "The Wolf-Faced Man," being made for Pathe, was delayed this week because of injuries sustained by George Larkin, leading man, who was bitten by a scorpion while at the Diando's frontier house Sunday. He was rushed to a hospital and was there under treatment for several days before being thoroughly relieved from the poison of the bite. Work on the serial is progressing very satisfactorily at the Diando exterior studio especially built for the making of this serial.

Since Director Colin Campbell has been back from the East, he has produced another five-reel subject adapted from a James Whitcomb Riley poem. This play, which is known as "A Hoosier Romance," is now being given its final editing by the Selig director. Coleen Moore is the featured player of this, and the principals of the cast include Little Billy Jacobs, Harry McCoy, who will be remembered for his work in Sennett Keystone Comedies, Eugenie Besserer, Frank Hayes, Edward Jobson and others. This is the first subject filmed at the Selig plant during the present year.

The Astra Film Corporation will, within the next week, begin the production of a serial to be titled "Hands Up" for Pathe. Gilson Willets, who is writing the story for this, is now on the Coast, and Jack Cunningham is busy with the preparation of continuity. James Horne, who this week finished the filming of the eighteen-episode serial "The Bull's-Eye" for the Universal, will be the director. Business Manager Norman Manning advises the cast for this Astra serial will be made public within the next ten days.

The film, which will serve as the debut vehicle for Bert Lytell on the Metro program, "The Trail to Yesterday," has been completed by Director Edwin Carew, and is now being completely edited at the studio in Hollywood before it is sent East. Part of this film was made in the East before Lytell and company came West, but inasmuch as a portion of it is laid in California this part was filmed here. It pertains to a college man who, when he became disgraced by no fault of his own, decided to go West.

Hollywood Hookum

APRIL 27, 1918 NEWS MORE NEWS

Not a new.

Dirt is rather scarce.

Fair all week, but cloudy.

Harry Reischenbach's in town.

Pat Dowling is yoeing at San Pedro.

George Larkin has a red devil.

Thornton Edwards, Triangle actor, is now the father of a boy.

Ora Carew was seen driving a new automobile on our street this week.

Wally MacDonald is heralded as the champion prune eater of the Triangle lot.

Lee Hill stepped forth the other day with regular clothes on and his associates did not know him.

Stuart Paton, the serial director, is a graduate of medicine and chemistry of a Scottish university.

Bill Duncan did the impossible recently. He shot scenes that should have taken him a month in a week.

Mack Sennett recently won a pool of some two hundred bucks by not taking a drink for a month. And now the town is dry.

H. O. Davis—Director—how does that look? And to think he gave up the title of vice-president and general manager for that.

Since Hal Cooley has been flying in "The Brass Bullet" scenes he has a terrible time keeping the curl in his eye lashes.

Not another guess is to be made at the release date of Charley's first, First National release. Charley's now cutting it by wire.

Phil Hurn has a lot of trouble with his name. Mail comes addressed to him as Hisn, or Hern, or Hum, Hein, Ham, and almost everything but Hun.

Sam Rork is the only member of the Bill Hart staff that didn't get seasick on a recent voyage out of San Francisco Bay. Rork was not a member of the party.

Jack Conway has done something entirely new. He filmed a scene showing just how to do it in a California cafeteria. And no trays were spilled for comedy purposes.

Bill Hart has won a leather medal—all the twenty-two saloons in Truckee closed the other night so that everyone could see the Western bad man at a personal appearance.

Harold Lloyd ran about a park the other day just for exercise, and was picked up by the police as a purse snatcher. His identity was proven before he was landed behind the bars.

The editorial staff of HOOKUM apologizes. It made a grievious mistake by guessing the other week when it referred to new arrivals in the Tom Gibson family as being triplets. They were twins.

Harry Deep, the impersonator of feminine character roles, is trying to live up to the expression "as funny as a crutch," for he permitted a Ford to run over him the other day and now hobbles.

Charley Murray is at it again. Seventeen jobs as Master of Ceremonies at benefit functions and luncheons in a little more than a week is his latest record. And he didn't tell the same story twice.

Frank Shade is the name now. It used to be Fritz Schade, but Father, under pressure of the Third Liberty Loan drive, decided on two things—one to buy a lot of bonds for the baby, and the other to change his name.

Eddie Lyons, now a married man, has settled down in Hollywood, where he has builded himself a Jazz bungalow. Eddie has lemons, oranges and grapefruit in his own yard, but admits his hobby is "that onion patch."

The old meeting place is no more, and there is weeping and wailing in the film set. The temperance element outnumbered the mahogany polishers in a recent election, and now Los Angeles is in the semi-dry list. 'Tis true the cafes can help a little by serving beers and light wines between the hours of 11 a. m. and 9 p. m. with meals, but for the more substantial aids to brighten the monotony of every day life, an auto trip to Vernon or a rattler ride to the beach is necessary. Private bars are reported in many a household, and the Alex bar is to be cut up into tables to make room for an English coffee shop. All visitors are therefore notified to bring their own refreshments.

After such a GOLDEN LETTER

as this, on "The KAISER —th Bea o Berl

what more can we ad

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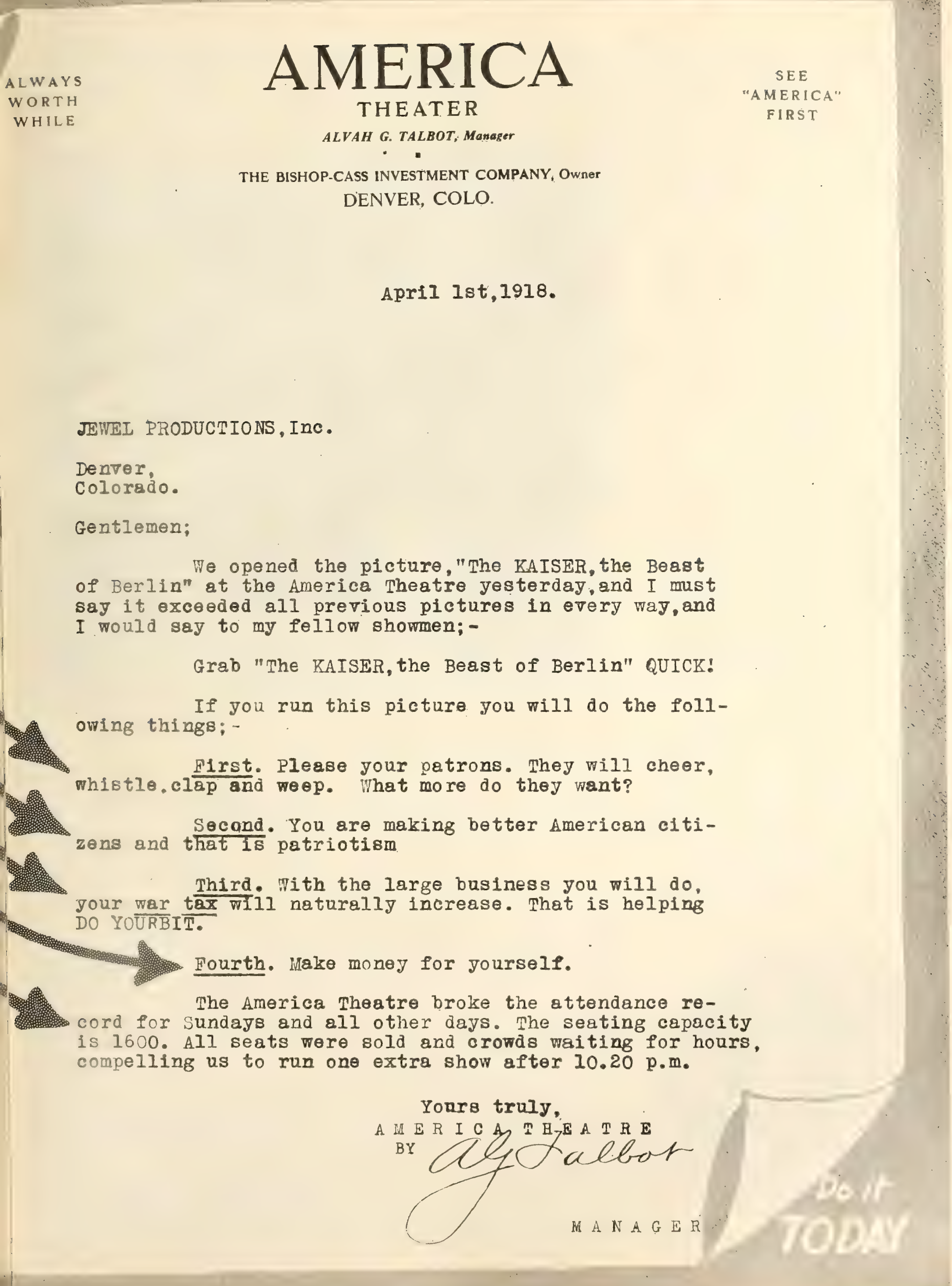
Do what the Manager of
this big 1600 seat House says:
"Grab "The Kaiser"
the Beast of Berlin.-Quick!"

JEWEL
PRODUCTIONS Inc.
1600 Broadway N.Y.



ALWAYS
WORTH
WHILE

AMERICA
THEATER
ALVAH G. TALBOT, Manager

THE BISHOP-CASS INVESTMENT COMPANY, Owner
DENVER, COLO.

SEE
"AMERICA"
FIRST

April 1st,1918.

JEWEL PRODUCTIONS,Inc.

Denver,
Colorado.

Gentlemen;

We opened the picture,"The KAISER,the Beast of Berlin" at the America Theatre yesterday,and I must say it exceeded all previous pictures in every way,and I would say to my fellow showmen;-

Grab "The KAISER,the Beast of Berlin" QUICK!

If you run this picture you will do the following things;-

First. Please your patrons. They will cheer, whistle,clap and weep. What more do they want?

Second. You are making better American citizens and that is patriotism

Third. With the large business you will do, your war tax will naturally increase. That is helping DO YOURBIT.

Fourth. Make money for yourself.

The America Theatre broke the attendance record for Sundays and all other days. The seating capacity is 1600. All seats were sold and crowds waiting for hours, compelling us to run one extra show after 10.20 p.m.

Yours truly,
AMERICA THEATRE
BY A G Talbot
MANAGER

NEWSY ITEMS FROM THE STUDIOS

[*Realizing that the voluminous press agent material filling an exhibitor's mail often fails to provide the breezy little items so badly needed for program fillers and your newspaper photoplay editors, MOTION PICTURE NEWS has created this department. It will be conducted by Miss Dorothy Tarbell, and the gossip personalities presented here will be gathered at first hand in the studios and from the players themselves. Not only the stars but the lesser known players whose good work has often gained them popularity in different localities, will be treated in human, intimate fashion in this department.*

In connection with this "clip-sheet" service for programs and newspapers, this department also offers all the facilities of the Motion Picture Studio Directory to exhibitors and players in forwarding mail, locating players, furnishing information regarding pictures in which different players have appeared, and so on.]

Fay Tincher has just returned to the coast after a flying trip East. The main thing which she accomplished was a contract with the World Film Co. to release her pictures from now on. Miss Tincher writes her own stories (in self defence, as she puts it), chooses her own casts and directs her own pictures. Moreover, she refuses to be press-agented as a daughter of the idle rich who works for the love of it; but insists that she works to support herself at the thing she knows how to do best.

Dora Mills Adams, one of the most charming "grandee dames" of the screen, is cast for the role of Mrs. Gardner in "When Man Betrays," Ivan Abramson's new picture. Her work in "The Square Deceiver" and "Married in Name Only" was particularly noteworthy.

Edward Abeles, who will play the part of Simon Rosedale in the new Metro picture "The House of Mirth," was a well known lawyer and newspaper man before he became an actor. Perhaps it is just this training that leads to his portrayal of such parts a most convincing note.

In connection with the screen revival of "The Blue Bird," it is interesting to recall that Gladys Hulette, whose latest release is "Mrs. Slacker," was in the original stage version of this Maeterlink play.

Octave Dua is another well known operatic star to become interested in the "movies." He has just finished a brilliant season with Mme. Galli Curci, but is already making plans for a summer in pictures.

A little girl visiting the World studio was very much interested in Kitty Gordon. She admired a pearl ring which Miss Gordon was wearing, but smiling up at her in a worldly wise manner said, "That's a fake ring, isn't it? No one ever wears real jewelry in the movies, do they?" Miss Gordon replied that this particular ring happened to be a real one. But the little girl refused to believe her. As it happened the platinum setting held a real pearl a half inch in diameter. Strangely enough, the name of the picture Miss Gordon was doing is "Tinsel."

Director John G. Adolfi Telling Irving Cummings and Barbara Castleton How the Love Scene Should Be "Put Over" In "The Heart of a Girl," World Pictures Production

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Many far away fans will no doubt be delighted to see the New York Strand exactly as it is inside and out. They will have this chance in the new Ivan picture, "Conquered Hearts," in which Marguerite Marsh actually appears on the Strand stage and is presented to the audience by Manager Edel himself.

Director John Adolfi was in an automobile smash-up on his way from the station the day he arrived in Washington to take a few scenes for "The Heart of a Girl." As he was badly shaken up he felt the need of refreshment. After trying in vain at all the customary places he found a kind friend who promised to lead him to one. It was at an undertaker's establishment. His next quest was for a racer to use in his picture. He tried various garages without luck. Again a kind friend volunteered to help him out. He was escorted to another undertaker's shop and found what he wanted. By this time he had begun to believe that fate had willed him to be taken to an undertaker in one way or another. We will bet that he was glad it was "or another."

Irving Cumming's idea of an interview is to talk about the delightful atmosphere of the World Studio, about the pleasure of appearing opposite Barbara Castleton, the new World star, about the skill of his director, John Adolfi, etc., etc. The fan's idea is to hear about his lovely young wife and their very new baby.

Dean Raymond, that distinguished white haired actor, gives to the president of the Chalmers Picture Co. in Ivan's latest picture, "Conquered Hearts," all the dignity and assurance of the ideal film magnate. Mr. Raymond is soon to be seen in the second May Allison picture, and in Julius Steger's "Cecilia of the Pink Roses."

The idea of Frank Crane directing Madge Evans in "Clarissa," a new World picture, is decidedly appealing. Mr. Crane is one of the oldest and most experienced directors, while Miss Evans is one of the youngest and most capable stars.

Tony Merlo expected to be a comedian when he began pictures. He and his mother used to entertain their friends with stunts, jokes, dialogues, etc., until they had the reputation of being the official funmakers of their crowd. But such is luck; when

FOR YOUR PROGRAM AND NEWSPAPERS

the directors saw Tony's black eyes, black hair, and little black moustache he was cast for a heavy, and heavy he has been ever since. Despite his short career in pictures his characterizations stand out distinctly, particularly in "The Maid of Belgium," "The Cross-Bearer," and "A Daughter of France."

While they were filming "When Carey Came to Town" the musicians failed to appear during a scene in which Mae Marsh had to weep bitterly. Irene Blackwell, one of the members of the cast, came to the rescue and played "sob stuff" on the piano with such effect that Miss Marsh outdid all her previous efforts in the tear shedding line.

Muriel Ostriche might be called the "perfect ingenue." She is quite as youthfully captivating off the screen as on, whether she is talking about how she adores her best friend Mollie King or how she adores swimming. The latter she will have a chance to show us soon, as scenes in her newest picture, "Tinsel," are to be taken in the George Gould indoor swimming pool at Lakewood.

Bradley Barker indulged in pneumonia between the finish of the "Million Dollar Dollies" and the beginning of "Men," a picture soon to be released, in which Charlotte Walker and Gertrude McCoy appear. To add insult to injury, his first scene in the latter was a fistic encounter.

According to Marie Pagano, "doubling" is a thrilling though unappreciated part of the movies. In it one has all the excitement of being the centre of interest though none of the credit. She has done some very successful work in this line, but hopes soon to reach the stage where she can do her stunts under her own name. At present she is playing the heavy opposite June Elvidge in "The Judge."

When June Elvidge and her company went South to take scenes for "The Oldest Law" they left on the 13th, the director's chair was No. 13, and there were thirteen members in the company. Two other World stars went South that same week with their companies, but Miss Elvidge was the only one to come back safe and sound, the other two, Montagu Love and Carlyle Blackwell, were both taken ill and had to remain to recuperate.

The doctor who attended Marguerite Clarke during her recent attack of mumps did not recognize her and reported the case as that of a child suffering from a contagious disease, as required by law. The result was that Miss Clarke's mother was deluged with orders from the Department of Health about keeping her little girl out of school and away from all other children.

Elsie Ferguson In "The Lie," An Artcraft Feature, Amuses the Baby Via the Teddy Bear

The first anniversary of the Billy West-King Bee comedies is going to be celebrated on May first in Hollywood. All sorts of plans are being made, including the christening of Billy as the "Screen's Scream."

George Le Guere, one of the reasons for the success of "Business Before Pleasure" on the speaking stage, is going to appear in "Cecilia of the Pink Roses," the new Julius Steger production. His last screen work is in "The Passing of the Third Floor Back," with Forbes-Robertson.

You can kill two birds with one stone by sending for an autographed picture of Madge Evans. On each she is pasting a war saving stamp, which will encourage you to start buying them, if you have not already done so.

Theda Bara's former chauffeur told his present employer that he had to leave Miss Bara because he couldn't stand the strain of carrying around each day several hundred dollars in bills so that whenever Miss Bara wanted to stop and make a few little purchases she would have enough money.

Hugh Jeffrey has played in three successive pictures with Bushman and Bayne. "Under Suspicion," "The Brass Check," and "With Neatness and Dispatch." In the last mentioned he plays the part of Inspector Corcoran, a police official, in a most convincing manner.

It is said that a song called "258" was inspired by the Metro pictures "Draft 258." It is a song of patriotism about the lucky first number in the draft for the National Army, and was written by A. B. Hill of Bradford, Pa.

Danny Hogan, now supporting Bert Lytell in "The Trail to Yesterday," was born in Italy, despite his name. He will be remembered as "One Round Hogan" of the days of Joe Gans and other famous lightweights. From all reports he can still "step some."

Betty Blythe's career is an excellent proof that it pays to work. She started out with very small parts in Vitagraph stock. Little by little her parts became bigger, until in "The Business of Life" she played second support to Alice Joyce. Then came the Empey picture. In it she played the role of Madame Arnot so splendidly that even the critics singled out her work. Now she has been made a real leading lady and will play opposite Harry Morey in "Playing with Fate."

George MacQuarrie has deserted Madge Evans again, for in the "Judge" he is playing with June Elvidge and John Bowers, while Madge is starting "Clarissa" with Johnny Hines. By the way, Mr. MacQuarrie's real wife is the charming leading lady in "The Tailor-Made Man," one of the most successful Broadway farces of the season.

In "The Interloper," Oscar Apfel's first picture for World, he has introduced some of the lighting stunts for which he became so well known on the Coast. His striking scenic effects in the Kerrigan-Paralta picture, "A Man's Man," are particularly remembered.

Hugo Ballin, art director for Goldwyn, is the creator of a distinct novelty in "The Face in the Dark." It is a centre fireplace, set in a stone box about four feet square, above which is a massive metal dome placed to catch the intense heat radiating from the open top of the grate. The glowing coals are visible from any of the four sides. It will be particularly interesting to those fans who appreciate new ideas of interior decorating on the screen.

Veta Searl, in Select's Patriotic Photodrama, "Over There"

Short Subjects in Review

By Clara DeLissa Berg

Cartoon Keeps Pace with Film Progress

ARE you giving your patrons a form of entertainment that even those people who "almost never go to the movies" receive with enthusiasm?

We refer to cartoons, once a mere postscript added to a news reel or similar subject; now fast approaching the dignity of a special. As readers of our pages know, three firms are announcing the acquisition of distributing rights to some of the most famous of cartoons and are giving them all the publicity accorded regular one-reel comedies.

It doesn't take a long memory to recall the early days of the cartoon comic on the screen. First to emerge as a cartoon character with a real personality was the dauntless "Colonel Heeza Liar," offspring of the artistic brain and hand of J. R. Bray, of the Bray Studios. His adventures in the first months of the war, dodging—and riding—cannon balls figured very successfully in the Pathe split-reel releases. It is to be regretted that government work is keeping Mr. Bray so busy that he can devote none of his time to the making of cartoons. However, he has found worthy associates in Earl Hurd, creator of the delightful "Bobby Bumps"; in Wallace Carson, responsible for the adventures of "Goodrich Dirt"; in Leighton Budd and L. M. Glackens, whose political cartoons are both interesting and markedly artistic. Deserving of special mention is J. F. Leventhal for his remarkably clever demonstrations by animated drawings of scientific problems. All of these cartoons appear as part of the Bray Pictograph, the "magazine on the screen."

Of vital importance in these war times are the political cartoonists, whose work is seen in connection with the various news weeklies. Their few feet of film bear the message or drive home the lesson of the day with a power of conviction impossible to any other form of expression.

Ranking now as comedies in their own right are the cartoon series made famous through the various newspapers in which they daily appear. "Mutt and Jeff," the "Katzenjammer Kids," and "Happy Hooligan" have literally millions of friends outside of the theatre. They are as widely known and perhaps much more deeply loved than many personages high in the affairs of the nation. So highly developed is the technique that animates these little figures that it is indeed an "art that conceals art" and the figures become veritable actors, portraying the emotions and enjoying all the adventures of genuine comedy.

In one form or another every exhibitor should be able to offer his patrons this form of entertainment. None will be received with more nearly unanimous approval and be more sure of a hearty and lasting welcome.

THE KATZENJAMMERS, ALSO THE KAT—TO SAY NOTHING OF THE DOG

What with the laughter and plaudits of the audience, the music, the other orchestral—and vocal—accompaniments, and the thrilling events upon the screen, the ten minutes during which "Mamma" and "The Captain" suffered through the unholy ingenuity of the "Kids" were about the liveliest portion of a two-hour performance "somewhere-in-Times-Square."

"Vanity and Vengeance," as the present tragedy in low life is called, is the first of the Katzenjammer cartoons to appear under the auspices of the Educational Films Corporation. Two dignified titles giving due credit to producers, distributors, and to Mr. Gregory La Cava, the director of the little comedies, introduce the picture. Thereafter, incident piles on incident to a whirlwind finish.

"VANITY AND VENGEANCE" (Katzenjammer Cartoon).
EDUCATIONAL FILMS CORP.: April 15.

A PACEMAKER FOR HADES

Perhaps the "Quickern'll" lived up to her name (she was a Fordcar) on asphalt and macadam, but when Robert C. Bruce found his motor trip around Chelan interrupted by floods hub-high, through which he had to be ignominiously tugged by horses, he and the Great Dane, his faithful climbing pardner, struck out on foot over the high hills. Here also was water, but it came in the shape of exquisite falls and whirling rapids that well repaid the hard climb.

As the camera closes on them, they are, indeed, as the title man has it, "up a tree," but in such picturesque surroundings and becoming attitudes that we are sure neither was in a hurry to descend to earth. The picture is short in length, but exceedingly pleasing.

"THE CRUISE OF THE 'QUICKERN'LL.'"
EDUCATIONAL FILMS CORP.: April 15.

BEAUTY IN THE BRITISH ISLES

Notable for the skill and artistic feeling with which it has been colored is the current split-reel scenic released by Pathe. Comparisons with similar reels occasionally produced by other makers only confirm one in the belief that in this field at least the craftsmen employed by the French house are masters.

Wales and the country about Worcester, England, furnish charming subjects for the pictures. The River Dee, where the miller of the nursery song lived, is spanned by a graceful fourteenth century bridge, as it flows past the old town of Llangollen, picturesquely located at the foot of high hills. The town itself is interesting for its quaint timbered houses and the old dress still worn by the natives. Winding streams, canals, and towpaths add to the attractiveness of the reel. The grim rock wall that is still England's defense against the sea is impressively pictured as the reel closes.

PICTURESQUE WALES: LLANGOLLEN and PICTURE SPOTS IN ENGLAND.
PATHE EXCHANGE: APRIL 28.

HOW THE HEART BEATS

The disclosures made by the microscope are often so startling as to be properly described as dramatic. Such is the case with a series of pictures made by R. A. Spaeth, of Yale University, for the current number of the Bray Pictograph, which show the action of the heart and the circulation of the blood in living organisms. The persistence of the heart beat after death is illustrated by hearts from a fish and a frog which are seen beating in a salt solution weeks after being removed from the body. Blood is shown coursing through veins in the living flesh, and in other pictures is so highly magnified that the separate corpuscles can be clearly seen. The subject is admirably treated and intensely interesting.

CURRENT EVENTS CELEBRATES FIRST ANNIVERSARY

With the arrival of the first anniversary in the life of the Universal Current Events, Jack Cohn, the enterprising editor-in-chief of the Events, as well as of the Animated Weekly and Screen Magazine, is looking forward to another year of effort along lines of work even more far-seeing and constructive than those of the past.

As dean of news, cameraman, and as president of the News Weeklies Association, composed of the Pathe, Mutual and Universal weeklies, Mr. Cohn has wide experience and a vision of things possible not always shared by his confreres. Perhaps that is because he is a genuine believer in the work he is doing and the possibilities it holds of educating and helping the vast public that stands ready to respond to its message. Furthermore, "Jack," as he is always and affectionately called, is an essentially human and likeable person, quick to see and feel the pulse of life in even the trivial happenings of the day and to convey this in his screen productions. "Send the people out of the theatre remembering what they have seen," says Mr. Cohn. "Appeal to every side of their nature. Why not dispense with the mad hunt after the obviously striking and unusual by discovering and presenting the striking and unusual in the apparently commonplace?"

BUILDING OUR AIR FLEET

Aeroplanes, and still more aeroplanes, and always more men to make them, is the cry arising from our present need. So doubly interesting and timely is the Universal Screen Magazine of the week, with a large section devoted to the making of our air fleet. The Screen Magazine is always successful in presenting such subjects in a concise but clear fashion that makes them readily understandable.

Very clever and admirable are the Japanese acrobats who perform for the camera. There is nothing quite so grand as going to the circus, but when you can't the screen offers you a very good substitute. One can almost smell the sawdust in these lively pictures.

The first of the "Animated Interviews," noticed in these pages some little while ago, appears in this number and pictures Miss Ida Tarbell, the noted writer, presenting her view as to the relative happiness of the man's life and the woman's. The facts as she sees them are enacted in a little drama, which will come home to every married couple. The problem is of universal interest, and Miss Tarbell's wise words upon it will cause both discussion and reflection.

Hair Dressing Hints from South America are interesting and laughable.

UNIVERSAL SCREEN MAGAZINE NO 67.
UNIVERSAL FILM MFG. CO., APRIL 19.

PARAMOUNT ASKS FOR COOPERATION

So successful have been the matinees for children held at the Loew theatres at which pictures chosen by the National Juvenile Motion Picture League were shown in conjunction with the "Son of Democracy," Paramount's wonderful Lincoln series, that the league has been requested by the Paramount Pictures Corporation to take charge of similar matinees in all houses showing this feature.

The league, of which Mrs. Adele F. Woodard is president, not only selects pictures suitable for children and provides the necessary chaperones for the matinees, but gives these latter wide publicity through the public schools, guaranteeing the exhibitor ample attendance.

Screen Examinations

"A Dog's Life"

(Chaplin-First National—Three Reels)

Reviewed by Peter Milne

THERE are several things that go to make "A Dog's Life" the greatest comedy Charles Chaplin ever produced. First and foremost after the inimitable comedian himself comes his method of production. Chaplin realizes what many other comedy producers do not—that a piece of funny business is heightened in effect providing it follow after a stretch of action in which planting and serious business hold the main positions. He does not strive for "a laugh in every scene"—this is a snappy catch-line, but a poor aim. If there are laughs in every scene they grow less riotous with every scene. Chaplin, as capable a producer as he is a comedian, knows the value of his highlights and bridges from one to another with the skill of a dramatist.

Neither does Chaplin ever stoop to the obvious; or if he so performs he follows it up with something totally unexpected. In "A Dog's Life" there are many surprising turns. And, of course, one can laugh with more abandon when surprised than one can when everything is anticipated. This skill of Chaplin's is in evidence right up to the last, when he is seen happily married, safe on his farm, gazing down into a cradle, his arm about his wife. A close-up of a baby is anticipated; those accustomed to the Chaplin type of comedy perhaps expected triplets. But it is neither one nor three. The dog who has been Charlie's companion throughout the three reels occupies the cradle with her litter of puppies.

Chaplin's gags include some of the most original comedy tricks ever perpetrated on the screen. His first bit of nonsense, dodging the cop by rolling back and forth underneath a fence, introduces a new style of chase that caused a riot of laughter in the projecting room. But the laughs were loudest when he walked into a cafe where no dogs were allowed with the pet canine secreted in his trousers. The secret, however, was not kept by the dog. Her tail found a hole in Charlie's trousers. The spectacle of the comedian strolling across the floor with the little white tail wagging for dear life was sidesplitting. Again, when Charlie knocks one of his enemies out and then performs on him in the manner of the manipulator of marionettes, has Chaplin introduced something new in his line of comedy?

It is these things which go to make "A Dog's Life" the best comedy ever made; yes, even on second thought, the best comedy ever made. These and the elimination of all waste footage, the accuracy with which Chaplin has gaged the value of each trick and each bit of business, and the extra-clever little dog. And Chaplin realizes that to strike the human note every once in a while, even in his comedies, is to make them more appealing. Edna Purviance does a clever piece of work as the heroine—for there is a heroine, and Charlie is the hero, and there is a plot with a happy ending, as all good plots have.

"Up the Road with Sallie"

(Select—Five Reels)

Reviewed by Peter Milne

"UP THE ROAD WITH SALLIE" adapted by Julia Crawford Ivers from a novel by Francis Sterrett and featuring that ravishing comedienne, Constance Talmadge, makes a farce comedy, the sum and light fluffy substance of which is excellent. Its complications contain an abundant supply of humor and the author has shown a keen knowledge of human nature in his four principal characterizations that makes them beings of flesh and blood instead of rather impossible puppets; often the incumberances of a farce. The romance of Sallie and Cabot is fetching and pretty but the various love passages between Aunt Martha and Henderson with their petty jealousies and awkward protestations of affection are a rare combination of the human and the humorous. This mixture, not the least of the picture's many merits and which is apparent throughout the story, brings "Up the Road with Sallie" to the top-notch of picture comedy.

The plot centers about the various misconceptions of the four principals. Sallie and her Aunt Martha motoring in search of adventure take refuge in an empty but warmly furnished house during a rain storm. Other guests desiring shelter are Cabot and Henderson and circumstances and fragments of conversations supplemented by vivid imaginations result in each pair believing the other robbers. The rain goes on for four days and the romances start. An admirable supply of appropriate subtitles and funny twists galore keep the flow of comedy steady during this long episode, the main one of the picture. It has been treated expertly both by adaptor and Director William D. Taylor. Mr. Taylor, whose forte seems to lie in the production of the comedy picture has carefully restrained his subject from stepping on the offensive side of the line. Even when Sallie discovers she has climbed back into the wrong bed and that Cabot is also wound up in the covers, the effect is genuinely funny and so realistic is the surprise expressed by each of them that response to it will be multiplied. The rainstorm is excellent and the photographic effects achieved by Frank E. Garbutt are to be commended.

Miss Talmadge, pretty, fresh and sincere at all times is ideally suited to enact the role of Sallie. Her stardom is indeed her own sweet right. Norman Kerry is a gentlemanly Cabot. Kate Toncray and Thomas H. Persse are admirable as the older couple.

THE STORY AND PLAYERS

Sallie Waters (Constance Talmadge) kidnaps her Aunt Martha (Kate Toncray) for the purpose of showing her a little real adventure. While motoring a storm comes up and they are forced to take refuge in a nearby house. Here also come two strangers, Joshua Cabot (Norman Kerry) and John Henderson (Thomas H. Persse). Sallie sees in a paper that her aunt's home has been robbed. Noticing a ring bearing the family crest on Cabot's finger, she concludes that he and his friend are the guilty parties. Cabot comes to the same conclusion with respect to the ladies when Sallie speaks of her "arrest.". She does not finish, else Cabot would understand. She had been caught speeding. However, two romances bud despite all suspicions, and suffice it to say that all ends happily, Cabot's possession of the ring being by right of his relationship with Aunt Martha's family.

"The Woman in the Web"

(Second and Third Episodes—Vitagraph Serial)

Reviewed by Joseph L. Kelley

THE second and third chapters of the Vitagraph's new serial "The Woman in the Web," compares favorably with the first chapter which is all that could be desired in the way of action, thrills and daring stunts before the camera.

"The Open Switch," the second episode, is all that the title implies. It closes in a climax that can be safely referred to as "hair-raising." A fully equipped railroad engine running at top speed with three coaches trailing, runs into an open switch at the side of an embankment and plunges over the side. And there wasn't a trick camera man on the job. The man at the crank registered the real thing. The action of this episode from the beginning works up to this thrilling climax in a logical manner and when the crash comes an audience is "all set" for thrill of thrills.

The third episode, "The Spreading Doom," the thrills registered are toned down a bit as compared to the train wreck of the preceding chapter but, thrills they are, and one in particular executed by Hedda Nova, the heroine of the serial, hits the high spot of thrilling sensation. Miss Nova, as the heroine and J. Frank Glendon, as the hero, are pursued by the Russian spies and in order to reach safety Miss Nova is obliged to jump from a high pier into a swiftly moving motor boat. The motor boat shown in this scene, is a speed artist, of the first water.

The two late chapters of this serial afford entertainment of the best, as applied to serials. The photography is clear, the shots registered are shown in perfect perspective and the settings have been chosen with an eye for atmosphere.

"An Alien Enemy"

(*Paralta—Seven Reels*)

Reviewed by Peter Milne

PARALTA'S contribution to the list of war pictures is represented in "An Alien Enemy," in which Louise Glaum is starred. It is notable, inasmuch as it gets away from the beaten path that war pictures usually take. Its enemy spies have a certain amount of common sense and its hero doesn't capture an entire German salient. In fact, the hero is very inconspicuous. It is the Alien Enemy, Louise Glaum, that does the lion's share of the heroics. She is of German birth, but her father's years in the United States have in some way given her an idea of what freedom is. German brutality, the spirit of America, the Marsellaise and other influences, including her love for her husband, finally cause her to break with the autocracy that she has been taught to serve since childhood. Miss Glaum gives a realistic performance in this role. It is not of the type with which one usually associates her, and her success with it so seems the more praiseworthy.

Suffice it above all things that "An Alien Enemy" is an excellent hurrah picture. There are any number of fine spirited subtitles, calculated to win applause and cheers, and the now familiar close-up of President Wilson and glimpses of our troops add not a little to the picture's patriotic appeal. Monte Katterjohn, its author, has not made the mistake of the majority of scenario writers who deal with the war. They usually endeavor to dramatize the whole of it. Katterjohn contents himself with dealing with his own created characters. This he does consistently and precisely. His is a melodrama, convincingly constructed and benefitted by the sympathetic and interesting character study rendered by Miss Glaum. He has, perhaps, neglected the love interest to an extent somewhat disconcerting at the outset and his continuity is not always the compact and solid piece of work that were those he prepared under the Ince management. But the high lights in this story are too many and too strong to admit of the slight outside interference present. Wallace Worsley's direction is creditable. L. Guy Wilky photographed.

Thurston Hall as Hale, Arthur Allardt and Charles Hammond as German propagandists, and Jay Morley as Major Putnam constitute the principal supporting cast and render effective performances.

THE STORY AND PLAYERS

Louis Meyer (Roy Laidlaw), an innkeeper in a German village, who has lived in the United States, while protecting his wife (Louise Glaum) against insulting young Prussian officers is shot and killed by one of them, Emil Koenig (Arthur Allardt). His wife is also killed. Koenig is banished to the United States to live "as a gentleman." The Meyer child (Mary Jane Irving) is brought up by the German Government.

Fifteen years later, with the war in Europe at its height, Neysa Von Igel (Louise Glaum), Meyer's child, is found serving the interests of Germany in the United States, together with Koenig and Schmidt (Charles Hammond), her guardian. Neysa is busily engaged in winning the affections of Major Putnam (Jay Morley), about to sail for France, but she only succeeds in blundering and making herself so conspicuous that he suspects her. Her growing love for Hale (Thurston Hall), a true American, leads her to desert her confederates and marry him. Shortly afterwards he is sent to France as a member of a war board. Here Neysa accompanies him. She again meets the Major, who airs his suspicions of her. A spy stationed in her home by Koenig requests information from her daily. Supposedly stealing this from her husband, she supplies him with false accounts. Later her husband's suspicions are confirmed and he leaves her. In America Schmidt in an attempt to escape from an internment camp is shot and mortally wounded.. On his death-bed he confesses Neysa's identity and tells of the murder of her mother and father. Neysa hears of this. Going to meet Koenig she tells him she has been supplying him with false statements and then kills him for the irreparable wrong he committed in his youth. Hale overhears all this and welcomes his wife back to him.

Joseph J. Dowling and Clifford Alexander complete the cast.

"A Waiter's Wasted Life"

(*Fox-Lehrman—Two Reels*)

Reviewed by Peter Milne

MR. LEHRMAN has taken a jail and a quick lunch room and placed them side by side in "A Waiter's Wasted Life." The humorous complications that result are numerous and well up to, if not beyond, the Lehrman standard of comedy. The opening reel starts off excellently, there are plenty of gags and a large supply of foolishness that makes one laugh if he will or no. The last reel has to do with a hanging. The prisoner escapes and Ham (Lloyd V. Hamilton) is rushed in to take his place. He escapes in time to start a general mix-up. The director has a good sense of burlesque in everything he undertakes. He introduces the warden of the jail playing with a miniature man dangling on the end of a rope. Such touches, though not of the highest type of comedy, are plentiful in the two reels.

"The Boss of Lazy Y"

(*Triangle—Five Reels*)

Reviewed by Joseph L. Kelley

TRIANGLE presents Roy Stewart in his latest Western drama, "The Boss of Lazy Y," a corking good drama of the Stewart brand, supported by a good story, capable acting and striking Western locations. The screen version is an adaptation of Alden Seltzer's novel, of the same title, and it was produced under the direction of Cliff Smith.

A feud between two Western families is the basis of the story and the events which marked the settling of old scores between the feudists are related on the screen in a most entertaining way. Action is the predominating element. The photography is of the best and can be classed with the usual good standard set by Triangle in this branch of screen creations.

Cliff Smith was "on the job" with the megaphone. He evidences a strong trend toward all that is Western in the selection of locations and the cameraman, name not mentioned on the program, has backed him up with a keen eye for distance and perspective with the result that he has registered some good shots.

Mr. Stewart is supported in this production by a most capable cast of Western character portrayers. Graham Pette, Frank McQuartie, Aaron Edwards (particularly good), Walt Whitman, Frankie Lee (a youngster who does commendable work), William Ellingford and Bill Patton. Josie Sedgwick is mentioned last because she is the lone feminine principal in the cast. She is last but not least. Her work is done with appreciation and registers in every scene.

THE STORY AND PLAYERS

Cal Marston's (Roy Stewart) father is shot and killed by Tom Taggart (Frank McQuarrie) as the result of a feud which had existed between the two families for years. Shortly after the shooting, and before Marston dies, Betty Clayton (Josie Sedgwick) with her father arrives at the ranch, seeking a new homestead. Betty cares for Marston, and before he dies he leaves the ranch in her and her father's charge, until his wayward son, Cal, returns. Cal had been absent for years, having left home because he did not like his father's attitude toward him.

Cal returns and Betty turns over the letter which his father had left for him. When he learns that his father had placed him under the supervision of a mere woman he rebels, but something about Betty holds him in check.

Cal reforms, repairs the ranch and puts it on a paying basis. He then sets out to avenge his father's death, and when he is attacked by Taggart and his son, Neal (Aaron Edwards), he succeeds in turning the table. Taggart kills his own son, thinking that he has killed Cal. The feud ends and Cal and Betty settle down to happiness on the ranch.

"Rip Roaring Rivals" and "The Wooing of Coffee Cake Kate"

(*Clover-General—One Reel Each*)

Reviewed by F. G. Spencer

BUD DUNCAN makes his first appearance in this slapstick comedy since the "Ham and Bud" series of last year. He is the same old "Bud," and while there are really some amusing situations in this single-reeler, still there's not much to commend it. The film is there because the proprietor of the Lame Cow Saloon is at his wits' end on account of the depredations of Three-Gun Perkins (Bud Duncan), a gun fighter, and Cold Steel Steve ("Kewpie" Morgan), a knife fighter. He hoped to get them together in a fight that would dispose of at least one of them, but things are at a deadlock because neither will use the other's weapons. However, a brilliant idea strikes him and he sends for Nifty Nell (Dot Farley), "the vampiest Vamp that ever vamped," and she is told to either tame the two tough birds or get them to kill each other. After making each of the bad men believe that her affections belong to him, she brings them together in mortal combat, the winner to have her. But a surprise occurs in the shape of a boy who tells the woman to come home, her children are hungry. The dazed fighters follow, and, learning that they have not only been fighting for Nifty Nell, but for her four children, they forget their differences and walk back to the waiting undertaker and, paying him his fee in advance, prepare to take their places among the rest of the "dead ones."

"THE WOOING OF COFFEE CAKE KATE" is built on much the same lines and features the same artists, but Dot Farley instead of being cast as a vampire is the owner of the Palace of Food at Gimpy Gulch. Her strong arm methods of conducting same earn for her the respect and fear of the wild element of the Gulch. It remains, however, for Bill (Bud Duncan) to win her respect and he claims her as his blushing bride.

"Yes, I shot him! Pick up the dirty dog and make him tell you why I did it!"

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"He's hiding out there in the hall, I tell you
I saw him, myself!"

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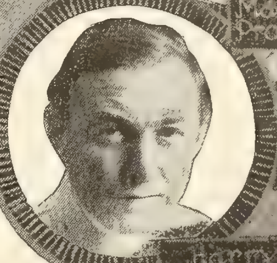

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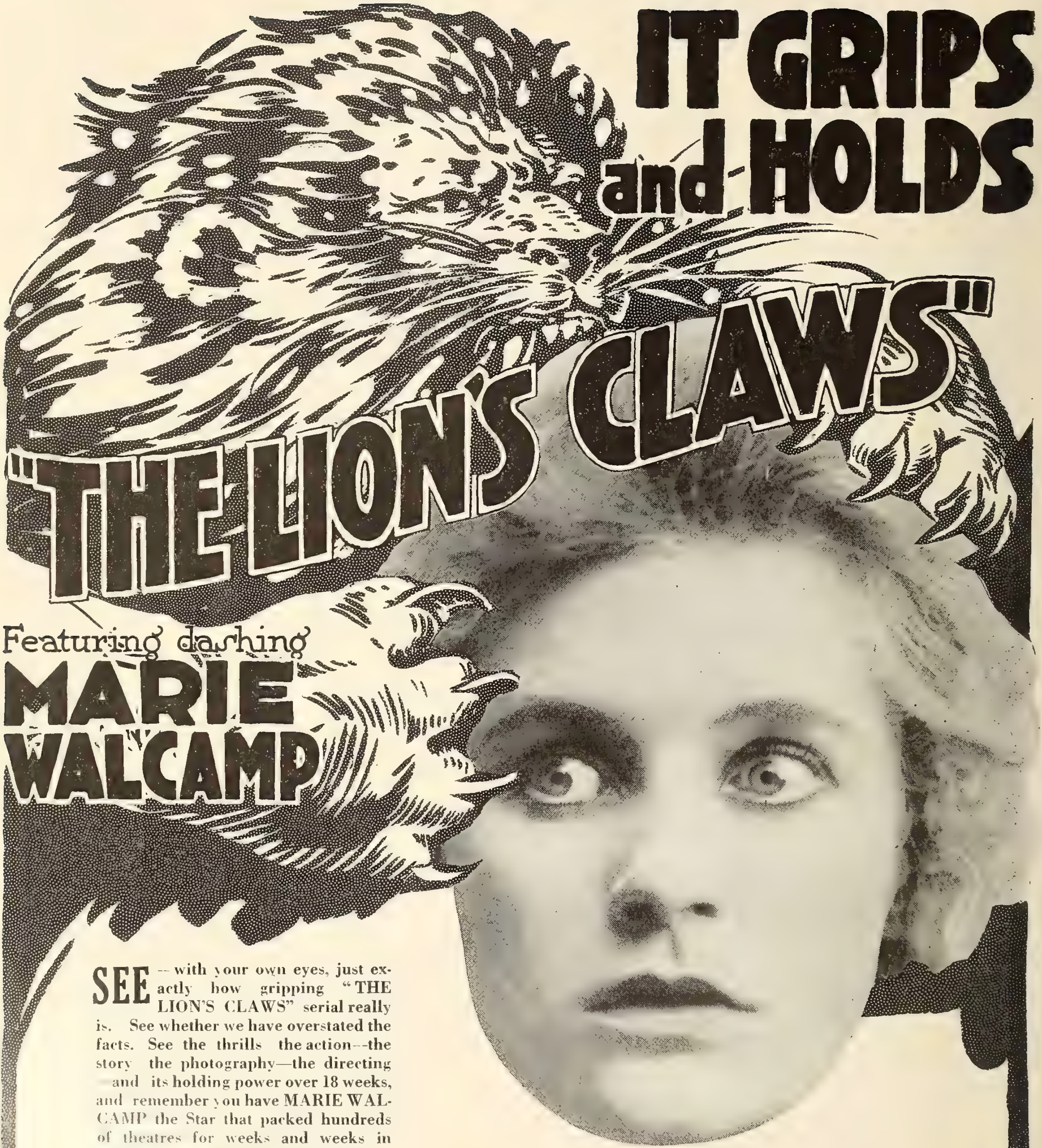

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"The Bandit and the Preacher"

(*W. H. Productions Hart Re-Issue—Five Reels*)

Reviewed by Joseph L. Kelley

THE second Hart feature shown for review by W. H. Productions, "The Bandit and the Preacher," is a re-edited issue of "The Night Stage," featuring William S. Hart and an all-star cast including Robert Edeson, Rhea Mitchell and Herchel Mayall. And it sure is a rapid-fire Westerner of the first water. The picture is characterized by one of the most realistic and thrilling fight scenes ever witnessed by the reviewer. Approximately 500 feet of film is devoted to this scene and fifty or more take part in its enactment. It presents a real, live fight with William Hart and Robert Edeson opposing a gang of bar-room hangers-on. The set shown in the presentation of this scene is of the true-to-the-actuality type invariably created by Thomas H. Ince, who is responsible for the direction of this feature.

C. Gardner Sullivan originated the story and did the continuity and it is characteristic of the Sullivan style—lots of action, plenty of "pep" (which means more action), a cleverly constructed plot and a ripping climax. The human element is there in a good measure, the Western locations are typical and the photography is of the best.

The King of Western character actors goes through with his part in "The Bandit and the Preacher" with all the confidence and the iron nerve supposed to have been possessed by the character he impersonates. Audiences who see this Hart picture will note a change in the star. He looks younger and displays a certain amount of so-called "pep" which predominates the picture's attractiveness.

Robert Edeson gives a fine characterization of the "Sky Pilot" and is prominent throughout the run of the picture. Rhea Mitchell in the principal feminine role, is seen as a dance hall queen and adds not a little to the entertaining value of this excellent Hart feature.

The story tells of a Western bandit, presented by Mr. Hart, "made into a man" by a Sky Pilot who invades the Western town. The Sky Pilot wins the affections of the dance-hall queen, thereby arousing the enmity of the bandit. But the Sky Pilot turns a trick which places him in the right light before the bandit and the bandit takes his hat off to "the man."

"Conquered Hearts"

(*Ivan Film Productions—Seven Reels*)

Reviewed by Joseph L. Kelley

MARGUERITE MARSH registers on the camera lens a picture that has the same subtle attraction that a Fisher or Gibson head has when seen illustrating one of the late Richard Harding Davis' short masterpieces of contemporary fiction. Whether in the commonplace clothes of the tenement girl, or attired in the fetching gowns of the artist model, she holds a certain appeal which goes a good long ways toward making her success in Ivan's late production, "Conquered Hearts," a hit. She has the advantage of having to interpret the principal role of a carefully woven story and having as a director, Francis J. Grandon. The story is not perfect, nor is the production, but its value as entertainment for the screen is far above that of the proceeding Ivan productions—so far above its predecessors that it cannot be placed in the same rank and file of the drama.

"Conquered Hearts," as shown for review at the Strand theatre last week, could be improved by cutting—improved a big percentage. The action in the initial reels—the picture is in seven—runs at low ebb because of superfluous footage, and there have been incidents introduced in the plot as revealed in the later reels which leave the impression that the director was working for reelage, not definite form of action. These faults may be found in majority of pictures, running more than six reels in length. They are noticeable in Ivan's late production in a mild form, only.

The scene in the second reel showing the daughter stabbing her father could be eliminated altogether with better and more favorable results. The incident is not improbable, but it is one of those that the public does not like to have presented in animated form.

But the good qualities of this feature so far outweigh the questionable ones, that they can be overlooked, and no doubt will be by a good many. The discriminating will not be deceived. The author has appreciated what the human, heart-interest element means toward heightening the entertaining value of a screen drama, and has seen to it that a firm foundation of this material has been supplied. Director Grandon has created the incidents so related in the script, with all faithfulness and with a true regard for their significance. And back of all this there stands Marguerite Marsh and her support, vitalizing in a most capable manner, with one or two exceptions, the intentions of the author and director.

THE STORY AND PLAYERS

Nora Carrigan (Marguerite Marsh) lives in the tenement district of a large city with her father (Frank Evans), her mother (Eileen Walker), and her little brother (Sheridan Tansey). Dan Murdock (Richard Turner) is a rising young politician, who is slowly winning the patronage of his district from the old boss, Devlin (Barney Gilmore). Nora's father is an habitual drinker, and Nora's wages support the entire family. She returns one night with a pair of new shoes she has purchased with part of her week's salary, and her father, who is in a drunken stupor, attacks her because she has spent money which he thinks she should have given to him Nora in defense, stabs her father. She then tells her mother that she and Dan have been married for some weeks, and that she is going to live with him to escape the brutality of her father, whose wound is found to be only slight.

Soon after Nora and Dan have settled as man and wife, the political boss, Devlin, gives a dance in anticipation of the votes he will get in the coming election. Dan's popularity as a political leader is strengthened, and much of his time is taken with political duties. While at the dance she is called home to attend her baby, taken seriously ill. The baby dies, and Nora decides to leave her husband and seek her fortune elsewhere. She goes to another part of the city, and meets a young artist (Harry Myers), who engages her as a model. Finding that his intention are not of the best she leaves the artist's employ. She meets the Earl of Barchester (R. Paton Gibbs), who proposes to her.

In the meantime, Dan has been chosen political boss of his district, studies law, and is admitted to the bar. He has learned of Nora's whereabouts, but refrains from seeing her because he wishes to let her work out her own destination. Nora is given the opportunity to appear in picture and becomes a big star. Her picture is shown at the Strand theatre, and Dan attends the showing, afterward sending his card in to Nora, who has made a personal appearance. Nora refuses to see him. She is notified that she is to go to California to work in a new studio, and decides to visit the place where she had lived with Dan. She meets Dan, and they are reconciled.

Two British-Made Productions

(*American Rights by J. Frank Brockliss*)

Reviewed by Peter Milne

J. FRANK BROCKLISS has for release two feature productions made in England by Broadwest Films. The first of these, "A Gamble for Love," a race track melodrama in five reels, is a feature well worth considering for all varieties of theatres. English writers love to write of the race track and the most of them write of it in thoroughly interesting style. And be it said right at the start that the Broadwest director who staged "A Gamble for Love" never failed on realism. The race itself, which forms the climax of the story, is exceptionally done. All the excitement of the actual event has been communicated to the film. There is thrill upon thrill as the horses dash neck and neck around the track. The horses used in the picture are thoroughbreds. The stables suggest the atmosphere of rural England as nothing else could.

But "A Gamble for Love" has a sustaining plot and a very pretty love story besides. It tells of the love of a titled English gentleman for a rich widow. Their rivalry on the track makes room for the introduction of the heavies, and there is the usual attempt to put the best horse out of the running. Coupled with this plot there is the story of the widow's father, from whom she had been kidnapped when a child. The old man, blind, is sheltered by the hero until a blow restores his sight. He is then able to trace his daughter and the story ends happily for all concerned.

The suspense is admirably well maintained throughout the picture. The two leads are exceedingly pleasing and the character actor who plays the father is skilful. The exterior settings were selected with taste. It is a substantial, wholesome and entertaining story, capably enacted and prettily set.

"HONOUR IN PAWN," a four-reeler, does not measure up to "A Gamble for Love." The plot is rather obvious and there is a considerable amount of superfluous footage. It tells of a penniless girl, Nancy, who falls in the power of Mrs. Fortescue and her brother, Harvey, persons who gain a living by manufacturing imitations of great antiques. It is Nancy's task to procure a famous silver plate from one Sir Roger, and when love enters her predicament becomes serious. Suffice it, however, that all comes out happily after Nancy has been severely harassed by her own conscience and the police. Harvey saves her from a prison term by confessing the whole story of Nancy's mix-up with himself and his sister, and Sir Roger finally welcomes her as his wife.

The story, adapted from a novel by H. Maxwell and produced under the direction of Harold Weston, is not altogether devoid of interest, though it certainly could be improved by editing out certain portions of rather tiresome footage. Manora Thew, who essays the role of Nancy, seems to be an emotional actress of ability, but she overacts considerably in a sincere attempt to depict Nancy's perturbed state of mind. Julian Royce is a pleasing Sir Roger, while Helen Haye, George Bellamy, Hetta Bartlett, Marjorie Compton and Ivan Berlyn complete the cast. The exteriors are pretty; the interiors sometimes show poor taste.

" The Blindness of Divorce "

(*Fox Standard—Six Reels*)

Reviewed by Peter Milne

FRANK LLOYD'S picture dealing with divorce is a better melodrama than it is a preachment, and, while this may not have been his aim, it is better than if the order had been reversed. He cannot preach against divorce when his original couple in this picture separate over a misunderstanding and when the woman becomes a notorious keeper of a gambling house with numerous side shows. Husband and wife are divorced on better grounds than circumstantial evidence, and we have several grass widows in mind who live decent lives. They have no gambling house over which to act as proprietress. So whenever "The Blindness of Divorce" takes a preachy turn it is inclined to be ineffective. But, while it progresses on its own particular melodramatic way, it is inclined to be entertaining. It has all the ear-marks of the sensational melodrama and deals with divorce in much the same manner as "Cheating the Public" dealt with the food question.

Mr. Lloyd, who both wrote and directed, has not fared as well as he did with "Les Miserables" and "A Tale of Two Cities," for instances. On the surface it appears as if he dealt more capably with the costume play than he did with the modern melodrama. But it is the opinion of the writer that Mr. Lloyd knew whereof he wrote in producing "The Blindness of Divorce." He has molded a picture to the popular liking, even though the highbrows, and we must confess of placing ourselves in this class for the moment, will more than likely turn elsewhere for their entertainment. The Fox press sheet says that it has "the heart interest and appeal, developed to the nth degree." This it has in the same manner as any old fashioned melodrama has.

The subtitles are in tune with the action throughout. The father is fond of saying "my little girl," and if the action were on the stage the expression could be counted upon to be spoken with tears and sobs in the voice. The cast, which includes Rhea Mitchell, Charles Clary, Bertha Mann, Fred Church, Bertram Grassby and Marc Robbins, is competent.

THE STORY AND PLAYERS

Merrill (Bertram Grassby) compromises Mrs. Langdon (Bertha Mann) before her husband, John Langdon (Charles Clary), and though she be innocent he refuses to believe her so. Divorce proceedings are begun and husband and wife are separated, the child (Nancy Caswell) going to ths husband.

Fifteen years later Langdon lives with his daughter, Florence (Rhea Mitchell), in another city. She is engaged to Livingston (Fred Church), the District Attorney, who is campaigning for a second term. Unknown to Langdon, his wife, now known as "Claire," conducts a notorious resort in the same city. Hopkins (Marc Robbins), the lawyer who handled Mrs. Langdon's case, now disgraced and broken, is a hanger-on of the political machine opposing Livingston. He gradually learns the relationship of Claire and Langdon, and after an attempt to blackmail Florence, now Livingston's wife, sends her to Claire to learn the facts herself. Claire denies that she is Florence's mother, although her heart breaks. That night the house is raided. Florence is found there, and, as she has no explanation to offer, Livingston takes action for a divorce. But at the trial Claire appears and tells her whole pitiful story and, incidentally, roundly accuses "man-made" laws. Florence and Livingston are reunited.

" Hey, There "

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

LIFE in a motion picture studio has often been burlesqued in pictures, but Harold Lloyd in his "Hey There" is by no means conventional or tiresome in his version of it. The reel is crowded with laughs, and includes a number of original gags, so neatly executed that they are uproarious in effect. Lloyd is the admirer of the ingenue (Bebe Daniels), and follows her into the studio, subsequently getting himself into all sorts of messes and upsetting the studio routine completely. Snubs Pollard as a director, with broad-brimmed hat, short puttees and overalls, is a ridiculously funny sight as usual.

" A Romance of the Underworld "

(*Frank A. Keeney—Five Reels*)

Reviewed by Peter Milne

A FAITHFUL presentation of the underworld of New York City is given in this feature which marks Frank A. Keeney's debut into the ranks of producers. The atmosphere of the seamy side of the city's life has been realistically communicated to the screen forming the perfect background for the story. Many of the shots were taken in the streets of the lower east side; portions of Chinatown and a view of the Tombs Prison with its Bridge of Sighs have been caught by the camera. The interior settings were constructed with care. Dance hall scenes, the dreaded parlors of opium dens, are presented in detail.

Catherine Calvert, Mr. Keeney's star, plays the role of the girl fresh from the convent who is plunged into the ruthless life of the underworld. Miss Calvert plays with a fine show of feeling and with her loveliness of face and her natural presence creates a strong feeling of sympathy for the character. Her support includes a number of big names and correspondingly worthy performances. David Powell as Richard Elliott, the heroine's brother, presents a fine characterization of the heroine's weak brother. Sybil Carmen, from Mr. Ziegfeld's roof, is an attractive figure as the girl of the slums who is forced to pay the price of her misplaced confidence. Cecil Chichester is a terribly realistic Dopey Benny. Eugene O'Brien, cast as hero, was quite neglected by scenario writer and director. He has little to do in the working out of the plot and while he is the hero, inasmuch as he marries the heroine, the love interest is poorly developed.

The development of "The Romance of the Underworld" as a plot is only fair. There seems to be too much detail in a number of places, a number of scenes might be cut down, particularly some closeups of Miss Calvert, while the closeup in other respects has not been used judiciously. The camera work is not up to standard. The placement of the machine is often bad and the photography does not possess good definition.

THE STORY AND PLAYERS

Doris Elliott (Catherine Calvert), fresh from her studies in a convent, joins her brother, Richard (David Powell), an habitue of the underworld. He is the tool of Michael O'Leary (Edwin Forsberg) trafficker in drugs. Doris is only acquainted with her brother's trade when a young reform lawyer, Thomas McDonald (Eugene O'Brien), starts an investigation. Mamie Bronson (Sybil Carmen) is lured to an opium den by O'Leary and shortly afterwards no more is heard of her. The villain then turns his attentions towards Doris, and breaks into her room. Richard, warned of the plan by Dopey Benny (Cecil Chichester), who loved Mamie, hastens to his home. In the dark a fight takes place, a shot is fired and when the scene is revealed O'Leary lies dead. Doris, believing her brother committed the murder, takes the blame. In court she is defended by McDonald. The case looks black against her until at the eleventh hour Dopey Benny enters and confesses that he fired the shot that killed O'Leary from an areaway. Shortly afterwards he dies. McDonald then takes Doris from the awful underworld and makes her his wife.

" Lost on Dress Parade "

(*O. Henry-General—Two Reels*)

Reviewed by F. G. Spencer

THIS Broadway Star feature, in which Patsy De Forrest and Evart Overton are cast in the principal roles—Marion and Towers Chandler, respectively—is a neat reflection of one of the best of O. Henry's short stories, in which all the charm and all the grace are not only retained, but somewhat amplified.

The rich girl, posing as a person in rather mean circumstances, and the bombastic, underpaid clerk, bragging of his yachts and polo ponies and other luxuries, viewing engravings, of which has been the extent of his association therewith, are delightfully portrayed, the earnestness and sweetness of Patsy's demeanor under the somewhat trying circumstances being most convincing.

The sites selected for the display of this double-reel comedy drama are good and the photography is all that could be desired.

THE STORY AND PLAYERS

Towers Chandler, employed in an architect's office, saved from his meagre salary the munificent sum of one dollar weekly, and once in every ten weeks he dons his glad rags and does Broadway. On one of these occasions he encounters a girl, apparently a respectable shop girl, who has just had a fall. He helps her up and invites her to dinner, during which he talks of his yachts, polo ponies, etc., but she gently chides him for not having a worthy purpose in life. Miss Marion, as he is instructed to address her, is in reality the daughter of wealthy parents residing on Fifth avenue, and her escapade of "doing the town" alone garbed in her maid's dresses is overlooked. Her father, however, is having a country mansion erected, and our hero's firm has the preparation of the plans in hand. When Towers Chandler, therefore, appears at the Fifth avenue house with the plans and meets the girl he encountered a few evenings before he is dumfounded. Marion, however, realizes that he has a purpose in life, and overlooks his romancing over the dinner table.

This is scheduled for release April 6.

"Ruler of the Road"

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

"RULER OF THE ROAD" is Frank Keenan's own picture—his character study. There are mighty few actors on the screen able to hold five reels of characterization with little action and no love interest to speak of. Mr. Keenan is one of the few. His portrayal of Simeon Tetlow, railroad president, driver of men, who finally breaks down under the strain of his exorbitant supply of energy is a powerful and effective piece of acting from first to last. In this characterization is the drama of "Ruler of the Road." There is small amount in the action surrounding it. Lesser actors would have suffered sadly as a result. Mr. Keenan's personality, his wonderful power of facial expression prevents any disaster to either himself or the production. It holds the attention steadfast throughout its entire length.

The picture is an adaptation from a novel by Jeanette Lee, entitled "Simeon Tetlow's Shadow." It is purely and simply the story of a driver of men, relentless and heartless who after a physical and mental breakdown, learns that other men have hearts and that he still has a piece of one fully capable of expanding under proper treatment. The strength of Mr. Keenan's study was relied upon by the producers to bring out the full significance of the moral. Explanations would have been superfluous. The performance speaks for itself.

Gilson Willetts made the adaptation and Ernest C. Warde directed. The work of each deserves nothing but hearty commendation. Frank Sheridan gives a very good performance as the old engineer while Kathryn Lean, Thomas Jackson, Ned Burton and John Charles complete the cast.

THE STORY AND PLAYERS

Simeon Tetlow (Frank Keenan), president of the Stillwater Railroad, drives his men unmercifully. Tomlinson (Frank Sheridan), an old engineer, making an extra run, sleeps at the throttle and a slight collision results. He is discharged. When he threatens to call a strike, Tetlow tells the men that Tomlinson has violated the first law of the engineer—sleeping on duty. The old man is thus put in disgrace with his fellow men. He curses Tetlow. Unable to find work, things begin to go hard for him, his wife and granddaughter. Tetlow begins to feel the results of his too strenuous labors. He provides Tomlinson with a home free, keeping the engineer from learning the identity of the donor. Shortly afterwards he breaks down. Nixon (Ned Burton), president of a rival railroad, makes capital of Tetlow's illness to pound the Stillwater stock down. When Tetlow hears of it he realizes the only way to save the day for his company and the stockholders is to appear in public that very night. This he does, though terribly weak and hardly able to stand the strain. Afterwards Tetlow retires to regain his health on his farm, adjoining the home he has given Tomlinson.. The little granddaughter is responsible for bringing the two men together again and in awakening in Tetlow a realization of the human qualities in his fellow men.

"The Business of Life"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

ROBERT W. CHAMBERS comes to the front once more with one of his characteristic settings for the silent drama, "The Business of Life," produced by Vitagraph under the direction of Tom Terriss, with Alice Joyce in the featured role. Mr. Terriss has presented Mr. Chambers' ideas in a most able manner. The photography is clear and the lighting given by the technical man reflects credit on his ability to handle the Cooper-Hewitts. The supporting cast working with Miss Joyce renders capable assistance. The plot reveals clean, entertaining fiction and runs true to Chambers' style in exposing romantic fiction. "The Business of Life" holds pretty closely to the natural order of things and contains less of the fictional imagination of this writer. This fact assists greatly the value of the story as a subject for adaptation to the screen.

Miss Joyce makes an ideal heroine for this work of Chambers'. The story gives her every opportunity to appear at her best, and she takes advantage of every situation offered. Director Terriss has presented her in a number of close-ups, and this is to be commended when Miss Joyce is the subject, for she is most susceptible to this emphatic way of the camera in registering for the screen.

The suspense has been kept in just the right degree throughout the exposition, and the incident which shows Miss Joyce concealed in the suit of armor gives a good sound tinge of heightened interest in following the plot of the story. Mr. Terriss has followed the author's suggestions for settings and backgrounds faithfully. In presenting the scene showing the collection of antiques, and especially the historic suit of armor, Director Terriss has left no stone unturned in visualizing Mr. Chambers' idea of the mental picture. Throughout the run is seen the work of careful, painstaking direction, for which Mr. Terriss and his assistants are to be complimented.

"The Business of Life" is a good picture, but not a world-beater. It affords sound entertainment without having left the impression that something is lacking to make the exposition of an idea or group of ideas complete.

THE STORY AND PLAYERS

Jacqueline Nevers (Alice Joyce) carries on the business of her deceased father, who was an antique dealer. James Desboro (Walter McGrail), man about town and who dabbles in antiques, calls to see Miss Nevers concerning the disposition of his collection of ancient armor suits. Jacqueline goes daily to the Desboro home to catalog the collection, and after frequent meetings with Desboro the two become close friends. Elena Clydesdale (Betty Blythe), wife of Harry Clydesdale (Percy Standing), is in love with Desboro She hears of Desboro's acquaintance with Jacqueline and determines that he shall never marry her.

Desboro gives a house party, to which Jacqueline is invited. Elena is present and during the evening it is suggested that the party draw lots, one girl being chosen who shall conceal herself and the one who finds her shall marry her. Jacqueline draws the number and she conceals herself in one of the ancient armor suits. She signals Desboro where she is and he finds her. Elena is enraged and threatens to tell Jacqueline that Desboro has had an affair with her, Elena. Jacqueline and Desboro are married, and Elena visits him the first night. Jacqueline surprises her husband and Elena together. Elena repents and confesses to Jacqueline that she was prompted to her action by jealousy. Elena is reconciled with her husband and Jacqueline and Desboro come to a better understanding.

"The Tiger Man"

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

"THE TIGER MAN," William S. Hart's latest starring vehicle, was prepared for him by J. G. Hawks. This author has constructed a fine story for the foremost portrayer of Western roles. He is always skillful in the building of strong and dramatic situations. "The Tiger Man" has a number of them. Notably, the scene in which Hawk Parsons (Mr. Hart) promises to save the settlers from the Indians only on condition that the wife of their minister ride away with him. Mr. Hart by reason of his own ability makes significant the turning point in Hawk's career, when he comes to a realization of his own unworth as compared with the goodness of the woman he had thought to make his own. Such a situation has a prominent place in the majority of the Hart pictures. Its fine effect here is due both author and actor. The climax is well builded to and is deeply stirring. But Mr. Hawk's work as author and scenario writer is apparent in every little plot twist. His plot is smoothly jointed and possesses true polish.

Mr. Hart has shown intelligence and taste in the directing of "The Tiger Man." The desert scenes are well chosen and include some unusual shots of rock and crag that throw out the action in an almost bold relief. His acting is up to the highest standard he has ever set for himself. Jane Novak is this time the opposite lead. She makes an appealing figure of the woman who changes the tiger to a lamb and is always able to bring out the spiritual quality of the role. Robert Lawrence, Milton Ross and Charles F. French head the supporting cast.

THE STORY AND PLAYERS

Escaping from the sheriff's posse, Hawk Parsons (William S. Hart), encounters a band of settlers, lost and without water on the vast desert. The animal instinct in him is aroused by Ruth Ingram (Jane Novak), wife of a parson (Robert Lawrence), who lies unconscious, stricken with heat and fever. He volunteers to lead them from the desert. On the edge the little band is attacked by Indians. When all hope seems lost a band of cavalrymen and the sheriff's posse is sighted. Hawk agrees to allow the people to light a smudge to signal for help providing Ruth leaves with him. To save her friends she consents, and with her Hawk escapes to his lair. But there the virtue of Ruth soon becomes apparent, and Hawk is strangely moved. He seeks her husband, swears to him that he has not harmed the girl. Sunday night, when gamblers have planned to shoot up the Parson's church, Hawk promises to give himself up if the sheriff (Charles K. French) will protect the minister and his wife and lend them his patronage. And with the knowledge that the woman he loves will be cared for he goes behind the bars.

"Saucy Madeline"

(*Paramount-Mack Sennett—Two Reels*)

Reviewed by Peter Milne

THERE is not the continuity of action in "Saucy Madeline" that one expects from even the knockabout comedy these days, but Ben Turpin and some typical Sennett gags make it well worth while. A bowling alley is utilized for the comedy stage, a man is frozen in a cake of ice and thawed out by fire, and there is an amateur theatrical performance, always the delight of the comedy producer. Turpin is supported by Polly Moran and Charles Lynn, while Richard Jones directed in collaboration with Hampton Del Ruth.

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For Northern Illinois and Southern Wisconsin—Unity Photoplays Co., 207 So. Wabash Ave., Chicago, Ill.
For Minneapolis, Minn.—Standard Film Exchange.
For Omaha, Neb.—Standard Film Ex.
For St. Louis, Mo.—Standard Film Ex.
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For Colorado, New Mexico, Wyoming, Utah and Southern Idaho—Swanson & Nolan Supply Co., Denver, Colo.
For California, Nevada, Arizona and Hawaiian Islands—Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.
For South Carolina, Georgia, Florida, Alabama, and Tennessee—R. M. Savini, 63 Walton St., Atlanta, Ga.
For North Carolina, Eltabran Film Co. Charlotte, North Carolina.
For Texas, Oklahoma and Arkansas—Foursquare Pictures, Inc., 1911½ Commerce St., Dallas, Tex.
For Louisiana and Mississippi—Foursquare Pictures, Inc., New Orleans, La.
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"Playing the Game"

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

"PLAYING THE GAME" presents Charles Ray as the prodigal son who reforms. He heads for his Western ranch, arrives there incognito and works from the bottom up in company with his valet. After due developments, including the love interest, the villain interest, etc., he is revealed as his true self. It was written for Mr. Ray by Julien Josephson, and makes a picture of good entertainment value, nothing extraordinary, but a picture from which no one is likely to go away disappointed. The comedy vein is well developed, with Billy Elmer the main foil. There are some fine Western shots, and the thrills include Ray's riding a bucking broncho and his rescue of the heroine from a bold highwayman who gallops away with her.

Victor Schertzinger has given the picture a fine production. The scenes of the high life in the city are lavishly put on and the Western stuff is typical. Chester Lyons photographed. Doris Lee is again Mr. Ray's leading lady. "Cute" is just the word for her. Harry Rattenberry, Robert McKim, Charles Perley and a lady by the name of Lillian Lorraine complete the cast.

THE STORY AND PLAYERS

Larry Prentiss (Charles Ray) gets in a fight with Trent (Charles Perley), a cabaret dancer, and believes he has killed him. With his valet, Hodges (Billy Elmer), he sets out for his ranch in Arizona. At the station he receives a wire from his uncle that the dancer was only stunned. But he decides to explore a little of the West. The two set out for the Prentiss ranch, but are robbed and left stranded by Mexicans half way to their destination. Looking like hoboes, they arrive at the ranch and are given the choice of going to work or being sent back to town on foot. Hodges attempts to acquaint the ranch boss (Harry Rattenberry) of Larry's identity, but his master silences him. So Larry becomes a cowboy, and after a month's time wins the admiration and love of Moya Shannon (Doris Lee), the boss's daughter. "Flash" Purdy (Robert McKim), ranch foreman, conspires with Mexicans to rob the payroll. The Mexicans attack Shannon, Moya and Larry as they are driving home from the village with it. Larry proves the hero and saves the money. Back at the ranch Purdy tries to incriminate Larry, and the two men fight. As the encounter wages Shannon receives word from the East that his cub cowboy is none other than his employer, and when Larry comes out victor in the fight there is a happy ending.

"The Purple Lily"

(*World Film—Five Reels*)

Reviewed by Peter Milne

KITTY GORDON'S latest feature, "The Purple Lily," is an obvious example of the film editor's power to make or break. Here he has broken. Whatever merits Archer McMackin's original story possessed, whatever the skill of the director of his players, are quantities absolutely indefinable now. A glance at the synopsis in the press sheet indicates a plot in some respects totally different from that presented in the picture. In the synopsis Marie, the Purple Lily, lives with her "loving husband" in the far North, in the picture by grace of the editor the same man is designated as the father. So scenes enacted as loves scenes are passed off for shows of paternal and daughterly affection by the subtitles. It can easily be surmised that acting, be it ever so cold, can never stand such liberties. And when it is considered that this is only the beginning, only one of many like changes, it can be seen that "The Purple Lily" merits no serious comment.

George Kelson, who directed, took his company to the Adirondacks, and there secured some pretty snow scenes. An attempt to introduce the atmosphere of the wilderness of the Canadian North has, however, failed. Playful huskies are poor substitutes for wolves. Miss Gordon appears under difficulties, as do the supporting players. There are two good performances rendered by Frank Mayo and Clay Clement that are wasted. Muriel Ostriche, mentioned on the billing next Miss Gordon, has only two or three scenes. Charles Welsley's good presence is made mysterious by the subtitles which contradict his actions. Lewis Ostland and Lucian Tainguy were the photographers.

THE STORY AND PLAYERS

Marie Burguet (Kitty Gordon), known as the wife of Farnsworth (Clay Clement), is a woman who lives by her wits. James Caldwell (Frank Mayo), a young girl and ambitious surveyor, is sent to northern Canada to make a survey of the land for a large traction company. A rival company headed by Bradley (Charles Welsley) commissions Marie to follow him and steal the survey after it is completed. This she accomplishes, later turning the plan over to Farnsworth, who receives a substantial check from Bradley. He double crosses Marie, however, and gives her none of the money. Caldwell's failure has led him to drink. He encounters Marie and Farnsworth in a cheap cafe, and fights the man. In the midst of it the president of the traction company employing Caldwell enters and announces to him that Bradley has been arrested and the survey returned.

(*Continued on page 2583*)

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Jules Burnstein

Shame	7 parts

Century Comedies

(FEATURING ALICE HOWELL)

Balloonatics	2 reels
Automaniacs	2 reels
Neptune's Naughty Daughter	2 reels

Christie Film Company

One Reel Comedy Issued Weekly

Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
More Haste Less Speed.
Betty Wakes Up.
Stepping Out.
Almost Divorced.
Help! Help! Police!
Their Seaside Tangle.
One Good Turn.
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built.

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona	8 reels
Eyes of the World	9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs	4 reels
Liberty Hall	4 reels
The Black Spot	4 reels
Victoria Cross	4 reels
His Vindication	5 reels
I Believe	7 reels

Doll Van Film Corp. (Chicago)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Feb. 18. Birth of Democracy.
Mar. 4. Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness	6 reels
Conquest of Canaan	5 reels
God's Man	9 reels
My Own United States.	

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)	6 parts
The Warrior (Maciste) (McClure)	7 parts
The Liar (Jane Gail, Stanley Walpole)	6 parts

Golden Features

A Bit of Life	1 reel

Jesse J. Goldburg

"Outing-Chester Pictures"
(To be issued one a week)

Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.

Apr. 22. The Chinese Musketeer.
Apr. 29. Feet and Defeat.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Intolerance	9 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg	— reels
The Wrath of the Gods (Sessue Hayakawa)	5 reels

Historic Features

Christus	8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale)	6 reels
The Silent Witness (Gertrude McCoy)	6 reels
A Trip Through China (Brodsky's Art Pictures)	8 reels
Her Fighting Chance (Jane Grey)	6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles)	6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson)	5 reels
The Great White Trail (Doris Kenyon)	6 reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)	7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)	7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)	6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)	7 reels
Human Clay (Mollie King)	5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)	6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)	2 parts
Mar. —. His Golden Romance (Twede Dan)	2 parts
April —. All "Fur" Her (Twede Dan)	2 parts
May —. The Wrong Flat (Twede Dan)	2 parts

Marine Film Co.

Lorelei of the Sea	— reels

Masterpiece Drama Productions

Who's Your Neighbor?	—

Popular Picture Corporation

Corruption	6 reels

Renowned Pictures Corporation

The Public Defender	6 reels
Naked Hands	5 reels
Mother Love and the Law	7 reels
In Treason's Grasp	5 reels
Should She Obey?	7 reels

Frank J. Seng

Parentage	7 reels

State Rights Distributors, Inc.

Carmen of the Klondyke (Clara Williams).

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature)	6 parts
When You and I Were Young (Alma Hanlon feature)	5 parts
The Golden God (Alma Hanlon feature)	5 parts
She Was a Dangerous Girl (Cartoon comedy)	500 ft.
Zippy the Fireman (Cartoon comedy)	500 ft.
Zippy in a Sanatorium (Cartoon comedy)	500 ft.
Zippy Buys a Pet Pup (Cartoon comedy)	500 ft.
Slick and Tricky (Cartoon comedy)	500 ft.
Doctor Bunny's Zoo (Cartoon comedy)	500 ft.
The Old Forty-Niner (Cartoon comedy)	500 ft.
Mr. Coon (Cartoon comedy)	500 ft.
Mose Is Cured (Cartoon comedy)	500 ft.
Zippy's Insurance (Cartoon comedy)	500 ft.
Zippy's Pets (Cartoon comedy)	500 ft.
The Unknown (Cartoon comedy)	500 ft.

Moe Streimer

A Daughter of the Don	10 reels

Submarine Film Corporation

The Submarine Eye	7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain"	6 reels
William S. Hart in "The Bandit and the Preacher"	5 reels
William S. Hart in "The Hell Hound of Alaska"	5 reels

Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D.	5
Cinderella and the Magic Slipper (Special Children's Cast), Juv.	4

His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here	5 reels

Features---Current and Coming

Bluebird Photoplays

Mar. 25.	The Wine Girl (Carmel Myers)	5
Apr. 1.	Fast Company (Franklin Farnum)	5
Apr. 8.	The Red, Red Heart (Monroe Salisbury)	5
Apr. 15.	A Rich Man's Darling (Louise Lovely)	5
Apr. 22.	The Marriage Lie (Carmel Myers)	5
Apr. 29.	A Mother's Secret (Ella/ Hall)	5
May 6.	Danger Within (Little Zoe Rae)	5
May 13.	Title not decided	5

Universal Productions

Apr. 1.	The Magic Eye (Little Zoe Rae)	5
Apr 8	Her Fling (Special Attraction) (Dorothy Phillips)	5
Apr. 15.	No Release	
Apr. 22.	The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone)	5
Apr. 29.	No Release	
May 6.	The Two-Soul Woman (Special Attraction) (Priscilla Dean)	5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Mar. 25.	LaTosca (Pauline Frederick)	5
Mar. 25.	"Naughty, Naughty!" (Enid Bennett)	5
Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Ray)	
Apr. 29.	Let's Get a Divorce (Billie Burke)	
Apr. 29.	Tyrant Fear (Dorothy Dalton)	

ARTCRAFT PICTURES

Mar. 11.	Amarilly of Clothes-Line Alley (Mary Pickford)	
Mar. 25.	De Mille's "The Whispering Chorus"	
Mar. 31.	Maeterlinck's "The Blue Bird"	
Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	

First National Exhibitors' Circuit, Inc.

	On Trial.	
	Charles Chaplin.	
	Daughter of Destiny (Mme. Petrova).	
	Herbert Brenon's "Empty Pockets."	
	The Sign Invisible (Big Mitch Lewis).	
	The Fall of the Romanoffs.	
	Tarzan of the Apes.	
Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

(Special Features)

Mar. 24.	A Daughter of France (Virginia Pearson)	5
Mar. 31.	A Camouflage Kiss (June Caprice)	5
Apr. 7.	The Bride of Fear (Jewel Carmen)	5
Apr. 14.	Western Blood (Tom Mix)	5
Apr. 21.	American Buds (Jane and Katherine Lee)	5
Apr. 28.	Her One Mistake (Gladys Brockwell)	5

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7

Goldwyn Features Corp.

Feb. 10.	Our Little Wife (Madge Kennedy)	6
Feb. 24.	The Beloved Traitor (Mae Marsh)	6
Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
Apr. 21.	The Face in the Dark (Mae Marsh)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Dec. 1.	"A Man's Man" (J. Warren Kerrigan)	7
Dec. 15.	"Madam Who" (Bessie Barriscale)	7
Jan. 15.	"His Robe of Honor" (Henry B. Walthall)	7
Feb. 15.	"The Turn of a Card" (J. Warren Kerrigan)	7
Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	"The Snapdragon" (Louise Glaum)	—
May 27.	"Rose O' Paradise" (Bessie Barriscale)	—

Jewel Productions, Inc.

Sept. —	Come Through (Drama)	—
Sept. —	Pay Me (Drama)	—
Sept. —	Sirens of the Sea (Drama)	—
Oct. —	Man Without a Country (Patriotic).	—
Oct. —	The Corespondent (Drama)	—
Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama).	—

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

Mar. 4.	The Shell Game (Emmy Wehlen) Metro	5
Mar. 11.	The Brass Check (Francis X. Bushman, Beverly Bayne)	5
Mar. 18.	The Claim (Edith Storey) Metro Rolfe	5
Mar. 25.	Breakers Ahead (Viola Dana), Metro-Rolfe	5
Apr. 1.	The Landloper (Harold Lockwood) Metro-Yorke	5
Apr. 8.	Social Hypocrites (May Allison)	5
Apr. 15.	With Neatness and Dispatch (Bushman and Bayne)	5
Apr. 22.	Treasure of the Sea (Edith Storey).	5
Apr. 29.	The Trail to Yesterday (Bert Lytell)	5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe	7
The Legion of Death (Edith Storey), Metro-Rolfe	7
Revelation (Nazimova), Metro	7
The Slacker (Emily Stevens)	7
Draft 258 (Mabel Taliaferro)	7

Mutual Film Corporation

Mar. 4.	Powers That Prey (Mary Miles Minter) American	5
Mar. 11.	Ann's Finish (Margarita Fischer) American	5
Mar. 18.	The Girl and the Judge (Olive Tell), Frohman	5
Mar. 25.	No Release	
Apr. 1.	A Bit of Jade (Mary Miles Minter) American	5
Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5
Apr. 22.	(Title to be announced later), Mutual-Star Production	5
Apr. 29.	Hearts or Diamonds (Wm. Russell).	5

Pathe Exchange, Inc.

Apr. 7.	Twenty-One (Bryant Washburn) Pathe	5
Apr. 14.	The Busy Inn (N. I. Panoff, Mme. Nadya Lesienko Mme. Orlova, N. A. Backsheef) Russian Art	5
Apr. 21.	Ruler of the Road (Frank Keenan, Kathryn Lean, Ned Burton, John Charles) Pathe	5
Apr. 28.	Dolly Does Her Bit (Baby Marie Osborne, Alice Saunders, Louis Hahn, Georgia Woodthorpe).	

Select Pictures

Dec. —	Shirley Kake (Clara Kimball Young).	5
Dec. —	The Honeymoon (Constance Talmadge).	5
Jan. —	Woman and Wife (Alice Brady)	5
Jan. —	Ghosts of Yesterday (Norma Talmadge)	6
Jan. —	The Marionettes (Clara Kimball Young)	5
Jan. —	The Studio Girl (Constance Talmadge)	5
Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge).	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5

Triangle Distributing Corporation

Mar. 24.	Nancy Comes Home (Myrtle Lind).	5
Mar. 24.	Innocent's Progress (Pauline Starke)	5
Mar. 31.	Unfaithful (D. Dalton) 2 reels, and The Marriage Bubble (Wm. Desmond), (Split Feature)	3
Mar. 31.	The Love Brokers (Alma Rubens)	5
Apr. 7.	The Vortex (Mary Warren)	5
Apr. 7.	The Boss of the Lazy "Y" (Roy Stewart)	5
Apr. 14.	The Law of the Great Northwest (Margery Wilson)	5
Apr. 14.	Who Killed Walton? (J. Barney Sherry)	5
Apr. 21.	The Hand at the Window (Margery Wilson)	5
Apr. 21.	Society For Sale (Wm. Desmond)	5

Vitagraph V-L-S-E.

Mar. 18.	An American Live Wire (Earle Williams, Grace Darmond)	5
Mar. 25	The Home Trail (Nell Shipman, Alfred Whitman)	5
Apr. 1.	Little Miss No-Account (Gladys Leslie	5
Apr. 8.	The Business of Life (Alice Joyce)	5
Apr. 15.	The Girl from Beyond (Nell Shipman, Alfred Whitman)	5
Apr. 22.	A Bachelor's Children (Harry Morey, Florence Deshon)	5
Apr. 29.	The Seal of Silence (Earle Williams, Grace Darmond)	5

World Pictures

Apr. 1.	The Cross Bearer (Montagu Love)	7
Apr. 8.	The Witch Woman (Ethel Clayton).	5
Apr. 15.	The Trap (Alice Brady)	5
Apr. 22.	The Purple Lily (Kitty Gordon)	5
Apr. 29.	Leap to Fame (Carlyle Blackwell, Evelyn Greeley)	5
May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Jan. 2. A World of Dreams.......... 800 ft.
Jan. 9. A Trip Through Japan, No. 3.. 900 ft.
Jan. 16. The Hound of the Hills....... 700 ft.
Jan. 23. Making of an American Officer.1,000 ft.
Jan. 30. Just for Joy.................. 900 ft.
Feb. 6. The Trail to the Sky........... 700 ft.
Feb. 13. The Ridge Roamers........... 800 ft.
Feb. 20. A Mountain Observatory......1,000 ft.
Feb. 27. The Forbidden Isle........... 900 ft.
Mar. 6. From Here to Summerland.... 800 ft.
Mar. 13. Strange Fishermen of Russia.. 900 ft.
Mar. 20. Our Hawaiian Army..........1,000 ft.
Mar. 27. The Making of the Plotless Picture .... 700 ft.
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.

DITMARS "LIVING BOOK OF NATURE"

Jan. 14. The Animals in Midsummer....500 ft.
Jan. 28. Life in the Insect World........500 ft.
Feb. 11. Turtles of All Lands............500 ft.
Feb. 25. Evolution ....500 ft.
Mar. 11. Animal Traits.....................500 ft.
Mar. 25. Adaptation ....500 ft.
Apr. 8. Night Animals ....500 ft.

CARTOONS

Apr. 22. Vanity and Vengeance (Katzenjammer Kids).................500 ft.
Apr. 29. Doing His Bit (Happy Hooligan) ....500 ft.
May 6. Der Two Twins (Katzenjammer Kids) ....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

Mar. 4. In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.
Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Karlson.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsychore; Cartoon: Hornets of the Sea, by J. F. Leventhal.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior Decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon by — "Me and Gott" — Bray Studios.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15. Women in the World of Work; Hawaii, The Beautiful; Cartoon by Earl Hurd.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29. Titles Unavailable.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Mar. 4. On the Way to the Front with the Chinese Labor Corps.
Mar. 11. The Alaska Cruise.
Mar. 18. A Summer Day in Skaguay.
Mar. 25. Over the White Pass.
Apr. 1. Down the Yukon.
Apr. 8. In Happy Honolulu.
Apr. 15. Peerless Pineapples of the Pacific.
Apr. 22. High Spots of Hawaii.
Apr. 29. Our Filipino Fighting Force.

PARAMOUNT ARBUCKLE COMEDIES

Mar. 18. The Bell Boy.
Apr. —. No April Release Reported.

PARAMOUNT MACK SENNETT COMEDIES

Mar. 11. Sheriff Nell's Tussle.
Mar. 25. Those Athletic Girls.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Feb. 3. Hungry Lions in a Hospital........2 C
Feb. 17. Are Married Policemen Safe?......2 C
Mar. 3. Her Husband's Wife..............2 C
Mar. 17. A Selfmade Lady.................2 C
Apr. 7. A Waiter's Wasted Life...........2 C

MUTT AND JEFF ANIMATED CARTOONS

Mar. 24. The Decoy............................½ reel
Mar. 31. Back to the Balkans...............½ reel
Apr. 7. The Freight Investigation........½ reel
Apr. 14. The Leak.............................½ reel
Apr. 21. On Ice ....½ reel
Apr. 28. Helping McAdoo ....½ reel

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

Lost on Dress Parade (Patsy De Forrest, Evart Overton)..........................2 D
Nemesis and the Candy Man (Wm. Dunn, Miriam Miles)...........................2 D
The Rubaiyat of a Scotch Highball (Agnes Ayres, Edward Earle)................2 D
The Buyer from Cactus City (William Dunn, Miriam Miles) ....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball................1 C
A Tough Knight...............................1 C
Our Little Nell.................................1 C
Check Your Hat, Sir.........................1 C
Wild Algy of Piccadilly......................1 C
All Stuck Up....................................1 C
The Lie That Failed...........................1 C
The Jazbo Sheriff..............................1 C

SNAKEVILLE COMEDIES
(One reel each)

Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada.........1 Sc.
Through Canada from Coast to Coast......1 Sc.
How Canada and the Farmer Co-operate in Grain Raising ....1 Sc.
Agricultural Opportunities in Western Canada ....1 Sc.
Water Powers of Eastern Canada..........1 Sc.
A Romance of Rails and Power.............1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ....1 Sc.

CHAPLIN COMEDIES

By the Sea.....................................1 C
In the Park.....................................1 C
Work ....2 C
A Woman ....2 C
The Tramp ....2 C
His New Job...................................2 C
A Night Off.....................................2 C

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver.....................1 C
What Occurred on the Beach................1 C
An All-Fools' Day Affair......................1 C
Beating Him to It...............................1 C
Forced Into Matrimony........................1 C

JUDGE BROWN STORIES

Thief or Angel................................2 C-D
The Accusing Toe.............................2 C-D
The Rebellion..................................2 C-D
A Boy Built City...............................2 C-D
I'm a Man.......................................2 C-D

SPARKLE COMEDIES

On the Love Line...............................1 C
The Detective ....1 C
Smashing the Plot..............................1 C
After the Matinee...............................1 C
Double Cross ....1 C
The Best of a Bad Bargain....................1 C

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)....................1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul)....................1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) ....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia)....................6 D
The Marvelous Maciste........................6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) ....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.............................2 C
Too Much Elephant..........................1 C
Wedding Bells and Lunatics...............1 C
His College Proxy...........................1 C

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry......................2 D
Mountain Law..................................2 D
The Raiders of Sunset Gap.................2 D

CLOVER COMEDIES

The Wooing of Coffee Cake Kate...........1 C
Rip Roaring Rivals............................1 C
He Couldn't Fool His Wife...................1 C
By Heck, I'll Save Her........................1 C
The Paper Hanger's Revenge...............1 C

EBONY COMEDIES

A Black Sherlock Holmes....................1 C
Spying the Spy.................................1 C
The Porters......................................1 C
A Milk Fed Hero................................1 C
Busted Romance................................1 C
Spooks ....1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.........................5 D

NOVELTY FILMS
(Cartoons, Novelties, Scenics)

ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands.................. 1
Power, Pro and Con; England's Leaders on Land and Sea; Scenic.................. 1
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic.................. 1

DUPLEX FILMS, INC.

Shame (Zena Keefe)..........................7 D

Goldwyn Pictures Corp.
RANCHO SERIES

In the Shadow of the Rockies.............2 D

CAPITOL COMEDIES

Bill's Baby ....2 reels
Bill's Predicament ....2 reels

King Bee Comedies

Mar. 1. The Rogue........................2 reels
Mar. 15. The Orderly......................2 reels
Apr. 1. The Scholar........................2 reels
Apr. 15. The Messenger...................2 reels
May 1. The Handy Man....................2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2. Screen Fan.......................Edison
Jan. 16. The Bride........................Edison
Jan. 30. The Superstitious Girl..........Edison
Feb. 13. The Matinee Girl................Edison
Feb. 27. The Artist's Model..............Edison
Mar. 13. The Man Eater..................Edison
Mar. 27. The Stenog......................Edison
Apr. 10. The Art Bug......................Edison
Apr. 24. A Good Sport....................Edison

ESSANAY

Mar. 1. Broncho Billy's Leap.
Mar. 8. Broncho Billy and the Rattler.
Mar. 15. Broncho Billy's Close Call.
Mar. 22. Broncho Billy and the Settler's Daughter.
Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Feb. 1. Panama Canal, Part 1.
Feb. 8. Panama Canal, Part 2.
Feb. 15. Colombia, Part 1.
Feb. 22. Colombia, Part 2.
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Puno and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.......................1 C
Mar. 25. When a Man's Married............1 C
Apr. 1. Gas Logic..............................1 C
Apr. 8. A Youthful Affair....................1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Mar. 19. His Quaker Girl.................1 reel
Mar. 26. Up She Goes......................1 reel
Apr. 2. She Couldn't Grow Up..........1 reel
Apr. 9. For Art's Sake......................1 C
Apr. 16. Her Helping Hand..................1 C
Apr. 23. Mary's Frame-Up....................1 C
Apr. 30. Spotted ....1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Weed

MUTUAL-CHAPLINS

Oct. 29. The Adventurer......................2 C

(Continued on next page)

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(Continued from preceding page)

Pathe Exchange, Inc.

Sunday, April 28, 1918

Hey, There! (Harold Lloyd, Bebe Daniels Harry Pollard) Rolin....................1 C
His Busy Day (Toto, Clarine Seymour, Margaret Joslyn, Bud Jamison) Rolin.......2 C
Picturesque Wales—Llangollen and Picture Spots in England (Col. Travel)....Split reel

Wednesday, May 1, 1918

Hearst-Pathe News, No. 36...............1 top

Saturday, May 4, 1918

Hearst-Pathe News, No. 37...............1 top

SERIALS

"The House of Hate" (Astra)
Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

Apr. 7. Fifth Episode, Spies Within.
Apr. 14. Sixth Episode, A Living Target.
Apr. 21. Seventh Episode, The Germ Menace.
Apr. 28 Eighth Episode, The World Secret.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat...............1 C
Mar. 3. His Hidden Shame...............1 C
Mar. 10. Wives and Worries...............1 C
Mar. 10. She Didn't Do It...............1 C

KEYSTONE RELEASES

Apr. 7. First Aid (Maud Wayne).........2 C
Apr. 14. Mr. Briggs Closes the House (Edward Brady) ....2 C
Apr. 21. Their Neighbor's Baby (Fritzie Ridgeway) ....2 C
Apr. 28. Mr. Miller's Economies (Edward Brady, Chas. Dorian)..................2 C

Universal Film Company

Monday, April 29, 1918

NESTOR—It's a Cruel World (Gale Henry, Wm. Franey) ....1 C

Wednesday, May 1, 1918

L-KO—Father's Sons and Chorus Girls (Dave Morris, Frenchy Bianchi.........2 C

Monday, May 6, 1918

NESTOR—A Kitchen Hero (Eileen Sedgwick) ....1 C

Wednesday, May 8, 1918

L-KO—Her Movie Madness (Gale Henry, Hughie Mack) ....2 C

UNIVERSAL ANIMATED WEEKLY

Apr. 3. Number 18.
Apr. 10. Number 19.
Apr. 17. Number 20.
Apr. 24. Number 21.
May 1. Number 22.
May 8. Number 23.

UNIVERSAL SCREEN MAGAZINE

Apr. 6. Issue Number 65.
Apr. 13. Issue Number 66.
Apr. 20. Issue Number 67.
Apr. 27. Issue Number 68.
May 3. Issue Number 69.
May 10. Issue Number 70.

UNIVERSAL CURRENT EVENTS

Apr. 6. Issue Number 47.
Apr. 13. Issue Number 48.
Apr. 20. Issue Number 49.
Apr. 27. Isue Number 50.
May 3. Issue Number 51.
May 10. Issue Number 52.

LYONS-MORAN STAR COMEDIES

Apr. 8. A Pigskin Hero.................1 reel
Apr. 15. The Tail of a Cat.............1 reel
Apr. 22. ....1 reel
Apr. 29. Mum's the Word................1 reel
May 6. Whose Baby Are You?..........1 reel

SERIALS

"THE BULL'S EYE
Two Reels Each
(Eddie Polo)

Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.
Apr. 15. Eleventh Episode, Fired.
Apr. 22. Twelfth Episode, Burning Lands.
Apr. 29. Thirteenth Episode, Sold at Auction.
May 6. Fourteenth Episode, The Firing Squad.

"THE LION'S CLAWS
Two Reels Each
(Marie Walcamp)

Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.
Apr. 15. Third Episode, The Net of Terror.
Apr. 22. Fourth Episode, A Woman's Scream.
Apr. 29. Fifth Episode, The Secret Document.

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4..............2 reels
May 6 Sixth Episode, The Dungeon of Terror.

FINLEY NATURE STUDIES
Split Reel

Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."
Apr. 15. Number 14, "Wild Animals at Yellowstone" and "Atop the Alps" (Scenic) Split reel.
Apr. 22. Number 15, Wild Bird Pets" and "In and Around Key West, Fla." (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

Mar. 18. Tramps and Traitors.
Mar. 25. Stripes and Stumbles.
Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.
Apr. 15. Counts and No Counts.
Apr. 22. Whistles and Windows.
Apr. 29. Flirts and Fakirs.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

Apr. 8. Caught in the Web (First Episode).
Apr. 15. The Open Switch (Second Episode).
Apr. 22. The Speeding Doom (Third Episode)
Apr. 29. The Clutch of Terror (Fourth Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

Mar. 11. Their First Quarrel.
Mar. 18. Telegraphic Tangle.
Mar. 25. His Wife Knew About It.
Apr. 1. Following the Scent.
Apr. 8. The Home Cure.
Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts.
Apr. 29. All for the Love of a Girl.

FAVORITE FILM FEATURES

Mar. 4. An Officer and a Gentleman.......2 D
Mar. 4. Unlucky Louis ....1 C

DREW COMEDIES

Apr. 1. Following the Scent.............1 reel
Apr. 8. The Home Cure....................1 C
Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts ....1 C
Apr. 29. All for the Love of a Girl..........1 C

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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Motion Picture News.

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Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett ....*Editor*

Alfred S. Cory ....*Technical Editor*

Motion Picture Engineers Meet at Rochester

An epoch in the annals of the Society of Motion Picture Engineers is signalized by the meeting of that organization which took place at Rochester, New York, Monday and Tuesday, April 8th and 9th. The selection of Rochester as the meeting place proved a popular choice, due to its important industries, which are closely related to motion picture production, and the meetings of the Engineers, at the Hotel Seneca, were attended by a representative gathering comprised of:

R. P. Barrows, National Lamp Works; A. R. Dennington, Westinghouse Lamp Works; J. C. Moulton, General Electric Co.; W. M. States, Edison Lamp Works; Max Mayer, M. J. Wohl & Co.; L. C. Porter, Edison Lamp Works; W. V. D. Kelley, Prizma, Inc.; J. W. Allison, Allison & Hadaway Corp.; W. C. Kunzmann, National Carbon Co.; F. H. Richardson, M. P. World; E. B. Kinsila, M. P. World; A. C. Roebuck, Enterprise Optical Co.; W. C. Smith, Nicholas Power Co.; H. A. Campe, Westinghouse Electric & Manufacturing Co.; C. F. Jenkins, Graphoscope Co.; H. M. Wible, Westinghouse Electric & Manufacturing Co.; E. K. Gillett, News; A. S. Cory, News; Dr. H. Kellner, Bausch & Lomb Optical Co.; G. A. Blair, Eastman Kodak Co.; E. F. Murphy, Universal Film Manufacturing Co.; A. F. Victor, Victor Animatograph Co.; and Messrs. Turner and Glover of the Grandlach Manhattan Optical Co.

At the adjournment of the Monday session the Society was tendered a dinner by the Bausch & Lomb Optical Company, the affair being held at the Rochester Club, with Dr. Hermann Kellner acting as host on behalf of his company.

Through efficient handling by the President and Chairman, Mr. C. Francis Jenkins, the business before the meeting was disposed of at the Monday session, so that the following day could be entirely devoted to the reading and discussion of an ambitious program of papers which had been prepared by various members of the Society. First on the list was "The Portable Machine," by A. F. Victor, which brought about the adoption by the Society of a new standard covering a non-inflammable cine strip of reduced size for use on portable projectors. The President, C. Francis Jenkins, described a new "Condenser System for Motion Picture Machines," while "Artificial Light in the Motion Picture Studio" received exhaustive treatment at the hands of Max Mayer. Following this, John W. Allison emphasized the importance of "Standardization in the Studio," and insisted that standardization should commence with the taking of the negative, after which F. H. Richardson drew the distinction between "Theoretical—Practical as Applied to Standardization." The progress of the incandescent projection lamp manufacturers was demonstrated by A. R. Dennington in a paper on "Incandescent Lamps for Motion Picture Service," a subject which was further enlarged upon by L. C. Porter, who advanced "Some Considerations in the Application of Incandescent Lamps to Projectors." A. S. Cory of the News drew attention to "The Optical Requirements of Motion Picture Projection Objectives," and the list of papers was concluded by E. B. Kinsila's monograph on "Daylight Studio Construction."

The session of Tuesday, April 9th, was punctuated at midday by a trip to Kodak Park, where the Society were the guests at luncheon of the Eastman Kodak Co.

The objects of the meeting having been fulfilled, its adjournment was announced on Tuesday evening, April 9th, whereupon a large percentage of those in attendance hurried back to their business interests in other cities. Those who remained in Rochester were rewarded on Wednesday, however, by the opportunity of visiting the Research Laboratory of the Eastman Kodak Co. at Kodak Park, which is one of Rochester's show places and at present the site of the U. S. Army's training school for aerial photographers. In spite of his extensive duties as chief instructor at the army photographic school, Dr. C. E. Kenneth Mees, the Director of the Eastman Research Laboratory, proved a charming and interesting guide, and exhibited in detail the many departments of his exquisitely equipped laboratory. All who were fortunate in seeing the Research Laboratory voted Dr. Mees their sincerest thanks for his patience and kindness in answering countless questions.

Although the large optical factories at Rochester were not open to those who attended the Engineers' meeting, Dr. Kellner of Bausch & Lomb and Mr. George A. Blair of Kodak strove assiduously and successfully to keep all visitors entertained during their stay, with the result that all members of the Society of Motion Picture Engineers will cherish lifelong memories of the Rochester meeting.

Mazda Lamps for Motion Picture Projectors

By L. C. Porter, Edison Lamp Works, Harrison, N. J.

[Reprinted, by permission, from the General Electric Review]

THE inherent advantages of the incandescent lamp, such as simplicity, steadiness of light, cleanliness, good color value, and lower fire risk, as well as ease of control, have made this type of lamp a most desirable light source. These advantages are obtained where Mazda lamps are used for projection purposes as well as for general lighting service.

For a long time it was thought impractical to apply Mazda lamps to large motion picture projectors. There were three reasons for this belief:

(1) The crater of the arc in common use as a light source for motion picture projectors operates at about 130 candle power per square millimeter, whereas the tungsten filament of a Mazda lamp at the melting point emits only 79 candle power per square millimeter, and at practical operating temperatures about 34 candle power per square millimeter.

(2) The condensers in common use utilized a solid angle of light of about 32 degrees. This angle picked up a high percentage of the light flux from an arc due to the light distribution characteristic of the arc, whereas with the nearly spherical light distribution of the Mazda lamp this became a very small proportion of the available light flux.

(3) The crater of the arc is a relatively solid homogeneous light source and an image thereof projected onto the screen resulted in very even illumination, whereas with the filament of the Mazda lamp in back of the plano-condensers an enlarged image thereof was projected, resulting in a very streaked screen.

Great though these obstacles seem to be, they have been overcome. The enormous difference in brilliancy of the two sources was lessened by developing a new type of Mazda lamp and a new lens system. Probably the condenser plays the greatest part in solving the problem, therefore it will be described first.

Obviously, it was highly desirable to utilize a much greater solid-angle of light than was intercepted by the plano-condensers commonly used. It was found impractical to make a plano-condenser of sufficiently short focus, as the thickness of the glass would be great and the curvature excessive, resulting in much spherical aberration. The difficulty was overcome by the design of a condenser somewhat similar to a semaphore lens, *i. e.,* it was a one-piece condenser made in steps, or corrugations. With this condenser a solid angle of 75 degrees was intercepted, which immediately resulted in a very large increase in the amount of light flux available.

The condenser is of 4 7-16 inch diameter and is of 2½—6½ inch conjugate foci, meaning that the light source should be located 2½ inches back of the edge of the convex face of the condenser and the film 6½ inches ahead of the corrugated side. (*The former distance must be closely adhered to for best results, but the latter may be increased an inch or so without materially affecting the resultant illumination.*

A further gain in illumination was obtained by the use of a spherical mirror placed in back of the light source. This arrangement practically doubled the available useful angle, making a net increase of from 32 degrees with the old plano-condensers to 150 degrees by use of the new condenser and mirror. The corrugations on the condenser also performed the further function of breaking up the filament image, resulting in a smooth and even screen illumination. The great increase in light flux thus obtained went a long way toward offsetting the difference in operating efficiencies of the arc and the Mazda lamp. To further decrease this difference the lamps were operated very close to the melting point, resulting in high brilliancy and an average life of approximately 100 hours.

Many types of lamps were tried, and the one finally chosen has a filament arrangement somewhat different from those in common use. The filament consists of four helices of tungsten arranged in one plane. This construction has a double advantage. First, it brings more of the filament close to the focus of the condenser, and, second, it enables the spherical mirror, when properly adjusted to throw images of these filament coils back between the coils themselves, thus resulting in an effectually solid light source. It can be seen that careful setting of the lamp, mirror and condenser are necessary to obtain maximum results.

The capacity of the lamp finally chosen was 750 watts operating at 30 amperes. The determining factor was that the condenser should pick up light from a 0.4 inch square, hence the filament was designed which would place the greatest possible amount of light in that area. Low voltage (25) and high amperage are used because these call for heavier wire, and the greater the diameter of the wire the higher the temperature, hence the greater the candle power (*within certain limits*) that can be obtained therefrom.

Using a 25-volt lamp, some economical means of reducing the line voltage of 110 or 120 to that of the lamp became desirable. For this purpose special compensators have been designed for use on alternating current circuits.* These control equipments consist of a compensator with either a rheostat or a reactance control in the primary, by means of which the secondary current can be regulated very closely, and exactly 30 amperes delivered to the lamp regardless of whether the primary voltage happens to be 105, 125, or any value between. An accurate ammeter on which to read the secondary current forms part of the equipment. *This accurate control is of great importance.* With the lamp operating at so high an efficiency as to give an average of but 100 hours' life, a very small amount of over-current will reduce this life materially. As the lamps are fairly expensive, it is evident that the saving in lamp renewals will soon more than offset the additional cost of accurate control equipment.

TABLE I

LUMENS

Objective Focal Length in Inches	4½	5	5½	6	6½	7	7½	8
Objective Aperture								
1½	325	261	216					
1¾	440	355	294	247				
2	577	464	384	323	275			
2¼	727	588	487	409	349	300	262	
2½	900	727	600	505	430	370	323	284
2¾		880	727	611	521	448	392	345
3			863	727	620	532	466	410
3¼				855	727	625	550	480
3½					845	727	635	557
3¾						833	727	640
4							830	727

A 600-watt lamp operating at 30 volts and 20 amperes has also been developed and may be used with the gasolene generator sets which are being marketed throughout the country for motion picture work. This lamp is made in a somewhat smaller bulb than the 30-ampere lamp, thus allowing the use of a smaller condenser and a smaller mirror. This is of advantage in machines for home use, portable machines, etc., where compactness and light weight is of value. As the lamp does not exceed the underwriters' limit of 660 watts, it may also be used on house lighting circuits, in schools, churches, etc., without special wiring. The "Compensarc" will control either the 750 or the 600-watt lamp.

---

* Motor generators are used for direct-current service.

After the application of Mazda lamps to motion picture projectors had become possible, the various manufacturers of motion picture machines developed new housings, containing the new lamp, condenser and mirror, with proper means for adjustment. One of these furnishes two lamps in the housing. Each is carefully focussed before the picture is started, and then in case one burns out the other can be quickly substituted, with practically no interruption to the picture. These housings are interchangeable with the old arc-lamp housings previously used. Another type of housing is being built which fastens onto the front of the arc-lamp housing.

Not satisfied with the good projection obtained by the means which has been described, investigation was carried further. It was found that by increasing the diameter of the objective lens a still greater increase in the illumination resulted, approximately as given in Table 1, which is based on an arbitrary standard of 600 lumens for the 5½ inch objective of 2½ inch aperture.

Objective lenses in common use with arc lamps are 1½ inches and 1¾ inches in diameter. There are available standard lenses of 2½ inch diameter. These latter lenses will transmit exactly double the illumination of a 1½ inch lens, and it is highly desirable to use the larger lens when changing from an arc to a Mazda lamp in large motion picture projectors.

A Real Live Promoter of Improved Film Conditions

IT gives us great pleasure to print the following letter and collection of correspondence from exchanges which has been submitted by Mr. L. W. McClung of St. Petersburg, Fla., a recently enrolled member of the National Anti-Misframe League, who, it will be recalled, is also aided in carrying out the policies of the League by his wife, Mrs. Lottie McClung, who has the distinction of being the first lady member of that progressive organization.

Here we have an example of an operator who has grasped the full significance of the League's ideals, and who realizes that a little conscientious, unselfish effort on the part of operators now, will result, ultimately, in untold good to the entire exhibiting branch of the industry. As the subsequent correspondence will show, Mr. McClung has been earnestly putting into practice the requirements of the League pledge, but he has gone much further; in addition he is endeavoring to spread the League's message of improved conditions for the operator, and also to secure recognition and co-operation from the exchanges. It will be noted that Mr. McClung has given considerable thought to the matter, as is evident from the effective letter which he encloses with his outgoing films, and his method of utilizing the leaders of the films to convey his messages to other operators.

Most gratifying of all, however, is the evidence supplied by the letters from exchanges, which fully confirm our oft-repeated claims that the film exchanges are willing to co-operate with the operator who respects the films entrusted to his care, and who approaches the exchange officials and employes with the dignity and courtesy which are necessary to secure the respect of any business man. We could say more on this topic, but at present we will no longer interpose between the readers and Mr. McClung's interesting communication.

Mr. McCung says:

"I am enclosing herewith a letter from Mutual Film Corporation and one from S. A. Lynch Enterprises, Atlanta, Ga., which I received in answer to letters written them in regard to the condition of some films I had received. If you have the space to spare I wish you would put these letters in our columns; it will show the boys that the distributor does appreciate letters in regard to his films.

"Also, I have a few words which I would like to give to members of the League, as follows:

"To the Members of N. A. M. L.

"Boys, we are on the right road to better films. Let's keep the good work going. Write your distributor when you receive a film in bad condition; send your clippings in with it and ask him to co-operate with the N. A. M. L. by using his efforts to locate the operator who has abused the film and enlighten him on how to care for films. Let the distributor know that you are a member of the N. A. M. L. and will give his films the very best care possible. Ask him to favor you with his best prints. This is what I have been doing the past few weeks, and you cannot imagine the improvement in the condition of my films. I have never yet failed to get a prompt answer to a letter I sent.

"Now a word about boosting the N. A. M. L. Here is my way. When shipping films to another exhibitor, I always write a personal letter, put it in an envelope and address it to the operator, then I put this in the first reel where he will surely find it before starting his show. The letter usually reads as follows:

> Operator, Casino theatre.
> Dear Sir:
>
> You will find these films to be in good condition having been cleaned, inspected and repaired by me, Member No. 805, N. A. M. L. Will you be so kind as to endeavor to forward them in a little better condition than that in which you received them.
>
> Thanking you for your kindness, I am,
>
> Yours for better films,
> L. W. McClung.
>
> P. S. Are you a member of the N. A. M. L.? If not, write at once to E. K. Gillett, care of Motion Picture News, New York, for particulars.

"Another method I use is as follows: With a clean cloth and alcohol remove all oil and dirt from the white leaders on your films, then with a pen and some slide ink write, such as "Don't punch mark films"; "Join the N. A. M. L."; "Our slogan, Better films through co-operation"; "Always scrape your patches"; "Write E. K. Gillett, care of Motion Picture News, New York, for membership card and button"; "Always return films in better condition than you receive them." Sign your name and number below.

The letters received by Mr. McClung from two of the exchanges which serve him with films are ample testimony that his work is appreciated, and we reproduce them in order that operators may realize the advantages incident to League membership and the faithful carrying out of the membership requirements. Mr. McClung received the following from the Mutual exchange at Atlanta, Ga.:

> "We extend to you our thanks for your letter of the 20th instant in reference to the condition of several films being received by you, and want to congratulate you upon the great interest taken in films received at your theatre.
>
> If we could only line up all the operators in this territory and get them to be as careful and competent as you have been, there would be no complaints. We are making every effort to eliminate the conditions as explained in your letter, and trust that you will keep up the good work and have all the operators in your State line up with the National Anti-Misframe League."

The Atlanta Exchange of the S. A. Lynch Enterprises, who distribute Paramount pictures, proved willing, also, to co-operate in every way with our correspondent as is evidenced by the following:

> "This is to acknowledge receipt of your communication of March 18th enclosing us cutting from one of our productions, 'A Modern Musketeer,' and we wish to thank you for your interest in our behalf. We will take this matter up with the parties all along the line that have used this picture, in order to determine who mis-used same."

On a later occasion they wrote:

> "This is to acknowledge receipt of your letter in regard to the condition of 'The Hired Man' when received by you. We will look into this matter and see where the fault lies and assure you you will not be annoyed in this manner again."

It is doubtless gratifying to Mr. McClung to have his efforts appreciated in this manner, and all other operators can secure exchange co-operation of a similar order. A little praise from those higher up often goes a long way toward making a man take increased interest in his work, and every League member who follows Mr. McClung's procedure, and shows the exchange that he is working to better the condition of films, can soon be in possession of just such testimony that his efforts are appreciated as has been received by our present correspondent.

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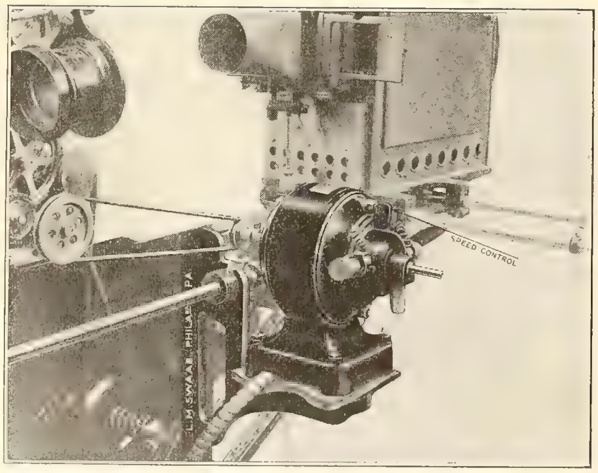

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League Slides

REFERRING to the design for a display slide for members of the National Anti-Misframe League, which we published in the Projection Department, issue of March 16, one of our readers, Alfred B. Werhan, of Wadsworth, Ohio, writes:

"Would you kindly notify the readers of the Projection Department that I will supply members of the League with slides [*similar to the design referred to*] at 20 cents each—postage extra. The slides will be perfect as I have three perfect negatives. Members should not forget to give their membership number."

Comment: Mr. Werhan has enclosed a contact print on glossy paper from one of the negatives which he had made of the published design for the League slide.

Unless Mr. Werhan has produced a considerably better negative in the meantime than the one from which his sample print was made, we could not recommend that any League members purchase slides, however.

In the first place Mr. Werhan's negative is decidedly unsharp, a defect which would become even more apparent when magnified to the size of the customary projected stereopticon image. The matter of securing a critically sharp negative can be easily accomplished by Mr. Werhan, but another defect of his negative requires to be pointed out.

Readers will recall that the design which we published was a straight black and white design with no half-tones or intermediate tints. It follows at once that this will be photographically reproduced to best advantage on a contrasty emulsion, and must be photographed upon a slow, contrasty emulsion if the negative is to be absolutely clear and transparent in the sections corresponding to the black background of the printed reproduction.

Mr. Werhan has apparently made his negative on a regular negative plate or film of the rapid variety, with the result that he has secured a certain degree of light action in the parts of his negative which should have received no exposure. This is due to the light reflected from even the black portions of the diagram on the printed page, and as the negative emulsion used by Mr. Werhan has, of course, a comparatively long scale of gradation, the grain or pores of the paper are also recorded in his negative (*and in the positives printed therefrom*).

There is, however, an easy way of securing a clean-cut negative of satisfactory contrast from the published design, and that is to make the negative on a lantern-slide plate (*positive emulsion*) of the same sort as the positive lantern-slides are printed on. The lantern plate is of course much slower than a rapid negative plate or film, and will consequently require longer exposure in the camera. The first attempt may yield an over-exposed negative, showing most of the defects of Mr. Werhan's previous attempts with negative plates, because the rapidity of the lantern emulsion will probably be underrated at first and too long an exposure given. A few trials will indicate the proper exposure to be given, and will also show that a lantern emulsion is rather faster than would have been imagined, but with exposure once mastered it should be easy to produce a good negative of the design in question, if the copy is properly lighted when making the photograph.

Operators' Inquiries

W. C. GILES, BROWNSVILLE, PA., "I have a magazine rewinder and the rollers on the valves make a terrible noise. Please tell me how to stop this."

REPLY: The cause of the noise might be found to be lack of lubrication, but it is probable that the correspondent has already tried oiling the bearings in which the rollers revolve. It is furthermore not very advisable to use oil on the valve rollers of the film magazines, either in the case of rewinders or projecting machines, because the oil very readily gets on the film, which is an undesirable condition of course.

Most likely the noise of which the correspondent complains is due to one or more of the rollers not running true caused by lack of alignment, such, for instance, as would result from a worn bearing. In such an event the roller could hardly be expected to operate noiselessly, and the bearing should be rebushed, or an entire new valve substituted if conditions seem to warrant this.

F. C. SHIVERS, LEXINGTON, NEB., "I have been operating a 1917 Motiograph for 14 months, and have had a great lot of trouble with the star-shaft and bearings wearing out. I use the best make of oil and make adjustments for a little play."

REPLY: As the manufacturers of the Motiograph use good materials in the construction of their machine, the only causes for the rapid wear which we could advance without examining the parts in question are (1) grit in the bearings, (2) the use of a grade of oil which carbonizes and forms a deposit.

If excessive tension is carried on the tension-shoes attached to the gate this would also cause rapid wearing of the intermittent, but in this case the strain would be more or less distributed over the entire movement, causing it to wear at all places.

Apparently, the only remedy in the present instance is the installation of new parts, as a good performance cannot be expected from a badly worn intermittent.

J. E. BARNETT, CUMBERLAND, MD., "What effect has the accumulation from smoke on the properties of a projection screen, and how may this smoke be removed?"

REPLY: The effect of smoke on a projection screen is a discoloration of the screen surface, in time, which will, of course, reduce the reflecting properties of the screen surface and thus reduce the apparent brightness of the projected picture.

The exact effect of the smoke on the screen surface will differ with different types of screens, as might be inferred. Metallic surface screens will be darkened in a manner similar to tarnishing, while a white plaster or cloth screen will have its reflecting properties reduced in much the same manner as by the accumulation of dust. To restore the normal reflecting power of a metallic screen, the surface may be washed (most of the reflecting screens are said, by their makers, to be washable), while a white plaster screen will require to be recoated with whatever preparation is usually applied, and a cloth screen may of course be laundered.

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Lyle Wilcox	Hastings, Mich.
Kenneth Hardin	Wadsworth, Ohio
H. H. Hoskins	Paragould, Ark.
Tod A. Kelty	Youngstown, Ohio
R. Douglas Harrison	Lansing, Mich.
Walter F. Burgiss	Elkin, N. C.
Frederick Bennett	Sharon, Pa.
W. A. Uthmeier	Marshfield, Wis.
E. W. Fries	Brookville, Ind.
J. C. Tunstill	Van Alstyne, Texas
Harry Phaneuf	So. Manchester, Conn.

Members previously recorded	819
Members recorded this week	11
Total membership to date	830

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name..

Home address..

Name of theatre where employed..............................

Address of theatre and name of manager......................

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the pose office to deliver the letters addressed to them.

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Automaticket System Popular with Large Theatre Circuits

EVERY new revolutionizing industry requires years of organization and development to enable it to take its place as an essential and integral part of the world's industrial activities.

The accessories to such an industry play an important part in its development, organizing it and systematizing it. The great motion picture industry has also developed the accessories necessary to make it a practical and profitable business enterprise, and an important factor in systematizing the motion picture theatre business and putting it in on a business basis is the Automaticket System used by small and large exhibitors throughout the country. This sure and rapid fire means of distributing tickets has enabled exhibitors to "cash in" to the full extent on the popularity of motion pictures, and enabled them to keep a systematic record of all tickets sold without red tape bookkeeping.

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Cameraman Williams Invents Devices of Value to Producers

WE were recently favored with a visit from Mr. Frank D. Williams, well known on the West Coast for his work on Keystone comedy productions and as the first cameraman to work with the now famous Charles Chaplin.

During the past few years Mr. Williams has brought to considerable perfection a glass tank and a method of lighting for use in the photography of under-water effects. A tank constructed according to Mr. Williams' specifications was recently used with signal success, under the supervision of the inventor, in a Fox picture featuring Annette Kellermann, and a readily apparent advantage of Mr. Williams' system of lighting the underwater scenes is the clearness and detail with which characters are depicted when separated from the camera by as much as fifteen or twenty feet of water.

Mr. Williams advises us that patents have been granted on his method of under-water photography and will shortly be taken out, after which a thorough description of his methods will be possible. An important feature of Mr. Williams' method, which he advises us is covered by the patents, is his system of lighting, which may be briefly stated to depend primarily upon side-lighting instead of top-lighting, such as has been principally employed in previous under-water cinematography.

In addition to his work on the above proposition, Mr. Williams has recently evolved a method of photographing and printing motion pictures which permits the recording of the action at one time and the introduction of the background by a subsequent operation; an artifice which might open up new possibilities in certain lines of production work. This method of Mr. Williams' does not depend upon projected backgrounds, which are being somewhat experimented with at present in various studios, but is achieved by exposure in the camera in conjunction with certain laboratory processes.

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The Camera

Camera Speed

Mr. Wm. Nash, Portland, Oregon, inquires: "Please state how many pictures are taken per second with the ultra-speed camera, and how many pictures per second are taken for the color pictures, where they use color-filters on the camera. Please also state which of the different cameras are used most and considered best in motion picture production. Are the Prestwich and Williamson considered as good as the Urban camera? Please advise if the K——— camera, made by the K——— Optical Company, New York City, is a good camera."

In Reply: Several types of ultra-speed methods of making motion pictures have been devised in recent years by Messrs. Marey, Bull, and other French experimenters, and various taking speeds have been employed, in accordance with the requirements of the subject being photographed. In photographing the flight of a bullet, for instance, as high as 12,000 pictures may be recorded in one second, while rapid movements of athletes may be recorded in their minutest details at a speed of from 100 to 200 pictures per second. For the latter class of work a camera of conventional type may be used provided it is of exceptionally rugged construction and provided with special tension devices, but for extremely high speed cinematography the camera is of totally different type than those used in everyday film production. The ultra-speed camera has no shutter, but the subject is intermittently illuminated by an electric spark discharge of high frequency, and, instead of film magazines, the film strip is stretched around the circumference of a rotating drum, which brings fresh sections of the negative film behind the lens at the proper intervals. Cameras of such type are frequently operated in a dark room *(to avoid fogging the negative strip)*, but when suitably encased may be used in daylight in the usual manner.

With all successive color processes, where the color-sensation images alternate upon the film strip (*as in the Kinemacolor process*), a taking speed of at least 32 pictures per second is required in order to secure results which are in any way satisfactory. Some color picture makers have claimed a lower taking rate than 32 per second for their successive processes, and we believe that some have even practiced a lower taking rate, but the results in such cases are very disillusioning, as most color workers discover in due course.

It is hardly the province of the Camera Department to discuss the relative merits of various makes of cameras, but we might point out that the three cameras first mentioned by the correspondent are very much out of date compared with the present-day types of professional cine cameras, and are scarcely used at all by the established film producers. The favored cameras in present-day production work, such as the Bell-Howell, Pathe, De Brie, etc., are much more perfect specimens of mechanical design and construction than those mentioned by the correspondent, and are possessed of many important attachments which are not to be found on the instruments he names.

As regards the K——— camera, we can neither recommend the camera nor the firm which advertises it.

Chromium Intensification

[Editor's Note—*The following valuable information on the chemistry and characteristics of intensification with Chromium formed part of the twentieth Traill-Taylor Memorial Lecture delivered before the Royal Photographic Society, London, by C. H. Bothamley, M. Sc., F. I. C. Mr. Bothamley, as is generally known, is a veteran worker in photographic chemistry.*]

In this process, which was worked out in detail, though not actually invented, by C. Welborne Piper and the late D. J. Carnegie ("Amat. Phot.," 1904, pp. 336 and 397, and 1905, pp. 453, 473), the negative is treated with a solution of potassium bichromate acidified with hydrochloric acid, and the bleached image, after washing, is treated with an ordinary developer. According to Piper and Carnegie, the bleached image contains a chromium compound, which they suggest may be the so-called chromium dioxide, CrO_2, generally regarded as chromic chromate, Cr_3O_6. They established the presence of chromium, but not the precise nature of the chromium compound.

I made experiments in order to get some information as to the exact mode of action of this intensifier. A solution of *pure* chromic acid alone, 2 parts in 100, acts readily on negative and positive images, and in time will completely remove the silver from even a dense negative if a sufficient volume of the solution is used.

A solution containing only 5 parts of chromic acid in 1,000 parts of water also has a distinct, though slow, reducing action. The silver is dissolved as silver chromate whilst part of the chromic acid is reduced to the condition of a chromic salt; the image that remains consists of unaltered silver.

A 5 per cent solution of very carefully purified potassium bichromate, free from chlorides and free from chromic acid, has no action, even after 48 hours' immersion, on a negative which has been washed free from chlorides. Similar results were obtained with lantern slides, notwithstanding the finer grain of the silver.

Further, a solution containing pure potassium bichromate (5 in 100) and pure salt, but no free chromic acid, also has no recognizable action on the silver image.

It follows that the bleaching effect is due to the simultaneous action of chromic acid and potassium chloride, formed by the action of the hydrochloric acid on the potassium bichromate.

I find, in fact, that a solution containing pure chromic acid and pure salt readily bleaches silver images, with results not distinguishable from those obtained with a solution of bichromate mixed with hydrochloric acid.

I also made some experiments concerning the composition of the bleached image. It clearly does not consist of pure silver chloride, because it has a pronounced brown color, much more distinct with formula A than with formula C (*see below*). There is, in fact, no difficulty in detecting the presence of chromium, by the ordinary tests, in both the bleached and the redeveloped image, though the proportion seems to be smaller in the latter.

Further, if the bleached and thoroughly washed image is carefully treated with a dilute solution of caustic potash, potassium chromate passes into the liquid and gives it a yellow color. If now the negative is again well washed, the image is still found to contain chromium, but only in the basic chromic condition. *It follows that the brown constituent of the bleached image is a chromic chromate.* When the bleached image is treated with a developer this chromic chromate is reduced, and part, at least, of the chromium remains in the chromic condition in the image, mixed with metallic silver. The amount of chromium so left is very small when the C formula is used.

The three working formulas recommended by Piper and Carnegie are:

	A	B	C
Potassium bichromate...	5 grains	10 grains	10 grains
Hydrochloric acid (*sp. gr.* 1.160)	1 minim	5 minims	20 minims
Water	1 oz.	1 oz.	1 oz.
or approximately—			
Potassium bichromate.	10 parts	20 parts	20 parts
Hydrochloric acid (*sp. gr.* 1.160)...........	2 parts	10 parts	40 parts
Water to.............	1,000 parts	1,000 parts	1,000 parts

They stated that formula A gives a high degree of intensification, and formula C a low degree, whilst formula B gives an intermediate result. H. and D. strip negatives confirm these statements. The degree of intensification obtained with B is nearer to that obtained with A than to that obtained with C. The result is determined by the relative proportions of acid and bichromate and the proportion of acid is the dominant factor. In order to

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obtain concordant results with certainty, it is of great importance to make up the formula with more than usual care and accuracy. It is unfortunate, therefore, that the formulae as commonly published specify the use of concentrated hydrochloric acid, which is not easily measured accurately with the means usually at a photographer's disposal, especially when quite a small quantity is required, as with formula A. It is a much better plan to dilute the strong acid by adding 9 equal parts of water and then measure out ten times the volume of dilute acid, so that the formulae would read:

	A	B	C
Potassium bichromate	10 parts	20 parts	20 parts
Hydrochloric acid, dilute (1 in 10)......	20 parts	100 parts	400 parts
Water to............	1,000 parts	1,000 parts	1,000 parts

Piper and Carnegie recommended amidol as the developer to be used after bleaching with the bichromate and washing. In my experiments, when formula A is used, the degree of intensification is the same, whether re-development is effected with amidol or diamidophenol, or with metol-hydroquinone, but with formula C the results indicate a slightly lower degree of intensification when metol-hydroquinone is used.

With formula A the intensification is due in a substantial degree to the chromium compound which has been added to the image; with formula C the intensification is mainly due to an increase in the size and light-stopping power of the silver granules, due to their conversion into chloride and subsequent re-development (see W. T. P. Cunningham in "Phot. Journ.," 1906, p. 2).

Experiments were made with mixtures of chromic acid and purified common salt, the bleached image being afterwards re-developed with diamidophenol and sulphite. The chromic acid and salt are easily weighed out accurately, and separate stock solutions, 1 in 10, can be kept unchanged for any length of time. If the image is bleached with—

Chromic acid..................................	4 parts
Salt (*sodium chloride*)......................	4 parts
Water to.....................................	1,000 parts

and re-developed, the result is practically identical with that given by Piper and Carnegie's formula A.

Some experiments were tried as to the influence of the relative proportions of acid and salt:

	D	E	F
Chromic acid.........................	2½	5	2½
Salt (*sodium chloride*)...............	2½	2½	5
Water to...........................	1,000	1,000	1,000

The intensification with D and F is identical, and is a little higher than the stronger solutions given above, but the intensification obtained with E is distinctly lower than with D and F. Sections of the same strip negative were treated with the different solutions, and the measurements were made with a Sanger Shepherd densitometer.

DENSITIES

D	4.7	7.0	9.0	12.5	15.3	17.3
E	4.0	6.0	7.7	10.5	13.5	15.7
F	4.5	7.0	9.0	12.5	15.5	17.5

The chromium process is of great practical value, as many have already recognized; it is easy to work, and if care is taken in making up the bichromate and acid solution it gives concordant results. Moreover, it is applicable to negatives, lantern slides, and bromide or gaslight prints. Formula C not only gives that slight degree of intensification which a print often needs, but may also greatly improve the color of the image. With a still larger proportion of acid there is still less intensification, but at the same time a distinct improvement of color, if, for example, the original image has had the well-known olive-green tint.

Music and the Picture

Musical Review of "Latest Compositions"

1—The following hits from "Oh Look," the famous musical comedy success by Carroll and McCarthy, are now published and obtainable from McCarthy & Fischer, Inc., 148 W. Forty-fifth street, New York City:

1—"I'm Always Chasing Rainbows," fox-trot.
2—"Typical, Topical Tunes," fox-trot.
3—"A Kiss for Cinderella," fox-trot.

2—"My Belgian Rose," a beautiful and tuneful waltz published by Leo Feist.

3—"I'm Sorry I Made You Cry," a famous melody by N. J. Clesi, published by Leo Feist. Waltz and fox-trot. The fox-trot is a corking jazz arrangement.

4—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr, the biggest song hit of the season. Shapiro-Bernstein edition.

5—John Philip Sousa's latest patriotic march, "Solid Men to the Front," is published by G. Schirmer.

6—The following extracts from "Sinbad," the Winter Garden's latest extravaganza, are now ready for orchestra and published by G. Schirmer:

1—Fox-trot, introducing "The Rag-Lad of Bagdad and Bagdad."
2—Fox-trot, introducing "Badalumbo" and "A Thousand and One Arabian Nights."
3—One-step, introducing "I Hail from Cairo" and "Our Ancestors."
4—Selection.

7—"Our Starry Flag," a fine military march, composed by Schofield, and published by Carl Fischer.

8—"Texas Fox-Trot," by Guoin, the latest Witmark hit.

9—"At Twilight," theme and romance by Ernest S. Golden. A delightful concert number with a theme accompanied by chimes. This number is indispensable when playing to pictures.

10—"Dramatic Recitative," by Sol P. Levy. The Cinema Music Co., which is publishing this number, offers it at a special price of thiry cents for orchestra, and will refund the money if not satisfactory. (Cinema Music Co., Columbia Theatre Building, New York City.)

The Third Liberty Loan as Affecting Music and Our Soldiers

(Reproduced from THE METRONOME)

A BAR of any martial music will inspire a soldier to do his duty in the trenches, or elsewhere. It should inspire the non-combatant to do his bit by the soldier, who needs the stimulating influence of music as much as he needs equipment. The Government can, and will, provide music with some of the money which will be at its disposal from the sale of the Third issue of Liberty Loan bonds which begins April 6, the first anniversary of the entrance of the United States into the war.

The "boys over there" need melody to cheer the loneliness of the trenches. In fact they are so much in need of music and musical instruments that they resort to all sorts of devices to fill the want they feel. Tin whistles are contrived out of all kinds of piping, snare drums are made out of petrol cans, fiddles are fashioned out of cigar boxes and even harps have been contrived out of hoops and piano wire taken from instruments demolished by the enemy in some of the homes they have destroyed.

The soul of a regiment has been declared by Kipling to be in its songs, and when one hums over a few bars of some military air, it is realized at once what a stimulant music is to a soldier. The sale of one Liberty Loan bond will help the Government to keep up the morale of the men who are doing their "bit," to let the spirit of song once more prevail in devastated France and Belgium.

In all such national airs as "The Star Spangled Banner," "The Marseillaise," or "Columbia, the Gem of the Ocean," we meet with unconcealed truthfulness. French martial airs are particularly sparkling and naive; Italian, suave and graceful; the Polish, mournful and affecting; the Spanish, poignant and gay; Russian, unsympathetic but attractive; Scandinavian, keen and cutting; American, concordant; English, bracing and convincing, and the Irish, melancholy.

The music of the soil grows of itself, especially the national music which in any country has no fixed composer and cannot be accounted for by the earliest inhabitants. In fact the question who invented music has been asked by people of many ages and an answer is still wanting. In the trenches, the sighing of the wind through the death-laden barb-wire entanglements of "No Man's Land" carries along freakish waves of sound that strike the ears of the soldiers like the wail of a banshee. Aviators, who have traversed heights above the clouds will imagine strange tunes that come from the wires of the plane, the tune taking almost any mournful sound that the mood of the aviator conjures.

Music comes from natural causes. The elements of all music exist around us in the sighing of the leaves, the trill of the birds, the gentle monotone of bees, in the swell of the seas and the peal of thunder. Alone in the trenches, the whistling of bullets overhead, the swish of "starlight" shells, the long wail of mighty shrapnel driving through the air, makes music, though the controlling of such raw sounds calls upon all the resources of the fertile imagination of the soldier dreamer, who will be better satisfied with the music that the sale of Liberty Bonds will provide.

A spell in the trenches gives a man ample opportunity to reflect upon many things, and while the war has been productive of poets and some wonderful verse, notably that of Rupert Brooke, who died off Gallipoli; John Masefield, whose "August 1914" is generally regarded as the most remarkable poem yet produced as a result of the war, and Rudyard Kipling, whose poem, "When the English Begin to Hate," is one of the most virile things he has produced, it has not given the world anything wonderful in the way of music. Music will come when the war is over and some of the poetic masterpieces of the war poets will be set to harmonies that will live eternally. Trench reflection takes the soldier back through youth and school days, and when a reverie is induced by the sounds evoked from the makeshift fiddle, or tin whistle, the student will recall the "shell" story. According to the Hymn to Hermes—at one time attributed to Homer—the god, soon after his birth, found a mountain tortoise grazing near his grotto on Mount Kyllene. He disemboweled it, took its shell, and out of the back of the shell he formed the lyre. He took two stalks of equal length, and, boring the shell, he employed them as arms or sides of the lyre. He stretched the skin of the ox over the shell, to cover the open part, tied cross-bars of reed to the arms, and attached seven strings of sheep gut to the cross-bars. This is the first suggestion of a stringed instrument from which was patterned the harp, dulcimer, lute, harpsichord and piano. Probably the first ironsmith was the unconscious originator of percussion instruments.

However the origin of music may do for reflection; what is needed is more bands, more music for the boys at the front to enliven the tedium of trench warfare which has long intervals between "drives," and which will be well provided for through the success of the Third Liberty Loan drive in which every non-combatant musician will be glad to participate.

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" WILL YOU MARRY ME? "

(Selected and Compiled by M. Winkler)

Theme: "Love Theme (4/4 Andante Sentimento) by Abbott Lee

Opening—" Pearl Fisher " (Selection), by Bizet (3 minutes and 45 seconds); 1st Movement, " Allegro non Troppo "; 2nd Movement, " Andante non Troppo."

T: " His Name was Ned Chapman "—Intermezzo (Allegretto), by Pierne (2 minutes).

T: " She had never seen much."

T: "Ruth loved fishing "—" Gavotte and Musette " (Allegro), by Miles (2 minutes and 45 seconds).

T: " You've come just in time."

T: " Each day he continued."

T: " The tempest smiled "—Storm Furioso to action (3 minutes and 40 seconds).

T: " Just as we were married."

T: " You are beautiful tonight."

T: " I love you, Ruth "—Theme (1 minute and 30 seconds).

T: " Of course you're going, etc."

T: " Ruth "—Continue ff (50 seconds).

S: The fight—" Dramatic Agitato," by Hough (2 minutes).

T: " Fearing the outcome."

T: " Where have you been? "—" Dramatic Recitative," by Levy (4 minutes and 10 seconds).

T: " I searched all over."

T: " But Ned has promised."

T: " If you ever need help."

T: " Chapman, realizing, etc."—" Sorrow Theme," by Roberts (1 minute and 20 seconds).

T: " Come with me to the city."

T: " Doctor Benjamin Conner "—" Melody " (Mod.), by Huerter (2 minutes and 45 seconds).

T: " Ned, haven't you forgotten? "

T: " Wearying of Ruth "—Theme (3 minutes and 40 seconds).

T: " A lady called."

..T: " As the truth dawned "—" Heart Wounds " (Dramatic), by Grieg (3 minutes and 30 seconds).

T: " I am sorry I cannot help."

T: " Will you marry me? "—Theme (2 minutes).

T: " But your promise."

S: Interior of Hotel—" Romance " (Andante Sostenuto), by Karganoff (5 minutes and 20 seconds).

T: " You must go in alone."

T: " I am going to bring Ruth."

T: " Mystery in girl's death "—Theme (1 minute and 40 seconds).

T: " You have been a brave girl."

T: " The medical society, etc."—" Tragic Theme," by Paul Vely (4 minutes and 35 seconds).

T: " I'll phone for Doctor Norton."

T: " My dear child, you must tell me, etc."

T: " This is a case like, etc."—" Love Song " (Dramatic), by Flegier (3 minutes and 40 seconds).

T: " Ruth, I've come to take you."

T: " You must tell us."

T: " I am interested in this lady "—" Dramatic Tension," by Levy (4 minutes).

T: " This is David."

T: " It is my duty."

T: " There is the scoundrel."

T: " The next day "—" Sweet Reverie " (Melodious), by Tshaikowsky (2 minutes).

T: " A little rest and, etc."

T: " Ruth has consented "—" L'Adieu " (Dramatic), by Karganoff (2 minutes and 30 seconds).

T: " Doctor Connor, I have."

S: Ruth getting out of bed—Theme (2 minutes and 30 seconds).

T: " The following morning."

T: " Brought to trial "—" Dramatic Andante," by Borch (1 minute).

T: " Turning her back upon, etc."—" Yester Love " (Intermezzo Andantino), by Borch (4 minutes).

T: " There is nothing to forgive."

S: Arriving train—" Pastel Menuet " (Allegro Giocoso), by Paradis (2 minutes and 20 seconds), until * * * * * END.

" UNFAITHFUL "

(Triangle Production)

Theme: " Love Theme " by Albert Lee

1—" Serenade " (Dramatic Mod.), by Widor (2 minutes and 10 seconds), until—T: " I want to share your trials."

2—Theme (2 minutes and 20 seconds), until—T: " Morning, the dawn of a desperate plan."

3—" Dramatic Narrative," by P. Pement (1 minute and 40 seconds), until—T: " Luncheon with Dick."

4—Continue to action (40 seconds), until—T: " Later."

5—Theme (3 minutes and 30 seconds), until—T: " Take down every word."

6—" The Vampire " (Dramatic Theme), by Levy (5 minutes), until—T: " The unexpected—— "

7—" L'Adieu " (Dramatic), by Karganoff (3 minutes), until—T: " Meet me at the Hotel Savery."

Note—Watch Telephone Bell.

8—Theme (1 minute and 10 seconds), until—T: " At the Hotel Savery."

9—Continue pp (1 minute and 35 seconds), until—T: " The end of the chapter."

10—" After Sunset " (Dramatic Moderato), by A. Pryor (4 minutes), until—T: " It isn't funny."

11—Heavy Mysterioso to action (2 minutes and 50 seconds), until—T: " The shot, it frightened me."

Note—Watch Shot.

12—Theme (1 minute and 40 seconds), until * * * * * END.

Screen Examinations

(*Continued from page* 2566)

" The Marriage Lie "

(*Universal—Five Reels*)

Reviewed by Peter Milne

UNIVERSAL seems to have a penchant for selecting heroines unable to realize what it means when their gentlemen friends pay for their living without much serious talk of marriage. "The Marriage Lie" has Eileen Orton as the female of this particular species. For quite a while the audience is not permitted to know whether Eileen is married or not, but as she doesn't seem to know either it's unanimous. It has a rather impossible foundation, this story of "The Marriage Lie." It is a little too unreal for the serious entertainment it is meant to be, and the leads interpret their roles so sincerely that the effect produced is some times humorous. A magazine once contained it, under another title and bearing the authorship of Blair Hall.

All things considered, it may be put down as in the same class with "The Risky Road." From title to trailer it holds forth similar entertainment. The author created an unreal situation and then sought to build a convincing story atop it. Partial success is the result. It either entertains or accidentally amuses. Carmel Myers in the role of Eileen is attractive, but why wish a name like Eileen on Miss Myers? Kenneth Harlan is a gentlemanly and likable hero. Harry Carter is another unreal role and has rather a hard time of it. Joseph Girard and William Quinn have parts in the introduction of the story proper. Stuart Paton directed.

THE STORY AND PLAYERS

Eileen Orton (Carmel Myers) learns after the death of her father (Joseph Girard), a gambler, that she is penniless. Unable to find work, she becomes despondent. One night, returning from the wedding party of her only friend, she collides with Seward (Kenneth Harlan) as he comes from his club. It so happens that Seward has had an offer to journey to South America on an engineering project, providing he can show his prospective employer a wife. The prospective employer, Craver (Harry Carter), is by no means a woman-hater. So it develops that Eileen gets the job of posing as Seward's wife. Seward finds after a while that he loves her, and there isn't any doubt but what Eileen loves him. But on his departure for South America he leaves her, unmarried, in his apartment. Craver persists in his attentions while Seward is away and eventually learns that the two are not really married. Seward falls down on his job in the South and takes to drink, after the fever has ravished him. He is ever jealous over the thought that Eileen is entertaining other of her friends while he is away. He returns home in time enough to drive Craver from his home and discover Eileen's trust and love for him.

" Her Helping Hand "

(*Mutual-Strand—One Reel*)

Reviewed by F. G. Spencer

THIS single-reel comedy featuring Billie Rhodes, and which is scheduled for release Tuesday, April 26, is not up to Strand standard, although it carries a vein of humor so characteristic of the irrepressible Mary (Billie Rhodes). The theme is based on the rivalry of two suitors for Mary's hand, and one of these suitors resorts to the despicable means of "faking" Jack's (Cullen Landis) personal diary, and thus making sure that Mary is apprised of the alleged fact that Jack has bet $100 that he will become engaged to her within a week. Mary, true to form, decides to give Jack the lesson of his life—so becomes engaged to him and at a party permits the engagement to be announced. It is. And straightaway Mary forbids Jack to smoke, drink, play cards or dance with any other girl. Poor Jack realizes the shackles thus imposed and seeks to relieve himself of the engagement pack, when he learns that his rival, Jim, has inscribed the memo in his (Jack's) diary and there's a wild battle, after which Mary acknowledges her deception in engaging herself to Jack, and they both decide to bury the hatchet and really become engaged.

" The Girl from Beyond "

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

CYRUS TOWNSEND BRADY missed fire on his latest contribution to the list of Vitagraph dramas, "The Girl From Beyond." From the standpoint of story, it is poor, and in its creation for screen presentation Director William Wolbert has done no better. Story, direction and acting are at low tide, no one of the three elements rising above the mediocre. Convenient coincidents supply the connecting links holding together the flimsy plot material, which breaks down under the stress of padding, recuperates for one hundred or more feet and then falls, to limp along to the end.

Everything is confusion from start to finish. Characters are thrown into the fray with the same recklessness that Von Hindenburg is said to throw his troops against the lines of the Allies.

THE STORY AND PLAYERS

Geoffrey Hampden (Alfred Whitman), a young Texan, owns large oil interests in his native state. He lives in New York with his sister, who kills herself because she has been betrayed by a man. She leaves a note, giving the name of her betrayer. Hampden hurries to Philip Armond's (Ed. Alexander), the man's, apartment and arrives in time to save one of his victims from the same fate as his sister met. The police interfere, but Hampden refuses to betray his sister's request that he mention the fact to no one.

Years later Hampden, now known as George Hammond (also Alfred Whitman), lives in a cabin on his oil fields with his partner, Dick Stewart (Bob Burns)). Cynthia, his sister (Nell Shipman), comes to the oil fields to visit her brother and is seized by enemies of Dick. Hammond rescues her and takes her to his cabin. Stewart is mortally wounded in revenging the attack on his sister. He is taken to Hammond's cabin, where he finds his sister with Hammond. Before his death he asks Hammond to marry his sister to avoid scandal. Hammond complies with his wishes and the ceremony is performed, after which he makes an agreement with Cynthia, giving her an allowance and telling her that she can go her way and he will go his.

Cynthia goes to New York and there meets Armond, who had betrayed Hammond's sister. She becomes engaged to him and takes him to Texas to present him to Hammond. Hammond has told her that she is at liberty to marry another if she likes, that he will permit her to divorce him.

When Armond arrives Hammond recognizes him and he is given a revolver and told to defend himself. He is killed, and Hammond and Cynthia are united.

(*Additional Reviews on page* 2385)

General Comments

Leo Feist's attorney has received word from the Department of Justice that the song, "There'll Be A Hot Time For the Old Men While the Young Men Are Away," will not be interfered with in any manner.

E. T. Paull, the well-known instrumental composer and publisher, is breaking into the limelight again with a new number called "Hurrah! For the Liberty Boys, Hurrah!" Mr. Paull always had a knack for writing tuneful melodies, and experienced musicians are sufficiently familiar with his work not to ask for additional recommendation.

"What'll We Do With Him, Boys," is a new one by Andrew B. Sterling, and published by Joe Morris Music Company. It must be a hummer, otherwise Sailor Reilly would not be featuring it in the big time show houses.

Burkhardt-Horwitz is the name of a new firm at 145 West Forty-fifth street, New York City. Both men have had long experience in the music game, and should make a success of their venture into the ranks of publishers.

Just at present Fred Haviland is beginning to stir things in his Forty-eighth street office. Two new numbers he intends to issue shortly, appear to have all the earmarks of hits.

"France, We Have Not Forgotten You," is the latest to be issued by Leo Feist. The fact that the firm is going to put its entire force behind the song is proof that it is out of the ordinary as a song hit.

"You've Been Your Mother's Baby Long Enough" and "I'm the Brother of Lily of the Valley," by Gilbert & Friedland, are becoming big favorites with singers and musicians.

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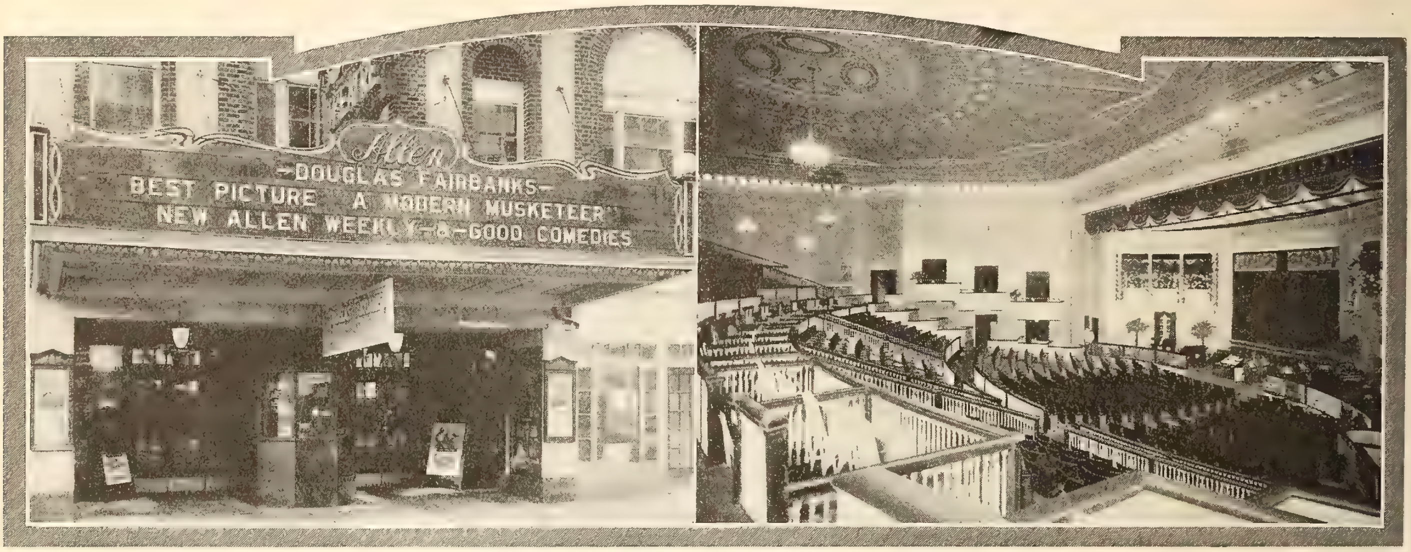
Theatres Worth While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View of Front of Allen Theatre, Toronto, and Auditorium

Allen Theatre, Toronto, Big Success

WITHIN the six months that it has been appealing to the public of Toronto, the handsome Allen theatre has made one of the best records among motion picture houses anywhere. The theatre was opened November 12, 1917. It is owned by the Temple Theatre Corporation and is located at Richmond and Victoria streets, in the downtown business section of the city.

Jule and J. J. Allen, the principal owners are two of the most successful theatre proprietors in Canada and they brought to the new house their broad knowledge and experience which put behind the construction the plans and ideas which made the Allen the finest and most modern house in the whole Dominion.

Foyer, Allen Theatre, Toronto

The seating plans of the house, which cares for 1,900, is unique in that it is built on the style of the old Roman amphitheatres, all the seats being on the same floor. The seats rise in tiers so that everyone is assured of an unobstructed view of the screen and stage.

The building is modern fireproof in construction and there are numerous entrances and exits that eliminates all crowding and assures the safety of the patrons. The auditorium is of an architectural style that possesses great beauty without the fault of being too ornate. Admirable taste has been shown in selection of the curtains, draperies and rugs to be in harmony with the dominant color scheme of old rose, gold and gray.

Two Powers 6-B machines are used in the projection room, these having a throw of 140 feet to an Acme Gold Fibre screen.

The lobby is 30 by 35 and equipped with frames for the photographs which are used. An automatic ticket seller and Barret change maker are used there while a Dictaphone is part of the equipment so that any complaints, reports of lost articles, etc. can be recorded at once.

Music is one of the big features of the theatre. In the first place there is an orchestra of fifteen and this is supplemented by a grand pipe organ and a Steinway grand piano. The only portion of the organ that can be seen by the patrons is the console, or keyboard, the pipes being concealed. The organ has a combination that will produce practically every effect desired.

Paramount, Artcraft and Select pictures are used regularly at the Allen. In addition to these the performance includes an overture, the Allen "Library of Knowledge and Current Events," a comedy and a final march. Admission is 15 and 25 cents for the matinees and 25 and 50 cents in the evening.

J. B. Cronk is manager of the Allen, coming to that theatre from the Allen, Calgary, which was under his direction for several years, previous to his motion picture experience of ten years. His selection as director of the finest theatre in Canada is recognition of the position in which he is held.

Ten years ago Jule and Jay J. Allen, in conjunction with their father, B. Allen, opened their first moving picture theatre in Brantford, at a time when such a thing was a distinct novelty outside of the larger cities. The venture met with great success, which led them to open theatres in adjacent towns. A few years later they sold their interests in Ontario and departed for larger conquests in the West.

The first theatre erected by them in the West was The Monarch, at Calgary. Control was also gained of the Allen theatres in Calgary and Moose Jaw. The Rex theatre of Regina was built by the Messrs. Allen in 1912, and since then they erected The Allen at Moose Jaw, which is considered the most modern moving picture theatre in Western Canada. The Allen of Brandon and Rex theatre of Winnipeg are included in their Western chain.

Lobby, Allen Theatre, Toronto

While in the West Messrs. Allen became extensively interested in the distribution of films, and opened branches in Calgary, Winnipeg, Vancouver, Toronto, Montreal and St. John. Two years ago they moved to Toronto and made their headquarters there. Today they have the exclusive distribution in Canada of all Artcraft, Paramount and Select pictures.

Screen Examinations

(Continued from page 2583)

" The Scarlet Drop "

(Universal-Harry Carey Special—Five Reels)

Reviewed by Samuel D. Palmer

UNIVERSAL has joined the army of film producers who have dug up that old, old story of the fugitive's presence being betrayed by a drop of blood leaking through the ceiling from the room above, and dusted off the cobweb. And as if this were not enough the producer in the present instance has emphasized the incident by selecting "The Scarlet Drop" as the title of its new Harry Carey Special Attraction.

As screen entertainment, "The Scarlet Drop" hardly warrants the dignity of characterization which the term "Special Attraction" implies. With its story laid in the days of the Civil War, it is essentially a costume play—rather it should be. But, after all, evidently reasons Jack Ford, author-director, what matters if the trousers are of the cut of 1910 so long as the coats are faithful reproductions of the frocks of 1860? And if Harry Carey as the Kentucky hillbilly is to be garbed in the same habiliments which he has worn as the bandit in many a Western drama of a much later period, why not let him roll his own cigarettes? Harry Carey wouldn't be Harry Carey without his "makin's."

In the role of "Kaintuck" Ridge, Carey plays the outlaw convincingly and acceptably as ever. Molly Malone in the leading feminine role continues to be sweetly appealing, while Betty Schade with little to do does it well. Vester Pegg, in a part somewhat different from his usual role, nevertheless maintains his high standard of villainy.

THE STORY AND PLAYERS

The announcement that Fort Sumter has been fired upon greets the ears of "Kaintuck" Ridge (Harry Carey), when, with his mother, he attends church in the Kentucky village for the first time in some years. He offers his services for the defense of the Union to serve under Captain Marley Calvert (Vester Pegg), who spurns the offer and insults him as "white trash." Only Molly Calvert (Molly Malone) has a kind word for him. With bitterness in his heart he vows revenge on the Calverts. He joins Quantrell's raiders, becoming nothing more than an ordinary outlaw. Later the Calverts and Graham Lyons (M. K. Wilson) enter the mining business. Molly, on her way to visit her brother, is made captive by "Kaintuck," and in the few hours they are together, love is awakened. "Kaintuck" takes the girl to the mining camp, and waits around long enough to be of service in saving Molly from Lyons, who has found out that Molly's father had a daughter by a negro housekeeper. He has taken it for granted that Molly is the child, and has blackmailed Marley into turning her over to him. In the fight "Kaintuck" is shot, and, when Marley learns the truth, he hides the outlaw in the attic. When the officers arrive for the fugitive his presence is betrayed by a drop of blood which leaks through the ceiling. However, he escapes from the officers, eventually to lead a better life and to return to Molly.

" The Law of the Great Northwest "

(Triangle—Five Reels)

Reviewed by Joseph L. Kelley

MARGERY WILSON and Eugene Corey, in the leading straight roles, and William Dyer in a character role, put their shoulders behind this late Triangle offering and place it well up in the front rank of those screen dramas revealing life's tragedies enacted in the lives of the Northwest dwellers.

Raymond Wells presided at the megaphone and his ability as a director, keeping one eye for atmosphere, the other for reality in exposition, and both concentrated on the heart-interest touches, is revealed in every scene of this forcible melodramatic story of life in the Canadian Northwest.

Ralph R. Westfall wrote the story and it was prepared for reproduction on the screen by Charles Mortimer Peck whose skill at doing continuity is evidenced in the smoothness with which the plot is unfolded on the screen. Gilbert Warrenton, behind the camera, has registered some pretty shots, and his idea of perspective and points of vantage from which to shoot to kill, is based on good practical experience, we should judge.

The author, or was it the scenario writer, has made his rescuing hero, arrive at the right time in the right place and accomplish the right thing, without first laying a firm foundation or attributing a reason for his being there in time to do the rescuing act. Perhaps the limitation placed on the reelage prevented this.

William Dyer's portrayal of Sinclair, the French Canadian, is highly commendable. His work is one of the shining lights in the production. Mr. Dyer could have toned down a bit his make-up—too many whiskers. His portrayal of this heavy is a convincing piece of dramatic work. Louis Durham in a similar role, although not as much in evidence, is also good. William V. Mong does his usual good work in an old man's part. J. P. Wild is a striking type of priest.

THE STORY AND PLAYERS

Hal Sinclair (William Dyer) has a monopoly on the fur trading business at Fort Roscher. His dealings with the traders is unscrupulous and he rules with an iron hand. Independent traders open a store near Sinclair's place and he sets about to ruin them, lest he lose his flourishing business. He enlists the aid of Mont Brennan (Louis Durham), who shoots up the place. The Royal Mounted Police are informed of the tragedy and Jamison (Will Jeffries), one of the number, is assigned to investigate the matter. At the same time as he arrives at Fort Roscher, Morin (Eugene Corey), son of a rich banker who loves life in the open and adventure, arrives. Monest (William V. Mong) and his daughter Marie (Margery Wilson) are new arrivals, also. Monest is in need of money and when Sinclair sees his daughter he decides to get something on Monest in order that he may compel him to give his daughter in marriage. Monest is given credit and all the drinks he wants, without money. Marie falls in love with Morin. While at the store she overhears a plot to kill Morin, arranged by Brennan and Sinclair. She goes back to the store and as Brennan is about to kill Morin she fires a shot which kills Moran. Jamison ends the reign of terror and Marie and Morin are happily united.

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"Unclaimed Goods"

(*Lasky-Paramount—Five Reels*)

Reviewed by Peter Milne

PARAMOUNT chose wisely when "Unclaimed Goods," a story by Johnston McCulley, was selected for Vivian Martin. This is a pleasing comedy-drama that has a sustaining touch of melodrama forming a strong climax. One can even overlook the fact that the Wells Fargo Express Company is the leading man. It is referred to in the subtitles as a fine institution and its familiar sign is often in evidence. The hero exclaims: "Wells Fargo will not stand for this," and the villain laughs. But "Unclaimed Goods" is rich in comedy touches and the suspense of the melodramatic vein can not be denied. Little Betsy's journey from her father to the lawless mining town via Wells Fargo is full of amusing incidents. The expressman tags her, covers her shoes with stickers and feeds and waters her with the rest of the "live stock."

Miss Martin as Betsy is a delightful little heroine. Harrison Ford is a suitable hero though not the typical one. Casson Ferguson as the boy who thinks himself a bad man and who ultimately saves Betsy from the villain gives a capable performance. George McDaniel runs true to type as the heavy while Dick La Reno, George Kunkel and Carmen Phillips appear in supporting roles. Gardner Hunting prepared the scenario and Rollin S. Sturgeon directed.

The majority of Miss Martin's pictures are wholesomely amusing whether or not they possess real sustaining interest. "Unclaimed Goods" has the added attraction of this latter element. But the producers do not seem to be able to instill that which is described as "heart interest" into her pictures. When they can do this the Vivian Martin five-reelers will be practically perfect.

THE STORY AND PLAYERS

Betsy Burke (Vivian Martin) is sent to Gold Center by her father (Dick La Reno). He is obliged to send her as an express package as the train is crowded with rough miners bound for the same destination, a big gold strike having been reported there. Burke, as a joke, sends her to her uncle (George Kunkel) C. O. D. But during Betsy's journey "Gentleman Joe" Slade and his crowd of highwaymen and gamblers have taken possession of the town, forcing all the honest men to gamble with them and giving them small chance to win. Uncle Murphy is penniless and helpless when Betsy arrives. She is consigned to the care of the express agent, Danny (Harrison Ford). Joe demands that she be sold at public auction at the end of a certain period, such a proceeding being legal with respect to unclaimed goods. Attempts to escape result in failure. All seems black until the "Cocopah Kid" (Casson Ferguson), a would-be bad man and admirer of Betsy, arrives in the village. Betsy prevails upon him to sneak out for assistance. He manages to do so and in the meantime telegraphs for Burke. But the time for the sale draws near. At length Betsy is placed up at auction in the bar-room. Danny's attempts to protect her from this insult are futile. The Kid with a show of daring inspired by his love for the girl, enters the bar and holds up the entire proceedings. His triumph is short-lived, however, as Joe and his men soon get the upper hand. Burke then arrives with a posse and finally saves the day. The Kid is mortally wounded in the fray but before he dies he joins the hands of Betsy and Danny.

"The Busy Inn"

(*Pathe-Russian Art—Five Reels*)

Reviewed by Peter Milne

"THE BUSY INN," latest in Pathe's series of Russian art films, is based on a drama by Alexander Ostrovsky and has as its principals an inn-keeper and his wife, who make a better living by rifling the pockets of their sleeping and drunken guests than they do in their legitimate trade. Added to this there is the love affair of a visiting Prince and the sister of the inn-keeper's wife, an innocent girl who is compromised again and again before the Prince by the schemes of her sister before the story closes.

This story does not register as well as have some of the preceding productions of the Russian Art company. As pictured, some of the situations intended as dramatic fall quite short of their purpose; in fact, often getting a laugh instead of creating suspense or a thrill. There is some good intentional comedy in the opening reel, but the latter part contains so much plotting, counter-plotting and cross purposes that the story becomes muddled.

The picture is realistically staged and the performances of Nadya Lesienko, N. I. Panoff, Madame Orlova and N. A. Backsheef are worthy of note.

THE STORY AND PLAYERS

Bessnye (N. I. Panoff) conducts a disreputable inn with his wife, Eugenia (Nadya Lesienko). They conspire to rob their guests and swindle

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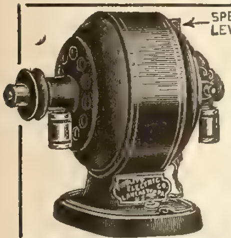

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them in divers' ways. Eugenia's younger sister, Anna (Madame Orlova), loves Prince Myloff (N. A. Backsheef), a frequent visitor at the inn. Eugenia lies to the Prince about her sister, telling him that she flirts with every visitor. She makes the Prince promise to visit her that evening, when her husband is out on the road attending to a robbery. The Prince readily accepts Eugenia's invitation, and Anna is disheartened with she sees him enter her sister's room. Taking what she believes to be poison, she writes a note to the Prince, confessing her great love for him. Bessnye returns earlier than Eugenia expected and discovers the Prince in his inn. Realizing the manner in which his wife had been entertaining him, he does nothing, because afraid. The Prince reads the note and is in great sorrow until it is discovered that Anna only took a sleeping potion. She awakes to find the Prince begging her forgiveness. Eugene and Bessnye continue their practice of robbing unsuspecting travelers.

"Who Killed Walton?"

(Triangle—Five Reels)

Reviewed by Joseph L. Kelley

THE mystery element revealed in "Who Killed Walton?" a Triangle presentation, produced under the direction of Thomas N. Heffron, will put this over. Great effort was made by the author, Norman Sherbrooks and the continuity writer, Frank Condon, to keep the suspense sustained to the last reel. This they have done with so much obvious exertion in weaving the plot, that it becomes a matter of mechanical solution rather than a free and natural trend. As a mystery drama, this one ranks with the below-the-average. This brand of the drama is well received as a rule, for the reason that there is mystery contained. The fault with this one is in the story. It has little in the way of a firm foundation and the plot is strained to the breaking point at times. The photography stands out with the clearness of a blue sky and Jacob Kull is due a lot of credit for his work behind the camera.

J. Barney Sherry and Mary Mersch are in the principal roles, Mr. Sherry given the featured part. His work is done with appreciation. Miss Mersch is a newcomer in Triangle leading roles. She gives an average performance. Doro Rodgers and Frank Bonn with Edwin Brady, leading, give good support.

THE STORY AND PLAYERS

Walton (Frank Bonn), an artist and man-about-town, meets Marian Emlen (Mary Mersch), a novelist. Walton has been asked to illustrate her late book. Elsa Armytage (Doro Rodgers), his former sweetheart, objects to his paying attention to Marian. George Hamilton (J. Barney Sherry), an influential politician, admires Marian. Austin Booth (Edwin Brady), a reformer, is Marian's fiance. Walton, that he might discuss with Marian the illustrations which he contemplates for her book, invites her to dinner at the Schloss, a restaurant and cabaret located in the apartment-house building in which he lives. While they are there he attempts to force his affections on Marian and she leaves him. Elsa sees him and they quarrel. Marian starts to leave the building but faints in the corridor. Elsa discovers her and has her taken to Walton's apartment after she has stabbed him to death because he spurned her. She casts the blame for his murder on Marian. Hamilton clears up the mystery and he and Marian come to a better understanding. Booth, who criticized Marian for being in the company with Walton, believes that she is the guilty party.

"The House of Hate"

(Pathe—Eighth Epiosde)

Reviewed by Peter Milne

PEARL WHITE performs a big thriller in this number, entitled "The Untold Secret." In her endeavor to locate a lawyer who claims to know the secret of the Hooded Terror, she and Gresham are trapped in an office by henchmen of Ezra Waldon. They break the window, and Pearl climbs out on a rope extending to the next building, balancing herself by another rope which runs overhead.

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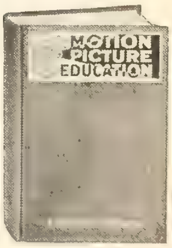

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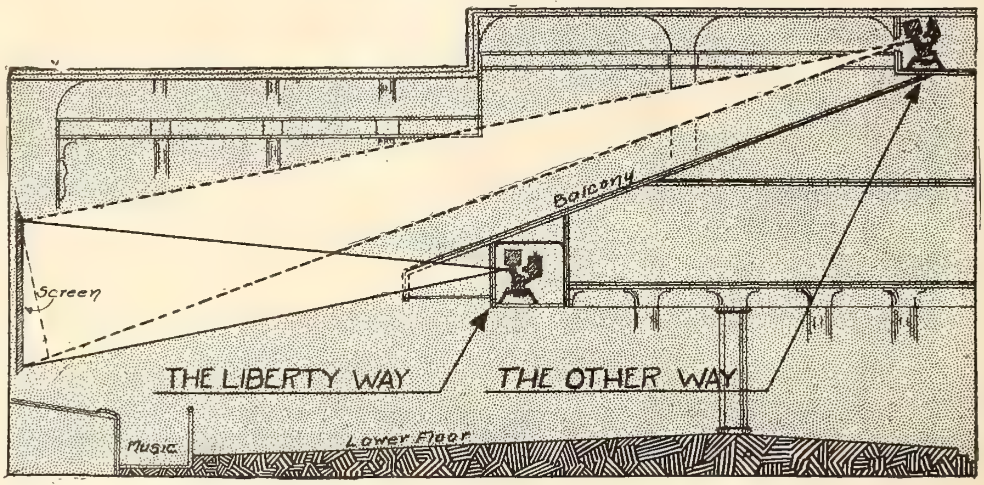

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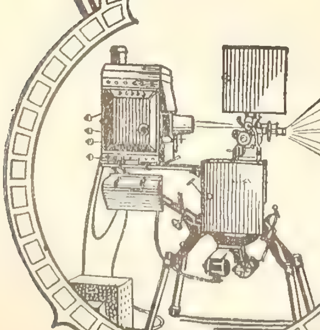

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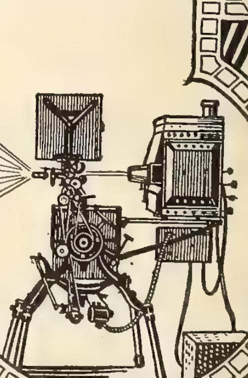

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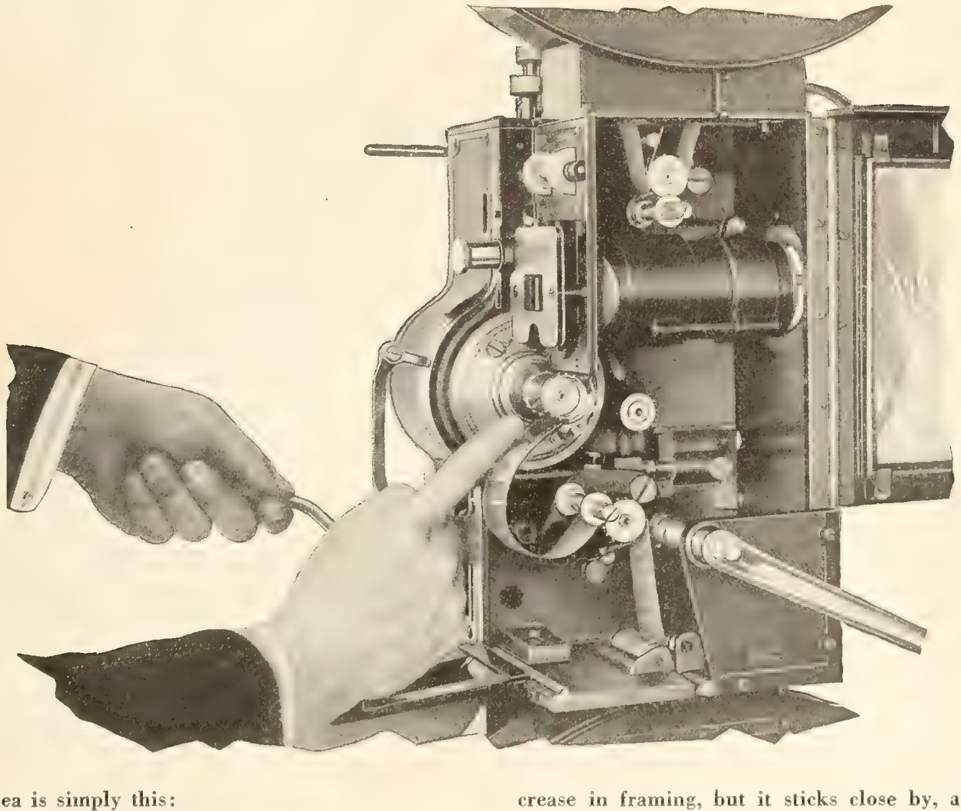

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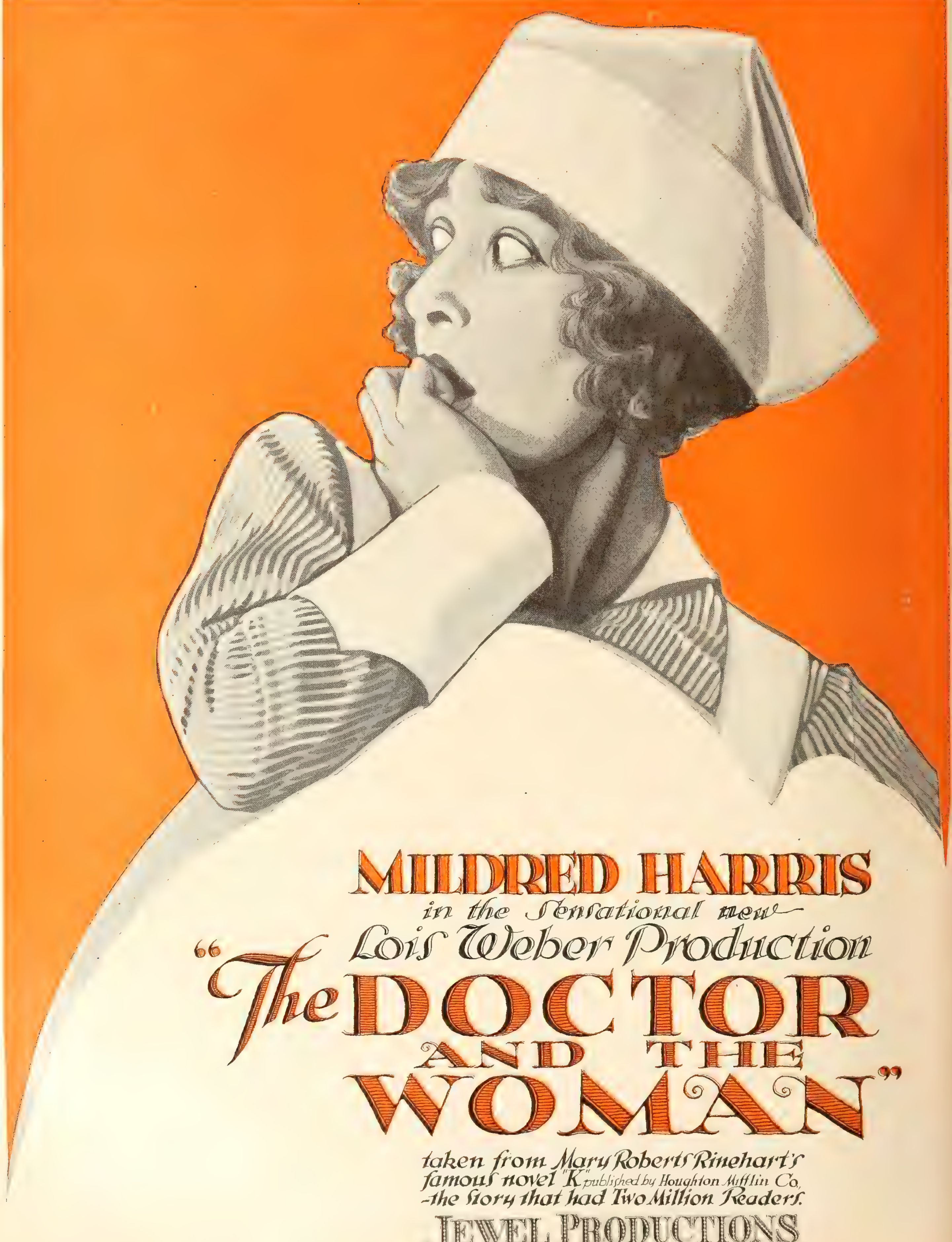

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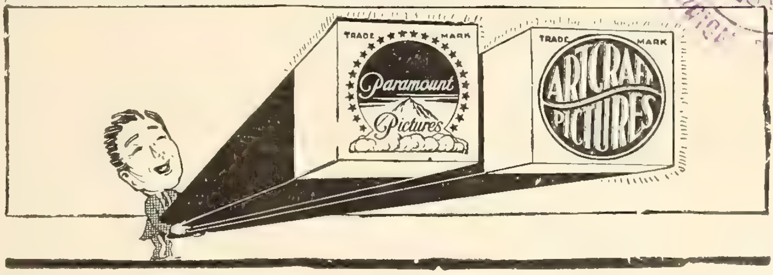

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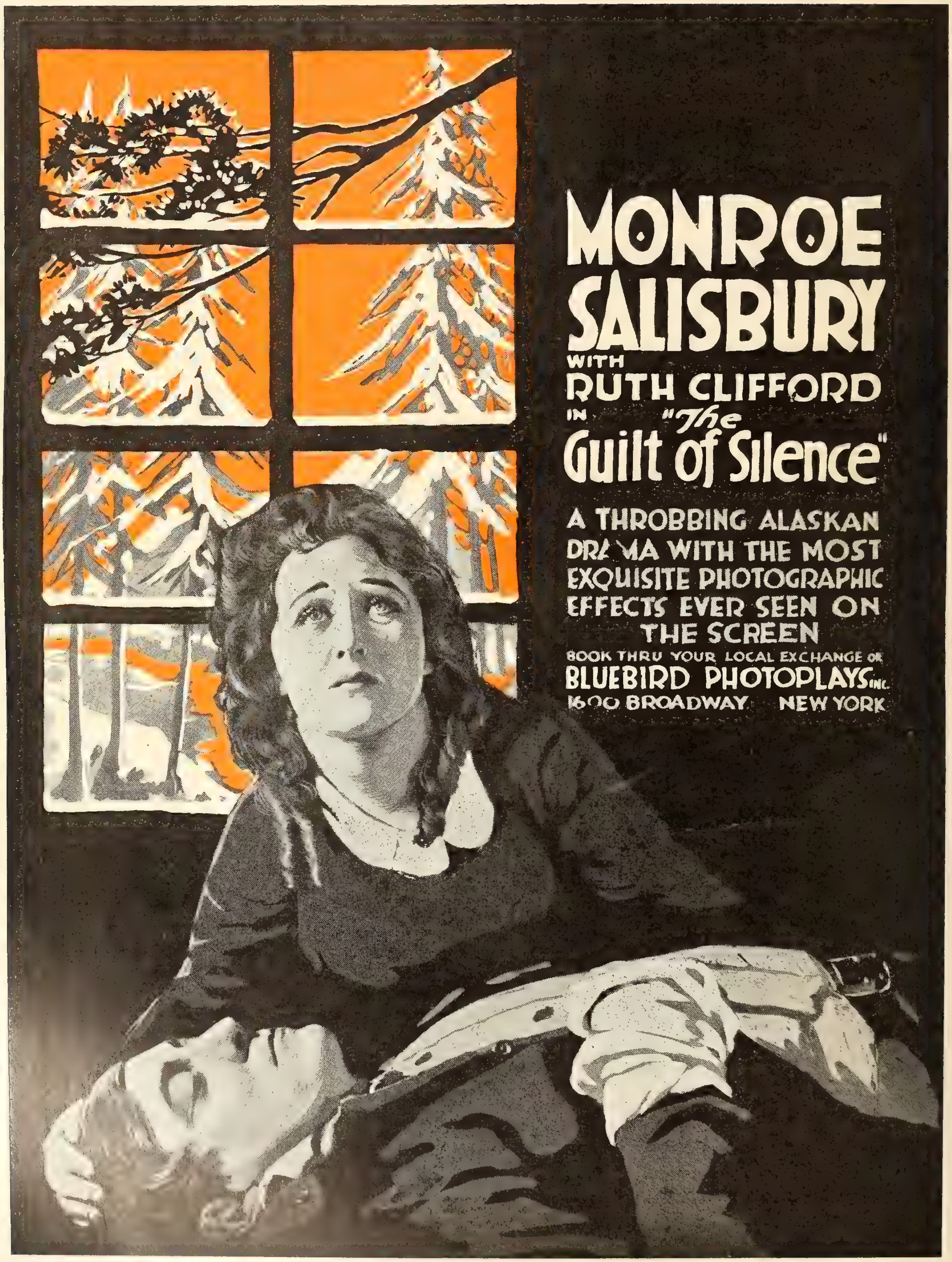

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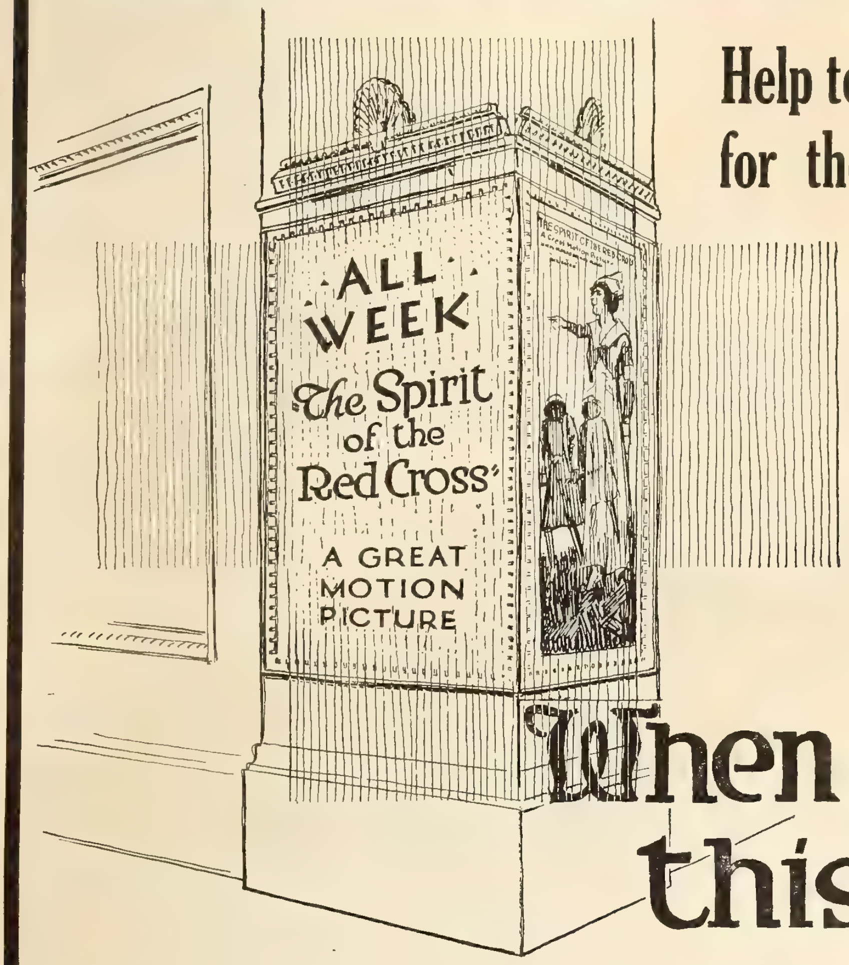

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Universal Film Corporation
Vitagraph
World Film Corporation

"The Spirit of the Red Cross"

a motion picture by

James Montgomery Flagg

Produced by Jack Eaton and E. F. Warner for The American Red Cross

The early exhibitor gets the choice dates
Book it today and be the first to show it

This advertising space contributed by Motion Picture News and is acknowledged by Jesse L. Lasky, Chairman, Red Cross Committee of the National Association of the Motion Picture Industry.

Paramount Pictures

There's No Finer Slogan Than This!

SOME exhibitors designate their houses as "The Place Where the Best Pictures Are Shown." Some advertise "We Always Have a Good Show." Others announce, "The Greatest Stars in the Greatest Pictures."

But those are colorless lines, indefinite, comparatively weak in selling value.

The 100% exhibitor is the man with the slogan that *tells something,* that guides the crowds to the pictures they want to see. He advertises

"I Show ALL the Paramount Pictures"

No wonder his profits are steadily increasing.

Paramount Pictures

for
MAY
In order of release

PAULINE FREDERICK
in "Resurrection"

ENID BENNETT
in "The Biggest Show on Earth"

SESSUE HAYAKAWA
in "The White Man's Law"

JACK PICKFORD
in "Mile-A-Minute Kendall"

DOROTHY DALTON
in "The Mating of Marcella"

MARGUERITE CLARK
in "Prunella"

CHARLES RAY
in "His Own Home Town"

WALLACE REID
in "Believe Me Xantippe"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

WORLD-PICTURES

WORLD-PICTURES
present

Kitty GORDON

in

"The Purple Lily"

CAST INCLUDING
MURIEL OSTRICHE
Directed by GEORGE KELSON

ALBERT E·SMITH

presents

EARLE WILLIAMS

Supported by

Grace Darmond

in

"The Seal of Silence"

by William Addison Lathrop

Directed by Tom Mills

Love interest plus—a throbbing, passionate story of a woman's silent devotion to a man already wedded—joined to a woman of cruel tigress beauty—a mate, or mis-mate, with no love for little children—selfish, cold, an inveterate gambler—yet one whom the foul breath of scandal had never touched. By clinging to the path of chastity, she held in bondage a man whose soul shrieked for freedom, for love, for little children to inherit his wealth and perpetuate his honored name.

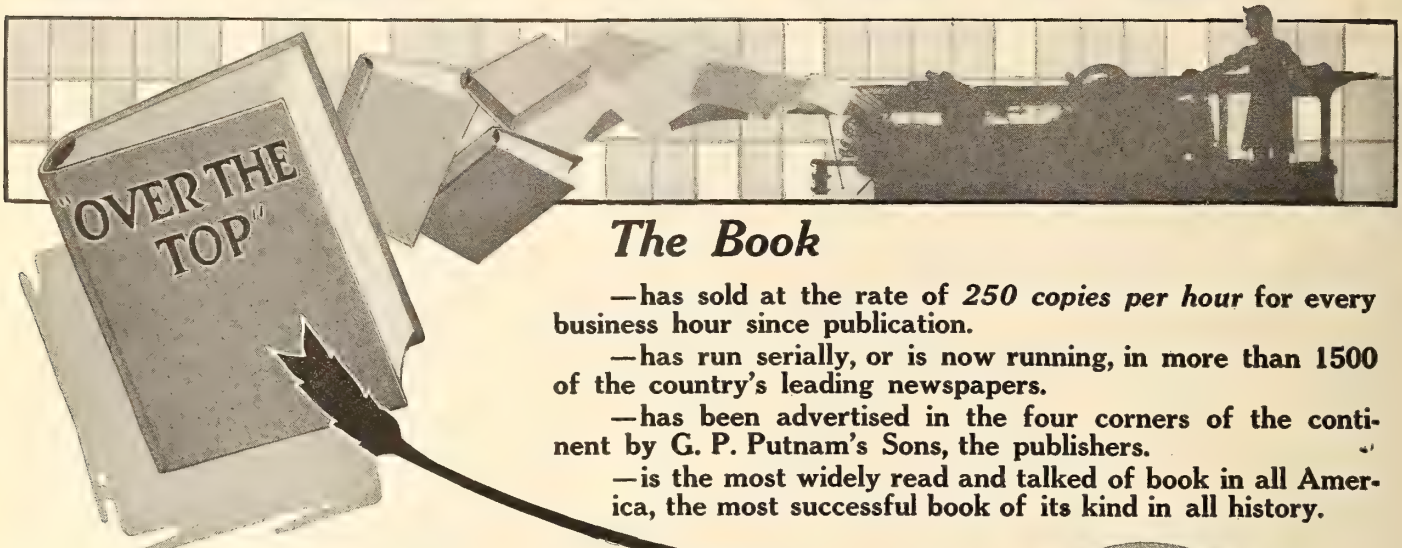
And yet, "The Seal of Silence," is so *handled* that at no time does this master photo-drama touch any side or angle of the well-worn fictional triangle.

Earle Williams, now more than ever before in the very forefront of box-office stars, has never appeared to greater advantage than as Dr. Hugh Loring, a successful young physician. And the capable members of his supporting cast are headed by Grace Darmond, one of the most beautiful leading women of the screen.

A FIVE PART
BLUE RIBBON
FEATURE

VITAGRAPH

"OVER THE TOP"



The Book

—has sold at the rate of *250 copies per hour* for every business hour since publication.

—has run serially, or is now running, in more than 1500 of the country's leading newspapers.

—has been advertised in the four corners of the continent by G. P. Putnam's Sons, the publishers.

—is the most widely read and talked of book in all America, the most successful book of its kind in all history.

Empey

—has been heard by hundreds of thousands of eager admirers who have packed the largest auditoriums of the country time and again.

—has sold more than $1,000,000 worth of bonds of the Second Liberty Loan, and is out to beat this record on the present Liberty Loan.

—has raised over $100,000 for Smoke Funds, Red Cross Benefits and similar patriotic causes.

—has published his special articles in many hundreds of papers throughout the land.

—has received more newspaper and word-of-mouth publicity than any other American, with the possible exception of President Wilson.

The Picture

—is still packing the Lyric Theatre, New York, twice daily with enthusiastic, cheering thousands.

—tells the world-famous story of "Over the Top" as it deserves to be told.

—was directed by Wilfrid North and personally supervised during all phases of its production by Albert E. Smith, president of the Vitagraph Company.

—has received an avalanche of praise from all trade paper and newspaper critics.

—has been nationally advertised by a chain of billboards that girdle the continent.

—is BOOKING NOW at all VITAGRAPH EXCHANGES.

The record breaking *success* of the book, the unprecedented nation-wide *popularity* of Empey and the overwhelming *appeal* of the picture make "Over the Top" the biggest box office feature in the history of motion pictures!

VITAGRAPH **ALBERT E. SMITH PRESIDENT**

Wherein King Solomon Setteth An Exhibitor Right

NAY, my Zuleika, I have high hopes for the Movies. Yea, the Movies be here to stay and bring happy days.

Knockers there be who exclaim, " What careth Solomon for the Little Guy? He hath a thousand wives who fill his picture show every day."

Yea, my wives do attend the Solomon Theatre with great regularity. But woe is me for the bill at the end of the moon; 'tis a sorrow to the King.

But yesternoon did come to my palace the Son of Beelzebub, who is the Son of Hardluck, the Son of Folly, who is the Son of Highprices.

And lo, he did prostrate himself and cry aloud, " Woe is me, O King, I am afflicted with a great sorrow and do seek thy counsel. The people no longer come to my Movie Show. I show good pictures and have a goodly theatre. Yet is mine business sorely depressed, and the cashier doth put sack-cloth and ashes on his head and his groans do keep the wife awake nights cussing a blue streak."

" Now, O thou Son of Folly, hast thou looked into thine business? Dost thou pay the reel tax? "

" Yea," moaned the *afflicted* one.

" And, O Son of Balaam's Ass, dost thou pay high prices for pictures because they have stars? "

" Yea," moaned the *asinine* one.

" And dost thou bid against thine neighbor for the open booking picture which the wise promoter doth boost in price? "

" Yea," moaned the *witless* one.

" And dost thou deal with those who know not the fair and square, open and above-board policy? "

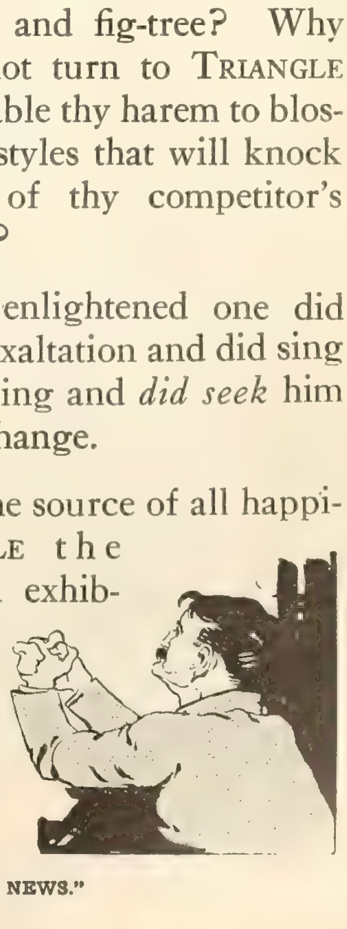
" Yea," moaned the *fallacious* one.

" Now, wherefore, O Son of Folly, dost thou not mend thy ways and look to thy vine and fig-tree? Why dost thou not turn to TRIANGLE and thus enable thy harem to blossom out in styles that will knock the dames of thy competitor's harem dead?

Whereupon the enlightened one did make a glad cry of exaltation and did sing the praises of the King and *did seek* him out a TRIANGLE Exchange.

Yea, Wisdom is the source of all happiness, and TRIANGLE the source of many an exhibitor's *success*.

SELAH!



TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

SELECT PICTURES

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

in "UP THE ROAD WITH SALLIE"

Here are youth and beauty and romance and adventure combined with consummate art in one of the most pleasing comedy-dramas ever presented, in which the charming figure of Constance Talmadge entices you on and on! A sure winner!

From the novel by Frances Starrett
Scenario by Julia Crawford Ivers

Directed by
WILLIAM D. TAYLOR

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

ALICE BRADY

in

"AT THE MERCY OF MEN"

Magnificent acting by Alice Brady marks this stirring love drama of Russia, a play in which red blood and strong passions sway the hearts of men and women.

Scenario by Paul West

Directed by
CHARLES MILLER

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Goldwyn Pictures

A Gray Thread And A Bit of Ash From A Cigar—

ON these two clues hung the fate of the one she loved best in all the world—her own father.

Meanwhile the web was woven to enmesh not only her father but the boy who loved her dearly.

You can realize from these hints the emotional and melodramatic strength of

Mae Marsh *in*

THE FACE *in the* DARK

by Irvin S. Cobb *Directed by Hobart Henley*

With each new Goldwyn Picture Mae Marsh gains in world-wide popularity and strength. In Goldwyn Pictures she is an even more superb artist than ever before in her career. Her charm is greater; her skill is greater. She has added new millions to her following. "The Face in the Dark" is released April 21.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

REX BEACH PICTURES

The Most Profitable Name in the World for Motion Picture Exhibitors

IS the name REX BEACH. It is the name of the most powerful and popular author of the present generation.

It is the name that builds a half-million or million circulation for great magazines.

It is the name behind "The Spoilers," "The Ne'er-Do-Well," "The Barrier" and "The Auction Block"—tremendously successful productions that live up to Rex Beach's enormous box-office drawing power.

All of his prestige and drawing power as the most virile author of our times are once more at the command of all exhibitors when

Goldwyn *offers:*

REX BEACH'S

Screen Classic of the Great Southwest

Heart of the Sunset

Directed *by* Frank Powell

Now opening to capacity business in the great American cities and pronounced by the public—your patrons—to be "Rex Beach's biggest picture." Write our nearest branch office at once for prices and booking dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

Bill's
"Billy's Predicament"
"Birds of a Feather"

"Smiling Bill" Parsons a new National Apostle of Good Cheer.

OF the New York Strand's pre-release of the first "Smiling Bill" Parsons comedy, "Bill's Baby," The Motion Picture News says:

"Smiling Bill" Parsons is the sure-fire brand of comedian—without slapstick . . . Goldwyn has found a winner and there was not a moment when the audience was not laughing.

The Moving Picture World says: Capitol Comedies will be enjoyed by the nation . . . They are clean, full of laughs and "Bill Parsons is a joy.

And The Exhibitors' Trade Review says: Here is a brand new and sure-to-be-popular comedian . . . Right from the start he is a laugh-getter.

This joyous personality is the star of the two-reel

CAPITOL COMEDIES

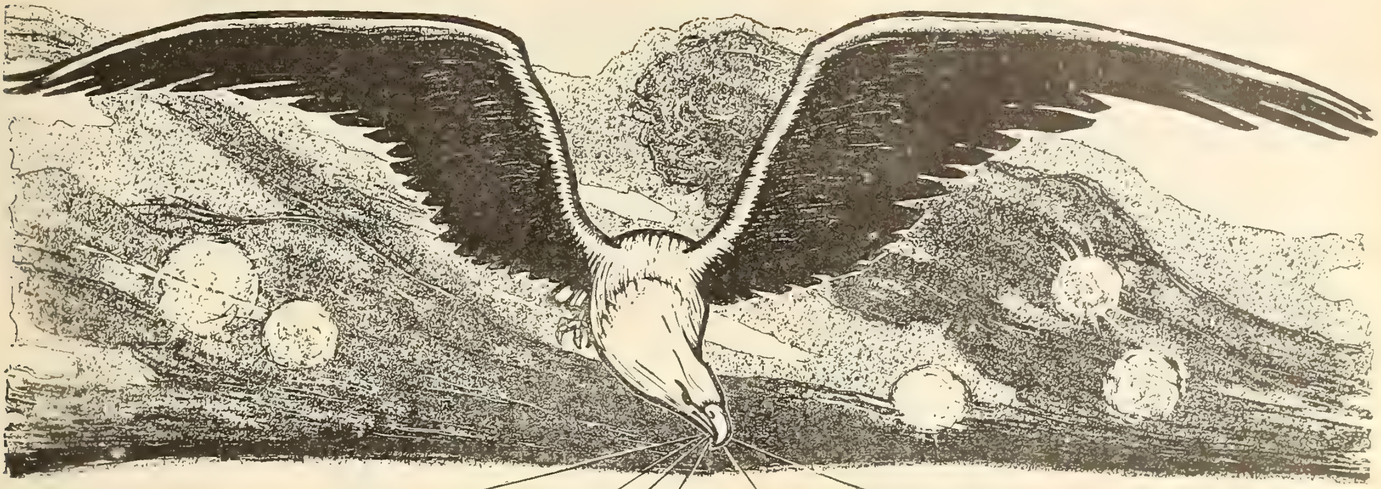
26 a year. Every Second Monday.

Produced by the National Film Corporation of America for exclusive release through Goldwyn. The first three successful releases are:

May 6: "BILL'S BABY"
May 20: "BILL'S PREDICAMENT"
June 3: "BIRDS OF A FEATHER"

Wire or write *at once* to your nearest Goldwyn office for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City



FOR THE FREEDOM OF THE WORLD

by

Capt. Edwin Bower Hesser

NOW–

—While the nation's pulse beats fast

—While the Allies are marshalling every resource to rout the invading enemy

—While the great $3,000,000,000 Liberty Loan campaign is at its height

GOLDWYN ADVISES

Every exhibitor to reap the huge patronage that *Ira M. Lowry's great patriotic spectacle draws into the theatre.*

Every exhibitor who has played "For the Freedom of the World" to re-book it at once for an immediate repeat date.

Every exhibitor who has *not* played it to write or telegraph at once for the first open date.

This Remarkable Production Is the Screen's Most Thrilling Patriotic Drama

It is a capacity business attraction. More than three thousand theatres have broken their best previous attendance records with it and every exhibitor who has played it has urged other exhibitors to book it and reap a sure profit.

"For the Freedom of the World" can be booked only through the twenty-five North American offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

Honor's Cross

"Social Ambition"

IF I WERE AN EXHIBITOR—

AND my own personal experience had taught me that my audiences always enthused and cheered big emotional dramas—

And I knew that productions with backbone and heart-interest always packed my house to capacity—

I would *at once* book through the nearest Goldwyn office the big Selexart trio of special productions:

HOWARD HICKMAN *in* "BLUE BLOOD"

By J. Grubb Alexander *Directed by Elliott Howe*

RHEA MITCHELL *in* "HONOR'S CROSS"

By H. B. Daniel *Directed by Wallace Worsley*

RHEA MITCHELL and HOWARD HICKMAN *in* "SOCIAL AMBITION"

By W. E. Wing *Directed by Wallace Worsley*

—Because they each contain the tremendous dramatic interest and power that I *know* my audiences like and demand.

These three Selexart productions are available for immediate showing, are sold under a single contract at fair prices and can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

WILLIAM L. SHERRILL'S

MY OWN UNITED STATES

A SCREEN CLASSICS INC box office triumph
made by Frohman Amusement Corporation

with Mr. ARNOLD DALY

After a record run at the Rivoli Theatre, New York is
sweeping the country on a tide
of patriotism.

Every Exhibitor owes it as a duty to
his patrons to show this greatest of
all patriotic attractions.

METRO PICTURES CORPORATION
Distributors

Seven Vital Questions Answered for Exhibitors by Exhibitors

Q. 1—IS HODKINSON-PARALTA SERVICE PROFITABLE?

Answered by Charles C. Perry, Strand Theatre, Milwaukee:

"We did capacity business at every performance during the entire three days of 'A Man's Man.' They came so strong on the third night that it was necessary to run an extra show, and even then we turned people away from the box office."

Q. 2—IS THE QUALITY CONSISTENT?

Answered by Oliver Whaley, Grand Theatre, Bemidji, Minn.:

"All the subjects are good. In our experience we cannot recall receiving, so generally, favorable comment from so large a percentage of patrons as we had from those seeing 'A Man's Man,' 'Madam Who' and 'A Turn of the Card.'"

Q. 3—IS IT WORTHY OF LONGER THAN USUAL RUNS?

Answered by O. Ginns, Queen Theatre, Wilmington, Del.:

"These are pictures that measure up to the finest masterpieces, and it is a pleasure to commend their productions worthy of a long run."

Q. 4—WILL IT SATISFY PEOPLE WHO ARE LOOKING FOR THE BEST IN PICTURES?

Answered by W. H. Clune, Auditorium, Los Angeles:

"Criticisms in the six daily newspapers of Los Angeles actually graded 'A Man's Man' 100%. Unanimously they complimented everything connected with the picture; especially the fine, clean work of Mr. Kerrigan, Miss Loise Wilson and Miss Ida Lewis; the devotion to details in the settings, the practically faultless direction, superb photography, and the excellence of Mr. Kyne's story as adapted for the picture. At Clune's Auditorium this seven-reel production pleased all who attended. Praise was unstinted. I consider 'A Man's Man' exceptionally acceptable to the public."

Q. 5—HOW DOES HODKINSON-PARALTA SERVICE COMPARE WITH OTHER HIGH CLASS PRODUCT?

Answered by John F. Cooney, Union Square, Pittsfield, Mass.:

"As I am running only high-class features, namely, Select, Greater Vitagraph, Art-craft and Paramount, you can readily see that Paralta, to score in this company, must be in Class 1-A, which it certainly is."

Q. 6—ARE THE STORIES CLEAN? IS THE ACTION PADDED TO MAKE SEVEN REELS?

Answered by H. Bluechel, Lyric Theatre, Norfolk, Neb.:

"One thing in particular that appealed to me in 'A Man's Man' was the elimination of all padding, making the story move along so that there was something doing all the time. And it is clean all the way through, which is a big factor in causing favorable comment from a certain class of patrons."

Q. 7—CAN I GET HODKINSON-PARALTA SERVICE AT A REASONABLE PRICE?

Answered by Alton Crosby, Opera House, Willmar, Minn.:

"If you keep future issues up to the grade established and continue to give exhibitors the fair deal inaugurated (as indicated by my contract with you) every exhibitor ought to be for you."

W. W. HODKINSON CORP.

527 FIFTH AVENUE, NEW YORK CITY

Hodkinson Service at All General Film Exchanges

PARALTA PLAYS
PICK OF THE PICTURES

Distributed through
"HODKINSON SERVICE"

Sincerely
Bessie Barriscale

COMPLETED
"MADAM WHO?"—By Harold MacGrath
'WITHIN THE CUP"—By Monte M. Katterjohn
"BLINDFOLDED"—By E. Richard Schayer
THE WAVE"—By J. Grubb Alexander and Fred Myton

BESSIE BARRISCALE FEATURES CORPORATION

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

CURRENT ISSUE

BESSIE BARRISCALE

IN

"Blindfolded"

By E. Richard Schayer

Directed by

RAYMOND B. WEST

Robert Brunton, Manager of Productions

The story of Peggy Muldoon,
who is born a crook;
but re-molds her life
into a thing of beauty!

FORTHCOMING

HENRY B. WALTHALL

IN

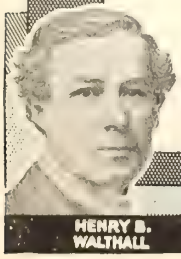
Directed by Eliot Howe

"With Hoops of Steel"

Written by Florence Finch Kelly

> "The friends thou hast; and their adoption tried,
> grapple them to thy soul
> with hoops of steel."
>
> Shakespeare

PARALTA PLAYS, Incorporated
Eight West Forty-eighth Street New York City



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

GENERAL FILM COMPANY

Boy Stuff of Proven Merit!

Doug Lansing, Martin Pendleton and Robert Planett in "The Rebellion"

The Judge Brown Stories

Two-Part features of a refreshing, original quality that already have become famous.

The true American or Tom Sawyer kind of boy visualized for the screen and played by that kind of boy plucked unspoiled from real life. Visualized in clever stories under singularly competent direction. Humorous, delightful, wholesome, distinctly brilliant entertainment.

The Sort of Pictures Our Exhibitors Praise Without Stint

"Bud's Recruit"
"Chocolate of the Gang"
"The Lost Lie"
"Tad's Swimming Hole"
"Marrying Off Dad"
"The Preacher's Son"
"The Accusing Toe"
"Thief or Angel"
"I'm a Man"
"Love of Bob"

Produced by BOY CITY FILM CORPORATION, Culver City, Cal.

Distributed by General Film Company, New York
Thirty Exchanges

How can an advertiser continue advertising? By giving YOU value.

GENERAL FILM COMPANY

BLUE RIDGE DRAMAS

Ned Finley and Marion Henry in "Mountain Law"

Ned Finley

and

Marion Henry

in

"MOUNTAIN LAW"

by L. Case Russell

Also Ready:

"The Return of O'Garry"
"The Raiders of Sunset Gap"

Here is another powerful short length feature for the program that needs a "punch." "Mountain Law" is a worthy successor to "The Return of O'Garry." Ned Finley, blessed with a dynamic screen individuality, featured for years in some of the best of big productions, is back in his own specially constructed type of virile woods-life romance. Marion Henry, one of the most winning personalities ever filmed, plays opposite him. Pick this popular pair and pull a packed house

BLUE RIDGE DRAMAS

Produced by **NED FINLEY FILMS, Inc., New York**

Distributed by General Film Company, New York
Thirty Exchanges

GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with
Jane Vance
and
William Sorelle

The Stirring Story of Enemy Spy Plots in America

JAXON FILM CORPORATION
New York City

Distributed by General Film Company
Thirty Exchanges

BUY LIBERTY BONDS

GENERAL FILM COMPANY

Full of Sympathy and the Essence of Life

O. HENRY'S "The Buyer from Cactus City"

Miriam Miles and Wm. Dunn in "The Buyer from Cactus City"

The cordial aspect of human nature whimsically portrayed sparkles from every O. Henry story—it sparkles doubly as interpreted in this wonderful series of short length popular classics of the screen. "The Buyer from Cactus City" is an intensely appealing story of shop girl life in New York, refreshed with a western breeze of true romance.

OTHER CURRENT O. HENRY PICTURES:

THE SONG AND THE SERGEANT
A Comedy-Drama of theatrical life.

LOST ON DRESS PARADE
A humorous contrast of real and make-believe swelldom with a wistful note besides.

NEMESIS AND THE CANDY MAN
A tangled love plot of New York's streets and parlors.

THE RUBAIYAT OF A SCOTCH HIGHBALL
The regeneration of a young couple astray in a false Bohemia.

BROADWAY STAR FEATURES

Distributed by General Film Company, New York
Thirty Exchanges

GENERAL FILM COMPANY

Daddy! Take Me to See CHARLIE CHAPLIN!

And Daddy will do it, too, because he wants to see him just as much as the kiddies. Grasp this opportunity to fill your house and please your patrons by booking the Essanay-Chaplin comedies.

"A NIGHT OUT"
"HIS NEW JOB"
"THE TRAMP"
"IN THE PARK"
"A WOMAN"
"BY THE SEA"
"THE CHAMPION"
"A JITNEY ELOPEMENT"
"WORK"

* * *

PUT A LAUGH IN YOUR PROGRAM BY BOOKING SNAKEVILLE COMEDIES

Fifteen Minutes of Hilarious Entertainment

"THE SNAKEVILLE FIRE BRIGADE"
"THE SNAKEVILLE SLEUTH"
"SLIPPERY SLIM AND THE FORTUNE TELLER"
"WHEN MACBETH CAME TO SNAKEVILLE"
"SLIPPERY SLIM AND THE GREEN EYED MONSTER"
"SLIPPERY SLIM AND HIS TOMBSTONE"
"SLIPPERY SLIM AND THE IMPERSONATOR"
"WHEN SLIPPERY SLIM MET THE CHAMPION"
"SNAKEVILLE'S NEW WAITRESS"
"SLIPPERY SLIM'S DILEMMA"

Essanay

Distributed by General Film Company, New York
Thirty Exchanges

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

POWER! PUNCH!

William Fox presents

WILLIAM

FARNUM

in the William Farnum de luxe production

TRUE BLUE

Written and staged by Frank Lloyd

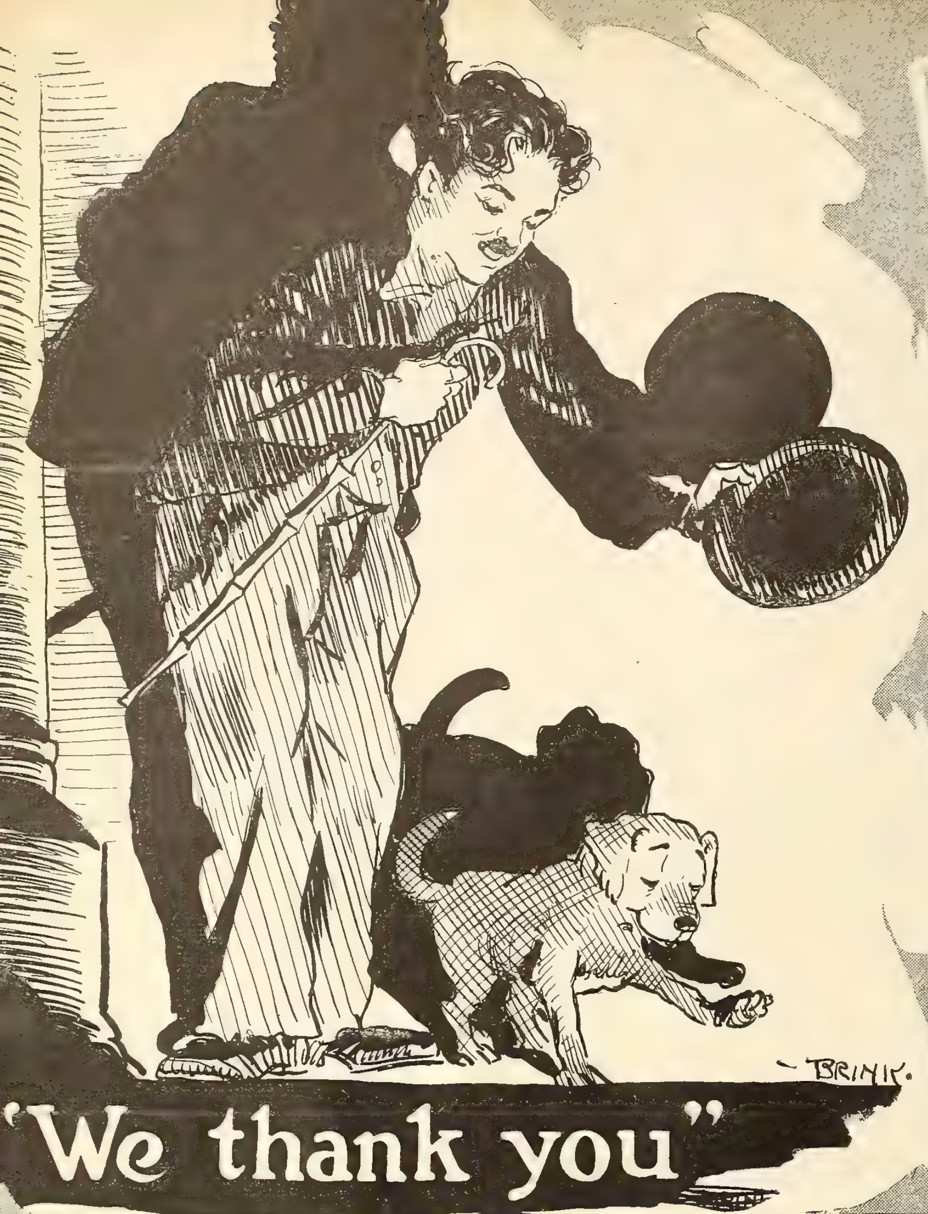
A smashing, fighting tale of the Rocky Mountains!
An all-wool and world-wide American cowboy king
throws away a coronet to rule an Arizona ranch!

BOOK IT NOW *profit by* FARNUM *popularity!*

STANDARD PICTURES **FOX** FILM CORPORATION

PATRIOTISM!

WILLIAM FOX
Presents
WILLIAM FARNUM
in the William Farnum de luxe production
TRUE BLUE
Directed by Frank Lloyd
FOX
FILM CORPORATION



EVE. MAIL

CHAPLIN AT STRAND.

Screen Comedian Rolls Up Huge Laugh Record in His Latest Comedy, "A Dog's Life."

By T. E. OLIPHANT.

THAT comic gentleman of the screen,
Mr. Charles Chaplin, carried off
first applause honors yesterday at the
Standard Theatre, where his latest, pic-
ture, "A Dog's Life," had its initial New
York showing.
The picture is the first of a "million
dollar comedy series," so the screen in-
forms. The spectator is not told just
what the million dollars represent, but
no one who sees "A Dog's Life" will
doubt that it worth more than that in
laughs. It is the best picture Chaplin
has done.
The amazing thing about this comedy
genius is the simplicity with which he
produces his funniest scenes. A vacant
stare, the twist of a coat tail, of such
trifles are the biggest laughs made. It
is not the Chaplin personality alone that
does this, though the mediocrity of his
scores of imitators places the true valu-
ation on his personality; it is the artistry
he brings to everything he does that
makes him the idol of the film fans.
Chaplin never burlesqued anything that
does not come within the range of possible
human experience. There is a scene in
"A Dog's Life" in which a woman drops
a huge wad of chewing gum on the floor
of a dance hall. Chaplin, one of the
dancers, steps on the gum and is rooted
to the spot, while his energetic partner.
ignorant of the reason for his inability
to proceed, continues her stepping the
while she clutches frantically at his neck.
This incident, greeted with shrieks of
laughter, is funny because it is not bur-
lesqued to the point of the improbable.
The merest thread of a story strings
together the scenes of "A Dog's Life."
The plot, which gets under way when the
picture is about half shown, revolves
around the theft of a wallet full of
greenbacks. The wallet comes into
Chaplin's possession, and, of course, he
must lose it and recover it many times
before the final fade-out. How this is
done cannot be told in print; it takes
Chaplin to make it screamingly funny.
Edna Purviance is a dance hall singer
who marries Chaplin in the film, thereby
causing the men in the audience to envy
him. The final scene shows the newly
married couple as amateur farmers. In-
cidentally, it affords Chaplin opportu-
nity to score one of his biggest laughs.

MORN. SUN

CHAPLIN RETURNS ON SCREEN HERE

"A Dog's Life" at the Strand Shows Comedian at His Best.

After a year of no production, Charlie Chaplin shuffled onto the screen at the Strand Theatre yesterday in a comedy called "A Dog's Life," so called because throughout the picture play he has a small bull pup with him which snows remarkable intelligence and sense of humor. It is a well constructed comedy in which the comedian lives up to his reputation. He has left out much of the usual slap stick work and most of the time displays the vivid, suggestible imagination that has made him the chief laugh provoker of the screen. Mac

N.Y. GLOBE

Round the Town

With S. JAY KAUFMAN.

Could anything save a Chaplin pic-
ture have taken the place of an after-
noon in the sun? It could not. Yes-
terday to the Strand came "A Dog's
Life." It uses up all synomyms of
howl. And it uses up all of one's vi-
tality, so continuous is the laughter.
Fancy a picture that is too short!
That is the only fault "A Dog's Life"
has. Louphiladelphia Golder, who
was with us, said: "I wish that dog
was a cat. A cat has nine lives."
All the "hokum" imaginable is in this
film, but it makes no pretense of
being anything else. Doesn't that
imply that there may be art in
"hokum"? Chaplin is an artist, and
the only artist who (let it be fervently
hoped) gets no ideas of playing ser-
ious parts. Laughter is too rare.

Where George Cohan Is Audience.—

N.Y. WORLD

BROADWAY FANS HOWL OVER CHARLIE CHAPLIN.

Movie Star Is Seen in "A Dog's Life" at the Strand—Other New Photoplays.

The Charlie Chaplin "fans" on Broadway are happy again. For many long months now a Chaplin comic has not been shown on the screen of a New York moving picture palace, perhaps because Mr. Chaplin's managers think that absence will make the heart grow fonder of custard pies also. At any rate, the Strand was crowded yesterday afternoon at the first showing of "A Dog's Life," which is the leading photoplay of the programme for the week. Charlie was as funny and energetic as ever, and the crowd howled with glee. Other numbers on the bill were

EVE. SUN

By all odds the most amusing farce
film that has been shown on Broadway
in months is Charlie Chaplin's new pic-
ture, "A Dog's Life," in which "Scraps,
the thoroughbred mongrel" shares
some of the acting honors with Chap-
lin. The people who crowded into the
Strand yesterday roared with delight.
Of course the rest of the anniver-
sary programme is also entertaining
and includes Mae Marsh in the Gold-
wyn photo drama, "The Girl in the
Dark," by Irvin S. Cobb, and the
Topical Review, in which were some
war scenes. As the orchestral over-
ture, George Enesu's "Rumanian
Poem" was played

N.Y. HERALD

CHARLIE CHAPLIN'S ANTICS INTEREST SPECTATORS

Charlie Chaplin's position in motion pictures as an eccentric and highly original comedian was demonstrated yesterday in the Strand Theatre, when "A Dog's Life" was shown. It is the first of a series of photoplays which bear the comedian's own signature on the screen. The theatre was packed, and when the film was on, if a man rose to take off his overcoat fifty other persons instantly stood up behind him so they would not miss a single move of the comedian or a wag of his dog's tail.

A small pack of dogs worked in the photoplay, and the performances of the leading dog, which accompanied the dilapidated hero in most of his adventures, were nothing short of phenomenal.

EVE. TELEGRAM

Mr. Charlie Chaplin's return to Broadway in a new screen picture caused a veritable sensation yesterday at the Strand. The auditorium was crowded to capacity throughout the entire day and shouts of delighted laughter showed that the popular screen comedian has even gained in popularity.

Mr. Chaplin's new comedy is called "A Dog's Life," and the comic experiences of Mr. Chaplin and the excellent acting of a little fox terrier are revealed in the best comedy screen that Mr. Chaplin has ever had.

MOTION PICTURE NEWS

"A Dog's Life"

(Chaplin-First National—Three Reels)

Reviewed by Peter Milne

THERE are several things that go to make "A Dog's Life" the greatest comedy Charles Chaplin ever produced. First and foremost after the inimitable comedian himself comes his method of production. Chaplin realizes what many other comedy producers do not—that a piece of funny business is heightened in effect providing it follow after a stretch of action in which planting and serious business hold the main positions.

Chaplin's gags include some of the most original comedy tricks ever perpetrated on the screen.

It is these things which go to make "A Dog's Life" the best comedy ever made: yes, even on second thought, the best comedy ever made.

TRADE REVIEW

"A Dog's Life," First of New Chaplin Comedies, a Scream from Start to Finish

First of the New Million Dollar Chaplin Comedies. In Two Reels. Released Through the First National Exhibitors' Circuit.

IT'S a laugh from start to finish. Decidedly one of the very best laugh provoking films that the popular Charlie has ever turned out. He has done nothing better and although the film has been delayed in reaching the public it is something well worth waiting for. In "A Dog's Life," Charlie Chaplin is seen to the best possible advantage, and that the picture will be hailed as his best effort to date seems a foregone conclusion.

N.Y. TELEGRAPH

STRAND THEATRE HAS ANNIVERSARY

Charlie Chaplin Heads Unusual Bill in New Comedy Series Entitled "A Dog's Life."

The Strand Theatre is celebrating its fourth anniversary this week, and Manager Edel is presenting a program the like of which has seldom been seen in a motion picture theatre. Charlie Chaplin heads the bill in the first of his new comedy series, entitled "A Dog's Life." It is by far the best screen play in which this comedian has been seen. Mr. Chaplin's experiences and antics in the dance hall, the back yard, evading the policemen, the lunch wagon and in the street are irresistibly funny. "A Dog's Life" is being shown at the Strand exclusively this week

MOTION PICTURE WORLD

World Crew Sees "A Dog's Life"

Takes an Hour Off and Goes Over to Joe Miles' to See Chaplin in His First Initial National.

THE writing end of the Moving Picture World office was vacant between 2 and 3 o'clock on the afternoon of April 12. The whole "push" had declared a vacation for an hour while it adjourned to the projection room of Joe Miles to be present at a trade showing of Chaplin's "A Dog's Life," the initial subject to be released by the comedian through the First National Exhibitors' Circuit. There would seem to be a remarkable unanimity of opinion as to the merits of the picture. Here are the views:

While the writer confesses not to have seen all of the productions made by Charlie Chaplin and is not, by reason of that remissness, able to judge by comparison as to the relative merits of that clever comedian's latest production "A Dog's Life," yet, and for all that, it is his pleasure to say that, ~~thee~~ Charles Chaplin is, in his own right, the most original and able character actor appearing upon the motion picture screen today.—J. L. H.

In "A Dog's Life" we see not a new Chaplin. We see one ripened and broadened. His long holiday has brightened a wit always on keen edge, as illustrated by the new-fangled chase around and under the fence. The picture will rank with Chaplin's best, with "The Bank," for one example. There is only one Chaplin.—G. B.

There are as many laughs in "A Dog's Life" a the opening and the finish are uniquely funny, and the three reels are filled with irresistible invitations to pack all your troubles in your old kit bag and smile, then laugh, then roar. The comic genius of Charles Chaplin is at its best in "A Dog's Life."—E. W.

Chaplin has had no better vehicle in a long time than "A Dog's Life," in three reels. In many of its most comic situations there is a touch of sympathy under the laughter, and the picture aims at this note rather than the broader appeal given by street chase and general scramble.—H. C. J.

The two points in "A Dog's Life" which most appealed to me were the practical possibilities established by Chaplin for getting past a subway guard with livestock and his prompt and efficacious method of obtaining a family by proxy, without interfering with the Red Cross work of his better half.—E. T. K.

Charlie Chaplin's latest, "A Dog's Life," is without a doubt one of his best efforts. "A Dog's Life," summed up in a few words, is original, artistic, funny, and a box-office winner.—M. I. MacD.

Admirers of Charlie Chaplin will find in "A Dog's Life," the first of his million-dollar series of comedies, a wealth of entertainment. The initial subject is three reels in length, and ranks as his best work. "A Dog's Life" will go well all over, and will fill the house at every show.—J. A. A.

You see, it is this way, we all went over to see Mr. Chaplin in "A Dog's Life." We expected him to be funny, and he was funny. But he was funny in the most unexpected ways. Consequently, it was not long until everybody began looking for the unusual—in other words, expecting the unexpected, and we were getting it, too, in good measure. It gives you the funny side of the seamy side, and is altogether Mr. Chaplin at his best.—R. C. McE.

The Office Boy's Observations.

Champlin has sum dawg. He's tale trained and evrythin'. You bet I'll git all the kids to see the dawg and then we'll all go to the Bijoe again and see Champlin. No feller can see 'em both to oncet.—W. K. H.

N.Y. GLOBE

A special gala programme of extraordinary attractions is being given by Manager Edel at the Strand Theatre this week to commemorate the fourth anniversary of the Strand Theatre. It is headed by the inimitable Charlie Chaplin in his latest comedy, exclusively shown at the Strand. The always attractive Mae Marsh, principal star of the Goldwyn Company, is also appearing in a photodrama entitled "The Face in the Dark." In Mr. Chaplin's latest super-comedy, "A Dog's Life," the world-famous little photodrama comedian is said to be doing the greatest and funniest piece of comedy work in which he has ever appeared. Mr. Chaplin returned to the screen after a prolonged absence, and his much imitated outfit of battered derby, tightly buttoned cutaway coat, billowy trousers, spread-eagle sabots, and jaunty sport stick, all of which make-u[illegible]as made this popular favorite of t[illegible] screen the most conspicuous moving [illegible]cture artist from Yokohama Bay to [illegible]va Scotia.

N.Y. TRIBUNE

Charlie Chaplin's picture is called "A Dog's Life." It is the first of his Million Dollar Comedy series. This picture proves that you may imitate Charlie's clothes and his walk, if you will, but you cannot imitate Charlie.

Those who complained that Charlie was becoming refined in his comedy must not miss this one. We are quite sure that if any one else hid a dog in his trousers to smuggle him in a restaurant and then had a hole in the seat of said trousers so that the dog's tail hung out, and every one in the restaurant exclaimed at the phenomenon, we should have hated him. But no one hated Charlie. The situation was vulgar, but Charlie wasn't, because he was quite innocent in the matter. He didn't know it was happening. You could tell that to look at his face.

Beautiful Edna Purviance was a girl who sang in this same restaurant, and she won the heart of our hero when she sang "You made me what I am to-day; I hope you're satisfied." But he wasn't. He wanted her to preside over his bungalow and sing lullabies; so he stole $1,000 and married Edna, and the final scene shows her singing a lullaby over a wicker cradle.

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Outranks any feature ever made regardless of any star or combination of stars as an absolute box-office attraction.

It pulls the people in and send them away talking in enthusiastic manner.

It causes more comment than any picture ever produced.

It means that every seat in your theatre will be sold every show. You need have no fear of the weather.

During sleet storms it packed the Stillman Cleveland.

It jammed the Broadway Theatre while the temperature was seven degrees below zero.

Minneapolis Strand was crammed full during an entire week of rather inclement weather.

In plain simple word. There is nothing you can do to keep the people away from your theatre during the run of TARZAN OF THE APES.

BECAUSE

forty million people have read the story. Six thousand newspapers have published it. Four thousand newspapers are now printing it. Once you read the story you must see the picture.

AND

it is the only picture in many years to play on Broadway to profitable business.

IT HAS REVIVED THE PUBLIC'S INTEREST IN FILM PLAYS.

FIRST NATIONAL EXHIBITORS CIRCUIT

OF THE APES

It not only broke the week's record at the Stillman Theatre, Cleveland, but broke the record every day in the week.—*Marcus Loew*

It attracted such masses of people that we have had to keep it another week at our Paterson Theatre.—
Jacob Fabian

We are keeping TARZAN OF THE APES for one more week at our Tivoli Theatre.—*Turner and Dahnken*

It broke the record every day and played to more business at the Minneapolis Strand than any picture in the history of the house.—*Thomas Saxe*

We are playing TARZAN for another week and look for another absolute capacity week in Newark.—
Goodwin Theatre

We had to close the box-office before the first show started, and then apologize to our patrons because they could not get into the Salt Lake American Theatre.—
Swanson and Nolan

NO PICTURE ON EARTH, NO FILM PRODUCTION EVER CONCEIVED, NO SCREEN PLAY NO MATTER WHO THE STAR, COMPARES WITH

TARZAN OF THE APES

As a Business Pulling, Satisfaction Giving, Price Raising Picture,

TARZAN Has No Competitor.

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TARZAN

WAS

Held over for second week at the Tivoli Theatre, San Francisco.
Held over for second week at Goodwin Theatre, Newark.
Held over for second week at Fabian's Theatre, Paterson, N.J.
Held over for second week at Victoria Theatre, Philadelphia.
Broke the daily and week's record at Strand Theatre, Minneapolis.
Broke the House record at the Isis Theatre, Denver, Colo.
Played to every man, woman and child in the city of Laramie, Wyo., in one day.
Played to the greatest business in the history of Stiliman Theatre, Cleveland.
Lined people for five blocks at Victoria Theatre, Philadelphia.
Police reserves required to control crowds at American Theatre, Salt Lake.
Held over for four weeks at Globe Theatre, Boston, Mass.
Opened against "Hearts of the Word" and other pictures at Boston, to absolute capacity.
Played to the absolute capacity of all Marcus Loew Theatres in New York.
Jammed every William Fox Theatre in New York, to the doors.
Twenty-two prints required in New York City to accommodate first runs.
Held over in Detroit for three weeks.
Booked at Los Angeles by Kinema for two weeks.
Booked indefinitely by Marcus Loew for Boston.
Nat Ascher making it a special feature on Ascher Bros. Circuit.

NOT IN THE WILDEST DREAMS OF THE MOST OPTIMISTIC EXHIBITOR HAS ANY THEATRE OWNER HAD THE SURE FIRE POSITIVE BOX OFFICE WINNER *TARZAN OF THE APES* HAS PROVEN ITSELF TO BE.

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IS THE REALIZATION OF EVERY EXHIBITOR'S DREAM

OF THE APES

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IF YOUR OPPOSITION PLAYS *TARZAN OF THE APES*, IT MEANS THAT YOU LOSE THE GREATEST OPPORTUNITY EVER OFFERED, AN AMUSEMENT PURVEYER TO SURPRISE, PLEASE, AND DEVELOPE HIS CLIENTELE.

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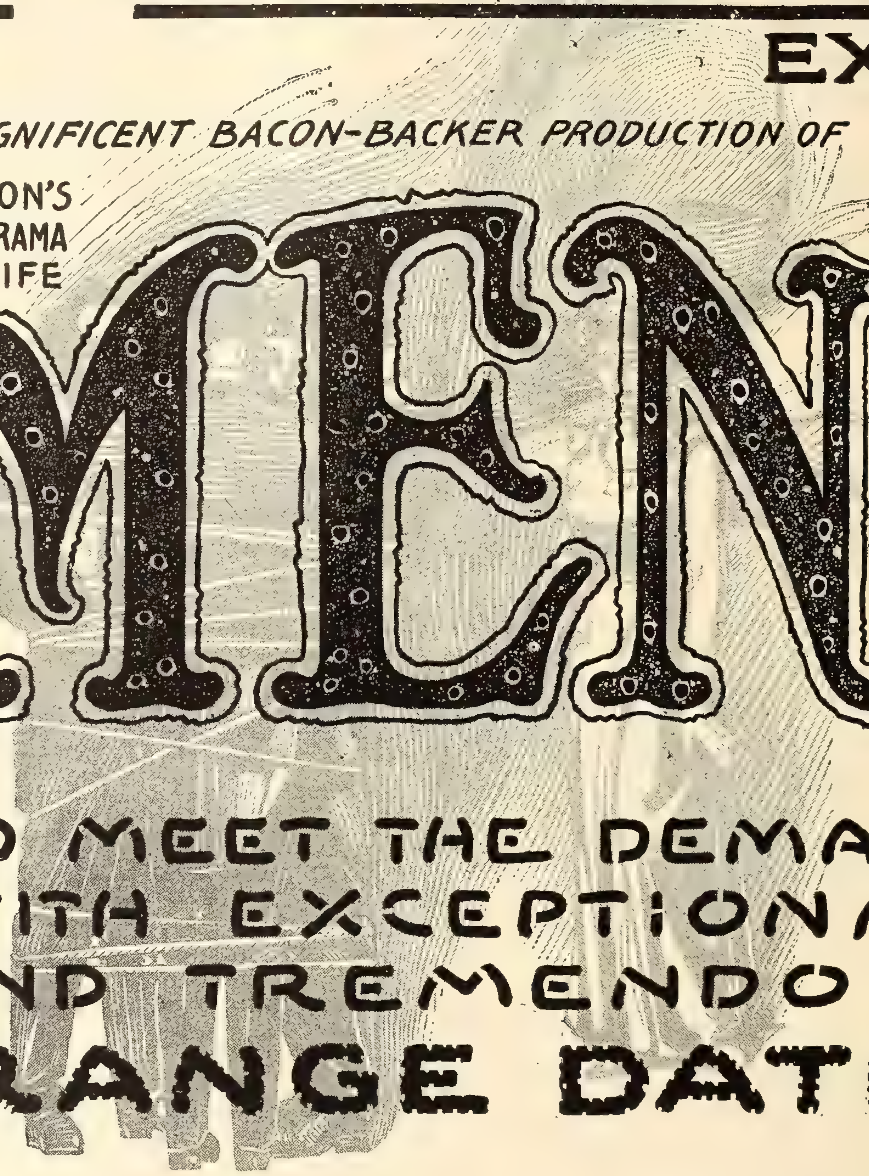

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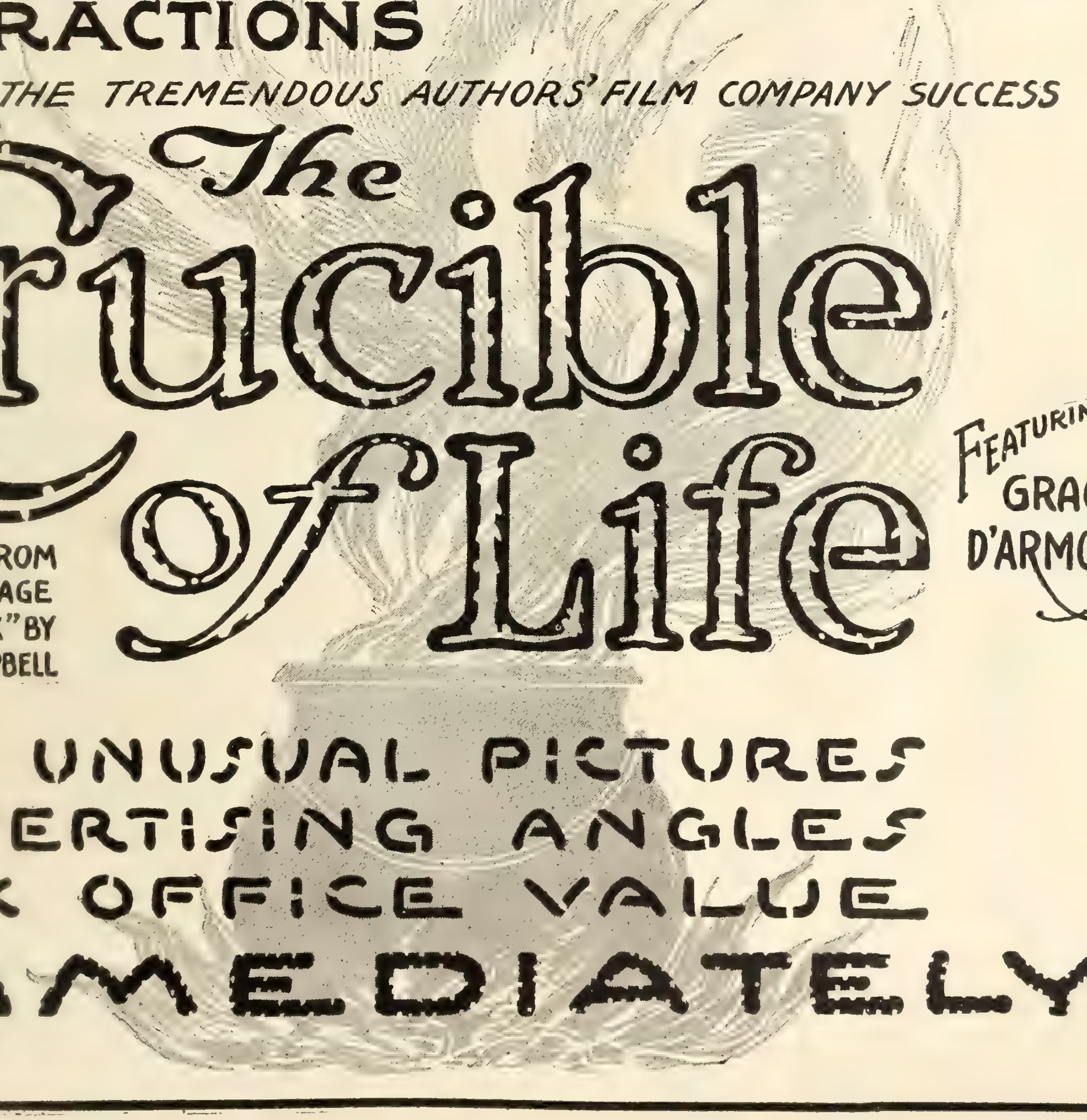

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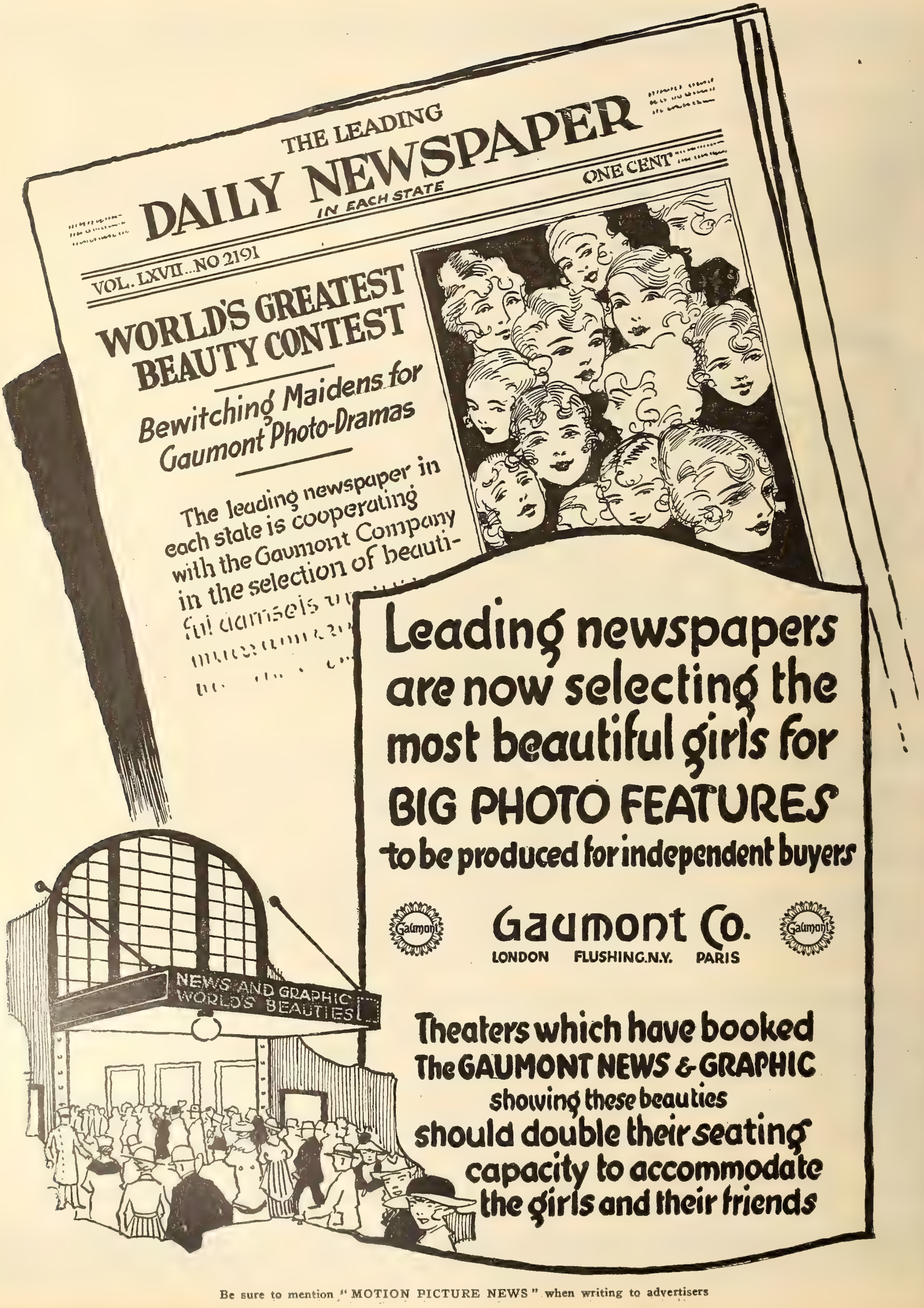
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Bessie Love
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From the story by Izola Forester and Mann Page
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In this picture Miss Love shines in a whimsical, hoydenish character of the kind in which she has no superior

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In "Twenty One" Mr. Washburn shows that a man may be two men, both likeable, the one of them a "sissy," the other a two-handed fighter who is a king among the rough-necks.

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the masterful actor, is announced in the colorful Pathé Play of railroad life –

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Produced by Ernest C. Warde
Adapted from the story by Jeanette Lee

In this fine feature Mr. Keenan worthily upholds his reputation of having no superior in forceful characterizations.

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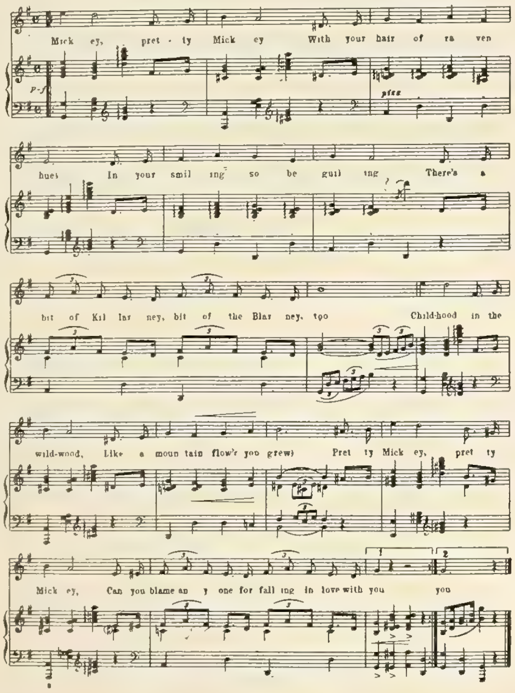
Mick ey, pret - ty Mick ey With your hair of ra ven
hues In your smil ing so be guil ing There's a
bit of Kil lar ney, bit of the Blar ney, too Child-hood in the
wild-wood, Like a moun tain flow'r you grew, Pret ty Mick ey, pret ty
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The MOTION PICTURE NEWS said of the Katzenjammer Kids in "Vanity and Vengeance"—

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RANDOLPH FILM CORPORATION *announces*

THE MILLION DOLLAR MYSTERY

Now Offered as

A State Rights Feature in Six Reels

The records prove that "The Million Dollar Mystery" was the most successful serial film ever released. Exhibitors everywhere coined money with it. The public raved over it. Its success has never been duplicated.

Re-titled, re-edited, a thousand times more snappy and entertaining than when first issued, "The Million Dollar Mystery" is now ready for showing as a six-reel feature production. Once more it will reap a golden harvest for every theatre showing it.

47,000 Feet of Thrills Crammed Into 6,000

All the thrills, sensations, "stunts" and action of the original picture are retained. *The best only* from the 47,000 feet of the former serial are presented as a 6,000 foot feature crammed with action—thrills—SURPRISES!

Never before in the history of the film industry was there a feature on which so much time, effort and money was expended. All the marvels of stage-craft created to keep the public coming for 23 weeks can now be seen in one evening.

FEATURING

Marguerite Snow
Sidney Bracy
James Cruze
Frank Farrington
Florence LaBadie
Irving Cummings

In the leading roles of "The Million Dollar Mystery" will be found an array of players, each of whom enjoys a personal following of millions. Fans the world over know and admire stars like James Cruze, Marguerite Snow, Florence LaBadie, Sidney Bracy, Frank Farrington and Irving Cummings. In this picture they did the best work of their entire screen careers.

Remembering the phenomenal profits, every exhibitor who originally ran the serial will jump at the chance to show it again as a feature. The mere announcement that you own rights for your state on this feature will flood your office with bookings. Here is the greatest opportunity ever offered the state right buyer. A demonstrated success—a "sure-fire hit"—47,000 feet of thrills crammed into 6,000.

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For the Story of "THE EAGLE'S EYE"

The novelized story of "The Eagle's Eye" in 20 chapters, one to an episode, is being published serially one chapter a week in each of the following papers. They are among the biggest and best in the country. Others are being added daily.

In addition, the story is being published serially in **Photoplay Magazine** with 350,000 circulation a month, and in **The Gentlewoman Magazine**, with 1,500,000 circulation monthly.

Newspaper	*Circulation*
New York American	705,224
Albany (N. Y.), Telegram	25,913
Troy (N. Y.), Observer	10,500
Atlanta (Ga.), Constitution	106,116
Charlotte (N. C.), News	16,508
Macon (Ga.), News	15,590
Boston (Mass.), American	380,281
Bridgeport (Conn.), Herald	24,476
Buffalo (N. Y.), Express	39,923
Rochester (N. Y.), Herald	27,233
Chicago (Ill.), Examiner	519,854
Louisville (Ky.), Courier-Journal	49,418
Springfield (O.), News	18,435
Canton (O.), Repository	14,975
Houston (Tex.), Post	39,117
El Paso (Tex.), Times	18,000
Austin (Tex.), American	16,196
Denver (Colo.), News	47,000
Colorado Springs (Colo.), Eve. Telegraph	4,403
Salt Lake City (Utah), Tribune	45,947
Lansing (Mich.), State Journal	19,139
Lincoln (Nebr.), State Journal	35,331
Los Angeles (Calif.), Examiner	143,433
Minneapolis (Minn.), Tribune	178,486
Sioux Falls (S. D.), Press	9,000
Fargo (N. D.), Forum	12,418
Philadelphia Eve. Public Ledger	110,672
Washington (D. C.), Times	43,000
Erie (Pa.), Times	27,398
Wilmington (Del.), Star	9,000
Pittsburgh (Pa.), Press	108,674
Wheeling (W. Va.), News	18,934
San Francisco Examiner	230,198
Boise (Idaho), Capital News	10,593
Montreal (Que.), Standard	61,514
Winnipeg (Man.), Free Press	80,000
Hamilton (Ont.), Spectator	27,000
Calgary (Alta.), News Telegram	16,500
Quebec (Que.), Telegraph	11,067
Phoenix (Ariz.) Gazette	6,046

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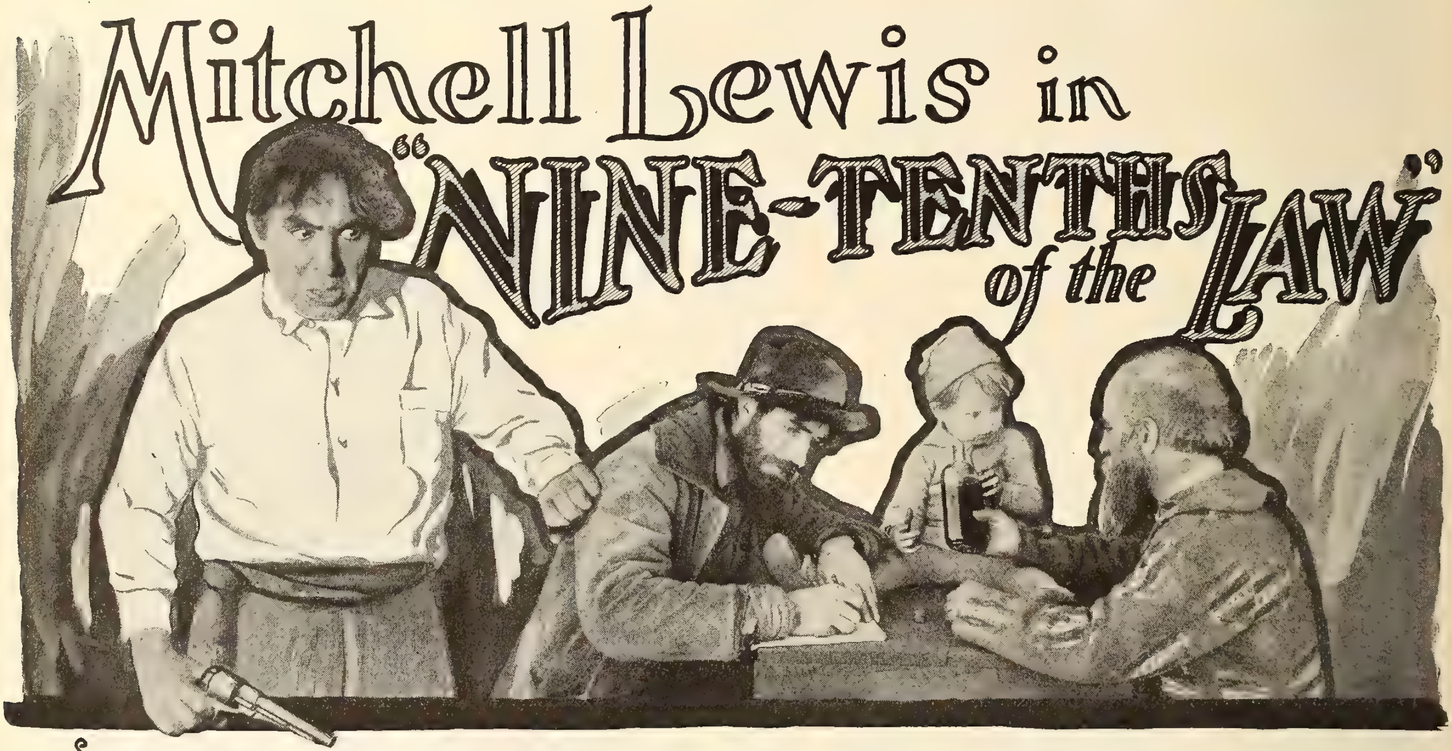

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ONE A MONTH TO FOLLOW

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REPRESENTATIVE

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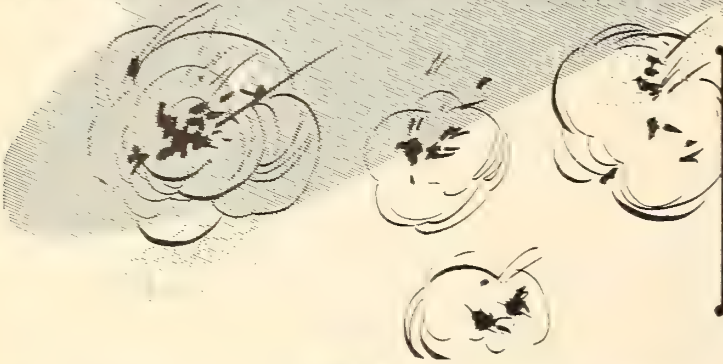
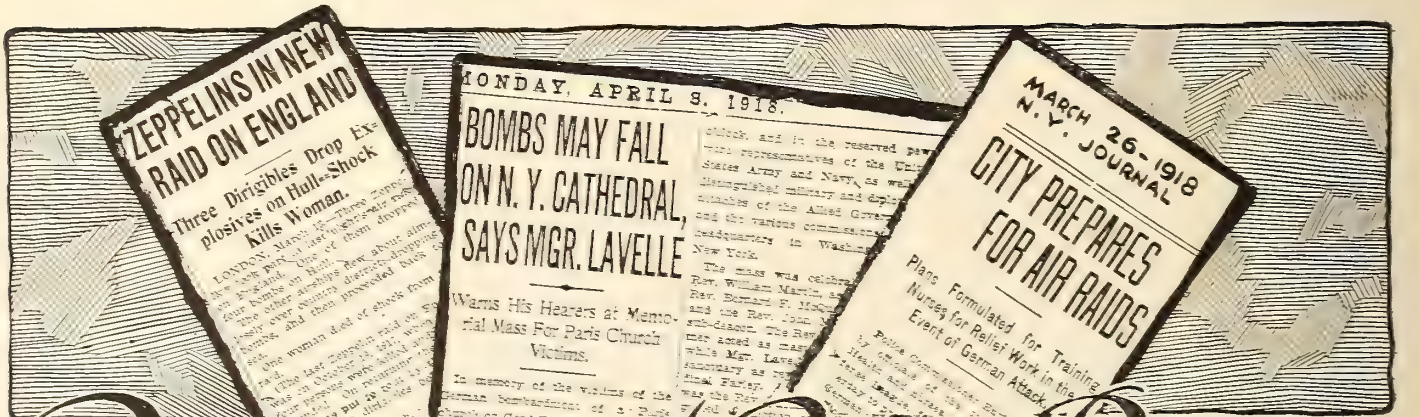


Secretary of War Baker Says:—

"It vividly visualized my first experience of the actualities of war and a revelation of the methods inaugurated by an enemy who wages the same war against women and children as against soldiers. Aerial raids on towns are counterpart of the pitiless submarine war and the attacks against American rights. The very reason why America entered the war. We are sending our soldiers to Europe to fight until the world is delivered from these horrors."



ZEPPELINS IN NEW RAID ON ENGLAND

Three Dirigibles Drop Explosives on Hull—Shock Kills Woman.

MONDAY, APRIL 8, 1918.

BOMBS MAY FALL ON N. Y. CATHEDRAL, SAYS MGR. LAVELLE

Warns His Hearers at Memorial Mass For Paris Church Victims.

MARCH 26-1918 N.Y. JOURNAL

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Motion Picture News

Vol. 17 No. 18. May 4, 1918

The Week in the Film World at a Glance

FEATURES

LOOKING UNDER THE SURFACE (WM. A. JOHNSTON) 2643
SPEAKING EDITORIALY 2644
SERVING IT WITH SPEED AND GINGER 2645
"ANARCHIST" IS IN AGAIN 2646
WHAT KIND OF A FELLOW IS—CROMELIN? 2655
THE INDEPENDENT FIELD TICKER 2697

OF SERVICE TO EXHIBITORS

Near a Settlement in Chicago 2651
Live News from the Producers 2678
In and Out of West Coast Studios 2714
In the Independent Field 2725
Coming Program Offerings 2692
Exhibitor to Exhibitor Service Bureau 2696
Glances at the Programs 2693
News Notes from Canada 2724
Reviews 2662

NEWS OF THE WEEK

Exhibitors' Service Bureau 2664
Rothapfel's Answers to Exhibitors 2670
Ready-Made Ad-Talks 2676
Newsy Items from the Studios 2716
Short Subjects in Review 2703
Releases—Current and Coming 2725-26-27-28
Projection Department 2732
Music and the Picture 2739
Theatres Worth While 2744

SCREEN EXAMINATIONS

"At the Mercy of Men" (Select) 2721
"Black Sherlock Holmes, A" (General-Ebony) 2722
"Blue Bird" (Selexart-Goldwyn) 2718
"Danger Within" (Bluebird) 2721
"Doctor and the Woman, The" (Jewel Prod.) 2719
"Dolly Does Her Bit" (Diando-Pathe) 2722
"Face in the Dark, The" (Goldwyn) 2723
"Freight Investigation, The" (Mutt and Jeff-Fox) 2718
"Hand at the Window, The" (Triangle) 2720
"His Busy Day" (Pathe-Rolin) 2721
"Kicked Out" (Pathe-Rolin) 2721
"Leap to Fame" (World Film) 2722
"Let's Get a Divorce" (Paramount) 2721
"Mother's Secret, A" (Blue Bird) 2720
"Nine Tenths of the Law" (Atlantic Distributing Corp.) .. 2720
"Society for Sale" (Triangle) 2721
"Tyrant Fear" (Paramount-Ince) 2719
"White Man's Law, The" (Lasky-Paramount) 2720

Newsy Announcements of the Week Found in the Ad-Pages

Why "The Spirit of the Red Cross" Should Be Booked .. 2593
Paramount Pictures in Their Order for the Month of May 2594-95
Kitty Gordon Is Presented on the World Program in "The Purple Lily" 2596
"The Seal of Silence" Stars Grace Darmond and Earle Williams 2597
"Over the Top" 2598
King Solomon Interviewed on Pictures by Triangle 2599
"Up the Road with Sallie," Constance Talmadge's Best 2600
Alice Brady in "At the Mercy of Men" 2601
Goldwyn's Prize Mystery Play, "The Face in the Dark" .. 2602
Goldwyn's "Heart of the Sunset" 2603
Bill Parson's Comedies 2604
"For the Freedom of the World" Grows More Valuable With Each Day 2605
The Selexart-Goldwyn Pictures All Powerful Emotional Dramas 2606
Prize Patriotic Play, "My Own United States" 2607
Exhibitors Answer Seven Vital Questions Anent Hodkinson Service 2608
Paralta Pictures 2609-10
Judge Brown Pictures of Proven Merit 2611
Ned Finley's Blue Ridge Dramas on General Program 2612
"Daughter of Uncle Sam" Visualizes Happenings of the Day 2613
One of O. Henry's Best Ready in General Exchanges 2614
The Chaplin Reissues 2615
"True Blue" Is William Farnum's Latest "Strong Man" Melodrama 2616-17
The Best Chaplin Comedy of All Time—"A Dog's Life," 2618-19
A First National Box-Office Sensation—"Tarzan of the Apes" 2620-21
The Advertising Campaign "Tarzan" Will Receive 2622-23
"Men" and "Crucible of Life," U. S. Exhibitors' Attractions 2624-25
Gaumont's Beauty Contest 2626
Russell's Next Picture and Chaplin Reissues from Mutual 2627-28
Keeney's Newark Plays Its First Serial Pathe's "House of Hate" 2629
Bessie Love and Baby Marie Osborne in Current Pathe Features 2630
Washburn and Keenan in Big Money Getters from Pathe Exchange 2631
Toto and Lonesome Luke Pathe's Chief Fun Makers 2632
There is a Song About 'Mickey' Now 2633
First National Exhibitors' Exchange of New York Takes Christie Comedies 2634
Educational Presents Happy Hooligan and the Katzenjammers 2635
"The Million Dollar Mystery" Now Offered as Six-Reel Feature 2636
"The Eagle's Eye" 2637
Mitchell Lewis in "Nine Tenths of the Law" 2638
Josh Binney's Comedies 2639
"The Last Raid of Zeppelin L-21" 2640
The George K. Spoor Ultra-Features Through Perfection Exchanges 2642
Just One Instance of the Box-Office Power of "The Kaiser" 2694-95
"The Brass Bullet" is Universal's Latest Serial 2704-05
The Pulling Power of the Universal News Weeklies 2706
Mae Murray Presented in Universal Special Production, "The Bride's Awakening" 2707-08-09-10
Jewel Productions 2711
Universal Has "Boy Scouts to the Rescue" 2712-13

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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The George K. Spoor ultra-features are in a distinctive class by themselves. The exceptional photography, unique plots and artistic settings have opened up a new era in the photoplay field. ¶ "A Pair of Sixes," "Ruggles of Red Gap," "Uneasy Money," comedy-dramas featuring Taylor Holmes, are clean, wholesome entertainment, enjoyed by every member of the family. ¶ "Men Who Have Made Love to Me," featuring I, Mary MacLane, is a triumph in artistry, revealing the life of one of the strangest geniuses of the literary world. ¶ These plays have proved their worth by breaking attendance records everywhere. Grasp the opportunity now of giving your patrons something different.

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George Kleine System
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Perfection Pictures
The Highest Standard in Motion Pictures

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"When you see it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 17. No. 18 May 4, 1918

Looking Under the Surface

LAST week we called attention (a) to the present marked tendency on all sides toward "*special*" production; (b) to the rapid rise in average picture length from 1.65 reels per picture in 1915 to a probable average of more than 4 in 1918.

And from these facts we drew the deduction of much importance if true—that picture making has entirely cast off its old policies and was well into a brand new era.

An era in which not merely a few, but nearly all the makers—of both long and short pictures—are making fewer pictures and far better pictures.

And, this being true, the industry has at last arrived at its logical and inevitable development, the making of pictures *good* enough to be *advertised,* and therefore, in turn, capable of the *longer* runs which advertising, in order to make good, positively demands.

* * *

IN the same issue Ernst Boehringer, a veteran showman, warns against the trend toward longer pictures, as involving a grave danger.

"Prefixing 'super' to 'feature' and adding 2,000 or 3,000 feet is a move in the *wrong* direction," he says.

And again he states: "The producer obviously cannot make pictures for a few ultra theatres running pretentious programs which consume two hours or more."

All of which is very true and very important—so much so that we reopen the subject in order to air fully the danger involved and to reiterate that the matter of length did not enter into our calculations whatsoever.

We spoke only of an era of production in which manufacturers were "*specializing*" in better pictures—whether long or short.

Footage does not enter the question.

Footage has no more to do with superior pictures, specials, if you like, than has white paper to do with best-seller books.

* * *

IT would be better if we could kill the word "super-feature" right now.

It is going to be abused; just as its predecessor "feature" has been saddled with all the crimes of the picture-making calendar.

There are substitute makers and fakers in the van of every industry; and length being the only thing they can imitate, they will palm off their "just as good" stuff because it is *just as long.*

These are the people most facile at coining words; they are the upholders of "super-features" and the like.

"FEATURES," "Super-Features," and other such words have nothing to do with the present situation.

Intrinsically, it is an era of *fewer and better pictures*—just that and nothing else.

But "just that" means a great deal. It means the biggest step forward this industry has ever taken.

It means:

(a) The recognition of the greater motion picture public—which, when brought regularly into picture theatres, will double and treble the present attendance and therefore the present cash receipts of the industry.

(b) The further recognition of the fact that it is better business to minister to the quality tastes of this greater public than to pander to the quantity requirements of a minor and mistaught public through the whirligig production of several thousand subjects a year.

(c) The realization that such quantity production not only forbids quality production, but that it also stands flatly in the way of successful *exploitation,* because—

(d) One reason "special" productions succeed is that the maker has time to prepare a complete selling campaign. The picture is sold *intensively plus* service to the exhibitor, who in turn is induced—and *enabled,* through the advertising service offered—to sell it intensively to the public, giving it a run which will allow a maximum public to read of it, hear of it, and come to see it.

In other words, here is the introduction of *merchandizing* methods—the regulation of the machinery of production and exhibition so that the *merchandizing* of pictures is a possible thing.

That is what the present era means.

It is an advance in art.

It is an advance in commerce.

Better goods—better selling methods—all achieved through *specialization* in production and concentration in selling effort.

Compared with the past era of production—the one signalized by the length of 1.65 reels per picture, an era of pictures abnormal in quantity, subnormal in quality—the present era is one of sanity and force; it is the clearing up of a great commercial fog, the change from aimlessness to effectiveness, from waste to economy, from a minor public to a major one.

W A Johnston

Speaking Editorially:

Classify the Theatres

A LEADING topic discussed very seriously by the prominent exhibitors assembled in New York last week is that of a new and sharp classification of theatres and new booking policies based upon such classifications.

Said one: "I could give good pictures longer runs—much longer—if I had longer protection.

"I want to be able to say to the public: 'This picture will not be seen again in this city for such and such a length of time.'

"As it stands now, a small house around the corner gets my first runs within a few weeks."

A very logical development it would seem; and, seemingly, one that is bound to come about.

If first runs could be made longer runs at higher prices—surely, then, more money would be taken in by both producer and exhibitor from these houses, which, in turn, ought to get the good pictures to the smaller houses at prices they could better afford to pay.

* * * *

A Production Recipe

MANAGER H. M. THOMAS of the Strand theatre, Omaha, gives a good recipe for picture production.

On a basis of eight pictures a month he would divide them as follows:

For light comedy dramas on the order of those in which these stars have recently appeared with such success: J. Pickford, Ray, Taylor Holmes, Ann Pennington, George Walsh, Vivian Martin, etc.

One highly emotional drama—like the best vehicles of Ferguson and Fredericks.

One melodrama—western occasionally.

One society drama—introducing handsome sets, gowns and beautiful women.

Anybody got a better recipe?

* * * *

Let's "Show 'Em"

PRESIDENT BRADY of the National Association and ex-officio chairman of the war co-operation committee of the industry has asked the state chairman of the committee to compile accounts of Liberty Loan subscriptions taken by individuals and companies of the trade and those secured through the picture theatres.

The screen has played a large part in the big drive. Let the records be gathered and the facts made known, so that we may speak in figures hereafter of the power of the screen and the patriotism of the picture industry.

* * * *

Going the Week Run One Better

THE Circle theatre, Indianapolis, announces a two weeks' run in "My Four Years in Germany"—a radical step for a theatre established on a policy of a week-run limit.

We predict that many week-run policies will be broken this year.

War News and the Screen

NATURALLY much interest is felt among picture men in the activities of the Government through the Film Division of the Committee on Public Information.

Chairman Hart seems to have made a good start by gathering around him a staff of assistants with real and practical experience in the business of film making and distributing.

We feel certain that he will strengthen a good start by continuing to work in a spirit of co-operation with the industry which has shown in the past year a consistent desire to go more than half-way in aiding the Government in carrying its messages to the people at home.

Naturally, in the desire for 100 per cent. results for the Government, the temptation will be present to adopt drastic methods at variance with the basic principles of film practice. But, just as naturally, we believe it will be realized that in the end better results will be secured by using methods and organizations already tested and proven.

* * * *

Make a Note for November

THE charge is made, very pointedly, that the Governor of the Empire State has played politics with the Motion Picture Option bill—rather obvious, old-time ward politics.

The Assembly passed the bill, the Mayors' Conference wanted it, the best newspapers were for it, it was perfectly clear to any observer that the purpose of the bill met the wishes of the great majority of the people of New York State.

But the bill didn't mix with Albany politics. It was, obviously—and clumsily, it seems to us—ordered killed.

The inside facts are pretty well known to the exhibitors of the state. And we have little doubt that they will act accordingly. The power of the screen is great; and here seems a great opportunity to prove it.

* * * *

A Business Meeting!

IN these days of co-operative movements within the industry much interest will centre in the convention called for Chicago some time in June by the American Exhibitors' Association.

It will be a business meeting.

No carnivals, costly exhibits, or joy parties; and above all, no politics.

Just a meeting—open to all branches and all associations of the industry; an opportunity for business men to get together and put sanity, force and mutuality into the operations of an industry great thus far in spite of itself.

* * * *

Over the Top

"OVER THE TOP" has gone over the top with a successful run at the Lyric (New York) theatre, now entering upon its fourth week.

Another star in the galaxy of fewer pictures, better pictures, longer runs.

Serving It with Speed and Ginger

LAST week in New York could have been given two names with equal rights to either. It could have been called "First National Exhibitors' Week," and anyone who got one glance at the Hotel Astor lobby during the week will admit that the name belongs.

Or it could have been called "Liberty Loan Week," and one look at gathering of film men at the New York theatre pledging their thousands would carry the case for that name.

Not to speak of the meetings in all parts of the city—and outside of it—where picture stars in abundance did their share and more to further the Third Liberty drive.

We wish we could find the space to give you all the reports of film activities in every section of the country on behalf of the Kaiser Killer, but it would take every inch of this issue and then some. Condensed more than we like to do it, the high lights of the week's work will be found on Page 2649

* * * *

BUT for out and out film interest alone the First National part of the week naturally gains the verdict.

Every time you turned around in the Astor lobby you ran into some other big exhibitor. If you turned around often enough you were apt to get the idea that the whole motion picture business had moved into Mrs. Astor's tavern.

And if we may do it in passing without treading on some one's corns let us say something in passing:

A half hour at a producers' gathering of any sort gives you the impression that the far-famed motion picture business has gone to the dogs and the dogs are not treating it any too kindly. "Everybody is losing money, you hear."

"I know how I hold on, but how are the others lasting? When are they going to blow?"

A week at an exhibitor convention, M. P. E. L. or A. E. A., gives you the impression that all exhibitors are starving to death with danger of the ration being cut still further. "The producers and stars are driving us out of existence," is what you hear there.

But a week hovering around the Hotel Astor during a First National meeting convinces you that most of the big exhibitors of the country are making money, and lots of it—and if the others in the business are not doing so it's their own fault.

These are the psychological impressions. And they come of the fact that the First National crowd is a crowd of clean-cut "smilers."

* * * *

AND by the way, while speaking of the Astor let's go back a week to the gathering of exhibitors who discussed co-operative movements there before the First National came to town.

Though no definite announcements have yet been made, we have it on pretty good authority that the next few weeks will find ten exhibitor circuits, backed by outside capital, ready to talk business on current productions and to launch a strong drive at nationalization.

It isn't going to be an easy proposition to put over this co-operative plan on a national scale, but the backers of the new one have the money and the faith—and they don't want any of the exhibitors' money to play with.

* * * *

THE ready-letter-writer "Anarchist" comes across this week with a wail that we expect and hope to see answered. "Anarchist" wants to know "Why is a house organ?"

Of course, he puts his case in his usual interesting way. But we won't attempt to say how much we agree or disagree with him. This much we do know—in some of the house organs coming to our desk recently there has been so much that is good and so much that shows real progress that we are certain "Anarchist" is going to get a strong come-back.

But perhaps he won't be answered. For example, too much of what he says could, with the simple substitution of the phrase "trade paper for house organ" be applied to cover the entire trade paper field.

But we have stifled our temptation to answer him because we know that while his criticisms may apply to others, they couldn't possibly fit us. You know—"everybody else, else; me—no!"

Maybe the house-organ sponsors will reason the same way.

* * * *

SPEAKING of letter writers, New York film men should get quite a few chuckles out of the letter written by Rupert Julian to R. H. Cochrane, which will be found on page 2654.

Julian, producer of "The Kaiser," confesses that he came to New York with the usual Hollywood viewpoint that New York is only the place where films are ruined forever and ever more.

Then Julian got a week's close-up on what is done in New York when the prints arrive from the studio—and he went back to Hollywood with the material for a most interesting letter.

Be sure to read it.

* * * *

EVERY now and then some producer does get time to read a trade paper.

And whenever this happens, a producer says to us, "Say, those Box Office Reports you fellows run are a great thing. Did you just start this department? Why it saves me money on my productions and more on taking conceit out of grasping stars."

Or, he says. "This new Exhibitors' Service Bureau you just started is a great idea, isn't it?"

Or else, "I used to believe that only the little exhibitors read trade papers that the big fellows didn't get the time. But when you can get as representative a group of theatre men on an Advisory Board as you have there then I'm convinced that they read the NEWS anyway."

"Anarchist" Is In Again!

This Time He Has Fault to Find with the Ton of Printed Matter That Fills His Mail Every Day

"Read a house organ over once maybe twice and you will feel as carefree and light in the head as a backwoods bridegroom trailing up to the altar with his boyhood sweetheart."

ON your head be it. You have asked me for a series of yelps, I herewith append, "Yelp three." You ask me to take the responsibility and I agree heartily. I don't know what that means exactly, but I am rather of the impression that you are afraid that I will say many things which do not jibe with your editorial opinion. I expect I will, and I believe your disclaiming any responsibility for my outcries is both prudent and wise. But in all that I say, please understand that I understand a good deal about the other side of the question, although I shall firmly avoid mentioning that other side. Let some of those big, husky pen-pushers in the home offices get busy and storm MY trenches; I'm ready for 'em. And they have some darned good arguments if they care to trot them out. Well—we're off!

I have been fairly itching to take a wallop at one of our most sacred institutions, and I don't suppose I will ever have another such golden opportunity. I want to ask the "why" of something on which producers and distributors expend a king's ransom (whatever that is) yearly, and which, of course, the exhibitor eventually pays for. I want to know "Wyinell is the house organ?"

I have just returned to the sticks after an hilarious week in the big town during which time I heard my letter discussed several times. I sure got an earful. This is to advise you that you have a treat in store for you. One irate exchange manager has promised to write an anonymous answer to "Anarchist," and if he can write as graphically as he talks it ought to be worth reading. Deleting the profanity from a half-hour tirade, he expresses himself on the topic of "the average exhibitor" about thusly: "He is a billy-be-damned, four-ply, double-distilled, pale gray ass, and resembles that animal in every detail but one; he has a tail at EACH end and a head at neither." Be sure and publish that letter.

During my absence my mail accumulated, and I want to assure you that the average exhibitor's mail is a weird and wonderful thing. Some day I am going to write you an article, entitled "Oh, see what the postman brought!" I have a baling machine which yawns hungrily, and not in van, for most of this stuff, but for once I painstakingly shucked the wrappers from my collection of house organs and READ 'EM (yes I did, honest), from kiver to kiver. I wanted to feel certain that the things I intended to incorporate in this letter were true. They ARE. But it was an awful price to pay for an easy conscience; five hours' reading house organs! I emerged from my task tottering mentally and gibbering like an idiot. If you have ever tried to read the published accounts of the activities of our lawmakers at Albany you know just what I mean.

I studied them carefully, almost religiously, in an honest attempt to discover some note of interest, some germ of a new idea, some excuse for being, only to finish with the hope that some time in the very near future I would hear the last house organ play its last tune, a sort of editorial Swan Song. I don't HAVE to read 'em, I know, but in these days of conservation I hate to see such a woeful waste of words, paper, ink and postage. I move that for the period of the war we Hooverize on house organs; let's have Houseorganless days seven days a week.

I finally bunched them all together, struck an average and dissected the result. I found them to be composed of the following departments, wards, institutions, or whatever you want to call them:

An editorial page; Descriptions of current releases; Articles by, letters from, stories of and photos of, Prominent Exhibitors; Publicity pills and press piffle, of the sort which has sent many of our bravest and best editors to the nut foundries; Exhibitor Service; Studio gossip; the roe from which much of the before-mentioned publicity is hatched; Favorable comments by reviewers and aforesaid Prominent Exhibitors; Specimen advertisements; Music cues. And steen hundred editions of the above are mailed out to the poor, long-suffering exhibitors by producers and distributors. But we forgive them for they know not what they do.

Of the house organ editorial, let us, in a spirit of sweet charity, say as little as possible. They have all the snap and fire of a report from the Bureau of Vital Statistics, and all the absorbing interest to be found in the minutes of an agricultural meeting. But they cover the film business from soup to nuts spilling pearls of wisdom en route. They must be read with great zest by every man who writes them.

THE editors desire to express thanks for the stills used to illustrate this article to the following producers:

To Select Pictures Corporation for the illustration at the bottom of the next column, which is a moment in the Constance Talmadge production, "The Honeymoon."

To Triangle for the illustration on the opposite page. This is from a scene in "The Hand at the Window."

And then we have those descriptions of current releases. It takes you back to those halcyon days when the patent medicine circulars were enjoying their heyday, but they lack the essential charm of the old medicine advertisements, because we all of us used to experience an exquisite pleasure in discovering in ourselves each succeeding symptom as it was described. The resemblance I am referring to lies in the fact that they all follow certain prescribed forms. The medicine guys used to decide on what form best suited their needs, and then simply insert the name of the remedy. The film gent decides upon the form which suits him best, and inserts the name of the production, the name of the stars and supporting cast, the director and possibly the author (?), and there you have a description all made to order. Oh, yes, they make thrilling reading!

"Heart interest," "Human appeal," "Soul-stirring," "Forceful," "Gripping," "Beautiful," "Masterpiece," etc. Why, they might ALL well be the product of some ONE talented pen. The recipe is invariably the same: to one tedious synopsis add the names of the star, cast, production and director; stir in a little bunk about the high production cost, expensive sets, or the deadly dangers and hazards in filming; season with a few cute little advertising suggestions and "Stunts"; shake well before using, and serve with several grains of salt and much aqua pura.

Now, let's gaze admiringly upon that supreme achievement of the house organ, the "Exhibitor Service." Here exhibitors are told told how to do it, usually by men who never ran a theatre in their lives or else ran them so badly that they quit or were forced out. How do they do it? Simple enough. You know how Ez Skinner and Ike Harris sit on the sugar bar'ls down in Si Hoskin's store, and tell President Wilson how to run the nation, don't you? Well, that's it. Of course, the President don't, but for that matter the exhibitors don't either, so it's six of one and a half a dozen of the other.

One of the chief functions of this department is to describe the various exhibitor "aids" which the loving producer offers to his dear exhibitors at a very modest profit. For a time I was puzzled as to the origin of that word "aids," but after I had purchased a few and examined many more it was all made clear to me. It is the concluding syllable of a longer word and should never have been wholly divorced from its parent, simply hyphenated, thusly LEMON-AIDS, and LEMON-aids they usually are. In this department also are suggested "stunts" for feeble-minded exhibitors. Many of them would require a corps of busy assistants and set the exhibitor back about double his average gross; others would land him in the incurable ward in the dippy-house and give passers-by the impression that his lobby was a second-hand store. But they fill space and READ like a million dollars.

And then we have the specimen ads. Oi, yoi. In one column we see a specimen advertisement which would have brought tears of appreciation to the eyes of the late P. T. Barnum, and in an adjoining column we are treated to a friendly criticism of an advertisement submitted in a rash moment by some exhibitor who had a fool idea that HE knew something about writing ads. I'll admit that the average exhibitor is a rotten ad-writer, but he would do well to turn this portion of his work over to the local plumber and keep off those specimens ads.

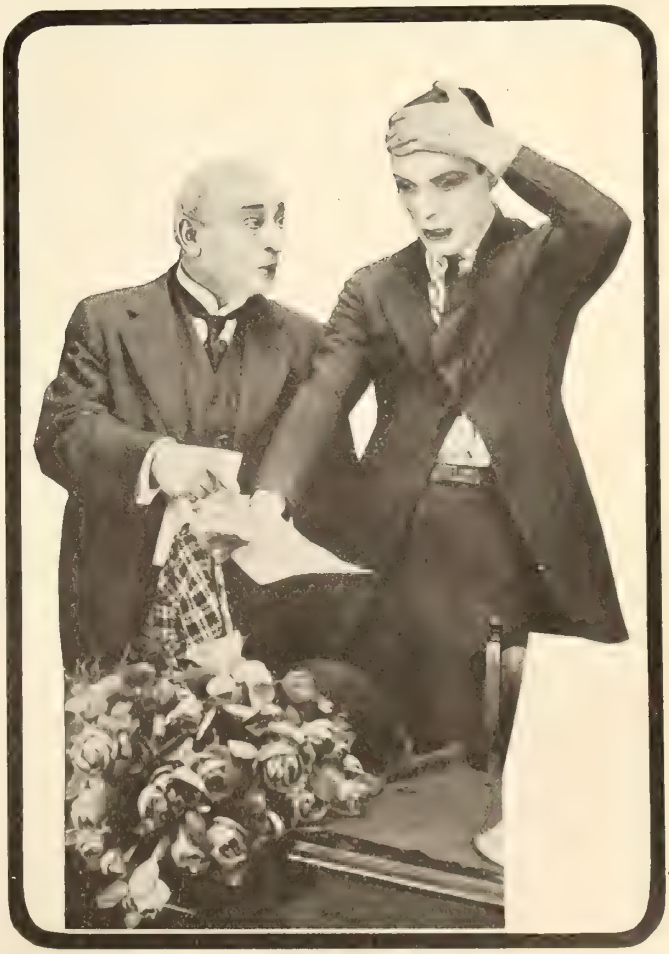
'Nd then we have talks with, letters from, articles by and pictures of—that much-mentioned-seldom-met "Live Wire Exhibitor." Let us pause right here and give three rousing cheers for the handsome gentleman whose daguerreotype is so frequently seen ornamenting the pages of our house organs. Meet Prominent Exhibitor, folks. And let's give three cheers more for his intensely thrilling and entertaining account of how he cleaned up in Keokuk and Kankakee with Hookum's Pictures.

He wrote that letter some time back, hoping that there might be a comeback in the shape of a request for his photo and mebbe a picture of his house. With that idea in mind he laid it on good and thick, knowing that "only the strong deserve the air." His soul yearned for the spotlight, and he went after it the only way he knew. We ALL know that the only possible way to get our names inscribed upon the scroll of "PROMINENT EXHIBITORS" in the Filmortal Hall of Fame is to write a good strong one to the editor, shooting the bull along regularly prescribed lines. *I* know because I have done it in times gone past. I got in, too. I am one of those things you DON'T read about. I fell for it the same as the rest of 'em.

These pictures are inspected, and the articles or letters read with great relish by the gentlemen whom they most closely concern AND BY NO ONE ELSE. You can form a very accurate estimate of the numbers of readers of this section of the house organ by counting the number of articles and letters and allowing one reader for each item, the P. E. himselluf. Whootheaitch cares to read what the other fellow has to say about himself, anyway? I don't. Do you?

We will now turn to page four, and read the "Studio Gossip." No house organ is complete without this chatty little column of anecdotes, near-wit and pathos. How some of those long ago press agents must thrash about in their graves when the average house organ rolls merrily off the presses. These snappy little stories about celebrities have been handed along, with little or no change, from generation to generation. They read about the same now as they did in the days when Adam and Eve played the leads and His Satanic Majesty did the heavy in a serpentine make-up.

(*Continued on page* 2663)



"Don't ask me whyinhell is a house organ? Look at this one and see if you can figure it out. That's why I keep the flowers on the table—they counterbalance the press agents' delirium masterpieces."

Liberty Meeting at Playhouse

Everyone in Picture Industry Has Been Invited to Attend to Give Third Loan Most Vigorous Boost It Has Yet Experienced

THE motion picture industry is not yet satisfied with its splendid showing in behalf of the third Liberty Loan, to which it has added thousands of dollars.

This became plainly evident when it was made known Monday, April 22, that partly through the efforts of William B. Brady, aided and abetted by various other prime movers in the industry, a meeting is planned for Sunday, April 28, at the Playhouse, to give the loan a final boost. This event is expected to send the amount credited to the motion picture over the top in fine shape, leaving no doubt as to where the "movie" and its stars, exhibitors, distributors and producers stand in the matter of patriotism.

For the Playhouse meeting, purposely set on Sunday to allow no one an excuse for being absent, Marcus Loew is arranging a suitable program, including music and other features that will make the affair one of variety as well as one at which money will be the chief topic of conversation.

In the meantime the industry is not idle, and is showing at every turn that it is in the drive to the finish. On another page of this issue is an account of the chief happenings of the past week, but these by no means cover all the activities.

When the Adolph Zukor Day efforts were summed up April 22, after a thrilling and strenuous time in front of the New York Public Library, it was found that over $300,000 in bonds had been subscribed. Jesse Lasky, Arthur S. Friend and Emil Shauer, in the absence of Mr. Zukor, who was called out of the city, subscribed $100,000 of this amount. About $25,000 worth was taken by the office and studio force of Famous Players. William A. Brady was present and addressed the throng, which crowded Fifth avenue for several blocks. It was estimated over 20,000 persons were in the crowd, which listened to talks from the stars named in another article in MOTION PICTURE NEWS. Miss Elsie Ferguson was one of the most popular with the huge audience. She was followed in her address by Governor Whitman.

A letter which reached MOTION PICTURE NEWS this week from Chicago, and which was originally sent to S. S. Hutchinson, of the American Film Company, indicated that the opening of the drive in Santa Barbara, Cal., was given a rousing, send-off by the American employees. It was also said much of the success of the opening there was due to the efforts put forward by the American Film Company. The Chamber of Commerce of Santa Barbara has sent a letter to Mr. Hutchinson, in which are many words of appreciation.

When seen April 22 William A. Brady said he expected a very large attendance at the Playhouse meeting Sunday, and that a new record will probably be hung up to accompany the last lap of the drive to ultimate success.

"Tarzan" Still Lining Up the Crowds

"Tarzan of the Apes" is said to be piling up a country-wide S. R. O. record surpassing any previously held by a screen adventure story. Throughout the metropolitan district of the East, both the William Fox and the Marcus Loew interests have been showing "Tarzan" simultaneously in their theatres to capacity audiences. During the current week a statement has also reached First National headquarters from far away Laramie, Wyoming, to the effect that "Tarzan" played to receipts of about $700 during a single day in that town of less than 5,000 inhabitants. This percentage of box-office returns to population is said to eclipse all previously recorded figures, so far as they are known.

General Moves Exchange

Of interest to New York exhibitors of motion pictures is the announced removal of General Film Company's big city sales office from its downtown location to an uptown suite in the heart of the metropolitan film district. The new quarters of the New York exchange, J. A. Hammell, manager, will be in the Godfrey Building, 729 Seventh Avenue. The removal was begun April 20, and from now on business will be done with exhibitors in the New York district at the new address.

Barrows Going Overseas

Oswald Barrows, formerly a salesman in the New York territory for Arecraft pictures, has enlisted in the Quartermaster Corps of the Army, and has been ordered overseas.

Cole Takes a Hand

Henry Cole, prominent Bronx exhibitor and organizer for the M. P. E. L. of A., is now actively engaged in placing the Jester Comedies with exhibitors in Northern New Jersey.

Stars Earle Williams

An Earle Williams Blue Ribbon Feature, "The Seal of Silence," is announced for release the week of April 29 by Albert E. Smith, president of the Vitagraph Company. Grace Darmond is featured in support of Mr. Williams.

New Uplift Society

The Louisiana Moral Photoplay Association has been organized in New Orleans, and the activities of the body already indicate that it will have a very potent influence upon the character of pictures that are to be shown in the city in the future.

Much unfavorable discussion regarding the nature of pictures shown there has been heard recently, and the intention is to bring the standard up a notch or two.

Correction in Klutho Studio's Advertisement

By a typographical error omitting two words there is a slight lack of clarity in the advertisement of the Klutho Studio, Jacksonville, Fla., appearing on page 2723 of this issue of MOTION PICTURE NEWS.

The advertisement tells of the unusually interesting offer made by the Klutho organization for the summer season, by which $60 a week will rent stage space and complete facilities. The error lies in the omission of the words "a week."

New York producers are showing an interest in the attractions offered by the Klutho Studio, one of the most completely equipped plants in the country and unusually handy to New York for the transportation of producing companies.

Grauman Gives Opinion of Exchangeman

Jack Grauman, manager of the Metro Picture Service, 403-409 Toy Building, Milwaukee, is one of the few exchange managers in that city who previous to going into the exchange end was an exhibitor. Mr. Grauman owned and operated for a number of years in Milwaukee four outskirt theatres.

"I am of the opinion," said Mr. Grauman, "that the most successful exchangemen are those who have graduated from the ranks of exhibitors, bringing with them an understanding that tends to make a better feeling between these two great branches of the motion picture industry. An exchangeman who is able to accept the broader views of the business relations between the exhibitor and exchange, and who handles a program with the full knowledge that he is selling something worth while cannot fail to attain success."

National Board Comments on Rapf's Production

The National Board of Review of Motion Pictures has rendered the following report on Harry Rapf's production, "The Struggle Everlasting," featuring Florence Reed: Entertainment value, Good; Educational value, Good; Artistic value, Dramatic interest, Gripping; Coherence of narrative, Clear; Acting, Good; Technical handling, Good; Moral effect, Excellent. General Comment: The play teaches the lesson without being preachy, and, as a story, it is gripping and virile.

Stork Scores Again

Harry H. Buxbaum, of Pathe, announces that an important addition to his sales force was made on April 14. It is a baby boy, and Mr. and Mrs. Buxbaum are receiving congratulations of their many friends on the event.

Steiner Plans Third Trip

William Steiner, founder of the Jester Comedy Company, is preparing for another tour throughout the country on behalf of Jester Comedies.

Liberty Loan Holds the Limelight

Just as All Roads Led to Rome, All Eyes in the Industry Are Turned to Road That Leads to Victory and Democracy

THE Third Liberty Loan, now entering upon the final lap of its thus far successful race against "kultur" that doesn't "culture" anything, still occupies the feature position on the program of the motion picture industry in fact as well as in theory.

The drive has gone forward within the motion picture business with a vigor that has been noted throughout the country as wholly characteristic of the industry and the men and women who compose it. Not a slacker has been discovered within the ranks, but it is difficult to keep track of the numerous stars and others who have jumped in with both feet to "dig for democracy."

MOTION PICTURE NEWS has tried, from week to week, to publish the entire list of activities of producers, exhibitors, distributors and stars, but the one-half has never been told. A complete book would be required for that.

Brady Wants Amount Totaled

One of the latest developments in the drive is the request from William A. Brady, chairman ex-officio of the War Co-operation Committee of the Motion Picture Industry, that the amount of subscriptions which have been made to the loan by individuals and companies of the trade, be totaled. This notice was sent to the forty-eight state chairmen, requesting them to secure the total amount of subscriptions which have been received through the use of the motion picture theatres and by personal solicitation. Reports from the state chairmen are to be telegraphed to the headquarters of the National Association of the Motion Picture Industry, Times Building, New York, at the close of the campaign, Saturday, May 4.

It is confidently expected that the total of all subscriptions in the United States from the motion picture interests and others received through the motion picture theatres will approximate seventy-five to one hundred million dollars.

Right Over the Top

The loan got a big boost last week from the motion picture industry when a drive for subscriptions was launched at a meeting held at Loew's New York Roof, attended by several hundred representative men and women identified with the film business.

The meeting was presided over by Marcus Loew, representing the motion picture Liberty Loan Committee, of the National Association of the Motion Picture Industry. Sydney S. Cohen, president of the New York State Exhibitors' League, acted as secretary of the meeting.

Subscriptions totaling three quarters of a million dollars were received from those present and this is only a starter. Beginning April 22 meetings have been held daily at the New York Roof and a program is being arranged whereby prominent motion picture stars will appear and speak. Many of the film celebrities are now actively engaged in the drive to secure subscriptions throughout the country as is well known through the newspaper reports and all of the photoplayers who are available in this locality will be called upon to assist in the campaign.

Paramount Stars Out

On April 20 at the Liberty theatre in front of the Public Library, 42d street and Fifth avenue, one of the greatest gatherings of screen stars yet presented at one time in this city during the Liberty Loan drive, appeared. It was Adolph Zukor Motion Picture Day at the Liberty theatre, which meant that many idols of the screen appeared in person to sell bonds to their admirers. Some of those were Elsie Ferguson, Billie Burke, Pauline Frederick, Lina Cavalieri, Marguerite Clark, Jack Pickford, Alice Brady, George M. Cohan, Mildred Manning, Marshall Neilan, Crauford Kent, Anita Loos, Edward Jose, Courtenay Foote, Thomas Meighan and Gertrude McCoy. To further induce their hearers to buy bonds, personally autographed photographs of these stars will be given to purchasers and many lucky fans will be able to shake hands with their favorite.

Another event for Adolph Zukor Motion Picture Day was the appearance of Nahan Franko, music composer and director, who conducted his orchestra as well as rendered a number of solos.

THAT NEW COIN

Bill Is At Last Introduced in Washington

PRODUCERS and exhibitors, particularly the latter, who have had their minds set on a fifteen-cent coin for some time past, are very likely to get action on their idea before long.

A bill was introduced in Washington on April 11 by Representative O'Shaughnessy of Rhode Island which proposes the coinage of fifteen-cent pieces. Several exhibitors are of the opinion that the new coin would facilitate the handling of crowds at the box-offices, as it would probably subtract at least one detail from the payment of war tax on admissions. Again, there are others who insist the new coin will bring no advantages, as it will not eliminate the use of pennies in several theatres where the admission charge does not include the tax.

Those "on the fence" are not committing themselves, as they apparently feel the new coin would do them no good nor no harm.

John R. Freuler, of Mutual, was among the first, if not the first, to advocate the coinage of a fifteen-cent piece. Others soon saw the good points of the idea, with the result that recently a brief was presented to the Director of the Mint in favor of the coin.

Universal Gets Big Slice

The Universal Film Manufacturing Company, its executives and employes will subscribe to something in excess of $500,000 of the third Liberty Bond issue when final returns have been received.

The total subscriptions of the home office in New York amounted to $195,000 on Friday, April 19, with every indication that this will increase. All of the employes throughout the country have been urged by President Laemmle to strain every effort to take as many bonds as possible. In his telegrams urging the employes to get solidly behind the government he also assures them that Universal will assist them in every possible way in carrying the bonds until paid in full.

Through the generosity of President Laemmle every employe may subscribe for as many bonds as the employe is financially able to carry and pay for them at the rate of one dollar a week for every fifty dollar bond taken.

Miss Talmadge Plunges

Norma Talmadge, the Select star, has done her bit by subscribing $200,000 to the Third Liberty Loan. Her subscription, which is one of the largest individual purchases in the New York district, was made through the Harriman National bank on Fifth avenue, where Miss Talmadge keeps her account. The officials of the bank have confirmed the reports of this sale.

The bank's representative secured Miss Talmadge's signature to her subscription blank by calling in person at her studio in East 48th street, where she is at work on "De Luxe Annie," which she is making to follow "By Right of Purchase" in her Select Star series. The banker volunteered to wait until the scene was finished, since he realized the cost of keeping the entire company waiting while the star affixed her "John Hancock" to help lick the Kaiser but she would have none of it. "The Liberty Loan comes first," said she.

ADDING UP THEIR EFFORTS

World Pictures last week said that for every hour Marie Dressler has been campaigning she has secured subscriptions at the rate of $20,000 an hour. Her total number of hours was not announced.

Marguerite Clark brought to a close in Kansas City her Liberty Loan tour. She was credited with almost $4,000,000 in the Kansas town. The star took $10,000 worth there herself, to prove she is no slacker.

Douglas Fairbanks has been very successful in his drive, according to latest reports.

Committee Places Sunday Blame

Credits Failure of Option Bill to Pass to Influence of Executive Chamber—Distributes Reports on Measure

THE Allied Motion Picture Committee of the State of New York, through Secretary Frederick H. Elliott, last week sent out printed reports on the Motion Picture Option Bill, which was buried in the legislative cemetery of general orders recently, and news of which was carried in last week's MOTION PICTURE NEWS.

The committee, as a prelude to the report, called attention to the failure of the passage of the bill and credited the shelving to the influence of the executive chamber.

The reports covers a period of time beginning with March 21, when the Option Bill was introduced by Senators Thompson and Welsh, and reaching up to the present day. It cites the reason for the measure, as well as the reason for Sunday motion picture, and concludes with the following:

"From the statements set forth, it must be evident that the motion picture interests in the Empire State must perfect a statewide organization. The time spent and the efforts employed during the recent campaign were not in vain—there are no regrets. The formation of a permanent body representing every branch of the industry, including the 1,200 exhibitors whose influence and power is far-reaching, is now a possibility. These important interests should be co-ordinated in an effective manner within the near future so as to be ready for action before the primaries in the fall, when a complete state ticket is to be elected. With this in view, it is proposed to call a meeting of all concerned to be held at a point centrally located and at an appropriate time.

"In the meantime, a captain will be designated for every Senatorial district with an assistant in each Assembly district; these representatives to comprise the State Committee and to be properly organized to assist carrying on the work so well begun by the Allied Motion Picture Committee.

"Dated, April 18, 1918."

"Approved by William A. Brady, President National Association of the Motion Industry; Sydney S. Cohen, President N. Y. State Exhibitors' League.

"Respectfully submitted,

"JOHN MANHEIMER, Chairman.
"MAX SPIEGEL, Treasurer.
"FREDERICK H. ELLIOTT, Secretary."

Sunday Lid Screwed Down in Tiffin, O.

Motion picture theatres will not be allowed to run on Sunday in Tiffin, Ohio, any more. The ministers of Tiffin have been agitating the Sunday closing policy for some time, but it was not until last week, that they succeeded in getting Mayor Eidt to issue an order preventing any house from showing pictures on that day.

The Mayor, however, went the ministers one better, by announcing that he was contemplating the closing of all Sunday activities in Tiffin whatsoever.

Vitagraph Company Sues Mayer

Demands $250,000 Damages for Alleged Conspiracy to Induce Anita Stewart to Break Contract

THE Vitagraph Company of America last week filed suit in the Superior Court at Boston for $250,000, naming Louis B. Mayer, Colman Levin and J. Robert Ruben as defendants. Albert E. Smith, president of the Vitagraph Company, has engaged Daniel H. Coakley, attorney of Boston, to handle the case, which is said to be an outgrowth of the litigation started by Mr. Smith to prevent Anita Stewart from leaving Vitagraph and entering the employ of Mayer. The complaint of Vitagraph charges Mayer and his co-defendants with conspiracy in attempting to entice Miss Stewart away from the company with which she began her motion picture career.

After making a direct statement of the producer's rights to a star's services and the responsibility of the producer to the exhibitors, the Vitagraph complaint recites briefly the history of Miss Stewart's connection with the company. In this section it is stated that Miss Stewart came to the company in 1912, when she was about seventeen years old, and worked as
sive services as a motion picture actress."
an "extra" for twenty-five dollars a week. She was unknown, says the complaint, to the motion picture industry and to the theatre-going public.

The complaint further recites that Miss Stewart was given opportunity to portray leading roles in costly photoplays, and again taking up the cause of the manufacturer, says that Vitagraph "expended several hundreds of thousands of dollars in advertising and publicly exploiting the merits of said productions and particularly the merits of the said Anita Stewart in connection therewith, and in causing her to become well and favorably known to the motion picture exhibitors of the country and to the motion picture theatre-going public, not only throughout the United States but throughout the civilized world where motion pictures are exhibited.

"By reason of her extraordinary and unique ability, her personal charm and popularity as a motion picture actress," the complaint continues, "and by reason of the plaintiff's said advertising and exploiting of her and her said pictures, the plaintiff built up and established an extensive good will and value for all of the motion pictures in which the said Anita Stewart might thereafter appear and by so doing greatly enhanced the value of the right to engage and control her exclusive services as a motion picture actress."

In and Out of Town

B. A. Rolfe, who recently discontinued his producing activities in connection with the Metro organization, arrived in New York from the Coast last week. Mr. Rolfe expects to be in the city for some time arranging details for the launching of his new producing company.

H. A. Spanuth, Commonwealth Pictures Corporation, Chicago, is in New York stopping at Hotel Astor.

Harry Reichenbach, National Film Corporation, returned to New York from Los Angeles last week. Mr. Reichenbach went West to confer with William Parson of the National.

Harris P. Wolfburg, Harris P. Wolfburg Attractions, Pittsburgh, arrived in New York last week on business in the interest of his independent organization. He reports business good.

Arthur F. Beck, Sterling Pictures Corporation, left New York Saturday for Chicago in the interest of the company.

W. J. Swanson, Swanson and Nolan, Denver, is in New York for a few days. He is stopping at Hotel Astor.

J. J. Goldstein, Keystone Distributing Company, Philadelphia, was in New York last week looking at the current releases offered on the independent market.

Maurice Barr, manager Strand theatre, New Orleans, is in New York in the interest of his theatre.

Joseph Grossman, manager of the Sandard theatre, Cleveland, returned to that city last week after several days spent in New York.

E. V. Richards, Saenger Amusement Company, New Orleans, was seen in the Astor last week. Mr. Richards dropped in on New Yorkers to see what was going on in the picture field.

Frederick V. Fisher, member of the First National Exhibitors' Circuit with the Seattle franchise and member of the Greater Theatres Company, operating the Coliseum, Liberty, Strand and Mission theatres, Seattle, Oregon, is in New York.

Gutilla Expands Theatre Holdings

Daniel Gutilla will, effective July 1, control all places of amusement in Bellefontaine, Ohio. He has closed a lease on the Opera House in that city. Mr. Gutilla owns two of the motion picture theatres in Bellefontaine, and has a lease on the third house. New seats and general remodeling of the Opera House are on the program of improvements. Motion picture features will be shown at the Opera House, but Mr. Gutilla will book vaudeville and road shows in connection with the picture shows.

Universal Produces Red Cross First Aid Film

In co-operation with the American Red Cross the Universal Film Manufacturing Company has produced a special film on the subject of military first aid and life saving.

Commodore W. E. Longfellow, head of the Life Saving Corps of the Red Cross, personally directed and acted in the film, which was produced by the Industrial Department of the Universal Film Manufacturing Company. Commodore Longfellow is recognized as the leading authority of the subjects shown in this film, which is being shown serially in the Universal Screen Magazine.

This is but one of the many educational motion pictures on the subject of Safety First that is being produced by the Universal's Industrial Department.

Quimby Opens Red Cross Campaign

F. C. Quimby, sales manager of Pathe Exchange, has started an active campaign of cooperation with the American Red Cross on its picture, "The Spirit of the Red Cross," after receiving a request for such cooperation from Jesse L. Lasky, who as chairman of the Committee of the National Association of the Motion Picture Industry, has seen the picture and reports that it is of unusual quality, the propaganda in it being almost entirely submerged in the splendid production and probably the best battle and war trench pictures that have been photographed to date.

Lieut. Tootle, Formerly with Gaumont, Weds

Lieutenant Harry King Tootle, 351st Field Artillery, was married to Miss Jessica Campbell Nave, in Wheeling, W. Va., on Thursday, April 4. Lieutenant Tootle is well known in the motion picture industry as former publicity representative of the Gaumont Company. He won his commission at Plattsburg last fall.

Ouida Bergere Plans Coast Trip

Ouida Bergere of 516 Fifth Avenue, New York, announced last week that she intends to make a trip to the Coast within the near future to open a branch office of her "personal representation" headquarters there. While away Miss Bergere will leave the New York office in charge of H. R. Sanger.

Julius Timer Over There

A card received from Julius Timer states that he has arrived safely overseas. He is a military cinematographer with the Photographic Division of the Signal Corps.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Near a Settlement in Chicago

Serious Trouble Between Operators' Union and Exhibitors and Exchanges Believed Averted—Both Sides Have Appointed Committees

THE situation in Chicago between the operators and the film men last week was one of marking time. According to the information received from both sides indications point toward an amicable settlement of what threatened to be a serious problem between Operators' Union Local No. 110 and the combined forces of Chicago exhibitors, exchanges and supply dealers. The operators, it is said, have quietly backed down on most of the demands they made and which caused the uprising and protest among the exhibitors and exchanges.

The temporary injunction against the operators is still in force, and committees have been appointed on both sides to get together and arbitrate. The Allied Amusement Association, the organization which the exhibitors, exchanges and supply men have formed to combat the union demands, have notified the operators that their arbitration committee is ready at any time to meet the committee delegation. The meeting, it is expected, will be held this week. The Allied committee consists of twenty representatives chosen from among exhibitors, exchangemen and equipment dealers in Chicago. The Operators' Union have acknowledged the request for arbitration.

Among some of the questions that are expected to come up for discussion and settlement at the meeting of the committees are the problem concerning the employment of operators direct; the question of substitutes; the proposal to unionize cashiers, janitors, ushers, door men, film inspectors, shipping clerks, delivery clerks and pick-up men. All other grievances from either side will also be presented.

The last ten days brought a number of legitimate theatres and vaudeville representatives of Chicago into the ranks of the Allied Amusement Association. The Kansas City Exhibitors' League wrote offering advice and assistance concerning employment. The amount of money thus far gathered into the defense fund of the Allied Amusement Association is said to be $20,000, mainly made up from exhibitor contributions.

On Saturday, April 13, the arbitration committee held a meeting to go over their plans for the meeting with the operators.

Liberty Loan Drive Is On Throughout Industry

(Continued from page 2650)

The cities have turned out in force to meet him, and then turned out their pocketbooks for Uncle Sam.

William S. Hart, before beginning his tour for the Loan on the Coast, subscribed for bonds amounting to $105,000, bringing his total holdings up to nearly a half million dollars for the three issues.

Emmy Wehlen's whirlwind tour of the Eastern cities is meeting with big success, it is said. Up to April 19 she had sold two million dollars worth of bonds, $40,000 of which she took herself.

Rita Jolivet is said to have secured subscriptions amounting to $250,000 in one afternoon at Poli's Strand theatre in Waterbury, Conn. She also visited the Regent in Toronto and other theatres, with equal success.

Others who are doing excellent work are Madge Kennedy, Marion Davies, J. Warren Kerrigan, Peggy Shanor, Sessue Hayakawa, Mary Pickford, Arnold Daly, Charlie Chaplin and a host of others.

Additional news of the Liberty Loan drive will be found on another page of this issue.

Iowans Prying Up Sunday Lid

Several Exhibitors, Heartened by Test Cases, Are Taking a Chance on Opening—Opposition So Far Not Alarmingly Strong

WITH several test cases settled in favor of the theatre men, several wide-awake Iowa exhibitors have taken a chance and opened their houses on Sunday in towns where such a proceeding is looked upon as unholy. R. C. Ericson of the Empress theatre, in Cedar Falls, has, perhaps, the greatest opposition of any, since Cedar Falls is one of the biggest church towns in the State. He has no competitor, but for the last three weeks he has been defying the church people and running carefully picked pictures on Sunday. No action has been taken as yet.

Mrs. B. L. Francis of the Princess theatre, in Spirit Lake, took up the battle all by herself against a big burly marshal who ordered her house closed. She has been running on Sunday for a couple of weeks and is still keeping her patrons through the week.

F. H. Graaf, manager of the Grand theatre, in Estherville, is running on Sunday and has been for the last three weeks. Mrs. Frank King, who is managing the King theatre in that town, is holding back until she sees what Mr. Graaf gets handed to him for his bravery. Mrs. King operates the King house in Estherville, while her husband manages the King theatre, in Ida Grove, just down the line.

A. J. Bonney of the Electric theatre, in Greenfield, has made all arrangements to break in his town to Sunday shows, starting the 28th of April with "The Life of Our Savior."

Manager Lindsey of the Idle Hour, in Leon, started the Sunday opening and after a legal fight got away with it.

Lichtman Celebrates Birthday

Associates in Famous Players-Lasky Corporation Office Celebrate the Anniversary in His Honor at Keen's Chop House

THE thirtieth birthday of Al. Lichtman was celebrated on Tuesday evening of last week by the office associates of the General Manager of the Famous Players-Lasky Distributing Department, at Keen's Chop House. The affair was a complete surprise to Mr. Lichtman, who was coaxed over to Keen's private dining room by Fred Gage, and where his friends greeted him.

A number of telegrams were received by Mr. Lichtman, many of which came from John C. Flinn, who at the time was making a Liberty Loan tour with Marguerite Clark. That Mr. Flinn was with the party in spirit was evidenced by the fact that he sent a telegram from every stopping point along the route on the evening the party was in progress. A floral plant was received from V. P. Whittaker of Washington.

After the usual family group photograph was taken the party became a scene of great animation with the arrival of the initial portion of the sumptuous repast. With the appearance of the cordial the wits of the gathering were called upon by Toastmaster Pete Schmid to give their best offerings. Three particularly appropriate prizes were awarded to those who told the worst stories, these awards being received with hearty acclaim by J. K. Burger, Julian M. Solomon, Jr., and Charles E. Moyer.

Upon being called for a speech, Al. Lichtman expressed with deep feeling his appreciation of the honors bestowed upon him, after which he told of several humorous incidents in connection with his advancement in life, to the great delight of all present. One of the best renditions of the evening was offered by Alfred M. Botsford, whose facts and figures appertaining to the rubber boot industry drew forth many laughs. The preparation of the menu souvenir card was entrusted to Jerome Beatty, who did himself proud in his usual style.

Many words of praise were bestowed upon the guest by those present and everyone felt in accord with the sentiment expressed by the toastmaster when he said that "the party was not held because Al. Lichtman was their immediate boss, nor because he was the person who O. K.d their raises in salary, but because he was a regular fellow." After several hours at Keen's, the party adjourned to the Friars Club, where it continued to the wee sma' hours. Those present besides the guests were W. E. Greene, Jerome Beatty, A. L. Botsford, J. K. Burger, Charles C. Burr, A. O. Dillenbeck, Frederic Gage, L. F. Guimond, Patrick Kearney, Charles E. Moyer, Morrie Ryskind, Pete Schmid, W. L. Sherry, J. M. Solomon, Jr., J. Albert Thorn, Vincent Trotta, Charles Kenmore Ulrich, Norris Wilcox and Eugene J. Zukor.

Coast Buys Heavily of Bonds

Members of Los Angeles Film Colony, Including Actors, Directors and Executives, Expected to Take Million and Half

MEMBERS of the motion picture industry located permanently in Los Angeles and vicinity, will purchase in the neighborhood of a million and a half dollars' worth of the Third Liberty Loan bonds, according to estimates made by members of the Los Angeles sub-committee for the motion picture industry of which Charles Christie, of the Christie Film Company, is chairman.

The first three days of the Los Angeles drive this sub-committee led all other subcommittees in the amount of money subscribed, and also with respect to the amounts per capita of people engaged in the industry. The reports for the first week are as yet incomplete, but the aggregate will run more than a half million, with a large number of the most influential ones of the film colony yet to be heard from.

The subscriptions reported to date include William S. Hart, $105,000; Mary Pickford, $100,000; William Farnum, $60,000; Charles Chaplin, $50,000; Mae Murray, $30,000; William Parsons, $25,000; Lois Weber, Polly Moran, Rupert Julian and several others, $10,000 each.

The sub-committee has as its members the head of every studio in the Los Angeles district with directors and actors in every plant working as members of the studio committee.

In addition to this work many of the players and directors are actively engaged in the drive aiding the other sub-committees when away from the studios. Theda Bara is to make several speeches in Los Angeles, and a number of men and women are serving as four-minute orators at theatres and other gatherings.

Banker Elected President of National

H. M. Rubey, Missouri banker, was elected president of the National Film Corporation of America last week in Los Angeles. William Parsons was chosen treasurer.

The National Corporation, it has been announced, is entering upon actual work of filming "The Return of Tarzan," a sequel to "Tarzan of the Apes," which was made by this company.

Pictures Replace "Legit."

The Detroit Opera House, leading legitimate theatre in the Michigan metropolis, is winding up its present season preparatory to a summer run of motion pictures.

The new policy goes into effect May 12, it is understood.

Arrange for More Pictures for Navy

Through the efforts of the War Camp Motion Picture Committee, the various ships of the Navy on which there is motion picture equipment, will be enabled to obtain supplies of recent pictures for their use while at sea. The Bureau of Navigation of the Navy Department has asked the committee for several hundred complete schedules of exchanges for distribution through the Navy Department, and they have been forwarded. Price lists with special rates for entertainments while the boats are in port, are also being furnished together with detailed information as to methods of securing motion picture programs to take to sea. The War Camp Motion Picture Committee has requested the Army and Navy Commissions on Training Camp Activities to furnish the Navy Department with the bulletin lists of pictures selected by the National Board of Review for the commissions. This will make it practicable for the chaplains on board more than two hundred ships to visit the exchanges nearest the ports of landing of their vessel and obtain such pictures as they desire.

Essanay Volunteers Sworn Into Training Corps

On the anniversary of the United States entering the war, the Essanay volunteer company, which has been drilling in the Essanay studio in Chicago for several months, was mustered into the service of the state as Unit 380, Illinois Volunteer Training Corps.

Major Lathrop Collins, commanding the Cook County District, I. V. T. C., administered the oath of allegiance to Captain Richard N. Woodman, First Lieutenant F. Lee Powers and Second Lieutenant Lee Metford and swore in the seventy-seven enlisted men in a body. President George K. Spoor has turned one of the Essanay studios over to the company for drilling purposes.

Broadway's Girl Ushers Organize

A new Liberty Loan exploitation organization was formed Sunday, April 7, by girl ushers at the Broadway theatre, New York, their patriotism being awakened during the engagement of "The Kaiser, the Beast of Berlin," the attraction at that house for five weeks. The Girl Ushers' Association was the result, and the Broadway theatre girls have invited the ushers of all theatres to join with them in a national mutual benefit association. The girls have decided to "do their bit" for the present Liberty Loan drive, before devoting time to their own interests and the improvement of conditions under which they work.

Mason Shows Progress

A. J. Mason, late of the Imperial, St. John, N. B., but now of Wolfville, has made great strides since he became a manager lessee. Mr. Mason now owns the theatre in Middleton, N. S.

New Corporations

THE following new corporations within the industry were included in the records of the Corporation Trust Company, of Jersey City, for the week ending April 20:

NEW YORK

PEEKSKILL THEATRE CORPORATION, Manhattan. Moving pictures and operate theatres. Capital $500. Incorporators: Samuel H. Meinhold, Leopold Friedman Mattie Hammerstein.

INTERSTATE FILMS, INC., Manhattan. Incorporators: Milton L. Cohen, Louis Vineberg, Joseph J. Fiske.

DAYLIGHT FILM CORPORATION, Manhattan. General photographic business and motion pictures. Capital $192,000. Incorporators: Addison I. Gardner, Warren S. Orton, David Asch.

ACTORS' AND AUTHORS' THEATRE, INC., Manhattan. Theatrical and motion pictures. Capital $50,000. Incorporators: Alice P. Hemmick, Hilda Spong, Gertrude W. Wise.

Alleging Libel, United Sues M. P. World

United Picture Theatres of America, Inc., filed suit on April 16 in the Supreme Court for libel against the Chalmers Publishing Co. in the sum of $250,000 damages. The action was started by Milton M. Goldsmith, General Counsel, after a unanimous vote of the Board of Directors so authorizing. The alleged grounds of the libel are several articles in the Moving Picture World which is published by the Chalmers Publishing Co. at 516 Fifth avenue, New York.

Among the alleged libelous statements of the World is one that is said to speak of "the non-existence of the trust fund alleged to have been established by the United Picture Theatres of America, Inc." The World is also quoted regarding the fund as saying: "It was not established and as far as we can discover no attempt was made to establish it." Both these statements are denied by United Picture Theatres. The officers of the picture corporation claim that no attempt was made by the World to discover or ascertain the facts.

Motion Picture News on Tuesday, April 16, received through United Picture Theatres a statement from Quinn, Berran & Co., public accountants with offices in the Woolworth Building, to the effect that they had verified the existence of this fund and that the 90 per cent of the stock subscriptions of the membership is intact. In addition, the Commercial Trust Company of New York, it is declared, has agreed to act as depository of the fund.

Jackson Gets Fremont, O., Opera House

Hon. A. H. Jackson, owner of the Strand, Fremont, Ohio, celebrated the third anniversary of the opening of that handsome theatre on Monday, April 8, by announcing the contemplated enlargement and further beautification of the Strand as well as his purchase of the controlling stock of the Fremont Opera House. Carl F. Miller, of the Strand, will manager both houses.

First National In Session

Robert Lieber Elected President at Big Meeting at Hotel Astor—Members Entertained by Jacob Fabian at Paterson

THE first annual session of the stockholders of the First National Exhibitors' Circuit was held at the Hotel Astor from April 15 to 17.

Robert Lieber, of Indianapolis, was elected president and T. L. Tally, of Los Angeles, and Harry O. Schwalbe, of Philadelphia, were re-elected vice-president and secretary-treasurer, respectively.

Two changes were made in the board of directors, Walter Hays, of Buffalo, being elected the New York representative, while J. Von Herberg was the new man chosen from the Pacific Coast, succeeding Fred Dahnken, of San Francisco. The five directors re-elected for the coming year are Aaron Jones, of Chicago; E. H. Hulsey, of Dallas; Robert Lieber, of Indianapolis; T. L. Tally, of Los Angeles, and Harry O. Schwalbe, of Philadelphia.

A general feeling of gratification was expressed by the entire membership in the achievements of the organization since its inception a year ago. From every section of the continent exhibitors brought news of the big returns that are being realized on productions already released by the circuit, and it was the unanimous opinion of the membership that with three attractions of the calibre of "Tarzan of the Apes," "My Four Years in Germany" and Charlie Chaplin in "A Dog's Life," to begin the second year with, the future of the organization should be one of assured prosperity.

As the financial executive of the organization, Harry O. Schwalbe came in for sincerely expressed praise. In this same connection, J. D. Williams was also complimented.

Robert Lieber, the new president of the First National, is one of the veteran film distributors of America. Twelve years ago he was a controlling factor in this branch of the business in Indianapolis, but did not enter the exhibiting field until eighteen months ago, when he organized the company that built the Circle theatre in his home city, which is generally acknowledged to be one of the three premier motion picture houses of this country. In addition to his motion picture interests he operates one of the big manufacturing plants of Indianapolis.

A complete list of the stockholders who attended the session follows: Robert Lieber, Indianapolis; T. L. Tally, Los Angeles; Aaron Jones and Nathan Ascher, Chicago; H. O. Schwalbe, Philadelphia; E. H. Hulsey and S. T. McDonald, Dallas; Frank Ferrandini, Richmond; Lieut. J. P. Anderson, Atlanta; J. H. Kunsky and G. W. Trendle, Detroit; C. S. Jensen and F. V. Fisher, Seattle; H. T. Nolan and W. H. Swenson, Denver; W. P. Dewees, Vancouver; E. V. Richards, Jr., New Orleans; Thomas Saxe, Milwaukee; Jacob Fabian, New Jersey; E. Mandelbaum, Cleveland; N. H. Gordon, Boston; E. R. Pearson, Minneapolis; A. H. Blank, Des Moines; Col. Fred Levy and L. L. Goldberg, Louisville; E. I. Church, New Jersey; William Sievers, St. Louis; Winthrop Allen and N. J. Flynn, Kansas City; H. Brouse and B. F. Stapleton, Ottawa; J. B. Clark, Pittsburgh; J. D. Williams, New York.

Following the closing of the three-day session the stockholders were guests of Jacob Fabian, owner of the Regent and Garden theatres of Paterson, N. J., and president of the First National Exchange of New Jersey, at a dinner given at Crawford's restaurant in Paterson on Wednesday evening. A whole fleet of automobiles had been provided by Mr. Fabian to convey his guests from New York, and the party arrived in Paterson about seven o'clock after a cross-country spin. A. M. Fabian, manager of the New Jersey exchange, acted as master of ceremonies.

Among those who attended the dinner were: Robert Lieber, Harry Schwalbe, E. Mandelbaum, E. V. Richards, Jr., Frank Ferrandini, J. D. Williams, W. P. Dewees, William Sievers, Nathan H. Gordon, Maurice F. Barr, Thomas Saxe, Nugent J. Flynn, Lieut. Jim P. Anderson, H. H. Bru, Winthrop Allen, Seymour Talley, E. R. Pearson, Jacob Fabian, Mrs. Jacob Fabian, A. M. Fabian, S. H. Fabian, Philip Diamond, Hon. Thomas F. McCran, Charles L. Dooley, Simon H. Glass, John J. Fitzgerald, Edward J. Church, R. H. Clark, G. R. Grant, Mrs. G. R. Grant, May Allison, Joseph P. Reddy, Albert H. Cormier, Peter Milne, C. S. Sewell and C. W. Barrell.

Strict Censorship Ordered for Export Films

With the two-fold purpose of halting the propaganda of discontent and thwarting the use of motion pictures by German spies to convey secret messages from this country, the Government has put into immediate effect a war censorship of all films manufactured in Southern California for export except to England, France, Italy and Japan. Instructions to that effect were received last week by John B. Elliott, collector of customs at Los Angeles. Data of a startling nature is said to have been obtained by the Government before issuing the order.

The new order will affect practically every producing organization in Los Angeles.

Jaccard off for France

Jacques Jaccard, who has been a Universal director for several years, and who produced the serials, "Liberty" and "The Red Ace," in both of which Marie Walcamp was starred, recently bade goodbye to his friends and former co-workers at Universal City preparatory to his departure for France. Jaccard enlisted in the artillery several months ago.

More Meehan Money

John J. Meehan of the Orpheum theatre, Muncie, Ind., has sent another remittance—this time $8.06—for Our Boys in France Tobacco Fund. This makes the total forwarded through MOTION PICTURE NEWS $1,606.22.

Julian Sets a Rare Precedent

In Unique Letter to R. H. Cochrane, Director Expresses His Appreciation of "Mutilation" of His Feature, "The Kaiser"

IT seems to be the universal opinion among motion picture producers and distributors that "there ain't no such animal" as a director who will admit that he is ever wrong or that the home office, if it cuts or changes his finished production, is ever right. However, Jewel Productions, Inc., distributor of "The Kaiser, the Beast of Berlin," asserts that it has found the exception. Rupert Julian, director and co-author with Elliott J. Clawson of "The Kaiser," is the rare bird. In a letter to R. H. Cochrane Mr. Julian upsets all precedents by expressing the earnest appreciation, on the part of himself and Mr. Clawson, of the manner in which their "baby" was "mutilated" at the home office and the speed in which the remarkable exploitation campaign was put under way. The letter in full follows:

Universal City, April 11, 1918.

Mr. R. H. Cochrane
Jewel Productions, Inc.,
1600 Broadway, New York.

Dear Mr. Cochrane:

Since returning from New York I have been on the point, on more than one occasion, of writing you and setting down my most recent impressions on the subject of director and producer—producer in the sense of those who present the picture—but each time I have been overtaken with a certain measure of shame. I feel like the country boy in one of George Ade's fables who went to the city to reform it, but returned home with much sad but useful information.

Had my illusions on the subject of the producer been peculiar to myself I would be cautious about confessing to them. But, as they are quite general with us out here, I feel something in the nature of a discoverer. My own illusions on the subject were something like the following:

The director has produced a masterpiece (a director's last picture is always a masterpiece). Under his direction the picture has been completed, save a few inconsequential mechanical details, such as lettered sub-titles, toning and chemical fades, which are to be added in the Eastern factory. His perfect child goes forth to New York to be hopelessly, carelessly mutilated, soiled, wrecked. His picture needs but to be placed before the public to make a quarter of a million for the company.

After I had made "The Kaiser, the Beast of Berlin" Mr. Clawson and myself got on the train for New York with the positive print. During the next four days we spent considerable time in planning what we were going to do—to the New York office. We were going to handle the situation without gloves and those in the New York office were going to blush with a sense of deserved humiliation.

We arrived strong and determined in our good intentions and the stroke we were going to make for the picture-making end of the business. I showed the picture at 1600 Broadway, and all of you agreed that there was something there to start with. That was rather discouraging, when the picture was complete, save a little mechanical work. The idea in your office was, not "How much are we going to make from the picture?" but, rather, "How much are we going to make the picture?" Of course, that was most trying and likewise dismal.

The next morning there was a meeting of your staff in your office. I listened to a few suggestions, and one thing after another began to happen in rapid succession. There were other companies with pictures of a kindred theme which had been advertised for release, and "The Kaiser, the Beast of Berlin," must beat these pictures to the public, not only in this country, but in every market between Shanghai and Christiania. It suddenly impressed itself upon me that there were such things as lithographs of every description, from twenty-four sheets to half-sheets, by the hundreds and thousands, advertising, advertising stunts and thousands of colored slides and enlargements. Then your staff started to come in with long typewritten lists of catch words, advertising phrases, which would hold the eye. Then the designs for the lithographs started to flow in, all in concrete form. Then came detailed campaigns for advertising and publicity stunts. I began to see that all this took a little thought, experience and organization.

When we arrived you and your staff were practically the only persons who knew of the existence of a picture called "The Kaiser." In four days everybody in New York knew about it, and at the end of five days it opened at the Broadway theatre, and sixty finished prints, accompanied by advertising matter, lithographs, colored slides and enlarged and colored stills, were on their way not only to all parts of this country, but to all foreign markets as well.

After that meeting in your office Mr. Clawson and myself went to my room at the Astor and sat down for a while without saying anything. Presently he sighed. We were very much depressed. There was a long silence. Then I said to him:

"Let's have a drink of whiskey." So we had a drink of whiskey.

"Do you know," he said, "New York is a hell of a place at this season. I'd like to be back in California, wouldn't you?" And I told him that I thought home was a pretty good place for us after all. And that was the end of the campaign we had planned to strike a blow at those who wrecked our good pictures.

It may have been that when David stood before Goliath the stone with which he intended to slay the giant was a perfectly good and faultless stone. Maybe it was the best little stone for its size in the world. But it took a good eye and a strong right arm to make that little stone bring down the giant. By which I mean that you put over "The Kaiser" with a wallop. Likewise, that the putting over of a picture properly is of equal importance with its making. As a matter of fact, most of the Goliaths have been put out of business with stones that were not exactly faultless.

I think that most of us in the West are either unacquainted or give the fact very little thought that fully half of our success is due to the ingenuity and experience with which our work is placed before the public. Perhaps we do not like the thought that much of our success lies in other hands than our own. Nevertheless many poor pictures like many poor plays, have gone over to big success on account of the use of good judgment and sound experience in presenting them to the public.

Anyway, it was my intention to make this a letter of appreciation to you and to your staff for the expert way in which, on the shortest notice, you put "The Kaiser, the Beast of Berlin," over to finished and complete success.

Mr. Clawson and myself wish to be remembered kindly to the boys, and, outside of the mental anguish you caused me by wrecking my plans, I'm your friend,

(Signed) RUPERT JULIAN.

W. T. Rock Left a Large Estate

The appraisal of the estate of William T. Rock, one of the founders and former president of the Vitagraph Company of America, has been filed in the Surrogate's office in Brooklyn. The estate, which consists of stock in the Vitagraph Company of America, realty and stocks and bonds of railroad companies, nets $1,436,677. Under the will the bulk of the estate goes to the testator's son, John B. Rock. His former housekeeper receives $50,000, and a like amount goes to Louise Willat, a daughter. The latter's husband, Carl A. Willat, receives $25,000.

Max Fischer Goes to War

Max Fischer, protege of Cecil B. De Mille and Jesse L. Lasky and well known as a musician to all studio folk in Southern California, has gone to war. With his fiddle quite near him the clever young musician left Los Angeles with his company last week for the training camp at Camp Lewis, American Lake, Washington. Max is hoping to become attached to a regimental band soon in the capacity of bandmaster.

Famous-Lasky Has A New Advertising Wrinkle

The value of motion picture theatres as a medium of publicity for the government in the present war has led the Famous Players-Lasky Corporation to inaugurate a novel method of advertising, whereby the theatres can induce the public to appreciate the benefits of motion pictures through the utilization of a little lobby space, and at little or no expense.

A one-sheet broadside has been prepared, illustrated with a picture of soldiers "going over the top" while one of their number mans a machine gun, balanced by a moving picture operator using a projecting machine. The caption in heavy type reads: "The Army Is No Stronger Than the Hearts at Home." After more punch lines comes: "The motion picture exhibitor must do his part. It is just as important to project the right sort of pictures as to fire the right sort of cartridges. The right sort of pictures means Paramount and Artcraft Pictures (Nationally Advertised.)"

Mark Will Admitted to Probate

The will of the late Mitchel H. Mark, well-known theatre owner and motion picture magnate, and former president of the Strand Theatre Company, New York, who died March 20, was admitted to probate in Buffalo last week by Surrogate Louis B. Hart. The exact value of the estate is problematical, it was stated in the Surrogate's office, as the bulk of the property is in stocks, bonds, theatrical ventures and investments.

The petition for probate placed the nominal value of the estate as upwards of $10,000, including real, personal and mixed, but it is estimated that Mr. Mark left approximately $2,000,000. A bequest of $2,000 was made to the Federated Jewish Charities and the remainder of the estate was left to the widow, Mrs. Estelle B. Mark.

Triangle's Prospective Draftees Drilling

Many of the young men at the Triangle Culver City studios who have not yet been called to the colors are drilling daily so that when they are called by Uncle Sam they will at least know the manual of arms and have a flying start on the other draft boys who are called at the same time. H. D'Elba, a Danish Count who is in charge of the Triangle research department and who has an honorable discharge from the Danish army with the rank of artillery captain, is acting as drill master and handles a squad of enthusiasts daily at the noon hour.

A Simplex Was Used

A Simplex machine was used for the screening of "My Four Years in Germany," at the annual conference of the Methodist Church in Grace Church, Newburgh, N. Y., on Friday, April 5. Five hundred ministers were present at the showing, following a banquet in the church.

What Kind of a Fellow Is—Cromelin?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

THEY don't know Paul Cromelin half as well fifty miles west of New York as they should—or at least half as well as we wish they did.

Our desire for a wider knowledge of Paul Cromelin is prompted by two reasons.

First, as a measure of justice to the man and the work he has done, unheralded, for the picture and the picture industry.

Second, for the sake of film men themselves—for knowing Paul Cromelin is to give new vigor to your faith and love for the picture industry.

Perhaps you get our drift. If we are speaking in a measured manner unwonted in this series, then place the blame on Mr. Cromelin. It's difficult to get either flippant, facetious or "fresh" about Paul Cromelin.

He's too much the staid and serious business man type—not a gentleman, but a GENTLEMAN.

We would say that he is the picture of a prosperous and conservative banker—only that would be going to the extreme of cold austerity. Perhaps we can strike the proper and happy medium by saying that he is the picture of the same banker after you have just paid off your notes.

Now you know what we mean.

Film Square first knew Paul Cromelin some four years ago when through Cosmofotofilm he showed it some excellent British-made productions.

Film Square knows him now principally as the active head of the largest buyer of film for the foreign market, though his interest is by no means small in domestic film matters.

And for the years in between Film Square has a lot of good things to say.

One man, for example, told us the other day, "If it hadn't been for the untiring efforts of Paul Cromelin I don't believe we'd have a National Association today. He was one of the hardest workers of the little group that worked so hard to bring the Association into being out of the wreckage of the Board of Trade."

We know of but one black spot on Paul Cromelin's name.

We wouldn't be so cruel as to mention it here—only that we promised at the outset to tell you the truth, the whole truth and nothing but the truth about these supposedly inpeccable film men.

We have spared no one—even to Jesse Lasky's cornet playing.

But all this is as nothing when compared to the dread secret of Paul Cromelin's life that we must bare.

Here it is:

He lives in Hackensack!

Just think of it. Albert E. Smith has his Flatbush, Hiram Abrams his Portland, Ad Kessel his Keysville, but—

Hackensack!

Once more—if the strain is not too great—think of it!

Not satisfied with confessing to an expert knowledge of the film desires of the United Kingdom and Ireland, Tasmania, Straits Settlements, Golden Gulch and the beach at Waikiki—

Paul Cromelin lives in Hackensack.

And we'll bet that Hackensack, in all its Jersey bliss, doesn't know that it harbors in its midst the most accomplished wearer of dress clothes in the great and glorious Fifth—otherwise Motion Picture—Industry.

We know it—if Hackensack doesn't.

The fact first came to our knowledge three years ago at the testimonial dinner given to Samuel Rothapfel in the Hotel Astor.

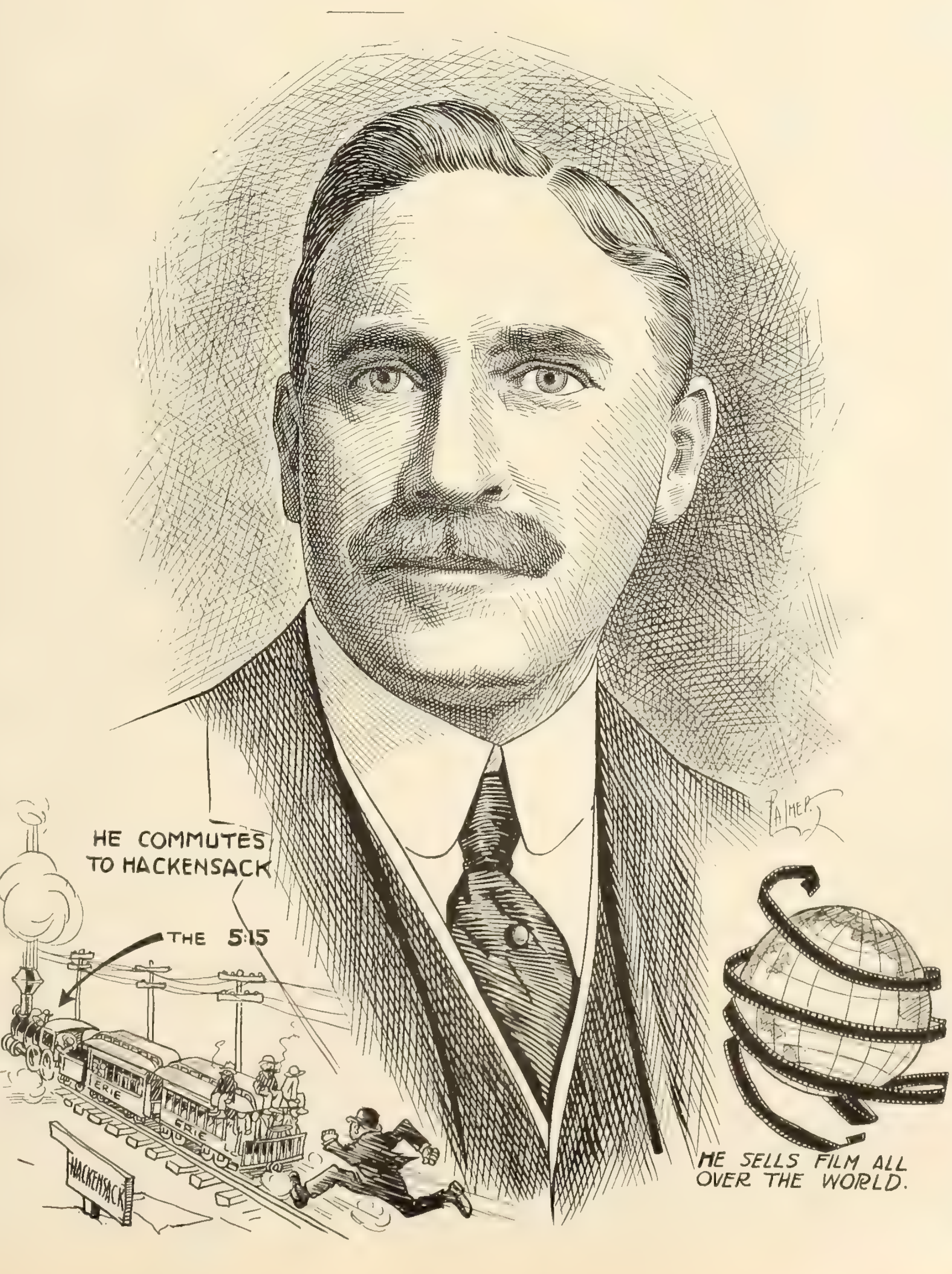
We said then that he would never have a rival in the art of gracefully dignifying an after-dinner period.

And he hasn't.

Despite the "fillum" game.

Despite, even—

The pernicious influence of Hackensack.



The Reader Has His Say

Newark Exhibitor Follows Barnum's Idea in Giving "Triple Attraction"

MOTION PICTURE NEWS: Relative to an article appearing in the NEWS of March 30 issue in which the "triple attraction" program of the Strand theatre, Newark, was criticized.

We know nothing about the "ten-hour show for ten cents" matter in Rochester, but we do know the situation here in our own town, and for the edification of your "Veteran Reviewer" who is appalled by the idea of sitting through three features at one performance, we beg to present the following facts:

In the first place we inaugurated the "triple feature" policy here because the industry was sick; "double features" and fillers in the shape of topicals, educationals, cartoons, and, in some cases, "shine singers," all of which went to make up a two and a half hour show without a semblance of "punch," was not the exception but the rule. We put in three features, and features they are, in fact, as well as name, and boosted our business from one thousand to twenty-five hundred dollars per week, which statement we are prepared to verify to any "Missouri" citizens. The public evidently are not bored to death with a triple feature bill your V. R. at his New York mahogany, notwithstanding, and we are running this theatre for their benefit, and the proof of the pudding lies in the fact that they will stand after purchasing tickets in the lobby of this spacious house for an hour or more at a time before gaining admittance.

P. T. Barnum, the greatest showman the world ever produced, inaugurated the three-ring circus, which was an unheard of thing in circus history, and the carping critics at that time predicted all kinds of dire disaster, their chief complaint being that the public would be satiated with three performances going on before their eyes. But it turned out to be the biggest success in circus history. We have very much the same idea, and have gotten away from the "bunk" fallacy of the majority of present-day exhibitors, who with their pencils and pads figure that they can play "capacity" at each and every performance, and therefore crowd as many daily shows as possible on the screen. With a population of nearly three-quarters of a million to draw on and a two-thousand-seat house, two "capacities" a day is giving us a bank-roll where there wasn't any before, and while we are spreading consternation among the ranks of what your V. E. might call regular exhibitors, our clientele is constantly enlarging, and we are firmly entrenched in the idea that the public will never suffer with what you call "moving picture dyspepsia" from the length of our programs, but on the contrary are appreciating, and will continue to do so, the efforts of a playhouse which gives so much variety for so little money.

Hoping that you will in justice to the situation find room for this communication in the columns of your valued medium, we beg to remain,

Very truly yours,
Strand Theatre, Newark, N. J.
CHAS. H. WUERZ,
Manager.

Jensen Defends "Stella Maris" and Fires a Hefty Broudside "to Boot"

MOTION PICTURE NEWS.

Dear Sirs:—In an article in the last issue of the MOTION PICTURE NEWS, under the caption "What Do Today's Pictures Need?" a Butte theatre manager takes a slap at Mary Pickford in "Stella Maris." It is needless to state that this Pickford film, in fact, no Pickford films, are shown at his theatre.

"Stella Maris" was shown at the Rialto for four days and the result was highly satisfactory to us, but, as usual the opposition seems to know more about our business than our own cashier knows. We never have the slightest difficulty in "putting over" any Pickford picture, and big at that, solely on the strength of the star's name. The title, no matter what it may be, is given second place. A twenty-dollar gold piece is a twenty-dollar gold piece no matter what you call it—a "double-eagle," "red money," or what not—everybody knows its value.

Anent stars and titles, the above mentioned manager preaches one thing in New York and practises another thing in Butte, Montana. He has been running Hart reissues, with changed titles, and his publicity fairly groans under the weight of "BIG BILL HART." This is what he probably meant when he said, in his article, that the public refused to be "bunked." These Hart re-issues are the bunk—W. S. Hart says so himself. We would not touch them with a pair of tongs.

It is not our practice to enter into any controversies and we do not locally, but we feel that we have been misrepresented in your valued publication, without your knowledge, and believe that the matter should be brought to your attention.

C. S. JENSEN,
Manager Rialto Theatre.
Butte, Montana.

War Tax Heavy Burden on Montana Houses

The war tax is playing havoc with most Montana houses, according to managers of leading theatres in that state. The ten per cent gross tax is in many instances wiping out all the profit, and some nights the entire tax comes out of a dead-loss house. Nearly all of the theatres have increased the admission prices hoping to offset the tax drain, but the managers find that the total amusement money in any community is limited and that higher admission prices mean fewer individual sales at the box-office. There seems to be just so much theatre money in any town, and when that is spent the theatregoer waits on his purse to catch up. So the tax comes out of the pocket of the owner, and means less profit, if not actual loss at times.

Washington C. of C. Sees Gerard Film

Under the auspices of the Washington Chamber of Commerce, a private showing to the press and officials was given of the screen production of Ambassador James W. Gerard's, "My Four Years in Germany." This was arranged by the Film Committee of the Chamber of Commerce, of which Sydney B. Lust, manager of the Super Film Production Exchange, is chairman, as a fitting climax to the opening day of the Liberty Loan drive.

Gets More Money for Big Pictures

Charles Robinson of the Home theatre, Blair, Neb., was in Omaha recently to sign for the new star series of the Select Feature Film Co. "Business is exceptionally good," said he. "My house is the only one in our thriving little city. It seats 400. I charge 10-15 cents as a regular thing, but frequently charge 25 cents for a big picture. I always get it, too, and my patronage does not dwindle at the higher price."

Navy Convalescents Send Thanks to Metro

Metro Pictures Corporation is in receipt of a letter of thanks from George Lung, in command of the United States Naval Hospital in Brooklyn, for the feature photodramas and one-reel comedies Metro has sent to cheer the convalescent sailors. Soon after war was declared, the film company began sending its best feature productions to the "Jackies," and ever since then has continued to send them a weekly program. Up to the present time no announcement of this has been sent out, and the motion picture firm has gone quietly about this patriotic service without even allowing the fact to become public. However, the hospital authorities themselves have acknowledged their gratitude, Dr. Lung having written June Mathis of Metro's scenario department to that effect. It was Miss Mathis who secured the personal interest of Richard A. Rowland, Metro's president, in the project.

Kerrison Has Plan on Advertising

Davenport Kerrison, of the Klutho Studios in Jacksonville, Fla., has written MOTION PICTURE NEWS as follows in regard to exhibitors' retention of advertising matter furnished by the producers: "Referring to Mr. Laemmle's complaint regarding careless retention of advertising matter, loaned to exhibitors, causing great loss directly and indirectly. I would suggest the following, as a remedy. Require that each exhibitor supplied with advertising matter, sign a contract binding him to return the same, in good condition. And to see that this is carried out, an agent might be appointed, to whom a duplicate list of such matter might be mailed. The producing companies interested might pool expense and still save themselves many times the cost of maintaining the agent."

Moral Association Formed in South

Believing that the moral standard of motion pictures presented in motion picture theatres of New Orleans has been far below what it should be, the Louisiana Moral Photoplay Association has been formed in that city to take a hand in the matter and begin a cleaning-up process.

Various civic and semi-religious organizations are connected with the movement, it is said.

An official announcement reads: "The association has been formed to correct the abuses of the photoplay. Its object is to use its influence to correct the evil at its fountainhead, the studio."

Winstock Writes Liberty Loan Song

Melvin G. Winstock, of the L. J. Schlaifer Attractions, motion picture company of Seattle, Wash., has written the words of a new song dedicated to the Third Liberty Loan which is making a great hit in the West. The song is called "The Men Behind the Men Across the Sea." It will be copyrighted and published.

Wells Lets Contract for Richmond House

After a delay of many months, due to war conditions, Jake Wells announced in Richmond last week that he had let the contract for razing the Colonial theatre, long one of Richmond's leading picture houses, together with the adjoining confectionery and barber shop, and for the erection on the enlarged space of a fine new motion picture theatre with a seating capacity of 1,500. Although the original plans, described in MOTION PICTURE NEWS several months ago, have been changed considerably, it is probable that Mr. Wells will have one of the finest playhouses in the South.

The work of dismantling the Colonial will be started about May 15, and the new building will be built as speedily as possible. The new theatre will have its main entrance at the corner of Eighth and Broad streets. While the work is in progress the Colonial pictures will be shown at the Victor.

It is also rumored that outside capital has been looking over the field in Richmond in search of a suitable location for another motion picture theatre.

Manager of Fox's Star Theatre Enlists

Louis Williams, manager of William Fox's Star theatre, at 107th street and Lexington avenue, enlisted last week in the United States Army. He is now stationed with the 321st Signal Corps, at Camp Upton, as a telegrapher. Mr. Williams became twenty-one since the passage of the draft law and was probably one of the youngest theatrical managers in the metropolis, if not in the entire country. He was assistant manager of the Star for two years, and had been in charge a little more than a year. The employees of the theatre presented him with a wrist watch before his departure. Mr. Williams was a native of Fort Edward, N. Y.

Strand to Run "Spirit of the Red Cross"

One of the first of the prominent exhibitors of the country to announce his intention of running the official Red Cross picture, "The Spirit of the Red Cross," produced by Jack Eaton, is Harold Edel, managing director of the Strand theatre, New York. "'The Spirit of the Red Cross,'" said Mr. Edel, "is one of the most remarkable two-reelers I have ever seen."

Watson in Los Angeles

Charles P. Watson, formerly president of the North American Export Company, and now manager of the distribution of films under the Committee on Public Information, arrived in Los Angeles recently. He was assured of active co-operation by Henry McRae, manager of production at University City, and other officials. Mr. Watson left Washington last December and has visited many States.

Rosenbluh Applauds Editorial

Insists "W. A. J." Remarks About Saleable Pictures Hit Nail on the Head—Cites "Les Miserables" as Example

IN a letter under date of April 18 to MOTION PICTURE NEWS Louis Rosenbluh, Standard executive of the William Fox New York exchange, declared that William A. Johnston in his chief editorial in the issue of April 27 hit the nail squarely on the head. Mr. Rosenbluh even goes further and states that he finds these articles in MOTION PICTURE NEWS express the right idea for both the producer and the exihibitor.

Commenting on the April 27 editorial, "Pictures that Can Be Sold," Mr. Rosenbluh said:

"I have been following your articles some time and will say you are one of the men in this industry that in my opinion has the right idea, for both the producer and the exhibitor.

"We have recently produced for the exhibitor one of the best productions of the last two years, William Farnum in 'Les Miserables.' The phenomenal success that my office has obtained in this production is due solely to the intensified selling of this production to the exhibitor, not only by myself, but by my entire organization. I have spent months in drilling into my sales organization the real value of this production. I was fortunate in instilling in my men the enthusiasm that I myself had in this production, with the result that all my representatives went out with that enthusiasm and in turn imparted it to the exhibitor, who in turn, in every instance up to date, has passed along that enthusiasm to the motion picture fans in his zone, with the result that we have had an exceptional business on 'Les Miserables,' and the exhibitors of the country will bear me out in this statement. By exceptional business I mean that in every instance the exhibitor has made money far beyond his own expectations.

"The exhibitor has had the opportunity with this production in particular, to try and put into execution my plan of advertising a production to the motion picture patrons. It has been heartbreaking to see so-called high-class exhibitors book a production that cost big money to produce into their theatre and have the nerve to purchase two one-sheets and one three-sheet poster as the extent of their advertising campaign. For that reason I have insisted on a certain amount of advertising material being purchased with every booking of 'Les Miserables.' This brought forth a lot of yells from the exhibitors, but it has proven your own statement, that it is absolutely necessary to advertise a production. The result for the exhibitor has been that he has brought out and created new motion picture fans in his neighborhood; his advertising has promised to show them something unusual if they come to his theatre, and he has made good to his patrons, with the result that he has added thousands of friends to his theatre as well as establishing his theatre as a local institution.

"The New Kingston theatre, Brooklyn, managed by Lou Smith, played 'Les Miserables' three days at increased prices. He packed them in, both matinee and night, and the crowd brought out by a big advertising campaign packed two other houses in his neighborhood.

"Our first great trouble with 'Les Miserables' was to convince the exhibitor that we had a production worthy of the price that we asked. I found it necessary in a great many cases not only to convince the exhibitor, but to show him. I felt that our production of 'Les Miserables' was worth not less than $200 a day, and I insisted upon getting it, as well as doubling his usual runs.

"I have met with the usual opposition, that with the price they charged for admission and the seating capacity in a great many instances, it was impossible for them to take in that amount of money. To overcome this I placed 'Les Miserables' in the best theatres in this territory on a percentage basis. I insisted as a part of the contract that their price of admission be raised, regardless of previous prices of admission. I insisted upon a minimum admission of 25 cents. In addition to that, I insisted that my publicity and advertising department, which I recently established in my exchange, take charge of the exploitation of this picture in the different houses, with the result that in every instance where we have played 'Les Miserables' along these lines our share of the gross has been far in excess of the amount that I demanded as a rental. With the result that I have convinced a great number of exhibitors in New York, Jersey and Connecticut that it is possible for them to pay a reasonable price for the better productions. It is possible for them to charge the public a reasonable price for these better productions, and it is possible for them as exhibitors to interest every human being in their theatre and in these bigger productions—but they must advertise.

Louis Rosenbluh, Standard Executive, Fox Film Corporation

"Two experiences I will cite here as being the usual occurrences: A well known head of a big organization called to see me recently to put three of my pictures in his theatre in New England. These pictures were: 'Daughter of the Gods,' 'Les Miserables' and 'Cleopatra.' I insisted on $200 a day on each picture. This, in his estimation, was impossible. After considerable discussion, we agreed on the following plan, that he was to guarantee me $800 a week and I had the privilege of taking a certain per cent of the gross receipts until the amount equaled $200 a day, or $1,200 for each picture. My advertising and publicity department personally took charge of this engagement for three weeks, with the result that I got the price I asked for, as well as making a considerable amount of money for this man in a theatre that had not made a profit in nine months.

"Another instance was on 'Les Miserables' at Hempstead, Long Island. With three days of the most severe weather, storm, rain and snow, our intensified selling and advertising campaign brought out a class of people that had never entered this theatre, and with the bad weather we got our price for the picture and made money for the theatre-owner as well.

"In the next sixty days we are covering a group of the best theatres on Long Island and in New York State with our big production. I will be happy to advise you from time to time the results of our campaign, with the intensive selling and advertising campaign to motion picture patrons.

"I feel certain that I can prove to the exhibitor that he can pay a fair rental for the better attraction, and, by the proper local exploitation, he can make a larger profit by running these attractions, as well as establishing his theatre as a high-class, permanent institution of amusement, and that the public, who pays the bills, will always pay the price if the productions warrant it."

To Handle Gerard Sales

Hiller and Wilk, Inc., has been appointed exclusive selling agents for foreign territory on "My Four Years in Germany." This company reports that Great Britain, South Africa, Australia and Brazil have been disposed of, to date.

Interstate Finishes New Film

"Last Raid of Zeppelin L-21" to Be Released in Two Reels—European Scene of the Action

THE Interstate Film Company, through its advertising and publicity representatives, the Press Service Bureau, announced this week the completion of a production called "The Last Raid of Zeppelin L-21." The film is said to have been carefully edited and will be issued as a two-reeler.

The Press Service Bureau, in announcing the production, declares that John A. Libston, the English cameraman, and Sam Siegel, formerly manager for William Fox in New Jersey, both of whom are members of the Interstate Film Company, sailed for England in the summer of 1915 to photograph scenes of the war for the American market. In deciding on a subject that would insure the fullest educational and commercial value they selected the Zeppelin and its activities.

Two years, it is said, have elapsed since the filming of the spectacle was commenced. It is claimed that difficulties and obstacles arising from unexpected sources and without warning resulted in the spoiling of thousands of feet of film. It is said that on occasion after locating and trailing the Zeppelin for seven hours, with twenty-eight hundred feet of film to the good, Mr. Libston was plugged by a shot from an English anti-aircraft gun while passing over the city of Croyden, England. Mr. Libston succeeded in regaining control of his plane and landing safely, although his camera and film may still be drifting about in the North Sea.

The Press Service Bureau said further: "An innovation in novel titling for the film adds much to its effectiveness. This result was secured through the co-operation of the laboratory of Ernest Stern, who succeeded in arranging a moving title with a surprisingly startling effect of the powerful searchlights over London spotting the L-21 as a background."

Outing-Chesters Meet with Exhibitors Approval

Jesse J. Goldburg, special sales representative and exploitation manager, who is handling the distribution and sales of the new Outing-Chester Travel Scenics, released once a week, reports that he is receiving encouraging letters from exhibitors throughout the country complimenting him on the value of these scenics as entertaining short subjects.

"I have received one hundred and seven letters and fourteen telegrams covering every State of the Union in regard, to these subjects," said Mr. Goldburg, "and the insistent demand for these single-reel travel scenics is accounted for by the unusual character of the releases and the unanimous verdict of the trade critics as to the entertaining and instructive character of these releases. Unusual expressions of endorsement from exhibitors are contained in most of the communications."

Mr. Goldburg in all contracts specifies as a condition that the "Outing-Chester" series must be featured as an independent attraction, and not used merely to consume twelve to fifteen minutes of the time of an exhibitor's program.

The first of the series of the Outing-Chester Travel Scenics will be shown at the Strand theatre, New York, the week of April 21.

Bond Slogans on National Film Posters

President O. D. Woodward of The National Film Corporation, has ordered forthcoming posters used in advertising its Clover Comedies and the Rancho dramas to bear Liberty Bond slogans. This plan has been put into effect in connection with the posters for the current release in the Clover Comedy series, "By Heck, I'll Save Her." It will be continued until further notice.

Symphony Theatre to Open Early in May

Kennedy Theatres, Inc., formally announces that its new Symphony theatre at Broadway and 95th street will open its doors to the public early in May. Prerelease photoplays will be presented, with news, educational, travel and novelty films. An orchestra of fifty pieces from the Metropolitan Opera House, under the direction of Signor Carlo Ronchi, will be featured and the theatre will take its place among the finest photoplay houses of the city.

In line with the policy of the management to provide the best of entertainment a contract has been signed with William Fox for the showing of Mutt and Jeff Animated Cartoons at the Symphony daily. The contract covers one subject a week for one year.

How He Beats the Others to the Good Ones

A. Woodward, proprietor of the Electric theatre, Port Talbot, New South Wales, Australia, writes to MOTION PICTURE NEWS: "I have had the above theatre for twenty-six months and have added more than 100 per cent since taking it over. I have used quite a lot of your hints in my advertising matter, have accepted your reviews in my selection and booking of films and have been able to get ahead of the other fellow every time through booking before trade showings."

Mme. Petrova, Hostess

On the evening of April 16 Madame Olga Petrova acted as hostess at a banquet tendered by her at the Hotel Astor to the members of the First National Exhibitors' Circuit, who were in New York attending the first annual meeting of the organization.

Chaplin Shatters Records of Many Box Offices

The showing of "A Dog's Life," first of Charlie Chaplin's $1,000,000 comedies in all houses operating under First National franchises during the week of April 14, resulted in business of unprecedented proportions, according to reports received at circuit headquarters in New York. All established attendance records have been broken in many of the largest theatres of America, and so overwhelmingly favorable has been the reception accorded Charlie's long-awaited return to the screen, that it is stated that it would not be surprising if the First National stockholders got back most of the money they have invested in the entire series on this single release.

At the Strand in New York, 16,141 people paid $5,610.00 into the box-office the first day of the run. This smashed all attendance records at the Strand for a single day. Throughout the entire week audiences of the same approximate size continued to fill the theatre and it was estimated that the week's business would top $27,000.00. In this connection it is stated that the Strand management—which played the Chaplin picture on a percentage basis, believing the flat rental price asked by J. D. Williams was too high—will pay the First National Exhibitors' Circuit three times as much money as the original booking contract called for.

The First National states that similar business is being reported from other sections of the country, the Alhambra in Milwaukee and McVickers and the Rialto in Chicago being especially mentioned.

Breaking a hitherto iron-clad rule against booking any picture on which they are not guaranteed first-run privilege, the officials of the United Booking Offices have booked "A Dog's Life" over the entire Keith circuit for an extended run.

Investigator Looks Into New Orleans Conditions

George McCorkle, special investigator for the Federal Trades Commission, recently completed an exhaustive inquiry relative to practices in vogue in the film business in the New Orleans territory. While there he interviewed a large number of exhibitors, exchange managers and other persons who have various connections with the business. He departed with a voluminous quantity of typewritten material, and reports on Exchange Row are that the belief exists that rather astonishing developments may be expected from his visit.

Two More Americans!

The American Film Company has contributed two more of its studio staff to the service of Uncle Sam in the persons of Sheridan Hall and Frederick Smith. Mr. Hall had recently been promoted to assistant to Director Edward Sloman, while Mr. Smith is a juvenile heavy. Mr. Hall has been assigned to the Aviation Division, at Kelly Field, San Antonio, Texas, while Mr. Smith joins the 309th Engineers, at Camp Fremont, California.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

These Reports Came "Under the Wire" as Motion Picture News Went to Press

"Mr. Fix-It" (Fairbanks-Artcraft)—"A very pleasing picture. Close to big all week."

"The Honor of His House" (Hayakawa-Paramount)—"Big for the week, but the end of this picture did not please any too well." "One of his best. Big business."

"Woman and the Law" (Fox Special)—"Fine picture, big business." "Splendid picture. One week to big business."

"The Kaiser" (Jewel)—"Greatest picture we have shown. Did good business under adverse conditions."

"The Whispering Chorus" (DeMille-Artcraft)—"Not quite average for the week."

"The Forbidden Path" (Bara-Fox)—"Big business. Pleased the Bara fans." "Bara in a very pleasing role. One week to big business."

"The Danger Game" (Kennedy-Goldwyn)—"Better than average business." "Picture better than this star's others."

"The Lie" (Ferguson-Artcraft)—"This is a dandy picture, because it has heart appeal." "Very good. Pleased all." "Arbuckle with this brought record business. Best thing Ferguson has done yet. But public likes to see virtue rewarded and treachery confounded in the last reel."

"The Cross Bearer" (World)—"Booked for week, closed on Thursday. Poor business. Given much publicity."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Extra Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment."
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra good." "Fatty's best yet. Did record biz." "His best."
BELOVED TRAITOR, THE (Marsh—Goldwyn)	Average	"Did not draw." "Fair picture." "Conventional subject." "Good story, but star not popular here."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked."
BLUEBIRD, THE (Artcraft)	Average	"Big for ladies and children." "Wonderful." "Splendid picture but our patrons don't take to this kind." "Disappointment from every angle." "They do not want fairy tales."
BLUE BLAZES RAWDEN (Hart—Artcraft)	Average	"Well liked." "Hart reissues are hurting his new pictures." "Big." "His worst picture." "Two days to capacity." "Pretty good." "Very good."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman.' "Very good." "Star does not have his old drawing power. Good picture."
BREAKERS AHEAD (Dana—Metro)	Average	"Fine picture." "Good."
BROADWAY BILL (Lockwood—Metro)	Average	"Lockwood good; story poor." "They all like Lockwood." "Excellent picture but Lockwood is not a pugilist." "Very good." "Star well liked. Good picture."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show."
CAPTAIN OF HIS SOUL, THE (Desmond—Triangle)	Average	"Desmond has done better."
CLEOPATRA (Bara—Fox)	Extra Big	"Will play a return date on this sure." "Good picture, business rotten (maybe Holy Week?)." "Great show." "Excellent."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular." "Best picture we have had with Story." "Pictures like this will put Story a story higher."
CROSS BEARER, THE	Average	No comments received.
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class." "Big. William Scott deserves equal credit with star." "Dandy show; patrons liked it." "Star better than in others." "Average picture."
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much." "Pleasing picture." "Good picture; star not known yet. "Very good." "Good show."
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	"Only a fair picture." "Good picture."
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value." "Good picture. Well received. One of Stewart's best."
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town." "Second episode slow."
FAMILY SKELETON, THE (Ray—Paramount)	Average	"Sermon has no place on the screen. Keep Ray in Rube roles." "Very disappointing." "Ray drew them but it didn't please." "Ray draws very well" "Poorest Ray in long time." "Not up to standard." "Nothing to picture."
FIGHTIN' GRIN, THE (Farnum—Bluebird)	Average	"Not up to Farnum's standard." "Poor picture for Bluebird." "Farnum popular here."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FLOOR BELOW, THE (Normand—Goldwyn).........	Big	"Very good. Best yet from Normand." "Nice picture, fully up to Goldwyn standard." "Mabel big favorite." "Picture good though drew poor. Six reels too long for small house." "Very good, but did not draw." "Pleasing."
FLARE-UP SAL (Dalton—Paramount)................	Big	"While good it didn't go over." "Pleased everybody." "As good as Dalton has done." "Big." "Ince Standard. Standard at her best in this type of play"
FLASH OF FATE (Rawlinson—Universal)............	Big	"They want good melodrama." "Pleasing." "Picture mediocre."
FORBIDDEN PATH, THE (Bara—Fox).............	Big	"Bara in a very pleasing role."
GIRL AND THE JUDGE, THE (Tell—Mutual)......	Average	"Very nice picture."
IRL IN THE DARK, THE (Myers—Bluebird)......	Average	No comments received with reports.
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)...	Average	"A good picture." "Went big for me." "Average value." "Star not popular." "Very good picture." "Below Fox standard." "Fair program picture."
GHOSTS OF YESTERDAY (Talmadge—Select).......	Extra Big	"Best Talmadge to date." "Star becoming more popular with each picture." "A good bet." "Great with the women." "Conceded one of Talmadge's best." "Beautiful production star popular. Good business." "Best Talmadge to date. She is growing popular." "Fine picture. Star well liked."
HARD ROCK BREED (Wilson—Triangle)............	Big	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast."
HANDS DOWN (Salisbury—Bluebird)................	Big	"Not Salisbury's best by any means." "If anybody but Bluebird had this they'd ask $150 for it."
HEADIN' SOUTH—Artcraft).........................	Extra Big	"This star made our Holy Week business best we ever had. Will play return on this." "Not as good as others. Stealing Hart's stuff won't do." "Great medicine for the box office."
HEIRESS FOR A DAY (Thomas—Triangle)..........	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture."
HIDDEN PEARLS (Hayakawa—Paramount)..........	Average	"Good picture." "Drew well; star popular here." "Story has objectionable episode."
HIRED MAN, THE (Ray—Paramount)..............	Big	"Three days; great." "Star becoming great favorite; show well done." "Ray a coming big star." "Star very pleasing." "Good."
HIS ROBE OF HONOR (Walthall—Paralta)..........	Poor	"Fair picture but star does not draw." "Title bad." "Little too long." "Too heavy and slow."
HOPPER, THE (Mong—Triangle)....................	Average	"Good picture."
HOUSE OF GLASS, THE (Young—Select)...........	Big	"Up to standard." "This kind will bring Clara back." "Good picture."
HOUSE OF HATE, THE (Pathe Serial)..............	Big	"Sustains interest."
HUCK AND TOM (Jack Pickford—Paramount).......	Extra Big	"Fine for family trade." "Good clean stuff that brings business." "Dandy picture." "Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere."
INNOCENT (Ward—Pathe)...........................	Big	"Pleased most of my patrons and drew well." "Good picture; fair drawing card." "Didn't take as well as it ought." "It's a shame to make Fanny act so young." "Very good. This star is sure to please." "Good feature."
JACK SPURLOCK, PRODIGAL (Walsh—Fox).........	Poor	"Did not please." "Star draws them big, but story is off." "Walsh pulls well." "Not up to his standard." "Poor picture for George Walsh."
KAISER, THE (Jewel)...............................	Extra Big	"Biggest since 'Birth of a Nation'! Broke all house records.
KEYS OF THE RIGHTEOUS (Bennet—Paramount)..	Average	"Title against picture; story did not go." "Just fair." "Not a drawing card." "Extra good." "Good picture."
KNIFE, THE (Brady—Select).........................	Average	"Poorest Select picture. Not fault of star; uninteresting story."
LA TOSCA (Fredericks—Paramount)..................	Average	"Good production, well staged, but not generally liked." "This type of picture does not draw well." "People do not care for this kind of play. Anything with costume is dead." "Very good picture." "Failed to please and failed to produce the cash. Too gruesome. Heard many complaints. Not a laugh in picture."
LAND OF PROMISE, THE (Burke—Paramount)......	Average	"Star was killed by serial, 'Gloria's Romance'!"
LES MISERABLES (Farnum—Fox)..................	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (900 seats in high rent section.)
LIGHT WITHIN, THE (Petrova—First National).....	Average	"Nothing big." "Just a fair feature." "Good picture."
LIMOUSINE LIFE (Thomas—Triangle)...............	Average	"Appeals to the ladies, but not the men."
LOVE ME (Dalton—Paramount)......................	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power but watch this star." "One of the best we have had."
LOADED DICE (Keenan—Pathe)....................	Big	"Remarkable. Great production." "Good picture." "No drawing power." "Ought to have done better; comments good." "Morbid story. Lots of crime. Very dramatic." "Good story but this star gets no dough." "Splendid picture, though story is morbid. Star fine.'
MADAME JEALOUSY (Fredericks—Paramount)......	Poor	"Star not popular in this picture." "Not suited for pictures, too deep. Waste of time to produce such stuff." "Nix." "Patrons don't like this style." "Poor Pauline doesn't get a chance." "Ordinary." "Very bad story."
MENACE, THE (Vitagraph)..........................	Average	"Good picture, both are going to make stars." "Fair production." "Excellent picture but no pull." "Poor picture."
MIDNIGHT TRAIL, THE (Russell—Mutual)..........	Average	"Our patrons said this was Russell's best." "Good." "Not up to Russell's standard.' "Fair."
MOTHER'S SIN, A (Williams—Vitagraph)...........	Average	"Not up to standard but star got it over." "Below average." "Just a piccure.'
MORAL LAW, THE (Brockwell—Fox)................	Average	"Poor photography, subject will not please." "Story good." "Photography punk, picture the same." "Good picture."
NANCY COMES HOME (Triangle)....................	Average	"Story pleased." "Fair picture."
NAUGHTY, NAUGHTY (Bennett—Paramount).......	Big	"Extra good. This is a dandy comedy."
NEW LOVE FOR OLD (Hall—Universal)............	Average	No comments received with reports.
NEARLY MARRIED (Kennedy—Goldwyn)..........	Average	"Public divided on this star, she don't draw here."
NOBODY'S WIFE (Lovely—Universal)..............	Average	No comments received with reports.
OTHER MAN, THE (Morey—Vitagraph).............	Average	"Good picture, Morey popular." "Perfect—100." "Liked." "Star and Grace Dormond well liked."
OTHER WOMAN, THE (Hyland—Pathe)............	Average	"They liked this." "Excellent picture, attractive star."
ONE MORE AMERICAN (Beban—Paramount).......	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture." "One of the most interesting pictures in a long time." "Very good." "He is an artist."
OUR LITTLE WIFE (Kennedy—Goldwyn)...........	Poor	"Poor story, star pleasing." "Only a fair picture." "Nothing to title or picture." "Not equal to her other two." "Pleasing star but nothing wonderful as drawing card."
PAINTED LIPS (Lovely-Universal)...................	Average	No comments received with reports.
PETTICOAT PILOT, A (Martin—Paramount)........	Big	"Immense."
REVELATION (Nazimova—Screen Classics, Inc.)....	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction."
REVENGE (Storey—Metro)..........................	Average	"Not satisfactory to our patrons." "Back to the nicolet with this sort."
RUGGLES OF RED GAP (Holmes—Essanay).........	Big	"Everybody enjoyed and boosted this."
SIX SHOOTER ANDY (Mix—Fox)...................	Poor	"Good picture but not in it with Mix's first." "Title too melodramatic." "They didn't come." "Fair Western; pleased." "Poor picture. Poor photography." "Not as good as 'Cupid's Round-Up.' "
SON OF DEMOCRACY (Chapin—Paramount)........	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." " Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures."
SONG OF SONGS (Ferguson—Paramount)............	Average	"Fine picture. Ferguson will prove drawing card soon." "Very fine." "Star very good, but one of those pictures that goes with half and other half doesn't like it."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
SPLENDID SINNER, THE (Garden—Goldwyn)	Average	"Fine production." "Great." "Well produced but six reels too long for small house." "Very bad ending." "Very good picture." "Very good, but nothing to make them talk or send others." "Magnificent production, but ending very bad."
STELLA MARIS (Pickford—Artcraft)	Big	"Great. We cut to 5879 feet." "One of her best." "Business held up on second day to first." "Made big hit." "Repeated to good business."
SHELL GAME (WEHLEN—Metro)	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout."
STRONG WAY, THE (Elvidge—World)	Average	No comments received with reports.
SUNSHINE NAN (Pennington—Paramount)	Average	"Poor offering." "Star's last production well liked and patrons expected better picture.'
THING WE LOVE (Reid—Paramount)	Poor	"Poor picture."
TIGER MAN, THE (Hart—Artcraft)	Big	"Good picture, but locally all exhibitors are killing Hart with reissues." "Hart not drawing as well as when first with Artcraft." "Some kind soul should steal Hart's wardrobe and guns. Then maybe we'd get a change."
TURN OF A CARD, THE (Kerrigan—Paralta)	Big	"Broke all house records. Four days." "Better than his first." "This company has them all beaten."
UNFAITHFUL and MARRIAGE BUBBLE (Combination Bill—Triangle)	Average	"Seemed good to get away from the long features. Public enjoyed the change."
UNDER SUSPICION (Bushman-Bayne—Metro)	Average	"Everyone seemed to like this." "Best Bushman in months." "Well Liked."
WEAVER OF DREAMS (Dana—Metro)	Average	"Dana holds up fairly well. Picture no good." "Poor attraction."
WHIMS OF SOCIETY (Clayton—World)	Average	No comments received with reports.
WHISPERING CHORUS, THE (DeMille—Artcraft)	Average	"Acting excellent. Story too morbid." "Very gruesome."
WIDOW'S MIGHT, THE (Eltinge—Paramount)	Average	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike." "Eltinge pleases."
WIFE HE BOUGHT, THE (Myers—Bluebird)	Big	"Excellent attraction."
WILD STRAIN, THE (Vitagraph)	Average	No comments received.
WITHIN THE CUP (Barriscale—Paralta)	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, well acted, but too long."
WASP, THE (Gordon—World)	Average	No comments received.
WOOING OF PRINCESS PAT, THE (Vitagraph)	Poor	"No room for this type."
WILD WOMEN (Carey—Universal)	Big	"Good stuff." "Pretty good picture. Better than average business for two days."

FLASHBACKS

Individual Reports Received on Reissues and Pictures Released Previous to February

Aladdin and the Wonderful Lamp (Fox)—" Just for juveniles. Poor at my house for three days."

Amarilly of Clothesline Alley (Artcraft)—" Dandy picture. Extra good on first day, but dropped for rest of run."

Brown of Harvard (Spoor)—" Packed them in. Make more pictures like this."

Baby Mine (Goldwyn)—" Played this extra big for two days."

Betrayed (Fox)—" Just fair picture. Average week-end business."

Cupid's Round-up (Fox)—" Fair picture, but no drawing card."

Cheating the Public (Fox)—" Good melodrama, did an average business here."

Daughter of the Gods (Fox)—" Big business first day, but dropped the second."

Dodging a Million (Goldwyn)—" Fair drawing power, and a very satisfactory production. Only fair. Average one day and poor the next."

Down to Earth (Artcraft)—" Pleased all. Fine picture, but did not draw as it should."

Eternal Temptress, The (Paramount)—" Fine. Business big."

Freedom of the World (Goldwyn)—" A repeater. Better than first run."

Foolish Virgin (Select)—" Good picture, and made good here."

Girl With the Champagne Eyes (Fox)—" Fair program picture."

Heart of a Lion (Fox)—" Great. Fine business getter. Did better on second day. Book version helped put it over."

Hired Man, The (Paramount)—" Good picture. Did average business."

Honeymoon, The (Select)—" Good comedy."

Hidden Hand (Pathe)—" Did an average business here."

In Bad (Mutual)—" Dandy picture. Went big in my theatre."

Idle Wives (Jewel)—" Business big for my run—two days."

Jules of the Strong Heart (Paramount)—" Good picture. Star great, but gets no money."

Learnin' of Jim Benton (Triangle)—" Did big business two days."

Lone Wolf, The (Selznick)—" Not worth the advanced price. Business only average."

Man from Painted Post (Artcraft)—" Average."

Melting Millions (Fox)—" Played this back to big business."

Mark of Cain (Pathe)—" Very ordinary, business average."

Marked Man (Universal)—" A fair Western."

Narrow Trail (Artcraft)—" Average."

One-Shot Ross (Triangle)—" Roy Stewart is an old-time 'meller-drama.' Got by with big Sunday audiences."

Rise of Jennie Cushing (Artcraft)—" Splendid, but did only average."

Sylvia of the Secret Service (Pathe)—" Went Extra big."

Ship of Doom, The (Triangle)—" Average."

Seven Swans (Paramount)—" Kid patronage drawn by such subjects. They do not pay. Poor Judgment to use such a star in this style play."

Scandal (Select)—" Very fine. Business big. Patronage big and star and picture highly praised. We think it fine."

Spy, The (Fox)—" Return engagement, went over big."

Son of His Father, The (Paramount)—" Pleased every one. Average business."

Scarlet Car, The (Bluebird)—" Pleased patrons, big business for two days."

Soul of Satan (Fox)—" This star gets the money."

Shirley Kaye (Select)—" C. K. Y. is a dead card in this town. Very poor for my three days. Very good picture.

Son of Democracy, The (Paramount)—" Fine series."

Unmarried Wife (Blue Bird)—" Star not known. Picture pleased. Results satisfactory."

When a Man Sees Red (Fox)—" Great picture."

Woman and Wife (Select)—" Good picture, but business was poor."

Wild Girl, The (Select)—" Tanguay did average business for me in this production."

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Let Us Get a Divorce"

Billie Burke Gets a Real Chance and Scores Charmingly

(Paramount—April 29)

YOU will like this picture, and what is more, your patrons, especially women folks, will like it too. They will like it because it is novel, because it is a clean romantic drama with plenty of high class comedy in it and because John Emerson and Anita Loos, a combination that has hardly an equal, adapted it to the screen. You can't help but recognize the master hand of Miss Loos in the subtitles.

The story is based upon "Divorçons," by Victorien Sardou, and depicts a young girl with a romantic nature who lives in a convent and who secretly indulges in harmless flirtations. She weds the brother of her girl chum later, and when he lapses into the humdrum existence of the ordinary husband, her romantic disposition finds relief in a flirtation with another man. She asks him for a divorce in no different manner than she would ask him to buy her a hat. At the suggestion of his sister he pretends he will give her the divorce. Now the roles of the two men are reversed, the husband becoming the romantic lover, and when the lover shows all the disposition of becoming a good husband, a change of sentiment again takes place in her and she decides that her first love, after all, was the best.

Miss Burke is very charming, the story affording her the opportunity of displaying her charms to best advantage. The supporting cast works with unusual skill. The direction is exceptionally good, and photography, very good.

This picture ought to please any audience.

"At the Mercy of Men"

An Off-Color Story of Russia—With Alice Brady

(Select—April 20)

THE basic idea of this offering is a rape and this fact is presented in such a vivid manner that it makes the picture hardly fit to show in any theatre—not to say the ones catering to family patronage.

The story depicts the conduct of some of the officers in Russia during the prerevolutionary period, and in order to give you an exact conception as to what the story is, we will ask you to read carefully, the following synopsis, the first half of which is a reprint, word for word, from the press book furnished with the picture: "Vera Souroff is seized in the street by three carousing officers of the Czar's Imperial Guard, and despite a terrible struggle in the dark, is ruined by one of them. Before the police can break into the house, the officers escape. Vera also gets away, still ignorant of the identity of the chief malefactor.

"Vera's friends appeal to the Czar who orders the arrest of the officers. They swore upon their honor as officers not to reveal any details of the incident. The Czar compels one of them to marry Vera. After the marriage he tells her, although compelled to marry her, she will never have the satisfaction of knowing whether she married the right one or not."

The showing of such a scene, as the one in the room where the orgy took place, will hardly prove an entertainment for families.

"Society for Sale"

William Desmond in a Clear and Entertaining Drama

(Triangle—April 21)

"SOCIETY FOR SALE" is a very well produced photodrama which will offer your patrons a wholesome entertainment.

The story, written by Charles J. Wilson, is out of the ordinary. It is based on the desire of a girl to find out whether her father was morally as bad as gossip would have it, and she adopted a novel method to get her information.

The action in this picture moves along in a swift, systematic, business way, without wasting any time. Mr. Desmond makes a regular "Are you there, old chappie?" type of an Englishman, with monocle and the balance of the trimmings, and at no time does he overdo it.

The ending, in which the fact is disclosed that the heroine is the daughter of the Lord, is very surprising. You never dream it will end that way.

As a whole, this is a clean and very interesting picture that will appeal to any audience.

"Tyrant Fear"

Dorothy Dalton, a Winner in an Ince Role of the North

(Ince-Paramount—April 29)

HERE is a real production that makes you feel that the author knew what he was writing about and that the director was thoroughly familiar with northern life. Due to this fine combination, we have been favored with a photoplay which possesses fine continuity and has been worked out in a sensible manner.

It is a picture of the Canadian woods in which a girl, obsessed by fear of men and things, regains her soul, becomes a courageous woman, wins a fierce battle and saves a man from moral degeneration in the end, to find happiness in his love.

There are some unusually beautiful snow scenes shown in this picture which was taken in the Big Bear Valley in the San Bernardino Mountains in California. The cameraman has taken full advantage of opportunities. This enhances the value of the photoplay which is entertaining throughout.

The selection of the title I consider unfortunate, as I am sure a better one was befitting it. It does not offer the exhibitor a good foundation on which to base his advertising campaign.

"Treasure of the Sea"

Edith Storey in a Story of Average Merit

(Metro—April 22)

THIS is an average offering that will just help to make up the week's program. Story written around a scheming lawyer who, in order to remove the money barrier between himself and the girl he loved, misused the power of attorney given him by another party to ruin her father.

The interpolation of the treasure ship incident weakens rather than adds strength to the story, as it places it in the class of fables our grandmothers used to tell us by the fireside. Most of the situations lack dramatic force, and the insertion of liquor and fights do not add the strength aimed at. The scenes where liquor is dispensed are unnecessarily too many and exhibitors catering to high class patronage are bound to object.

The beautiful camera shots taken from the boat as well as from the shore, will help the picture a little.

"The White Man's Law"

"Hayakawa's Best," Says the Reviewer of This Paramount

(Paramount—May 6)

I HAVE seen every Hayakawa picture released on the Paramount program, but I honestly believe that this one is about the best. With a good story and an excellent cast at his disposal and backed up by his own good judgment, Director James Young set out to make a picture which will rank as the best work of his career.

The story, written by Marion Fairfax and John Brown, is based on an unwritten gentlemen's law among the whites in South Africa called "the white man's law," which obligates them to protect the honor of a good woman, its violation being considered the worst of crimes.

The action throughout is steady and very dramatic and is calculated to hold the interest well. Mr. Hayakawa's acting is convincing and attracts the sympathy, but Florence Vidor carries the biggest part of the honors away by portraying her role creditably and intelligently. Jack Holt, in the unsympathetic role of the one who erred, also deserves special mention.

Although the plot is to a certain extent sensational, as it relates the breaking of "the white man's law," nevertheless, the picture is free from any trace of vulgarity, as it has been handled very delicately.

This production is artistic to the extreme, the photography exquisite and the development of the story logical.

"The Hand at the Window"

A Corking Detective Story Comes from Triangle Plant

(Triangle—April 21)

IT should be a real pleasure for you to show this picture to your patrons, which is, without doubt, one of the most interesting detective stories I have ever seen screened. All factors combined to make it a good one, John A. Moroso furnishing a consistent scenario taken from his magazine story, "In the Spring," Director Raymond Wells handling it in a masterly manner, with Joe King looking and acting the part very naturally. Mr. King gives you the impression that he knows something about detectives. As to Margery Wilson, she deserves her share of the credit for her able acting. She is given a part in the picture that keeps you guessing until the end.

There are too many close-ups in the first reel, and it would help a great deal to have most of them eliminated. Also the close-up scene in the fourth reel, showing the blood on the head of Joe King, is unnecessary, and could be eliminated to good advantage.

"The Mortgaged Wife"

Dorothy Phillips in An Entertaining Drama Close to the Line

(Jewel—June 17)

THIS feature ought to please the biggest majority of those who will see it as it is original, interesting and has been produced very artistically. Nobody will accept the story as a fact, however, as you can't mortgage a wife nowadays. Besides, the author tries to make us believe that you can put powder close to fire and not burn. It can't be "did." However, the man who wrote the story says it can, and so long as nothing happens in it to make us blush, we must take it for granted that it can. Nevertheless, you can't get away from the fact that it comes dangerously near the "danger line," and if you happen to be catering to a very particular element they might blush a little.

The story, written by Frank Howard Clark, deals with a young man, who, while working as bank teller, embezzled fifty thousand dollars.

The president of the bank agrees to stop prosecution provided he signs a note that he will refund the money, offering his wife as security. This is the main idea. Of course, there are German spies and submarines and torpedoing of ships in it, but they are all worked out very nicely making the picture entertaining.

The acting of Miss Philips is excellent, as is that of Wm. Stowell. The photography is up to the Blue Bird standard.

If you have played "The Risky Road" you certainly can play this feature, as what was said of that picture in issue of April 20 holds true of this one also. It is a good all around picture that will fit especially in downtown first run houses.

CAST

Gloria Carter	Dorothy Phillips
Ralph Carter	Albert Roscoe
Jerome Harris	Wm. Stowell
Meyer	Sam De Grasse
Darrel Courtney	Edwin August
Director	Allan Holubar

Ralph Carter, teller in a bank, has embezzled fifty thousand dollars. Jerome Harris, president of the bank, agrees to refund the money and will accept a note on the security of his wife Gloria, until the money is paid back. To save Carter from the penitentiary she accepts. Jerome furnishes her with gorgeous clothes and a fine home and tries to force his attentions on her, but she repulses him.

While out to dinner with Darrell Courtney, her brother, who had just returned from Argentina, sees her husband in the company of some chorus girls. Later Carter calls on Gloria and demands some money. She indignantly refuses him. He starts to attack her just as Jerome enters the room. He angrily tells him he must sail to Europe in the Adritania at once. Darrell Courtney was sailing that afternoon to straighten out some business matters in Europe. While out at sea the ship is torpedoed by a German submarine from the information furnished by Meyer, Jerome's private secretary, and a spy.

Courtney and Carter save themselves in a raft. The latter explains to the former the whole mortgage transaction, and Courtney vows vengeance.

Almost bankrupt from losing all the ships he owned, and as a last resort Jerome plays the C. M. I. stock for all it is worth. Gloria, thinking Jerome deliberately sent her husband and brother to death plans to destroy him. She, therefore, fights him on the Stock Exchange and wins the battle. He is crushed. Gloria goes to him, but does not speak as she pities him. As she starts to leave she sees a note on the floor, which explain Meyer's guilt. She denounces Meyer as the spy, they struggle as Courtney and Carter enter the room. The former threatens to kill Jerome, but Gloria intervenes and explains. As Meyer is led away a gun is discharged and Carter is killed. Jerome and Gloria finally realize their mutual love.

"Anarchist" Is in Again

(Continued from page 2647)

Cleopatra had a darned good press agent, and King Solomon employed a complete publicity staff. In those days we read with interest about Cleo's trained asp, where to-day we get the story about Pretty Polly Pussikin's Pet Pomeranian. Where once they spoke at length about King Solomon's six hundred and seventeenth wife, we now learn that Tessie Titetoes has just secured (or been handed) her seventh divorce. In the olden days we heard about some worthy hero's wonderful skill in throwing the discus, where now we simply replace the discus with the bull. Our present-day screen hero is an astonishing athlete, or our dearest lady-star a marvelous musician. The guy who said, "There's nothing new under the sun" had certainly just finished reading one of those house organs.

Just one word more about those "Comments of Reviewers and Prominent Exhibitors." Probably you have never read them, but I have (in the interests of science). I wouldn't recommend them for a regular diet, but you can stand a few of them, if you get outside of a big hooker of hooch before and after reading. As you probably know when any exhibitor is really interested in knowing what the reviewers have to say about productions. He looks up the reviews knowing that those excerpts shown under the "Comments" caption represent an emasculated version, displaying the saccharine and omitting all else. Nuf ced. And we ALL know that 9,999 commendatory letters out of every possible 10,000 were written by exhibitors with the idea of busting into type. Nuf ced, again.

Now honest; just how interested is the average exhibitor in the fact, that Dick Roe, of Skibouch, Wis., uses Starrem's Pictures, and loves 'em most to death? Does it give you a single thrill to read that Jack Doe, of Crystal Run, Idaho, ran "Wedded and Parted" for two days, and "Turned 'em Away"? Old Granpaw Noah, at the time he gave his first big circus in the Ark, coined three phrases, which have been worked to a frazzle ever since; "Turned 'em Away," "Played to Capacity Business" and "Broke All Box Office Records." They look as familiar on a telegraph blank as "Western Union" and "Postal."

Let's sum up and leave it in the hands of the jury. The average house organ supplies us with soporific editorials and banal bunk; Exhibitor Service which is a travesty on the word "service"; Studio sillicisms which are a mixture of linguial lunacies and adjectival avalanches; tedious descriptions of current releases; tales of what the other guy is doing with Shootem's Pictures about which you don't care a tinker's damn; publicity piffle; favorable comments. And the cost of printing and disseminating these entertaining little pamphlets forms one of the expenses of distribution for which, of course, the exhibitors pay. Are they getting their money's worth? If not, "WYINELL IS THE HOUSE ORGAN?"

"ANARCHIST."

Exhibitor Service Bureau

Milwaukee Papers " News-less"

With the Exception of a Single Column in One Paper They Ignore All Happenings of the Field

MILWAUKEE presents a rather strange situation in the way of co-operation between the newspapers and the motion picture theatres, but the one big thing that stands out is that the newspapers are not co-operating with the larger theatres which are showing a disposition to use big space regularly and that there is probably less co-operation on Sunday than during the week. This is an unusual state of affairs.

In the first place the chief thing that is the matter with Milwaukee is that there are too many newspapers there. Counting the morning and afternoon editions of the *Sentinel* as two papers, there are seven English dailies there, in addition to a German daily, another German Sunday paper and a Polish daily. Milwaukee has a census population of 417,000. Therefore one expects that the circulation of the papers would be affected according to the number of them and necessarily split up.

The fact that the Socialist party splits influence with the Democrats and Republicans and the racial elements is largely responsible for this number of papers. But we want to say that considering the number of papers that they have to use to reach the entire public that the leading Milwaukee theatres show a most unusual desire to spend money for publicity and at the same time that they lack a great deal of being met anything like half way.

Of course, it must be taken into consideration that the number of papers makes it hard for the smaller houses to advertise, because they cannot use the whole list and therefore we are surprised that some one paper has not gone in to specialize on this. We are told that one of the newspapers does mean to do this and if it will follow the "chart" system that we have often described and fix a rate that the neighborhood houses can pay *we feel sure that it will make a big success from an advertising point of view and that it will add a circulation feature worth thousands of dollars a year.* Information that this paper is about to take a step forward comes to us in a letter from the advertising manager and we do not feel at liberty to announce the name of the paper until its arrangements are completed.

We have purposely heretofore avoided the discussion of circulation of newspapers, but in this case, where so much of the whole situation does depend on the circulation question that is necessary. We have taken the figures given in the current issue of the Lord and Thomas Newspaper Directory. Here are the English newspapers, with the circulation figures added:

Free Press, morning, 37,235; Sunday, 21,627.
Journal, evening, 103,918; Sunday, 88,677.
Leader, evening, 36,575.
News, evening, 29,317.
Sentinel, morning and evening, 42,176, and Sunday, 52,242.
Wisconsin, evening, 35,909.

One unusual thing that appears from the examination of these figures is that two of the papers which publish daily and Sunday editions show a falling off in the Sunday issue, a very peculiar state of affairs.

There are sixty-three motion picture houses in Milwaukee. The first run houses are the Alhambra, with a seating capacity of 2,700; the Merrill, 1,400; Butterfly, 1,100; Strand, 1,400; Princess, 1,100, and Whitehouse, 1,500. The Toy is also downtown and has a seating capacity of only 450, but it is a liberal advertiser. The Theatorium seats 350; it does no advertising.

Now, even if we forget for the present about the daily papers there are only three English dailies that have Sunday issues, and these have a combined circulation over 150,000. Let's see what they are doing and what the theatres are doing for them.

On the opposite page we show four pages of the Sunday *Journal.* On one of these pages we have indicated the ads of thirty-three neighborhood houses, each occupying an inch of space. Seventeen of these merely give the name and address of the house, not mentioning a single bill. This is a pure waste of money and we cannot see any occasion for it. *No newspaper should ever permit a theatre to spend its money in this way. Its photoplay editor should make it a point to get the bills for these houses and to see that they appear correctly and that this advertising is grouped near the other motion picture display matter.*

The second page reproduced is practically a solid page of theatre advertising. Here the Butterfly uses 4½ inches seven columns wide; the Toy 15 inches two columns wide, and the Strand 10 inches four columns. The remainder is vaudeville or legitimate. On the third page the Alhambra has 7 inches six columns wide, the Merrill 12 inches by two columns, the White House 5 inches by five columns, and the Downer 2 inches single column. Figuring at the rate of 21 inches to the column, this gives us a total of more than ten and a half columns of paid matter that the *Journal* carries.

Then we want to see what the Sunday issue is doing for the motion picture houses and we look at the fourth page and find slightly less than a column of matter, and all of this pure reading notices about the current attractions. *There is not a picture, not a news item, not a thing of any interest to the average reader. We don't blame any Milwaukee exhibitor from getting sore when any one talks to him about "newspaper co-operation."*

With the exception of most of the neighborhood houses the Sunday *Sentinel* carries practically the same advertising as the *Journal,* one page of advertising not being reproduced. Butterfly uses slightly less space, and it carries a 2-inch ad for the Lincoln and 1 inch each for the Jackson and Lyric. But turning to the next page the *Sentinel* does much more than the *Journal in giving a layout to the principal theatres and a column at the left to news of the industry,* and then reading notices to the larger theatres. But at that it is little enough.

We haven't taken the trouble to print the page of the *Free Press.* Its only mention of motion pictures is a 1-inch reading notice for the Alhambra, and the one advertisement that it carries is 1 inch of display from that house. We don't blame the other theatres from staying out. The Alhambra also used 1 inch in the German Sunday paper, *Sontagspost,* which also practically ignores pictures. In fact, with the exception of one of the daily issues of the *Evening Sentinel* we have ignored reproduction of the pages from other papers because the motion picture representation is so small that it would not be visible.

On Monday and during the week the *Daily News* carries 1-inch advertisements for the Princess and Alhambra, and gives each a brief reading notice. Other theatres advertise irregularly here. The Saturday issue that we have before us carries only the same two, 2 inches from the Alhambra and 4 from the Princess. It gives each a short reading notice, but no picture, practically the whole page going to the legitimate and vaudeville.

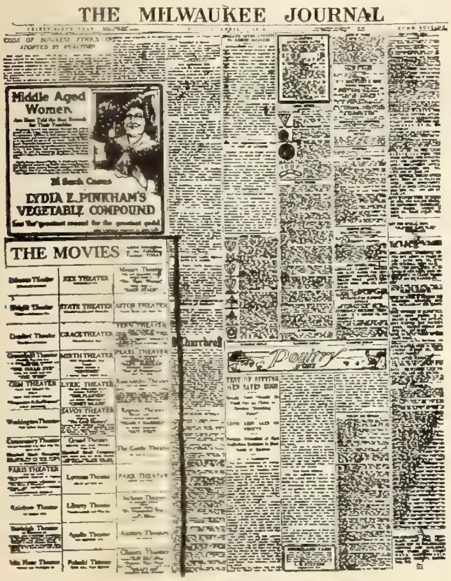
The *Leader* starts the week off with 1-inch ads from the Princess and Alhambra and a 6-inch one from the Toy. No news is given. Its alleged amusement page on Saturday is headed "The Theatre and Woman's Page." Brief reading notices are given two theatres and one gets a small picture.

The *Wisconsin* on Monday has 1 inch each from the Strand, Alhambra, Princess and Downer. Two get a brief notice, each under the heading, "For the Playgoer." Saturday afternoon it devotes five columns to the whole amusement field, prints reading notices for the Strand, Downer, Toy, Princess and Alhambra, and a cut for the Toy and the Strand. Both these theatres use 5 inches double column, the Princess 3 inches double and the Alhambra two single, the Downer two double, and the State, Regent, Murray and Astor 2 inches single each. *Here is* 40 *inches of ad-*

(*Continued on page* 2674)

What Milwaukee Theatres Do and the Best the papers Give Them

Top row and the first page at the right of the middle row shows the motion picture representation in the Sunday Journal. Only the third column in the page on the middle row gives any reading matter about pictures. Monday and Thursday pages showing the daily advertising with the reading notices indicated within the black lines are then shown. At the bottom are two pages from the Sunday Sentinel and one from the Monday Evening Sentinel with the reading notices marked. See opposite page.

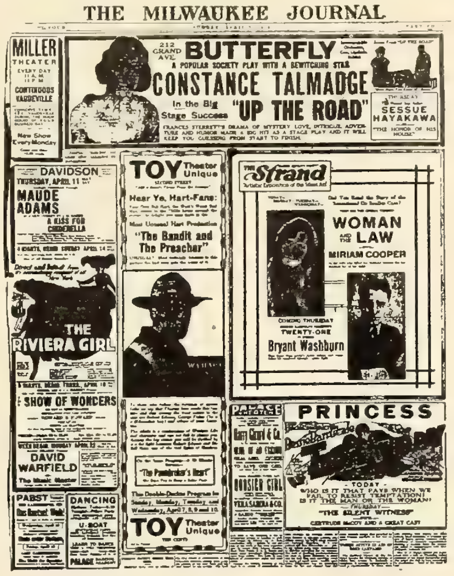


THE MILWAUKEE JOURNAL

Middle Aged Women

LYDIA E. PINKHAM'S VEGETABLE COMPOUND

THE MOVIES



THE MILWAUKEE JOURNAL

MILLER THEATER

BUTTERFLY

CONSTANCE TALMADGE

"UP THE ROAD"

SESSUE HAYAKAWA

DAVIDSON

MAUDE ADAMS

TOY Theater Unique

"The Bandit and The Preacher"

Strand

WOMAN AND THE LAW

MIRIAM COOPER

Bryant Washburn

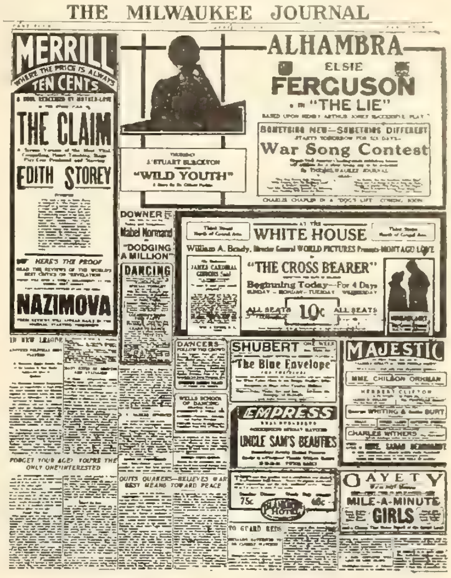
THE RIVIERA GIRL

SHOW OF WONDERS

DAVID WARFIELD

PRINCESS

"THE SILENT WITNESS"



THE MILWAUKEE JOURNAL

MERRILL TEN CENTS

THE CLAIM

EDITH STOREY

ALHAMBRA

ELSIE FERGUSON

"THE LIE"

War Song Contest

"WILD YOUTH"

NAZIMOVA

WHITE HOUSE

"THE CROSS BEARER"

10c

SHUBERT

"The Blue Envelope"

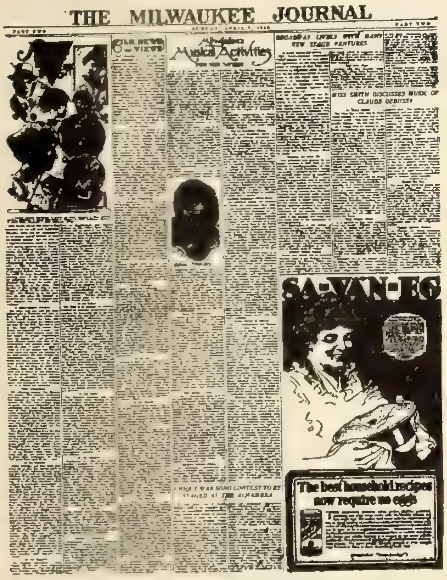
MAJESTIC

EMPRESS

UNCLE SAM'S BEAUTIES

GAYETY

MILE-A-MINUTE GIRLS

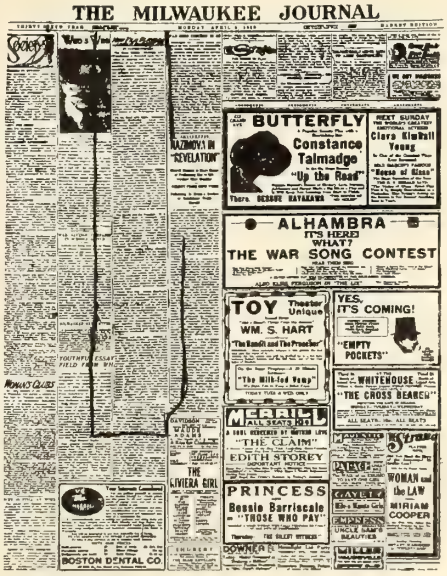


THE MILWAUKEE JOURNAL

Musical Activities

SA-VAN-EG

The best household recipes now require no eggs



THE MILWAUKEE JOURNAL

NAZIMOVA IN "REVELATION"

BUTTERFLY

Constance Talmadge

"Up the Road"

Clara Kimball Young

"House of Glass"

ALHAMBRA

IT'S HERE! WHAT? THE WAR SONG CONTEST

TOY Theater Unique

WM. S. HART

"The Bandit and The Preacher"

YES, IT'S COMING! "EMPTY POCKETS"

"The Milk-fed Vamp"

WHITEHOUSE

"THE CROSS BEARER"

MERRILL

"THE CLAIM"

EDITH STOREY

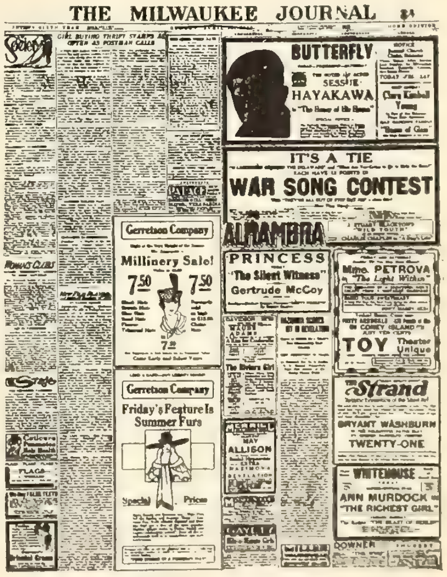
PRINCESS

Bessie Barriscale "THOSE WHO PAY"

WOMAN and the LAW MIRIAM COOPER

THE RIVIERA GIRL

BOSTON DENTAL CO.



THE MILWAUKEE JOURNAL

BUTTERFLY

SESSUE HAYAKAWA

"The Honor of His House"

Clara Kimball Young

IT'S A TIE

WAR SONG CONTEST

ALHAMBRA

Gerretson Company

Millinery Sale!

7.50

PRINCESS

"The Silent Witness"

Gertrude McCoy

Mme. PETROVA

TOY Theater Unique

Friday's Feature Is Summer Furs

Strand

BRYANT WASHBURN

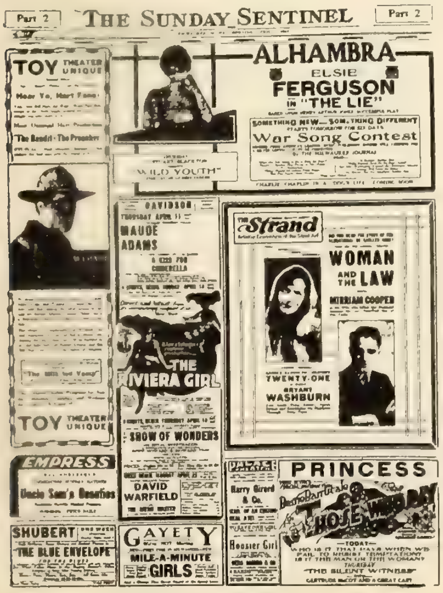
TWENTY-ONE

MAY ALLISON

WHITEHOUSE

ANN MURDOCK

"THE RICHEST GIRL"



Part 2 THE SUNDAY SENTINEL Part 2

TOY THEATER UNIQUE

ALHAMBRA

ELSIE FERGUSON IN "THE LIE"

War Song Contest

"WILD YOUTH"

DAVIDSON

MAUDE ADAMS

Strand

WOMAN AND THE LAW

MIRIAM COOPER

TWENTY-ONE

BRYANT WASHBURN

RIVIERA GIRL

SHOW OF WONDERS

EMPRESS

Uncle Sam's Beauties

DAVID WARFIELD

PRINCESS

"THOSE WHO PAY"

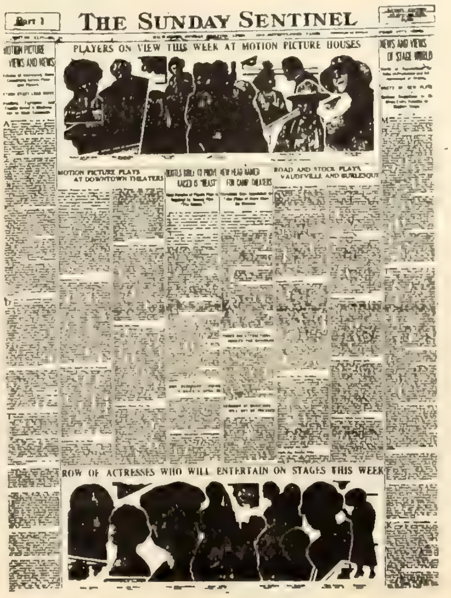
"THE SILENT WITNESS"

SHUBERT

"THE BLUE ENVELOPE"

GAYETY

MILE-A-MINUTE GIRLS



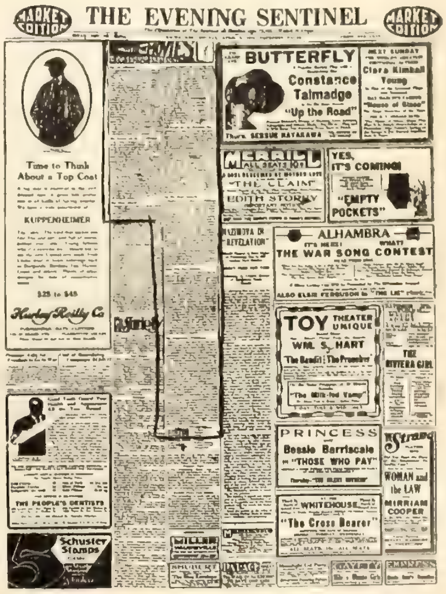
Part 1 THE SUNDAY SENTINEL

PLAYERS ON VIEW THIS WEEK AT MOTION PICTURE HOUSES

MOTION PICTURE PLAYS AT DOWNTOWN THEATERS

ROAD AND STOCK PLAYS, VAUDEVILLE AND BURLESQUE

ROW OF ACTRESSES WHO WILL ENTERTAIN ON STAGES THIS WEEK



MARKET EDITION THE EVENING SENTINEL MARKET EDITION

Time to Think About a Top Coat

KUPPENHEIMER

Hurley Reilly Co

BUTTERFLY

Constance Talmadge

"Up the Road"

Clara Kimball Young

"House of Glass"

MERRILL

"THE CLAIM"

EDITH STOREY

YES, IT'S COMING! "EMPTY POCKETS"

NAZIMOVA IN "REVELATION"

ALHAMBRA

THE WAR SONG CONTEST

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PRINCESS

Bessie Barriscale

"THOSE WHO PAY"

Strand

WOMAN and the LAW

MIRIAM COOPER

WHITEHOUSE

"The Cross Bearer"

Schuster Stands

Ruffner Urges Ideas In Exploitation

TWO exhibitors from the Pacific Coast and one from the Atlantic add their answers this week, to the question: "What is the matter with pictures?"

It is important to note that the one theme that goes through all of these expressions is that humanness is demanded. Exhibitors want pictures deal with probabilities of real life, they declare, and not with what might happen under greatly strained circumstances.

Ralph Ruffner, one of the best known exploiters of pictures, wants the main offices to put ideas in their advertising suggestions. J. A. Partington finds most of the features satisfactory, but he wants the length cut down. Thomas D. Soriero contributes his second article, a most comprehensive survey of the entire question.

Read every line of these and then let us have your own views.

RALPH RUFFNER, manager of the Columbia, Portland, Ore., pleads for the open market which he believes will bring better pictures and incidentally he takes a rap at the advertising departments of the film companies when he declares that he has seen many a five-reeler made out of an idea but that he doesn't recall ever seeing any part of the idea get into the advertising matter.

I humbly beg your pardon for delay in filing my mite of opinion on the subject "How pictures of the present day can be improved." Every time I attempt to corral my thoughts, I find I could do better if I were to hire a hall, and start after 'em with the lights out, but you want something you can publish.

"How can the pictures of the present day be improved?"

If I were competent to answer that is it should be, I wouldn't be here tonight typewriting a few very definite thoughts to soak up space in your good book. A picture which makes CLEAN money for an exhibitor doesn't need improving. The exhibitor is satisfied, and that means the public, for if it is good they GO; if it is not, they DON'T, and if they DON'T go, then it's too late to do any improving that will benefit the poor guy who foots the bills ALWAYS.

Every human connected with the game today—those who are not in it to see how much bunk they can put over—knows and prayers for the time when he or she can deliver the very best there is in them and be privileged to do it unhandicapped by program or affiliated demands.

Pictures of the present day can be immediately improved by the immediate arrival of the Genuine Open Market, when goods will be sold absolutely on their own merits; when the exhibitor can step out with his CASH and buy what he likes, as much as he likes, or as little as he likes and DO IT WITHOUT leaving his weather-beaten initials in somebody's safe.

In seeking to improve present-day pictures you are seeking the improvement of the heart-action of the industry, and the doctor who can stimulate that is not going to be found on the Sucker End.

If the producer or distributing executive who reads this does not find any angle of thought which will work into his scheme of things, let me ask him if he is doing *everything* he possibly can in the way of detailed attention to the advertising needs of the exhibition end. Are those in charge of the selection of advertising material to accompany each release people of experience—former theatre employes who have mixed with and know what the sharpshooters look for—people who *know* the value of a good still, of good, usable copy—people who *know* and are quick to *detect* that *something* which lurks in so many pictures which would be worth real, hard, Liberty Loan money to the man who foots the bills for all lobby and newspaper work? *If I were only privileged to name some of the "corporations" whose outside representatives have been cursed and their organizations damned through the shameful, continued retention of incompetent images by New York executives in "advertising departments" so called. I've seen them make a five-reeler out of an idea, but I don't recall ever having seen any part of the idea get into the advertising matter.*

J. A. PARTINGTON, manager of the Imperial theatre, San Francisco, finds that the great majority of the pictures that he has been showing recently have been satisfactory. He points out that more attention should be given to the titles and that patronage on many a good production has been ruined because the name did not appeal to the public. He also wants features kept within five reels.

Answering your request for my opinion as to how pictures of the present day can be improved, I wish to state that most of the productions that I have used lately have been all that I could wish for.

I think, however, that more attention should be given to the choosing of titles. Many a good picture is ruined as a box-office attraction in a first run theatre by an unattractive title. I think the subtitles also should be edited more carefully. In many pictures the big scene is "put over," by a subtitle. The wording of a title in a big situation can make or break a picture, and it is therefore false economy to allow this work to be done by any person other than one with literary talent, who is thoroughly conversant with the art of expression.

I, also, think for the average theatre a picture should not exceed five thousand feet in length. In my case I find that pictures of six, seven, or eight reels usually cost considerably more than a five-reel picture, but if they do have an added box-office value their extra length makes it almost impossible to handle sufficient people to make it a desirable investment. Our records show that pictures of less than five thousand feet in length hold all the profit records for this house.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte, Montana.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Soriero Demands Natural Emotions

THOMAS D. SORIERO, managing director of the Park theatre, Boston, and the Strand theatre, Lowell, who was one of the earlier contributors to the question as to what is the matter with pictures, elaborates on his first reply in a most interesting article in which he urges the elimination of the unessential and amusement-barren from future productions:

After a conscientious and analytical study of what is wrong with the present day motion pictures, and what is needed to enhance their general qualities, I suggest the following:

Perhaps the initial criticism one lays against photoplays as they are now set forth by the manufacturers is the inconsistent and wholly artificial padding that so clutters them, not only hampering the continuity of the story, but ultimately reducing the commercial value of the picture, thus defeating the purpose of the maker of the picture.

Padding is like hearing an off brass note in a delicately woven symphony, like an interruption to a good story. It detracts the mind, and it is a psychological fact that once the mind is removed from a specific subject it requires doubly concentrated effort to regain the original interest, and by thus detracting the mind from the plot or story of a picture, it robs it of its attractiveness, and the patron goes away but mildly or perhaps disagreeably impressed by the play. This happens often, and is a thing that should be seriously considered, although many of my brother managers may perhaps smile at my introduction of psychology in the study of my goods.

My patrons are the most cosmopolitan in New England, and they demand a cultured sensitiveness in the selection of pictures as well as a more elementally emotional frame of mind, *yet there is a general insistence that my pictures do not transcend the realm of reason.* It is superfluous picture making to show a scene where a doctor is called to a wealthy house, by showing the physician proceeding from his door to his waiting automobile, and his subsequent drive to the home of the patient. Once the auditor saw the physician called and saw him prepare to answer that call, it is fair to assume that the average intelligence would believe, on seeing him enter that room of the patient that he had answered the call, and had not been waiting in the next room, as it were, for his "cue" to appear. The average motion picture auditor, at least in my theatres, and mine are representative in the East, can easily supply the movements of the physician from the time he leaves his home until his arrival at the home of the patient, since this would be merely an instinctive operation of the mind. I am going into detail in this case to show how easily it is applicable to a great many more instances extant in picture manufacture.

Upon reading this, several of the larger manufacturers will promptly rise up and shout, "We have removed this superfluous element from our pictures long ago." But have they done so completely and effectively? I think not. If I dilate too long on padding as one of the glaring faults of pictures, it is because I have long thought that about it, and have voiced my private opinion to manufacturers who, although they admitted I was right to a large extent, failed to take sufficient measure of interest in my suggestion to eliminate the objectionable element.

Unless a picture has a conspicuous feature, either in the nature of a star or story, there is little excuse to prolong it over a few reels. However, too much money has been lost by manufacturers on such unhappy ventures to sound a warning in this direction. This does not mean, however, that since a picture is endowed with a star, or one of the many "near-stars" that so befoodle many present-day pictures, it should be lengthened by extraneous presentation of beauteous gowns *when these gowns have no legitimate right in the picture.*

Perhaps exhibitors will say women like this sort of thing. They do. But imaginative women, and no one denies that woman has a greater and more acute imagination than man, would stand for an aimless showing-off of clothes when this interruption robs her of seeing what happened to the principal characters of the story. This is consistent and not at all counter to good common motion picture sense.

And while on the subject of women it might be propitious to mention that every exhibitor and manufacturer study woman's likes almost to the point of excluding a consideration of mere man; since they compose the greater part of the moton picture audience, their influence on their escorts is tremendous. In most instances, anything a woman likes their escort invariably likes also. He may wonder why he does after he gets away from the theatre, yet he does.

It does not follow that pictures need be effeminate or overclouded with a saccharine optimism in order to please women. Most of them appreciate rugged pictures, plays that deal with the open and breathe the air of excusable lawlessness. Let us have optimism, sweetness and the boundless energy of youth in our plays, but avoid the simpering and cloying droll that disgusts. Some manufacturers proceed on the theory that, since two lumps of sugar make a cup of coffee palatable, five will double this effect. The result, of course, is inverted and the effect desired spoiled, driving away many from the motion picture theatre in quest of red-blooded amusement in the legitimate drama.

I am one of those restless managers that are so bound up in the interest of motion pictures and their future that I know a revolution must occur if they are to retain their influence on the public. Already much of the public's credulity has been strained, and there is a skepticism in connection with photoplays interpreting life that is the natural result of the artificial qualities in many pictures.

It is my purpose not to merely cater to the public taste in a submissive sense, but to give my patrons pictures, by careful selection, that will gently and without offense cultivate their tastes toward a higher and sounder standard of excellence in picture plays as they relate to life. This is what plays like Mr. Galsworthy of England and Edward Sheldon of America are doing on the legitimate stage, escaping as they do the stigma of highbrowism.

When I say that a revolution is necessary in motion pictures I mean that they must approximate an art basis if they are to retain their coveted place in the sun. And by art I do not mean that sort of estheticism that is incompatible with commercialism, since there can be a legitimate fusion of the two with excellent results. *It is by giving your patrons good pictures, dealing with natural emotions, and the realities of life aside from its abnormal aspects, that you can educate its taste to the point where it will accept nothing but plays of substance and technique.* This idea can be worked out with every kind of picture, from the society plays to the light comedy. The slapstick pictures, of course, live in a world of their own, and fill it very well.

Can we not have art in our pictures without having highbrow hurled at us? I think so, and I will tell you why. If there is an energetic and co-operative effort on the part of exhibitors and manufacturers toward this end, favorable results will manifest themselves before the movement has proceeded very far. Try it. It will entail, neither a greater financial consideration nor a loss of patronage.

And finally I would suggest to the manufacturer that he pay greater attention to detail in setting forth a story. He should never allow a director to present a story until that director is familiar with every phase of the story he is to picture. An audience is made up of every type of person. If a physician is in an audience and in witnessing a scene in an operating room, wherein the surgeons, their heads wrapped in gauze to prevent the spread of germs, uses the operating instruments like butcher knives and display in their general conduct, an illuminating ignorance of even elementary hygiene, he is going to leave that theatre disgusted with the picture. And so with newspaper editorial rooms. Ask any newspaper man if he ever saw an accurate presentation of an editorial room on the screen and he will tell you that he has not. I do not believe that any evil can be cured by a generalization of that fault. It requires an analytical example to remedy it, and I have tried to give a few without attempting to depreciate the wonderful industry that the motion picture now is.

Co-operation between all the various elements that constitute the business, energetically and intelligently focused toward the *elimination of the unessential and amusement-barren qualities of modern motion pictures, will effect the greatest and most lasting good in a common cause.*

Your Idea---and Ours

DOES unusual advertising pay?

Certainly it does, where it is done in good taste and where it is not followed to getting the public to expect something freakish every day. We know of one large string of theatres where the advertising writer is supposed to be quite clever. We have often heard the general manager declare the public came to look for these ads because of their originality of expression. As a matter of fact they were all of the same general style and we doubt very much if about half of the original readers of them didn't get tired after a few weeks and stop all attention to them.

S

Far from Broadway—away down in southern Mexico, where rubber trees grow thick and boa constrictors lie coiled in the shades of the jungle, hundreds of thousands of men and women live and die whose fate receives less attention than does the death of a sparrow in a city street.

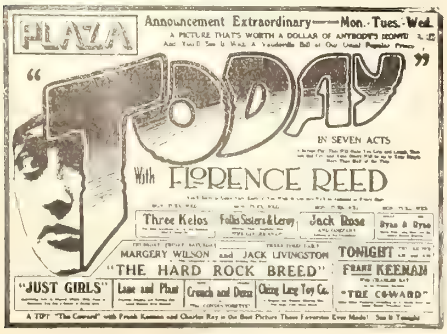
Along the Gila River, where stockade villages are, beautiful Mestizo girls flit here and there among reed- thatched huts in a sort of life that few people are aware exists on the continent.

It is a life of hard philosophies and queer morals, of quaint beauty and hideous injustice. And in this scene has been placed a story of which there is not one more picturesque and romantic extant. "The Planter" is the title of the piece and as a photodrama extraordinary it will convey to Strand patrons tomorrow a story of old Mexico, that, for sheer spectacular and dramatic interest ,combined with pathos and romance alike, will take its place among the great picturizations of the day.

Here is a most unusual advertisement and a good one. The manager has not even used the name of his theatre in big type, merely the initial, and then he has gone on to tell the story of "The Planter." We believe that this pulled business. It did it once, but like all of this unusual advertising we wouldn't advise to do the same thing oftener than about once a year.

Hard sense simply resists softer, weaker things, but obstinacy cannot be moved to anything.

PLAZA THEATRE, Bridgeport, Conn., started out with the right idea with this display which appeared in the Sunday paper and occupied a space 11½ inches deep across the top of the page. The man who wrote this advertisement knew that he had an unusual picture and that the title and the picture of the star should be played up. He did fairly well in this, though we never like any lettering where one is forced to stop to figure out what the letters are.



PLAZA

Announcement Extraordinary——Mon.-Tues.-Wed.

A PICTURE THAT'S WORTH A DOLLAR OF ANYBODY'S MONEY

"TODAY"

IN SEVEN ACTS

With FLORENCE REED

Three Kelos | Follis Sisters & Leroy | Jack Rose AND COMPANY | Ryan & Ryan

MARGERY WILSON and JACK LIVINGSTON

"THE HARD ROCK BREED"

"JUST GIRLS" | Lane and Plant | Crouch and Dunn | Ching Ling Toy Co.

TONIGHT

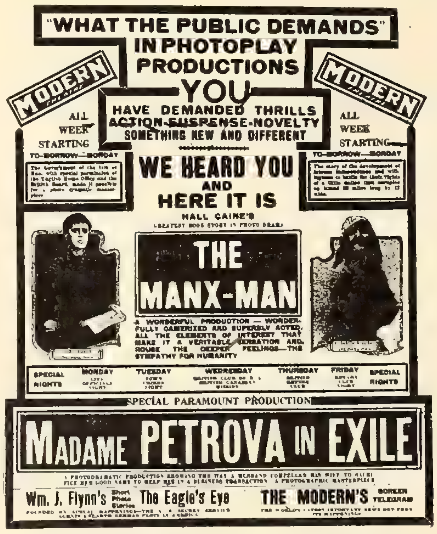
FRANK KEENAN

"THE COWARD"

But after getting the title of the picture in big letters, the writer goes to the other extreme and fills up the rest of the space with junk. Why he should feel called upon to box off each of the vaudeville acts and caption each one "Mon., Tues., Wed." we don't know. And then he goes and does the same thing with the vaudeville for the latter half of the week—inexcusable. We would have devoted the left hand six columns of this display largely to the "Today" picture, with the name of Florence Reed much larger. Then at the right we would have devoted a column to the accompanying vaudeville acts. At the bottom we would have had a rule cut off and have advertised the Sunday show, giving only a small line at the bottom to the bill for the latter half of the week.

If every one had left "well enough alone" we would have still been traveling on horseback and in stage coaches.

THIS takes the week's first prize for all that a display should not be. The Modern theatre, Providence, R. I., started off with the right idea of using large space, buying eleven inches across four columns, but there the good part stopped. And we must say that the display looks better here than it did in the paper where it was surrounded with other advertising. The succession of heavy rule effects is not only confusing, but it distinctly hurts one's eye. There is a perfect mess of Gothic type with practically the whole of the display in capital letters.



"WHAT THE PUBLIC DEMANDS"

IN PHOTOPLAY PRODUCTIONS

MODERN THEATRE

YOU

HAVE DEMANDED THRILLS ACTION-SUSPENSE-NOVELTY SOMETHING NEW AND DIFFERENT

ALL WEEK STARTING TO-MORROW—MONDAY

WE HEARD YOU AND HERE IT IS

HALL CAINE'S

GREATEST BOOK STORY IN PHOTO DRAMA

THE MANX-MAN

A WONDERFUL PRODUCTION — WONDERFULLY CAMERIZED AND SUPERBLY ACTED. ALL THE ELEMENTS OF INTEREST THAT MAKE IT A VERITABLE SENSATION AND ROUSE THE DEEPER FEELINGS—THE SYMPATHY FOR HUMANITY

SPECIAL NIGHTS | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SPECIAL NIGHTS

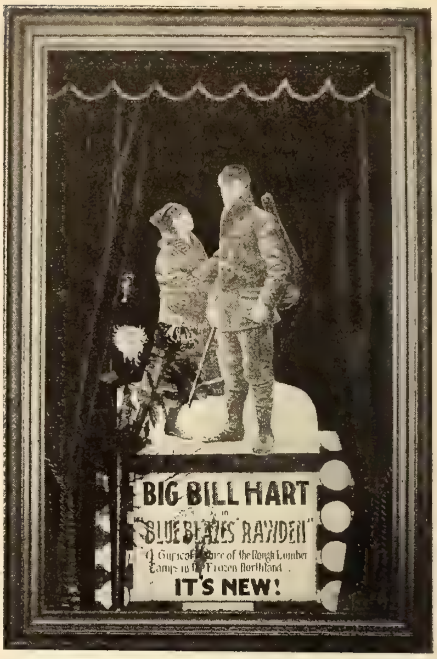
SPECIAL PARAMOUNT PRODUCTION

MADAME PETROVA IN EXILE

Wm. J. Flynn's Short Photo Stories The Eagle's Eye

THE MODERN'S SCREEN TELEGRAM

The man who designed this display wasn't going to take any chance of using all of the space that he bought. He even resorts to 8 point type in the boxes.



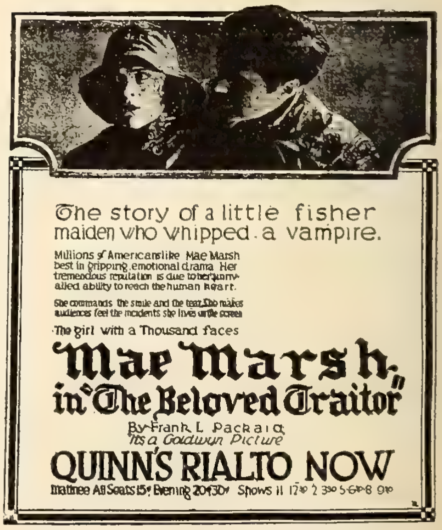
BIG BILL HART
in
"BLUE BLAZES RAWDEN"
A Gripping Drama of the Rough Lumber Camps in the Frozen Northland
IT'S NEW!

HERE is something new and interesting in the way of lobby displays. You are all familiar with the use of "shadow boxes" on the stage to get clearer pictures and to allow nothing to interfere with the concentration of attention on the screen. They have the effect of "framing" the pictures and making them stand out.

E. J. Myrick, managing director of the Liberty theatre, Portland, Ore., has adopted the same effect for use in the lobby and he gets a very striking result with the use of a frame and curtains on either side of the display itself. The reproduction fails, of course, to show the lighting effect which makes these displays stand out all the more. These "shadow boxes" for the foyer are easily made from posters, a limited amount of "props" and a few electric light bulbs.

Many exhibitors haven't got beyond the "Perils of Pauline" stage. They are still shuddering with her.

GETTING a catch line is an important thing in writing advertising. Here, in this case of Quinn's Rialto, Los



The story of a little fisher maiden who whipped a vampire.

Millions of Americans like Mae Marsh best in gripping, emotional drama. Her tremendous reputation is due to her unrivalled ability to reach the human heart.

She commands the smile and the tear. She makes audiences feel the incidents she lives on the screen

The girl with a Thousand faces

Mae Marsh, in "The Beloved Traitor"

By Frank L. Packard

It's a Goldwyn Picture

QUINN'S RIALTO NOW

Matinee All Seats 15¢ Evening 20 & 30¢ Shows 11 12:30 2 3:30 5 6:30 8 9:30

What Live Wires Are Doing

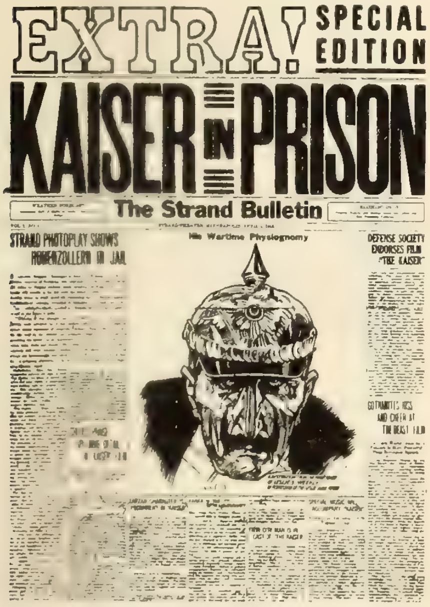
Angeles, the writer has succeeded admirably.

"The story of a little fisher maiden who whipped a vampire"—that means something immediately to everyone who reads it. There are other lines bevoted to Mae Marsh, but that one line is the only thing about the picture itself besides the title.

It is at once a descriptive title and one that arouses the curiosity of the patrons and makes them want to go to the Rialto to see how the little girl won her victory over the woman of the world. There is quite a difference in being able to get a phrase that will make everyone want to come to the theatre and get its full meaning and quite another to using an expression that means nothing. And it is worse, still, to use one that is misleading and which is probably as puzzling to the patron after he has seen the picture as it was before.

The manager who argues with his patrons is wrong no matter how right he may have started out to be.

STRAND THEATRE, Minneapolis, has been setting the pace for advertising in that city recently, and when it started the run of "The Kaiser" it took up some of the more sensational form of advertising with the issuance of a "fake" extra with huge headlines announcing "Kaiser in Prison." It was distributed through the city by newsboys and created a big sensation. It was published on pink paper and in similar style to the sporting extras and at first glance might have passed for one of these.



EXTRA! SPECIAL EDITION

KAISER IN PRISON

The Strand Bulletin

STRAND PHOTOPLAY SHOWS HOHENZOLLERN IN JAIL

His Wartime Physiognomy

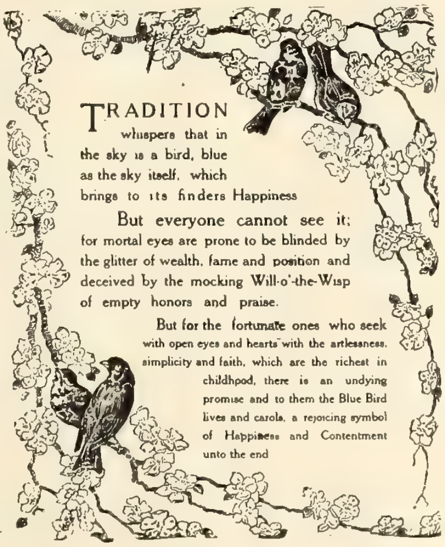
DEFENSE SOCIETY ENDORSES FILM "THE KAISER"

We believe in this sensational class of exploitation once in a while. It is a good thing to put a bomb under the public now and then and when you have a picture that will lend itself to this class of exploitation you are likely to make a big hit with it. But you have to have the goods, something with a real punch in it and the moment that you try this on an ordinary picture you are going to lose rather than make patronage.

Quite some feat when the cow jumped over the moon, but what good did it do her? It's a good plan for all of us to keep close to the ground.

ARTHUR G. STOLTE, manager of the Strand theatre, Cedar Rapids, Iowa, believes in doing things for himself rather than depending on the producing companies. Therefore we made a mistake recently in commending his advertisement of "The Sign Invisible" when we said that he had used a cut sent out by the First National. As a matter of fact the cut was his own design.

Now when he came to show "The Blue Bird" he did the same thing and prepared his own matter, an attractive four-page booklet for which he used a specially designed cover, giving the legend of the blue bird and the search for happiness. It is unusual that the cover page did not mention the name of the theatre. The interior two pages are devoted to the author, the production and the manner in which is was made, a box effect in the center of the page giving the name of the theatre and the dates of showing. The last page was devoted to further editorial matter about the picture. It was certainly good constructive work of the sort that will always get unusual attention.



TRADITION whispers that in the sky is a bird, blue as the sky itself, which brings to its finders Happiness

But everyone cannot see it; for mortal eyes are prone to be blinded by the glitter of wealth, fame and position and deceived by the mocking Will-o'-the-Wisp of empty honors and praise.

But for the fortunate ones who seek with open eyes and hearts with the artlessness, simplicity and faith, which are the richest in childhood, there is an undying promise and to them the Blue Bird lives and carols, a rejoicing symbol of Happiness and Contentment unto the end

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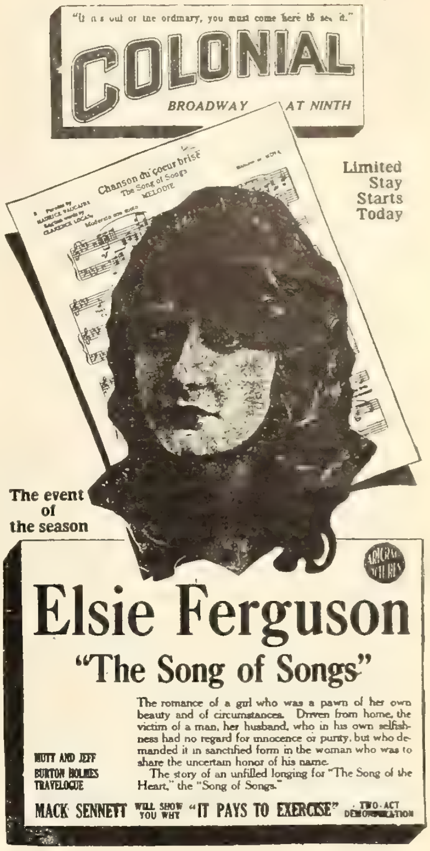
The fellow who keeps telling you that the motion picture is "still in its infancy" is in the same class with the man who wants to keep his son in short trousers to save money.

"THE SONG OF SONGS" is a picture that lends itself especially well to exploitation and it is interesting to see how a number of theatres have treated it. This display of the Colonial, Tacoma, Wash., is the simplest and probably the most effective of any. The designer had superimposed a cut of the star on a sheet of music and with the use of a minimum of descriptive matter has made a most effective effort. Of course one of the principal things that makes this display so striking is that the theatre has used a space eighteen inches deep and four columns wide. This has given a chance to use a very large cut and the designer has also left plenty of white space.



"If it's out of the ordinary, you must come here to see it."

COLONIAL

BROADWAY AT NINTH

Chanson du coeur brisé
The Song of Songs
MELODIE

Limited Stay Starts Today

The event of the season

Elsie Ferguson

"The Song of Songs"

The romance of a girl who was a pawn of her own beauty and of circumstances. Driven from home, the victim of a man, her husband, who in his own selfishness had no regard for innocence or purity, but who demanded it in sanctified form in the woman who was to share the uncertain honor of his name.

The story of an unfilled longing for "The Song of the Heart," the "Song of Songs."

MUTT AND JEFF

BURTON HOLMES TRAVELOGUE

MACK SENNETT WILL SHOW YOU WHY "IT PAYS TO EXERCISE" TWO-ACT DEMONSTRATION

In his advertisement for the Liberty theatre, Seattle, G. F. Fullerton has used an open sheet of the music together with some of the figures from the play. In another and later ad for the Strand theatre in the same city he has employed a large scene cut alone without the music.

The man who advertises but once a week is like the fellow who takes one cast at a trout and expects to land a whole dishful of fish.

MANAGER ROBERT FERGUSON, of the Dorothy theatre, Toronto, reports that he was able to put "The Bull's Eye," the Universal serial, over with a flying start as the result of an expedient that he was compelled to close his theatre on Monday on account of the fuel order. In an effort to make up on this he determined on something drastic and gave a special children's matinee on Tuesday, when the first episode of the serial was shown and an admission of only one cent was charged. According to reports this resulted in the biggest business on the following episodes that the theatre has ever had.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

LXXV—Being about to erect a building for motion pictures on a plot 100 by 40 feet, I am desirous of getting some ideas about lighting effects for the purpose ot more realistic production of the picture. I am using a Gold Fibre screen, and I am pleased to say that I have yet to see any better projection than mine, but I am anxious to throw a little realism into the surroundings.

What price and style of organ would you put into a building of this size? Cost, of course, must be taken into consideration, as I am neither a millionaire or a philanthropist, but am putting up this building to make a living out of it. It is a good community district and I want to show some improvement on my last five years in a successful little house that the landlord would not renew the lease on after paying him $20,000 rent.

I have not had the pleasure of seeing the Rivoli or the Rialto, but I hope to in the near future. I have heard many favorable comments from those who have been more fortunate, and would like to adopt some of the lighting devices on a smaller scale and at a reasonable figure that would show my patrons that I am serious.—MANITOBA.

THE architect who designed the Rialto and Rivoli theatres is Mr. Thomas W. Lamb, 644 Eighth avenue, New York City. I would suggest that you get in touch with him. I cannot, of course, go into detail and give you such information as you desire. As to the style and price of the organ, that is another thing that I cannot advise you on. It would seem to me that a good organ of a moderate size and price will answer your needs very nicely.

Naturally, of course, when you put up a building you do it to make a living out of it, as you state, and if you have been successful for the past five years in a smaller house there isn't any question in my mind of your being comparatively just as successful in a larger theatre, if you will apply the same principles, and it will give you a greater scope.

I would advise you to come to New York or any other first class city that has theatres of a pretentious size and conduct and study them carefully. *A trip of this kind will be a good investment for you and you should bring back with you some good ideas.*

LXXVI—Will you give me some enlightenment on what you think that I should do relative to music, which is at present my biggest worry and thought. My house is located only seven blocks from the two biggest downtown houses and, while mine is a neighborhood house, it is also in one sense a neighborhood house, located within walking distance. So far I have "got by" and am doing a fairly good business with only a piano, but I am a peculiar sort of a "beast," and ot the firm belief that I can do more, that I am not quite getting my share. But, as I only seat 350, I am in doubt as to what I should do and stay within my means. You can easily understand that I cannot afford a large orchestra nor a pipe organ, and I do not know about the mechanical instruments.—J. M. M.

MY advice to you is this: Don't increase your music at all, but rather make your pianist better and give him or her much finer surroundings. For instance, get a nice grand piano, put the cover up, place a few palms about the pianist and a few blue lights at the base of this pedestal so that they will reflect upwards. *If the pianist is a lady have her dressed in white, and if a gentleman he should wear evening clothes.* A grand piano is very effective accompaniment for any picture and I think that you will notice a very great improvement.

I happen to know your theatre very well. I remember it from my early days, and I see no reason why you should not make a great success out of it with the little hints I am giving you.

It isn't always the theatre with a large seating capacity that makes a success. *If your theatre is located within walking distance of the neighborhood the people, while taking a walk, will stop there for a rest if you will make it nice and comfy, and it will become a general habit with them.* Good projection, aided by a cleverly handled piano will help to patronize your theatre and make it known as a haven of rest. It is much easier to run a house like yours than a big house, and I know you will be successful if you will do as I tell you.

LXXVII—I have read a great deal about creating atmosphere about the theatre. I think that I understand what it means, but I must admit that I do not know to create an atmosphere around my house. I am located in a Southern city of 10,000. One-third of these are negroes, and, as they are not admitted to my house, they may be ignored. Of the rest ninety per cent are working people or members of their families. Most of them get good wages and can afford to patronize my theatre.

While I have a modern house, seating 600, I realize that I am doing little more than to show the pictures as they come to me. I have a piano and I think that the player goes ahead with whatever occurs to him. I am not getting the amount of patronage that I ought to get, and it occurs to me that there should be something done to appeal more to these people, but I don't know what it is. I realize that this is a very hazy question.

I am now running only a feature and a comedy and a serial once a week. At one time I found that the people wanted all sort sof action, but now I find that they appreciate the better class of pictures, and that gives me all the more reason to think that "atmosphere" is what I need.—J. J. L.

WELL, you are perfectly frank, anyway, in telling me exactly what your condition is. That is greatly in your favor. Now, my friend, I want to tell you something. If you don't know how to create atmosphere get some one in your employ who does. It isn't necessary to spend a lot of money to create atmosphere in a theatre.

I still maintain that the most ordinary barn with four plain walls could have more refinement and atmosphere than the most scrupulous theatre if you know how to do it. The very fact that you have a good pianist and you let him do as he pleases is a good starting point for you.

Go away and sit down by yourself in a quiet corner of the theatre, look around and study it and see if you cannot improve it in some way—probably change the lights; get a better pianist if this one is not good enough; watch your projection and your screen; change the decorations (they must not be elaborate), and arrange it as nice and comfortable as you would your home, and above all things have the place perfectly clean.

Get to know the people by their names and that alone will make them feel at home. For instance, how would you feel when you come into a restaurant and the waiter greets you and says, "How do you do, Mr. So and So?" gives you a nice smile and places a napkin before you? You would feel comfrotable and at home, wouldn't you? Well, apply these same methods in your theatre and I am sure you will be surprised at the results.

Judging from the last part of your question it seems that your audience is advancing more rapidly than you, and they are now clamoring for something better which you will have to give them or else lose them altogether. *This is a strange thing, but they are tired of the so-called "punch," and what they want is pictures with good taste, refinement, and, above all things, comedy.* The call for comedy in the market to-day is deplorable. You will note that the class of films most exhibitors book are those that they have been booking for years, never realizing that there might be changes.

It came to my notice that a great many exhibitors throughout the country have turned down the Artcraft picture, "Blue Bird." (The reason I put this in parenthesis is because I want to make a point of it.) In my opinion, any motion picture exhibitor who turns down "The Blue Bird" without giving it a chance in his theatre is a fit subject for examination.

If the exhibitor should even lose money on this picture it would pay him more profit in the good will of his community, and he will have done his share for the motion picture industry that will be of greater benefit than the amount of dollars taken in at his boxowcee, and, above all things, he will be surprised at the results if he handles this picture properly. It will increase his receipts many times. I want to go on record as having said that (even in New York with our iron-clad policy of not presenting the same pictures more than once), I am going to run 'The Blue Bird" next year, and I am going to do better business than I did this year. It is the most artistic picture ever produced since the inception of the industry, and one that will "get" every one.

I again implore you to take inventory of yourself and go to it. If, as you say, you do not know how, get some one in your employ who does. It will be a great investment for you.

Goldwyn Official Points to Splendid Advertising Work by Western Exhibitors

By F. B. Warren

Vice-President Goldwyn Distributing Corporation

(Mr. Warren has just returned from a trip to the West where he found that motion pictures are prospering because of the growth of those sections, largely due to war activities and the excellent methods of exploitation being used. His estimates of advertising work are interesting.)

I FOUND, of course, that exhibitors from Omaha westward had escaped the rigors of our eastern fuel situation during the early months of the present year. They had escaped our severe winter weather and the ice and snow. They did not suffer as the East did, and now that spring has opened up business is at flood tide.

In Los Angeles J. A. Quinn, Grauman's, Mr. Kehrlein's Kinema, Tally's Broadway, the two Clune houses and Miller's two theatres are all doing record business and already there is in contemplation by outside interests another big first run house as pretentious and splendid as the Grauman. Miller is building another theatre that will be ready in the summer months and J. A. Quinn has taken under long time lease the theatre adjoining his successful Rialto, where he will open another house. Work on this is already under way. Los Angeles exhibitors have risen to the realization of the growing importance of music in the presentation of pictures, and much of the drawing power of their houses is attributable to their excellent orchestras.

It is my belief that the tremendous and well-conceived motion picture advertising employed by Los Angeles exhibitors is the vital element that keeps the population of that city so well keyed up to attendance at the theatres. The newspaper exploitation is tremendous, and the major portion of it is conceived and prepared by a special local organization, which shows great originality and sales power in its retailing of pictures to the public. There are at least eight large users of newspaper advertising space, and the copy published is extremely effective.

Personally, I should rate Seattle exhibitor advertising as being the most effective sales copy in the United States. It has an atmosphere and value all its own and it fits its community like a glove. Los Angeles I should rate as second in advertising efficiency in America, with Cleveland third and Toledo fourth. Exhibitor advertising in most of the larger cities of the East lacks distinction, individuality and selling power, and I believe that an improvement in Eastern exhibitor advertising would increase patronage twenty per cent, at least.

For The "Movie" Fans

—Pictures Showing Tonight—

GEM
PICTURES CHANGED DAILY
8th and Washington

SEQUOIA
GOOD ONES TONIGHT
25th and Telegraph

NEW PIEDMONT
"WHEN A MAN SEES RED"
Linda and Piedmont Ave.

GLOBE
PICTURES
CHANGED DAILY
23rd Ave. and E. 14th St.

CROWN
GOOD ONES
Broadway at Seventh

IMPERIAL
"ALWAYS GOOD"
Tenth St. and Broadway

CIRCLE
"SOME GOOD ONES"
35th Ave. and E. 14th St.

FRUITVALE
SOME GOOD PICTURES
Fruitvale Ave. and E. 14th St.

You'll Enjoy These Pictures—See Them Tonight!

Waste advertising—directory from Oakland, Cal., Inquirer in which only one theatre gives the bill

In San Francisco, Turner & Dahnken's Tivoli is enjoying its usual tremendous patronage and Eugene Roth's California, a wonderful new house, has been tremendously successful from its opening day, without in any way lessening the popularity of his long-established Portola, next door to the new million dollar house. Messrs. Sheehan and Lourie are doing splendidly with their Rialto and Mr. Sheehan's flair for excellent promotion and advertising has given him a distinctive place in San Francisco.

Baxter Watches Audiences

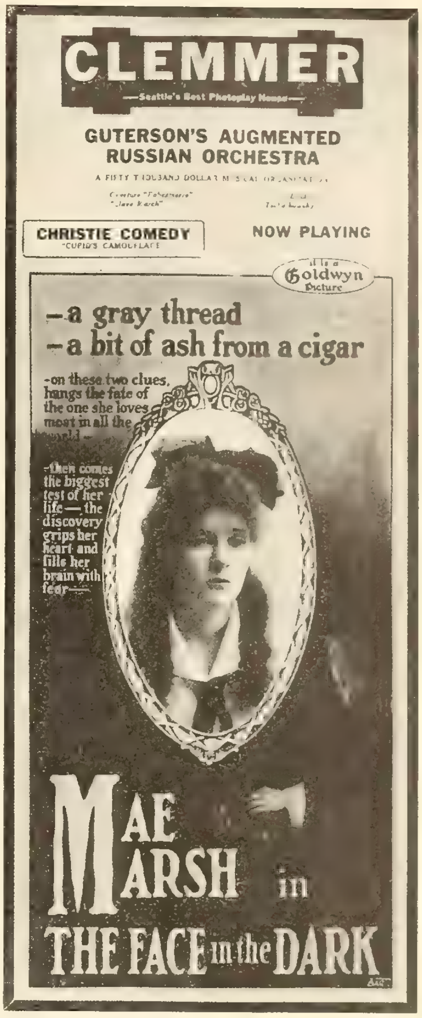
In Denver, Samuel L. Baxter, of the Isis, one of the pioneer Colorado exhibitors, has had a remarkable winter for patronage and his spring business is now at flood tide. Mr. Baxter is one of the outstanding figures of his region, a splendid showman who never deserts his house from its morning opening until its midnight closing. He watches his audiences more closely than any exhibitor I have ever seen, and in this lies the secret of his success. Mr. Ellison of the Rialto and Princess theatres feels that patronage was never better assured in Denver than at the present time and Mr. Talbot, of the America, the other big, new house of the town, says his patronage is at its high water mark at this moment.

It will be good news to his many friends among both exhibitors and producers in the East that Jim Clemmer, owner of the Clemmer theatre, Seattle, has come back on the high tide of success. His musical program, which is inseparably linked with his picture showmanship, was the finest thing I heard west of Chicago. Guterson's remarkable orchestra is the best musical organization of Seattle, and Guterson, who used to be at Rector's (now the Claridge) New York, is merely Guterson in Seattle, as you would speak of Caruso or Melba. To him Mr. Clemmer attributes much of the credit for the present splendid success of the Clemmer theatre. Messrs. Jensen and Von Herberg, with houses in both Butte and Portland, have four excellent theatres in Seattle, all of them with big seating capacity, and are playing to enormous patronage.

Cooperation in Seattle

A remarkable example of newspaper cooperation is furnished by the Seattle Times, through its owner, Joseph and Clarence Blethen, and their able picture editor, George H. Bellman. I believe that the Seattle *Times* gives the exhibitor better co-operation than any other newspaper in the United States. Next to it I would rank the Los Angeles *Evening Herald* under the direction of Guy Price.

Some day the rank and file of exhibitors will learn that inefficient local newspaper exploitation is the weakest spot in the amusement mechanism, and by correcting this will enlarge their gross patronage anywhere from fifteen to thirty per cent.



CLEMMER
—Seattle's Best Photoplay House—

GUTERSON'S AUGMENTED RUSSIAN ORCHESTRA

A FIFTY THOUSAND DOLLAR MUSICAL ORGANIZATION

CHRISTIE COMEDY
"CUPID'S CAMOUFLAGE"

NOW PLAYING

It's a Goldwyn Picture

—a gray thread
—a bit of ash from a cigar

—on these two clues, hangs the fate of the one she loves most in all the world—

—then comes the biggest test of her life—the discovery grips her heart and fills her brain with fear—

MAE MARSH in THE FACE in the DARK

Four column advertisement, of Clemmer theatre, Seattle, and one of the sort that Mr. Warren commends

Beyond question at this moment the country from Omaha west is on the boom. In the latter city A. H. Blank is about to open his big new Sixteenth Street theatre of great seating capacity. Much to my surprise, war conditions are not holding up the construction of new theatres.

Universal Prepares Special Advertising Service

Hereafter all Universal Special Features and Bluebird releases are to have special advertising prepared for them, according to announcement just made by President Carl Laemmle, of Universal. Several display advertisements, in one and two-column widths, will be designed for each picture, with space left for the insertion of the name of the theatre, prices and other matter desired by the local manager.

President Laemmle believes that this service will result in increased receipts in getting good advertising instead of mediocre. He also wants to cure the habit of a small minority of exhibitors in picking out the salacious in every picture for the publicity appeal. At first the service will be in mat form, but if the demand from smaller towns is sufficient an electro service will be added.

Seeing the Rialto and the Rivoli with Rothapfel

RIALTO is this week celebrating its second anniversary—but it is a whole lot more than that—it is the triumph of Samuel L. Rothapfel, and his contention of years that the motion picture can be put on the same plane with the legitimate, the opera or any form of amusement. New York has accepted the Rothapfel presentation as real art, and in these days no one has to seek the all-star cast of the Broadway production, the Shakespearean revival or the horseshoe at the Metropolitan to find the brains and ability of New York out for amusement. You will find more of them at the Rialto, and its sister, the Rivoli, than you will by combing the rest of Broadway.

In some theatres anniversaries stand out as great celebrations because the presentation has so many added features. Though a splendid show, the bill at the Rialto is no better than others have been for Rothapfel does not believe in waiting for special occasion to show his best. He puts forward his best with every week, and that is the reason that the public goes in thousands to these two houses, not attracted so much by any special feature or for any special occasion, but because they know that they will always be pleased at these two houses. And proof that nothing has been "saved" to make the anniversary bill stand out, the show at the Rivoli this week is equally as good, though not quite so elaborate.

The lesson to this is one that we have pointed out here time after time—that Rothapfel never quits working. He never puts into being one idea and then is content to sit back and glory in what he has done, but he is always thinking, working ahead with the next idea. And with the task of carrying two presentations each week with all of their detail, and keeping them different and still always up to the standard, there isn't much time to be spent in self-congratulation and in listening to the plaudits of the crowd.

"Aida" is the overture at the Rialto, and it is probably the greatest thing of its kind that has ever been presented on any stage; and we say that will be the full weighing of words. We believe, after all that the only fair basis of criticism is the effect upon the audience. If there were any long-haired men and short-haired women of the soft that cry "brava" from the galleries at the opera they were in the minority of human beings, but still the tide of applause that swept the throng could not be checked until the number was over, but time after time broke into the music.

First, are the opening selections played by the orchestra alone, with the whole house bathed in red, and then the curtains of the stage and the display panels at the side part revealing in the center dome, and the interior of a cathedral with the huge lights hanging from the ceiling, and in this setting appeared a sextette composed of leading singers who appear as soloists at the two theatres. On either side in the display panels was carried out the portico effect leading from the building, these being softly lighted in red with *bluish* tinge. Here the full chorus of the theatre was arranged. Dr. Reisenfeld was never abler in his conducting than when we saw the show and the deafening, continuous, persistent applause is a tribute to his work, and the settings that are given him to make the effect possible.

The anniversary flavor is given the bill at the opening with a Gaumont picture showing a birthday cake with two candles, and then a picture of a little girl also two years old. This is shown to the Rialto march which continues through Universal pictures of the Twenty-seventh Division at Spartanburg, reproducing many scenes in actual warfare. When pictures of the officers are shown the music changes to "Give My Regards to Broadway," and with further scenes the music became "Yankee Doodle," which continues through Universal pictures of John Purroy Mitchel speaking for the Liberty Loan in California. Pictures of blessing the colors at Camp Upton has "Daughter of the American Revolution" counterpointed with the national anthem, the organ being used for some of the effects.

Educational then supplies some of the most wonderful pictures ever seen in the new Italian hydroplane, and its races through the water in which it literally rises into the air in its mad flight. They bring repeated applause from the audience. A galop, together with the effect of the running motor, is the music employed. Universal follows with pictures of acrobats of the army at Camp Logan, shown to "Million Heroes" march, and then come Gaumont pictures of the new tank, "America," with "Master Builders" march. From the same source come pictures of the British tank at Washington and its inspection by the President, for which "Diplomats March" is used as third selection from the same weekly, are most realistic pictures of Lieut. Flacharie flying at the capital.

Now comes the big punch of the weekly. Gaumont shows for a moment a picture of Uncle Sam pointing at the audience with the command, "You Buy Bonds," and then Hearst-Pathe shows Secretary of War Baker on his return from France, and there follows a Universal cartoon showing Liberty Bonds bridging the way to Europe and victory. Through these numbers the inspiring notes of "The Battle Cry of Freedom" add to the effect and keep the audience in one tumult of applause.

Using the same central setting as in the overture number, Miss Jeanne Gordon sings "A Memory" most effectively, all the lighting being in red and giving the soft effect of the past.

Educational supplies a splendid double scenic in "Logging in Italy" and "Here and There in Venice." The logging shots are really wonderful, and show some thrilling escapes, while the Venetian pictures are unusually beautiful, starting out with the Rialto bridge, which is so well known from its use in the theatre's advertising. The scene at the end of the Venice picture, showing night over the waters, with their wonderful colors, simply amaze the audiences with their beauty.

Carlos Mejia and Riccardo Bonnelli then sing the dit from "The Pearl Fishers," and then follows the feature, William S. Hart in "The Tiger Man," a tensely interesting picture.

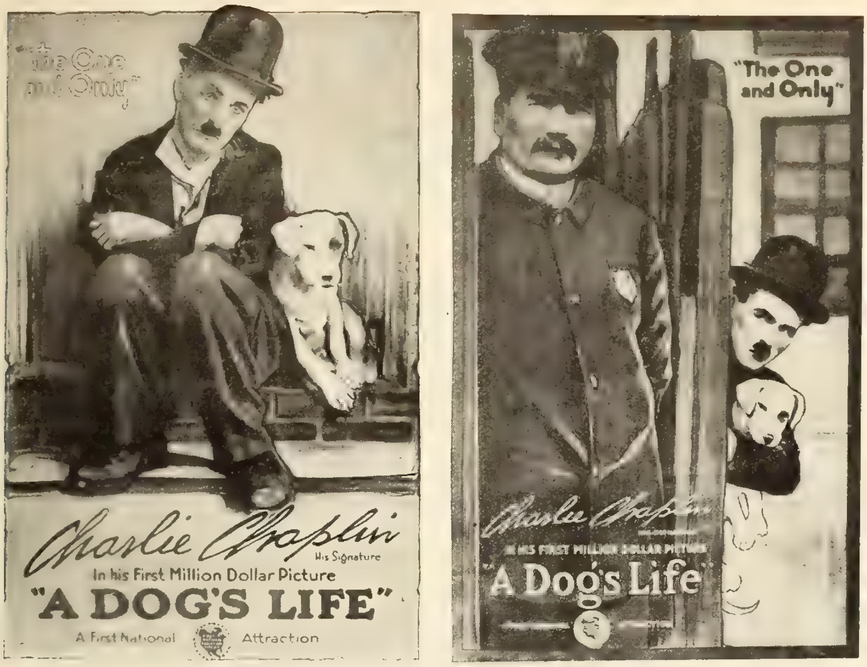
The fourth musical number is supplied with "Traumerei" which is sung by the Rialto chorus seated on the steps. "Saucy Madeline" is the very funny Mack Sennett comedy, and the catchy music with it puts a big broad smile on the face of all as they walk out.

"Phedre" is the overture at the Rivoli this week. All the lighting is red except the inner dome, which is in gold, and immediately following this comes the Rivoli Animated, which is rather short because of the length of the rest of the bill, but at the same time one of the "punchiest." It opens with beautiful Pathe pictures of "Bursting Buds," a triumph in color photography, and this is shown with "Language of the Flowers." Educational then supplies pictures of the Carrara marble quarries, for which "Cleopatra" is used, and then from the same source there follows one of the most beautiful pictures that has ever been shown, of the Milan Cathedral. The audience applauds scene after scene. The music is Kameno Ostro.

Gaumont presents some unusually fine shots of marching sailors in pictures of Secretary Daniels' visit to the Great Lakes naval station, "Jack Tar" march is used and then come Universal pictures of training horses at Camp Wadsworth, Spartanburg. The appeal of these pictures is shown in the fact that so prosaic a thing as a supply train gets a big hand. A one step is used. The punch comes at the very end with the pictures of Secretary Baker and then a Pathe cartoon on the Liberty Loan. Just as Baker appears there are bugle and drum calls and then the music turns into "Over There" and continues to the end.

It is rarely that Rothapfel repeats anything, but there has been such a demand to hear Miss Gladys Rice sing "I Hear You Calling Me" that the number is included in the bill this week, but it is put on so differently that it is novel. The curtain parts showing the young woman in a robe of white seated on a marble bench at the left of the stage. There is a special stage setting of what might be called the art noveau, tall trees in green with the red of the sunlights breaking through the center. All the rest of the lighting of the house is in blue. As is always the case at the Rivoli the soloists begin singing as the curtains part and she remains seated until almost the very end

(Continued on page 2673)



Two of the artistic and striking one sheets issued on "A Dog's Life"

Striking Advertising Aids Are Supplied on the First Chaplin Picture

FIRST National Exhibitors' Circuit has set a new mark for the exploitation in the paper, service matter and publicity suggestions prepared on the first of the million dollar Chaplin pictures, "A Dog's Life." It was anticipated that this comedy would be featured above the five-reeler on most programs and provisions have been made for ample material.

In the first place there has been issued a large four-page press sheet covering all sorts of notices on the picture and illustrating the advertising aids that are supplied. These include cuts from two column down to thumb nail sizes and two styles of borders for displays, one consisting of heads of the star and the other of running dogs of all sizes and descriptions.

In addition to this there is a four-page folder with space on the front cover for the imprint of the theatre. This folder is called "The Story of Chaplin's Life" and is made in cartoon form by R. M. Brinkerhoff, the well known cartoonist. It gives the essential facts in a way that brings a laugh with them.

However, it is the poster matter that attracts especial attention. We have reproduced two of the one sheets and in addition there is a six sheet showing Chaplin standing out in the cold with the dog curled up at his feet. In addition there is a twenty-four sheet, the first of its size to ever be issued on a Chaplin production at any stage in his career.

This Week at the Strand

STRAND THEATRE has no comedy this week for the feature itself, Madge Kennedy in "The Danger Game" is so screamingly funny that any other comedy could give but secondary laughs. Rarely have we seen an audience enjoy a feature more, for it was a succession of laughs when we witnessed it Sunday. In the place of the comedy there are the first of the splendid Outing-Chester travel pictures and "Whispering Wires of War."

Selections from "Faust" form the overture. These are played before the mountain and lake drop, and then comes the scenic, "Kaieteur, the Perfect Cataract." The audiences are thrilled with the perils that the explorer must undergo in getting to the scene and with magnificence at the views that are presented and which well pay for all the trouble that the photographer had in the pleasure that his work will give the public.

Strand Topical opens with Hearst-Pathe pictures of the opening ball games of the Yanks and the Giants, and then is knitted cleverly in with H-P pictures of bomb throwers in training at Spartanburg. The same source furnished pictures of blessing the flags at Camp Upton, Paramount-Bray supplies banking for the sailors, and then come Screen Telegram pictures of the visit of the Jap fleet to San Diego.

Educational-Ditmars pictures get a big laugh with scenes showing the savagery of the wild horse and his attacks on a dummy figure. The expressions on the animal's face are almost human, and his actions keep the audiences roaring. Hearst-Pathe then presents Secretary Baker on his return, and then come Screen Telegram pictures of soldiers at Delmar, Cal., marching, and then comes the big punch for the Liberty Loan. Hearst-Pathe shows the parade at Erie, Pa., the celebration on the Peary flagship, and the Seattle parade, and then Screen Telegram pictures of John Purroy Mitchell speaking in California are used. To the tunes of "Yankee Doodle" and "Dixie" there comes the final appeal with a Paramount-Bray cartoon showing the Kaiser and the German parrot, and then the eagle which kicks the parrot and puts the thing on the run.

Miss Helen Scholder, 'cellist, then plays "Polonaise de Concert" and the feature follows. The second musical number is "Duet Nile," from "Aida," sung by Roa Lind and Ralph Errolle, before the beautoful setting showing a desert scene with the pyramids and a caravan passing in the background.

"Whispering Wires of War" from Pathe forms the final number. This picture shows the uses of the telephone at the front and its actual employment during battle.

Rialto and Rivoli

(*Continued from page* 2672)

when she rises for the final bars. Organ and violins predominate in the music through it. It is a remarkably effective piece of work.

Italian official war pictures end with this week's instalment and these are probably the most wonderful of all, showing scenes in an actual battle from the very start to corrals of Austrian prisoners at the end. The special music score which Mr. Rothapfel provided adds much to the enjoyment and stirs still further the enthusiasm of the audience.

There is a second effective vocal number with Greek Evans and the Rivoli male chorus singing "Danny Deever." The setting shows the rampart of a fort at night and the singers are all in uniform. The lighting is all blue. Bugle calls from behind the stage add to the charm of the number.

Then comes the rollicking feature, Douglas Fairbanks in "Mr. Fix It." There is so much comedy in this that it would be folly to add another comedy at the end, and so, for one of the few times in the arrangements of presentations at the Rialto and the Rivoli the bill comes to an end there. It is a bill that might be called a thing of beauty throughout. One is not impressed by particular numbers but it left to feel that everything has been so good as to leave nothing more to be asked.

And so this week's Rothapfel record bill at the Rialto, in keeping with the wonderful two years that it has had, and another one at the Rivoli that is filled for that real "Triumph of the Motion Picture."

The bill at the Rialto this week is dedicated to Mr. Adolph Zukor, "in appreciation of the earnest efforts to advance the standard of motion pictures and the cordial co-operation he has given the institution during the past year."

Effective use of the Christy Liberty Loan posters as a stage setting at Shea's Hippodrome.

Milwaukee Papers Are "Newsless" So Far As Motion Pictures Are Concerned

(*Continued from page* 2664)

vertising, a start for a paper that wanted to do things. We all have to start at the co-operation game and the *Wisconsin* has a chance to get off if it will show its willingness to meet the theatres half way.

The *Free Press* carries a single inch advertisement of the Alhambra and no news matter, and then advertises itself as "Largest Morning Circulation in Milwaukee—and Growing." It would grow a lot faster if it would give the great motion picture public what it wants.

Now we come back to the week-day showing of the *Journal* and the *Morning* and *Evening Sentinel.*

Now here is a point that we want to impress upon you. The Milwaukee leading theatres show a willingness to advertise during the week and they get relatively more then than at any other time. The *Morning* and *Evening Sentinel* carry the same advertising and they start off the week with practically four full columns of advertising and devote about a column of space to reviews of the shows. We have reproduced the Monday page from the *Evening Sentinel.* The morning edition also carries a two-column heading for the motion picture matter, but this is not news, merely reading notices.

The *Journal* has practically the same advertising on Monday, and carries reviews of the productions under single-column heading with black face lines for the different theatres.

On Tuesdays the ads drop off about a column, all reducing in size, and then on Wednesday and Thursday they come back again. To show that the Milwaukee theatres are not afraid to spend money advertising the change in bill we print a Thursday page from the *Journal.* The two *Sentinels* carry the same, and in addition the *Evening Sentinel* gives a two-column layout on the stars in the pictures for the last half of the week. All three of these papers repeat their reading notices.

Friday the ads again drop off a column and they are low on Saturday. *This is a good sign. The Milwaukee theatres are not following the "card" system, but are shifting their space to get the most good out of the changes in bills and the logical days.*

With the exception of Mondays and Thursdays the *Journal* appears to give no reading notices during the week. The *Morning* and *Evening Sentinel* carry daily brief summaries of the attractions at the various houses.

Such is the rank situation in Milwaukee. Certainly the Butterfly, Alhambra, Princess, Toy, Merrill, Strand and Downer show their willingness to advertise. They spend twenty times the money than all the other amusements do and still get the short end of the game. It is decidedly discouraging to say the least.

With the exception of the column of news matter in the Sunday Sentinel that we have mentioned there is not really one line of motion picture NEWS printed in any Milwaukee paper so far as we have been able to see.

Certainly motion pictures are paying three of the papers well and we can very well believe, that even considering the overcrowded newspaper field that the others could get more if they would show a willingness to do more.

We haven't the slightest doubt that if either the *Sentinel* or the *Journal* hired a photoplay editor, devoted a couple of pages to motion picture NEWS and then went at the work systematically of getting advertising that it would have the greatest share of them. Certainly the fact that seventeen of the neighborhood houses practically use blank space in the *Journal* shows that they are at least aware of the theory of advertising even if they are getting nothing for their money.

Not a line of news as we have said. And we'll wager that the people of Milwaukee are just as anxious to read matter about motion picture stars, interesting stories, short paragraphs with plenty of pictures—as they are anywhere else. And without butting into Milwaukee newspaper competition we would be willing to guess that the paper that does start in and run a real photoplay department will find the opposition greatly lessened and sooner or later practically disappearing.

Heavings! What a chance for a paper to show what it can do.

Two Buffalo Exhibitors Show Splendid Ways to Aid in Liberty Loan

BUFFALO exhibitors are doing their part in aiding the Liberty Loan and the two members of the Advisory Board, Harold B. Franklin, manager of Shea's Hippodrome, and Edward L. Hyman, manager of the Victoria.

Mr. Franklin, who is noted for his splendid stage settings, used a particularly effective one. It is a reproduction of the Howard Chandler Christy poster which has been so familiar in the campaign, but it was set up in a number of pieces to give the proper effect and with the lighting employed it was very striking.

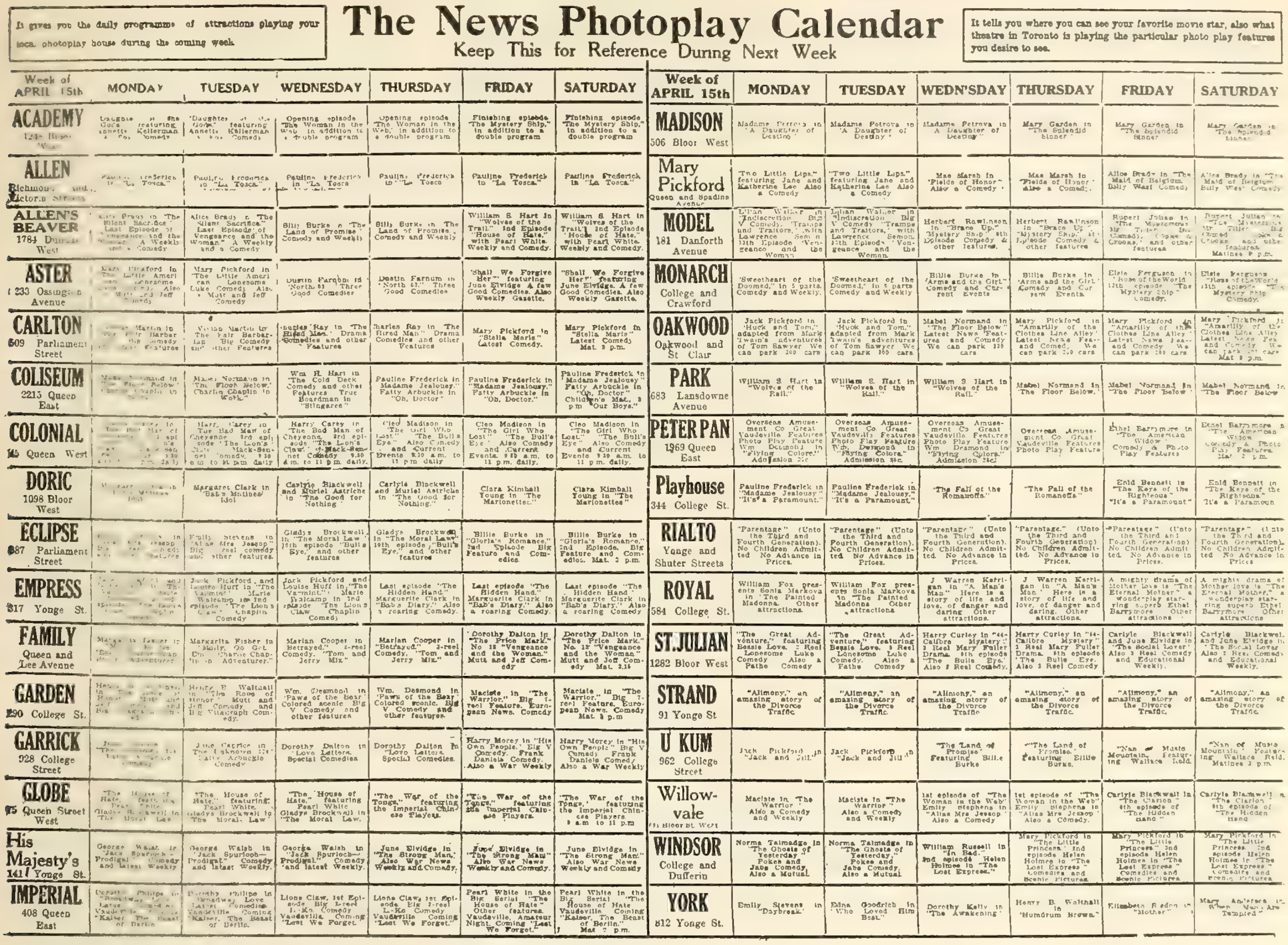
Mr. Hyman turned over his whole program to boosting the bonds. The first page, which is reproduced here, declared that the big drive was on, led by Mary Pickford, and the comment on each one of the inside pages made some reference to the Liberty Loan. For instance in the comment on "Madame Jealousy," the programs say: "The kaiser was insanely jealous" and then goes on to link the picture with the loan.

Here are two effective ways of helping the government. We would like to know what other exhibitors have done. There are probably other Liberty Loans still to come and exhibitors who have employed good ideas with success owe it not only to their fellow exhibitors, but to the nation as a whole to let others have the benefit of their experience.

Relics to Aid Exploits of War Pictures

Manager W. W. Kofeld of Pathe's Minneapolis exchange has prepared a novel aid for exhibitors use in putting over the Pathe war pictures in the shape of relics from the European battlefields.

The collection now includes: French helmets, German helmets, English gas mask containers, French gas masks and gas mask containers, k5 pieces of shrapnel shell, a Red Cross arm band, 75-centimeter shell, French mess kits, German hand grenades, German bayonets, French canteens (empty ones), German machine gun cartridges, French Alpine Chasseur's bonnet, German identification tag, and a piece of a German aeroplane.



It gives you the daily programme of attractions playing your local photoplay house during the coming week.

The News Photoplay Calendar

Keep This for Reference During Next Week

It tells you where you can see your favorite movie star, also what theatre in Toronto is playing the particular photo play features you desire to see.

Week of APRIL 15th	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ACADEMY [illegible] Bloor West	"Daughter of the Gods" featuring Annette Kellerman A Fox Comedy	"Daughter of the Gods" featuring Annette Kellerman A Fox Comedy	Opening episode "The Woman in the Web," in addition to a double program	Opening episode "The Woman in the Web," in addition to a double program	Finishing episode "The Mystery Ship," in addition to a double program	Finishing episode "The Mystery Ship," in addition to a double program
ALLEN Richmond and Victoria Streets	Pauline Frederick in "La Tosca."	Pauline Frederick in "La Tosca."	Pauline Frederick in "La Tosca"	Pauline Frederick in "La Tosca"	Pauline Frederick in "La Tosca."	Pauline Frederick in "La Tosca."
ALLEN'S BEAVER 1784 Dundas West	Alice Brady in "The Silent Sacrifice." Last Episode of Vengeance and the Woman. A Weekly and a Comedy	Alice Brady in "The Silent Sacrifice." Last Episode of Vengeance and the Woman." A Weekly and a Comedy	Billy Burke in "The Land of Promise." Comedy and Weekly	Billy Burke in "The Land of Promise." Comedy and Weekly	William S. Hart in "Wolves of the Trail." 2nd Episode "House of Hate," with Pearl White. Weekly and Comedy.	William S. Hart in "Wolves of the Trail." 2nd Episode "House of Hate," with Pearl White. Weekly and Comedy.
ASTER 233 Ossington Avenue	Mary Pickford in "The Little American" Lonesome Luke Comedy. Also a Mutt and Jeff Comedy	Mary Pickford in "The Little American" Lonesome Luke Comedy. Also a Mutt and Jeff Comedy	Dustin Farnum in "North 63." Three Good Comedies	Dustin Farnum in "North 63." Three Good Comedies	"Shall We Forgive Her?" featuring June Elvidge. A few Good Comedies. Also Weekly Gazette.	"Shall We Forgive Her?" featuring June Elvidge. A few Good Comedies. Also Weekly Gazette.
CARLTON 609 Parliament Street	Vivian Martin in "The Fair Barbarian" Big Comedy and other Features	Vivian Martin in "The Fair Barbarian" Big Comedy and other Features	Charles Ray in "The Hired Man." Drama Comedies and other Features	Charles Ray in "The Hired Man." Drama Comedies and other Features	Mary Pickford in "Stella Maris." Latest Comedy.	Mary Pickford in "Stella Maris." Latest Comedy. Mat. 2 p.m.
COLISEUM 2215 Queen East	Mabel Normand in "The Floor Below." Charlie Chaplin in "Work."	Mabel Normand in "The Floor Below." Charlie Chaplin in "Work."	Wm. S. Hart in "The Cold Deck" Comedy and other Features. True Boardman in "Stingaree"	Pauline Frederick in "Madame Jealousy." Fatty Arbuckle in "Oh, Doctor."	Pauline Frederick in "Madame Jealousy." Fatty Arbuckle in "Oh, Doctor."	Pauline Frederick in "Madame Jealousy." Fatty Arbuckle in "Oh, Doctor." Children's Mat. 2 p.m. "Our Boys."
COLONIAL 145 Queen West	Harry Carey in "The Bad Man of Cheyenne" 3rd episode "The Lion's Claw." Mack-Sennet Comedy. 9.30 a.m. to 11 p.m. daily	Harry Carey in "The Bad Man of Cheyenne" 3rd episode "The Lion's Claw." Mack-Sennet Comedy. 9.30 a.m. to 11 p.m. daily	Harry Carey in "The Bad Man of Cheyenne," 3rd episode "The Lion's Claw." Mack-Sennet Comedy. 9.30 a.m. to 11 p.m. daily.	Cleo Madison in "The Girl Who Lost." "The Bull's Eye." Also Comedy and Current Events. 9.30 a.m. to 11 p.m. daily	Cleo Madison in "The Girl Who Lost." "The Bull's Eye." Also Comedy and Current Events. 9.30 a.m. to 11 p.m. daily.	Cleo Madison in "The Girl Who Lost." "The Bull's Eye." Also Comedy and Current Events. 9.30 a.m. to 11 p.m. daily.
DORIC 1098 Bloor West	Margaret Clark in "Bab's Matinee Idol"	Margaret Clark in "Bab's Matinee Idol"	Carlyle Blackwell and Muriel Astriche in "The Good for Nothing."	Carlyle Blackwell and Muriel Astriche in "The Good for Nothing."	Clara Kimball Young in "The Marionettes."	Clara Kimball Young in "The Marionettes."
ECLIPSE 687 Parliament Street	Emily Stevens in "Alias Mrs. Jessop" Big reel comedy and other features	Emily Stevens in "Alias Mrs. Jessop" Big reel comedy and other features.	Gladys Brockwell in "The Moral Law." 10th episode "Bull's Eye," and other features	Gladys Brockwell in "The Moral Law." 10th episode "Bull's Eye," and other features	Billie Burke in "Gloria's Romance." 2nd Episode. Big Feature and Comedies.	Billie Burke in "Gloria's Romance." 2nd Episode. Big Feature and Comedies. Mat. 2 p.m.
EMPRESS 317 Yonge St.	Jack Pickford and Louise Huff in "The Varmint" Marie Walcamp in 3rd episode "The Lion's Claw" Chaplin Comedy	Jack Pickford and Louise Huff in "The Varmint." Marie Walcamp in 3nd episode "The Lion's Claw" Chaplin Comedy	Jack Pickford and Louise Huff in "The Varmint." Marie Walcamp in 3nd episode "The Lion's Claw" Chaplin Comedy	Last episode "The Hidden Hand." Marguerite Clark in "Bab's Diary." Also a roaring Comedy.	Last episode "The Hidden Hand." Marguerite Clark in "Bab's Diary." Also a roaring Comedy.	Last episode "The Hidden Hand." Marguerite Clark in "Bab's Diary." Also a roaring Comedy
FAMILY Queen and Lee Avenue	Margarita Fisher in "Molly, Go Get 'Em" Charlie Chaplin in "The Adventurer"	Margarita Fisher in "Molly, Go Get 'Em" Charlie Chaplin in "The Adventurer."	Marian Cooper in "Betrayed." 2-reel Comedy. "Tom and Jerry Mix."	Marian Cooper in "Betrayed." 2-reel Comedy. "Tom and Jerry Mix."	Dorothy Dalton in "The Price Mark." No. 12 "Vengeance and the Woman." Mutt and Jeff Comedy	Dorothy Dalton in "The Price Mark." No. 12 "Vengeance and the Woman." Mutt and Jeff Comedy. Mat. 2.15
GARDEN 290 College St.	Henry B. Walthall in "The Rose of Honor" Mutt and Jeff Comedy and Big Vitagraph Comedy	Henry B. Walthall in "The Rose of Honor." Mutt and Jeff Comedy and Big Vitagraph Comedy.	Wm. Desmond in "Paws of the Bear." Colored scenic. Big V Comedy and other features	Wm. Desmond in "Paws of the Bear." Colored scenic. Big V Comedy and other features.	Maciste in "The Warrior." Big 7-reel Feature. European News. Comedy	Maciste in "The Warrior." Big 7-reel Feature. European News. Comedy Mat. 2 p.m.
GARRICK 928 College Street	June Caprice in "The Unknown 274" Fatty Arbuckle Comedy	June Caprice in "The Unknown 274" Fatty Arbuckle Comedy	Dorothy Dalton in "Love Letters." Special Comedies	Dorothy Dalton in "Love Letters." Special Comedies.	Harry Morey in "His Own People." Big V Comedy. Frank Daniels Comedy. Also a War Weekly	Harry Morey in "His Own People." Big V Comedy. Frank Daniels Comedy. Also a War Weekly
GLOBE 75 Queen Street West	"The House of Hate," featuring Pearl White. Gladys Brockwell in "The Moral Law"	"The House of Hate," featuring Pearl White. Gladys Brockwell in "The Moral Law."	"The House of Hate," featuring Pearl White. Gladys Brockwell in "The Moral Law."	"The War of the Tongs," featuring the Imperial Chinese Players.	"The War of the Tongs," featuring the Imperial Chinese Players.	"The War of the Tongs," featuring the Imperial Chinese Players. 9 a.m. to 11 p.m.
His Majesty's 1411 Yonge St.	George Walsh in "Jack Spurlock—Prodigal" Comedy and latest Weekly	George Walsh in "Jack Spurlock—Prodigal" Comedy and latest Weekly.	George Walsh in "Jack Spurlock—Prodigal." Comedy and latest Weekly.	June Elvidge in "The Strong Man." Also War News Weekly and Comedy.	June Elvidge in "The Strong Man." Also War News Weekly and Comedy.	June Elvidge in "The Strong Man." Also War News Weekly and Comedy
IMPERIAL 408 Queen East	Dorothy Phillips in "Broadway Love" Latest Comedies Vaudeville. Coming "Kaiser, The Beast of Berlin."	Dorothy Phillips in "Broadway Love" Latest Comedies Vaudeville. Coming "Kaiser, The Beast of Berlin."	Lions Claw, 1st Episode. Big 2-reel L-Ko Comedy Vaudeville. Coming "Lest We Forget."	Lions Claw, 1st Episode. Big 2-reel L-Ko Comedy Vaudeville. Coming "Lest We Forget."	Pearl White in the Big Serial "The House of Hate." Other features. Vaudeville. Amateur Night. Coming "Lest We Forget."	Pearl White in the Big Serial "The House of Hate." Vaudeville. Coming "Kaiser, The Beast of Berlin." Mat. 2 p.m.

Week of APRIL 15th	MONDAY	TUESDAY	WEDN'SDAY	THURSDAY	FRIDAY	SATURDAY
MADISON 506 Bloor West	Madame Petrova in "A Daughter of Destiny."	Madame Petrova in "A Daughter of Destiny."	Madame Petrova in "A Daughter of Destiny."	Mary Garden in "The Splendid Sinner."	Mary Garden in "The Splendid Sinner."	Mary Garden in "The Splendid Sinner."
Mary Pickford Queen and Spadina Avenue	"Two Little Imps," featuring Jane and Katherine Lee. Also a Comedy	"Two Little Imps," featuring Jane and Katherine Lee. Also a Comedy	Mae Marsh in "Fields of Honor." Also a Comedy.	Mae Marsh in "Fields of Honor." Also a Comedy.	Alice Brady in "The Maid of Belgium." Billy West Comedy	Alice Brady in "The Maid of Belgium." Billy West Comedy
MODEL 181 Danforth Avenue	Lillian Walker in "Indiscretion." Big V Comedy, "Tramps and Traitors," with Lawrence Semon. 11th Episode "Vengeance and the Woman."	Lillian Walker in "Indiscretion." Big V Comedy "Tramps and Traitors," with Lawrence Semon. 11th Episode "Vengeance and the Woman."	Herbert Rawlinson in "Brace Up." "Mystery Ship" 8th Episode. Comedy & other features.	Herbert Rawlinson in "Brace Up." "Mystery Ship," 8th Episode. Comedy & other features	Rupert Julian in "The Mysterious Mr. Tiller." Big V Comedy, "Cops & Crooks," and other features	Rupert Julian in "The Mysterious Mr. Tiller." Big V Comedy, "Cops & Crooks," and other features. Matinee 2 p.m.
MONARCH College and Crawford	"Sweetheart of the Doomed," in 5 parts. Comedy and Weekly.	"Sweetheart of the Doomed," in 5 parts. Comedy and Weekly	Billie Burke in "Arms and the Girl." Comedy and Current Events	Billie Burke in "Arms and the Girl." Comedy and Current Events	Elsie Ferguson in "Rose of the World." 11th episode "The Mystery Ship." Comedy.	Elsie Ferguson in "Rose of the World." 11th episode "The Mystery Ship." Comedy.
OAKWOOD Oakwood and St. Clair	Jack Pickford in "Huck and Tom," adapted from Mark Twain's adventures of Tom Sawyer. We can park 200 cars	Jack Pickford in "Huck and Tom," adapted from Mark Twain's adventures of Tom Sawyer. We can park 300 cars.	Mabel Normand in "The Floor Below." Latest News Features and Comedy. We can park 300 cars	Mary Pickford in "Amarilly of the Clothes Line Alley." Latest News Features and Comedy. We can park 200 cars	Mary Pickford in "Amarilly of the Clothes Line Alley." Latest News Features and Comedy. We can park 200 cars.	Mary Pickford in "Amarilly of the Clothes Line Alley." Latest News Features and Comedy. We can park [illegible] cars. Mat. 2 p.m.
PARK 683 Lansdowne Avenue	William S. Hart in "Wolves of the Rail."	William S. Hart in "Wolves of the Rail."	William S. Hart in "Wolves of the Rail."	Mabel Normand in "The Floor Below."	Mabel Normand in "The Floor Below."	Mabel Normand in "The Floor Below."
PETER PAN 1969 Queen East	Overseas Amusement Co. Great Vaudeville Features. Photo Play Feature Wm. Desmond in "Flying Colors." Admission 25c	Overseas Amusement Co. Great Vaudeville Features. Photo Play Feature Wm. Desmond in "Flying Colors." Admission 25c.	Overseas Amusement Co. Great Vaudeville Features. Photo Play Feature Wm. Desmond in "Flying Colors." Admission 25c.	Overseas Amusement Co. Great Vaudeville Features. Photo Play Feature	Ethel Barrymore in "The American Widow." Comedy & Photo Play Features	Ethel Barrymore in "The American Widow." Comedy & Photo Play Features. Mat. 2 p.m.
Playhouse 344 College St.	Pauline Frederick in "Madame Jealousy." "It's a Paramount."	Pauline Frederick in "Madame Jealousy." "It's a Paramount."	"The Fall of the Romanoffs."	"The Fall of the Romanoffs."	Enid Bennett in "The Keys of the Righteous." "It's a Paramount."	Enid Bennett in "The Keys of the Righteous." "It's a Paramount."
RIALTO Yonge and Shuter Streets	"Parentage." (Unto the Third and Fourth Generation). No Children Admitted. No Advance in Prices.	"Parentage." (Unto the Third and Fourth Generation). No Children Admitted. No Advance in Prices.	"Parentage." (Unto the Third and Fourth Generation). No Children Admitted. No Advance in Prices.	"Parentage." (Unto the Third and Fourth Generation). No Children Admitted. No Advance in Prices.	"Parentage." (Unto the Third and Fourth Generation). No Children Admitted. No Advance in Prices.	"Parentage." (Unto the Third and Fourth Generation). No Children Admitted. No Advance in Prices.
ROYAL 584 College St.	William Fox presents Sonia Markova in "The Painted Madonna." Other attractions.	William Fox presents Sonia Markova in "The Painted Madonna." Other attractions.	J. Warren Kerrigan in "A Man's Man." Here is a story of life and love, of danger and daring. Other attractions.	J. Warren Kerrigan in "A Man's Man." Here is a story of life and love, of danger and daring. Other attractions.	A mighty drama of Mother love is "The Eternal Mother," a wonderplay starring superb Ethel Barrymore. Other attractions.	A mighty drama of Mother love is "The Eternal Mother," a wonderplay starring superb Ethel Barrymore. Other attractions.
ST. JULIAN 1282 Bloor West	"The Great Adventure," featuring Bessie Love. 2 Reel Lonesome Luke Comedy. Also a Pathe Comedy	"The Great Adventure," featuring Bessie Love. 2 Reel Lonesome Luke Comedy. Also a Pathe Comedy	Harry Carey in "44-Calibre Mystery." 2 Reel Mary Fuller Drama. 8th episode "The Bull's Eye." Also 2 Reel Comedy.	Harry Carey in "44-Calibre Mystery." 2 Reel Mary Fuller Drama. 8th episode "The Bull's Eye." Also 2 Reel Comedy	Carlyle Blackwell and June Elvidge in "The Social Lover." Also 2 Reel Comedy and Educational Weekly.	Carlyle Blackwell and June Elvidge in "The Social Lover." Also 2 Reel Comedy and Educational Weekly.
STRAND 91 Yonge St	"Alimony," an amazing story of the Divorce Traffic.	"Alimony," an amazing story of the Divorce Traffic.	"Alimony," an amazing story of the Divorce Traffic.	"Alimony," an amazing story of the Divorce Traffic.	"Alimony," an amazing story of the Divorce Traffic.	"Alimony," an amazing story of the Divorce Traffic.
U KUM 962 College Street	Jack Pickford in "Jack and Jill."	Jack Pickford in "Jack and Jill."	"The Land of Promise." Featuring Billie Burke	"The Land of Promise." Featuring Billie Burke.	"Nan of Music Mountain." Featuring Wallace Reid.	"Nan of Music Mountain." Featuring Wallace Reid. Matinee 2 p.m.
Willowvale [illegible] Bloor St. West	Maciste in "The Warrior." Also a Comedy and Weekly	Maciste in "The Warrior." Also a Comedy and Weekly	1st episode of "The Woman in the Web." Emily Stephens in "Alias Mrs. Jessop." Also a Comedy	1st episode of "The Woman in the Web." Emily Stephens in "Alias Mrs. Jessop." Also a Comedy.	Carlyle Blackwell in "The Clarion." 8th episode of "The Hidden Hand."	Carlyle Blackwell in "The Clarion." 8th episode of "The Hidden Hand."
WINDSOR College and Dufferin	Norma Talmadge in "The Ghosts of Yesterday." Pokes and Jabs Comedy. Also a Mutual.	Norma Talmadge in "The Ghosts of Yesterday." Pokes and Jabs Comedy. Also a Mutual.	William Russell in "In Bad." 2nd episode Helen Holmes in "The Lost Express."	Mary Pickford in "The Little Princess." 2nd episode Helen Holmes in "The Lost Express." Comedies and Scenic Pictures.	Mary Pickford in "The Little Princess." 2nd episode Helen Holmes in "The Lost Express." Comedies and Scenic Pictures.	Mary Pickford in "The Little Princess." 2nd episode Helen Holmes in "The Lost Express." Comedies and Scenic Pictures.
YORK 812 Yonge St.	Emily Stevens in "Daybreak."	Edna Goodrich in "Who Loved Him Best."	Dorothy Kelly in "The Awakening."	Henry B. Walthall in "Humdrum Brown."	Elizabeth Risdon in "Mother."	Mary Anderson in "When Men Are Tempted."

Photoplay calendar giving attractions for the week which is published every Saturday in the Toronto Daily News

Toronto Newspaper Uses "Calendar" to Give Bill for the Week at Theatres

AN adaptation of the "chart" idea of giving the motion picture attractions at the various local theatres has been adopted by the Toronto *Daily News* and this is being published in that paper each Saturday, there being no Sunday issue.

For some time several of the American papers, including the Philadelphia *Public Ledger*, the New Orleans *Item* and several of the Baltimore papers, have been publishing a "chart" weekly giving the attractions for the week, day by day, at each theatre that advertises. The Toronto paper varies from this plan by making a charge to each theatre for publishing its bill in this form. It is not only a revenue producer, but it ought to prove an excellent circulation stimulant.

Here is a plan that would help every neighborhood theatre and the smaller houses. Call this plan to the attention of your newspaper, for the newspapers won't see it unless you show it to them, and suggest that they can make a feature out of this. Of course it will help other houses as well as yours, but you will get your share out of it and if you have stirred your paper to do more for the industry you have accomplished a great deal.

It is the advertising problem of the smaller house that is the more important to be considered. The big house can afford to experiment and to spend money, but the little fellow has to make it pay. Here is a chance that will work in any city where there are as many as twenty theatres and it's worth while for you and the others to get your paper to try it.

Fox Fills Need with Artistic "Stills"

Fox Film Corporation is fulfilling a long felt need in the way of "still" photographs and portraits of the stars which are being furnished for newspaper reproduction. Many exhibitors have complained that most of these furnished by other companies lack action and that they fail to give any inkling of what the picture is about.

Alfred Cheney Johnson, who is now doing this work for Fox, is regarded as one of the foremost men in his profession, and it was at the suggestion of Charles Dana Gibson that he became a photographer. He holds that "simplicity, tone and composition" are the three requisites.

PRESERVE IT

Your Good Ideas Are Worth Recording for You and Your Fellows

WE feel sure that the photographs printed in these pages of lobby displays, stage settings and various accomplishments are of great interest to other exhibitors. When you do something original or unusual, why not record it not only for future satisfaction, but also for the benefit of other exhibitors? In other words, call in a photographer and get its picture taken. The expense will be small and it will be well worth the amount spent. Then send the picture and the story along to us and we will be very glad to print both of them.

Remember that when you do anything for the other exhibitors you are strengthening the industry and helping yourself.

Ready Made Ad-Talks

Ella Hall in Bluebird Production, "A Mother's Secret"—Timely Drama

(Bluebird Five-Reel Production)

Lois Zellner has written a story titled "A Mother's Secret." Doris Shroeder has made the adaptation for reproduction on the screen and Universal has produced it under the direction of Douglass Gerrard, with Ella Hall in the featured role of Angelea. In the supporting cast with Miss Hall are seen Mary Mersch, T. C. Crittenden, Mrs. L. C. Harris, Emory Johnson and Grace McLean. "A Mother's Secret" is a Bluebird, the latest in which Miss Hall is seen on the screen. Angelea is the daughter of Lady Eldone, wife of a captain in the British army. When war breaks out she enlists her services in the Red Cross. Angelea is seventeen years of age and has begun to wonder why her mother doesn't show concern about her every-day life. Captain Eldone is killed in battle and Lady Eldone decides that America is the proper place for a dashing young widow of her type. Before her husband was killed he had told her of a new type of siege gun. An orderly had heard the captain tell his wife of the plans. Lady Eldone goes to Newport without announcing her plans to her daughter. Angelea reads of her mother's departure for America and decides to give her a surprise. She goes to Newport and slips in during a reception at which her mother intended to captivate Howard Gray, considered a good catch, and Angelea nearly upsets her plans. Howard Gray is one of the two people who are seeking the plans for the siege guns. Captain Eldone, who had been reported dead, suddenly turns up and all of Lady Eldone's plans for social conquest are shattered. Angelea makes the catch of Gray.

Ella Hall in the Bluebird production, "A Mother's Secret," at the ——— theatre on ——— of ——— week.

Baby Marie Osborne in "Dolly Does Her Bit"—Charming Vehicle for Child Actress

(Pathe Five-Reel Production)

Baby Marie Osborne's latest picture, "Dolly Does Her Bit," is a charming piece of dramatic work by the little star of the screen. The picture was produced by the Diando Film Corporation for release on the Pathe program, under the direction of William Bertram. Lucey Sarver wrote the story. Alice Saunders and Louis Hahn are in chief support of the child actress. This is one of the most delightful exhibitions ever given by this litle star before the camera. She has a story which gives her an opportunity to be her real self and at the same time to demonstrate that she is possessed of real dramatic ability. She has the role of Dolly, who lives with her aunt, a seamstress. A wealthy society woman brings a mechanical doll, as large as Dolly, to Dolly's mother, to be dressed appropriately for the Red Cross Bazaar. After the doll is dressed it is left in charge of Dolly. Her playmates come to see Dolly and kidnap the doll. While they are playing with the mechanical doll, a runaway horse dashes into their midst and breaks off the head of the doll. Dolly realizes that she must return the doll in some fashion and decides that the only way the trick can be turned is by her dressing in a similar fashion to the doll and present herself as Dolly, the mechanical doll. She is taken to the home of the wealthy woman, where she astonishes the woman's beautiful daughter by her lifelike actions. Dolly is finally bought by the society woman.. She is taken to the woman's home and that night surfinally bought by the society woman. She is taken to the robber's home, but escapes and notifies the police, who arrest the entire gang.

Baby Marie Osborne in the crowning achievement of her career before the camera, "Dolly Does Her Bit," at the ——— theatre on ——— of ——— week.

"The Busy Inn," Russian Art Film Released by Pathe—Russian Drama

(Pathe Release—Five Reels)

"The Busy Inn" is the latest offering by Pathe of the Russian Art Pictures. Madame Nadya Lesienko, N. I. Panoff, Madame Orlova and N. A. Backsheff are seen in the principal roles. It is adapted from the stage play by Alexander Ostrovsky. It is one of the best subjects yet shown on these Russian Art Film subjects and presents the above-named Russian actors and actresses in strong dramatic roles. It tells a story of gripping intensity and gives an insight into the life of the Russian people before the Russian Revolution. Ostrovsky is considered by many the greatest of the Russian dramatists. The theme of this particular work of his is based on incidents and characteristics of the middle class of Russians. The author, as a lawyer, obtained first-hand information on the scheming of the middle class inn keepers to defraud their patrons. Bessnye, the proprietor of the inn referred to in the picture, is dissatisfied with the profits extorted from his numerous patrons and follows the craft of a professional highwayman at night. His wife Eugenia adds to the funds obtained in this unscrupulous way by ingratiating herself with the patrons. Eugenia persuades her husband to force Anna, his younger sister, to entertain the guests. Prince Myloff is among the guests who frequent Bessnye's place. Eugenia poisons the mind of the Prince with untrue stories about Anna. Anna cannot understand the sudden change in the manner of the Prince toward her. He admits his love for her is dead, but he will not assign a reason for his change of mind. But the truth will out and Anna has her turn at fortune. She wins the Prince.

See "The Busy Inn" at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

April 27, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Bride of Fear"	Fox	5 reels
"The Purple Lily"	World	5 reels
"Who Killed Walton?"	Triangle	5 reels
"Life or Honor"	Ivan	7 reels
"The Face in the Dark"	Goldwyn	6 reels
"Twenty-One"	Pathe	5 reels
"The Law of the Great Northwest"	Triangle	5 reels
"His Majesty, Burker Bean"	Paramount	5 reels
"Rich Man, Poor Man"	Paramount	5 reels
"Over the Top"	Vitagraph Special	9 reels
"The Rebellion"	General	2 reels
"Social Hypocrites"	Metro	5 reels
"The Rubaiyat of the Scotch Highball"	General (O. Henry)	2 reels
"Mountain Law"	General (Blue Ridge Drama)	2 reels

Alice Joyce in Screen Version of Chambers' "The Business of Life"—Best Yet

(Vitagraph Five-Reel Production)

Alice Joyce, assisted by a strong cast of Vitagraph players, gives to the screen version of Robert W. Chambers' story, "The Business of Life," a certain something that stands out with all the force of the resultant of the combination of powerful dramatic acting and Mr. Chambers' ideas of romantic creation. The picture was produced by Vitagraph under the direction of Tom Terriss. In the supporting cast with Miss Joyce are seen Betty Blythe, who has an important part in Vitagraph's special production "Over the Top," with Sergeant Guy Empy featured; Walter McGrail, Percy Standing, Mrs. Nellie Spaulding, Templar Saxe and Herbert Pattee. Miss Joyce has never been seen in a screen drama which shows to such good advantage her capabilities as a screen star. She is the shining light throughout the run of this picture and Mr. Chambers has furnished her with a story that fits her to a tee. She has the role of Jacqueline Nevers, daughter of a collector of antiques. Her father dies and she is left in charge of the business. James Desboro, a man about town, has a large collection of ancient armor which he asks Jacqueline to catalog. She spends several days at his palatial home doing the work and during the time she becomes attached to Desboro and he to her. Elena Clydesdale, wife of Desboro's friend, is infatuated with Desboro and she does everything in her power to discourage him from becoming too intimate with Jacqueline, but all to no avail. At a party given by Desboro, it is suggested that lots be drawn and the girl drawing the given number should conceal somewhere in the house and the man who finds her should become her husband. To Jacqueline falls the given number. She conceals herself in one of the ancient suits of armor and gives Desboro the secret of her hiding place. True to the bargain, they are married.

Alice Joyce in a screen version of a Chambers novel, "The Business of Life," at the ——— theatre on ——— of ——— week.

Howard Hickman in "Blue Blood," Story of Sins of Heredity and Dissipation

(Goldwyn Release—Six Reels)

Howard Hickman, whose work before the camera has pleased millions, is the featured player in a Goldwyn late release, "Blue Blood," written by J. Grubb Alexander, one of the best writers for the screen. The production is in six reels and was produced by Selexart under the direction of Eliot Howe and photographed by Carl Widen. In the supporting cast with Mr. Hickman are seen George Fisher, Mary Mersch, Nona Thomas and Ida Lewis. The theme of "Blue Blood" deals with the sins of heredity, the crime of worshipping blue blood or the so-called aristocracy. Mr. Hickman has the role of Spencer Wellington, a "blue blood" who is afflicted with an incurable disease brought on by dissipation. His physician, Dr. Rand, discovers his ailment after an outburst at a dinner party. Grace Valiant, a girl of fortune, is advised by her aristocratic mother to marry Spencer. Dr. Rand is in love with Grace and tries to persuade her from marrying Spencer, knowing what such a match will mean. The girl follows the dictates of her mother and she and Spencer are married. Dr. Rand does not disclose the fact that Spencer is afflicted with an incurable disease because he is powerless to do so. Spencer threatens Dr. Rand with ruin if he violates professional confidence by informing Grace. A child is born of the marriage but dies shortly after birth. In order to keep the fact from the young wife a baby is secured and the young mother is led to believe that her baby is alive and well. The union proves disastrous as Dr. Rand prophesied. The husband neglects his young wife for pleasure. Grace is placed under the surveillance of a nurse. She eludes the nurse and in wandering over the grounds of the estate falls over an embankment. Her mind is restored. Spencer dies a victim of the dread disease. Grace and Dr. Rand are united.

At the ——— theatre on ——— of ——— week, "Blue Blood," with Howard Hickman.

Bushman and Bayne in "Neatness and Dispatch"—Gentleman Crook on the Job

(Metro Five-Reel Production)

"With Neatness and Dispatch" is the latest Metro production presenting Francis X. Bushman and Beverly Bayne in the leading roles. The production is in five reels and was produced under the direction of William S. Davis, supervised by Maxwell Karger. The story was written by Kenneth S. Davis and adapted to the screen by June Mathis and Luther A. Reed. The story ran in the Saturday Evening Post. In the supporting cast are seen Frank Currier, Walter Miller, Hugh Jeffrey, Sylvia Arnold, Ricca Allen, Adella Barker, John Charles Charles, Arthur Housman and Sidney D'Albrook. Geraldine and Mary Ames live with their Aunt Letitia on her large estate, which she calls Eden because no man is allowed within its boundaries excepting the chauffeur and the man-of-all-work. These are the only two men on the estate and the only two allowed within its limits. On the quiet, Mary has been seeing a young civil engineer (Walter Miller) and everything runs smoothly until Aunt Letitia discovers a note sent by him to Mary asking her to elope with him to South America. The man and the man-of-all-work are discovered making love and the man is "fired." Geraldine (Beverly Bayne) is sent to the city to find a new man. She decides to make use of the opportunity to help her sister carry out the plans for her elopement with the civil engineer. She goes to her old friend the commissioner of police and tells him that she wants a reformed crook for a special job. Paul Donaldson, the commissioner's nephew, overhears the strange request and asks to be assigned to the job. He meets Geraldine and falls in love with her. He assumes the responsibilities of Aunt Letitia's man-of-all-work under the name of "Slim" Keegan, a notorious crook. How does Paul make possible the elopement of Mary?

See "With Neatness and Dispatch," with Bushman and Bayne, at the ——— theatre on ——— of ——— week.

"The Blindness of Divorce"—Picturization of Problem Eternal, Divorce

(Fox Six-Reel Production)

Adapted from the celebrated stage success, "The Blindness of Divorce," which ran for 300 nights in New York, twelve months in London and one year in Paris, the screen version of this play is a picture that every patron of the ——— theatre should see when it comes to this theatre on ——— of ——— week. It is a William Fox production under the direction of Frank Lloyd and one of the Fox Standard variety. Mr. Lloyd made the adaptation and directed the production. You will remember Mr. Lloyd for his creation of the Fox productions "Les Miserables," with William Farnum; "The Tale of Two Cities" and "When a Man Sees Red." In the cast of players which presents this drama before the camera are seen Charles Clary, Rhea Mitchell, Nancy Caswell, Bertram Grassby, Marcus Robbins, Willard Louis, Fred Church and Al Fremont. The evils of the divorce question are laid bare by this powerful, appealing drama whose theme deals with a most timely subject. John Langdon neglects his wife and child for his club. A cynic at the club denounces this action as cruelty and Langdon goes home to find his wife in the arms of Stanley Merrill, an old suitor. Innocent of any wrong, the young wife has been found in a compromising situation and she is unable to explain to her husband that Merrill had attempted to persuade her to elope with him and that she had spurned him only to be caught in his arms just as her husband entered. In an effort to make Merrill explain his actions, the young wife goes to his apartment where she is followed by the husband. A divorce follows, the husband being granted the care of the only child. Years later the daughter marries the District Attorney, Bruce Livingston. His political opponent is one White, a politician of low order. White meets his henchmen in a low resort run by one Claire, who is recognized as Langdon's former wife.

You will have to see this drama enacted on the screen to get the full purport of its meaning. At the ——— on ——— of ——— week.

“The Primitive Woman” Stars Margarita Fisher—Unique Plot

(American-Mutual—Five-Reel Production)

Pretty and frolicsome Margarita Fisher, one of the cleverest of comedy-drama pictorial stars, has a fast action part in “The Primitive Woman,” which will be the attraction at the ——— theatre on ———. This new play shows Miss Fisher at her best, which is in the role of a spoiled child, though the young star invariably manages to convey the impression that she is not beyond saving. Lloyd Ingraham, who directed the play, considers it one of the best in which Miss Fisher has ever appeared. The story is based on the idea that even a young old fogy of a college professor has to give up when he endeavors to match his wits against that scintillating product of the American finishing school whose type is so cleverly portrayed by Miss Fisher. Henry Albert Phillips is the author of the story. The plot involves the adventures of Nan Graythorpe, with whom Edward Burnham, a close friend of the family, is in love. The young woman displays small interest in the masculine sex until she encounters Professor Stephen Graves, engaged in anthropological research, whose indifference to what he terms modernism piques her. She determines at all events to interest him. Her dancing of “The Eskimo Fling” confirms the professor's first impression of Nan and he retires to his bungalow in the Catskills to write a treatise on primitive woman. Nan, learning of the professor's presence there, dons the ragged garb of a mountain girl and virtually compels the professor to woe her. Nan is found in the mountains by her brother, who demands an explanation. The girl succeeds in making him understand her avowed determination to punish the professor for his indifference. The hotel gossips talk of the professor's new girl and Nan helps the scandal along. Finally she goes to the cabin, along with the professor's mother, and there she is recognized and amends are made.

“The Primitive Woman,” an unusually photoplay, starring Margarita Fisher, at the ——— on ——— of ———week.

“I'm a Man,” Another Boy Story by Judge Brown

(General Two-Reel Production)

Another of those delightful Judge Brown boy stories, “I'm a Man,” will be shown at the ——— theatre on ———. This series of kid characterizations, told by a man who knows kids as few have ever learned to know them, has brought joy to the hearts of picture patrons in hundreds of towns, and “I'm a Man” is no exception to the general rule in its trueness to life—the wholesome, natural boy life with its joys and tragedies. A company quite up to the standard set in former productions of the series interprets the different characters, most of them juvenile. Frank Eisel, son of German-born American parents, is a high school boy. His father is a banker, who is desirous of having his daughter, Ruth, marry a Frenchman named DeCourcy, a director of the bank and wealthy. But Ruth admires and is admired by David Smith, a young bookkeeper in the bank. One day Frank notices a poster which reads “Beware of Spies,” and promptly suspects the Frenchman of being a spy. Events prove he is right, but DeCourcy forces Frank's father to keep silent and to continue to receive him into his home. Here he learns of Frank's wireless outfit and proceeds to use it secretly. Frank discovers his operations and, intercepting a message concerning the burning of some oil wells, saves the wells at the risk of his life. Dave Smith, now the accepted suitor of Ruth, is revealed as a member of the Secret Service by a badge which he is wearing. Thus Frank, now out of danger, knows that his father is no longer under suspicion, and the banker is also overwhelmed with joy, realizing that Smith knows he is a true American.

“I'm a Man,” a Judge Brown boy story, at the ——— on ———.

KEEP AHEAD

Almost Any Fellow Can Be Familiar with the Past

It doesn't take a successful exhibitor to know the good and bad pictures that he has already shown; but that doesn't do him a great deal of good.

What you want to know is about the pictures that you are going to show. These Ad Talks will get you familiar with them and give you the advance knowledge that you must have.

But you must do more than this and talk to your patrons through your newspapers, your house organ and in your personal meetings about the pictures that you are going to show. Here is the material on which to build the talks.

Clip them and use them now, or if you are to show these pictures in the future file them or index them for ready reference. It's worth while.

“Leap to Fame” Is Exciting—Carlyle Blackwell as the Hero

World—Five-Reel Production)

Two popular stars of the screen, Carlyle Blackwell and Evelyn Greeley, ate coming on ——— to the ——— theatre in a strikingly entertaining picture, “Leap to Fame.” Moreover, the cast also includes Muriel Ostriche, one of the most delightful of motion picture ingenues. The story is by Raymond Schreck and Mr. Blackwell himself directed the production. Alec B. Francis, Frank Beamish, Philip Van Loan, Lionel Bellmore, William Bailey and Benny Nedell are among the others who lend their artistry. “Leap to Fame” is characterized as a story of today. An incident of the world war is employed, but it does not form the main motive power for the plot. There is also a most fascinating mystery, the solution of which gives every spectator a decided surprise. The story runs swiftly to a logical, but amazing conclusion and from start to finish it constitutes the very highest sort of screen entertainment. The roles portrayed by Mr. Blackwell and Miss Greeley fit them perfectly. As Charles Trevor, Blackwell plays the part of a young man recently graduated from college. He is inclined to travel rather fast, so his father, thinking to save the boy from himself, deprives him of his bank account and insists that he get busy at his chosen profession, journalism. Charlie gets a trial as a reporter on The Clarion and his first assignment takes him to court to cover the case of an alleged German spy. The prisoner makes a dash for liberty and Charlie, taking up the chase, follows a big grey limousine in which the fugitive has taken refuge, to the door of a big stone house. The fugitive and his companion, hitherto unseen by Charlie, enter the hall and, peering through the curtains, see a young girl rifling a desk. In a moment the two men seize the girl and try to wrest from her grasp a packet of papers. Hurling himself into the room, Charlie siezes the man whom he has been pursuing and proceeds to escort him and the girl back to the court. But this is only the beginning of the fascinating story of “Leap to Fame.” Excitement fairly piles up for the hero and heroine before the tale is finished.

“Leap to Fame” will be seen at the ——— on ———

“Society for Sale”—Typical Story of English Society

(Triangle Five-Reel Production)

Triangle has been hitting upon a series of delightful character roles for that clever and original actor, William Desmond. In “Society for Sale,” which comes to the ——— theatre on ———, his many-sided genius shines in a new kind of role, that of a good-natured, thriftless English society man. As his leading woman Gloria Swanson will be seen for the first time in a dramatic role. Miss Swanson is a former well-known screen comedy queen, having appeared in Triangle Keystone comedies for some time. The manner in which she has adapted her talents to the dramatic style of acting is said to be a revelation even to those who felt fully confident of the success of the venture. Other well-known members of the cast are Lillian West, Lillian Langdon, Herbert Pryor and Charles Dorian. The story of “Society for Sale” is quite unique. Phyllis Clyne is a humble manikin in a modiste's shop. An inheritance is left her and she casts about for a means of entering England's exclusive social circles. Meeting the Honorable William X at a social function in London, she learns that he is in precarious pecuniary circumstances. She also learns that he is a scion of one of Brittain's most exclusive titled families. So she offers to give him a generous share of her inheritance if he will introduce her to society as his fiancee. Billy falls for the scheme and also falls in love with the girl. Then Phyllis meets Lord Sheldon, a dissolute, characterless, dangerous man of the world. Despite Billy's warnings she persists in meeting Sheldon and finally runs away with him. At length Sheldon is killed in a motor accident and Phyllis finds out who he was. That's the interesting point. Who was he? And how does all this strange story turn out?

“Society for Sale” is the attraction at the ——— theatre on ———.

Hayakawa Does Brilliant Work in “The White Man's Law”

(Paramount—Five-Reel Production)

When “The White Man's Law” is shown on the screen of the ——— theatre on ———, patrons of that popular theatre will have the opportunity of seeing in the leading role one of the most artistic actors in the silent drama. He is Sessue Hayakawa, famous Japanese star of Paramount pictures. Backed by a long record of brilliant achievements, this son of Nippon has a nation-wide following, won by artistic and painstaking endeavor. He is a deep student of art and literature and always acts with discrimination and good taste. In “The White Man's Law” he is provided with a splendid story, the work of Marion Fairfax and John Browne, the former having also prepared the scenario. James Young, one of the country's foremost directors, had charge of the filming of the production and the supporting cast contains several well-known screen players, among them Florence Vidor, Jack Holt, Herbert Standing, Maym Kelso, Forrest Seabury and Joseph Swickard. The scenes of “The White Man's Law” are laid in Sierra Leone, on the West Coast of Africa. The story has to do with Maida Verne, a young Soudanese girl, who is loved by John A. Ghengis, an Oxford graduate and the son of a curio dealer and ivory trader. Falling under the influence of Sir Harry Falkland, a disreputable Englishman, Maida narrowly escapes falling a victim to his wiles. Ghengis saves her, however, and brings Sir Harry to book for violating “the white man's law.” After a series of thrilling incidents the Englishman commits suicide just as his wife arrives from England, but through the generosity of Ghengis her husband's perfidy remains a secret and she is happy in the belief that he made good at last. In their mutual love Ghengis and Maida find happiness.

At the ——— theatre on ———, Sessue Hayakawa in “The White Man's Law.”

“Where the Sun Sets Red,” Two-Part Western Drama

(General ,Two-Reel Production)

Among the attractions at the ——— theatre on ——— is “Where the Sun Sets Red,” a short but exciting drama of Western life, with its cowboys, cattle rustlers and all the other necessary adjuncts. Eva Langford, a New York society girl, is in Paris at the outbreak of the war and becomes a Red Cross nurse. Young Jack Rand is one of the first to offer his services to his country. The first time he goes over the top he is wounded and taken to a base hospital, where Eva nurses him to convalescence. Without learning his nurse's name, Jack is honorably discharged and returns to America to recuperate. Being one of the most eligible bachelors in New York, he is much sought after and soon becomes engaged to Imogene Danforth, a young friend of his mother. Meanwhile Eva, who is seriously wounded by an explosion, while convalescing receives a letter from her friend, Imogene Danforth, to be a bridesmaid at her wedding, a photograph of Jack being enclosed. Eva returns to America, but decides to visit Kate Norton at her ranch in Colorado. Jack, tired of society, goes West to visit a college chum, who is foreman of the Norton ranch. There he meets Eva and is certain that she is his daily vision materialized. Imogene in the meantime realizes a mistake has been made and releases Jack from the engagement. One day Eva, while riding, loses her way and takes refuge in what proves to be a rendezvous of a band of cattle rustlers. The leader, Jim Dalton, discovers her. While Eva is fighting for her honor, Jack and his chum arrive with cowboys, and after a desperate battle rescues her. Jack is now free to tell Eva of his love and all ends happily.

At the ——— on ———, “Where the Sun Sets Red,” a drama of the West.

Live News from the Producers

Goldwyn Closes a British Deal

Oswald Stoll Gets Exclusive Rights to Company's Pictures in British Isles—Follows Closely Recent Australian Deal

THE biggest foreign alliance made by Goldwyn Pictures Corporation is announced to the effect that exclusive distribution of all Goldwyn productions for England, Ireland, Scotland and Wales will be under the name and direction of Oswald Stoll.

Negotiations with Mr. Stoll have been conducted by R. S. Edmonson, London representative of Goldwyn, and the arrival in Great Britain of the first eight Goldwyn productions is hailed by the British trade press and by the principal amusement journals of the empire as being an event of great significance.

The association of such an important name with the Goldwyn productions in the United Kingdom is cited by Goldwyn as another example of the world-wide confidence that has been established by Goldwyn through the medium of its quality productions. The Kinematograph, in telling of the arrival of these productions, says by way of editorial greeting: "These Goldwyn pictures are the most faultless and beautiful productions ever received in England."

In less than eight months from the date of its first American release Goldwyn has completed a world-wide organization, with representation in every part of the habitable globe with the exception of the Teutonic powers and their allies.

The British distribution will be made under the name of the Oswald Stoll Film Company, with offices throughout the United Kingdom. Film-renters have for months shown a remarkable interest in Goldwyn and the manner of its English distribution, and Mr. Edmondson reports that never during his long film experience abroad has he encountered so many inquiries.

In Australia Goldwyn Pictures are distributed by J. C. Williamson Films, Ltd.

F. W. Thring, Who Booked Goldwyn Films for Australia. Deals for England Were Closed Last Week

Fox Copies History in "Caillaux Case"

THE temporary withholding from release of William Fox's historical film-drama, "The Caillaux Case," to await publication of recent disclosures made by Bolo Pasha to the French Government, is announced as the most striking instances in screen history of a picture play following hard on the heels of current events.

The picture, apparently, was completed and was ready for the public. All the leading characters had been disposed of, not only in the play but in real life. Bolo Pasha had been condemned to death for treason. Joseph Caillaux, once Premier of France, had been imprisoned on a similar charge. Mme. Caillaux had been disgraced in the eyes of her countrymen. Every sensation in the principals' highly sensational careers had been recorded. It seemed that the whole story had been told. Then came Bolo's sudden revelations, which no promise to add new chapters, involve other prominent figures, and make the picture more far-reaching than was at first expected.

Commenting on the situation last week, Mr. Fox declared: "We have determined to give the story complete, not only as a bigger and better picture, but because we want it to be a patriotic warning to any who would put other interests before love of country. Fact is a hundred times more impressive than fiction, and here is a group of persons who astounded two continents with their attempts—and their tragic failure—to betray the Allies to the Germans."

Another Series of Broncho Billy Reissues

Essanay announces that it has met with such success in the first ten of its Broncho Billy reissues, released through the George Kleine System, that it has decided to follow them with another set of ten Broncho Billy pictures. The next series probably will start May 10, a week after the last release of the first ten.

Ovation for Wm. Farnum at Strand, Pasadena

What was to have been a privately managed theatrical scoop on the part of Jack Root, manager of the Strand theatre in Pasadena, Cal., last week, turned out to be a spontaneous public mass meeting in honor of William Farnum.

"Les Miserables" was the attraction at the house and Mr. Root had prevailed upon Farnum to come to the Strand where it was planned to present a large loving cup to the star. News of the presentation became noised about with the result that hundreds of Farnum admirers stormed the doors of the theatre in an effort to gain admission. Farnum made a speech—his first since going into pictures—and shook hands all around.

Timeliness of "The Tank" Increasing Daily

Pathe points out that the timeliness of its two-reel feature, "Our Fighting Ally—the Tank," is increasing daily with the arrival of late dispatches from the Western Front, especially now that word has come that American troops have been rushed to the support of the British forces in Flanders. Scenes in this feature show American troops undergoing training with the British tank, "Britannia," and learning how to take advantage of its tactical powers.

"M'liss" Evidences Mary Pickford's Versatility

When Mary Pickford's admirers see her in "M'liss," her newest Artcraft picture, they will recognize as never before, it is said, the versatility with which she is blessed. This quality was demonstrated to a degree in "Stella Maris" and "Amarilly of Clothes-Line Alley," but "M'liss" is pointed to as her crowning achievement. Bret Harte wrote the story, Frances Marion made it a picture and Marshall Neilan directed the production.

Yorke-Metro Cameraman Joins Colors

The Yorke-Metro Company, which produces the Harold Lockwood features for Metro, contributed another member of its staff to the service of Uncle Sam, when Benjamin Pietropaoli, assistant to Cameraman Antonio Gaudio, left Los Angeles, April 6, for a camp on Lake Ontario to join the Photographic Division of the Signal Corps.

Pietropaoli is the eleventh member of the Yorke-Metro Company to enter some branch of military service since the United States entered the war.

An Unusual Array of Talent Which Counts for Much In William Fox Productions. They Are Virginia Pearson, Whose Newest Feature Is "The Firebrand"; Frank Lloyd, Director; Peggy Hyland, In "Peg of the Pirates," and June Caprice, In "Blue-Eyed Mary"

Christie Forms Distribution Connection

Through the medium of a page advertisement in this issue of Motion Picture News, the Christie Film Company, of Los Angeles, announces that arrangements have been made with the First National Exhibitors' Exchange, of New York, 509 Fifth avenue, to distribute Christie Comedies in New York State and Northern New Jersey. It is understood prints have already been shipped to New York from the Coast, and that the new operations become effective at once.

Three of the pictures included in this releasing arrangement are "Red Crossed," released April 15; "Here Comes the Groom," April 22, and "Somebody's Baby," April 29.

Dolores Cassinelli Comes Back to Screen

Dolores Cassinelli returns to the screen in "The Million Dollar Dollies," a Screen Classics picture, released by Metro, in which the Dolly sisters are starred. The play is called a romantic phantasy and was written and directed by Leonce Perret. Miss Cassinelli has been off the screen for some time, having retired to take up concert work.

Bert Lytell Emphatically Objects When Harold Lockwood Tries to Carry Off Viola Dana. All are Metro Stars

Fox Secures Zane Grey Novels

Will Picturize "Riders of the Purple Sage" and "The Rainbow Trail"—William Farnum to Star in Both

WILLIAM FOX has purchased the photoplay rights of two of Zane Grey's stories of romance and adventure, "Riders of the Purple Sage" and "The Rainbow Trail."

The picturizations will be William Farnum de luxe productions, and work on the first has already commenced at the Fox studios in Hollywood, Cal. The announcement from the Fox offices says that they will be filmed, for the chief part, in the picturesque regions of Arizona.

"To insure so nearly as possible the attainment of success in bringing the spirit of the novels to the screen," the announcement reads, "arrangements have been made for Mr. Grey himself to watch the transfer from type to celluloid. Zane Grey is already on his way to Los Angeles and upon his arrival, the large company of photoplayers headed by Mr. Farnum will leave with the star and the author for Arizona.

"Mr. Farnum and Mr. Grey are strong personal friends and they have collaborated on much of the detail of the forthcoming productions. Frank Lloyd, who has done such excellent work in every play he has directed, will be in charge. Mr. Farnum and Mr. Lloyd form one of the closest cooperative "teams" in photodramas today, and this relationship added to that existing between Zane Grey and the star, should assuredly result in two of the finest pictorial achievements of the year.

"The supporting cast for each subject will, of course, be selected with the utmost care. Among the striking scenes will be many in the Grand Canyon of Arizona and on the great desert wastes.

"'Riders of the Purple Sage' and 'The Rainbow Trail' are known intimately to millions of readers through publication in the Green Book magazine and in a number of newspapers, and on account of the exceptional popularity they have enjoyed in book form.

"'Riders of the Purple Safe" was published in 1912, and is a splendid romance of the old Utah, forty years ago, when Mormon authority ruled unquestioned in the land."

Blanche Sweet in New Garson Production

HARRY I. GARSON, under whose management Clara Kimball Young is filming Cynthia Stockley's "The Claw" at the Lasky Studios in Hollywood, Cal., has another production under full swing at D. W. Griffith's studio in "The Hushed Hour," which will be completed about May 1.

"The Hushed Hour" is a short story by Gertrude Brooks Hamilton which appeared not long ago in The Red Book and is said to be one of the most novel and dramatic tales written in recent years. Mr. Garson has selected a remarkably strong cast, including Blanche Sweet in the principal role. Miss Sweet is surrounded with such sterling artists as Wilfred Lucas, Milton Sills, Mary Anderson, Rosemary Theby, Gloria Hope, Lydia Knott, Winter Hall, Harry Northrup, and L. T. Steers. The production is being made under the direction of Edward Mortimer, recently associated with Maurice Tourneur. Charles Maigne, who has done many big things, wrote the scenario.

Mr. Garson has not decided just how the picture is to be marketed and this decision will not be reached until the completion of the picture. Mr. Garson is still a believer in the state rights proposition, looking at it from the angle of the state rights buyer, as he has had wide experience in purchasing state rights productions for exhibition purposes, in which he has been very successful. With two big companies working, his various Detroit interests, and his almost constant trips back and forth from California to his New York office in Aeolian Hall, Mr. Garson today is one of the busiest men in the film business.

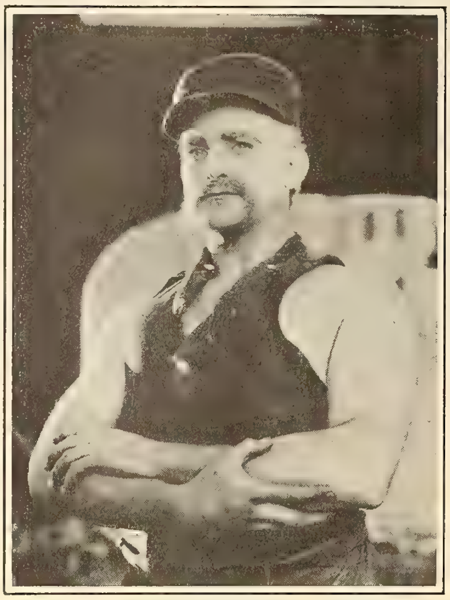
Novelization of "The Kaiser"

Marjorie Howard Completes 30,000-Word Story for Jewel Productions to Be Used as Publicity Accessory

TO the already long list of stunts, advertisements, posters, scarehead newspapers, heralds, lobby displays, etc., for "The Kaiser, the Beast of Berlin," has been added a novelization in thirty thousand words, which probably makes it one of the most heavily munitioned features offered to the exhibitor in years. The advertising possibilities and angles of the Kaiser picture are said to be so many and varied, that the advertising and publicity departments of the Jewel, which purchased the Rupert Julian picture, had a wonderful opportunity. In the entire realm of photoplay possibilities there is no subject which is so notorious and so frequently on people's lips as that of the German Emperor—none about which there is such universal hatred and execration, and none about which curiosity can be more easily aroused.

It remained, however, for Georgia to ask for a thirty-thousand-word novel on "The Kaiser." In Georgia the American Defense Society and the Atlanta Constitution combined in sponsoring "The Kaiser, the Beast of Berlin," in the belief that the patriotic spirit of the state would be deeply stirred by the presentation, spreading broadcast the message that the photoplay conveys.

This request came by telegraph, which stated that the Atlanta *Constitution* had agreed to run a four-page magazine supplement in the shape of a thirty-thousand word novelization of "The Kaiser, the Beast of Berlin." Jewel arranged with Miss Marjorie Howard, who with her sister, Kathleen Howard, and their mother, were in Belgium at the outbreak of the war, and who personally witnessed scenes similar to those which are pictured in the descent of the Hun hordes upon Louvain in Rupert Julian's masterpiece, to undertake this novelization.



Elmo Lincoln, the Brawny Blacksmith In Jewel's "The Kaiser"

Miss Howard had previously seen "The Kaiser," and had on her own volition sent a letter to Mr. Laemmle commending the accuracy and adequacy of all of the settings, costumes, court procedure and characterization of individuals in Berlin. It was, according to Jewel, with feelings of intense patriotism that she embarked upon the task of writing this novel even in the short space of a week. The enthusiasm with which the novel was received in Atlanta is the best evidence of the skill and dramatic intensity of Miss Howard's work.

Initial William Russell Production April 29

MUTUAL has changed the release date of "Hearts or Diamonds," the first picture made by William Russell for William Russell Productions, Inc., from April 22 to April 29. Both Mr. Russell and William Hamilton Osborne, the author, express themselves as highly pleased with the production.

The story of "Hearts or Diamonds" is said to be full of impetuous moments and spectacular scenes, with just enough of the comedy element to relieve the tension and give Russell an opportunity to display the comic touches which were evident in "The Midnight Trail" and "New York Luck."

"Hearts or Diamonds" was made under the direction of Henry King, who was responsible for the last Mary Miles Minter production for Mutual, "A Bit of Jade." Mr. King also directed Gail Kane in several Mutual pictures, notably "Souls in Pawn" and "A Game of Wits."

Charlotte Burton plays the leading feminine role in the new Russell production. Miss Burton was seen as the siren in "The Diamond from the Sky," the American-Mutual photonovel in thirty chapters, and subsequently appeared with Mr. Russell in Mutual star productions, "Soul Mates," "The Highest Bid," "The Strength of Donald McKenzie," "The Love Hermit" and "The Torch Bearer." Prior to her screen debut, Miss Burton had made a distinct stage success, having supported Nance O'Neil at the old Grand was later destroyed in the earthquake. She then toured the principal cities in the West, culminating in a successful run in Chicago.

"Pair of Sixes" Booked by Loew for 65 Days

The New York branch of the George Kleine System announces that a contract has been closed with Marcus Loew whereby "A Pair of Sixes," the Essanay production featuring Taylor Holmes, will be shown for sixty-five days in the Loew houses in Greater New York.

Petrova Makes a Personal Contract with Ince

Madame Olga Petrova has signed a personal contract with Ralph Ince whereby the latter will direct her in three more Petrova Pictures. Mr. Ince has already directed the Polish star in "Tempered Steel," by George Middleton, and is now engaged in producing "Patience Sparhawk," the Gertrude Atherton story which Madame Petrova purchased for her fifth picture. By this agreement Mr. Ince will have directed Madame Petrova in five of the eight pictures to be made under the contract existing between the star and Frederick L. Collins. Mr. Ince has obtained a release from the Advance Flm Corporation, since like the other three directors who have been associated with the Petrova Picture Company—George Irving, who directed "Daughter of Destiny," Larry Trimble, who acted in like capacity for "The Light Within," and Frank Crane, who was engaged for "The Life Mask"—he originally came to Petrova for only one picture, being already under contract to another concern.

Casson Ferguson in Viola Dana's Support

The cast of "The Only Road," Viola Dana's next picture to be produced at Metro's West Coast studios, Hollywood, has been completed. Casson Ferguson, who has just finished doing a juvenile lead for Mary Pickford, will play opposite Miss Dana in the leading male role of Bob Armstrong, "who became a Westerner because in the East he put a goat in his professor's bed." Monte Blue, who played Jed, "the killer," with Miss Dana in "Riders of the Night," is cast as Pedro Lupo, son of a high-caste Mexican lawyer, and is the young "heavy" in "The Only Road."

Others in the cast are: Paul Weigel, as Manuel Lopez; Marie Van Tassel, as Rosa Lopez, his wife; Edith Chapman, as Clara Hawkins, owner of the Buena Vista ranch, and C. E. Geldert, as Jeff Peters, ranch foreman. Frank Reicher will direct the production.

World Secures Rights to Hazeltine Story

World Pictures have secured the picture rights to Horace Hazeltine's story, "The Appearance of Evil," which attracted considerable attention when published recently. It is now being put into scenario form. Mr. Hazeltine's work has long had a popular appeal. His "My Lady of the Green Frock," "What May Happen," etc., have won him readers all over the world

"Unbeliever" Through Kleine

In the issue of April 27 of MOTION PICTURE NEWS, among the "Flashbacks" in the Exhibitors' Box Office Reports, "The Unbeliever" is credited to the First National. This is an error. "The Unbeliever" was produced by the Thomas A. Edison Company and is being distributed by George Kleine System.

"Tarzan" Breaks Records All Along Line

Reports to the First National Exhibitors' Circuit from every point where "Tarzan of the Apes" has played are said to indicate an extraordinary volume of business for the feature. Records were broken at the Strand, Minneapolis, Isis, Denver, and Hulsey's Hippodrome, Dallas. The Goodwin, Newark; Tivoli, San Francisco; Fabian's, Paterson, and Kinema, Los Angeles, were all compelled to lengthen their runs on account of the tremendous business, the last named paying the largest rental it has ever paid for a two weeks' engagement.

John H. Kunsky will run the picture four weeks at his big Detroit house and Thomas Saxe, of Milwaukee, will play it at a dollar at the Davidson. Aaron Jones and Nat Ascher will do the same at the Colonial in Chicago for an indefinite run. Marcus Loew, speaking of the engagement at the Stillman, Cleveland, said: "It not only broke the record of the house for the week but broke the records for receipts on each individual day.

Another Series of Judge Brown Stories

Another forthcoming group of Judge Brown Stories is promised to General Film Company, the distributors, by the Boy City Film Corporation. New subjects in the series are "Love of Bud," "Dog vs. Dog" and "A Boy-Built City," which are intended for release in April and May. These subjects are said to be even better than the first ten, already released, which have scored a tremendous commercial and artistic success.

One of the most popular of the Judge Brown Stories released to date is "I'm a Man," a juvenile patriotic story, in which a youngster finds a new way to aid his government. Initial bookings for this story are said to have more than equalled the record established by "Bud's Recruit," a patriotic juvenile subject, which was the first of the Judge Brown Stories.

An Exciting Moment In a New Rancho Drama, Distributed Through General Film

"Gismonda" to Be Spectacular

Thousands of People Will Be Seen in Paramount Subject Starring Lina Cavalieri—Other Activities at Lasky Eastern Studios

FROM the number of people assembled and the construction work which is going on in connection with the production of "Gismonda" for Paramount release, under the direction of Edouard Jose, the Fort Lee, N. J., studio of the Famous Players-Lasky Corporation resembles a big military camp these days. This production, said to be the biggest and most spectacular ever attempted by the Famous Players-Lasky Corporation in the East, offers as its star Lina Cavalieri, internationally famous as grand opera singer as well as for her beauty.

"The plot is laid in the year 1500," says Mr. Jose, "and there is no architecture of that period in this country for the requirements of this story. We have therefore been compelled to build all settings, both exterior and interior, which are of exceptional grandeur and splendor as reproductions of the palaces of the Greek nobility in their days of wealth and extravagance. These settings are of necessity extraordinarily large, as thousands of people appear in the various scenes, and when the picture is finished between 10,000 and 15,000 persons will have taken part."

Madame Cavalieri is said to make an ideal Giamonda, who was the most attractive woman of her time. Craufurd Kent, who has had important parts in many Paramount and Artcraft pictures, plays the leading male role of Almerio.

At the Fifty-sixth street studio, Director Marshall Neilan is working night and day on George M. Cohan's new Artcraft picture, "Hit the Trail Holliday," and it is predicted that those who have seen the play will find many surprises in the picture, which has been brought right up to the minute.

Edward Jose Is Producing "Gismonda" for Paramount Release

Pauline Frederick is busy with her dressmakers getting her wardrobe together for her next picture to follow "Fedora," which is said to be another sensational subject in which she is to play an emotional part. The title has not yet been anonunced.

Elsie Ferguson has gone to Florida to take the exterior scenes of "The Danger Mark," under the direction of Hugh Ford, who has charge of this production.

As soon as Marguerite Clark is able to work again—she has not yet entirely recovered from the mumps, contracted as she was finishing "Rich Man, Poor Man"—she will begin the production of a picture adapted from a famous subject under the direction of J. Searle Dawley.

Paralta Proceeds with Work on Studios

IN accordance with the plans recently approved by the executives of Paralta Plays, Inc., it was announced this week that the vast expansion of the Paralta studios in Los Angeles is now well under way, and no time is being lost in the construction and completion of the new buildings.

Already some of the new dressing-rooms have been practically finished and one or two of the stars are awaiting final touches of paint before occupying them. The green-room, which will be an innovation to the motion picture studio, is still in the course of construction but will be completed before very long. The dressing rooms of the stars will consist of a suite elaborately furnished and will really contain "all the comforts of home."

The dressing-rooms, the green-room and the offices of the directors and the managers of some of the various departments will all be in one building, which, when finished, will occupy a space running the entire length of the Paralta lot. Miss Louise Glaum on Tuesday of last week planted a rosebush which is the first of a network of flowers that will cover the building.

On the opposite side of the studio grounds will be five formal gardens to be used as permanent sets. Some of these have already been finished and the others are now being made.

Plans for the construction of the remainder of the buildings and improvements which have been decided upon and which will make the Paralta studios among the best equipped in California, are now in the hands of the engineers.

New Story of Desert for Harry Carey

Harry Carey has commenced work under the direction of Jack Ford in a new story of the desert, which the author calls "The Three Bad Men." Eugene B. Lewis wrote the scenario from an original story told by Ford and Carey.

Madge Kennedy, Fetching Goldwyn Star, and Her Leading Man, Tom Moore, Are Great Favorites With the Public. Goldwyn Expects Them to Be Even More Popular Following the Release of "The Fair Pretender," Close-Ups of Which Herald It As a Winner

Hodkinson Offices Enlarged

Quarters Now Occupy Large Part of Third Floor Above Harriman Bank—Shurtleff, Back from Trip, Reports Progress Everywhere

THE past week has been a busy one at the home offices of the W. W. Hodkinson Corporation at 527 Fifth avenue. With the increasing activity and expansion of business, it was found necessary to enlarge the offices to take over considerably more than three times the original space. The Hodkinson offices now occupy the entire front section of the third floor above the Harriman bank.

One thing that is very noticeable to anyone entering the offices is their quiet simplicity, which is quite according to the ideas of Mr. Hodkinson, who, it is claimed, is very much averse to spending money or increasing his expenses in unnecessary directions.

C. E. Shurtleff, General Sales Manager of the Hodkinson Corporation, returned during the week from his trip to the various exchange centres and reports very satisfactory progress being made everywhere in the field. Several changes were made in the management of the branch offices, all of which have been announced elsewhere by the General Film Company. Mr. Shurtleff further states that these changes are all for the purpose of strengthening the distribution system.

C. S. Nordlie, special representative of the corporation, left Saturday for an extended trip covering Buffalo, Cleveland, Columbus, Dayton, Cincinnati, Louisville and a section of West Virginia, during which he will talk with the exhibitors in these territories upon the subject of the Hodkinson Co-partnership Plan, which is now developing in a manner most satisfactory to the home office.

Doings at Lasky's West Coast Studios

UNDER George Melford's direction, Sessue Hayakawa has been busily engaged at Hollywood upon his final Paramount picture. It is a Chinese story by Frances Marion, entitled "The City of Dim Faces." The star plays the role of a half-caste Chinese-American. Two well-known actresses of the screen also appear in the film, Marin Sais and Doris Pawn. James Cruze has an important Oriental role. Many of the settings represent underground Chinatown, San Francisco.

"The White Man's Law," in which Hayakawa will be seen prior to the release of the above mentioned picture, was recently shown for the first time at the Hollywood studios. James Young directed the picture. Florence Vidor and Jack Holt have important roles.

The C. B. deMille Artcraft special, "Old Wives for New," shows gowns, gowns and more gowns. They were designed by Alpharetta Hoffman, costume director. Jeanie MacPherson scenarioized the David Graham Phillips story and Elliott Dexter, Sylvia Ashton, Florence Vidor, Marcia Manon, Julia Faye, Helen Jerome Eddy and Gustav Seyffertitz are in the cast.

Donald Crisp took his "Firefly of France" company to San Diego last week to obtain outdoor scenes for the militant story of the present conflict. Wallace Reid stars in this Paramount picture with Ann Little and a strong cast. Margaret Turnbull wrote the scenario and the original Saturday Evening Post story was by Marion Polk Angellotti. Raymond Hatton plays the title role, which though not the lead, is highly important.

Commodore J. Stuart Blackton has finished the photography on "Missing," James Young having directed it, and is now cutting it.

Under Walter Edwards' direction, Vivian Martin is rapidly completing "Viviette," a William J. Locke story.

Handsome Gowns for Clara K. Young

In marked contrast to the severe settings and plain clothes of her recent Select Picture, "The House of Glass," Clara Kimball Young, in her latest production, "The Reason Why," released the last week in April, appears in one gorgeous gown after another, it is said. These gowns were specially designed by Lucille (Lady Duff Gordon). The play, by the way, is from the pen of Lady Gordon's sister, Elinor Glyn, author of "Three Weeks."

"The Reason Why" is the story of the struggle of a young wife to establish her position in the aristocratic family into which she has married shortly after her arrival in England from the Continent, where she has led a somewhat eventful existence. Milton Sills, as leading man, and Frank Losee, both seasoned actors from the speaking stage, are chief in Miss Young's support.

Mae Marsh Returns from Savannah

The return of Mae Marsh from Savannah, Ga., marks the completion of her newest Goldwyn picture, "The Glorious Adventure," based on a story by Edith Barnard Delano. The famous old Hermitage estate, just outside of Savannah, was the place chosen by Director Hobart Henley for the plantation scenes. Among the scores of negroes who still make their homes on the place Henley discovered a 114-year old negress and used her in an important scene with Miss Marsh.

How Kenneth Lost Out

Priscilla Dean, whose "The Two-Souled Woman" soon will be released by Universal, recently donated a cup for the winners of a dancing contest held at one of the prominent Southern California cafes. In the opinion of the judges Kenneth Harlan and Lottie Pickford were leading, but Miss Dean vetoed their decision because Mr. Harlan was a Universalite!

For Those Who Care for Figures

An efficiency expert at the World studio at Fort Lee has compiled figures of the amount of material required that go into the making of a year's program. Listen! "To those who are not familiar with studio activities it may be of interest to know that in the past year for the sets built for 52 pictures it was necessary to use 1,500,000 feet of lumber, 12,000,000 nails, 100,000 screws, 5,000 locks, hinges and door knobs, 75,000 feet of wall paper, 1,500 gallons of paint, over 100,000 pieces of furniture and 300,000 props. There was consumed in lighting these sets 1,000,000 amperes of current; also 1,500,000 feet of film and a countless number of horses, cows, sheep, goats, birds, goldfish, dogs and oxen were employed. As for bears, snakes, raccoons, lions and elephants, the number of these animals used would equip the Barnum and Bailey Circus several times over."

Billy Mason a Hit in Red Cross Cabaret

Billy Mason in a personal appearance at the Neptune theatre, Venice, California, one night recently, made so decided an impression with his rag-time song numbers, that the general committee of the Red Cross has petitioned the Christie comedian to repeat his entertainment for the Red Cross benefit at the Venice Auditorium. As no benefit in Southern California is complete without Charles Murray acting as ring-master, so also is Billy Mason with his cabaret ditties essential to the success of such programs.

Enid Bennett Appears in Circus Drama

The story of "The Biggest Show on Earth," the Paramount release, in which Enid Bennett, the Thomas H. Ince star, will appear shortly, embodies a tale of life under the "big top," with romance and mystery combined with many thrills. Florence Vincent wrote the story and Jerome Storm directed the picture under the supervision of Mr. Ince. Miss Bennett is said to be at her best as the little circus girl.

Dorothy Dalton, Ince-Paramount Star, Looks Like an Eskimo in "Tyrant Fear"

Vitagraph List for May Is Ready

Releases Include Four Blue Ribbon Features Starring Leslie-Earle, Alice Joyce, Morey-Deshon and Shipman-Whitman

PRESIDENT Albert E. Smith announces that Vitagraph's releases for the month of May, consisting of four units and sixteen subjects, are complete and ready for exhibitors. The list includes four Blue Ribbon features, four serial episodes, four Big V Comedies and four Vitagraph Drew Comedies. Following are the Blue Ribbon features:

Alfred Whitman Is Appearing In Vitagraph Productions

May 6, "The Little Runaway," starring Gladys Leslie with Edward Earle, under direction of William P. S. Earle. An Irish drama by Paul West which was adapted from an original story, entitled "Ann Acushla."

May 13, "The Strength of the Weak," starring Alice Joyce under direction of Tom Terriss. This is a drama by Edith Ellis, author of "Mary Jane's Pa" and other plays, and was adapted from the stage play, "My Man."

May 20, "The Golden Goal," starring Harry Morey with Florence Deshon, under direction of Paul Scardon. A drama in which Morey plays the role of a labor leader who rises to great power. It was written by Lawrence McCloskey.

May 27, "Barec, Son of Kazan," starring Nell Shipman and Alfred Whitman under direction of David Smith. An adaptation of James Oliver Curwood's story of the Canadian North Woods which ran in "The Red Book."

The fifth, sixth, seventh and eighth episodes of the Hedda Nova-J. Frank Glendon serial, "The Woman in the Web," released respectively on the above dates, are: "The Hand of Mystery," "Full Speed Ahead," "The Crater of Death" and "The Plunge of Horror." This serial is being directed by David Smith and Paul Hurst.

The Big V Comedies with their dates are:

May 6, "Laws and Outlaws," featuring Earle Montgomery and Joe Rock; J. A. Howe, director.

May 13, "Spies and Spills," featuring Lawrence Semon. Written and directed by Lawrence Semon.

May 20, "Love and Lavallieres," featuring Montgomery and Rock; J. A. Howe, director.

May 27, "Romans and Rascals," featuring Lawrence Semon. Written and directed by Lawrence Semon.

The Vitagraph Drew Comedies for the month are, in order of release, "The Story of the Glove," "Fox Trot Finesse," "The Mysterious Mr. Davey" and "Rooney's Sad Case."

These Drew comedies are selected subjects from the Vitagraph library and represent some of the best work that Mr. and Mrs. Drew have done since they began the making of comedies. They have re-edited and retitled and new prints sent out, and the reports from Vitagraph are to the effect that the one reelers are meeting with the same popularity which they enjoyed when first issued a few years ago.

Wilson Claims a Record for Gerard Film

ACCORDING to reports filed by Carey Wilson, sales manager of the First National Exchange, Inc., of New York, "My Four Years in Germany" shattered some records that were considered impregnable during the week of April 15.

To begin with, an arrangement concluded with Moe Marx, Max Spiegel and Harold Edel that sets a precedent in the American field of motion picture exhibition. This is the decision of the Strand executives to show "My Four Years in Germany" for the week of April 28, coincident with its run at the Knickerbocker theatre.

During the four years that it has been operated, the Strand has exhibited one feature picture each week, or a total of some two hundred and ten productions. Not one picture out of the entire number was ever before shown in another Broadway theatre before being booked at the Strand. Moe Mark, who was chiefly instrumental in arranging the deal with the sales-manager of the First National Exchange, when asked his motive for this unprecedented move, said:

"At this tremendous crisis, when civilization is threatened by the most arrogant and cruel military power the world has ever seen, I consider it nothing less than our duty as loyal Americans to show Ambassador Gerard's masterly expose of the Kaiser and his clique."

Pathe Scenics and Travel Pictures Bi-Weekly

Beginning May 12, the Pathe Colored Scenics and Travelogues will be released every other week instead of weekly as at present. The new plan starts the week of the first release of the "Britain's Bulwarks" series of twelve official pictures showing all phases of the great war, an episode of which will be shown each week.

Lytell Film Heads Metro List

"The Trail to Yesterday" Released on May 6, Followed by Drama with Bushman and Bayne—Other Stars

BERT LYTELL'S initial Metro picture heads the quartette of screen attractions which will be released under the parrot trademark in May. Both the Western and Eastern studios are represented on the release schedule. The first and last releases of the month were made at the California studio and those underlined for the middle date are New York productions. Following Lytell, the stars who will appear in May, are Francis X. Bushman and Beverly Bayne, May Allison, and Harold Lockwood.

"The Trail to Yesterday," which will be released on May 6 introduces Bert Lytell as a Metro star. This Western drama is an adaptation by June Mathis of Charles Alden Seltzer's popular novel of the same name. Edwin Carewe, assisted by his brother Finis Fox, directed the production.

"Cyclone Higgins, D.D." is the second May release, being scheduled for the 13th. Francis X. Bushman appears as Cyrus Higgins, D.D., the preacher who becomes known as "Cyclone," and Beverly Bayne plays Sally Phillips, the belle of Yellville.

May Allison makes her second appearance as a Metro star in "The Winning of Beatrice," an original story by May Tully, which will be released on May 20. Harry Franklin directed this picture, which was adapted for the screen by June Mathis and Katherine Kavanaugh.

Bert Lytell's First Feature For Metros Is "The Trail to Yesterday"

Harold Lockwood is the star of "Lend Me Your Name," the final May release which will be offered exhibitors on the 27th. "Lend Me Your Name" is a comedy-drama adapted from the novel of the same name by Francis Perry Elliott. The screen version was prepared by Fred J. Balshofer and John B. Clymer. Fred J. Balshofer, who supervises all Harold Lockwood's Metro pictures, directed.

"Over the Top" Is a Vitagraph Special

"OVER the Top," Vitagraph's super war picture with Sergeant Arthur Guy Empey in the star role, will not be leased on a state right or territorial basis under any circumstances, according to a statement issued by Walter W. Irwin, general manager of the Vitagraph distributing organization. Mr. Irwin declares that the feature will be marketed in the same manner as the other Vitagraph specials, that is, to first run exhibitors for special runs and then on the regular leasing basis.

Mr. Irwin states that since "Over the Top" was first shown at the Lyric theatre, New York, many exhibitors of the United States have made special trips to New York to see it and have already begun negotiations for it. In addition, he says he has had scores of inquiries from all parts of the country from showmen seeking state and territorial rights to the picture. One bid was made for the New England rights, another for the Southern States, one for the entire State of California and others for other sections of the country. To all of these offers Mr. Irwin sent a declination, stating that the picture will be distributed solely through the Vitagraph organization and that regular exhibitors will get the first chance to present it in their respective territories.

"Over the Top" entered its fourth week at the Lyric theatre last Sunday, April 21.

General to Market New Western Series

GENERAL FILM COMPANY announces a series of two-reel Western dramas to be known as the Rancho series. These subjects are being produced by the National Film Corporation of Denver, of which O. D. Woodward is president. This is the same company that makes the Clover Comedies with Bud Duncan, Dot Farley and Kewpie Morgan.

The Rancho dramas will be two-reel productions issued every other week and will contain all-Western atmosphere. Story value and thrills will be featured.

The first release in the series will be "In the Shadow of the Rockies," a gripping story of romance and action, in which Palmer Bowman and Dolly Dale are the principal players. The story deals with the adventures of a millionaire's son in the West in which he unwittingly plays the leading part in the unraveling of a drama of great mystery and awe inspiring suspense.

Succeeding stories are in preparation, written by Richard Goodall and directed by Otis B. Thayer.

Storey Figures Out Way to Beat Kaiser

A. D. V. Storey, juggler of the adjectives at the Broadway theatre in New York during the run of "The Kaiser," Jewel's production, struck upon a plan to "beat the Kaiser" which, if applied to that doomed monarch, would bring the end of the world much closer to him.

A bass drum was secured, and on one side was painted a likeness of the Kaiser above which were the words "I'm hammering hell out of the Kaiser, beast of Berlin." Then a willing hand got behind the drum stick and started in to do just what the sign said. All of this happened at various places along Broadway and in front of the theatre itself.

The stunt made a hit, according to reports.

Real Money Paid for "My Four Years"

Cary Wilson, of the First National Exchange of New York has closed two big contracts for "My Four Years in Germany" during the past few days. The first was with the management of the Crescent theatre, Brooklyn, for a two weeks' run at $4,500 for the initial seven days and $2,000 for the second week. Edward Fay, of Fay's theatre, Rochester, was the party of the second part in the other deal, paying $4,000 for a week's run of the picture at his house.

These figures, vouched for by the First National, are said to top any known previous records for film contracts in the respective cities.

Duncan Serial Filmed 'Mid Mountain Snows

Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, authors of the new Vitagraph serial in which William Duncan is starred and which will follow "The Woman in the Web," located the greater part of the play in the Western mountains during the winter months and then put it up to Duncan to find locations to fit the story. Accordingly, the director-star went on a scouting trip and found what he considered was the ideal place in the Big Bear Valley of California, north of San Bernardino. A temporary studio was constructed and some fine snow scenes are said to have been obtained.

Pauline Frederick in a Tolstoy Story

Pauline Frederick's next Paramount picture to follow "La Tosca" is "Resurrection," adapted for the screen by Charles E. Whittaker from Count Tolstoy's sensational novel exposing Russian conditions.

The role of Katusha, played by Miss Frederick, is an exceedingly emotional one, portraying a girl who becomes the victim of a nobleman's betrayal, and after experiencing hardship and injustice which deadens her better nature finds her soul reawakened through the teachings of a fellow exile to Siberia.

Bombing Aeroplane Feature of "U" Serial

One of the scenes in "The Brass Bullet," the new Universal serial being staged by Ben Wilson, star of "The Voice on the Wire" and "The Mystery Ship," shows an attack on a yacht by an aeroplane, the pilot of which drops a bomb on the vessel, destroying it and killing those of the passengers who have not already escaped.

The Universal publicity department vouches for a tale to the effect that Juanita Hansen, who is starred in the serial with Jack Mulhall, gave Director Wilson and his assistants the scare of their lives when she jumped into the waters of the Pacific Ocean where a number of sharks were swimming about. Contrary to orders, Juanita took a chance on the appetites of the man-eaters rather than waste the day. Whether or not Miss Hansen was properly punished for her indiscretion is not stated by the U. P. D.

"Blue Bird" Is Exceeding Expectations

According to Al Lichtman, General Manager of the Department of Distribution of the Famous Players-Lasky Corporation, "The Blue Bird," the Maeterlinck spectacle released under the Artcraft trademark, is exceeding the company's most optimistic expectations.

"Reports from all over the country show that this picture has taken the public by storm, and wherever the picture is shown the manager of the theatre receives unsolicited commendation from his patrons," says Mr. Lichtman. "From the Atlantic to the Pacific coast there has not been one single adverse criticism by either the press or the public."

Hagerstown Girls Form "Petrova Club"

Under the name of the "Petrova Club" a number of society girls of Hagerstown, Md., have formed an exclusive organization which will attend in a body all showings of Madame Petrova's special productions in Hagerstown. A theatre party has been planned in honor of her appearance in "The Life Mask," shortly to be released. Madame has already presented the club with an autographed picture of herself. It is planned to establish branches of the organization in all of the important cities of the United States.

Paralta Starts New Glaum Feature

Work was commenced last week on the filming of "Shackled," which will be the second Paralta Play to be made with Miss Louise Glaum as the star. It will follow the Glaum release, "An Alien Enemy," in which she made her debut not only as a Paralta star but really as a dramatic actress as well, for Miss Glaum before her connection with this organization appeared in no characterizations except those of a seductress.

"Shackled" was written by Lawrence McCloskey especially for Miss Glaum.

Triangle's May Program Varied

Society Dramas, Westerns, a Romance of the Adirondacks and Japanese-American Story Are Among the Month's Releases

MARGERY WILSON, William Desmond, Roy Stewart, Gloria Swanson and J. Barney Sherry are among the featured players on the Triangle program for the month of May. William Desmond heads the card in "An Honest Man," which is described as a psychological drama with a sidelight on the power of suggestion to mould character. A care-free, happy-go-lucky tramp with a lusty desire to roam and avoid work, suddenly finds himself entrusted with a fortune to be delivered to an unknown girl. The words "You're an honest man" ring in his ears, and he measures up to the opinion of the man who utters them. Mary Warren, who played with Desmond in "The Sea Panther," and with Joe King in "The Vortex," has the leading feminine part. Ann Kroman and Graham Pette have supporting roles. Henry P. Dowst wrote the story. Frank Borzage directed.

"Mlle. Paulette," scenarioized by Frank Condon from George Cowell's story, is the second release for the week of May 5. The Adirondack mountains and New York City provide the locale. Claire Anderson has the title role and Wallace MacDonald portrays the leading male character. Raymond Wells directed the picture and George Pearce, Walter Perry, Dot Hagar, Anna Dodge, George Hernandez and John Lince are in the East.

J. Barney Sherry and Gloria Swanson open the week of May 12 with "Her Decision." Jack Conway directed this drama, the story of which is based upon a girl's sacrifice to save her sister. Darrell Foss and Ann Kroman also have prominent parts.

Roy Stewart, with Josie Sedgwick as his leading woman, is featured in "Wolves of the Border," the second release of the week of the 12th. The story, which deals with life on the Mexican-U. S. frontier, showing the struggles of the cattle kings with the Mexican bandits and cattle rustlers, was written by Alvin J. Neitz. Cliff Smith directed, and included in the cast are Jack Curtis, Frank McQuarrie, William Jeffries and Louis Durham.

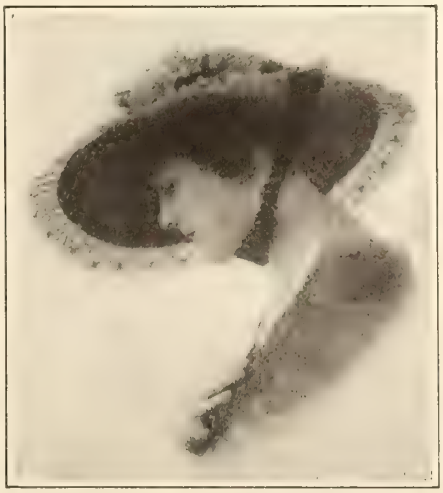
A Japanese-American drama by E. Magnus Ingleton, "The Loyalty of Taro Sam," heads the May 19 program. The action opens in the Land of Cherry Blossoms where Taro Sam, a rickshaw driver, attracts the attention of an American lawyer who becomes so interested in the smiling little Japanese that he takes him to America. There Taro Sam's loyalty is tested, and he saves his employer and benefactor from a life of sorrow and bitter regret. Jack Livingston, Jack Abbe, Mud Wayne, Lillian West and Lillian Langdon are in the cast.

"Old Hartwell's Cub," in which William Desmond is featured and Mary Warren has the leading feminine role, follows. It is a human interest story, showing the rise of a young blacksmith from sudden indifference to a place among the foremost citizens of the town, through the inspiration of a good woman.

"Old Loves for New," with Margery Wilson and Lee Hill, and "The Mossback" are scheduled for the week of May 26. With these the month's program is concluded.

Concerning Two New World Film Artistes

WORLD Pictures makes interesting announcements concerning two recent additions to its producing organization. The first tells of the acquisition by the World forces of Nancy Palmer, familiar to magazine readers as a model for Howard Chandler Christy, the illustrator. Mr. Christy's famous poster, "I Want You for the Navy," for which Miss Palmer posed, is said to have created more interest than any other recruiting poster by an American artist. She also posed for a Third Liberty Loan poster by Mr. Christy which is being displayed throughout the country. Miss Palmer's first appearance in World Pictures will be in "Merely Players," by Mrs. L. Case Russell.



Nancy Palmer Has Been Engaged to Appear In World Pictures

The other announcement concerns Fay Tincher, the comedienne, who recently signed a World contract. Miss Tincher has returned to Hollywood from New York to begin work at once, in the Willis-Inglis studio, on her first World-made picture. It is scheduled for release July 1, following the release on May 1 and June 1, respectively, of the first Fay Tincher-World features "Some Job" and "Main 1-2-3." These are said to set a new standard for comedy-drama.

En route West Miss Tincher stopped in Chicago, where she spoke in the interests of the Third Liberty Loan Drive. Continuing on her way to Hollywood, she wrote the script for her next production, as is her custom.

James J. Dowling, Wm. Worthington, Rhea Mitchell, Roy Laidlow, and Several Others Grouped About Bryant Washburn, Pathe Star, to Register Their Individual and Collective Countenances for Future Reference

Pathe Releases Big War Series May 12

GRAPHIC scenes picturing all phases of the World War are shown in the series of twelve official British pictures, set for exclusive release by Pathe at weekly intervals beginning May 12, under the main title, "Britain's Bulwarks."

The release of these official pictures is in line with the new policy of America and her Allies to take the people into the confidence of the governments and to let them see the heroic sacrifices and achievements of the soldiers, sailors and women of Great Britain. They lend themselves to booking as three-four reel features if exhibitors so desire.

The first picture of the series shows the women munitioners of Great Britain busily engaged in their work of making shells. In addition to this, British cavalry is shown at the front, the horses leaping trenches and the squadron occupying the smoking ruins of a village destroyed by the Huns.

The second picture shows Messines Ridge, which is now the center of the heaviest onslaughts of the German troops in their new drive, while in the third the scene shifts to Mesopotamia and pictures the hardships of the British army on its way to Bagdad.

How England treats her prisoners is vividly shown in the fourth chapter and in the fifth the mine layers and drifters are seen at their dangerous work in the U-boat zone, maintaining the safety of Allied and American merchant ships and transports. In the sixth picture are scenes taken actually under the first of the enemy guns at the U-boat base of Zeebrugge, on the Belgian coast.

Fighting the Hun at St. Quentin, where Sir Douglas Haig smashed his defense works and forced numerous retreats, and the destruction wrought by the vandals on the beautiful buildings, churches, and bridges in that vicinity, are shown in the seventh and eighth episodes of this intensely interesting series.

The ninth picture shows scenes from the visit of King George and Queen Mary to the battle front in France and the tenth shows the King paying a call upon the Grand Fleet, "somewhere in the North Sea."

The climax of the series comes in the eleventh and twelfth episodes showing the Canadians on the Western front and holding Vimy Ridge in the face of artillery and infantry attacks by the Huns.

Metro Stage Players Returning to Screen

ON account of contracts previously made calling for their presence at the Metro Studio, Metro's stars of the speaking stage are closing engagements and returning to their motion picture activities. It has been arranged for Mme. Nazimova, Ethel Barrymore, Emily Stevens, Emily Wehlen and others to vary their work by an exercise of their stage abilities during a part of each season, and agreements to that effect have been made with the Charles Frohman estate, Oliver Morosco, John D. Williams, Arthur Hopkins and other theatrical firms. In several instances the time is now up, and Metro players are coming back to fulfill their contracts for screen productions and preparing to add further successes to a list that includes "Revelation," "Daybreak," "The Outsider" and "An American Widow."

Emmy Wehlen is the first to return. This star has completed a tour of the Eastern cities in behalf of the third Liberty Loan.

Marie Doro Joins Ranks of Producers

Marie Doro is the latest star to form her own producing company. The star of stage and screen plans to produce several features a year but in what manner they will be released she is not at liberty to announce just as present.

Miss Doro will surround herself with a company of well known players and a leading man who has met with considerable success in photodramatic work. For stories a number of best sellers will be picturized and other original matter obtained from writers of note. A director who has had many years of experience with the large producing corporations will be in charge of production, it is said.

Daly at His Best in "My Own United States"

Arnold Daly is declared to have surpassed any of his previous work on the stage or screen in his characterization of Philip Nolan in Screen Classics' historical American drama "My Own United States," released by Metro. Critics who attended the Rivoli theatre, where this picture played a week on the occasion of the launching of the Liberty Loan drive, pronounced Daly's portrayal of Nolan, the dominating character around which the story centers, a masterpiece.

Universal Executives Help in Editing Films

Miss Eleanor Fried, film editor at the New York headquarters of the Universal Film Manufacturing company, has inaugurated a new system through which the members of the Universal executive staff view all pictures in the form in which they arrive from the Western studios. By this procedure Miss Fried gets the composite views of the executive, advertising and sales organizations, thus enabling her to edit along constructive lines.

Irene Vanbrugh Appears in "Masks and Faces," Released By World Film

Belle Bennett Is Featured In "The Lonely Woman," a New Triangle Production

Triangle Renames "The Finger Print"

The title of "The Finger Print," Triangle's April 21 release, has been changed to "The Hands at the Window." This is an adaptation of John A. Moroso's Collier's Weekly story, "In the Spring," and features Joe King and Margery Wilson.

"Hundredth Night," scheduled as the second release of the week of May 26, has been postponed and "The Mossback" substituted in its place.

"Over There" Goes Well Over Here

"Over There," Select's patriotic photodrama, in which the work of the Red Cross is featured, is said to be riding on a steadily increasing wave of popularity throughout the entire country. This fact is especially noteworthy in connection with the coming nation-wide "Second War Fund Drive of the American Red Cross" which is to be held May 20th-May 27th, and Select salesmen are therefore making a special drive on this picture to tie it up with the Red Cross campaign.

"Mile-a-Minute Kendall" Fits Jack Pickford

In selecting "Mile-a-Minute" Kendall as a Paramount subject for Jack Pickford and Louise Huff the producers are said to have exercised rare judgment. The play by Owen Davis seems almost to have been written expressly for these two young persons. Lottie Pickford also appears in the production and the balance of the cast has been carefully selected. Gardner Hunting adapted the play to the screen.

Metro Completes Lytell's First Picture

"The Trail to Yesterday," in which Bert Lytell makes his debut as a Metro star, has been completed at Metro's West Coast studios. Lytell has the role of Dakotah, a grim, silent ranchman, while Anna Q. Nilsson appears as his leading woman. Director Edwin Carewe is said to be highly pleased with the photographic results obtained while the company was located for two weeks at Arivaca, Arizona.

About New Productions

"Unclaimed Goods," in which Vivian Martin is presented by Paramount, was written by Johnston McCulley, a newspaper man of Los Angeles. The scenario is by Gardner Hunting.

Margarita Fisher, American Film star, has completed for release on the Mutual program "The Primitive Woman,' which is said to be a smashing production. Lloyd Ingraham directed it.

Harry Dunkinson, Universal actor, is prominently cast in the forthcoming production called "The Brass Bullet," an eighteen-episode serial starring Juanita Hansen. Ben Wilson is directing.

"My Own United States," starring Arnold Daly, which is distributed by Metro, has scored quite a success throughout the country. It was the feature at the Rivoli, New York, the week of April 7.

"The Tree of Life" is a new Triangle production, which has William Desmond in the featured role. He is presented as a blacksmith. Mary Warren is cast in the leading feminine role of the picture.

The news is being circulated about that "Carmen of the Klondike" is pictorial evidence that Monte Katterjohn, Paralta staff author, "went himself one better" in the way of a story.

Director John Adolfi last week had the World studio at Fort Lee all to himself—and company. He was putting the finishing touches on "The Heart of a Girl," with Irv. Cummings and Barbara Castleton.

Artcraft promises to give the nation a glimpse of New York's subway during the rush hour in "Hit the Trail Holliday," the George M. Cohan feature, now in course of production.

Pathe asserts that Bessie Love is more captivating than ever in the comedy "How Could You, Caroline?" which is on its way to early release. Drama is interwoven with comedy, it is said.

Noteworthy among the settings in the Theda Bara-Wm. Fox production of "Salome" is said to be an almost exact duplicate of the famous Jaffa gate, through which the British entered Jerusalem recently.

"Ghosts of Yesterday," Norma Talmadge's Select picture, which is bringing in good reports, was recently shown to the inmates of Sing Sing. They voted it an excellent picture.

Lawrence Semon, director of comedy for Vitagraph, is filming on the West Coast a burlesque on "Cleopatra." Marble halls were built for Cleo on the Hollywood lot.

Inside stuff: In her new Goldwyn picture (won't give the name) Mabel Normand wears a daring bathing suit. A mere whisper to that effect about town should fill the theatre to overflowing.

Petrova strove for realism in "Patience Sparhawk" and got an overdose of the elusive substance. Mrs. Paul Dasher, in a tense moment, was seriously injured and a doctor was called.

"An Honest Man," Triangle drama, in which William Desmond is to be presented, is described as a psychological photodrama. The star is cast as a happy-go-lucky tramp.

Doris Lee is leading woman for Charles Ray in the Ince-Paramount feature "Playing the Game." Director Schertzinger handled the megaphone under Mr. Ince's personal supervision.

In Madge Kennedy's newest Goldwyn picture, "The Danger Game," the apparently trifling matter of curls—or lack of curls—assumes vast importance. It is said one must see the feature to understand this.

Mary MacLaren's newest photodrama, "A Man's World," by Ida May Park, Universal woman director, is nearing completion and will be finished within a fortnight. Society life is the main point.

"The Naulahka," Pathe feature, in which Doraldina, the dancer, has a prominent role, scored a success in San Francisco. Doraldina appeared in person at the theatre during the run of the picture.

Some of the scenes for Metro's "The House of Mirth" were "shot" on Riverside Drive, New York. Katherine Harris Barrymore has the chief feminine role, under the direction of Albert Capellani.

Priscilla Dean in the Act of Trying to Win a Kiss in Her Universal Feature, "The Two-Soul Woman"

Universal Finishes "The Bull's Eye"

With the eighteenth episode, said to be jammed as full of thrills as any of its predecessors, "The Bull's Eye," the Universal serial of international complications, was brought to a conclusion last week at Universal City. Tied to a railroad track with a runaway engine approaching at terrific speed, Eddie Polo was supposed to drop into a culvert beneath the ties. Instead, when the steel monster was almost upon him, with a mighty jerk he pulled his feet out of his boots, did a backward somersault, wrenching loose the cords that held his hands, and leaped safely just as the iron claw of the locomotive ground his boots to atoms.

Predict Success for "Joan of Plattsburg"

"Joan of Plattsburg," with Mabel Normand as star, is said to be the most notable achievement of the Goldwyn organization to date. In fact, Goldwyn predicts that Miss Normand's popularity will rise by leaps and bounds after May 5, the release date of the patriotic comedy-drama. George Loane Tucker remade the play after some of the scenes in the original version by Porter Emerson Browne were disapproved by the Government.

Alice Joyce Engaged on O. Henry Feature

Alice Joyce, under the direction of Tom Terriss, is said to be making rapid progress in "Find the Woman," a Vitagraph Blue Ribbon Feature adapted from the O. Henry "Cherchez la Femme." With Miss Joyce in the company are Walter McGrail, Henry Houry, Arthur Donaldson, Jean Paige and Jessie Stevens.

"Fatty" Survived

After being marooned in the mountains for ten days by a storm and going through numerous thrilling adventures that weren't in the story, Roscoe "Fatty" Arbuckle and his company have returned to Hollywood from San Gabriel Canyon, Cal., with the completed film of "Moonshine," the latest Arbuckle comedy.

Bessie Love in New Feature

"How Could You, Caroline?" Heads Program for Week of May 5—"The Tank," War Thriller, Also Is Released

BESSIE LOVE, in a comedy-drama, "How Could You, Caroline?" the ninth episode of "The House of Hate," "Our Fighting Ally—The Tank," a war thriller, and another comedy, featuring Harold Lloyd, are the headliners of Pathe's program for May 5.

Bessie Love is said to be more captivating than ever in her latest comedy-drama, "How Could You, Caroline?" adapted from the story by Izola Forrester and Mann Page by Agnes C. Johnston. The story deals with the adventures of Caroline Rogers, an ultra-romantic school girl at the caramel and novel-devouring age. In an exclusive boarding school she becomes affected with "affinityitis" through reading a luridly romantic novel, and things happen, quick and fast. When Caroline returns to her home for the wedding of her sister she causes a series of exciting incidents that almost terminate disastrously. What occurs is said to be quite unexpected and makes up the climax of the story.

"Poisoned Darts" is the title of the ninth episode of the Pathe serial, "The House of Hate," featuring Pearl White and Antonio Moreno. In this episode the Hooded Terror resorts to the use of poisoned darts to kill the Waldon heiress, but is again thwarted in his attempts upon her life.

"Our Fighting Ally—The Tank" is a war special in line with the numerous other features of this character released by Pathe. The pictures were taken by the Official Government Pictures, Inc., and show the tank "Britannia" being used by the boys of our National Army in their intensive training.

The title of Harold Lloyd's one-reel comedy, produced for Pathe by Rolin, is "Kicked Out." In it the comedian performs a "Julian Eltinge," appearing as a buxom young woman.

Heart-Pathe News, Nos. 38 and 39 are released on this program.

What a Transformation! Yes, It is None Other Than Polly Moran, the Blunt But Efficient Fun Maker In Paramount-Sennett Comedies

Mutual Releases Russell Film

April 29 Brings "Hearts or Diamonds," with Star as Gem Collector—Screen Telegram and Comedy Follow

"HEARTS OR DIAMONDS," the first picture produced by William Russell Productions, is the feature of Mutual's schedule of releases for the week of April 29.

The play was selected by Mr. Russell himself as one offering opportunities for the characteristic Russell spectacular action. The scenario is by William Parker, from a story by William Hamilton Osborne.

Charlotte Burton makes her reappearance on the screen in the role of Adrienne. Miss Burton has played lead in other Russell pictures, notably "Soul Mates," "The Highest Bid" and "The Love Hermit."

Screen Telegram issues Nos. 18 and 19 are released May 1 and 5. American soldiers taking their places in the line to check the Hun offensive; Secretary McAdoo opening the Liberty Loan drive in Philadelphia; the visit of Marguerite Clark to Chicago to boost the sale of Liberty Bonds; baptizing of negroes in the chilly waters of the Mississippi at St. Louis; scenes from the training camps and up-to-the-minute war pictures, are some of the features of recent issues of Screen Telegram that make for popularity of the Mutual news-reel.

"Spotted," the Mutual-Strand comedy release of April 30, casts Billie Rhodes, the comedienne, in a double role. It is said to be built around a novel idea, prettily staged, and well directed.

World to Release Marie Dressler Comedies

Marie Dressler has signed a long-term contract to produce a series of two-reel comedies for World Pictures. The comedies will be produced by Miss Dressler's own company, the Marie Dressler Corporation having just been formed for this purpose. Release dates for the first comedies in the series will be announced by World within a short time. It will be recalled that one of Miss Dressler's recent comedies, "The Agonies of Agnes," was lately presented at the Strand theatre, New York, and exhibitors will be interested to know that this comedy is included in the series to be released by World. Titles of other comedies, both tentative, are "Fired" and "The Washwoman."

MacMahon on Educational Publicity

Henry MacMahon, it was announced last week, has been appointed general press representative of the Educational Film Corporation, the appointment to take effect on April 29. Mr. MacMahon is a pioneer in educational press work.

Announcement of important expansions of Education's activities are expected as soon as President E. W. Hammons has closed several deals now pending.

Rothschild with Corona

Estley Rothschild, who played with Raymond McKee in the Edison production, "The Unbeliever," and who has just returned from a trip through Cuba, Mexico and the Bahama Islands, has signed a contract with the Corona Film Corporation for the remainder of 1918.

Select Gets Bouquets for "Over There"

SELECT PICTURES CORPORATION reports that its patriotic production, "Over There," featuring the work of the Red Cross, is the subject of daily unsolicited testimonials. Patriotic societies as well as theatre owners are using it in connection with drives for the Liberty Loan and War Savings Stamps and the forthcoming Second War Drive of the American Red Cross.

The Chicago Select office reports that "Over There" was seen by Thomas H. Adams, who is the proprietor of The Daily Commercial of Vincennes, Indiana, and also the chairman of the State Council of Defence. Mr. Adams was so enthusiastic about "Over There" that he voluntarily advised theatre managers in his locality to book this picture, which they did to their own substantial pecuniary profit. Mr. Adams' reason for boosting "Over There" as the head of the State Council of Defence, is best expressed in his own words: "This picture will prove of more benefit than all the orators it is possible to secure."

Along this line, too, is the comment of James Schoonover, manager of the Mazda theatre at Aurora, Nebraska, who characterized "Over There" as "a story you will never forget and which will make you more proud of your soldier son, brother or sweetheart"; and who wrote, after showing it at a large profit, "the picture went over fine; it is one of the most pleasing attractions that has ever been shown on our screen. 'Long may you wave.'"

Barbara Castleton's First as World Star

"Vengeance," the World Picture to be released May 20, marks the initial appearance of Barbara Castleton as a World star. Miss Castleton has played in several State Rights productions, among them "On Trial" and "The Lone Wolf." The story of "Vengeance" is laid in England and India, the central figure being an Indian Mystic, played by Montagu Love. Travers Vale directed the picture and the supporting cast includes George McQuarrie, Madge Evans, Jack Drumier and Henry Warwick.

Theda Bara Reviews Her Regimental Godchild

At Camp Kearney, Cal., recently the 158th Infantry stood at "present arms" while its godmother, Theda Bara, passed through the ranks, which were stretched out for three-quarters of a mile. This is an honor ordinarily reserved for generals and presidents.

A military ball was held in the evening, and the great regimental band played the "Theda Bara March," composed in honor of the godmother. Governor Hunt and Miss Bara led the grand march.

New Constance Talmadge Well Received

Select says that Constance Talmadge has been hailed as irresistibly captivating in her April release for Select Pictures, "Up the Road With Sallie," in which she is presented by Lewis J. Selznick. The story is what is known on the stage as high comedy and is said to be ideally suited to set off Miss Talmadge's charms.

Bessie Barriscale's Third Paralta Play Is "Blindfolded"

Personal Tour by Mme. Petrova

Lubin and Ennis, Back from Long Trip, Announce Plans for Appearances of Star in War Savings Campaign

HERBERT LUBIN, personal representative of Madame Olga Petrova and a representative of the firm of General Enterprises, Inc., together with Bert Ennis Director of Publicity for the Petrova Picture Company, returned to New York on Monday of this week, following a flying trip which embraced the principal points of the United States.

Messrs. Lubin and Ennis paid a visit to each office of the First National Exhibitors Circuit, with organization is distributing the special star productions featuring Madame Olga Petrova and made under the auspices of her own personal production organization. During the tour of the Petrova representatives arrangements were completed, with each one of the exchanges throughout the country, whereby an entirely new scheme of exploitation is to be worked out commencing with the fourth special Petrova feature, "Patience Sparhawk." It is planned to apply a considerable amount of intensive publicity covering each Petrova picture from now on in the various localities embraced by the different exchanges.

Tentative plans were also laid with the representatives of the First National Exhibitors Circuit and the various leading newspapers throughout the United States looking toward a personal tour by Madame Olga Petrova to be made during the near future. It is believed that the famous Polish actress will appear in all of the leading photoplay houses of the country for the purpose of aiding the present drive now in effect for the sale of War Saving Stamps.

Thus far but three of the new special productions in which the emotional star has appeared have been released from coast to coast, and it is taken as a mark of distinctive success that "Daughter of Destiny," the initial release, has more than lived up to the expectations of the Petrova Picture Company and the various franchise holders of the circuit.

It is believed that the arrangements consummated by Madame Petrova's representatives during their recent tour will result in bringing the producer and exhibitor more closely together, as special pains were taken to ascertain the type of picture most in demand by the picture showmen, as well as the exact wants of the exhibitor relative to the proper exploitation materials needed to best advertise these Petrova productions.

Barriscale Production Halted

Illness of Star's Sister in New York Calls Paralta Player from California Studio—Other Artists Also Are Ill

BESSIE BARRISCALE left Hollywood recently for New York in answer to a summons to the bedside of her sister, who is dangerously ill in New York. Miss Barriscale had just completed the final scenes of her sixth Paralta production, "Patriotism," when she received word of her sister's illness and left for New York immediately.

Arrangements had been made for Miss Barriscale to start immediately upon her next Paralta play, "Maid o' the Storm," the sets of which have all been completed. While Miss Barriscale is much concerned over her sister's illness, she is still in hopes of returning in the near future to start work on her next production.

The day before Miss Barriscale received word of her sister's illness, Mary Charleson, who was appearing opposite Henry B. Walthall in "Springtime," which is now in the course of production, contracted a severe case of pneumonia and is confined to her home. A great number of the scenes of "Springtime" have already been made under the direction of Bertram Bracken, who decided that it was best to discontinue the filming of the remainder of the production until such time when Miss Charleson could return to the studios.

As J. Warren Kerrigan has not yet fully recovered from the broken leg which he received several months ago, this leaves but one Paralta star, Louise Glaum, working at the studios at the present time. This will not affect the releasing of Paralta Plays in any way whatsoever, owing to the fact that there are a number of productions already completed and ready for release. The Paralta studios were actively engaged in production a number of months before a definite arrangement of distribution had been arranged, and the company is now in a position whereby the absence of these stars from the studio at the present time will not in any way affect the releasing schedule of Paralta Plays.

Gerard Film in Larger Theatres

The First National Exhibitors' Circuit of Ohio is making extensive preparations for a prolonged Cleveland engagement of their newly acquired picture, "My Four Years in Germany."

"We will play the picture at the big legitimate theatres in the state, at the close of the regular theatrical season, before releasing it generally," said S. Mandelbaum, president of the First National in Ohio, "and our present plan is to charge one dollar top price."

Improves with Age

The Pathe serial "The House of Hate," unlike many chapter pictures, is said to be getting better and more exciting as each new episode is unfolded.

The Combination Hard to Beat. William S. Hart and His Demure Leading Woman. Their Newest Artcraft Feature Is "The Tiger Man," Made Under Ince's Supervision

Say "Blue Blood" Is Box Office Tonic

THE production chosen by Goldwyn for its first Selexart release is "Blue Blood," a drama starring Howard Hickman. As the initial play in a group of three, Goldwyn claims to offer it as the strongest feature to be had outside its own productions, and with confidence that "Blue Blood" is a play to galvanize box offices everywhere, embodying all that exhibitors and public want.

"Blue Blood" is supposed to prove that ownership of an old name does not necessarily imply that its possessors are either strong in character or of distinguished ancestry. That it is a fallacy to suppose that because a man's immediate forebears are well known he is himself worthy of respect is said to be graphically brought out in this play. The old conflict of money and love, of social ambition and genuine worth, becomes the pivotal struggle in the production Goldwyn is distributing under the Selexart trade-mark. The mother who forces her daughter into a supposedly advantageous marriage only to discover that the girl has been sold into slavery worse than death—this is a situation as old as civilization itself. Yet in "Blue Blood" it is claimed to be depicted with such relentless realism that the spectator forgets that it is a screen drama and believes that it is life itself unfolding before him.

Magnificent settings made to show the life of pirates as it was lived centuries ago when an ancestor of Spencer Wellington (Howard Hickman) pillaged and burned his way to wealth and a refuge in America. Equally startling are the scenes showing the depths of degradation to which the man descends in his mad revels. A gorgeous pleasure palace erected on the grounds of his estate conceals from the eyes of the world the limit of debauchery which this owner of blue blood calls entertainment and pleasure. Surrounded by a bevy of girls, he whiles away his nights, forgetful of duty to wife and child, until a terrible accident brings both to him at the moment when his fevered brain gives way and he falls to the floor dead.

Triangle Completes Two New Productions

A NEW "Western" with Roy Stewart in the title role has been finished during the week under the direction of Cliff Smith. This drama, "Wolves of the Border," was adapted from the story by Alvin J. Neitz, and deals with the life on the Mexican-U. S. frontier. Jorie Sedgwick has the leading feminine role. Jack Curtis, who was last seen in "The Hard Rock Breed," has a prominent part. The cast also includes Frank McQuarrie, Louis Durham and Curley Baldwin.

"The Loyalty of Taro Sam," directed by Frank Borzage, is the second picture which has reached completion during the week just passed. E. Magnus Ingleton, author of "Her American Husband," wrote this story which combines the mysticism of old Japan with modern American life. The exteriors of the picture were done at the Triangle Ranch studio, where the Oriental atmosphere was effectively reproduced. Jack Livingston heads the cast. Jack Abbe is Taro Sam. Maud Wayne has the chief feminine role. These dramas are now in the film editing department.

"High Stakes," the new crook play in which J. Barney Sherry has the leading part, is well under the direction of Jack Conway. Andrew Soutar wrote this play which relates the experiences of a modern Raffles. An actress new to Triangle, Jane Miller, has the leading feminine role. Director Rosson, Harvey Clark, Ben Lewis, J. P. Wild, and Myrtle Rishell are in the cast.

Fox Chooses Lloyd for New Features

With the statement from William Fox that his organization is to film two Zane Grey stories, "Riders of the Purple Sage" and "The Rainbow Trail," comes an announcement of Mr. Fox's decision to entrust Frank Lloyd with these productions.

"We all regard Mr. Lloyd as a director of real genius and distinction," said Mr. Fox, "and exhibitors may confidently expect exceptionally finished productions in both Zane Grey stories. Mr. Lloyd has a veritable passion for painstaking details, as he evidenced in "Les Miserables," and this will be very valuable in his present work."

Minter Releases Comes on May 6

The next production from the studios of the American Film Company, Inc., starring Mary Miles Minter, will be released as "Social Briars." It was produced under the working title of "The Greater Call." It is set for release on the Mutual schedule May 6.

Metro Promises Something

In an announcement this week Metro declares fans will see a new Francis X. Bushman in "Cyclone Higgins, D.D.," which will have an early release. The star does a character part in this production.

Jewel Has Apparently Scored a New Success With "The Doctor and the Woman," With Mildred Harris and True Boardman

Oscar Apfel, Director, Has Completed His First World Picture, With Kitty Gordon

Fox Names Special Features for May

William Fox's schedule of May releases in the Special Features is now made up, and Mr. Fox announces that the pictures will be these, issued in the order given: George Walsh in "Brave and Bold"; Peggy Hyland in "Peg of the Pirates"; Virginia Pearson in "The Firebrand," and June Caprice in "Blue-Eyed Mary." Henry Lehrman's first Sunshine Comedy production in May will be released under the title of "A Neighbor's Keyhole."

Conkwright Is in It

A. B. Conkwright, character actor, will be seen in dramatic episodes in "Brave and Bold," William Fox's forthcoming Special Feature starring George Walsh.

One of Mr. Conkwright's recent portrayals was that of the bloodthirsty Socialist in James W. Gerard's "My Four Years in Germany."

Pathe Speeds Up Some

Production of Pathe features, starring Frank Keenan, Fannie Ward, Bessie Love and Bryant Washburn, is going forward with high speed in West Coast studios together with Baby Marie Osborne photoplays, two new serials, and comedies featuring Harold Lloyd and Toto.

Glaum Company Hurries

The company of players which is now [illegible] at the Paralta studios in Los Angeles upon the second Paralta Play to feature Louise Glaum, is being worked to capacity every moment allowed by the sunlight. This is said to be due to Miss Glaum's success in "An Enemy Alien."

Twenty Episodes for Serial

"The House of Hate," Pathe's new serial, starring Pearl White, will be released in twenty episodes.

Vitagraph Starts Three More

Alice Joyce, Harry Morey and Gladys Leslie in New Productions—Betty Blythe to Be Morey's Leading Woman

ALBERT E. SMITH, president of the Vitagraph Company, last week started three Blue Ribbon companies to work on new dramas at the company's Brooklyn studio. Alice Joyce heads one company, Harry Morey another and Gladys Leslie the third.

Harry Morey, working under direction of Paul Scardon, has begun work on a new Blue Ribbon feature which will bear the title, "Playing with Fate." Betty Blythe, who was seen with Mr. Morey and Gladys Leslie in "His Own People," and more recently has scored in "Over the Top," as Madame Arnot, will be his leading woman. Others in the cast will be Percy Standing, Robert Gaillard and Stanley Walpole.

The play is from the pen of Tom Terriss, director of Alice Joyce in her last five features, and is declared to be a powerful drama with the peril of circumstantial evidence as its theme.

Miss Joyce, having finished "The Strength of the Weak" has started in the O. Henry story, "Find the Woman" (Cherchez la Femme), with Mr. Terriss as her director and leading man. Mr. Terriss is a member of one of the oldest theatrical families in England, and before his advent into motion pictures was a noted portrayer of Dickens characters and Shakespearean roles. This is the first acting he has done since joining Vitagraph last summer, and incidentally, it is the first O. Henry story in which Miss Joyce has worked. Three out of her last five features have been from the books of Robert W. Chambers.

Gladys Leslie has started work under direction of Martin Justice in "The Soap Girl," a quaint little drama by Lewis Allen Browne, author of "Little Miss George Washington," and other successful plays. This will mark the advent of Mr. Justice to the ranks of Vitagraph's Blue Ribbon feature directors. "The Soap Girl" will be Miss Leslie's fifth feature since she became a Vitagraph star.

Betty Blythe, who will be Harry Morey's leading woman in "Playing with Fate," is a niece of Samuel G. Blythe, the famous Saturday Evening Post writer, is regarded as one of the coming young women of the screen. She is a graduate of the University of southern California, and a talented musician, having received her musical education in Paris.

Goldwyn Announces Its New Productions

IN announcing two new productions, starring vehicles for Madge Kennedy and Mae Marsh, the Goldwyn Pictures Corporation is directing the attention of exhibitors to the box office strength and audience attraction power of its three latest pictures.

Following "The Face in the Dark," writen by Irvin S. Cobb and starring Mae Marsh, come the following: May 5, Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne; May 19, Madge Kennedy in "The Fair Pretender," by Florence C. Bolles; June 2, Mae Marsh in "The Glorious Adventure," by Edith Barnard Delano.

Goldwyn predicts that "Joan of Plattsburg," the screen's first comedy-drama, will sweep all before it. Never before, Goldwyn says, has there been a screen drama so skilfully blending a timely appeal to patriotism with a plot of lively and sustained interest which, while it has an at mosphere of thrilling martial display, is distinctly not a war story. There are in "Joan of Plattsburg" none of the doubtfully thrilling "battle" scenes popular in contemporary screen fare.

George Loane Tucker made over "Joan of Plattsburg," which was ready for release several months ago when the Government stepped in and asked that certain of the scenes showing details of the military training methods in vogue at the great Plattsburg training camp for officers be eliminated.

Edith Storey Enters New Field of Drama

"THE DEMON," Edith Storey's forthcoming feature picture in the Metro program, will mark a radical change in the character of that star's screen impersonations, 'tis said. It will signalize the departure of Miss Storey from dramas of Western life into the field of romantic comedy and light satire. The production is well under way at Metro's West Coast studios.

As Perdita in "The Demon" Miss Storey has a stellar role quite different from those in her recent pictures, "Treasure of the Sea," "The Claim" and "The Legion of Death." The characterization, that of an American girl sold in childhood in an Algerian slave market and reared in the bandit-ridden hills of Corsica, is said to run the range of emotions, and is just such a one as this gifted actress fairly revels in.

"The Demon" is a picturization of the novel by C. N. and A. M. Williamson. George D. Baker, manager of productions at Metro's western studios, made the adaptation for the screen. He also is directing Miss Storey. The forthcoming production is the occasion for the artistic reunion of the star and the director, as Mr. Baker guided the screen efforts of Miss Storey in her former days when associated with Vitagraph.

COMING PROGRAM OFFERINGS

"U" Presents Priscilla Dean

Her Special Production, "The Two-Soul Woman," Heads Program Week of May 6—A Mystery Story Based on Hypnotism

"THE Two-Soul Woman," a Priscilla Dean Special Production, heads the list of Universal releases for the week of May 6 which consists, according to Universal executives, of an extremely well balanced output capable of furnishing a complete program for any theatre in the country.

The Priscilla Dean production is a mystery story based upon hypnotism in which the star doubles in her role. In one part she is under hypnotic influence—a wayward, impossible woman, the lure for men with her thoughts continually seeking the bright lights. In the other portrayal she is her natural self, a clinging confiding, lovely girl. In "The Two-Soul Woman" Miss Dean has the support of Ashton Dearholt, Joseph Girard, Evelyn Selbie and others not quite as well known.

Three comedies, one of two reels and the others of one reel each, are also released during the week. The Lyons-Moran effort, a one-reeler titled "Whose Baby Are You?" is destined, according to Universal, to live and be shown after the ordinary comedies have outlived their drawing power.

The L-Ko Beauties have another opportunity to display their charm in a two-reel comedy "Her Movie Madness" with Gale Henry and Hughie Mack which is supposed to show to what lengths a girl who desires entry into pictures will go.

Carmel Myers' Next Bluebird Picture Is Called "The Marriage Lie"

Another comedy on the weekly release is the Nestor, entitled "A Kitchen Hero," featuring Eileen Sedgwick.

The fourth episode of the ten-reel Boy Scout serial, "Boy Scouts to the Rescue," will be presented in more than fourteen hundred theatres, Universal says. The title of the episode is "The Spies."

Of the two current serials "The Bull's Eye," with Eddie Polo, is in its fourteenth episode, the title being "The Firing Squad." The Marie Walcamp serial, "The Lion's Claw," is in its sixth episode, "The Dungeon Terror."

Universal Screen Magazine, Universal Current Events and Universal Animated Weekly complete the week's program of releases.

Triangle Leads Off with a Moroso Story

JOHN A. MOROSO, who wrote "The Shoes That Danced" and "The Hand at the Window," recent Triangle releases, has contributed another story to the Triangle program for the week of April 28, his "The Lonely Woman" being the opening release of the week. The understanding of human nature and dramatic values which characterized the two former Moroso plays is said to be apparent in "The Lonely Woman." It is a story of how a woman's unshaken belief in the character of the man loved, resulted in his acquittal and exoneration of a crime of which he had been wrongly accused. Belle Bennett is the featured player, and Lee Hill Percy Challenger, Anna Dodge, Blanche Grey, Alberta Lee and Walter Perkins are in the cast.

"Paying His Debt," the second release of the week, presents Roy Stewart in his first dual role with Triangle. The story is by Alvin J. Neitz, and Cliff Smith directed. In this story Steve Morton, "vanishing bandit," saves the life of "Frank Borden," a human derelict. The two bear an astonishing likeness to one another. When Borden recovers his health he pays his debt by playing "alibi man" to his benefactor, and very nearly pays the penalty of the other's guilt. Josie Sedgwick is leading woman. Harry Yammamoto, well-known Oriental actor, supplies a humorous touch as Ching, the Chinese cook. The cast includes Walter Perkins, William Ellingford, William Dyer and Arthur Millett.

A "darktown" ball is a feature of "Mr. Miller's Economies," the two-reel Keystone comedy release of the week. Mrs. Kate Corbaley, author of the $1,000 prize play, "Real Folks," wrote the story. William Beaudine directed.

Polly Moran in Sennett's "Saucy Madeline"

Polly Moran, the Mack Sennett comedienne, who is well known for her "Sheriff Nell" impersonations, is a woman who can double in tights and six-shooters. Polly handles a revolver as expertly as any Western sheriff's deputy, but in "Saucy Madeline," the Paramount-Mack Sennett release of April 22nd, she donned blue tights with stunning effect. As a matter of fact, it was her husband, played by Charles Lynn, who was stunned the most when he beheld the partner of his joys and sorrows —and mostly sorrows—thus attired. He soon came into action, however, and his pursuit of Ben Turpin, on whom the jealous husband sought to wreak his vengeance, and of Polly makes an exciting finish to the picture, it is said.

"Saucy Madeline" was directed by Richard Jones under Mack Sennett's personal supervision.

Boy Scouts Boost Universal Scout Film

"Boy Scouts to the Rescue" is the title of the five-chapter Boy Scout serial, the first episode of which was released April 15 by Universal. Big advance bookings are reported, the local Boy Scout organizations co-operating with Universal in exploiting the feature. The film was produced under the personal supervision of Sir Robert S. S. Baden-Powell, who appears in the picture. At the request of National Headquarters, Boy Scouts of America, Universal has established at 1600 Broadway a special publicity bureau in connection with the booking campaign.

Irene Van Brugh Has Part in "Masks and Faces"

When all the great theatrical stars in England volunteered to make "Masks and Faces" to raise funds for the orphans of actors who died fighting "out there," Irene Van Brugh, considered by many to be England's greatest actress, was given the leading role opposite Sir Johnston Forbes-Robertson. "Masks and Faces," with its fifty stars, will be released in this country as a World Picture May 6.

"Patria" Principals in New Pathe Play

Irene Castle, Milton Sills and Warner Oland, who played the three big parts in the highly successful serial "Patria," again appear together in the new five-part Pathe Play "The Mysterious Client," coming on May 19.

Triangle Cancels One

The Triangle play, "Hundredth Night," which was scheduled as the second release of the week of May 26, has been taken off the schedule for the present, and "The Mossback," featuring William V. Mong and Pauline Starke, has been substituted in its place.

William Fox's "Queen of the Sea" Will Again Present Annette Kellermann to the Screen

Fox Promises Kellermann Film Shortly

Keeping pace with the warm weather calendar, William Fox is out with a promise of release very soon of a new surf spectacle with Annette Kellermann as the heroine. "Queen of the Sea" is the title of the new production, and extreme as were the wonders of "A Daughter of the Gods," the original Fox-Kellermann marine and submarine pageant-drama, they are said to be excelled immeasurably, at least in thrills, in the new venture.

Zoe Rae to Be Presented in a Bluebird

Little Zoe Rae in "Danger Within" is the Bluebird offering for May 6. It is a five-reel production which is said to give the child actress an opportunity to do some of her best work. In promoting the picture Universal officials are impressing upon exhibitors its desirability as a feature for children's matinees.

Another Essanay-Chaplin Released May 4

"A Night Out," the ninth of the Essanay-Chaplin new editions, is released May 4 by General Film Company. This story recounts Charlie's misadventures in high life and is said to be one of his best comedies. In its new form this subject is presented in snappy style and is expected to become a prime favorite with exhibitors.

"Yellow Ticket" on June 2

The release date of Pathe's screen version of the A. H. Woods' play, "The Yellow Ticket," produced by Astra under the direction of William Parke, has been decided upon for June 2, under Pathe's Selective Feature Service Plan.

Kerrigan Back Again

After an absence of eight months from the studio, J. Warren Kerrigan is completing arrangements to appear before the camera at the Paralta plant in Los Angeles within the next two weeks.

Glances at the Program

"The Buyer from Cactus City," a heart interest story with a characteristic last minute O. Henry surprise, is the current release in General Film's Broadway Star series.

Paramount expects wives who imagine themselves unhappy to find much interest and amusement in Billie Burke's next picture, released April 29. It is called "Let's Get a Divorce," a rather explicit title.

Universal Film Company within a few weeks expects to release a feature woven about Theodore Roosevelt's military preparedness doctrines. This will reach the screen through the medium of the Universal Screen Magazine.

In the opinion of Pathe, the American people will find a theme of unusual and timely interest in addition to a good dramatic story in "Ruler of the Road," a Frank Keenan feature, released April 21.

The Juvenile Court scenes in George K. Spoor's feature, "Young America," which is expected to reach the screen shortly, were prepared under the instruction of Judge Ben Lindsay, of Denver.

"The Triple Cross" is the title chosen for Dorothy Dalton's Paramount picture recently completed by Director Neill, under Ince's supervision, and which is scheduled for early release.

William Parsons, whose new comedies will appear on the Goldwyn program, believes there are a thousand and one ways to make the public chuckle, and he intends to master each of them.

Correspondence received from J. C. Williamson Films, Ltd., dated Sydney, March 13, tells of the gala Australian opening of Goldwyn pictures in the Commonwealth at the Theatre Royal.

"How Could You Caroline" will bring Bessie Love to the screen again on May 5, as a Pathe player. The story deals with the life of a girl at a fashionable finishing school and at her home.

During the weeks of April 14 to 20, Paramount and Artcraft pictures were the simultaneous attraction of the principal picture theatres of the city of Detroit, according to news from Pete Schmid.

"The Porters" is the third of the series of Ebony Comedies through General Film. The picture is a current release, in two reels. All the players in this series are colored people.

Universal plans to shortly release "His Parisian Sweetheart," produced under the direction of Joseph DeGrasse. Carmel Myers is the star in this, and Andrew Robson is in the cast.

Bert Lytell, Metro star, goes through one of his well known fights in "The Trail to Yesterday," in which Metro presents him for the first time under that banner. Edwin Carewe directed the picture.

"Over the Top" is still doing what its name implies, according to Vitagraph reports sent out daily from the vicinity of the box office. Sergeant Arthur Guy Empey is working for the Liberty Loan.

Norma Talmadge Is Select's De Luxe Annie In the Screen Version of That Play

A Glimpse of One of the Lovely Walks at the American Film Company's Studio at Santa Barbara

Williams and Darmond in Blue Ribbon

The Vitagraph schedule of releases for the week of April 29, announced by Albert E. Smith, president of the company, is as follows:

Blue Ribbon Feature, five parts, "The Seal of Silence," featuring Earle Williams with Grace Darmond. Directed by Tom Mills.

Serial, two parts, "The Speeding Doom," Episode 3 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Directed by David Smith and Paul Hurst.

Big V Comedy, one part, "Flirts and Fakers," featuring Montgomery and Rock. Directed by J. A. Howe.

Vitagraph Drew Comedy, one part, "All for the Love of a Girl," featuring Mr. and Mrs. Sidney Drew.

Billie Burke in Sardou's Noted Story

"Let's Get a Divorce," the latest Paramount picture, starring Billie Burke, is scheduled for release April 29. It is based upon "Divorcons," the celebrated play by Victorien Sardou, and was adapted for the screen by Anita Loos and John Emerson. The settings, appointments and costumes are said to be elaborate, having been selected under Miss Burke's personal supervision. The exteriors were filmed in Florida.

"Fair Pretender" Is Madge Kennedy's Next

Following her success in Roy Sommerville's "The Danger Game," Goldwyn announces Madge Kennedy in "The Fair Pretender," by Florence C. Bolles, to be released May 19. The high praise from critics, exhibitors and public evoked by the former play is being banked upon by Goldwyn to play a prominent part in making "The Fair Pretender" a signal success. The play is said to be one of constant movement and the leading role of Sylvia Maynard distinctly an acting one.

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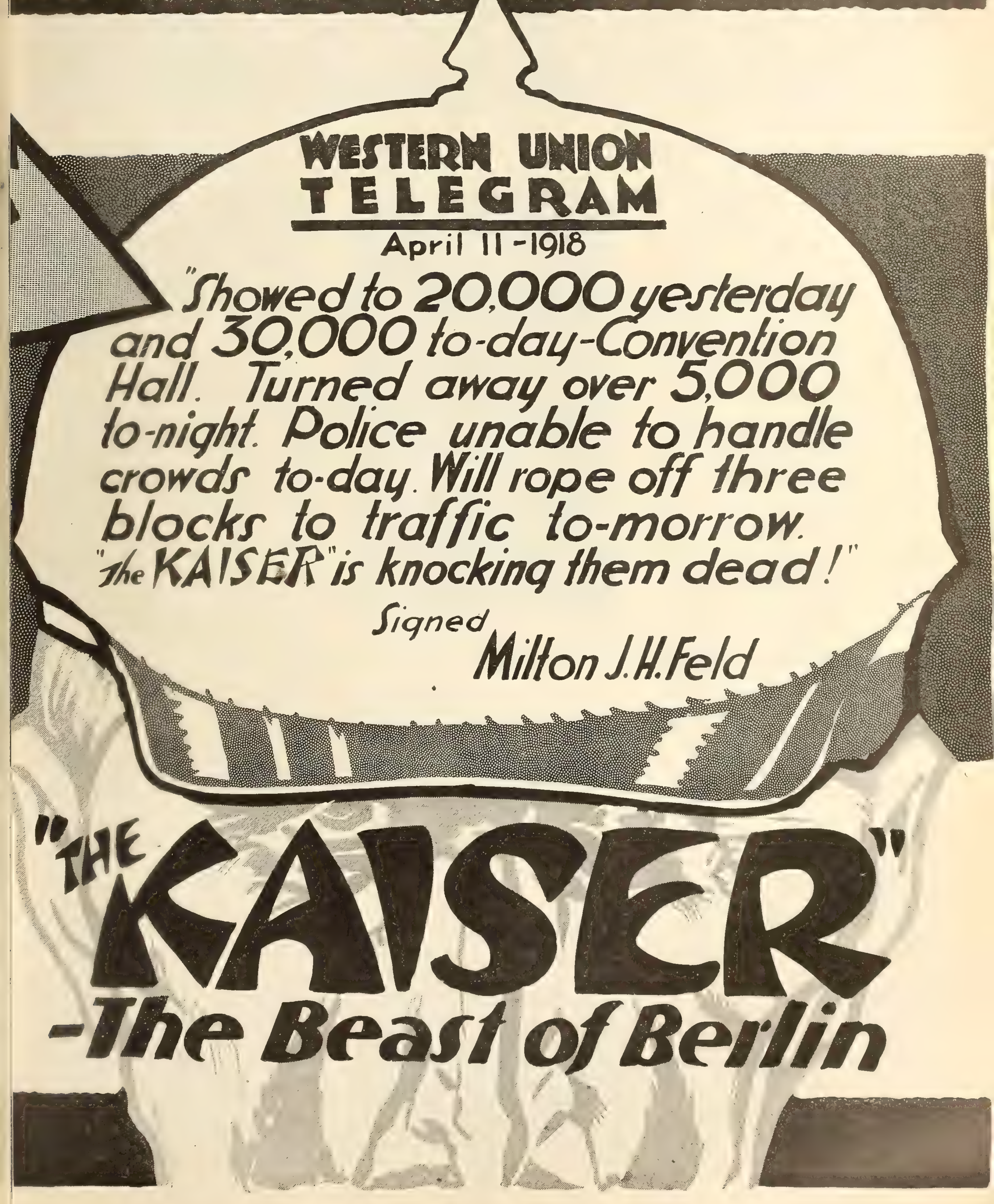

WESTERN UNION
TELEGRAM

April 11 - 1918

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Milton J. H. Feld

"THE KAISER"
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In the Independent Field

Binney to Produce Comedies

Harold Binney, Better Known as "Josh" Organizes Florida Film Corporation — One Two Reeler a Month—Filbert Stars

H. J. BINNEY, better known as "Josh" Binney, screen comedian, director and producer, announces that he has organized his own producing company, The Florida Film Corporation. A two-reel "Josh" Binney comedy will be produced each month, according to the plans of the producer.

Mr. Binney first worked in screen comedies in co-operation with Mack Sennett as assistant director and comedian. He was next associated with the production of Vogue Comedies for the Mutual Program. Sunshine Comedies were next produced under the direction of Mr. Binney. "The Masterpieces" and Lion Comedies came next and in this connection Mr. Binney held the office of president and director-general.

Mr. Binney's reputation as a producer of successful comedies brought him many offers for affiliations including a proposition submitted by capitalists of Jacksonville, Fla. After investigation Mr. Binney was convinced that in these overtures were conditions and opportunities which would permit of his putting into operation certain ideas regarding photoplay production which had long been in his mind, inasmuch as he would have the hearty co-operation of H. J. Klutho, one of Jacksonville's most influential business men and owner of the Klutho Studios. The Florida Film Corporation was organized, and the policy of production being the monthly release of a two-reel comedy, and Mr. Binney claims that he now is equipped to produce the very best releases of his career as a director.

Funny Fatty Filbert, also known to hosts of audiences as Nathan Dewing, is to star in Mr. Binney's company. His reputation as a laugh getter has placed him in the very foremost ranks of the funny fat men of the screen.

Harold J. (Josh) Binney, of Florida Film Co.

Fatty Filbert will have the support of Fred Bosorril, comedian from South America; Vivian Dart, as leading lady; Glen Lambert, Rox Renfro, Florence McLaughlin, Gertie Fishback and Ira Wentley. A. A. Porchet is cameraman.

In presenting the "Josh" Binney comedies it is Mr. Binney's intent to carry out an entirely different thought in each and every release and incorporating in addition to its comedy possibilities stories of human interest.

Three of the new series are now completed and a most vigorous advertising campaign is now being outlined covering those as well as the releases to follow. Ernest Shipman will exploit the "Josh" Binney comedies, with headquarters at No. 17 West Forty-fourth street, New York city.

Magnet Announces First Chaplin Reissue

Magnet Film Exchange announces that May 1st, the first of the series of two-reel Chaplin re-issues, "The Hula-Hula Dance," adapted from "His Prehistoric Past," will be released for the Greater New York territory. The advance bookings on this first Chaplin are very encouraging, according to reports. The advertising matter on this comedy will be composed of lobby displays and one, three and six-sheet posters.

Variety of Advertising for "Satan's Pawn"

W. H. Productions Company is creating for the use of exchanges handling the first Bessie Barriscale feature, "Satan's Pawn," an elaborate variety of advertising matter, including posters, lobby displays, newspaper cuts and press stories. From advance reports from exchanges already booking this feature, many leading theatres in the country have contracted for same and many others are investigating.

"Independent Market in Healthy Condition"

"The state rights market from our standpoint is in a healthy condition," said an official of W. H. Productions, "and the demand for independent box office attractions is increasing. We find that a particular demand at this time is for good short subjects of one and two reel lengths, and due to the great increase in production cost of short subjects, it seems to be impossible for the majority of film producers to turn out the required subjects at a price that is within the means of the independent exchange man.

"W. H. Productions Company are exploiting Hart re-issues, re-issues of Keystone comedies, a series of two-reel Shorty Hamilton western comedy-dramas, and a series of twenty single and two-reel Chaplin re-issues, all of these being re-edited.

"W. H. also has a series of Bessie Barriscale feature re-issues, 'Satan's Pawn,' being the first release."

"Southwestern Section in Sound Condition"

Jerome Abrams, in charge of the southern division of Foursquare Pictures, left Dallas early this week for Atlanta. Mr. Abrams has been devoting a large part of his time during the past three months to developing the southwestern territory preparatory to effecting an agreement with the Southwestern Film Corporation to represent Foursquare in that part of the country.

"The southeastern part of the United States will now have my attention for the next few weeks," writes Mr. Abrams. "It is my belief that never in the history of the motion pictures was the time riper for the photoplay than now."

Large Shipments of Carbons to Foreign Lands

E. H. Kaufman, Inter-Ocean, manager of distribution for Speer Carbons in foreign territory, is in St. Marys, Pa., arranging for the shipment of a car-load of these carbons to foreign ports. The consignment includes, 77,000 for Spain; 26,000 for Argentine; 20,000 for China; 18,000 for Peru; 18,000 for the Dutch East Indies; 10,000 for Manila and 1,000 for Japan. He states that the sales in foreign countries of Speer Carbons, at the present time, double that of any German-made carbon during the period before the war.

West Writes Two Reeler

"The Vulcano King" is announced as a future release of the King-Bee Films Corporation. It was written by Billy West.

Doris Kenyon Completing First De Luxe

"The Street of Seven Stars," Doris Kenyon's first production under her own company, The De Luxe Pictures, Inc., is nearing completion under the direction of John B. OBrien. The interiors have been shot and Director O'Brien and Miss Kenyon and her company will leave this week for Virginia, where the exteriors will be taken. The picture will be in six reels. Following the completion of "The Street of Seven Stars," Miss Kenyon will commence work on her second production. The story selected for this second picture is from the pen of a prominent author, it is announced.

"The Street of Seven Stars" was written by Mary Roberts Rinehart, popular fiction writer. Mr. O'Brien who is directing Miss Kenyon will be remembered for his work in connection with the direction of Mary Pickford in "Hulda from Holland" and "The Foundling."

"The Belgian" Shown at 81st Street Theatre

"The Belgian," Sydney Olcott's special production, released by the U. S. Exhibitors' Booking Corporation, of which Frank Hall is president, had its first public presentation in New York last week when it opened at the Eighty-first Street theatre. Valentine Grant and Walter Whiteside are featured in this picture. Miss Grant made a personal appearance at the opening last week. The presentation was given under the personal direction of A. L. Shakman, manager of the theatre. Members of the Belgian Consulate were present and the theatre was specially decorated for the occasion.

Francis Ford to Produce One and Two Reelers

In addition to the features which Francis Ford will produce for Fordart Films, work on which is to be commenced at the new studio in Los Angeles within a short time, he as director-general, has planned to make one and two reel subjects in series of six.

These short subjects, it is announced, are to be entirely different from the short reel pictures which have been produced in the past. Announcement will be made soon regarding the first series of six and the manner in which they will be released to the exhibitor.

Reichenbach Entertains First National Members

Harry Reichenbach, acting for the National Film Corporation, gave a dinner Thursday night in honor of the visiting members of the First National Exhibitors' Circuit, who came to New York to attend the meeting of this organization. About seventy-five persons attended the dinner which was given at Arrowhead Inn. A nine-course dinner was served by Ben Riley, proprietor. During the evening, "Smiling" Bill Parsons' first Capitol Comedy, "Bill's Baby," was shown.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"One Law for Both" (Ivan Film Productions)	**Foursquare Pictures, Atlanta, Ga., and Minneapolis, Minn.**	**North and South Carolina, Georgia, Florida, Alabama, Northern Wisconsin, Minnesota, North and South Dakota.**
"Married in Name Only," "One Law for Both," "Sins of Ambition" (Ivan Film Productions)	**Superfeatures, Ltd., Toronto, Canada**	**Canada.**
"The Garden of Allah" (Selig Special — Sidney Garrett, Foreign Agent)		**Java.**
"Lest We Forget," "Blue Jeans" (Metro Specials—J. Frank Brockliss, Inc., Foreign Agents)	**North American Motion Pictures, Buenos Aires**	**Argentine.**
"The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska" (W. H. Productions Hart Reissues)	**Mammoth Pictures, Inc., New York**	**Northern New Jersey.**
"Satan's Pawn" (Bessie Barriscale Reissue by W. H. Productions; 16 two-reel Shorty Hamilton Western Comedy-Dramas and series of 20 Chaplin one and two-reelers—W. H. Productions Reissues)	**Globe Feature Film Corp., Boston**	**New England.**
Series of 16 Shorty Hamilton Comedy-Dramas (W. H. Productions Reissues)	**Standard Film Company, Cleveland**	**Ohio, Kentucky.**

Tourneur Created Big Screen Productions

MAURICE TOURNEUR, who announced the organization of his own independent producing corporation last week, has established a good directorial record during his four years in America. His first independent production, "Sporting Life," based on Cecil Raleigh and Seymour Hicks' famous Drury Lane melodrama, will be his twenty-eighth American production.

Constance and Freddy Binney Are to Appear In Maurice Tourneur's Production, "Sporting Life"

Mr. Tourneur came to this country on May 1, 1914, after a distinguished career as a screen director in France with Eclair and other big Parisian organizations. He began producing late in May for World Film and has been steadily occupied with World Film and Paramount-Artcraft productions since. In his forty-six months in America, Mr. Tourneur has made twenty-seven production. This is an average of one production every six weeks since May, 1914, a record that few if any other producers have so far attained.

During his four years in America, Mr. Tourneur has been the creator of a number of noteworthy photodramas, including "The Whip," Maeterlinck's "The Blue Bird," for Artcraft, Granville Barker's "Prunella," in which Marguerite Clark appears, "Barbary Sheep," "The Rise of Jenny Cushing," and "Rose of the World" with Elsie Ferguson.

He directed Mary Pickford in several of her biggest successes including "The Poor Little Rich Girl." He made Clara Kimball Young's famous adaptation of "Trilby."

"Perfection Not Yet Attained"

Western Import Company's Official Disagrees with "Consensus of Opinion"—"Mickey" Cited as Example

AN official of the Western Import Company in commenting upon conditions in the film industry concludes from the statements of others that there is a consensus of opinion holding that the industry has reached its maximum limitations. With this opinion the Western official does not agree and in the following interview tells why:

"Conclusions of thought are many times arrived at by comparative methods, and possibly the present day stride, which falls short in greatness of the strides of former days, has caused the minds of those holding this belief to become somewhat befogged, because the field for improvement has become more narrow.

"In former periods progress and improvement went by rapid jumps and bounds, in fact, so rapid that decision, in order to be opportune, necessitated snap and quick-fire judgment, because delay in consideration of propositions oftentimes proved fatal, in that during this period of deliberation new discoveries and developments surpassing them had taken birth.

"Instead of the industry reaching the 'bumper' end of the line of progress, it has reached in reality a junction of ingenuity. It is now in the state or era of finesse, from which point or period only the fittest survive.

"In the former days the field was large, and due to this many became successful and wealthy. The field for development and improvement has narrowed down to the small end, like the outlet pipe into which three or four streams from tangent pipes are feeding. To maintain a place at the outlet, only the strongest of the particles contained in the influx are able to reach.

"At different periods of the industry's life, different men, like Griffiths, Ince, Sennett, DeMille and others have been able, due to their wonderful ability, and their clear sense of apprehension, to bring forth some new phase, which has met with unanimous success. For a long time these men remained in obscurity and did not set forth their discoveries until the same had been perfected and finally were presented.

"This is the era of finesse. Evidence of this deep finesse, such as Griffith, Ince and the others have shown at times in the past, is again brought forth by Mack Sennett, in his comedy drama, "Mickey," which is controlled by the Western Import Company.

"This production displays Mr. Sennett's new form of comedy dramatic technique. In substance this new form of technique is that of the modern trend,—quick action filled with value and composed of all essentials from beginning to end.

"Mr. Sennett is considered the premier of comedy producers. After giving the story of 'Mickey' the most careful treatment that only a man of Sennett's type could possibly give it, his analysis convinced him that 'Mickey' was possessing of five important component parts, respectively, first, humor; second, pathos; third, thrills; fourth, adventure, and fifth, 'heart.'"

"Mickey" is announced for release, soon.

Southwestern Allies with Foursquare

WITH a view toward widening its scope of operations in the Southwest, Foursquare Pictures has contracted with the Southwestern Film Corporation, the latter to distribute all Foursquare product in the Southwestern States which this distributing organization covers.

"Our arrangement with Messrs. F. M. Sanford and L. C. McHenry," said Jacob Wildberg, treasurer of Foursquare, "is for the purpose of obtaining the utmost efficiency for our patrons. To secure such efficiency the element of distribution cost is an essential, and because of the strong organization the Southwestern Film Corporation maintains, it is possible to secure a higher degree of service for the exhibitor, and to provide him with photoplays on the commercial basis I regard as imperative for his needs.

"Operating cost is one of the fundamentals in the distribution of pictures which must have the closer attention, I believe, of those in the business who wish to see distribution placed upon a basis of lasting satisfaction. Therefore, whenever such an arrangement similar in advantage to that made with Southwestern can be made at few other points it will be brought about.

"Exhibitors in Texas, southern Oklahoma, Louisiana and Arkansas all appreciate the progressiveness of the Southwestern Film Corporation. According to District Manager Jerome Abrams, in charge of the southern divisions of Foursquare Exchanges, the aims and purposes of the Southwestern concern fit in perfectly with those of Foursquare.

"Both Mr. Sanford and Mr. McHenry have demonstrated their capacities to secure and retain the patronage of the exhibitors in their territory. They both believe in getting quality pictures and in booking these pictures at prices the exhibitors can afford to pay."

Katzenjammer Kids' Latest

"Vengeance and Vanity," the late starring vehicle of the Katzenjammer Kids of comic supplement renown, started on its tour of the theatres, booking these short subjects in animated cartoon form, last week. It is said to be the best yet. The Educational Film Corporation of America is releasing these subjects, which have been produced by the International Film Service, New York.

Francis Ford Discusses a Script With the Author of "Berlin via America," His New Production

Ford's First To Be Handled by Shipman

"Berlin via America," the first Fordart Production, in which Francis Ford and Edna Emerson are starred, will be released on the state rights basis, it is announced. Ernest Shipman, 17 West 44th Street, will be sales agent. Mr. Shipman says that he has a number of buyers interested in "Berlin via America" and expects to close for a number of territories within the coming week. Mr. Ford is the producer.

Six Bret Comedies Ready for Release

The Tom Bret Enterprises, with offices at 616-18, 220 W. 42d street, announce the completion of a new series of comedies, written and titled by Tom Bret, who collaborated with Mr. and Mrs. Sidney Drew on the titles of the Metro Drew Comedies. The pictures were directed by Arthur Ellery, who put on the Falstaff and Princess Brand Comedies, for Thanhouser. James Aubrey, the former star of the Big "V" Comedies, is featured. Miss Virginia Clark, who has worked in Billy West Comedies, is in support.

The Bret Comedies are to be released through independent exchanges, three one-reelers and one two-reeler a month. The company has been working at the Victor Studios, New York, and during the past few weeks have finished six pictures, "His Vinegar Bath," "Twin Bedrooms," "Why Not Marry," "Fun With the Family," "Measles Maniac" and "A Nut Sunday."

Gail Kane Star in Graphic's "When Man Betrays"

Gail Kane has been engaged to portray the principal role in Graphic Film Corporation's next production, "When Man Betrays." Ivan Abramson will direct. Miss Kane has a large following and has been seen in innumerable successes in the past years. The theme of the story will be announced later.

Government Workers Free to See "Eagle's Eye"

The management of the Kempner theatre at Little Rock, Ark., adopted a unique way of attracting attention to the fact that he had booked "The Eagle's Eye," the twenty-episode serial by William J. Flynn, recently retired Chief of the United States Secret Service. On the day he ran the first episode which tells the plot which resulted in the sinking of the Lusitania he opened his theatre an hour and a half earlier than usual and advertised that all soldiers, sailors, Liberty Bond workers, Thrift Stamp sellers or other persons engaged in war service of any description would be admitted free.

The result was packed houses from the minute the doors were opened at 1 o'clock in the afternoon until nearly midnight. The management of the Kempner said that despite the large number of free admissions, his gross receipts were above the average.

Gillingham Gets Rights to "Over the Top"

A. S. Gillingham, of Detroit, announced last week that he has secured the rights to Vitagraph's "Over the Top" for a number of Michigan cities. These include Detroit, Grand Rapids, Ann Arbor, Jackson, Lansing, Flint, Kalamazoo, Bay City and Saginaw.

It is understood that the picture already has from 30 to 40 days' booking in that territory over the Butterfield and other circuits.

Seven Hundred and Fifty Thousand Copies of "Mickey"

Daniels & Wilson advise the Western Import Company that the Keith Circuit is programming in all of their theatres the song, "Mickey," during the intermission, as the musical selection, and that the largest piano roll companies have already made a player roll of the song. To date they have disposed of almost 750,000 copies of the new edition of "Mickey."

Inter-Ocean to Take Entire Office Building

Inter-Ocean Film Corporation contemplates taking over the entire building in the motion picture district of Manhattan, according to an announcement emanating from the present offices of Inter-Ocean, Candler Building, 32nd Street. Paul H. Cromlin, president of Inter-Ocean, said that further announcement concerning the contemplated move, would be made next week.

Late Jester Liked

"The Wrong Flat," the May release of the Jester Comedies, featuring Twede-Dan, was shown to a gathering of New York exhibitors last week. The consensus of opinion was that "The Wrong Flat" is the best yet.

Thanhouser to Start Producing

W. E. Shallenberger, President of Arrow Film and Vice-President of Thanhouser, Will Be Active Manager—Six a Year

THANHOUSER FILM CORPORATION, under the active management of W. E. Shallenberger, will begin shortly the production of super-features at its studios in New Rochelle, according to an announcement made by the Arrow Film Corporation, through which distributing organization these productions will be released. It is the intention of the Thanhouser people to produce at least six features a year.

W. E. Shallenberger, president of the Arrow Film Corporation, who is also treasurer and active manager of the Thanhouser Film Corporation, when asked about Thanhouser's future plans, said that it was very probable that the company would soon resume making pictures, but said he could not announce any definite plans at the present time.

Thanhouser has been out of the production field for some time. For a number of years it was one of the best known producing organizations in the world and some of the most noteworthy pictures were filmed in its studios. In the old days Thanhouser set a pace for most of the other producers. On its payroll were some of the keenest and best equipped picture men of the industry, and many of the devices and inventions that have since facilitated and so greatly improved the making and showing of motion pictures were thought out and perfected in the New Rochelle studios.

Thanhouser temporarily discontinued producing with plenty of money in the bank and a high financial rating in Wall Street. The officials of the company determined to quit making pictures for awhile, and then enter the actual production game again with a lot of new, practical ideas.

The Thanhouser studios in New Rochelle are among the best equipped of their kind in the country. They have been leased, at various times, to different producers and only recently the Clara Kimball Young company completed its Eastern work there and left for California.

A few weeks ago the Thanhouser Company held its annual meeting and elected Crawford Livingston president; Wilbert Shallenberger, vice-president; A. E. Jones, secretary, and W. E. Shallenberger, vice-president. The following were elected directors: Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. E. Shallenberger, and Jessie Bishop.

News from King-Bee Camp

Doings in the King-Bee Camp—New Bee-Hive Exchange in St. Louis—New Distributing Company for Kansas—Theatre Bookings

JOE LEVY, manager of the new Bee-Hive Exchange, with offices in St. Louis, has sold the state of Kansas and west Missouri on the Billy West King-Bee Comedies. Mr. Levy will now confine his activities to St. Louis and its surrounding territory, where he has been unusually successful in the past with this brand of two-reelers. The new concern that has purchased King-Bee's releases will be known as the Bee-Hive Company, with offices in the Ozark Building, Kansas City.

R. C. Cropper, manager of one of the new Bee-Hive Exchanges recently opened, with headquarters in Chicago, reports that the success of the Billy West King-Bee Comedies in his territory is the greatest ever attained by any concern with which he has been connected.

The state of Kansas and the western part of Missouri will have the Billy West King-Bee Comedies supplied them by a new company named the "Camp-Bell Company," who have asked permission to do business under the name of the Bee-Hive Exchange Company. Nat H. Spitzer, sales manager of the King-Bee Films Corp. has given them the right to use this name. The first comedy released by them is "His Day Out."

The Canadian Film Service, Limited, with offices at Vancouver, B. C., W. P. Nichols, manager, has secured the rights for the comedies for the following territories: Western Canada, Provinces of Yukon, British Columbia, Alberta, Saskatchewan, Manitoba, and that part of Ontario west of and including Port Arthur. The first King-Bee Comedy released by them is "The Slave."

Billy West Comedies have been signed by the management of the Empire theatre, Troy, Proctor's new Troy theatre, every Monday, Tuesday and Wednesday on schedule, Gardiner Hall every Monday and Tuesday on schedule. This includes all the first class houses in Troy.

The following Albany theatres are now playing Billy West King-Bee Comedies: "Proctor's Annex," "Delaware," "Hudson," "Arbor," "Pearl," "Broadway," "Parkway" and "Clinton Square" every Friday and Saturday on schedule. Other up-state bookings include the "Bright Spot" at Rensselaer and the "Playhouse" at Hudson, N. Y.

The New York houses running West Comedies are:

Fox's Bedford and Ridgewood theatres. New Loew bookings include the "American," "West End," "Royal" and "86th street" theatres. Proctor's Twenty-third street theatre is running "The Orderly" four days as a special attraction.

Late bookings are the Elkwood theatre in the Bronx; Greenwich theatre, New York; "Drury Lane," on Amsterdam avenue, and "The Concourse," up-town, New York.

The following theatres start Billy West on schedule: "Fifty-ninth street theatre" and "Belle Paree," Greenpoint Star theatre and the "Palace" in Brooklyn.

Fisher Sees "Silver Lining"

Frederick V. Fisher, Large Theatre Owner in Oregon, Washington and Montana Speaks of Conditions

FREDERICK V. FISHER, First National Exhibitors Circuit's franchise holder for the district included in the territory surrounded by Seattle, secretary of the Exhibitors' Film Exchange, Inc., secretary of the Greater Theatres Company, operating the Coliseum, Liberty, Strand and Mission theatres in Seattle, before leaving New York, where he attended the meeting of the First National Exhibitors Circuit's franchise holders at Hotel Astor, last week, gave out an interesting statement of conditions in and about Washington territory, to a representative of the NEWS.

Mr. Fisher opened the interview with the clear, optimistic statement: "Picture conditions on the coast were never better." Mr. Fisher is interested in seven of the leading theatres in the Washington, Oregon and Montana territory and knows whereof he speaks. "I have never seen the picture business, speaking from an exhibitor's standpoint, in a more healthy condition than now," he continued. "My theatres are getting the business and the other fellows' theatres are getting the business, but in all justice to myself, I shall state that I think I am getting the better deal. I am running all of the First National releases and to date these subjects have proven box-office winners.

"The war, in my opinion, has had a great deal to do with altering conditions from the exhibitor's standpoint, but so far as I can judge from my own experience, the people have not lost sight of 'movies,' as some would lead us to believe. The people realize that diversion in the form of amusement is as essential as co-operating in every way possible with the Government in winning the war. The theatre has not suffered.

"I open Saturday, at the Coliseum, with the First National's late release, 'Tarzan of the Apes' and I expect to do a record business. At another of my Seattle houses I will show Chaplin's latest, 'A Dog's Life,' and here, too, I expect to do 'some business.' 'Tarzan' will be followed by 'My Four Years in Germany.' I have no complaint, in any way, shape or manner."

Mr. Fisher, in addition to his theatres in Seattle, operates the Rialto in Butte, Montana, and the Liberty and Columbia in Portland, Oregon. He is one of the most prominent theatre owners in the Northwest.

Prisoners See "Romance of the Underworld"

FRANK A. KEENEY, Frank A. Keeney Pictures Corporation, took his first independent production, "A Romance of the Underworld," starring Catherine Calvert, to Sing Sing Prison, last week, and presented it before more than one thousand inmates. The showing was given on the request of the Mutual Welfare League and was held in the auditorium of the prison, and was roundly applauded.

The theme of "A Romance of the Underworld," written by the late Paul Armstrong, playwright and deceased husband of Miss Calvert, deals with the cocaine and opium traffic in New York's Chinatown and teaches a practical moral lesson. A review of the picture which appears in the official organ published by the league, the Star-Bulletin, says in part:

"The two greatest evils in the world today," says the review, "are Prussian 'kultur' and the 'dope' habit, and although the former sooner or later will surely be crushed, the latter will continue to wreck the minds and bodies of men and kill their souls just as long as drugs can be obtained in an unlawful manner. The theme of 'A Romance of the Underworld' deals with the drug traffic in and about the Chinatown slums, and portrays in a vivid manner the power of the ward 'Boss,' that makes possible the existence of this horrible menace, so deadly to the moral atmosphere of any community."

Of the star in the picture, Catherine Calvert, the review says: "Her charming personality, graceful movements and facial beauty place her in the class A of screen beauties."

"I shall value this review more than any other which could be written," says Frank A. Keeney, producer of the picture. "If such an audience can't size this picture up at its true worth, no audience can."

Rolfe Signs Star—To Produce Independently

B. A. ROLFE, who severed, recently, his relations with Metro as one of its producing units, arrived in New York last week from the Coast. He announced on his return East that he has organized a new company, and that plans were now formed for the production of eight feature pictures a year.

Mr. Rolfe announced also that he has signed as one of the several screen stars he expects to have under his management, Florence Reed, whose success on the speaking stage and screen has been decisive. Miss Reed is the first of the screen stars to sign with Mr. Rolfe. He expects to announce the names of others shortly.

The detailed plan to be followed by Mr. Rolfe in his new producing activities has not been announced. It was stated, however, that it was because he wished to enter the independent producing field that Mr. Rolfe withdrew his producing activities from the Metro organization. He retains still his financial interest in this organization. A more detailed announcement will be made next week.

Mabel Julienne Scott, Feminine Lead In Harry McRae Webster's "Reclaimed"

Current Gaumont News Weeklies Timely

THE semi-weekly news reels, the Gaumont News and the Gaumont Graphic, the only independent news reels released, are finding a hearty reception in the hands of the exhibitors who are now booking this product of the Gaumont Company. The News is shipped every Tuesday morning and the Gaumont Graphic every Friday morning. The exhibitor receives these reels as soon as they are shipped as there is no specified release date.

The greater part of each reel of the current issue is taken up with wartime subjects. In Gaumont News No. 4, shipped to exchanges on the morning of April 16, every subject relates to the war. There are shown in interesting detail the biggest rifle range in the world, fitted with the latest equipment, where Uncle Sam's soldiers are becoming the most expert marksmen; a big sham battle, where the marines are given hard practice in warfare; aerial photography, by which submarines may be detected beneath the surface of the ocean; the visit of the Secretary of the Navy to the Great Lakes Naval Training Station, where more than 10,000 men are in readiness; and, among other timely scenes are the death-defying aerial stunts performed by Lieutenant Flachaire, the famous French "Ace" who is aiding in the instruction of American aviators.

Hughes to Manage Foursquare Branches

M. C. Hughes, formerly with the Metro Film Service, Canada, has signed with Foursquare Pictures, to take complete charge of its Buffalo and Pittsburgh exchanges. Mr. Hughes is one of the youngest exchange managers in the industry.

Mrs. Robert Vernon to Enter Picture Business

Mrs. Robert Vernon, wife of the late "Pommery Bob" Vernon, announces that she will enter the theatrical and motion picture business under the name of the Mrs. Bob Vernon Enterprises. Detailed announcement will be given later.

Alice Mann Star Comedienne for Mode' Art

F. J. KROULIK, director general Camel Film Company, of Chicago, announces that he has signed Alice Mann, comedienne, to a long term contract, to appear in Mode Art Comedies, as leading comedienne. Camel Film will produce one and two reel comedy dramas.

Miss Mann's first engagement in pictures with with the Lubin Company. She was cast for the part of a mischievous girl in "Otto the Soldier." Her work in this production won her immediate recognition. Since then she has appeared in Pathe, Vitagraph, Universal, and Roscoe (Fatty) Arbuckle Paramount productions in leading roles and has just finished work in the Essanay production "A Pair of Sixes," in which she co-starred with Taylor Holmes.

In all pictures that Miss Mann has appeared in she is to be found as the merry little laugh-maker and under her new affiliations she will be seen in especially written stories of the lighter vein that will give her a greater opportunity to show her worth.

In the Mode' Art Comedies Miss Mann will be surrounded by capable support. All productions will be supervised by Mr. Kroulik.

Miss Mann is a native of Plainfield, New Jersey, and a graduate of the Boston Girls' Latin School. She is an accomplished horsewoman.

Sterling Film Opens Detroit Offices

The Sterling Film Exchange has opened offices in the New Film Building, Detroit, Mich.

The president of the company is H. Woodhead, well known in commercial circles of Detroit. The treasurer is E. W. Diehl.

The Sterling Film Exchange has purchased the exclusive distribution rights of "Babbling Tongues" and "One Law for Both," the two super-plays produced by the Ivan Film Company. Both of these pictures are 7,000 feet in length, and Messrs. Woodhead and Diehl are sanguine that presenting these two productions to the trade makes their big opening drive in Michigan territory an auspicious one.

Other well-known Ivan attractions will be released by the Sterling people in due course, it is said.

Liberty Army Calls Ted Karatz

Another of Select's best film salesmen has reported for duty in the National Army, Ted Karatz, who figured prominently in Branch Manager H. A. Rathner's successful drive in the Minneapolis territory, has been called in the selective draft listings, and has reported at camp. Karatz has the reputation of being one of the very best film salesmen in the Northwest. He and Manager Rathner have been associated in picture selling for many years, and the parting means a separation of old friends.

Garrett Champions Duped Film

Sidney Garrett, President, J. Frank Brockliss, Inc., Appeals for Privilege to Use Duped Prints Abroad

SIDNEY GARRETT, president of J. Frank Brockliss, Inc., in warning the manufacturers of the foreign market conditions says that in all probability a complete embargo will be placed on all exports of films for a few months at least. He says:

"I have been authorized by the Mundusfilm Company, of Paris, that owing to the conditions that are prevailing in France today, no more purchases can be made without the privilege of duping. Manufacturers can readily see that the foreign business must be carefully looked after. Their old idea that duping was a terrible thing must be entirely forgotten.

"The Mundusfilm, of Paris, writes me that they do not mind paying royalty for the particular subject that they purchase, but they desire with that, the privilege of having a black and white print and one full titled print-tinted. The reason for this is, that the shipping conditions are so bad that although film has been one of the best assets a shipping company could have, owing to the large rate imposed upon it, and one of its most valuable cargoes from a money point of view, the conditions today are entirely reversed. War shows no favors to any particular line. The Government is reserving very little space for film, hence the lessening of prints and the incoming request for duping privilege.

"You can readily see by considering a territory like France that can take from four to eight prints of a subject, that by duping privilege, this lessens the amount of film outgoing by steamer. So consequently it not only helps the steamship companies and the Government, but it also helps the exhibitors.

"France takes on a print basis about four copies and if you wish to arrive at the royalty basis when selling on a footage basis you can do so by the following method:

"Four copies of a subject with flash titles, a print of 5,000 feet would mean 20,000 feet. Suppose they paid nine cents a foot. The way to arrive at the royalty or the proportion of what the territory is worth would be to deduct four and one-half cents for printing cost and the four and one-half cents would be the royalty figures.

"Manufacturers must realize apart from the saving of importation tax going into France, there would be the saving of insurance, reservation for space on a boat. Not only does this condition exist in France, but is practically in vogue in England. Probably few of the manufacturers do not know that the majority of the theatres in England are closed at 9:30 in the evening, and when you realize that the people are working as many hours as they possibly can on war work, the closing of the theatres at this time does not allow the people to go to the theatres in the same way as here in America.

"Manufacturers must readily see that the exhibitors in the foreign countries who desire duping privileges do not want it for any vain reasons, but they desire it on account of the conditions that are prevailing at present. As anybody knows, when a print is duped, it does not come out with that sharpness and the picture is not so appealing as from the original negative, but if amusements are to be carried on, if they cannot get the best, they naturally take the shortest cut to supply the demands made upon them."

High Praise from Scotch Peer

Lord Aberdeen Says First National's "My Four Years in Germany" Is Bound to Arouse All Who See It

MARK M. DINTENFASS, who, with Warner Brothers organized the company which produced Ambassador James W. Gerard's "My Four Years in Germany," is in receipt of the following letter from Lord Aberdeen, who was the guest of Mr. Dintenfass at a performance of the Gerard film at the Knickerbocker theatre a few days ago:

Ritz-Carlton Hotel,
New York.

Dear Mr. Dintenfass:

I want to tell you about our impressions regarding "My Four Years in Germany."

It is a splendid production; or rather, it is a grand idea, admirably worked out. The technique seems to be perfect; while at the same time (to borrow another musical term) the motif is sustained from first to last, without a trace of monotony. Consequently, the attention of the spectator (and he is made to feel that he is more than a mere spectator) is absorbed and indeed fascinated.

I could allude to many features in detail; notably the extremely fine music, but enough has been said to indicate my opinion, which is heartily shared by Lady Aberdeen.

The main point is, of course, that this production seems bound to do good, in helping us all to realize what it behooves us to realize more and more; especially it should induce any who are still *luke-warm* to dismiss that most undesirable condition.

And so all patriotic American and British people can, with full cordiality, say to you and your colleagues. "Go on and prosper."

Yours faithfully,
ABERDEEN AND TEEMAIR.

Wide Publicity for Flynn Serial

Story of "Eagle's Eye" to Run in Every Important Newspaper—Twenty Consecutive Weeks—Circulation Four Million

A PUBLICITY campaign which includes, at the present time, a full page of reading matter and pictures weekly in sixty-seven newspapers having an aggregate circulation of nearly four million, in connection with "The Eagle's Eye," the serial story of the work of German spies and plots in America, by William J. Flynn, is announced by The Whartons, producers of the picture.

The campaign will consist of the publication of a novelization of the picture. The newspapers which have engaged the service bind themselves to publish five thousand words each week, each publication dealing only with one episode of the picture. The contracts also require the newspapers to print the novelization for twenty consecutive weeks in the order in which the episodes are released.

The newspapers which have already signed contracts are the New York American, Albany (N. Y.) Telegram, Troy Observer, Atlanta Constitution, Charlotte News, Macon News, Boston American, Bridgeport Herald, Buffalo Express, Rochester Herald, Chicago Examiner, Louisville Courier-Journal, Springfield News, Canton Repository, Houston Post, El Paso Times, Austin American, Denver News, Colorado Springs Evening Telegraph, Salt Lake City Tribune, Lansing State Journal, Lincoln State Journal, Los Angeles Examiner, Minneapolis Tribune, Sioux Falls Press, Fargo Forum, Philadelphia Public Ledger, Washington Times, Erie Times, Wilmington Star, Pittsburgh Press, Wheeling News, San Francisco Examiner, Boise Capital News, Montreal Standard, Winnipeg Free Press, Hamilton Spectator, Calgary News-Telegram and Quebec Telegraph.

"In arranging this campaign of publicity," says The Whartons, "the one slogan which guided all negotiations was the greatest good for the greatest number of exhibitors. Numerous requests for publication rights were received even before a release date on the first episode had been announced. Only one of these was considered before the first episode was released, and that was Photoplay Magazine. Photoplay made arrangements whereby there would be close co-operation between the newspapers handling the magazine and the exhibitor in the territory. In addition to this, Photoplay agreed to publish the novelization of the picture coincident, as near as possible for a monthly magazine to do, with the release of the episodes. The sole rights for publication were not given Photoplay.

"To complement this national publicity on the picture by reaching as many as possible of persons who are not regular patrons of motion picture theatres, publication rights for the same novelization as that carried by Photoplay have been given to The Gentlewoman, with a circulation of a million and a half mailed directly into that number of homes in the United States and Canada. The novelization will be carried in The Gentlewoman one month later than it appears in Photoplay.

"At the present time contracts with sixty-seven newspapers have been signed. Negotiations with fifty-three others in territories not entirely covered by these sixty-seven are still pending. Announcement will be made of the names of these as rapidly as negotiations are completed. In most cases the Sunday editions of newspapers have been chosen for the publication of the novelization.

"The first of the papers to begin the publication of the novelization will start during the last week in April. The other newspapers will begin the publication shortly after that. This means that in almost every territory in the country the exhibitor will be able to arrange his bookings for 'The Eagle's Eye' so that he can be absolutely certain of a full page of publicity within a few days before each episode is shown in his theatre. All instalments will be run under the general caption of "The Eagle's Eye" and each instalment will be published under the sub-title under which the episode is issued.

Hadley Originates "Cinema-Symphony"

HOPP HADLEY has conceived the idea of combining the descriptive power of music with the art of story telling, through the medium of the motion picture. This process he call "cinema-symphony." Mr. Hadley claims to be the originator of this idea and is now completing the first symphony for his first symphony picture.

The new idea picture is in five reels, and is, when seen upon the screen without the music, similar to any high class photodrama with novel artistic photographic effects. When seen with the orchestra playing the symphony, the novel photographic effects are said to take on a special significance, as they tell in pictures the part of the story which only a lover of music would be able to follow in the orchestration. The action of the story and the strains of music are found to bear a closer relation than in the ordinary picture with a regulation orchestra accompaniment. In announcing the details of his idea, Mr. Hadley said:

"I have been closely identified with the theatrical and motion picture business for many years, having been a theatrical manager before entering the motion picture business and scenario editor of the Majestic and Reliance Companies when single reels were features. I have always taken a keen interest in the development of a closer relation between pictures and music.

Pittsburg Books All Educational First Runs

AS evidence of the manner in which the pictures of the Educational Film Corporation is being received by the better theatres of the country, Vice-President and General Manager E. W. Hammons announced this week that he has been notified by J. S. Shirboll, manager of the First National Exhibitors' Circuit of Pittsburg, that he had booked the entire product in all the first run houses of the territory.

First run houses all over the country, including the very finest theatres in the National, are now showing these pictures and featuring them as a chief part of their programs. Increased demand is being shown for the Bruce Scenics Beautiful, Ditmar's "Living Book of Nature" and the Newman travel pictures, while the booking of the new process, International cartoons, has been one of the greatest successes in the history of short reel subjects.

Care is being taken that every one of these "Katzenjammer" and "Happy Hooligan" subjects be kept up to the high standard that was set by the first two issues, and just as much stress is being placed on that point as if they were super features. These subjects cost many times the price of the ordinary "animated cartoons," but that fact does not interfere with the rejection of any that are not up to the standard. These are being used regularly at the Rialto theatre, and one of the "Katzenjammers" is featured by Mr. Rothapfel as part of his anniversary bill this week.

Robert C. Bruce has work well under way on his super-scenics for this year. He will make only a very limited number and these will be given the greatest care. Mr. Bruce is actually writing scenarios for these subjects and will work them out carefully along that line. General Manager Hammons has just received a letter from Mr. Bruce stating that he has completed seventeen scenarios, though he will not make that many pictures this year, and that he has his locations all selected. He will visit each place with his cameramen with the intention of getting only specific pictures—in other words going right to the location for every shot that he requires. According to the plans that have been mapped out his itinerary includes only two points that have ever been visited by a cameraman so that there is every assurance that there will be novelty in the scenes themselves as well as in the construction of the entire pictures.

Garrett Receives Souvenir of "Zep"

Sidney Garrett, president of the J. Frank Brockliss, Inc., exporters, has just received from his London associates a paper cutter made from various parts of a "Hun Zeppelin" captured in a raid made on London last December.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Short Subjects in Review

By Clara DeLissa Berg

Jack Cohn, of Universal, Has Made a Three-Reel Picture of New York for James Yu Chung Tong, of Shanghai, Who Recently Visited This Country

"COST OF CARELESS FIRING" MADE BY UNIVERSAL

Without cost to themselves, exhibitors will have an opportunity of showing their patrons a film of importance and great interest in a two-reel subject just being completed for the National Fuel Administration by the Industrial Department of the Universal Film Manufacturing Company.

Mr. David Moffat Myers, Consulting Engineer to the Fuel Administration, under whose direction the film was made and who has just been requested by the government to conduct a nation-wide survey along the lines of fuel economy in industry, affirms that not less than 50,000,000 tons of coal a year could be saved with the exercise of ordinary care. The film itself shows in graphic and interesting fashion just how the tiny leaks that aggregate so enormously occur and how they can be avoided. The well-planned boiler room, with its careful engineer, is contrasted with the room where disorder, antiquated equipment, and a man who takes no pride in his work conduce to waste of time, labor, and fuel.

Mr. Harry Levy, Manager of the Industrial Department, and Mr. Carlyle Ellis, assisting him, have had numerous conferences with Mr. Myers and feel justly proud of the picture that has resulted from their joint efforts. Valuable assistance was given by Norman G. Reinacher, engineer of the Edison Company, who wrote the continuity.

Exhibitors can obtain "The Cost of Careless Firing" from any Universal exchange.

"HAPPY" MIXES IN

The famous English general who "bestrode the whirlwind and commanded the storm," or words to that effect, had nothing on Happy Hooligan—according to Happy. While doing his bit in his current adventure. Happy tames torpedoes and turns them against their makers, upsets the calculations and afternoon coffee of the enemy aerial navigators, and has the war just about coming to a polite and pleasing ending when—

But we will not divulge the cruel fate that overtook Happy out of the blue. The picture is the second of the cartoon releases to be made weekly by the Educational Films Corporation.

"HAPPY HOOLIGAN DOING HIS BIT."
EDUCATIONAL FILMS CORP.: APRIL 21.

PARMELEE MAKES SCIENTIFIC CARTOONS FOR BRAY STUDIOS

E. D. Parmelee of the Bray Studios, whose animated drawing of the action of the torpedo was markedly clever and interesting, is now engaged in illustrating the working of the depth bomb, an important instrument in the destruction of the U boat. The cartoon will appear in a forthcoming issue of the Paramount-Bray Pictograph.

Mr. Parmelee is carrying on the work initiated by J. F. Leventhal, famous for his animated illustrations of scientific problems. Mr. Leventhal, while still connected with the Bray Studios, is devoting all of his time to work directly under the government.

TO MEET MAY IRWIN AND MARION HARLAND

About the time that May Irwin was sampling her first bowl of oatmeal, Marion Harland published a cook book famous the country over. So many decades separate these two delightful women. Yet, if the Screen Magazine pictures truly, one is no younger or older than the other, as Miss Irwin is seen in her favorite off-the-stage role of cook, and Miss Harland, who at eighty-seven has just completed her fortieth book, proves in her own lovely personality how the harvest of a long and busy life may be happiness and undying youth. Miss Irwin has evolved her own particular recipe for war bread, which she makes before our eyes. The recipe is given in full for the benefit of those who would emulate the culinary skill of the famous actress.

Just as women have added to the making of war bread the making of guns and ammunition, so men, in this time of stress, have taken over many occupations of the other sex. Uncle Sam's "washlady" in chief to the army is a huge traveling laundry with a machine that supplies the propelling power, the steam and hot water that do the actual washing, and the electricity that turns the wheels.

"Training Wolf Hounds" affords splendid pictures of these aristocrats of the dog world. Their beauty an intelligence are amply illustrated, while the champion jumper goes "over the top" to a clear fifteen feet.

Willie Hopkins contributes "An Eyeful of Ears" as his current "Miracle."

UNIVERSAL SCREEN MAGAZINE NO. 68.
UNIVERSAL FILM MFG. CO.: APRIL 26.

WITH SURE FEET AND A STEADY HEAD

You can take Robert C. Bruce's word for it that a "jaunt on a jaunting cayuse" is an experience out of the ordinary. A great many people, however, would prefer to take their jaunts vicariously and will thoroughly enjoy the screened version of Mr. Bruce's horseback trip, while themselves sitting comfortably in upholstered armchairs in the orchestra. The trail of the cayuse (vernacular of the northwest for "broncho," "mustang," or in other words, *horse*), leads through the magnificent country of Glacier Park. There are mountain peaks a-plenty, and rushing water that one can almost feel and hear. To use the slang of the cameraman, the "shots" are remarkably fine, though one feels that the dignified term employed by the artist, "composition" is more fitting for such scenic grandeur.

"FOLLOWING THE COURSE OF THE CAYUSE."
EDUCATIONAL FILMS CORP.: APRIL 21.

WHERE EAST MEETS WEST

We quote the film editor's apt adaptation of Kipling's line to describe a curious condition that exists in Trinidad, British West Indies, pictured in the current Pathe scenic release. Here, on an island in the Western hemisphere, a good-sized population of Asiatic origin lives a life that can be duplicated only in the Orient itself. Here are all the signs familiar to one who knows India—women gathered at the river edge to wash the family linen in the shade of the palm, fruit vendors with rings on their fingers and bells on their toes, the primitive agriculturist whose sole instrument is a hand sickle. Bamboo huts made of stalks, thatched with the leaves and plastered with mud, are seen in various stages of construction; two-wheeled carts drawn by donkeys along a road rich in tropical vegetation add a picturesque touch. Almost unbelievable is the sight of a real Mohammedan mosque and a wild-looking Mohammedan priest.

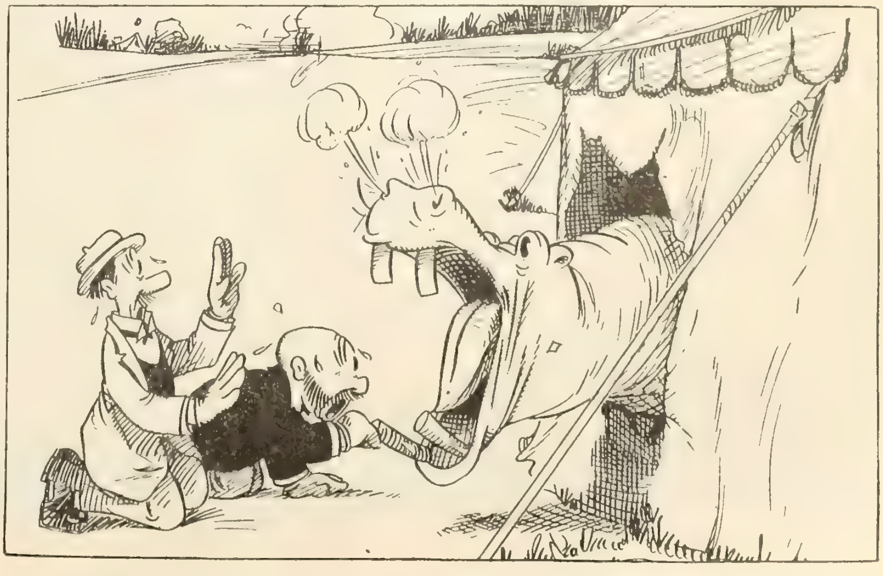
"TRINIDAD, BRITISH WEST INDIES."
PATHE EXCHANGE: APRIL 21.

'POSSUMS AND SLOTHS

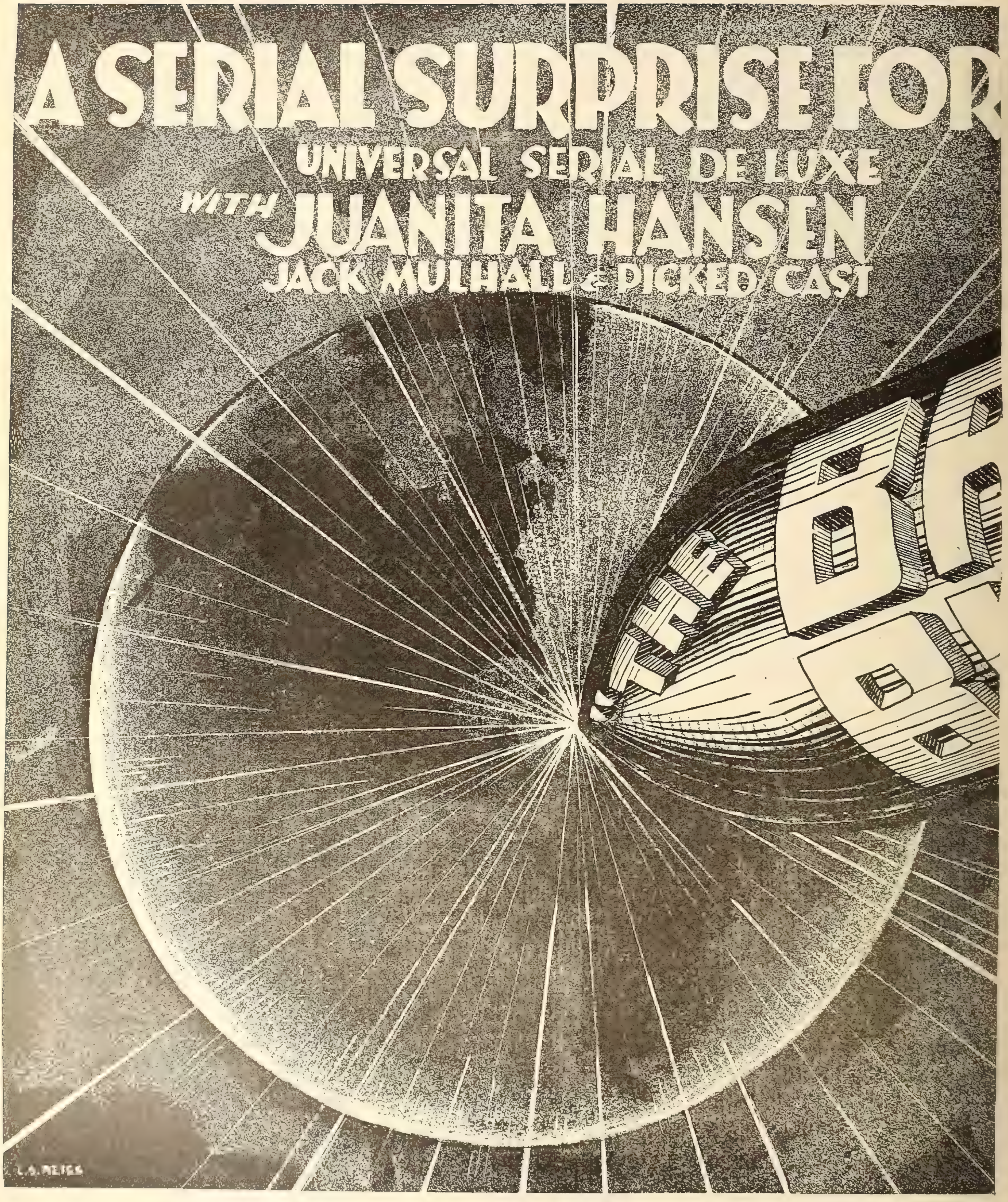
You have sung of opossums and alluded to the sloth. But did you ever see either? In his latest picture, "Night Animals," Curator Ditmars of the New York "Zoo" affords you an opportunity from which you will derive considerable information and amusement.

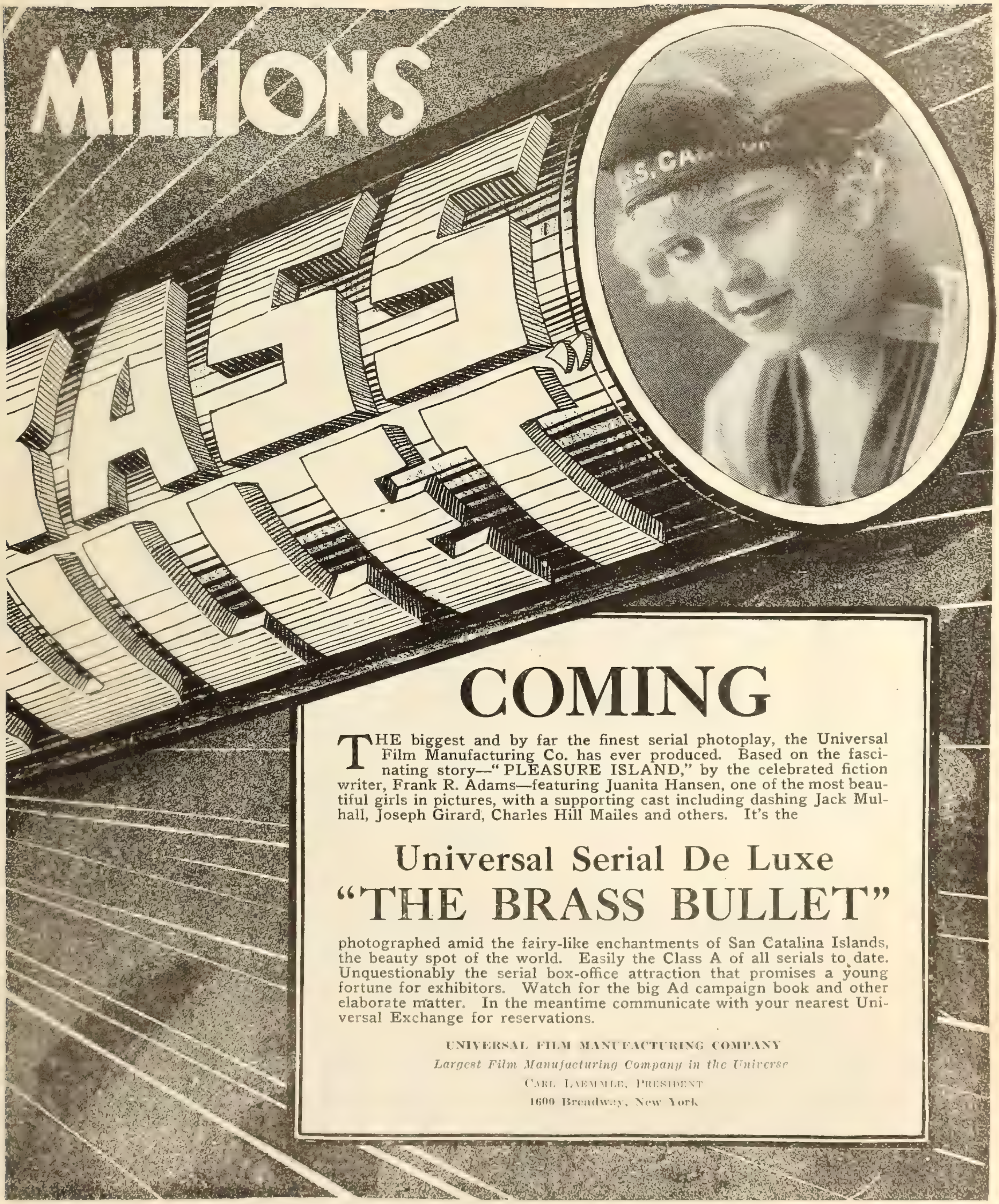
The pigmy ant eater is a curious little creature that will delight children because he looks like a live teddy bear with a long tail. As for the sloth, words fail to convey his combination of disagreeableness and unconscious humor. At any rate, he is good for a buzz of amazement and a hearty laugh.

"NIGHT ANIMALS."
EDUCATIONAL FILMS CORP.: MAY.



No Man's Land Was Never Like This! Since Mutt and Jeff Went Over to Live With the William Fox Family, Their Adventures Have Been Precarious and Ludicrous


A SERIAL SURPRISE FOR
UNIVERSAL SERIAL DE LUXE
WITH JUANITA HANSEN
JACK MULHALL & PICKED CAST
THE
L.A. REISS



COMING

THE biggest and by far the finest serial photoplay, the Universal Film Manufacturing Co. has ever produced. Based on the fascinating story—"PLEASURE ISLAND," by the celebrated fiction writer, Frank R. Adams—featuring Juanita Hansen, one of the most beautiful girls in pictures, with a supporting cast including dashing Jack Mulhall, Joseph Girard, Charles Hill Mailes and others. It's the

Universal Serial De Luxe
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UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe,
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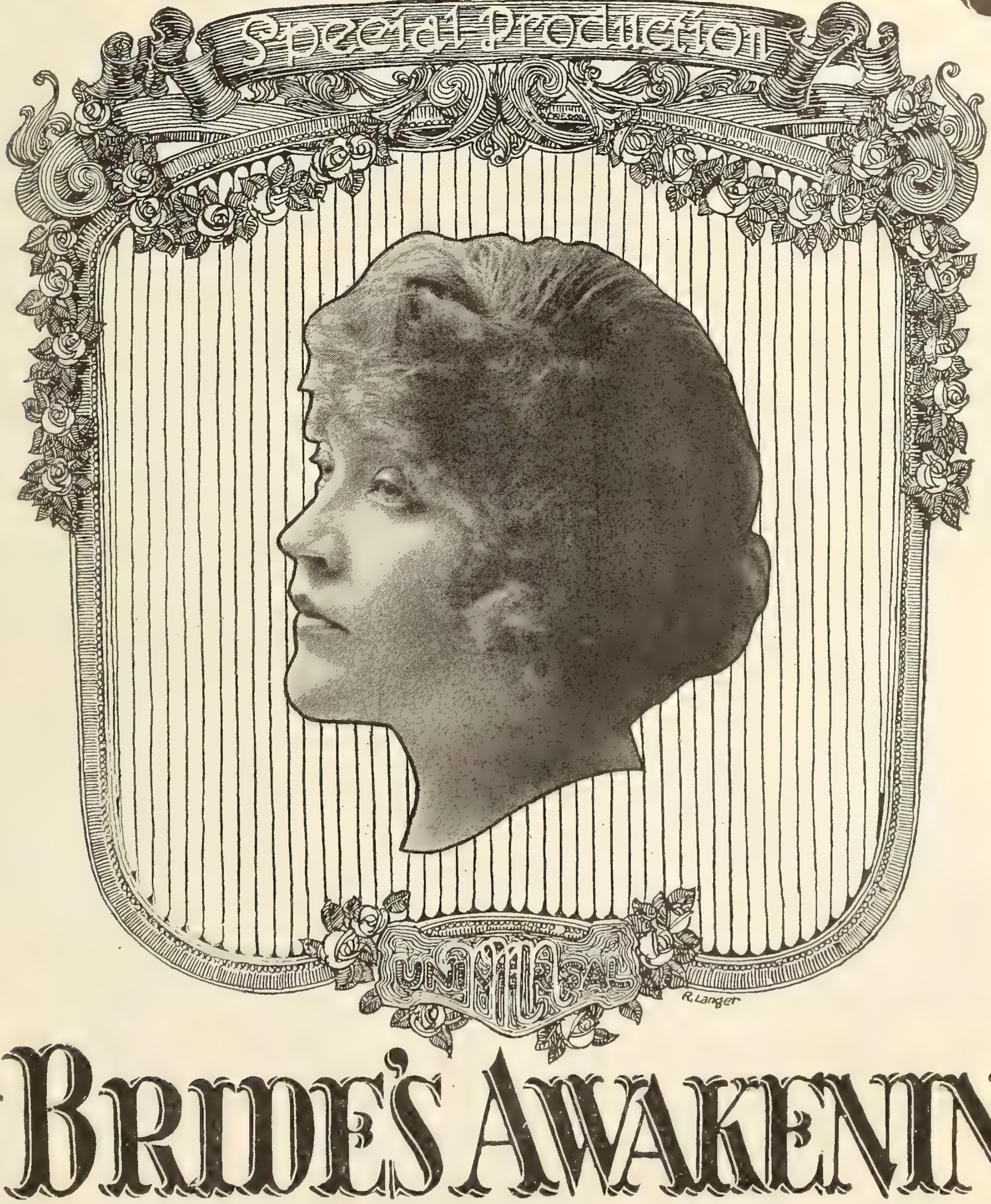
Coming in Sumptuous Luxury

Mae Murray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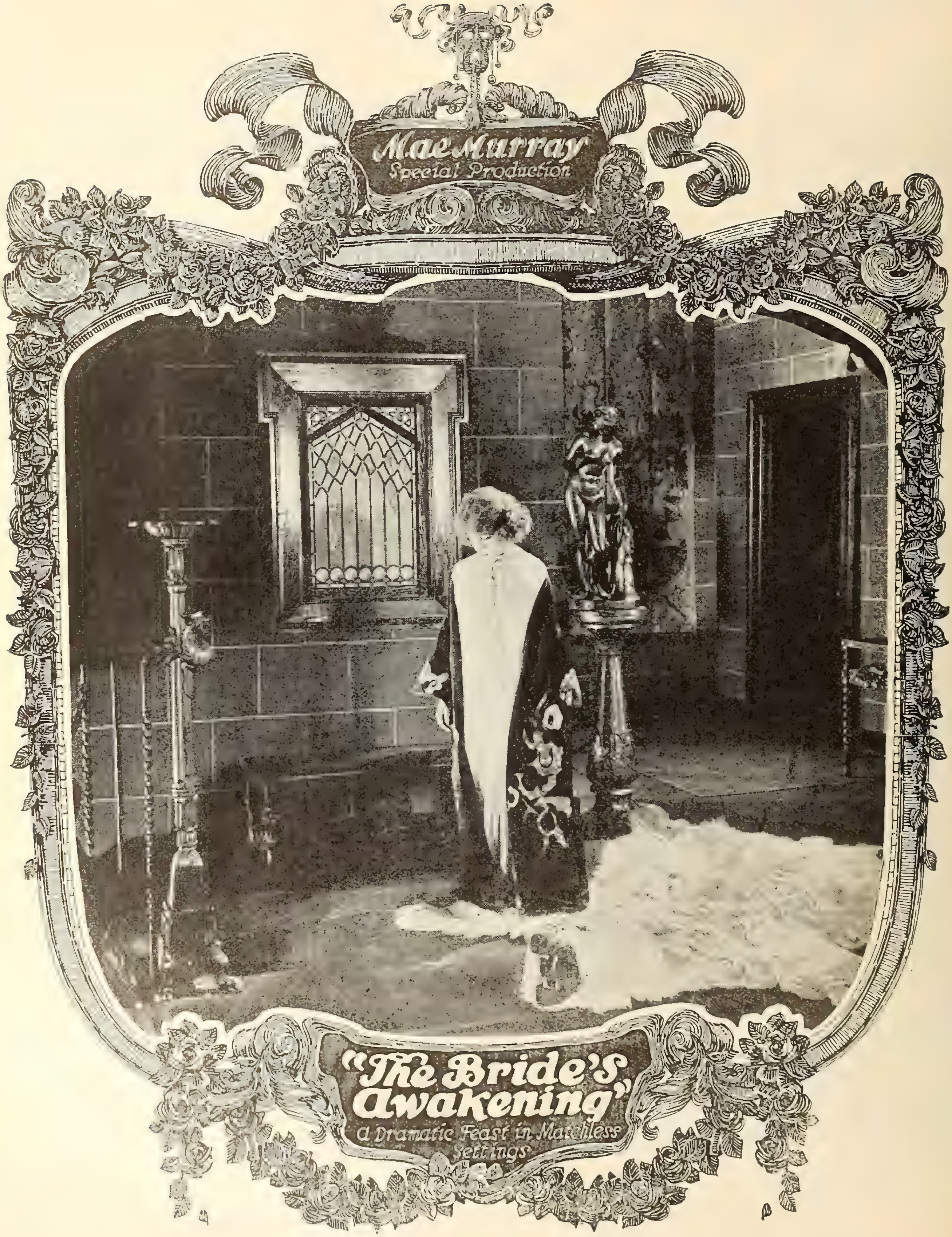
"The BRIDE'S AWAKENING"

A Dramatic Feast in Matchless Settings


Mae Murray
Special Production
"The Bride's Awakening"
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a Dramatic Feast in Matchless Settings

Mae Murray
Special Production
"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Elaine
Hammerstein in

"The CO-RESPONDENT"

A picture of Love and Business at white heat, made by Ralph Ince from the famous stage play by Alice Leal Pollock & Rita Weiman.

Herbert
Rawlinson in

"COME THROUGH"

George Bronson Howard's best and a country-wide success. A "gentleman-crook" play that women go wild over.

Louise Lovely
Carmel Myers
and Jack Mulhall
in

"SIRENS OF THE SEA"

The Beauty picture of the age. A seductive dream of fair women in marvelous settings by land and sea.

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Harris in

"The PRICE of a GOOD TIME"

The biggest drama success of 1918. Made by Lois Weber the Belasco of the Screen. Book this without fail.

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The picturization of Edward Everett Hale's mighty classic that is making so much money that others are now trying to imitate it. Book only the original if you want the real money.

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"PAY ME"

A cyclonic Western production by Jos. de Grasse wich nets a big profit every where without exception.

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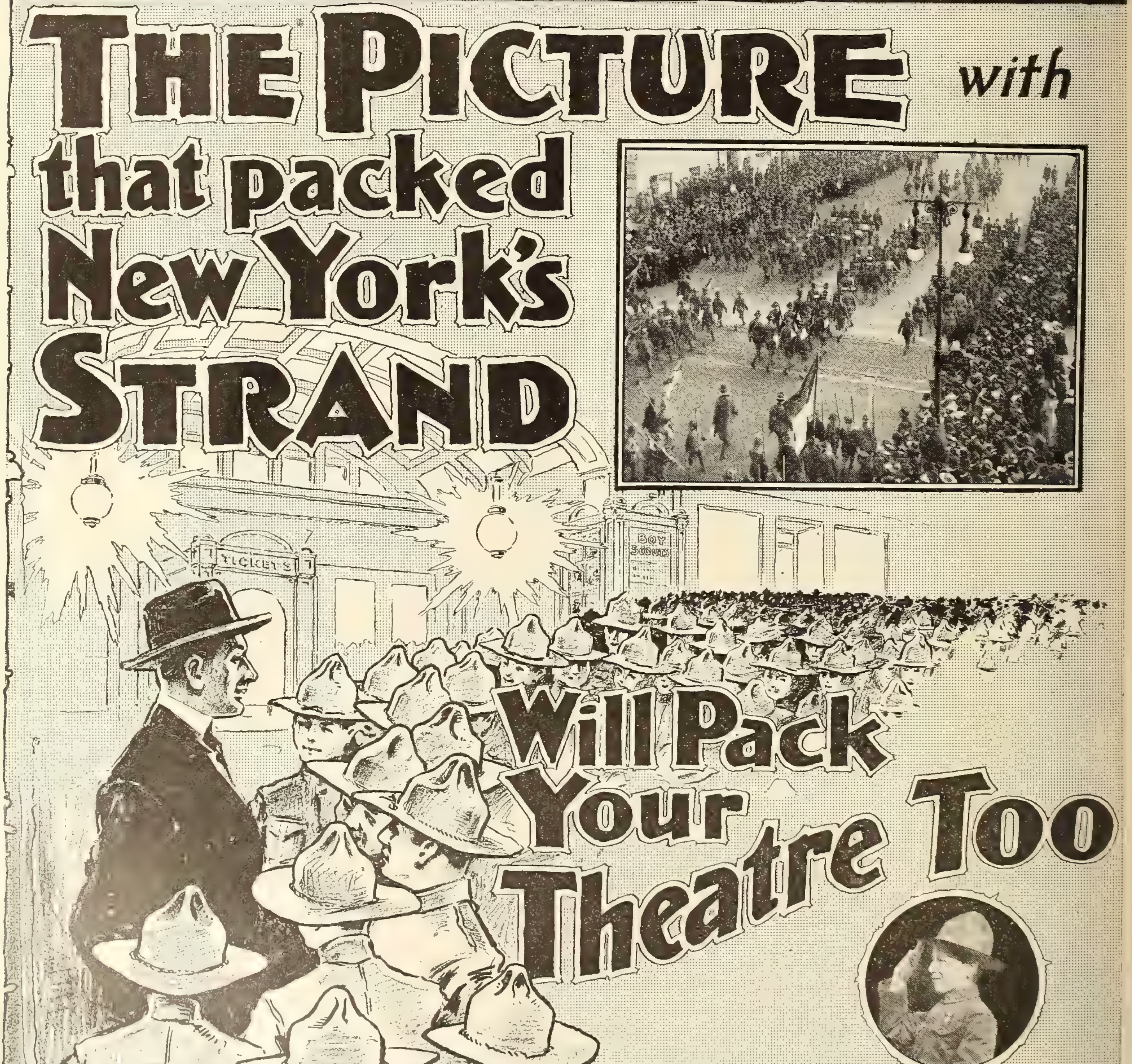
A Flood of Bookings rec'd on the "BOY SCOUTS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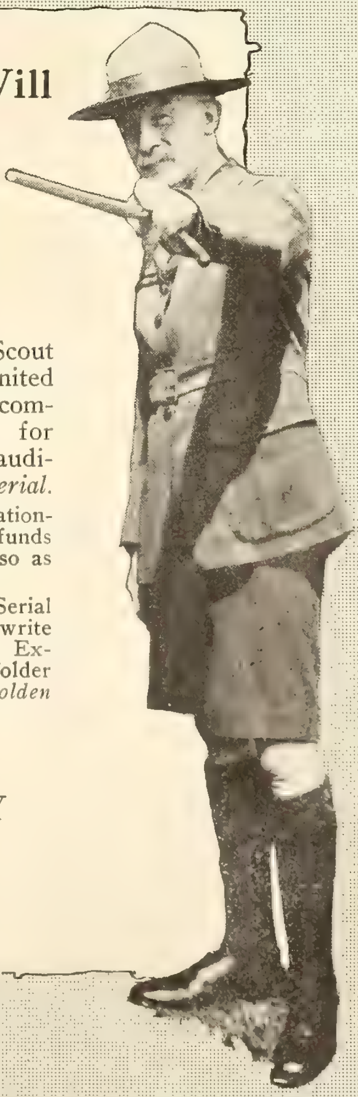

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Here's a Self Guaranteed Five Weeks' Serial with more than 14,000,000 fathers, mothers, sisters, big brothers, and Boy Scouts old and new, squarely behind it—rooting for it, boosting it, *wild to see it.*

Here's exactly the serial you've been anxious to get—a Serial *about* boys and for boys—a Serial that every Boy Scout in your town will bring *every other boy to see*—will hustle to make a whale of a success. *Read why in the next column.*

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In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

J. P. McGowan, who for two months past has been supervising the production of his 3,000 acre ranch near Lund, Nevada, was called to Los Angeles last week by Production Manager Henry McRae of Universal City, and is now at work preparing script for a serial he will direct. Mr. McGowan has a number of episode film plays to his credit, which were made for Kalem, and later the Mutual when he organized his own company, the Signal. McGowan was the originator of the "Hazards of Helen," and in addition to producing, wrote practically all of the stories for that long series, and later was the author of film plays in which Helen Holmes was featured. The serial Mr. McGowan will produce for Universal pertains to circus life, and will have Eddie Polo as the featured player.

The first scenes for the next Mae Murray production being filmed by Director Robert Leonard, are being taken this week at San Francisco, the company having gone north for a few days. The photoplay is by Rebecca Cooper Eastman and is entitled "The Big Little Person." The scenes now being made constitute those in which Miss Murray is the only person appearing, and the cast will not be selected until the company's return from San Francisco.

Carmel Meyer is next to work under the direction of Elsie Jane Wilson, and the filming of "A Penny's Worth of Love" is to be started as soon as sets and properties are ready.

It is also announced Ida May Park will continue the direction of Mary MacLaren. Miss Park has just finished filming "A Man's World." Louis Persinger, concert master of the San Francisco Symphony Orchestra, was a guest at Universal City this week, and while there played Beethoven's "Moonlight Sonata," while some very emotional scenes were being filmed by Miss Park.

Vitagraph News Bits

"The Woman in the Web" Vitagraph Company has departed for the Hawaiian Islands to take future episodes of the serial. Director Paul Hurst has completed the first nine episodes, the last scenes of which will show the Vitagraph Company leaving for the semi-Orient. These were taken at Los Angeles harbor during the week. All members of the company have recovered from the exposure to wintry weather and snow storms at Santa Cruz Islands recently where they went to secure summer scenes.

The William Duncan serial company has completed the first two episodes of the new serial in which Mary Alden takes a very prominent part, while Edith Johnson is the featured leading woman and the principal in the support of Mr. Duncan.

While making an automobile chase scene near the studio with two Fords, one car driven by Montgomery, skidded, causing a side-on collision in which Irving Ludwig sustained a fractured arm. On the day following, Montgomery, in coming down a drain pipe from the seventh story of an office building, was injured when the pipe broke as he was passing the second floor. The comedian was not injured to any extent, but sufficient to collect insurance.

Earle Williams has been named "Big Brother" of the 159th Infantry at Camp Kearny, and Friday evening went to the camp, near San Diego, with his automobile filled with smokes, and there gave a regimental smoker. Williams will next film an adaptation from the Harold McGrath story, "The Girl in His House."

Fox Studio Doings

The Fox studio was particularly quiet last week in all departments except the technical. Work there is progressing on the sets that will be needed for the Theda Bara production, "Spanish Love," which will be commenced next week by Director J. Gordon Edwards.

The only company working at the studio was that headed by Gladys Brockwell and directed by Edward J. LeSaint.

Lynn F. Reynolds and his company, which includes Tom Mix, are still in the wilds of the mountain country beyond Bear Lake Valley, working on the Canadian Northwest production which was written by Mr. Reynolds.

Louise Glaum Has Completed Her First Paralta Play, "An Alien Enemy"

The F. P.-Lasky Studio

"Old Wives for New" is all finished, and Director General Cecil B. deMille is hurrying preparations for the filming of his next story which up to this time is a secret to everyone except the director and scenario writer. The finished play, adapted from the David Graham Phillips novel, written about ten years ago, has proven a very good subject for the screen, and has permitted Mr. deMille to secure some very desirable effects and exceptional dramatic scenes. The story, as everyone remembers, pertains to the divorce problem. The only statement to be made concerning the next deMille subject is that it is an adaptation from one of the novels of today. No cast has been named.

Clara Kimball Young and Wallace Reid were given time off Wednesday of this week to preside at a Red Cross tea, where they auctioned flowers and photographs. The highest priced bid was fifty-five dollars for one of Miss Young's pictures.

As the result of a patriotic speech made by Cecli B. deMille to the assembled staff of the Famous Players-Lasky studio a few days ago, has brought about a great many enlistments in the Home Guard Company of the studio. This company has enlisted in the State Defense, and has been under orders of the Governor for the past six or eight months. Up until the first of the week the company members numbered about 100, but now there are more than 150. Cecil B. deMille is captain; Henry Woodward, first lieutenant; James Neill, second lieutenant; William C. deMille, Milton E. Hoffman, and six other sergeants. The company drills in squads one or two evenings each week.

William Beaudine, the comedy director, has begun filming a two-reel subject, at present titled "I Love Charles Albert." Fritzi Ridgeway, Ann Kroman, Diana Carillo, Edward Brady, Ray Griffith and Charles Dorian are the principals.

With Pathe Players

With the completion of "Caroline of the Corners," Bessie Love will complete her contract with Pathe. This film is now in production, under the direction of Robert Thornby, at the Paralta Studios, where the Keenan Company as well as the Bryant Washburn producing unit are engaged in filming the last subjects to be made for Pathe at this studio. No definite arrangement has been made for the Pathe organization according to announcements, but there are indications that the companies

FOR YOUR PROGRAM AND NEWSPAPERS

a real comedy strain is injected. Their latest picture, "With Neatness and Dispatch," has been dealt with accordingly and from all reports is a winner for this very reason. Mr. Bushman has often been quoted as saying that his aim is to play straight comedy parts some day.

Baby Ivy Ward, the cunning little Belgian of "Draft 258," celebrated her fourth birthday last week with an elaborate tea-party for her young friends. She is now playing with Miss Allison in "The Candy Girl."

Belle Seacomb, who played the part of the Syrian woman in "Thais," was presented with an exquisite lace shawl by Mary Garden as a token of the star's appreciation of her work. Miss Seacomb is a most unusual type and is now appearing as the mother of Moses in "The Birth of a Race."

Sally Crute is the possessor of a most charming home in Fort Lee. It is set in a veritable thicket but from its verandas glimpses of the Hudson can be seen through openings in the trees. She is also the possessor of a husband of the stock broker variety, and attributes her happiness anr success in pictures to her happiness and success in home life.

Hamilton Revelle has just left for an indefinite stay in the South in order to rest, after his strenuous winter in pictures. His work in "The Splendid Sinner" and "Thais" makes us hope that he will not spend too long a time resting.

Everyone will be glad to hear that Gail Kane is coming back to the screen in the new Abramson picture, "When Man Betrays." We can only hope that she will devote all her attention to pictures and not resume the legitimate stage, as it is rumored.

Courtney Foote, who is appearing opposite Mme. Cavaliera in "Gismonda," has a penchant for dogs and parrots. He also has decided ideas about their education. One of his cardinal principles is to speak to them only in French.

Wilfrid Lytell, Bert's younger brother, who looks almost exactly like him, is cast in the new Edward Warren picture as Anna Lehr's younger brother. Miss Lehr plays the lead opposite House Peters.

Nadia Garry might be a six-year-old Mary Miles Minter judging by her golden curls, her blue eyes, and her winsome smile. In the "Fall of the Romanoffs" she was the six-year-old princess, while in "My Own United States" she is a little boy.

It is reported from the West Coast that J. Barney Sherry has become a "war daddy" by adopting a Belgian orphan whom he has imported to his own home, and whom he is going to call Barney Sherry, second.

Lottie Briscoe Is a Member of Metro's All-Star Cast In "The House of Mirth"

Donald Hall, often called the "fashion plate" of the screen, plays the part of the detective in the new Mae Marsh picture, "The Face in the Dark." Mr. Hall was born in India and educated in England. His early career was in musical comedy where his baritone voice gave him the lead in such hits as "Floradora" and "The Girl Behind the Counter."

Marcel Le Picard, the cameraman responsible for the clever photography in "Conquered Hearts," has changed from Ivan to Graphic and will do the "shooting" in "When Man Betrays." To get the best effects in photographing the exterior of the Strand theatre for the former picture he did it at five o'clock in the morning with paid extras for the crowds going in and out of the picture house.

Fate has decreed that Alice Mann remain a comedienne for some little time as she has signed a long-term contract with the Mode Art Comedies. A few years ago when Miss Mann was first contemplating a screen career she was quite sure that she was going to be a tragedienne, but her first appearance in "Otto the Soldier," in the part of a mischievous girl, sealed her fate.

A fair admirer of Sessue Hayakawa in Sidney, New South Wales, just sent him a photograph of a chimpanzee, in exchange for which she desired one of his own photographs. The question in his mind is, did she or did she not wish to compliment him?

One of the first things Director John Collins did when he arrived in New York was to invest in a new Packard. Then he turned his attention to working out the continuity for his wife's (Viola Dana) new picture in order to have it ready for her when she comes on from the coast next month.

Ricca Allen, as a militant suffragette in "The Heart of a Young Girl," the new Barbara Castleton picture, addressed a crowd of some four hundred extras supposedly assembled at a suffrage convention, the other day at the World studio. Her attire and speech called forth real applause.

Mae Marsh has a very feminine antipathy toward wearing man's attire. She considers it particularly awkward and uncomfortable, having had experience with it in "The Wharf Rat." One of the reasons why she likes "The Face in the Dark" so well is because in it she is a girl all the way through.

John Bowers celebrated a two years' renewal of his contract with World, by marrying a New York girl, Rita Heller, who claims no connection with screen or stage.

Again Alice Brady has proved herself a good sport. On one hour's notice she packed her bag and started for Boston to speak at the Liberty Loan Rally, thus saving the day for the harassed master of ceremonies who was informed at the last minute of Mary Pickford's inability to appear as scheduled.

A. B. Conkwright, now working with George Walsh in a new picture, and appearing on Broadway as the Socialist in "My Fours in Germany," is a well-known dancer. He recently wrote to Secretary Baker offering to teach soldiers how to dance as part of their course in physical training.

William Lampe, the Dr. George Daniels of Graphic's "Moral Suicide," has a stage experience of twenty-one years back of him, ranging from light comedy to tragedy.

Warner Oland, Pathe Player

Screen Examinations

"Let's Get a Divorce"

(*Famous Players-Paramount—Five Reels*)

Reviewed by Peter Milne

BASED on Victorien Sardou's popular and recurrent play, "Divorcons," "Let's Get a Divorce" presents an exceptionally high type of comedy with Billie Burke in the stellar role. Once the first reel is passed by and the clever situations of the play come to the surface, the comedy is abundant, genuine and presented in excellent taste. The manner in which Henri proceeds to cure his pretty wife of a peculiarly school-girlish passion for romance and adventure by refusing to stand between her and the man she fancies herself in love with, is rich in humorous complications, each arising naturally. And like all good comedy, "Let's Get a Divorce" mixes humor with the commonest of human characteristics. Cyprienne's light-headed idea of real love is a state of mind that every being passes through some time or another in his life. Watching her education by the application of the little play conceived by Henri and his aides is as invigorating as it is amusing.

John Emerson and Anita Loos, whose work with Fairbanks is well known, prepared a scenario from the Sardou play. They have handled it in expert style. Reduced to its skeleton of plot and situations "Divorcons" needed the appreciation and appropriate treatment which the writers gave it to make it a success on the celluloid. The situations are subtle and are presented in the proper spirit. The space given each step in the plot is proportionate to its value. This accounts for the introduction of Cyprienne's story in the first reel, a story born of a weirdly romantic imagination. It is humorous unto itself, this initial reel, but is a rather unnecessary plant for Cyprienne's character. However, what follows is thus presented in its natural length.

Miss Burke has shed her posing and pouting and makes of Cyprienne a human and quite adorable girl. John Miltern does Henri with a thorough appreciation of the character's subtlety. Armand Kalise's Adhemar, the silly French gentleman who unconsciously furthers Henri's ends by acting as Cyprienne's lover, does a fine piece of character acting. Pinna Nesbit, Wilmuth Merkyl and Helen Tracey complete one of the finest casts ever seen in a feature. Director Charles Giblyn has presented the picture in excellent taste.

THE STORY AND PLAYERS

Cyprienne Marcey (Billie Burke), too romantic for her own good, meets Henri de Prunelles (John Miltern), brother of her best friend, Yvonne (Pinna Nesbit), on her vacation. They fall in love. When Henri proposes the conventional marriage ceremony while talking with Yvonne she refuses to permit it, knowing full well Cyprienne's love of romance. So they elope from the convent where Cyprienne has received her education and the next we see of them they are married. But Cyprienne's ideas of marital happiness exclude Henri's work. She becomes restless, and as a consequence when Adhemar (Armand Kalise), her husband's cousin, appears on the scene she welcomes his attentions. Eventually she confesses her love for him, or what she thinks her love, to her husband and calmly asks for a divorce. Henri, again taking the advice of Yvonne and her husband (Wilmuth Merkyl), agrees to her request and throws her as much as possible in the company of Adhemar. But close proximity and the elimination of clandestine meetings spoil it all for Cyprienne and she soon finds herself falling in love with her husband again. Henri, cruel brute, carries the game through until he is sure of Cyprienne's complete cure.

"Western Blood"

(*Fox—Five Reels*)

Reviewed by Peter Milne

A COMEDY-DRAMA that comes as a real treat is "Western Blood," featuring the spectacular and athletic Tom Mix. Mr. Mix cooked up the plot himself and Lynn Reynolds made the adaptation and directed. It doesn't take a long stretch of the memory to recall Reynolds comedy-dramas on the Bluebird schedule and some equally refreshing numbers he turned out for Triangle. His work as adaptor and director on "Western Blood" is of the same high type. Innumerable comedy touches arising from natural situations make the five reels of his present picture truly delightful and judging from his past work, it may be advisedly termed "his picture," when we read between the scenes. Mix is natural and with his fine riding and stunts is a valuable star, but the glow of comedy with which he is surrounded contributes largely to his success. The sight of the cowboys, clad in the uncomfortable "soup-and-fish," dutifully following every act of Tex's at the dinner table is only one of the many fine comedy situations of the picture. The subtitles are used frequently and often to humorous effect and sufficient cowboy lingo such as "pard" and "I'm a sayin'," serve to heighten the genuineness of the principal character.

Mix's stunts are judiciously sprinkled over the film and always create the desired thrill. Twice does he rescue Victoria Forde from her runaway broncho and a particularly fairbanksian stunt is seen when he swings from a tree over the wall of the Mexican outpost via his lasso. There is plenty of fine riding and deep shots of the western plains lend a realistic atmosphere. "Western Blood" is a tonic; in the ranks of comedy-drama it stands in the A-1 class.

THE STORY AND PLAYERS

Tex Wilson (Tom Mix), owner of a ranch along the Rio Grande, visits Los Angeles with a trainload of horses for the Government. At a reception given by his friend, Major Stevens (Frank Clark), he shows up in cowboy's togs and resents the insinuating remarks passed out by one, Wallace Payton (Barney Furey), purchasing agent for the Allied governments, who is attracted by Roberta Stephens (Victoria Forde), the Major's daughter. Tex also falls in love with Roberta, and some time later when she accompanies the Major and Payton on an inspection trip he welcomes her at his ranch. The cowboys, in gala clothes, welcome the visitors, and a dance is in progress when Payton decides to keep an appointment with Mexicans bent on selling him horses. The Mexicans, however, influenced by German gold, make Payton their captive, and carry Roberta off, too. Tex gives pursuit, and, after many narrow escapes, rescues the fair lady while his men put the Mexicans completely to rout.

"The Freight Investigation"

(*Mutt and Jeff-Fox—Split Reel*)

Reviewed by Peter Milne

IN this half reel Mutt and Jeff decide to help in the roundup of German spies. Mutt gets in a trunk which Jeff carts to the wharf. Here he is left to spy. There are two holes in the trunk to allow for air. But Mutt's lunch attracts all the rats on the wharf and they not only rob him of his food but take his clothes as well. The sight of the procession of rodents entering and coming from the trunk with pieces of Mutt's clothing is indeed ridiculously laughable. One of them happens to be a Jewish rat and objects to a ham sandwich. This is a good laugh throughout. Bud Fisher's ideas and his technique at picturing them on the film are growing better with each release.

"Blue Blood"

(*Selexart-Goldwyn—Six Reels*)

Reviewed by Peter Milne

A HORRIBLE disease inherited, gives "Blue Blood" its drama. Spencer Wellington is afflicted with paresis. His doctor warns him against marriage, but Wellington, having spent his fortune as recklessly as his life, insists on taking a rich society girl for his wife. Their child is born a hopeless defective and dies. The wife goes mad until a severe fall and the touch of a little boy's hand restores her memory some five years afterwards. And Wellington winds up his futile existence in a wild orgy of wine and women. All the splendor of a Far Eastern harem he revels in. But he dies cursing the ancestor who first contracted the terrible malady.

Howard Hickman gives a performance realistic and effective as the moral and physical no-account Wellington. George Fisher has an appealing role, which he handles capably, as the doctor who hesitates at informing the women of Wellington's condition until too late. The situation is given added force and sustaining value by the fact that the doctor is in love with the woman himself. In the critical period of the doctor's life, when he must decide whether to violate the ethics of his profession and prevent the marriage and so ruin his own standing or stand aside and see her go helplessly to an awful fate, Mr. Fisher shows the best acting. This is an extremely powerful point in "Blue Blood." It is done effectively from every standpoint.

In fact, "Blue Blood" is a mighty powerful picture from first to last. There are no dull moments, and of intense dramatic situations there are a formidable array. Unmentionable diseases usually seem to jack up the intensity of a picture a hundred per cent. Eugene Walter's play, "The Knife," was a real hair raiser. And so, too, is "Blue Blood," by J. Grubb Alexander and Fred Myton. The fact that it is no picture for the family theatre is obvious immediately the theme is considered. Eliot Howe directed. The picture is pretentious, the setting being generally imposingly rich and the modern harem scenes a marvel of extravagance. Mary Mersch as the woman, gives another strong performance. Ida Lewis and Nona Thomas complete the cast.

THE STORY AND PLAYERS

Spencer Wellington (Howard Hickman), last of a long list of "blue blooded" artistocracy, suffers from paresis. His physician, Dr. John Rand (George Fisher), warns him against marriage, but to no effect. Peculiar circumstances and Rand's anxiety over his professional standing force him to remain silent. But he shudders with horror when he realizes that Wellington has allied himself with Grace Valiant (Mary Mersch), the woman he himself loves. Glancing over the family tree of the Wellingtons, Grace discovers the terrible step she has taken. Her child is born a defective and dies. She goes mad at the thought of it living. An orphaned baby is substituted, but it is not until five years have passed that Grace's reason is restored. In the meantime Wellington has taken to violent profligacy and he finally dies from his excesses. With Grace's reason returned and with Wellington dead the picture closes leaving the doctor to console her.

"Tyrant Fear"

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

AN attempt to diagnose, to sound the psychology of fear is combined with a rather conventional story of the northwestern snows, its peoples and its usual dance-den. Its author, R. Cecil Smith, has had much better success with his melodrama than he has with his psychological motive. Allaine, the protagonist of the incomplete dissertation on fear is afraid of the brute-men surrounding her until she finds herself with a gun in her hand. Afterwards she is unafraid. But even a gun can be shot clean and with only a limited supply of cartridges on hand Allaine might well quake and quiver before her enemies again. So Mr. Smith's analysis is hardly worthy of consideration. In fact those who see "Tyrant Fear" will be rapt in the melodrama. They will probably forget all about the title and the heroine's moral conversion.

A series of beautiful snow scenes form a background for the picture's action. Dorothy Dalton as Allaine gives a good performance and Melbourne MacDowell, Thurston Hall and William Conklin render effective support. The picture opens with the wedding of Allaine and Jules Latour, one of the brutes. The action surrounding it is somewhat overdone. The fact that no one has any sympathy at all for Allaine strikes a rather unrealistic note. The subsequent action shows the transformation Allaine brings about in two men. The brute dance hall keeper awakes to the fact that there are good women after all and the weakling piano player takes a new lease on his life when Allaine enters it. While the working out of the destinies of these three people is lacking in dramatic intensity, due to the absence of a human note, their trials and tribulations provide interesting pictorial matter.

R. William Neill's direction merits generally favorable comment. John Stumar's photographic work is of the best.

THE STORY AND PLAYERS

Allaine Grandet (Dorothy Dalton), a daughter of the Canadian wilds, is given in marriage by her father to Jules Latour (William Conklin), a trapper in whom brute passions always predominate. For money and liquor he turns her over to Dermont (Melbourne MacDowell), proprietor of the dance hall, gambling den and saloon in the settlement. Here she encounters Harley Dane (Thurston Hall), erstwhile gentleman, now only a poor imitation of a human being. He plays the piano in the dance hall. A trapper fresh from the wilds offers to gamble with Dermont for Allaine. He wins. Allaine in her struggles to free herself from him pushes him through a railing around the balcony and he falls to his death. Subsequently when she sees Dane mistreated by Dermont she gives up her job and cares for him, eventually restoring him to health. He tells of his love for her and declares his intention of first going back to his people and making a success of himself before sending for her. Her marriage to Jules is the stumbling block. Allaine goes to Dermont and asks for a team of dogs for Dane, promising to give anything in return. Dermont is moved by her great love for Dane and grants her request unconditionally. And soon afterwards the body of Jules is found frozen in the snow and Allaine departs with Dane.

"The Doctor and the Woman"

(*Jewel Production—Six Reels*)

Reviewed by Joseph L. Kelley

JEWEL PRODUCTIONS gathered in the strands of a worthwhile screen drama when it secured the rights to Mary Roberts Rinehart's story, "K," presented on the screen under the title, "The Doctor and the Woman." The author laid a firm, sustaining foundation and under the direction of Lois Weber, it has blossomed forth into one of the most entertaining screen dramas seen for some time at the Broadway theatre, where it ran for a limited engagement last week to crowds fully appreciating its every quality of entertainment in pantomine. The little human touches which have been evidenced here and there during its exposition stand out with all prominence, and the subtle, convincing manner in which the chief characters have been vitalized by Mildred Harris, True Boardman, Albert Roscoe, Zella Caull and Carl Miller, is impregnated with an interest compelling force attaining a resistance hard to overcome.

True Boardman is easily the star of the picture. He has the sympathy of his audience from first to last and the manner in which he has held from his audiences his true status, speaks in highest terms for his ability as an impersonator of character and an exponent of dramatic art. Miss Harris makes the role of Sidney Page all that the author expected and in doing so she has accomplished a work that is far from being menial. Her light was not meant to shine with the same brilliance as that disseminated by "K."

The drama opens with a fresh, cooling atmosphere hovering about its every scene as registered by Director Weber. With action running at low ebb the director has kept the interest at high water mark by a cleverly injected suspense element. The audience is expectant, not to be disappointed. With every scene comes a new interest—not of major importance but advancing a pace further the plot of the nicely woven story and telling without the superfluous language of the pantomimic stage, simple details, simply, and without running off on a tangent.

There has been no attempt at high-flown dramatic passages or episodes. Director Weber has revealed the obvious, the simple little happenings of everyday life in such a manner as to overcome and discount the old saying that the obvious is never interesting. She has made it so—the members of the cast have made it so. You will be convinced despite your belief. Just as the simple, homely utterances of President Lincoln fascinated, so does the exposition of the Mary Roberts Rinehart's creation as interpreted by Director Weber and cast, fascinate. Its simplicity gets you and you wonder why it is.

The photography is excellent throughout. Some fine lighting has been accomplished by the technical man and the cameraman lived up to all the expectations of the manipulator of the overheads, side-banks and spots. The sub-titles are to be commended. Each has its place and each performer its one simple duty without supplanting action.

Albert Roscoe has a punch in both hands when it comes to convincing that Dr. Max is in evidence. Zella Caull peeps over the horizon of the vampire group and gets recognition from all. Carl Miller as the jealous lover unconsciously gives to this production a touch of humor that would have been lost in the hands of others. The cast is very good.

THE STORY AND THE PLAYERS

K. Le Moyne (True Boardman), known as K——, arrives in a small country town, and takes lodgings with Mrs. Page. Her daughter, Sidney Page (Mildred Harris), is the belle of the town. Mrs. Page is an invalid and Sidney takes roomers to help support her mother.

Little is known of the stranger K——. He keeps to himself and evinces a friendly interest in Sidney. Sidney's sweetheart, Joe Drummond (Carl Miller), becomes jealous when he learns that an attractive roomer has arrived in the household of Sidney's mother. Sidney expresses a desire to become a nurse and sees Dr. Max Wilson (Albert Roscoe) in regard to the matter. Dr. Max, as he is called. places her in the hospital, in which he is attending surgeon. Dr. Max is an admirer of women, and is attracted to Mildred. He fears Carlotta Harrison (Zella Caull), a nurse in the hospital, who is jealous of his attentions to Sidney.

The name of a Dr. Edwardes was known throughout the country. He had disappeared in a mysterious manner after several operations which he had performed had proved unsuccessful. One of the nurses tells Sidney that she wished Dr. Edwardes could be found to treat Dr. Max.

On the night of the shooting K—— is walking in the neighborhood of the tavern, and learns of the tragedy. He goes to the hospital to see Dr. Max and to learn how Sidney is. He is recognized by Carlotta. It develops that he, K—— is in reality Dr. Edwardes.. He operates on Dr. Max, and Dr. Max quickly recovers. It also develops that the reason why he had been unsuccessful in his operations was because Carlotta, who was nurse in the hospital at the time, had conspired to injure his reputation. Sidney marries K——, and Dr. Max marries a nurse girl, but not Carlotta.

" The Hand at the Window "

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

A MYSTERY story of compelling interest, well concocted, well sustained and as well directed is about the correct summing-up of " The Hand at the Window," as the writer sees it. The actions of the denizens of the underworld are vividly portrayed, their " lingo " as depicted in the sub-titles is indeed realistic, and the character parts are uniformly well acted by the different participants in the cast.

Joe King as the detective and later as Captain and Inspector of Police, gives a good account of himself, as also does Francis McDonald as Tony, the counterfeiting Dago. Margery Wilson, who marries the Captain and conceals her real identity until the closing chapter, acquits herself creditably, and a real surprise is sprung when, after her marriage, she rounds up the head of the " circulation department " of the counterfeiting gang, and reveals her identity as a member of the secret service. On being telegraphed to report to Washington to go on another important case, her husband, the Inspector of Police, wires back " Miss Bowers cannot report; just got a life sentence. Inspector Moran."

The Italian quarter in Mulberry street, and a section of Bronx Park, are the main locations selected, and they are beautiful specimens of the photographer's art by C. G. Peterson. Raymond Wells directed.

This picture should be a winner from a box-office standpoint and should not fail no matter where shown.

THE STORY AND PLAYERS

Roderick Moran (Joe King), detective sergeant of the New York Police Department, secures the conviction of Tony Brachieri (Francis McDonald), notorious counterfeiter. The latter swears revenge in these unique words, " When you get married, Meesta, look out." Moran becomes interested in Laura Bowers (Margery Wilson), who takes a room at the boarding-house in which he resides. Her business is a mystery to him. She wins his love. The two become engaged. Then Moran recalls the threat made by Tony five years ago. However, his mind is set at rest by the shooting of Tony, who makes an effort to escape from prison. Moran and Laura are married. A few moments after they enter their new home a bullet crashes through the window and almost kills Moran. The assailant flees. A thumb-print is found on the window. It corresponds with Tony's finger-prints. But Tony is dead. The police are baffled. Laura follows her former mysterious occupation. She brings the Calabrian Kid (Irene Hunt) into Moran's office one day and exposes the Kid as the murderer. The Calabrian is the woman who had been married to Tony and sworn by him to obtain revenge. Moran learns that his wife is a secret service operative for the Government, who has been on the trail of counterfeiters.

" The White Man's Law "

(*Lasky-Paramount—Five Reels*)

Reviewed by Peter Milne

SESSUE HAYAKAWA'S latest picture, " The White Man's Law," gives him the role of an African Arab, the sincere, serious-minded, honorable native, as pitted against a profligate Englishman. It is a role which he handles with all the skill at his command, although it is not of real featured prominence. Jack Holt, as the Englishman, has a big part, and he plays it excellently. But Florence Vidor seems to be the real star of " The White Man's Law." As the little French Sudanese girl, Maida Verne, the pet of the English colony who is overwhelmed by the contrast of her new life with that of her old, she gives a delightful and appealing performance. Miss Vidor has climbed rapidly in the recent Hayakawa pictures. She is young and pretty and has a distinctly delicate and appealing personality. Never before has she had the opportunity which her present role offers her, and her work here is positively captivating.

The story of " The White Man's Law " was written by Marion Fairfax and John Browne, and prepared for the screen by Miss Fairfax. It is a remarkably well handled picture, with plenty of suspense and situations that grip. James Young directed. The African atmosphere is convincing in every scene. A remarkably pretentious production for a five-reel feature creates an air of realism that always surrounds the action. Among those who appear in the large supporting cast are Herbert Standing, Maym Kelso, Forrest Seabury, Ernest Joy, Charles West, Noah Beery and Frank Deshon.

THE STORY AND PLAYERS

Sir Harry Falkland (Jack Holt), a dissolute Englishman, is given the chance to redeem himself by establishing an ivory trading station in Southern Africa. In the English colony there he meets Maida Verne (Florence Vidor), a French Sudanese girl, the protege of the governor. She is loved by John Ghengis (Sessue Hayakawa), an Oxford educated Arab. Sir Harry wins the love of the girl, and on the evening of his departure to the interior on an ivory expedition with Ghengis takes her out for a ride in his motor. They do not return until the morning. Sir Harry promises to marry her providing she keeps silent until his return. At the first stop on the trip he receives a letter from England saying that his wife (Clarissa Selwynne) has sailed to join him. The expedition is a success. Sir Harry in a native boat, with Ghengis, starts for home, the rest of the party, including the elder Ghengis (Joseph Swickard), travel by land. The letter drops from Sir Harry's pocket and Ghengis sees it. The men fight. Sir Harry attempts to drown Ghengis, and puts on ahead believing he has done so. Back in the village he is hailed with acclaim. But he ignores Maida and laughs at her tale of public disgrace. When Ghengis returns, however, there is another story to tell, Sir Harry realizes what it means to be ostracized for an act like his—there has been one terrible example. And at the instigation of Ghengis he takes his own life. Later Ghengis and Maida are married.

" A Mother's Secret "

(*Bluebird—Five Reels*)

Reviewed by Peter Milne

" A MOTHER'S SECRET " is a somewhat meandering picture dealing with spies, their attempts to secure valuable plans, and presenting Ella Hall in a number of situations and scenes molded to show her at her best—as a little girl. There is reliable comedy in the scene where Grey, the youthful millionaire gives Angela a whole armful of dolls because, in her short dresses, he believes her thirteen instead of eighteen. This situation, it must be confessed is not strikingly original in any respect, but Miss Hall and Emory Johnson play it nicely and derive the most from it. The spy thread is introduced for suspense and, indeed, the machinations of divers agents of the enemy, serve to lend added interest to the story. The fact that it is irrelevant to the main purpose of the plot and introduced for effect alone matters little, all things considered.

Lois Zellner is author of " A Mother's Secret," the scenario being the work of Doris Schroeder. Douglas Gerrard, who directed, has presented the picture realistically and handled the majority of the scenes with taste and a realization of their respective importance. The few scenes of a French town under bombardment are vivid. Mary Mirsch, T. D. Crittenden and Grace McLean constitute the principal support to Miss Hall and Mr. Johnson. Mrs. L. C. Harris as the old negro mammy contributes a humorous characterization.

THE STORY AND PLAYERS

Angela (Ella Hall) lives with her grandmother in the south and has never seen her mother, who after the death of her husband married Captain Eldone (T. D. Crittenden), of the English army. Captain Eldone is serving in France and Lady Eldone (Mary Mirsch) works in the ranks of the Red Cross. The Captain has in his possession a plan of a new siege gun. Of this he tells his wife. Shortly afterwards he is reported killed. When Lady Eldone goes to America she is watched by German agents desirous of securing the plans and by Howard Grey (Emory Johnson), a millionaire in the employ of the United States Secret Service, pledged to help Great Britain secure the plans. Angela, now a girl of eighteen, gives her mother a shock when she arrives to live with her. Lady Eldone plans to catch Grey for her husband and the presence of an eighteen-year-old daughter is rather disconcerting. So Angela is dressed in short skirts once again, much to her distaste and her wrath is great when Grey presents her with dolls and takes her on his knee. Rose Marie (Grace McLean), Lady Eldone's maid, a German agent, believes she has spotted the plans and summons assistance in the guise of a masseur. Angela, who has run away from her mother, unable longer to bear being her rival in love returns at the same time the plotters are trapped and soon after in walks Captain Eldone very much alive. His presence naturally puts an end to any other marital schemes of Lady Eldone and when Grey learns that Angela is eighteen instead of thirteen he becomes peculiarly attentive.

" Nine-Tenths of the Law "

(*Atlantic Distributing Corporation—Six Reels*)

Reviewed by Peter Milne

MITCHELL LEWIS is featured in this picture laid in the northern pine forests. Mr. Lewis' performance in " The Barrier " is still a lingering memory. It was one of the greatest pieces of acting the screen has ever witnessed. But his role in " Nine-tenths of the Law " does not give him the opportunities necessary to make his performance great. The appeal of his 'Poleon Doret was deep. His part here seldom allows him to penetrate beneath the surface. Leneau is picturesque, pleasing and likeable, but when it comes to picturing suffering and sorrow, it is the woman who is the main exponent. And the performance of Jimsey Maye as Leneau's wife, while realistic in its appeal, is not heart-deep. In fact, the performance worthy of chief note is that given by young " Breezy " Reeves as the Little Roughneck. This little tot is natural and thoroughly able. His work will do more toward capturing an audience than that of the mature performers. Reeves Eason as " Red " Adair, gives a melodramatic picture of a bad man.

" Nine-tenths of the Law " was written by Mr. Eason. It is a simple tale in which the Little Roughneck, a kidnapped child, eventually falls in the kindly hands of Leneau and his wife, and once more brightens the home made dark by the death of their baby. The melodramatic note is slight, but provides a certain amount of sustaining interest. The scenes were photographed in pine woods and are a delight. The camera work is fair, but the photography not of the best. Sub-titling could be improved. The main title is drawn from a remark made by Leneau, and has nothing to do with the story.

Slight in plot, "Nine-tenths of the Law" is notable because of the performance of the child and its beautiful mounting. The punch one expects in a special release is missing.

THE STORY AND PLAYERS

Happiness vanishes from the lives of Leneau (Mitchell Lewis), a trapper, and his wife (Jimsey Maye) when their baby dies. The woman's grief is inconsolable. But the sun shines again when a little boy (Breezy Reeves), kidnapped by "Red" Adair (Reeves Eason), escapes from him and finds the Leneau hut. Red's effort to regain the boy is frustrated by Leneau and he so soundly punishes the bad man that he dies soon afterwards. On his death Leneau learns where the boy was stolen from, and, despite the love of his wife for the child, he takes him back to the city. The woman in despondency contemplates suicide. She is about to jump from a high cliff when Leneau returns to save her. And the boy is with him. For instead of being the son of the rich judge from whom he was kidnapped he turns out to be an orphan for whom the judge was searching for a home.

"Society For Sale"

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

WILLIAM DESMOND is presented in "Society for Sale" in a character entirely different from any he has essayed before, for now he appears as the "Honorable Billy," a scion of the British nobility—bankrupt of course—and herein lies the foundation of the film.

The heroine, Phyllis Cline, a one-time manikin, having been bequeathed a goodly sum of money, prevails upon Billy to engage himself to her for a "consideration," in cash. And complications upon complications ensue.

The theme is well handled, gives Desmond and Gloria Swanson plenty of scope wherein to display their histrionic powers, and taken all in all is so handled as to warrant a good reception.

"Society for Sale" is from the pen of Ruby M. Ayres; the scenario was written by Charles J. Wilson and the picture directed by Frank Borzage.

There is a really sustaining plot throughout and a rather one-sided love story too, one-sided indeed until Billy realizes his love for the girl and realizes too that he is about to be outdone. A too promiscuous play of the monocle by Billy detracts somewhat from the otherwise good features of the picture.

This is a picture that will appeal to a great number of fans and particularly those who have just a "comic supplement" idea of British nobility. Release date April 21.

THE STORY AND PLAYERS

The Honorable Billy (William Desmond), a member of exclusive English society, squanders his income. Phyllis Clyne (Gloria Swanson) inherits a fortune, and wishes to break into society.. For a financial consideration she persuades Billy to open the gates of society for her. Billy's sense of honor causes him to balk, but Phyllis refuses to permit him to pull out of the agreement. She meets a dissolute rake, Lord Sheldon (Herbert Pryor), against whom Billy warns her. She accuses him of jealousy.

In a quarrel with Furnival (Charles Dorian), who proposes to Phyllis, he removes the objectionable suitor. He learns that Phyllis is nothing but a manikin and is shocked at the deception. Placed in a bad position with his friends, Billy has, nevertheless, learned to love her. She leaves him. He tries to adjust himself to his old life. Phyllis runs away with Lord Sheldon. The fugitives meet with an accident, and Sheldon is killed. Billy discovers that Lord Sheldon is her father, and it all ends happily.

"Danger Within"

(*Bluebird—Five Reels*)

Reviewed by F. G. Spencer

LITTLE ZOE RAE is really a clever little actress, but in this picture she is made to assume not only the airs, the antics and premonitions of a juvenile, but she is given the aforethought and ingenuity of one far exceeding her age. It is, however, a cleverly executed plot, for her simple mannerisms and childish ways smooth out the wrinkles of an old man's withered soul, and he at last "finds" himself. Little Zoe is already an emotional actress—she registers grief, joy, surprise, anguish and anticipation as readily and as potently as many of her seniors, and this is a picture of many sides, and hers a role of just as many angles. The story is by Charles T. and Frank Dozey; the scenario is by Frank H. Clark and it was produced by Rea Berger.

The photography is exceptionally good.

It is a picture that will appeal strongly to the "family" element.

This picture has the heart interest and the winsomeness that eventually win.

THE STORY AND PLAYERS

Tom Paulton (William Carroll) is employed in the brokerage office of Matthew Wedgestone (C. H. Mailles), and is about to be discharged. Paulton's wife, Grace Paulton (Winifred Greenwood) is crippled through an accident, and they cannot afford to pay Dr. Trevick (H. Dunkinson) the sum of $300, which the latter says will be the fee for an operation.

Just at this juncture Wedgestone's manager, Gilbert Bolson (True Boardman), is instrumental in an attempt to put through a scheme to ruin old Wedgestone, and incidentally enrich himself. To effect this he prevails upon the doctor to quarantine Wedgestone's house on the plea that the butler is suffering from a virulent attack of small pox. While the quarantine is in effect and the old broker forcibly kept indoors the manager and doctor put their plans to work, and all would have gone well had not little Zoe fled from the rear of the house with a message to her father, giving him full power of attorney to prosecute the deals Wedgestone had contemplated before his incarceration.

She reaches the city just in time, and Wedgestone's stock is saved.

"At the Mercy of Men"

(*Select—Five Reels*)

Reviewed by Peter Milne

"AT THE MERCY OF MEN" is a picture laid in the early days of the Russian revolution, rather unsavory and by no means realistic with respect to the principal character portrayed by Alice Brady. The opening reel with its scenes of the three officers on a debauch and the rape of Vera Souroff is shocking even to one accustomed to seeing the villain turn the key in the door and attack the helpless heroine. There was certainly no doubt about it that Vera was at the mercy of men, but they didn't have any mercy. The ex-Czar is then brought into the story and at the suggestion of the ex-Czarina forces Count Nicho, one of the three officers, to marry Vera. The trio had sworn to one another never to tell the name of the man who did the worst. So Count Nicho, because he is oldest, gets a wife thrust upon him. Eventually after revolutionary squalls from which Vera rescues her husband, he tells her the identity of the guilty man and she is contented with him—even loves him. This change of Vera's is on the face of things quite unsatisfactory. It is hard to believe that any self-respecting woman, the sort of woman Vera is supposed to be, would turn to love a man after he had acted as did the Count. We don't pretend to be any authority on feminine psychology but this action of Vera's seems to be against the rules of the game.

Miss Brady, with a Russia hair dress, plays with feeling and creates an appealing character until the turning point in her attitude toward the Count. Frank Morgan as the Count and Jack Johnson, W. C. Carleton, Yolande Buquette and Robert Walker carry supporting roles. Charles Miller directed from a scenario by Paul West.

THE STORY AND PLAYERS

Vera Souroff (Alice Brady), music teacher of Alice (Tula Bell), daughter of Countess Zaptine (Yolande Buquette), while passing home through the streets of Petrograd, is overpowered by Count Nicho (Frank Morgan), an officer in the Czar's Own Guard, out on a wild revel with his companions, Count Andreas (Robert Walker) and Count Michael (C. Porches). She is trapped in a private dining-room, and the three officers, thoroughly drunk, attack her. When help arrives it is too late. Vera returns to her home to be cast aside by her fiance (Jack Johnson) when she tells him what has happened. Countess Zaptine on hearing her sad story goes to the Czarina, who brings her influence to bear on the Czar. From the ranks of the officers of the Guard, Vera picks out the three culprits. But they have taken an oath to tell nothing of the affair. As a consequence, the Czar forces Count Nicho, the oldest, to marry Vera, and then casts him in jail with his companions. Vera, however, is not satisfied. She wishes to know the identity of the man who is to be the father of her child.. When the revolution breaks out and Vera hears that the three officers are to be killed by the angry mob, she goes to the jail. In defending themselves, Counts Andreas and Michael are killed, Count Nicho seriously wounded. Vera takes him to her home, and hides him from the revolutionists. Later when his wound is well he finally breaks his vow, and tells Vera that he is the guilty men. This satisfies her, and the picture closes with her in his arms.

Pathe Comedies

(*Rolin Film Company*)

Reviewed by Peter Milne

"HIS BUSY DAY" is a two-reel Rolin number featuring Toto. It is not much on continuity as other of his comedies have been and gives the appearance of having been hastily patched together. By far the funniest series of scenes in it shows Toto dressed in a tiger skin attempting a nature dance. The two reels trace his adventure as cameraman for the Hearst-Pathe Weekly. It is a good thing for the weekly that its cameramen are generally unlike Toto.

"Kicked Out" is a one-reeler featuring Harold Lloyd, whose chief task is to do a small bit of female impersonating. In gags and general get up it fails to reach the exceedingly high standard which Lloyd has been setting for himself of late. It is more like his first efforts, particularly when he starts throwing handfuls of salad about the table.

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"Leap to Fame"

(*World Film—Five Reels*)

Reviewed by Peter Milne

CARLYLE BLACKWELL does just what an efficient newsreporter should do in "Leap to Fame." He runs head on into a German spy plot and before the smoke has cleared away has nabbed the leader and rescued the much distressed heroine and made her his wife. This is raising reportorial efficiency to an exceptionally high degree. The style in which Raymond Schrock has developed this plot is comedy-melodrama. Mr. Blackwell makes a genial and ingratiating reporter who refuses to take things quite seriously but the numerous twists of the plot have brought the suspense well up in the rating. The action is ever rapid and includes a scattering of nearly spectacular stunts such as Trevor's descent from the roof of a house via a rope, and his rescue of the girl Carl Hoffman, naturally enough a German spy.

Evelyn Greeley makes an attractive heroine. Lionel Belmore says "hoch" and "Gott und Himmel" with expression fiendishly Teutonic and Muriel Ostriche swaggers as a little East Side tough. Frank Beamish and Alec Francis render creditable accounts of themselves. Mr. Blackwell's work as director is adequate.

THE STORY AND PLAYERS

Charles Trevor (Carlyle Blackwell), having learned to play an excellent game of draw poker in college, is sentenced to work on a newspaper by his father (Alec Francis). In covering the night court he witnesses the escape of an alien enemy and giving pursuit captures him. This leads to his meeting with Dorothy (Evelyn Greeley), a young lady endeavoring to regain a priceless formulae stolen from her father by German spies. So Trevor allies himself with the distressed Dorothy for more reasons than one and stops not until he has landed the tribe of spies, broken into print with a feature story and returned to his parent with the heroine of the exciting melodrama as his drama.

"Dolly Does Her Bit"

(*Diando-Pathe—Five Reels*)

Reviewed by Peter Milne

HERE at last has Baby Marie Osborne a vehicle in which she is permitted to act like a genuine child. There is no shallow sentiment and Marie unites no couple in the midst of breaking the ties that bind. Lucy Sarver, author of "Dolly Does Her Bit," conceived a thoroughly pleasing and fanciful little story that runs its pace without any lapses in interest. The little star has for her chief support the black-skinned youngster who has appeared in all her recent pictures. He is a natural and spontaneous fellow and in his present role is the center of a number of unusually humorous scenes. Baby Marie herself gives a clever performance.

The settings provided by the Diando company show a marked improvement over those in the last picture while William Bertram's direction is commendable in all departments.

THE STORY AND PLAYERS

Hilda Best (Alice Saunders), a seamstress, receives a child-sized mechanical doll to dress as a nurse for the Red Cross Bazaar. Her niece, Dolly (Baby Marie Osborne), guards it while her aunt is out, but the children of the neighborhood get wind of its presence in the house and overwhelming its little keeper carry it off. It meets with a disaster when it gets in the path of a runaway team. Dolly and her little Ethiopian friend bury the remains with great ceremony. Subsequently Dolly takes its place and with only a few friends in her confidence is successfully auctioned off at the bazaar. She goes to a rich society woman, whose little daughter is crippled. Burglars break into the house of the rich lady that night and when Dolly surprises them they kidnap her. She escapes early the next morning and gives the alarm to the ploice. The reward for the capture of the burglars goes to her. Afterwards she promises to remain the companion of the crippled child for the rest of her life.

"A Black Sherlock Holmes"

(*General-Ebony Comedy—One Reel*)

Reviewed by F. G. Spencer

WITH real "colored folks" in the cast, this burlesque on Sherlock Holmes shows many amusing phases of the detective game as seen from the negro comedian side. The characters of Nick Carter, portrayed by Sam Robinson; Rheuma Tism, Rudolph Tatum; I Wanta Sneeze, the inventor, George Lewis; Cheza Sneeze, Evan Junior, and Baron Jazz, Sam Jacobs, are all well carried, and most of the incidents are ludicrous in the extreme.

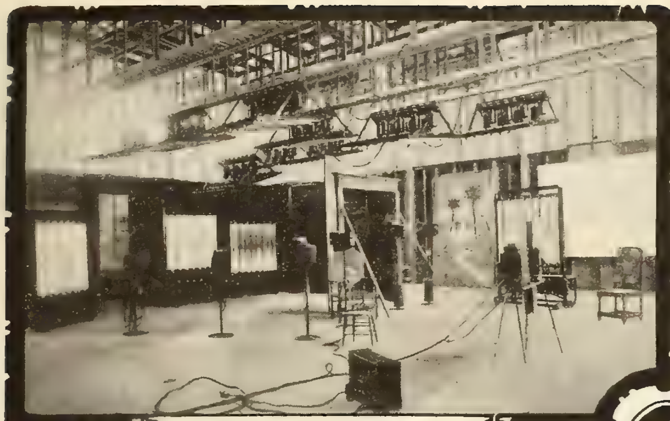
It will make a fair filler for the average program.

Four Christie Comedies

(*Christie Comedies—One Reel Each*)

Reviewed by Joseph L. Kelley

THREE of the latest consignments of Christie Comedies to be shown for review are corking good examples of clean, snappy comedy. They are, "All Dressed Up," which is the best of the four, with Betty Compson, Dorothy Dane and Harry Edwards; "Red Crossed," with Ethel Lynne and "Smiling" Billy Mason and "Betty's Adventure," with Betty Compson, "Smiling" Billy Mason and Harry Edwards. The fourth, "By Orange Aid," featuring Bobby Vernon, Eleanor Field and Dorothy Dane, is one of the poorest Christies which has been shown in recent months. It has no substance and the attempt at comedy by Bobby Vernon gets no further than the bare attempt. Bobby has little to work with in the way of a story, the author having been content to rest on the fact that an orange show held somewhere in California, would afford sufficient interesting detail to offset the lack of comedy situations.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"All Dressed Up" is one of the snappiest one-reelers that Christie has shown. Betty Compson shines in this short subject and she and her work are ably supplemented by Dorothy Dane and Harry Edwards, Mr. Edwards being particularly good. Friend wife is out of town and hubby strikes up a flirtation with the little lady across the hall. She meets him in the hall on the day that friend wife returns and asks that he deliver a dress to the cleaners for her. Friend wife see hubby and he explains that he has just bought her a new dress. Friend wife puts on the new dress and is seen by the little lady across the hall. The trouble starts but hubby squeezes out to the satisfaction of all concerned.

"Red Crossed" develops some clever situations. Ethel Lynne and "Smilling" Billy Mason, husband and wife in this particular instance, decide to boost for the Red Cross fund. She bets him that she can raise more money than he can. Both engage the services of their friends, unknown to the other. Billy engages in a little poker game and his wife, finding that she is a few hundred behind in the race, hits on an idea. She and girl friends dress as cops and raid the poker game. The offenders are promised freedom for a few hundred. But the regular cops arrive—well Billy and Ethel manage to be "within the law."

"Betty's Adventure" has some real live comedy situations and the story told is logical and at times hits the dramatic high spots. Betty is romantic and seeks adventure. Billy is likewise affected. They meet under rather romantic conditions. She is mistaken for a Count's wife but proves her identity. Her dreams are realized, for she finds a husband and has experienced real romance. Harry Edwards in the role of the Count does some clever work in this reel. All three principals are good.

"By Orange Aid" is not much in the way of comedy. Bobby Vernon is too affected in his manner of putting over the comedy, or trying to, and is under the big disadvantage of having to interpret a poorly written story. Eleanor Field and Dorothy Dane do their best to overcome the frailities in the script.

"The Face in the Dark"

(*Goldwyn—Six Reels*)

Reviewed by Joseph L. Kelley

"THE FACE IN THE DARK," an Irving S. Cobb creation, is the late medium through which Mae Marsh greets the picturegoing public. Hobart Henley directed and J. C. Bitzer was cameraman. Considered purely from an entertaining standpoint this late Goldwyn production is in rank with those plays which stand between Miss Marsh's best and her average pictures. The fact that it is a detective story goes a long ways toward heightening its entertaining value. In the hands of a Conan Doyle the story would have presented a more sustaining backbone for its general theme smacks of the Doyle style. Mr. Cobb has done very well with the script but he has not made quite clear the why and wherefore of Charles Ridgeway's attitude toward his daughter, in keeping from her the fact that he was working on the mystery which had drawn her sweetheart in its web of suspicion. On the other hand it is perfectly feasible and logical to believe that Mr. Cobb's reason for keeping such information from the daughter was because she, herself, was supposed to be gifted with the keener perception of a detective, having inherited same from her father.

Miss Marsh's work in this production is on par with her quality work in other productions. She finds some difficult moments in this play but rises to meet them every time, and does so without the least show of exertion. Niles Welch, playing opposite in the leading juvenile role, does admirable work. Mr. Welch screens like a winner, acts with ability and grace and expresses emotions without leaving the impression that he is acting for the camera. Alec B. Francis, as Charles Ridgeway, is good, as per usual. Mr. Francis' work before the camera is always commendable. Donald Hall does effective work in the role of a detective. Harry C. Myers has a less important role but convinces in his bit. Willard Dashiell, Isabelle Wilson and Alice Wilson are seen in minor supporting roles.

News Notes from Canada

Allen Interests Take Over Two Theatres

ANNOUNCEMENT has been made that the Allen Interests have taken over two more Ontario theatres. These two houses are the Temple theatre in Hamilton and the Majestic Theatre in London. Extensive improvements and alterations will be commenced immediately on both houses to bring them up to the high standard required by this company.

The Temple in Hamilton has a splendid location. It was officially taken over by the Allens on April 15, when "The Bluebird" was the film offering of that week. Plans have been made between the management of this theatre and the Hamilton Daily Spectator for an unique advertising campaign that will doubtless quickly inform the Hamilton public of the policies under the new regime.

Al Morgan, who has been occupying the position of manager of the Temple, will continue in that capacity. Mr. B. J. Cronk, manager of the Allen theatre in Toronto, was in Hamilton last week conferring with Mr. Morgan on various matters pertaining to the policies of the house, and it is expected that everything will be running like clock-work very shortly. The Temple seats nearly 2,000.

The Majestic theatre in London, the other house acquired by the Allens, also has a splendid location in the Forest City. Tommie Logan, the present manager, will be retained.

Exhibitors Look Askance at Daylight Law

Daylight saving is now in effect in Canada, and exhibitors are not looking with any degree of favor upon the measure. When several of the Eastern Provinces tried daylight saving two years ago, it was found to be greatly against the theatrical interests, and it was expected that a protest would have been lodged by the men most concerned, but nothing seems to have been done. Business has been so bad with some exhibitors owing to war conditions, that the extra hour of daylight is felt to be the last straw.

Exchanges Satisfied with Season's Business

Reports from all the Eastern Canadian exchanges say that business during the past winter has been excellent, in spite of the fact that the poor train service has greatly hampered shipments.

All of the big features issued under the Regal banner are reported to be working overtime, and the Universal office says "The Price of a Good Time" is breaking all records.

Canada Likes Mildred Harris

The Universal feature, "The Price of a Good Time" was shown in St. John recently, and seldom has a picture received such praise. It is generally conceded that this is a great production from every point of view, and although Mildred Harris is a comparative stranger to the people in this part of Canada, she was so well liked that she may be sure of a welcome when she returns in her next feature.

Seen and Heard in Canada

John Griffin, of the Griffin Amusement Company, made a trip throughout Western Ontario recently, and visited some of his theatres in Western Ontario towns.

It is rumored that the New Princess theatre in Toronto will show pictures this summer. The Princess, which was recently opened, is controlled by the Whitneys of Detroit. They showed but one picture, since it has been opened, "Twenty Thousand Leagues Under the Sea."

Among the out-of-town exhibitors who were in Toronto recently were Mr. Weir, of the Star theatre, Meaford; Mr. Martin, of the New Strand theatre, Kingston; Mr. Yates, of the Royal theatre, Parry Sound, and Dave Stewart, of the Red Mill theatre, Hamilton.

Plans are out for a modern moving picture theatre, which will be built in Amherstburg, Ont., by Clyde Curry, proprietor of the Favorite theatre, Windsor, Ont. Amherstburg is situated a few miles below Windsor, on the Detroit River, and has had a steady growth within recent years. It is also a great summer town.

The Royal theatre in Hamilton, formerly managed by Mr. Disher, has been closed indefinitely. The Empire theatre in London, which has been closed for some time, has reopened for business under the management of Mr. Spurgeon.

There is one paper at least in Toronto that is catering to the film business in the Queen City. Commencing March 30, the Toronto Daily News inaugurated what they term "The Daily News Photoplay Calendar," and will make it a permanent feature each week in the Saturday edition.

Of the following Toronto theatres, Allen, Astor, Carlton, Coliseum, Colonial, Doric, Eclipse, Empress, Family, Garden, Garrick, Globe, His Majesty's, Imperial, Madison, Mary Pickford, Model, Monarch, Oakwood, Park, Peter Pan, Playhouse, Red Mill, Royal, St. Julien, Strand, Willowvale, Windsor and York, only one theatre, the York, is featuring a daily change of features. The majority change their feature three times a week, while some change twice a week.

Rumors Are Rife

It is reported that the Superfeatures Film Co. has taken over the Four-Square and the Eagle's Eye, and that Metro is about to amalgamate with Regal.

Universal Entrenched in Canada

The exhibiting end of the motion picture business in Canada has gone directly across "No Man's Land" and now appears to be safely launched on a prosperous era, according to reports made by A. Tisdale of the Canadian Universal Film Company, Ltd., to Bluebird and Jewel Production officials.

In a letter written on April 2 last Mr. Tisdale lists fourteen theatres that heretofore have not used the product of either Bluebird or Jewel as now using them continually, and in several cases for full week runs.

"Every first run theatre in the Province of Alberta has contracted for Jewel Productions," Mr. Tisdale wrote, "and second run theatre managers are wiring and writing for dates."

Mr. Tisdale also reports that Universal Serials are most popular and that the Canadian serial market is booming, some houses using as many as four serials a week.

"Slacker" Test Cuts in on Receipts

The military authorities are now rounding up the slackers under the Military Service Act, and in doing this they have caused, it is claimed, no little inconvenience to exhibitors. The customary procedure is to go to a theatre when it is crowded and demand proof from every man of his right to exemption. All married men of military age must now carry a marriage certificate, and all unmarried men must produce registration papers. This action on the part of the authorities has had the effect of keeping some of the young men away from places of amusement.

Saskatchewan Requires License for Operators

It became known last week that, beginning with April, any person desiring to become an operator of a projection machine in Saskatchewan must obtain an apprentice license from the Provincial Secretary. An operator's license is not granted until the applicant has passed an examination.

McRae Successful with Theatre

Don McRae, who has taken over the theatre in Campbellton, formerly owned by Mr. Dimmock, is reported to be doing great business. Mr. McRae was manager for Regal before he became an exhibitor, and was credited with being one of the most popular men on the road.

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Bluebird Extraordinary

The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Jules Burnstein

Shame ....7 parts

Century Comedies

(FEATURING ALICE HOWELL)
Balloonatics ....2 reels
Automaniacs ....2 reels
Neptune's Naughty Daughter.............2 reels

Christie Film Company

One Reel Comedy Issued Weekly
Love and Locksmiths.
Hearts and Clubs.
Almost a Bigamist.
More Haste Less Speed.
Betty Wakes Up.
Stepping Out.
Almost Divorced.
Help! Help! Police!
Their Seaside Tangle.
One Good Turn.
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Five to Five.
Many a Slip.
The Night of His Life.
Mum's the Word.
Circumstantial Evidence.
In the Dark.
Whose Wife?
The House that Jack Built.

Cinema Distributing Corp.

The 13th Labor of Hercules.

Clune Productions

Ramona ....8 reels
Eyes of the World.......................9 reels

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs...........4 reels
Liberty Hall ....4 reels
The Black Spot..........................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels

Doll Van Film Corp. (Chicago)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Feb. 18. Birth of Democracy.
Mar. 4. Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)
Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness........6 reels
Conquest of Canaan......................5 reels
God's Man ....9 reels
My Own United States.

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure)......7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Golden Features

A Bit of Life...........................1 reel

Jesse J. Goldburg

"Outing-Chester Pictures"
(To be issued one a week)
Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.
Apr. 22. The Chinese Musketeer.
Apr. 29. Feet and Defeat.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Intolerance ....9 reels

Hiller & Wilk, Inc.

The Battle of Gettysburg...............— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Historic Features

Christus ....8 reels

M. H. Hoffman, Inc.

One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) ....8 reels
Her Fighting Chance (Jane Grey).......6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).........6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) ....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)..............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)..............5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) ....6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Marine Film Co.

Lorelei of the Sea.....................— reels

Masterpiece Drama Productions

Who's Your Neighbor?.................... —

Popular Picture Corporation

Corruption ....6 reels

Renowned Pictures Corporation

The Public Defender.....................6 reels
Naked Hands ....5 reels
Mother Love and the Law.................7 reels
In Treason's Grasp.......................5 reels
Should She Obey?........................7 reels

Frank J. Seng

Parentage ....7 reels

State Rights Distributors, Inc.

Carmen of the Klondyke (Clara Williams).

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) ....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) ....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy)......500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).............500 ft.
Mose Is Cured (Cartoon comedy)........500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy)..........500 ft.
The Unknown (Cartoon comedy)........500 ft.

Moe Streimer

A Daughter of the Don..................10 reels

Submarine Film Corporation

The Submarine Eye......................7 reels

U. S. Exhibitors' Booking Corp.
Just a Woman (Charlotte Walker).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D...................... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv...................... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Over Here ....5 reels

Features--Current and Coming

Bluebird Photoplays

Apr. 15.	A Rich Man's Darling (Louise Lovely)	5
Apr. 22.	The Marriage Lie (Carmel Myers)	5
Apr. 29.	A Mother's Secret (Ella Hall)	5
May 6.	Danger Within (Little Zoe Rae)	5
May 13.	The Guilt of Silence (Monroe Salisbury, Ruth Clifford)	5
May 20.	Title Not Decided	5

Universal Productions

Apr 8	Her Fling (Special Attraction) (Dorothy Phillips)	5
Apr. 15.	No Release	
Apr. 22.	The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone)	5
Apr. 29.	No Release	
May 6.	The Two-Soul Woman (Special Attraction) (Priscilla Dean)	5
May 13.	No Release	
May 20.	The Bride's Awakening (Mae Murray)	6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Mar. 25.	LaTosca (Pauline Frederick)	5
Mar. 25.	"Naughty, Naughty!" (Enid Bennett)	5
Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Ray)	
Apr. 29.	Let's Get a Divorce (Billie Burke)	
Apr. 29.	Tyrant Fear (Dorothy Dalton)	

ARTCRAFT PICTURES

Mar. 11.	Amarilly of Clothes-Line Alley (Mary Pickford)	
Mar. 25.	De Mille's "The Whispering Chorus"	
Mar. 31.	Maeterlinck's "The Blue Bird"	
Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).
The Fall of the Romanoffs.
Tarzan of the Apes.

Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

(Special Features)

Apr. 7.	The Bride of Fear (Jewel Carmen)	5
Apr. 14.	Western Blood (Tom Mix)	5
Apr. 21.	American Buds (Jane and Katherine Lee)	6
Apr. 28.	Her One Mistake (Gladys Brockwell)	5
May 5.	Brave and Bold (George Walsh)	5
May 12.	Peg of the Pirates (Peggy Hyland)	5
May 19.	The Firebrand (Virginia Pearson)	5
May 26.	Blue-Eyed Mary (June Caprice)	5

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7

Goldwyn Features Corp.

Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
Apr. 21.	The Face in the Dark (Mae Marsh)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	"The Snapdragon" (Louise Glaum)	—
May 27.	"Rose O' Paradise" (Bessie Barriscale)	—

Jewel Productions, Inc.

Sept. —	Come Through (Drama)	—
Sept. —	Pay Me (Drama)	—
Sept. —	Sirens of the Sea (Drama)	—
Oct. —	Man Without a Country (Patriotic)	—
Oct. —	The Corespondent (Drama)	—
Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama)	—

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

Apr. 1.	The Landloper (Harold Lockwood) Metro-Yorke	5
Apr. 8.	Social Hypocrites (May Allison)	5
Apr. 15.	With Neatness and Dispatch (Bushman and Bayne)	5
Apr. 22.	Treasure of the Sea (Edith Storey)	5
Apr. 29.	Riders of the Night (Viola Dana), Metro	5
May 6.	The Trail to Yesterday (Bert Lytell), Metro	5
May 13.	Cyclone Higgins, D.D. (Bushman & Bayne), Metro	5
May 20.	The Winning of Beatrice (May Allison), Metro	5
May 27.	Lend Me Your Name (Harold Lockwood), Metro-Yorke	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5

(METRO SPECIALS)

Blue Jeans (Voila Dana), Metro-Rolfe	7
The Legion of Death (Edith Storey), Metro-Rolfe	7
Revelation (Nazimova), Metro	7
The Slacker (Emily Stevens)	7
Draft 258 (Mabel Taliaferro)	7

Mutual Film Corporation

Apr. 1.	A Bit of Jade (Mary Miles Minter) American	5
Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5
Apr. 22.	(Title to be announced later), Mutual-Star Production	5
Apr. 29.	Hearts or Diamonds (Wm. Russell)	5
May 6.	Social Briars (Mary Miles Minter) American	5

Pathe Exchange, Inc.

Apr. 7.	Twenty-One (Bryant Washburn) Pathe	5
Apr. 14.	The Busy Inn (N. I. Panoff, Mme. Nadya Lesienko Mme. Orlova, N. A. Backsheef) Russian Art	5
Apr. 21.	Ruler of the Road (Frank Keenan, Kathryn Lean, Ned Burton, John Charles) Pathe	5
Apr. 28.	Dolly Does Her Bit (Baby Marie Osborne, Alice Saunders, Louis Hahn, Georgia Woodthorpe).	
May 5.	How Could You, Caroline? (Bessie Love, James Morrison)	5

Select Pictures

Dec. —	Shirley Kaye (Clara Kimball Young)	5
Dec. —	The Honeymoon (Constance Talmadge)	5
Jan. —	Woman and Wife (Alice Brady)	5
Jan. —	Ghosts of Yesterday (Norma Talmadge)	6
Jan. —	The Marionettes (Clara Kimball Young)	5
Jan. —	The Studio Girl (Constance Talmadge)	5
Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge)	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5
Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5
The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

Apr. 7.	The Vortex (Mary Warren)	5
Apr. 7.	The Boss of the Lazy "Y" (Roy Stewart)	5
Apr. 14.	The Law of the Great Northwest (Margery Wilson)	5
Apr. 14.	Who Killed Walton? (J. Barney Sherry)	5
Apr. 21.	The Hand at the Window (Margery Wilson)	5
Apr. 21.	Society For Sale (Wm. Desmond)	5
Apr. 28.	The Lonely Woman (Belle Bennett)	5
Apr. 28.	Paying His Debt (Roy Stewart)	5
May 5.	An Honest Man (Wm. Desmond)	5
May 5.	Mme. Paulette (Claire Anderson)	5
May 12.	Her Decision (Gloria Swanson, J. Barney Sherry)	5
May 12.	Wolves of the Border (Roy Stewart)	5

Vitagraph V-L-S-E.

Apr. 1.	Little Miss No-Account (Gladys Leslie	5
Apr. 8.	The Business of Life (Alice Joyce)	5
Apr. 15.	The Girl from Beyond (Nell Shipman, Alfred Whitman)	5
Apr. 22.	A Bachelor's Children (Harry Morey, Florence Deshon)	5
Apr. 29.	The Seal of Silence (Earle Williams, Grace Darmond)	5
May 6.	The Little Runaway (Gladys Leslie, Edward Earle)	5
May 13.	The Strength of the Weak (Alice Joyce, Walker McGrail)	5
May 20.	The Golden Goal (Harry Morey, Florence Deshon)	5

World Pictures

Apr. 1.	The Cross Bearer (Montagu Love)	7
Apr. 8.	The Witch Woman (Ethel Clayton)	5
Apr. 15.	The Trap (Alice Brady)	5
Apr. 22.	The Purple Lily (Kitty Gordon)	5
Apr. 29.	Leap to Fame (Carlyle Blackwell, Evelyn Greeley)	5
May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6
May 13.	Journey's End (Ethel Clayton)	5
May 20.	Vengeance (Montague Love, Barbara Castleton)	6

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Jan. 2.	A World of Dreams	800 ft.
Jan. 9.	A Trip Through Japan, No. 3	900 ft.
Jan. 16.	The Hound of the Hills	700 ft.
Jan. 23.	Making of an American Officer	1,000 ft.
Jan. 30.	Just for Joy	900 ft.
Feb. 6.	The Trail to the Sky	700 ft.
Feb. 13.	The Ridge Roamers	800 ft.
Feb. 20.	A Mountain Observatory	1,000 ft.
Feb. 27.	The Forbidden Isle	900 ft.
Mar. 6.	From Here to Summerland	800 ft.
Mar. 13.	Strange Fishermen of Russia	900 ft.
Mar. 20.	Our Hawaiian Army	1,000 ft.
Mar. 27.	The Making of the Plotless Picture	700 ft.
Apr. 3.	The Making of Russian Caviar.	850 ft.
Apr. 10.	White Water and Windy Willie—Where the Clouds Come From	1,000 ft.

DITMARS "LIVING BOOK OF NATURE"

Jan. 14.	The Animals in Midsummer	500 ft.
Jan. 28.	Life in the Insect World	500 ft.
Feb. 11.	Turtles of All Lands	500 ft.
Feb. 25.	Evolution	500 ft.
Mar. 11.	Animal Traits	500 ft.
Mar. 25.	Adaptation	500 ft.
Apr. 8.	Night Animals	500 ft.

CARTOONS

Apr. 22.	Vanity and Vengeance (Katzenjammer Kids)	500 ft.
Apr. 29.	Doing His Bit (Happy Hooligan)	500 ft.
May 6.	Der Two Twins (Katzenjammer Kids)	500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

Mar. 4. In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.
Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Karlson.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsychore; Cartoon: Hornets of the Sea, by J. F. Leventhal.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior Decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon by — "Me and Gott" — Bray Studios.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15. Women in the World of Work; Hawaii, The Beautiful; Cartoon by Earl Hurd.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29. Titles Unavailable.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Mar. 4. On the Way to the Front with the Chinese Labor Corps.
Mar. 11. The Alaska Cruise.
Mar. 18. A Summer Day in Skaguay.
Mar. 25. Over the White Pass.
Apr. 1. Down the Yukon.
Apr. 8. In Happy Honolulu.
Apr. 15. Peerless Pineapples of the Pacific.
Apr. 22. High Spots of Hawaii.
Apr. 29. Our Filipino Fighting Force.

PARAMOUNT ARBUCKLE COMEDIES

Mar. 18. The Bell Boy.
Apr. —. No April Release Reported.

PARAMOUNT MACK SENNETT COMEDIES

Mar. 11. Sheriff Nell's Tussle.
Mar. 25. Those Athletic Girls.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3.	Her Husband's Wife	2 C
Mar. 17.	A Selfmade Lady	2 C
Apr. 7.	A Waiter's Wasted Life	2 C
May 5.	A Neighbor's Keyhole	2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Apr. 7.	The Freight Investigation	½ reel
Apr. 14.	The Leak	½ reel
Apr. 21.	On Ice	½ reel
Apr. 28.	Helping McAdoo	½ reel
May 5.	A Fisherless Cartoon	½ reel
May 12.	Occultism	½ reel
May 19.	Superintendents	½ reel

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Rubaiyat of a Scotch Highball (Agnes Ayres, Edward Earle)	2 D
The Buyer from Cactus City (William Dunn, Miriam Miles)	2 D
The Purple Dress (Agnes Ayres, Evart Overton)	2 D
The Enchanted Profile (Agnes Ayres, Evart Overton)	2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry	2 D
Mountain Law	2 D
The Raiders of Sunset Gap	2 D
O'Garry Rides Alone	2 D
The Man from Nowhere	2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball	1 C
A Tough Knight	1 C
Our Little Nell	1 C
Check Your Hat, Sir	1 C
Wild Algy of Piccadilly	1 C
All Stuck Up	1 C
The Lie That Failed	1 C
The Jazbo Sheriff	1 C

SNAKEVILLE COMEDIES
(One reel each)

Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada	1 Sc.
Through Canada from Coast to Coast	1 Sc.
How Canada and the Farmer Co-operate in Grain Raising	1 Sc.
Agricultural Opportunities in Western Canada	1 Sc.
Water Powers of Eastern Canada	1 Sc.
A Romance of Rails and Power	1 Sc.
Grand Canyon of Arizona and Canyon de Chelley	1 Sc.

CHAPLIN COMEDIES

By the Sea	1 C
In the Park	1 C
Work	2 C
A Woman	2 C
The Tramp	2 C
His New Job	2 C
A Night Off	2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes	1 D

JAXON COMEDIES

The Unofficial Maneuver	1 C
What Occurred on the Beach	1 C
An All-Fools' Day Affair	1 C
Beating Him to It	1 C
Forced Into Matrimony	1 C

JUDGE BROWN STORIES

Thief or Angel	2 C-D
The Accusing Toe	2 C-D
The Rebellion	2 C-D
A Boy Built City	2 C-D
I'm a Man	2 C-D
Love of Bud	2 C-D
Dog vs. Dog	2 C-D

THREE C COMEDIES

Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul)	1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul)	1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon)	1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia)	6 D
The Marvelous Maciste	6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly)	1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday	2 C
Too Much Elephant	1 C
Wedding Bells and Lunatics	1 C
His College Proxy	1 C

CLOVER COMEDIES

The Wooing of Coffee Cake Kate	1 C
Rip Roaring Rivals	1 C
He Couldn't Fool His Wife	1 C
By Heck, I'll Save Her	1 C
The Paper Hanger's Revenge	1 C

EBONY COMEDIES

A Black Sherlock Holmes	1 C
Spying the Spy	1 C
The Porters	1 C
A Milk Fed Hero	1 C
Busted Romance	1 C
Spooks	1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki	5 D

NOVELTY FILMS
(Cartoons, Novelties, Scenics)

ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands	1
Power, Pro and Con; England's Leaders on Land and Sea; Scenic	1
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic	1
Truths on the War in Slang; Scenic	1
Oh! What a Beautiful Dream; Scenic	1
The Ghost; Hocking the Kaiser; Scenic	1

DUPLEX FILMS, INC.

Shame (Zena Keefe)	7 D

RANCHO SERIES

In the Shadow of the Rockies	2 D
Where the Sun Sets Red	2 D

Goldwyn Pictures Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

May 6.	Bill's Baby	2 reels
May 20.	Bill's Predicament	2 reels
June 3.	Birds of a Feather	2 reels

VICTORY FILM MFG. CO.

The Triumph of Venus	5 D

King Bee Comedies

Mar. 1.	The Rogue	2 reels
Mar. 15.	The Orderly	2 reels
Apr. 1.	The Scholar	2 reels
Apr. 15.	The Messenger	2 reels
May 1.	The Handy Man	2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Jan. 2.	Screen Fan	Edison
Jan. 16.	The Bride	Edison
Jan. 30.	The Superstitious Girl	Edison
Feb. 13.	The Matinee Girl	Edison
Feb. 27.	The Artist's Model	Edison
Mar. 13.	The Man Eater	Edison
Mar. 27.	The Stenog	Edison
Apr. 10.	The Art Bug	Edison
Apr. 24.	A Good Sport	Edison

ESSANAY

Mar. 1. Broncho Billy's Leap.
Mar. 8. Broncho Billy and the Rattler.
Mar. 15. Broncho Billy's Close Call.
Mar. 22. Broncho Billy and the Settler's Daughter.
Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Feb. 1. Panama Canal, Part 1.
Feb. 8. Panama Canal, Part 2.
Feb. 15. Colombia, Part 1.
Feb. 22. Colombia, Part 2.
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Puno and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18.	Special Today	1 C
Mar. 25.	When a Man's Married	1 C
Apr. 1.	Gas Logic	1 C
Apr. 8.	A Youthful Affair	1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Mar. 19.	His Quaker Girl	1 reel
Mar. 26.	Up She Goes	1 reel
Apr. 2.	She Couldn't Grow Up	1 reel

Apr. 9. For Art's Sake........................1 C
Apr. 16. Her Helping Hand...................1 C
Apr. 23. Mary's Frame-Up.....................1 C
Apr. 30. Spotted ....1 C
May 6. Over the Garden Wall...............1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer........................2 C

Pathe Exchange, Inc.

Sunday, April 28, 1918
Hey, There! (Harold Lloyd, Bebe Daniels Harry Pollard) Rolin....................1 C
His Busy Day (Toto, Clarine Seymour, Margaret Joslyn, Bud Jamison) Rolin.......2 C
Picturesque Wales—Llangollen and Picture Spots in England (Col. Travel)....Split reel
Wednesday, May 1, 1918
Hearst-Pathe News, No. 36................1 top
Saturday, May 4, 1918
Hearst-Pathe News, No. 37................1 top
Sunday, May 5, 1918
Kicked Out (Harold Lloyd, Harry Pollard, Bebe Daniels) Rolin....................1 C
Our Fighting Ally—The Tank.............1 top
Wednesday, May 8, 1918
Hearst-Pathe News, No. 38................1 top
Saturday, May 11, 1918
Hearst-Pathe News, No. 39................1 top

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
Apr. 7. Fifth Episode, Spies Within.
Apr. 14. Sixth Episode, A Living Target.
Apr. 21. Seventh Episode, The Germ Menace.
Apr. 28 Eighth Episode, The World Secret.
May 5. Ninth Episode, Poisoned Darts.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.................1 C
Mar. 3. His Hidden Shame..................1 C
Mar. 10. Wives and Worries..................1 C
Mar. 10. She Didn't Do It.....................1 C

KEYSTONE RELEASES

Apr. 21. Their Neighbor's Baby (Fritzie Ridgeway) ....2 C
Apr. 28. Mr. Miller's Economies (Edward Brady, Chas. Dorian)....................2 C
May 5. I Love Charles Albert (Ed. Brady, Ann Kroman)...................2 C
May 12. Newspaper Clippings (Francis McDonald, Claire Anderson)........2 C

Universal Film Company

NESTOR—A Kitchen Hero (Eileen Sedgwick) ....1 C
Wednesday, May 8, 1918
L-KO—Her Movie Madness (Gale Henry, Hughie Mack) ....2 C
Monday, May 13, 1918
NESTOR—New York, By Heck (by Hy Mayer) ....1 C
Wednesday, May 15, 1918
L-KO—Title Not Decided....................2 C

UNIVERSAL ANIMATED WEEKLY

Apr. 3. Number 18.
Apr. 10. Number 19.
Apr. 17. Number 20.
Apr. 24. Number 21.
May 1. Number 22.
May 8. Number 23.
May 15. Number 24.

UNIVERSAL SCREEN MAGAZINE

Apr. 6. Issue Number 65.
Apr. 13. Issue Number 66.
Apr. 20. Issue Number 67.
Apr. 27. Issue Number 68.
May 3. Issue Number 69.
May 10. Issue Number 70.
May 17. Issue Number 71.

UNIVERSAL CURRENT EVENTS

Apr. 6. Issue Number 47.
Apr. 13. Issue Number 48.
Apr. 20. Issue Number 49.
Apr. 27. Isue Number 50.
May 3. Issue Number 51.
May 10. Issue Number 52.
May 17. Issue Number 53.

LYONS-MORAN STAR COMEDIES

Apr. 8. A Pigskin Hero..................1 reel
Apr. 15. The Tail of a Cat...............1 reel
Apr. 22. ....1 reel
Apr. 29. Mum's the Word.................1 reel
May 6. Whose Baby Are You?..........1 reel
May 13. The Dodgers.....................1 reel
May 20. The One-Horse Show............1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each
(Eddie Polo)
Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.
Apr. 15. Eleventh Episode, Fired.
Apr. 22. Twelfth Episode, Burning Lands.
Apr. 29. Thirteenth Episode, Sold at Auction.
May 6. Fourteenth Episode. The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.

"THE LION'S CLAWS"

Two Reels Each
(Marie Walcamp)
Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.
Apr. 15. Third Episode, The Net of Terror.
Apr. 22. Fourth Episode, A Woman's Scream.
Apr. 29. Fifth Episode, The Secret Document.
May 6. Sixth Episode, The Dungeon of Terror.
May 13. Seventh Episode (Title Not Decided).
May 20. Eighth Episode (Title Not Decided).

BOY SCOUTS TO THE RESCUE

Universal Special
Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2.............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4................2 reels
May 13. Treachery at Sea, No. 5.........2 reels

FINLEY NATURE STUDIES

Split Reel
Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."
Apr. 15. Number 14, "Wild Animals at Yellowstone" and "Atop the Alps" (Scenic) Split reel.
Apr. 22. Number 15, Wild Bird Pets" and "In and Around Key West, Fla." (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.
Apr. 15. Counts and No Counts.
Apr. 22. Whistles and Windows.
Apr. 29. Flirts and Fakirs.
May 6. Laws and Outlaws.
May 13. Spies and Spills.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)
Apr. 8. Caught in the Web (First Episode).
Apr. 15. The Open Switch (Second Episode).
Apr. 22. The Speeding Doom (Third Episode)
Apr. 29. The Clutch of Terror (Fourth Episode).
May 6. The Hand of Mystery (Fifth Episode).
May 13. Full Speed Ahead (Sixth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)
Mar. 11. Their First Quarrel.
Mar. 18. Telegraphic Tangle.
Mar. 25. His Wife Knew About It.
Apr. 1. Following the Scent.
Apr. 8. The Home Cure.
Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts.
Apr. 29. All for the Love of a Girl.

DREW COMEDIES

Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts ....1 C
Apr. 29. All for the Love of a Girl..........1 C
May 6. The Story of the Glove...........1 C
May 13. Fox Trot Finese.....................1 C

EXHIBITORS' PERSONALS

ARIZONA

Jack Kenny has relinquished his lease on the Crystal theatre, Sullivan street, Miami.

IDAHO

Frank R. Newman, manager of the Pantages theatre at St. Lake, Utah, is considering the advisability of putting on a Pantages circuit in Boise.

KENTUCKY

Rowland Clark, proprietor of the Arista theatre, Lebanon, has assumed the management of the Alhambra theatre at Campbellville. The Alhambra was formerly the property of W. I. Meader, deceased.

MASSACHUSETTS

H. R. Lefebvre has sold the Orpheum theatre at New Bedford to Thomas J. Charrette, the present manager of the Casino and Royal theatres.

Elias Low has taken over the management of the Crystal theatre, on Trumbull Street, near Front Street, Worcester.

Louis Rosenweig has bought the Victoria theatre property at Springfield. The property includes the theatre and block on Chapman street.

MINNESOTA

J. M. Freeman has bought the Lyceum theatre of Moorehead from William McKallor.

MISSOURI

The Strand motion picture theatre, located at Thirty-sixth street and Troost avenue, Kansas City, was recently sold to E. A. Finch and H. W. Hildebrand of St. Joseph for $6,000.

NEBRASKA

Bart Chipman has taken over the management of the Oliver theatre, Lincoln.

Peter Schnitzen, proprietor of the Kroy Cafe, York, has bought the Dean motion picture theatre.

S. S. Groves will have his new motion picture theatre ready for opening about April 15.

NEW JERSEY

Harry T. Miller has leased the Columbus theatre, Bernardsville, for a term of five years from April 1. Mr. Miller states that he will continue the motion picture entertainments, running for the present two nights each week—Wednesdays and Saturdays. He is completing arrangements to secure some of the best films obtainable for the Bernardsville people and expects to add new features from time to time.

Joseph Belloni, who has had charge of the theatre for the past five years, will retire from the show business entirely.

NEW YORK

The Mack theatre, corner of Washington street and Third avenue, Rensselaer, which has been closed for a few weeks, reopened recently under the management of Mr. W. R. Jones, of Salem, N. Y., he having leased the place. He is an exeperienced movie manager and promises the public that he will put none but the best of stars shown on his screen.

NORTH DAKOTA

J. M. Freeman, of the Reel theatre, East Grand Forks, has sold the theatre to M. Garber, of Grand Forks. Mr. Garber already has taken possession.

OHIO

Ed. Cohn and Charles Hall, both of the Consolidated Film Co., have purchased the Daisy theatre, Cleveland.

Charles Weidner, late assistant treasurer of the Grand Opera House, Cincinnati, has assumed the management of the Colonial theatre, Columbus.

OKLAHOMA

J. C. Plew has bought the Gem theatre at Snyder from C. A. Roberts.

PENNSYLVANIA

Richard C. Ellis has bought the motion picture theatre at 4545-47 Lancaster avenue, Philadelphia, from Gustavus C. Sidel.

Watson and Daley of Hagerstown have taken over the "It" theatre at Waynesboro.

Solz and Goldberg, of Pittsburgh, recently disposed of their interests in the Majestic theatre, Rochester, to M. Winograd and L. Cowan, also of Pittsburgh, who will hereafter conduct business under the firm name of the Majestic Amusement Company.

Richard Louther, Tice Berkey and Evan Rhoades, three young men of Somerset. have secured a lease on the Bijou theatre property at Somerset, and will open the theatre, for many months closed, soon.

William Welliver has purchased the C-Nic theatre at Scranton.

L. W. Jones, former mayor of Coatesville, has signified his intention of opening the motion picture theatre soon.

Jas. J. Weist, manager of the Gem theatre here, and Jos. F. Weist, have purchased from W. H. Hampton the lease of the Carlton theatre in Du Bois, one of the best equipped motion picture houses in this part of the State.

The motion picture theatre at 1412 and 1414 South Broad street, Philadelphia, on a lot 32 by 178 feet, has been sold by Emil Rosenberger to Tillie Borowsky, for a nominal sum and a mortgage of $13,000. It is assessed at $14,000.

John Wolfe has sold his interest in the Happy Hour theatre at Johnstown to his late partner, C. J. Brown.

SOUTH DAKOTA

The Conde Opera House, Conde, has been reopened under the management of J. P. Wolf.

TENNESSEE

H. A. Ragle has assumed the management of the Palace theatre at Maryville.

VERMONT

The Shrine theatre building, Rutland, is to be sold shortly by the trustee in bankruptcy, E. H. O'Brien.

WYOMING

Rutledge Bros. are the new managers of the Opera House at Pine Bluff.

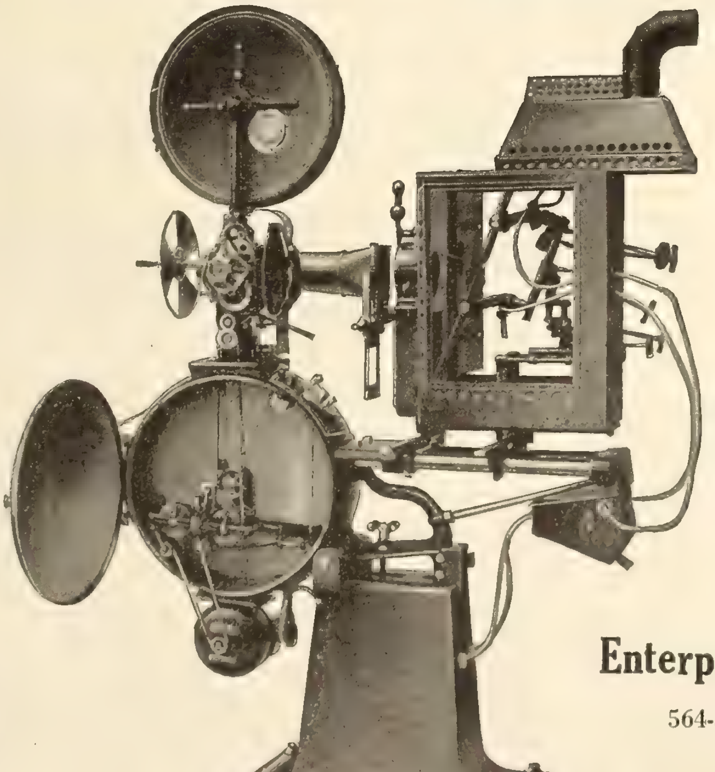
Through the purchase of the Hub theatre, Cowley, the Mormon Church has launched into the motion picture business. The theatre was sold to the trustees of the Church of Latter Day Saints, and they will continue the business.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

Motiograph de Luxe

Noted for



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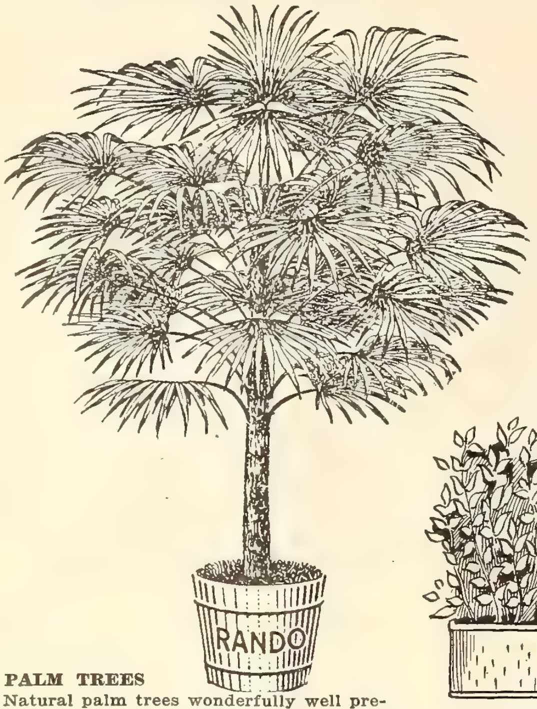

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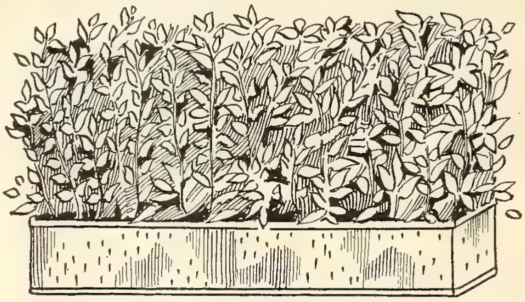
Natural palm trees wonderfully well preserved. Life like appearance and lasting quality.

	Leaves	Height Feet	Price Each	Price Dozen
No. T711..	10	6	$3.00	$30.00
No. T713..	12	7	3.75	37.50
No. T715..	15	8	4.50	45.00
No. T717..	18	10	5.50	55.00
No. T719..	20	12	7.25	72.50



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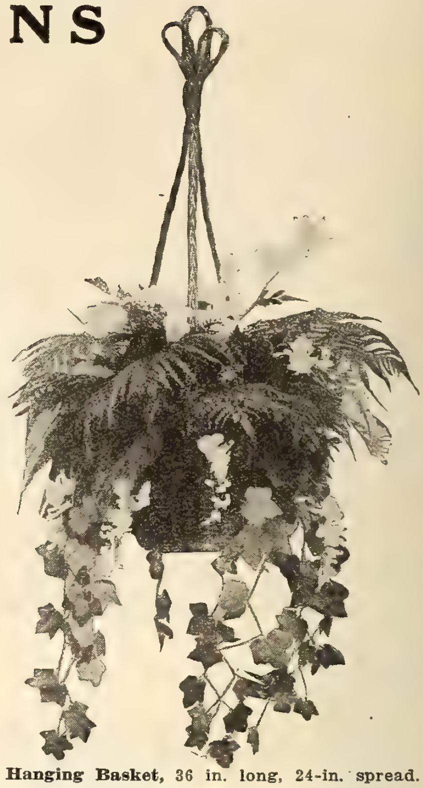

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BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Name.........................

Theatre.........................

City.........................

State.........................

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett........ ....*Editor*

Alfred S. Cory............................*Technical Editor*

Cue Sheets

THE question of co-operating with motion picture theatre managers in improving their music is one which has been much discussed. We realize that any method which might be followed would be open to criticism and would only be of value to certain houses if used exactly as prepared. No one method can be universally applied.

In taking the matter up and weighing the various methods which were suggested we hit upon the "cue sheet" as probably the best for all concerned. The "cue sheet" as supplied does not necessarily have to be followed—it was never intended that it should be. The idea from its inception was that it should be a guide to the musician by which he should judge as to the general character of the picture—where the changes and jumps in the action occur—and the tempo which is best suited to the action depicted.

Everyone is not infallible—no two people judge values from the same viewpoint—therefore we say that every player should see every picture before it is played, whether he has a "score" or "cue sheet." We believe that we have the best available musical man preparing "cue sheets" for publication in the News, and the same thing applies to the film manufacturers who supply this service. We do not, however, claim that every man will agree with the selections as recommended but we do claim that they will be a great help to all musicians as a guide and short-cut to better music for the picture.

The letter quoted below was received from the Director of one of the leading Picture Theatre Symphony Orchestras. His criticism of the "cue sheets" is perfectly logical from his viewpoint, and undoubtedly he could find other instances of incorrect musical conception as he conceives it. We will venture to say, however, that he will find the "cue sheets" of great value if he refers to them week in and week out.

"THE MUSIC CUE SHEET"

"Almost without exception the leading film producers maintain today, a Musical Service Department. This service consists in engaging men, who, by repute or otherwise, seem to them to be competent to provide each photoplay with the best possible music setting. The result is the 'Music Cue Sheet' or 'Musical Suggestion Sheet.'

"They, the producers, not being able, musically, to judge or criticize the selection or adaptation of the numbers chosen, send it out to all the exhibitors with the producer's stamp of approval. To be on the safe side, I will venture the statement that not 50 per cent of the Musical Directors, Organists, or Pianists throughout the country, look at them. Those that do take advantage of this service, and adhere to them, give performances that jar and offend people musically able to judge the fitness of things. Why is that?

"I have before me the cue sheets of a dozen photoplays to which I have had the pleasure of setting music. Not one of them could I use. There is no word of fault to be found with the class of music selected, on the contrary, that is the only redeeming feature about them, but volumes could be written on their relationship to the picture.

"Take the Cue Sheet on 'Headin' South.' The title is 'Headin' South in a Hurry,' and the number selected is Rimsky-Korsakow's 'Son of India.' Now I should like to leave it to the musicians at large, to say whether this number fits a scene showing Fairbanks riding at full speed over the desert, winding up his mad dash, roped by Mexican bandits, and running right into a band of desperadoes. Yet this is what the Cue Sheet calls for.

"Take 'Amarilly of Clothes-Line Alley.' The title reads, 'You ought to see my mother dance.' Mother, big, husky and Irish grabs the butler, and they do an Irish jig. 'Bedouin Girl Fox Trot' is the piece selected on the cue sheet, despite the fact that a flash is shown of an orchestra, in the picture, stopping the dance number they are playing, and breaking into a jig. This particular picture gives every chance to portray the characteristics of the Irish, their love of a fight, their good humor, the smile that lies beneath every tear; but not the slightest hint of all this could be given the audience if the cue sheet had been followed literally. One could quote such examples of 'misfits' indefinitely.

"Of course, this service is gratis, to be used or not, and while one should 'not look a gift horse in the mouth' yet, why maintain it, when it is of no use?

"It *could* and *should* be made of utmost value, even to those who pride themselves that they can give as good or better musical setting than any to be found upon a 'Cue Sheet.'"

* * * *

(The cue sheets referred to above were not prepared by the "News'" representative, nor were they printed in the "News.")

The shortcomings and limitations of any one general system which tries to cover all the varied conditions which exist in motion picture theatre musical equipment are realized. There will never be, to our mind, a plan conceived which will work out so that it can be universally applied and accepted. Just as no two people think exactly alike so no two musicians analyze a picture exactly alike. Therefore, we claim that as a general guide for the musician whose time is limited the "cue sheet method" is the best yet conceived, though we do not recommend that they be blindly followed if the player has the opportunity of seeing the picture in question before he has to play it at the first performance.

E. K. Gillett.

Equipment Operating — Projection — Questions Answered

Offset Projection

By Will C. Smith

[Communicated to the Society of Motion Picture Engineers and reprinted from the Transactions of the October, 1917, meeting]

WHEN a projecting machine is set in any other position than directly opposite the center of the picture screen, in other words, when the projecting machine is "offset" from the center of the screen, certain highly undesirable effects are produced in the picture. These undesirable effects are of two kinds, first, blurring of certain edges of the picture and, second, distortion of the objects appearing on the screen.

Taking up the first of these effects, *i.e.*, blurring of the edges, this is seen to be due to the fact that one edge of the screen is further from the lens than the other edge, and, consequently, if any chosen part of the picture is focused clearly on the screen other parts of the picture must, of necessity, be out of focus. When the "offset" of the projecting machine from the screen center is not greater than, say, 5° to 10°, then the blurring effect is not particularly noticeable, but when, as in some theatres, the angle is as great as 35° it is utterly impossible to produce a picture of any attractive size which is tolerably sharp all over.

The second of the ill effects of "offset" projection, the distortion of the objects shown, is due to the fact that the light beam coming from the projection machine to the screen is cone shaped and grows rapidly larger in area as the screen is approached. Consequently, if a section is taken through such a light cone at an angle, then, since one edge of the section-plane cuts a narrower part of the beam than the other edge, it follows that one edge of the picture will be larger than the other, and the farther the cutting section is taken from the lens the larger the projection is, so it follows that the same object moving to different positions in the picture will undergo a change in size.

Considering now a special case, which is perhaps the most common case of "offset projection," let us consider that the projecting machine is placed in the balcony of a theatre, directly in line with the center of the screen on the stage but considerably above it. Then the light cone will come down to the screen and strike at an angle, and the following undesirable effects will be apparent:

(1) The top and bottom of the picture will be blurred, while the middle will be clear.*

(2) A body moving from the top to the bottom of the picture will become considerably larger.

(3) All vertical objects will be large at the bottom and small at the top—for instance, a man will have big feet and a small head.

(4) All objects will be abnormally tall.

When the projecting machine is horizontally in line with the center of the screen, but a considerable distance to one side of it, then the same kind of distortions are present in the picture, but with some difference, as follows:

(1) The sides of the picture will be blurred, while the middle will be clear.*

(2) A body moving from one side to the other of the picture will become larger or smaller.

(3) All horizontal objects will be larger at one end than at the other.

(4) All objects will be abnormally extended laterally.

In some theatres the projecting machine is offset, both horizontally and vertically, in which case the picture shows evidence

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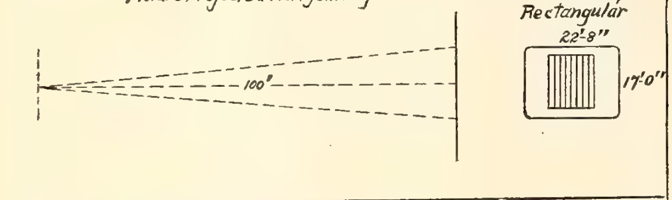
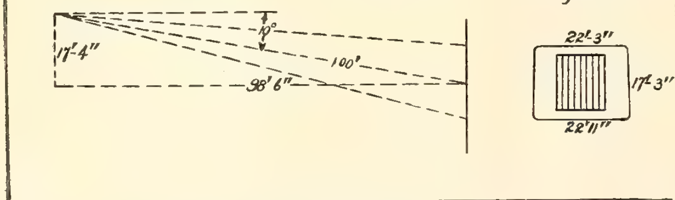
* This assumes that the objective has been so focused as to give a sharp delineation at the center of the screen. If one side of the projected image is sharply focused, the picture will show a gradual falling off, laterally, in definition, which becomes poorest, of course, at the side of the picture opposite to the one focused for. Ed.

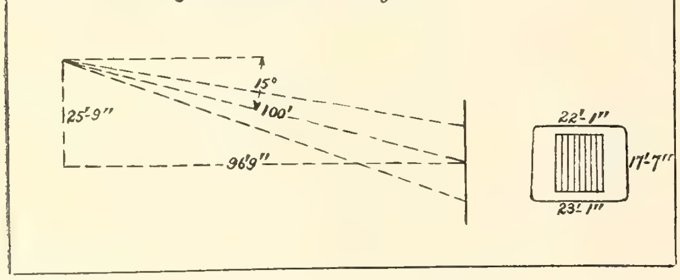
Picture Projected Horizontally



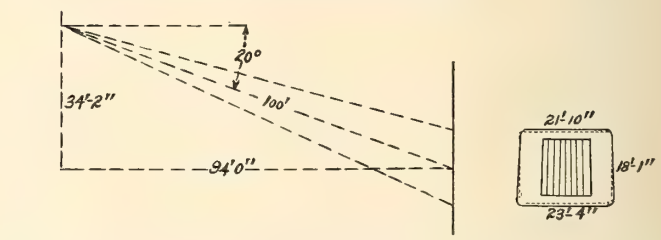
Picture Projected 10° Down from Horizontal



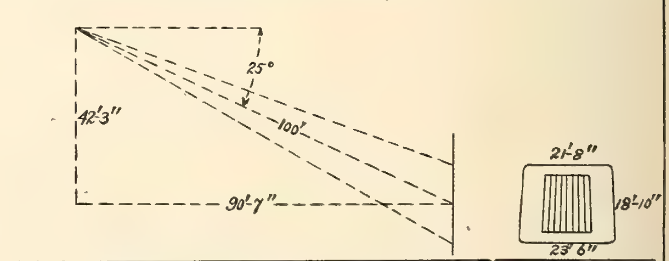
Picture Projected 15° Down from Horizontal



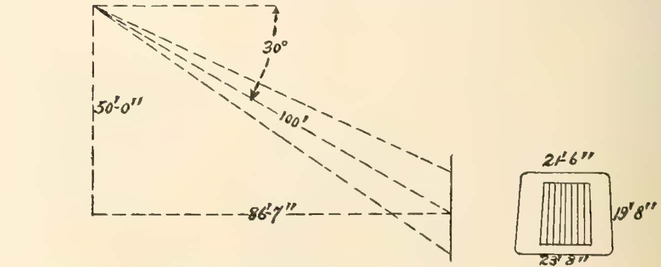
Picture Projected 20° Down from Horizontal



Picture Projected 25° Down from Horizontal



Picture Projected 30° Down from Horizontal



of both kinds of distortion described in the special cases above.

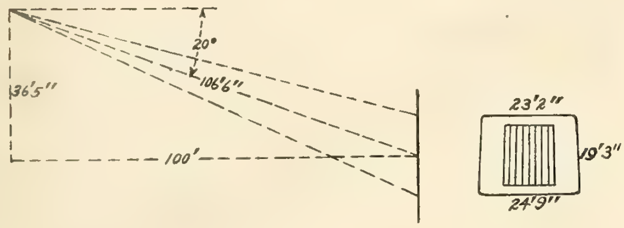
There have been certain attempts made to correct the bad effects of "offset projection," but, owing to the fact that distortion and uneven screen definition are inevitable consequences of so placing the projector that the axis of projection is not normal to the screen surface, these methods have proved far from successful. These corrective methods consist in:

(1) Filing the aperture plate of the projecting machine, and thus giving the light cone a distorted shape previous to its reaching the screen—the result of this distortion and the natural distortion being neutral and thus giving a picture with a correct border line. *But it should be noted that this method does not in any way correct the distortion actually within the border.*

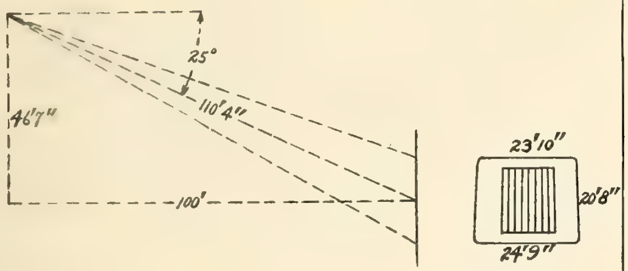
(2) Showing a small picture high upon the screen. The disadvantage of this method is apparent.

(3) Tipping the screen one way or the other. This method makes the picture hard on the eyes of the audience and is consequently little used.

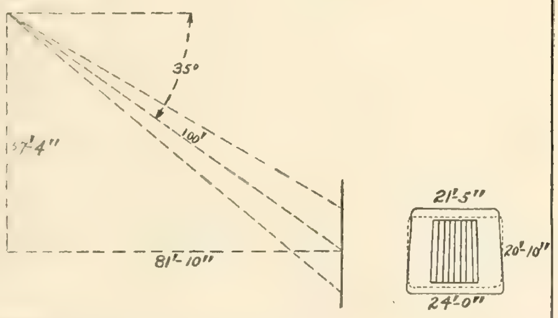
Picture Projected 20° Down from Horizontal



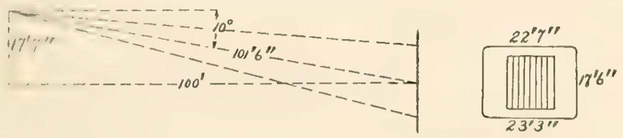
Picture Projected 25° Down from Horizontal



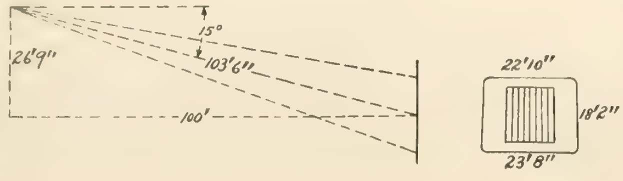
Picture Projected 35° Down from Horizontal



Picture Projected 10° Down from Horizontal



Picture Projected 15° Down from Horizontal



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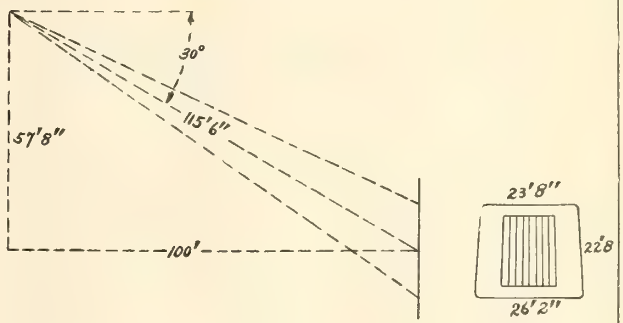
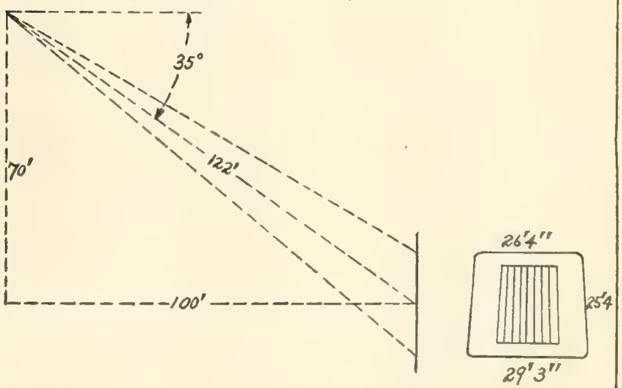


Picture Projected 35° Down from Horizontal



In conclusion it may be stated that there is at the present time only one way of preventing the ill effects of "offset projection" and that is to eliminate the "offset," in other words, to place the projecting machine nearly opposite the center of the screen.

The Perfection Renewable-Tooth Sprocket

SPROCKETS for motion picture machines have for years been a source of annoyance to operators, theatre owners, and film exchanges alike. Various manufacturers of motion picture machines have, at times, attempted to eliminate sprockets from the machines, employing rubber rollers and other means to feed the film from the upper magazine and to the lower magazine.

A new upper and lower sprocket has just been placed upon the market that is meeting with tremendous success. It is accurately manufactured from the best carbon steel and has renewable sprocket teeth units that can be replaced so that it is not necessary to discard the entire sprocket. The saving thus incurred permits the machine owner to replace worn sprockets more frequently and at a considerable saving.

The introduction of the Perfection Sprocket, distributed by the Ray Smith Company, Milwaukee, with renewable teeth units, has proven a revelation to machine owners, operators and film exchanges alike, as worn sprockets are the direct cause of more film damage and poor projection than any other machine defect.

Perfection Sprockets are manufactured for Powers, Simplex and Motiograph projectors.

The Essential Requirements
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SPEER Alterno Combinations
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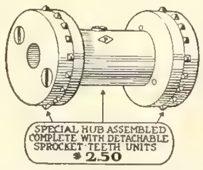
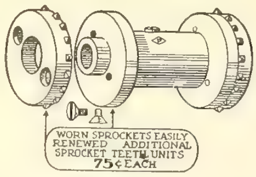

SPECIAL HUB ASSEMBLED COMPLETE WITH DETACHABLE SPROCKET TEETH UNITS
$2.50

For Powers, Simplex and Motiograph Projectors


WORN SPROCKETS EASILY RENEWED ADDITIONAL SPROCKET TEETH UNITS
75¢ EACH

DO YOU DISCARD the *entire sprocket* on your motion picture machine simply because the sprocket teeth are worn? PERFECTION take-up and feed sprockets—WITH RENEWABLE SPROCKET TEETH UNITS are the acme of perfection in accuracy of manufacture and material used.

First cost no more—renewals at an unprecedented saving. "Worn sprocket teeth are the direct cause of more film damage and poor projection than any other machine defect." Examine your machine today, before you are asked to pay for damage done to an expensive print.

If your dealer cannot supply you we will forward postpaid upon receipt of draft or money order.

THE RAY SMITH COMPANY
Theatre Equipment and Supplies
174 Second Street, Milwaukee, Wis.

WHY PAY—
$58.50 for 110 volt Motors

and an additional sum for 220 volt motors for **POWER 6A** *when we will sell you a thoroughly efficient motor equipment, 110 or 220 volts A. C. or D. C. for* $35.00 *net,* including the motor attachment for your mechanism? Our motors have no wooden bearings and no friction wheels to wear out. We are exclusive distributors for SIMPLEX Machines and all Supplies.

LEWIS M. SWAAB
1327 VINE STREET **PHILADELPHIA, PA.**

Texas Operator Uses Cue Sheet for Change-Overs

G. A. YAGER, the operator in charge of the projection room of More's theatre, Vernon, Texas, is responsible for the latest innovation to be adopted by the Universal Film Company, which consists of a cue sheet for motion picture operators to notify them when to change their reels without breaking the continuity of the picture.

In numerous theatres throughout the country the operators have followed the procedure of punching holes in the positive print near the end of each reel as an alarm system to warn them that the reel is about exhausted and that it is time to either switch to their second machine, or, where a house uses but one machine, to change the reel.

The result of this system of punching holes near the end of a reel results in an irregular looking picture on the screen which leaves the impression on the audience that the theatre is carelessly managed, that the operator does not know his business, or that the theatre is renting very old pictures which are in bad condition and have been sent out without rehabilitation.

Under the system suggested by Mr. Yager and which he has been using successfully for a long time there are no punch holes, the projection is perfect, and the picture runs smoothly—the change from one reel to another being so smooth that the audience is unable to determine where one reel ends and another begins. To the audience a five-reel feature appears as one continuous, smoothly told story without breaks of any kind.

The system followed by Mr. Yager is to have a private screening all by himself as soon as he receives his show. At the end of each reel he makes a note of the scene upon which he should make his switch to the following reel and from these notes compiles a cue sheet, which he keeps continually before him. For instance, Mr. Yager recently presided over the projection machine during the run of the Ella Hall feature, "New Love for Old," and his change cue sheet read:

Reel No. 1—Change after girl slaps Italian.
Reel No. 2—Change when father embraces daughter after starting to whip her.
Reel No. 3—Change when Italian, hat in hand, starts from room. *Note*—He first goes to door at left, listens, then exits to right.
Reel No. 4—Change when Italian is seen climbing from window in exterior.

As a result of Mr. Yager's system not only does he give a perfect show, but he also returns his print to the exchange in good condition. Each reel returned by Mr. Yager is not short several feet as is usually the case where operators use punch holes to notify them that the time for change has come. The punch holes, of course, have the tendency of weakening the print, and the breaks occur where the punch holes are made. The end of the reel is thrown away and the next operator makes his own punch holes still farther along toward the beginning of the reel. Owing to this punch hole method, thousands of feet of positive film has to be discardeed every week, the result being that the fifth and sixth-run exhibitors, in numerous cases, do not receive complete prints.

As the result of Mr. Yager's suggestion Bluebird, Universal Special Attractions and Jewel Pictures will be accompanied by operator's cue sheets just as soon as it is possible for the company to prepare them, in order that the exhibitors may give perfect shows without jumpy endings at the termination of each reel.

Operators' Inquiries

C. B. LEFFLER, PARIS, TENN., "Would you advise the use of the new Mazda lamp for projection? Is it practical?"

REPLY: Under certain conditions—i. e., when the screen picture is not over 12 feet wide, and when the arc to be replaced is not over 35 amperes D. C. or 50 amperes A. C., the Mazda illuminant may be substituted with satisfaction in so far as screen brightness is concerned. Other characteristics of the Mazda projection light have been considered in past issues of the Projection Department, and our reply to another correspondent (this column, issue of April 13) may also be consulted.

H. W. WOLCOTT, WATERVILLE, N. Y., "How can the exchanges be induced to properly inspect films before shipping to the theatres?"

REPLY: As a member of the National Anti-Misframe League, get into touch with the department heads of the various exchanges which supply your shows, and advise them of the efforts which you and all other League members are making to improve the condition of their films. Solicit the cooperation of the exchanges toward that end, and endeavor to make them feel that they should reciprocate your efforts in the upkeep of their property by giving it increased attention at the exchange.

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

George H. Reese	Lagrange, Ga.
Wm. Tooze	Eastport, Me.
C. C. McMillan	Fort Scott, Kan.
Lester E. Ashe	Orangeburg, S. C.
Floyd Hill	Clovis, N. Mex.
Fred Knoll	Sioux Falls, S. D.
Truman W. Vollmer	Quincy, Ill.
Frank Anerino	Quincy, Ill.
Carl Lawrence	Lynchburg, Va.
R. C. Hedrick	Odin, Ill.
Willis J. Clarkson	Hartford, Conn.
W. A. Weaver	Wilburton, Okla.

Members Previously Recorded	830
Members Recorded This Week	12
Total Membership to Date	842

A Movie Nightmare

By M. Roy Mitchell

Last night I had the nightmare, 'twas such an awful dream,
I saw the things impossible, that happen on the screen.
There was dainty William Farnum, in silken hose and skirt;
Cruel-hearted Mary Pickford, with a deathly looking dirk.
Poor, thin Roscoe Arbuckle, the shadow of a man,
Was shooting crap with Billie Burke, imagine if you can:
Wm. S. Hart a ribbon clerk, Harold Lockwood drawing steams,
Julian Eltinge was a blacksmith, how peculiar it all seems;
Theda Bara was a cowgirl, Doug. Fairbanks was a page.
And Mary Garden's comedy, swept the props clear off the stage.
George Beban was an English lord, Wallace Reid a Chinese cook,
While Charlie Chaplin ran a stage, from Cheyenne to Sandy Hook;
Earle Williams was a bandit, Sidney Drew a hostile Turk
And robust Mabel Normand, was the village grocery clerk.
Mack Sennett was a peanut butcher, on the A. T. and Santa Fe,
And the boy who made the engine go was homely Charlie Ray;
Francis X. Bushman was office boy, for poor old Thomas Ince
And Al. St. John, the beautiful, was a Bolsheviki prince;
Bessie Barriscale was also there, and I could not understand
Why poor old Bess, was all in now, and ran a hamburg stand.
And there was Olive Thomas, the girl who didn't know
That Alice Joyce and Tom Moore, were married years ago;
Poor, little Hobart Bosworth, was crying like a child,
He said he couldn't understand what made the women wild.
Then with a start, I wakened, it was time for me to go,
For I'm the operator at the motion picture show.

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The Camera

Artificial Light in the Motion Picture Studio

By Max Mayer

[A paper read at the meeting of the Society of Motion Picture Engineers, Rochester, April 9th, and published by kind permission of the Society.]

WHEN we turn back to the early pages of motion picture history we come to the time when our pioneer producers began to look upon picture making as an everyday and all-day task, rather than an occasional diversion. It was then that the pranks of old Sol began to be felt more keenly than when it was practical to wait for the clouds to roll by. Confronted by a rapidly growing demand, the producer readily saw two alternatives, the land of eternal sunshine or artificial light; so he promptly reached out for both. Artificial light was being extensively used, both for still photography and in the Graphic Arts, and fairly suitable units were therefore available for cinematography. At that time the main aim was to get lamps enough to light the sets, and somehow they never seemed able to get quite enough, no matter how many were used. This condition prevailed until the more recently developed tendency to produce pleasing and natural light effects superseded the earlier method of flooding the scenes with light from every available point. Thus the lights were used virtually to produce shadows and contrasts, and far better results were obtained with less light; in fact, many effects difficult and impracticable to obtain by sunlight are more readily achieved in a darkened studio with suitable electrical equipment. This subject as a whole is wide in scope, and the writer dares herein to attempt nothing more than a superficial discussion thereof.

To this end three general classifications will aid in dealing with the topic:

(1) The nature of the light sources.
(2) The manner of their application.
(3) The manner of installation of equipment.

Under the first heading consideration should be given to the color composition of the light, the degree of concentration of the light source itself, the nature and value of reflectors and auxiliary reflecting surfaces, and the nature and value of diffusing screens.

Color Composition of Light

The color sensitiveness of the photographic emulsion, of course, determines the usefulness of the spectrum range of the light source. The modern film used in the motion picture camera is sensitive over a considerable portion of the sun spectrum, and consequently sunlight will record on the film more speedily and correctly than a light source in which one or more colors to which the emulsion is sensitive are absent or weak. Artificial light sources which do not cover the full sensitive range of the emulsion cannot give maximum results, unless used in conjunction with other light sources which supply that deficiency. The mercury vapor lamp, though completely lacking in some colors, is nevertheless a valuable unit for this work, owing to its wonderful light diffusion, and it is very extensively used in conjunction with powerful arc lamps employing "white flame" carbons. There is a great deal of valuable information to be gathered on photographic color values, and it is to be hoped that the S. M. P. E. may be favored at an early date with a paper on this topic by some of the many brilliant men of the Eastman laboratories.

Concentration of Light Source

If a light source were considered as a point, the light would emanate therefrom equally in all directions, and the rays would all form diverging angles. Such a point of light would be the extreme concentrated light source. Consider now a plane surface—a square for example, formed by minute light sources, whose collective intensity is equal to an assumed intensity of the aforementioned concentrated light source. Such a luminous surface might be considered an ideal diffused light source. At a given distance this diffused light source, as compared with the concentrated light source, would evenly illuminate a greater area at a proportionately lesser intensity. In the language of the studio, the light from the luminous surface would not carry so far as the concentrated light, but would be more scattered or diffused, producing an effect often very much desired in photography. If the light, from a concentrated light source, such as a flame arc, for example, were passed through a piece of roughed glass or similar medium, a diffusing or scattering effect may be obtained, involving, of course, a loss proportionate to the absorption of the medium. Thus it is practicable to obtain most any degree of diffusion from a concentrated light source; but the scattered light from a luminous surface cannot be concentrated. Another form of concentrated light, now extensively used as an auxiliary, is the projected beam or spot light. This is usually in the form of a high-powered hand-feed arc (70 *to* 100 *amp. and often more*) with a single plano-convex condenser. The principal fault with this form of unit is its low efficiency, probably mostly due to the filtering effect of the thick condenser glass. However, the striking effects obtained by this means will easily offset this inefficiency. It might be interesting and instructive to note the effect obtainable through a condenser lens of quartz as compared with the ordinary glass condenser.

Reflectors and Reflecting Surfaces

The use of reflectors on various types of lamps is to re-direct the rays, which would otherwise go in useless directions, toward the object to be illuminated, and further to obtain by their use various degrees of concentration, according to the shape of the reflectors. While surface mirrors would probably represent the ideal reflecting surface, their use would hardly be practicable owing to the difficulties of keeping large numbers of them clean under the studio conditions. Either a mat white surface of slightly bluish tint or a mat aluminum surface are found quite satisfactory, particularly for the flame arcs, as the white ash deposit from the carbons does not materially alter the reflective value of the surface; thereby keeping the light source practically as constant as the lamp itself. With mirror-surfaced reflectors this ash deposit would gradually decrease the light strength, and cleaning would suddenly restore it to full brilliancy. It is plain that this would be a disturbing factor to the camera man. The value of reflecting panels has long been recognized by portrait photographers. Cinematographers also use them when working with sunlight; but they have been slow to adopt them in conjunction with artificial light. These auxiliary reflectors are, however, none the less valuable for this purpose. Mat white or aluminum painted surfaces have been the customary practice, but a much more effective reflecting surface may be made by stretching white oil cloth on a frame, treating the smooth surface with sizing and coating it with leaf aluminum, in a manner similar to that employed in show window lettering. Such reflectors will do wonders in bringing out detail in shadows and in toning down hard contrasts, and will actually reduce the number of lamps required.

Diffusing Screens

Much experimenting has been done with different materials for diffusing the light and unfortunately the ones which absorb the least light are also least capable of resisting the hard usage in the studio. Very thin glass roughed, finely ribbed, or of otherwise irregular surface, while highly efficient, is out of the question owing to its fragility. Draughtsman's tracing linen is a good and fairly efficient diffuser, but must be kept at a considerable distance from the heat of the arcs to prevent burning or scorching. As this increase in distance from the light source increases the degree of diffusion and necessitates a larger diffusing area, this material is only practicable where extreme diffusion is desired, and therefore, for contrasty effects it is better to use a smaller surface closer to the light source. Strips of glass, about one-eighth inch in thickness, roughed, ribbed, or prismatic, give fair results, and one form of diffuser made of woven spun glass mounted in frames does quite as well and overcomes the mechanical weakness of the fragile glass strips.

Arrangement of Light Sources

Almost everyone directly connected with the art and technique of motion picture production has some pet ideas of his own on lighting, and many who exploit their ideas in their daily work are getting commendable and pleasing effects; some as the result of forethought in arranging the light, and others by mere accident. However, the arrangement of the lights and reflectors is as much a matter of art as of science, and it is futile to attempt to make fixed rules along these lines. In fact, such a step would meet with just resentment, for many of the beautiful effects we see on the screen are the result of unique and original ideas of artistic minds. In photographing the modern film play no fixed set of light arrangement is practical, as the lights must be placed for each scene to suit the effect desired.

For the general illumination of a scene, the aim should be to attain inconspicuous soft lighting, showing the entire scene and figures therein well modeled and in good detail. In this case well diffused light and plenty of it is necessary, for if the lamps be placed close to the camera line, the difference in intensity from the light to the opposite side of the set would be extreme, while if the lamps are placed at considerable distance from the line this difference in intensity between opposite sides of the set would be greatly diminished, but the amount of light required would be proportionately greater. With sunlight this disturbing condition does not enter, for with the light source ninety odd millions of miles away, the difference in distance from the sun between opposite sides of the set, would make a ridiculously trifling computation. But in the above condition, the intensity diminishing by inverse squares of the distance must be considered, and practice shows that the lamps should be kept away from the camera line by at least one-fourth the distance across the set at that point. However, this is seldom carried out and the cameraman is generally blamed for unsatisfactory results, while the real fault lies in the fact that sets are usually so crowded together in the studios, that there is no room left for lamps except close to the camera line. To offset this condition, an excessive amount of top light is then crowded over to the dark side of the set, and while this may help in a way, the effect obtained is unnatural and seldom pleasing. On the whole it is best to confine general lighting to small sets or to avoid it altogether on interiors. If we study the sunlight illumination of the average room, we find that we must resort to effects in order to simulate the natural conditions and shadows.

Back lighting is a splendid way of obtaining pleasing and natural results. This is effected by placing the lights well back and directing them toward, but not at, the camera, masking the direct rays at the lamps and preferably using a shielding tube with perfectly dull black interior, over the lens barrel, to prevent halation. Thus the figures and objects in the set will be silhouetted and by the proper front arrangement of reflecting surfaces and well diffused lights at a fair distance, the features and details may be perfectly modeled in shadow, with pleasing highlight relief effected by the rear lights. Of course, good judgment and practice are essential to carry this out effectively. This arrangement adapts itself better for an added light effect from a window, lamp, fireplace, or the like, than a general illumination, as the figures being detailed in shadow will light up readily by contrast when they enter within the range of the added light; while in a set fully lighted, such an added effect requires an extremely powerful light source to further illuminate the already well lighted features, and the effect is usually spoiled by the washing out of detail.

Back light may be effected either by top lamps or floor stands or by both. When top light is used, the lamps are best fitted with diagonal reflectors and hung near the back of the set. Care must be used to hide the shadow line cast by the rear of the reflector. The lamp should be so hung that this shadow line comes just at the junction of floor and rear wall. In small sets an aluminum reflecting panel suspended in front of camera just clear of the lens angle and another on the floor in front of the camera, both carefully set at proper angles, will supply sufficient front light to outline features and other details in shadow, and a diffused floor light on one side, some distance back of the camera, will mold

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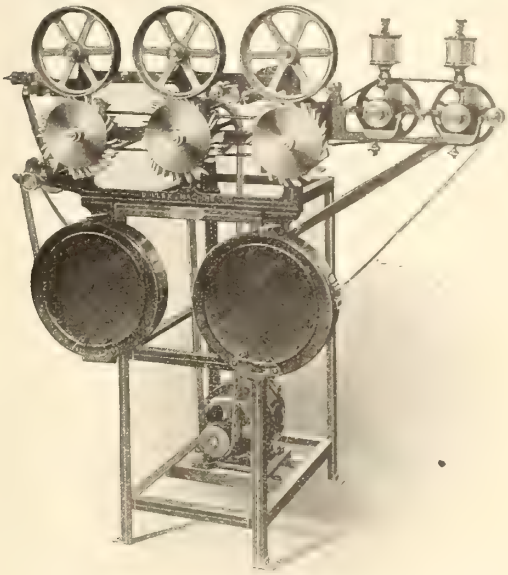

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these details most pleasingly. Such an arrangement, used effectively in one of the studios, consisted of six double arc top-lights, one 8-tube mercury vapor bank, a six by eight-foot hanging reflector, and a four by eight-foot floor reflector. This outfit, with no other light was used repeatedly in sets of twenty to twenty-five-foot depth with splendid results. This is just one illustration to show how a pleasing effect may be obtained with a small number of lights. An almost endless variety of light arrangement could be described here; but that would stretch this already lengthy paper into a probably wearisome volume.

(To be continued next week)

From a Cameraman at the Front

THROUGH the courtesy of Mr. T. R. Brown of the Motion Picture Specialty Corporation, New York City, we are enabled to reproduce the following letter which a member of his family received from his brother, James S. Brown, Jr., motion picture expert with the Signal Corps of the U. S. Army in France. Mr. Brown sailed for France in last October, taking with him the first of the Akeley cameras to be used by the army. His letter follows:

"Have had my troubles since I left you in Paris and am afraid what I have had is only a beginning. I left, as you know, on the morning eight o'clock train and didn't arrive at the place I was going until 8:30 that night, as I had to wait in some God forsaken place for five hours for connection. When I finally did arrive I found that headquarters had moved; in fact, the whole division except a few companies and they were going out at 1 o'clock a.m.

"After much trouble I managed to get my two men in a box car, or rather three men as I picked up J— M—, who had orders to report to that division and had been traveling all over France trying to find them. As for myself I got a seat in the officers' car which was built in the seventeenth century and therefore minus any windows.

"I have been cold in my life, but never quite so cold for such a long time. To make a long story short, we arrived here at 9.00 p.m. that night, all much the worse for wear. I blew them all to a good hotel, and believe me there wasn't much sleep lost by any of us. Next morning I reported and saw J— M— planted with the fighting 69th or the 165th now. I spoke to the major of the Signal Corps and could have gotten him a good job, but he had his mind set on going into the worst thing he could find and believe me he will soon be in it and in it right.

"It's great to wake up in the morning and hear the guns booming away about twelve miles off, with the aeroplanes as thick as bees. If you were here you would be getting out of bed every minute or less. Jim kids me because I am so wild over the planes.

"I spend half of every night running to the window to watch every plane I hear and as a result caught a peach of a cold. It seems every time a trainload of troops come in Mr. Boche comes over and takes a look while the anti-air guns pop away at him.

"I have entire charge of the photography in this division and have fitted up a very good office and dark room, for this will be my headquarters. I also have a Ford truck for my exclusive use which assures me transportation whenever I want it. In fact, I have everything very much the way I hoped to have it.

"This room which was billeted to me is 40 degrees below zero, and my hand is so cold I can't write any more. I left the dirty water in my basin last night and this morning the whole thing was frozen solid and broke the basin, but I am feeling fine and happy as possible. Write this to the folks. I expect to go up very shortly."

Dobbs Becomes Superintendent of Palisade Laboratories

IT is announced by the Palisade Laboratories, Palisade, N. J., opposite 129th street, that Mr. George Dobbs has taken charge of their well appointed laboratories, where he will specialize in high grade negative development and in the production of positive prints of superior quality.

As is generally known in the trade, Mr. Dobbs was connected for many years, with the laboratories of the New York Motion Picture Company, having been in charge of their Fort Lee plant for some time past.

Mr. Dobbs considers that he has been fortunate in bringing with him to the Palisade Laboratories some of the most skillful members of his previous staff, and in addition has made extensive improvements in the Palisade equipment. He is therefore in a position to render quick service and solicits the patronage of producers and others who appreciate good laboratory work.

Music and the Picture

Review of Latest Compositions

1—“ I Want to See My Girl in London,” by M. Pinkard. A wealth of melody combined with snappy rhythms make this song exceptionally effective and desirable. In point of originality this song hit leaves nothing to be desired. (Published by the Independent Music Co., 850 S. 23rd St., Omaha, Nebraska.)

2—“ Valse Parfume,” by Romberg. A melodious waltz by the composer of the famous “Auf Wiedersehen” and “Blue Paradise” music. (J. W. Stern, 102 W. 38th St., New York.)

3—“ My Paradise,” Waltz by J. S. Zemecnick. A tuneful waltz movement published by Sam Fox, Cleveland, Ohio.

4—“ My Belgian Rose,” Waltz by Benoit and Garton. A waltz of exceptional beauty most appropriate for society dramas. (Leo Feist edition.)

5—“ Somewhere in France is the Lily,” the most appealing March Ballad ever written by Jos. E. Howard. (M. Witmark edition.)

6—“ Some Sweet Day.” The sensational Fox Trot hit—absolutely the greatest Jazz Number on the market—composed by the writer of the famous “ Missouri Waltz.” (Forster Music Co. edition.)

7—“ Adoration,” by Felix Borowski. An orchestra arrangement by Chas. J. Roberts equally effective for small and large orchestra combinations. (Carl Fischer edition.)

8—“ Hawaiian Nights,” by Lee S. Roberts. The most wonderful Hawaiian Waltz sensation of the year, introducing the very popular “ Aloha Oe.” (Richmond Music Co. edition.)

9—“ Stolen Sweets,” a beautiful and melodious Waltz Movement by Harry von Tilzer. (Published by Harry von Tilzer.)

10—“ Barnyard Blues,” Jazz Fox Trot by D. J. La Rocca. The big hit of the Dixieland Jazz Band as recorded by the Victor Talking Machine Co. Record No. 18255 under the title of “ Liberty Stable Blues.” (Leo Feist edition.)

11—“ Sorrow Theme,” by Edowarde Roberts. Most appropriate for pathetic scenes. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

12—“ Source dans Le Desert,” Idyl by Marguerite W. Horton. Some most interesting songs by this composer have already been published.

13—“ Carry Me Back to Old Virginny,” Waltz. This grand old melody has been offered as a song; its great success had led the publishers to also publish it as a waltz. (Oliver Ditson edition.)

14—“ Among the Roses,” Reverie by M. L. Lake. A composition destined to become a nation’s favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fischer edition.)

15—“ In the Land of Wedding Bells,” by Geo. W. Meyer. Leo Feist’s latest hit.

16—“ At the Yankee Military Ball,” fox trot, by Harry Jentes. The most popular and most often requested fox trot—and exquisite dance number which every music lover will appreciate. (Leo Feist edition.)

17—“ The Vampire ” (A dramatic theme), by Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. (Published by the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City.)

18—Compositions of value to the “ Motion Picture Musician ” obtainable from J. W. Stern, 102 W. 38th St., New York City.)

- 1—Light Romantic Theme No. 1. Arranged as Violin Solo. Will make the love story on the screen stand out.
- 2—Light Romantic Theme No. 2. Arranged in Duet form. Two violins, cello and organ. Two violins, flute and oboe. Clarinet and two cornets muted with organ or piano accompaniment. Three unique tonal effects combined in one arrangement.
- 3—A. B. C. Sacred Set No. 1. Contains “ Onward Christian Soldiers,” “ Rock of Ages,” “ Doxology ” and “ Choral.” Four different religious temperaments.
- 4—Heavy Descriptive Agitato No. 1. A new style agitato that has class and depth. The kind of a number that keeps lengthy action of this character interesting. No up-to-date leader can afford to be without it.
- 5—Redemption Theme. A theme that expresses mother-love in every sense of the word. Used in the Evelyn Nesbit picture “ Redemption.” Don’t neglect adding this to your library.

19—“ Land of Joy,” New York’s big, smashing Spanish musical success, has been published by G. Schirmer, 3 East 43rd St., New York City, and a “ Selection Waltz ” and “ One-Step ” from this show are now obtainable at special reduced prices.

20—“ Doing Our Bit,” the famous New York Winter Garden production, is also published by G. Schirmer, and several of the best and most popular extracts of this show are now obtainable in single form—at special reduced prices.

Music and the Photoplay

By W. E. Greene, President of Paramount Pictures Corp.

SECOND only in importance to the house itself is the matter of appropriate music in the proper presentation of photoplays. With the growth of the motion picture, and its uplift from a manufacturing project to an artistic industry, music has become a vital consideration.

The idea of musical accompaniment, of course, was coincident with the exhibition of pictures, but the matter of APPROPRIATE music is a subject that has kept pace with the progress in film production. It is admitted that crimes, without number, have been committed against musical art, and I recall—with a shudder—an incident I witnessed on South Halsted Street, Chicago, some years ago, when the Passion Play was exhibited to the accompaniment of the popular Hootchy-Kootch.

When the producer has spent a vast sum of money, often running into six figures, on a photoplay, he has brought together an artistic ensemble, in which the composite work of numerous artists are harmoniously joined. In an Artcraft picture we have such stars as Mary Pickford, Douglas Fairbanks, William S. Hart, Elsie Ferguson, Geraldine Farrar and George M. Cohan, admittedly the premier stars of the screen and stage. Their work is directed by such wizards of the screen as D. W. Griffith, Cecil B. De Mille, Thomas H. Ince, Maurice Tourneur, Allan Dwan, John Emerson and other famous producers. Expert photographers film the scenes and attend to the developing and printing.

When the producer has finally placed the picture in the theatre he has exhausted every avenue and used every means at his command to make a pleasing picture, but as viewed on the screen, it appeals only to the sense of sight, and is in fact “ the silent drama.” The addition of musical accompaniment gives it tongue, and in reality furnishes the soul of the production, and makes it doubly attractive by appealing to the sense of hearing of the audience.

The average patron of a high class motion picture theatre, and even the musicians themselves, probably do not realize how important the music is, but employes of the producing companies, who see the pictures in the projecting rooms of the studios without music and then witness the presentation at theatres like the Strand or Rialto, appreciate the worth of music.

The value of the recent Artcraft spectacle, Geraldine Farrar in "The Woman God Forgot," was greatly enhanced by the accompanying music, which no doubt had much to do with the great success of even this magnificent production.

D. W. Griffith's "Birth of a Nation" was made a stirring subject by the accompanying music, and no one who has witnessed the picture will ever forget the high bugle notes as the Ku-Klux Klan appeared, which fairly lifted the audience out of its seats. Consideration of these two pictures, which are conceded to be the most stupendous and artistic film productions in the history of motion photography, produced by Cecil B. De Mille and D. W. Griffith, respectively, shows that the best photoplays it is possible to make, entirely regardless of expense, are made materially more pleasing by the addition of the proper musical accompaniment.

How much more, therefore, is it necessary to give attention to the musical score for lesser pictures, which are the daily source of income for the theatres. And I am sure that if the musicians knew how much their co-operation with the industry is appreciated by everyone in it, it would be an incentive to high aims on their part.

Musical Agent for the Americas

The French Society of Authors, Composers and Publishers of Music have appointed Oscar Osso as its sole agent for North and South America. Mr. Osso has, for the past two years, successfully represented the interests of the Society of French Playwrights and Composers; and this second appointment now concentrates into the one office the collection of royalties for French music and the transaction of the business of the Society of French Playwrights and Composers. These two societies practically control the entire artistic, dramatic and musical output of France.

Since no public performance of a French musical or dramatic work may be given without the consent of the author or composer, Mr. Osso, as the duly authorized agent of his principals, announces his willingness to co-operate with such establishments as may need this license.

Extensive plans are being formulated for a national propaganda campaign to exploit French music in America. The American music-loving public have not heretofore been fully aware of the genius of French composers, and it is the intention of Mr. Osso to establish a library of French music for the convenience of artists and musicians. Mr. Osso will employ various other means to educate the American musical public to a fuller appreciation of the superiority of French musical accomplishments.

"THE MARRIAGE BUBBLE"

(Triangle Production)

Theme: "By the River," Romance (12/8 Animato) by Morse

1—"Lanette" (Melodious Valse Lente), by Henton (3 minutes and 25 seconds), until—T: "Peter is endeavoring to drown."

2—"Dramatic Tension," by Sol. P. Levy (1 minute), until—T: "The stranger."

3—Theme (1 minute and 50 seconds), until—T: "A plan to save the day for Peter."

4—Continue to action (2 minutes and 25 seconds), until—T: "When the lightning bugs, etc."

5—"Canzonetta" (Moderato), by Nicode (3 minutes and 10 seconds), until—T: "Morning and the arrival, etc."

6—"Moderato Agitato," by Becker (2 minutes and 35 seconds), until—T: "Why did you faint?"

7—"Under the Leaves" (Melody-Allegro), by Thome (4 minutes), until—T: "Seeing double."

8—"Aragonaise" from "Le Cid" (Allegro), by Massenet (2 minutes and 40 seconds), until—S: Peter escaping through the window.

9—Light hurry to action (2 minutes and 15 seconds), until—T: "You're not going to desert us now?"

10—Theme (2 minutes and 20 seconds), until—T: "The return of Peter."

11—"Vanity" (Allegro Caprice), by Jackson (3 minutes and 40 seconds), until—T: "I suppose my job is finished."

12—"Legende" (Melody), by Friml (2 minutes and 40 seconds), until—S: Interior of dark room.

13—Storm Furioso to action (1 minute), until—S: Castle burning (fire scene).

Note—Watch Explosions

14—Hurry for fire scenes to action (5 minutes), until—T: "What is your name?"

15—Theme (40 seconds), until * * * * * END.

"THE HEART OF THE SUNSET"

(Rex Beach Production)

Theme: "Love Theme" (4/4 Andante Sentimento) by Abbott Lee

1—"Characteristic Tremolo," by Lovenberg (2 minutes and 10 seconds), until—T: "And Austin Alaire's husband, etc."

2—"Dramatic Recitative" (4/4 Andante Dramatico), by Sol. P. Levy (3 minutes and 10 seconds), until—T: "Dave Law, a Texas Ranger."

3—"Admiration" (Moderato Grazioso), by Jackson (1 minute and 20 seconds), until—T: "The murderer."

4—"Jovitta" (Characteristic Mexican Serenade), by Armand (3 minutes), until—T: "With the dying day, etc."

5—"Tragic Theme" (4/4 Andante Molto), by Paul Vely (1 minute and 45 seconds), until—T: "Rosa returned to her father's house."

Note—Begin pp and Watch Shot.

6—"Mexican Kisses" (slow Habanera), by Roberts (1 minute and 25 seconds), until—T: "It is growing late and I must, etc."

7—"Ein Maerchen" (Dramatic Fantasia), by Bach (5 minutes), until—T: "Any honest Greaser needs, etc."

8—"Dramatic Agitato," by Hough (1 minute and 40 seconds), until—T: "Did Paniflo get away?"

9—Theme (2 minutes and 10 seconds), until—T: "Where were you last night?"

10—Continue ff (1 minute), until—T: "Having delivered his prisoner."

11—"Bella Mexicana" (Mexican Serenade), by Langey (2 minutes and 25 seconds), until—T: "I was at Corpus Christi, etc."

12—"Flirtation" (Valse Int.), by Meyer Helmund (4 minutes and 45 seconds), until—T: "That ain't the worst of it."

13—"Three Graces" (Allegro Int.), by Herman (1 minute and 40 seconds), until—T: "Palomas joy, etc."

14—"Romance" (Andante Sostenuto), by Karganoff (3 minutes and 35 seconds), until—T: "I am going into long dresses."

15—"Capricious Anette" (Allegretto Moderato), by Borch (1 minute), until—T: "In Mexico, General, etc."

16—"Manzano" (Mexican Int.), by Brooks (3 minutes and 10 seconds), until—T: "Tad Lewis was a clever cattle thief."

17—"Dramatic Tension" (3/4 Andante Molto), by Sol. P. Levy (5 minutes and 5 seconds), until—T: "I'm sick of your meddling."

18—Continue pp (35 seconds), until—T: "In the days that followed."

19—Theme (1 minute), until—T: "Senor, my brother Panfillo, who killed him?"

20—"Spanish Moderato," by Redla (45 seconds), until—T: "Longorio was an ardent suitor."

21—Continue to action (3 minutes and 10 seconds), until—S: Longorio enters Alaire's room.

22—"Serenade" (Dramatic Moderato), by Widor (2 minutes), until—T: "Paloma Jones had reached, etc."

23—"In Lovers' Lane" (Characteristic and Melodious Intermezzo), by A. Pryor (3 minutes and 35 seconds), until—T: "The Awakening."

24—Theme (3 minutes and 25 seconds), until—T: "On the following morning, etc."

25—"L'Adieu" (Dramatic), by Favarger (3 minutes and 30 seconds), until—T: "Tortured by the thousand."

26—Continue ff (1 minute and 30 seconds), until—T: "Dave returned hopeless."

27—Continue pp (45 seconds), until—S: Paloma reading theatrical advertisement.

28—"Legend of a Rose (2/4 Allegretto), by Reynard (2 minutes), until—T: "Although border conditions, etc."

29—Continue pp (40 seconds), until—T: "Jose prepared to carry."

30—"Heavy Mysterioso," by Sol. P. Levy (3 minutes and 45 seconds), until—T: "Where is the Senorita?"

Note—Watch Shot.

31—"Dramatic Tension," by Reissiger (3 minutes and 30 seconds), until—T: "I have carried Longorio's good will, etc."

32—"Dramatic Mysterioso," by Borch (3 minutes and 45 seconds), until—T: "When I was in the Philippines."

33—"Prelude" (Heavy Dramatic), by Rachmaninoff (4 minutes and 10 seconds), until—T: "Into the heart of the sunset."

34—Ad. Lib. Tremolo (20 seconds), until—T: "After a night of rumors, etc."

35—"Allegro Movement," from the "Elijah Fantasia," by Beethoven (arr. by Tobani) (2 minutes and 15 seconds), until—S: Alaire reading letter.

36—Continue or repeat to action (1 minute), until—T: "Let no one leave this house."

37—"Erl King" (Dramatic Agitato), by Schubert (5 minutes and 25 seconds), until—T: "I am unarmed, I am a friend, etc."

38—"Rustles of Spring" (Dramatic Agitato), by Sinding (2 minutes and 20 seconds), until—S: Wedding ceremony.

39—"Sorrow Theme" (Pathetic), by Roberts (1 minute and 35 seconds), until—T: "So I'll make her a widow again."

40—Heavy Agitato to action (2 minutes), until—T: "It was a night of suspense."

41—"Cavatine" (Dramatic Mod.), by Bohm (3 minutes), until—T: "The crisis came with the dawn."

42—Pathetic Andante, by Vely (4 minutes), until—T: "True to its principles, etc."

43—Theme (3 minutes and 25 seconds), until—T: "Gringoes."

Note—Begin Cue No. 43 with Ad. Lib. Tympany Rolls.

44—Battle Hurry to action (2 minutes), until—S: Alaire reading letter.

45—Theme (2 minutes and 15 seconds), until—T: "Longorio's men, etc."

46—Battle Hurry to action (2 minutes and 45 seconds), until—S: American cowboys rescue Dave and Alaire.

47—"Dramatic Allegro" to action (2 minutes), until—S: American flag in view.

48—"America" ("My country 'tis of thee," etc. First eight bars only), until * * * * * END.

(*Additional Music Cues on page 2742*)

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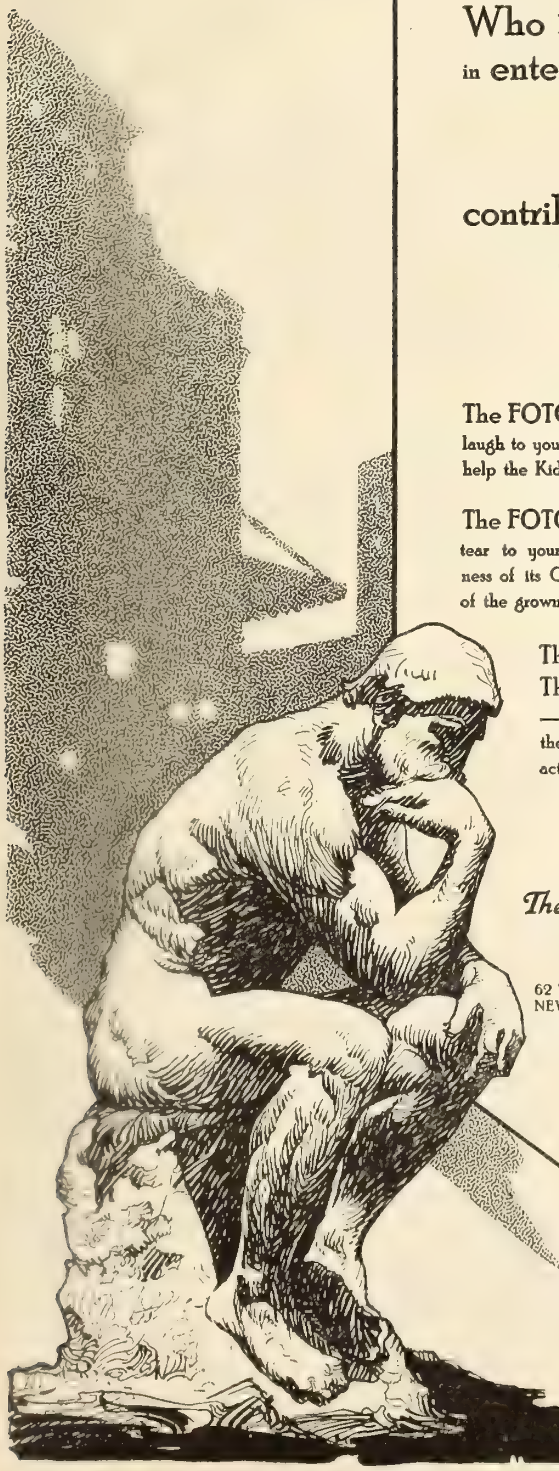

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"THE DANGER GAME"

(Goldwyn Production)

Reviewed on page 2416

Theme: "Sweet Jasmine" (Melodious Allegretto) by Bendix

1—Theme (1 minute and 15 seconds), until—T: "William Rogers, Merchant Prince."

2—Continue to action (3 minutes and 15 seconds), until—T: "Let's make a night of it,"

3—"Serenade" (2/4 Allegretto), by Kautzenbach (2 minutes and 15 seconds), until—T: "Pinnacle of Fame."

4—"By the River" (12/8 Moderato-Romance), by Morse (3 minutes and 10 seconds), until—S: Close up of book—the danger game.

5—"Valse Lente," by Schuette (3 minutes and 45 seconds), until—T: "As for Gilpin, etc."

6—"Dramatic Recitative," by Levy (1 minute and 20 seconds), until—T: "A glimpse into the secluded, etc."

7—"Doloroso" (Poeme D'Amour-Moderato), by Tobani (2 minutes and 50 seconds), until—T: "A marriage license bureau."

8—"Gavotte and Musette" (Allegro Gavotte), by J. Raff (2 minutes and 15 seconds), until—S: Interior of dining room.

9—Theme (5 minutes), until—S: Madge near letter box.

10—"Mysterioso," by Sol P. Levy (4 minutes and 5 seconds), until—S: Madge powdering her nose.

11—Light Hurry—to action (1 minute 30 seconds), until—T: "And so began her great adventure."

12—Theme (4 minutes and 50 seconds), until—S: Newspaper Clipping of Powder Annie.

13—"Valse Caprice," by Rubinstein (5 minutes and 10 seconds), until—T: "I've always admired your work."

14—"Essence Grotesque" (Comic Mysterioso), by Lake (4 minutes and 15 seconds), until—T: "So Powder Nose Annie, etc."

15—"Pizzicato Bluette" (Characteristic), by Lack (3 minutes and 30 seconds), until—T: "Clytie gets a close up, etc."

16—"The Booster" (a Trombone Rag), by Lake (3 minutes and 15 seconds), until—T: "Say, Angel face, quit vampin'."

Note—ff during dancing scene only.

17—"The Vampire" (Dramatic Theme), by Levy (1 minute and 25 seconds), until—S: The fight.

18—"Dramatic Agitato," by Hough (1 minute and 10 seconds), until—T: "Jimmy decides that it is his duty."

19—Theme (3 minutes and 45 seconds), until—T: "Home was never like this!"

20—"Ballerina's Vision" (Valse Lente), by Braham (2 minutes and 10 seconds), until—S: Hunter entering Clytie's room.

21—"Love Theme," by Abbott Lee (3 minutes 10 seconds), until—T: "Lay off that girl."

22—"Dramatic Tension," by Levy (2 minutes), until—T: "A nice little nifty job."

23—"First Waltz" (Characteristic Concert Waltz), by Durand (4 minutes and 50 seconds), until—T: "If I wanted to be a certain, etc."

24—"Love Song" (Dramatic), by Flegier (2 minutes and 30 seconds), until—T: "Kid Glove Jimmy had just, etc."

25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (3 minutes and 45 seconds), until—T: (on card) "James Gilpin."

26—Theme (4 minutes and 50 seconds), until * * * * END.

"BOSS OF THE LAZY Y"

(Triangle Production)

Reviewed on page 2556

Theme: "Love Song" (Dramatic) by Flegier

1—"Violetta" (Characteristic Concert Moderato), by Tobani (2 minutes and 20 seconds), until—T: "For years there had been bad blood, etc."

2—"Western Moderato," by Bach (4 minutes), until—T: "Well, son, I got him, etc."

3—"Tragic Theme" by Paul Vely (3 minutes), until—T: "Bar S. Ranch in the Durango County."

4—Continue pp (50 seconds), until—T: "At the earnest request of the wounded."

5—Theme (4 minutes and 20 seconds), until—T: "After a journey of numerous, etc."

6—"Sorrow Theme," by Roberts (2 minutes), until—T: "After a journey of numerous, etc."

7—"Melody," by Friml (3 minutes and 50 seconds), until—T: "Hands up!"

8—"Dramatic Agitato," by Hough (2 minutes), until—T: "Betty tells Cal."

9—"Dramatic Narrative," by Pement (1 minute and 40 seconds), until—T: "The days that follow."

10—"Reve D'Amour" (Allegretto), by Zameznik (4 minutes and 25 seconds), until—T: "I think you're progressed enough."

11—Theme (3 minutes and 25 seconds), until—T: "Lazette."

12—"Heloise" (Mod. Intermezzo), by Langey (2 minutes and 40 seconds), until—S: Interior of barroom.

13—"Dramatic Tension," by Sol P. Levy (2 minutes and 20 seconds). until—T: "If Cal. Marston had realized, etc."

14—"Intermezzo" (Moderato), by Huerter (2 minutes and 30 seconds), until—T: "In the days that follow."

15—"Lanette" (Valse Lento), by Henton (1 minute and 50 seconds), until—S: The fight.

16—Hurry to action (1 minute and 45 seconds), until—T: "Step by step Betty's pilgrim, etc."

17—Theme (3 minutes and 20 seconds), until—T: "Days of suspicion, etc."

18—"Illusion Moderato Intermezzo," by Bustanoby (1 minute and 25 seconds), until—T: "Randall's some day arrives."

19—"Moderato Agitato," by Becker (2 minutes and 30 seconds), until—T: "Why don't you keep out."

Note—Wash Shots.

20—Continue pp (1 minute and 15 seconds), until—T: "In the days that follow."

21—"Return to Me Soon" (Allegro), by Gregh (3 minutes and 45 seconds), until—T: "In which invincible."

22—Hurry to action (1 minute and 40 seconds), until—T: "The surrender of a worthy foe."

23—Repeat "Return to Me Soon" pp (same as Cue No. 21) (1 minute and 45 seconds), until—T: "At length open battle."

24—"Heavy Mysterioso," by Levy (4 minutes and 40 seconds), until—T: "And in discussing the incidents, etc."

Note—Wash Shots.

25—Theme (2 minutes), until * * * * * END.

"THE VORTEX"

(Triangle Production)

Theme: "Romance" (Andante Sostenute) by Karganoff

1—Popular One Step, to action (1 minute and 30 seconds), until—T: "With the Herfords it is the old story."

2—Valse Lente, by Schuett (1 minute and 50 seconds), until—S: Girl at piano.

3—Piano, improvise to action (1 minute and 5 seconds), until—S: In garden.

4—Theme (2 minutes and 10 seconds), until—T: "I can't stand it."

5—Piano, improvise to action (on dance music) (40 seconds), until—S: Guests are leaving.

6—"Inspiration" (Andante Sostenuto), by Edwards (3 minutes and 10 seconds), until—T: "Tortured by jealousy."

7—"Serenade" (Allegretto), by Kautzenbach (4 minutes), until—T: "You realize what it means."

8—Theme (2 minutes and 25 seconds), until—T: "Anxious to end his suspense."

9—"Allegro," by Bach (2 minutes and 50 seconds), until—T: "After an hour of watchful waiting."

10—Dramatic Tension, by Sol. P. Levy (2 minutes and 25 seconds), until—T: "Years before he had lost, etc."

11—Theme (4 minutes and 20 seconds), until—T: "His injuries aren't serious."

12—"After Sunset" (Dramatic), by A. Pryor (3 minutes and 30 seconds), until—T: "Tortured in a hell of, etc."

13—"Petite Serenade" (Allegretto), by Horton (2 minutes and 25 seconds), until—T: "No, I am not ill."

14—Dramatic Recitative, by Sol. P. Levy (1 minute and 45 seconds), until—T: "And where Meredith, etc."

15—Continue ff (50 seconds), until—T: "Impatiently waiting."

16—"Serenade" (Dramatic), by Widor (7 minutes and 30 seconds), until—T: "With her faith in Dunning shattered."

17—Theme (3 minutes and 50 seconds), until—T: "Well, where were you, etc."

18—Tragic Theme, by P. Vely (2 minutes), until—T: "That was clever of you."

19—"Lisolette" (Moderato), by Adam (3 minutes and 15 seconds), until—T: "And so they came again."

20—"L'Adieu" (Dramatic), by Favarger (4 minutes), until—T: "Then I'll stay too."

21—Theme (3 minutes and 50 seconds), until * * * * END.

"THE LOVE BROKERS"

(Triangle Production)

Reviewed on page 2254

Theme: "Love Song" (Dramatic) by Flegier

1—"Melody" (Moderato), by Kretschmer (4 minutes and 50 seconds), until—T: "Peter Ladislaw, who has been, etc."

2—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes and 25 seconds), until—T: "That night, at Olga's apartment."

3—Piano improvise to action (1 minute 50 seconds), until—T: "I've interested, etc."

Note—Play good popular tune—Vocal with Piano acc.

4—"Budding Roses" (Valse Caprice), by Kretschmer (5 minutes and 10 seconds), until—T: "I know you are sincere."

5—Continue pp (45 seconds), until—T: "News that astonishes."

6—"Dramatic Tension," by Levy (1 minute and 20 seconds), until—T: "Thoughts of home."

7—"Dramatic Narrative," by Pement (2 minutes), until—T: "And in the home of his fathers."

8—"Adoration" (Andante), by Borowski (6 minutes and 40 seconds), until—T: "Mr. Townsend wishes to have, etc."

9—Theme (3 minutes), until—T: "It's you, you've helped them, etc."

10—"Last Spring" (Dramatic), by Grieg (4 minutes and 35 seconds), until—T: "Why, you're crying!"

11—Sorrow Theme by Roberts (1 minute and 40 seconds), until—T: "I am going with you, etc."

12—"Dramatic Tension," by Winkler (1 minute and 45 seconds), until—T: "At the hospital, etc."

13—"Nocturno in F" (Melodious Moderato), by Krzyzanowski (2 minutes), until—T: "Balked in her endeavor, etc."

14—Theme (2 minutes and 25 seconds), until—T: "Charlotte's protests, etc."

15—Piano solo improvise to action (1 minute and 40 seconds), until—T: "And at Highfield it seems, etc."

16—"Dramatic Recitative" to action (3 minutes), until—T: "A Spring day in the mountains."

17—"Gavotte" (Moderato), by Gossec (2 minutes and 10 seconds), until—T: "They will try to get money."

18—Theme (1 minute and 45 seconds), until—T: "Catherwood's opinion of Charlotte."

19—"Dreams of Devotion" (Heavy Dramatic), by Langey (4 minutes and 25 seconds), until T: "Next morning Townsend speculates."

20—Theme (2 minutes), until * * * * * END.

"BABBLING TONGUES"

(Ivan Production)

Theme No. 1: Love Theme Broken Melody by von Biene

Theme No. 2: (Babbling Tongues), Gavotte and Musette by Raff

1—Silence (1 minute and 10 seconds), until—T: "Joseph Morean, a retired business man."

2—"Menuet No. 2 in G," by Beethoven (1 minute and 15 seconds), until—S: Mob scene in Wall Street.

3—"Intermezzo," by Arenski (50 seconds), until—T: "Everyone turned from me."

4—Continue pp (25 seconds), until—S: Flashback to mob scene.

5—Continue ff (45 seconds), until—T: "Through that timely loan."

6—Continue pp (35 seconds), until—T: "Paul Savary, a struggling dramatist."

7—"Romance," by Frommel (4 minutes and 30 seconds), until—S: Close up of Therese reading back.

8—Love Theme (1 minute and 40 seconds), until—T: "And so the passing weeks."

9—"Melody," by Kretschmer (2 minutes and 50 seconds), until—S: Interior of kitchen (maid and butler).

10—"Blue Violets Mazurka," by Eilenberg (1 minute and 45 seconds), until—T: "The morning sun found Paul."

11—Continue pp (2 minutes), until—T: "Louise Morean, Joseph's brother."

12—"Ballerina's Vision" (Valse Lente), by Braham (2 minutes and 15 seconds), until—T: "Smiles and meaning glances."

13—Continue pp (1 minute and 10 seconds), until—T: "My dear, 1 am going to call, etc."

14—"Dragon Fly Mazurka" by Strauss (2 minutes and 30 seconds), until—T: "Madame Demarest is cut."

15—Love Theme (1 minute and 30 seconds), until—T: "Viscount Armand de Bellervie, etc."

16—"Theme No. 2" (2 minutes and 10 seconds), until—T: "Why not let him find out."

17—Continue pp and slow (20 seconds), until—S: Girl playing piano.

18—Piano solo improvise to action (2 minutes), until—T: "My dear, if you expect to go, etc."

19—Love Theme (1 minute and 50 seconds), until—S: Fade out into scene maid near garage.

20—"Theme No. 2" (3 minutes and 10 seconds), until—T: "As your brother Joseph's friend."

21—Continue ff (1 minute and 30 seconds), until—S: Therese at piano.

22—Piano solo improvise to action (1 minute and 40 seconds), Pathetic Melody until—S: Therese stops playing piano.

23—Love Theme pp (1 minute and 15 seconds), until—T: "Therese believe me, I know how."

24—Continue ff (50 seconds), until—T: "There, I must tell you, etc."

25—"Dramatic Recitative," by Levy (4 minutes and 10 seconds), until—S: Full view of dining room.

26—"Adagio Pathetique," by Godard, until—S: Interior of restaurant.

27—"Theme No. 2" (1 minute and 40 seconds), until—T: "Felix tells of the coming duel."

28—"Second Movement Allegro" from Romantic Overture by Keler Bela (2 minutes), until—T: "I'll kill him; yes, I'll kill him!"

29—Continue fff (1 minute and 45 seconds), until—T: "There is an unlet room."

30—Love Theme ff (2 minutes and 30 seconds), until—T: "But she insists on seeing you."

31—"Tragic Theme," by Paul Vely (2 minutes and 20 seconds), until—T: "It is Joseph's voice."

32—Continue ff (1 minute and 40 seconds), until—T: "I am here to defend my wife."

33—"Dramatic Agitato No. 43," by Borch (2 minutes and 30 seconds), until—S: Paul hides Therese in closet.

34—Continue or repeat ff (1 minute and 15 seconds), until—T: "Open the door, can't you see he is dying."

35—Silence (10 seconds), until—T: "My God, Therese."

36—Last Movement Grandioso from Lake's "Easter Fantasia" (50 seconds), until—S: Paul fights his duel.

37—Agitato to action (1 minute and 15 seconds), until—S: Therese leaves Paul's room.

38—"Largo" from "New World Symphony," by Dvorak (5 minutes), until—T: "But, Monsieur, my orders are, etc."

39—Love Theme ff (2 minutes and 35 seconds), until—T: "What good does crying do?"

40—"Fifth Nocturno," by Leybach (4 minutes and 40 seconds), until—T: "Don't touch me."

41—From Poco Agitato Movement (second last movement) of Lake's Easter Fantasia" (2 minutes and 15 seconds), until—T: "You cur."

42—Sudden Orchestra stop, then silence (30 seconds), until—T: "See, they are together."

43—"Elegy," by Massenet (2 minutes and 20 seconds), until—T: "Traitors at last I see, etc."

44—"Ave Maria," by Gounod (2 minutes and 10 seconds), until—T: "Let no one touch this woman."

45—Love Theme ff (1 minute and 20 seconds), until * * END.

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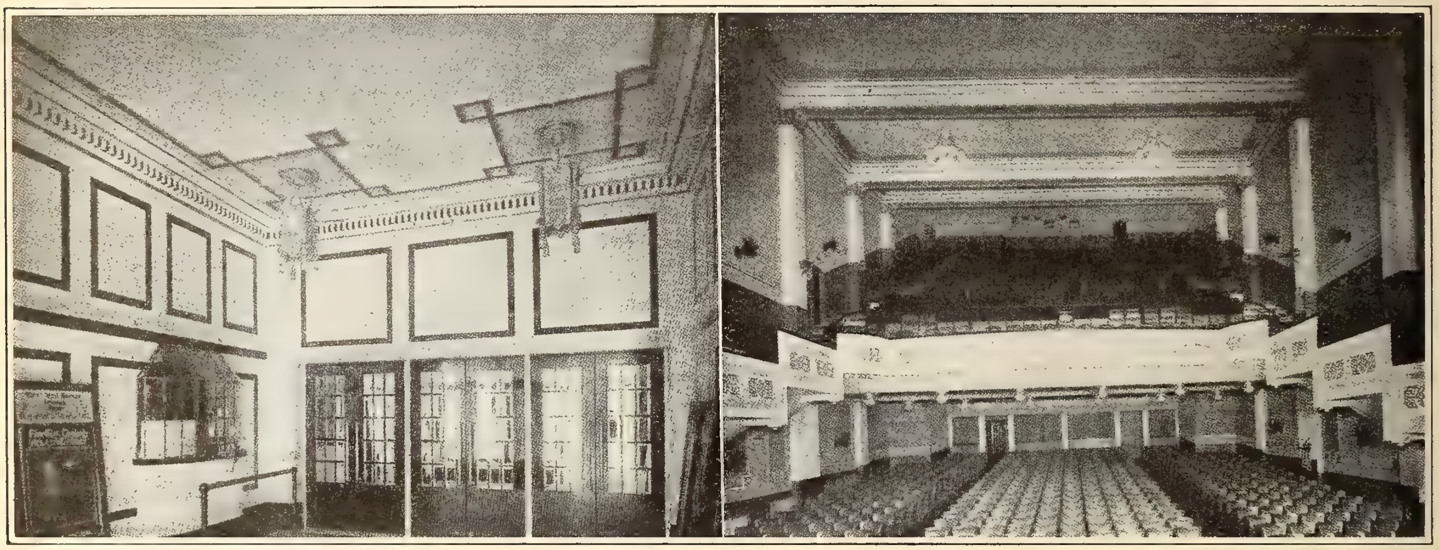
Theatres Worth While



Lobby and Auditorium, Grand Theatre, Estherville, Iowa

Unique Theatre in Iowa City

RECENTLY there came to the MOTION PICTURE NEWS a folder bearing on the front the interesting direction: "See the Place That Made Estherville Famous." Search of the gazetteers brought us the information that Estherville is a town in Iowa with a census population of 3,404, yet it probably has the finest theatre of any city of the size in the country.

But more interesting even than that fact is that the business is a double one, for the theatre is run in conjunction with a big confectionery and cafeteria by F. H. Graaf and is an assembly place for people for miles around. It was opened on September 20 of last year and has been a big success from the start.

The building is of brick and the house has a seating capacity of 1,000 in balcony, boxes and on the lower floor. The theatre is ventilated by the exhaust fan system and heated by steam. The lighting system is direct and indirect. Ornamental plaster is used for the interior decorations, the colors being gray and blue.

There are two Simplex machines with a throw on 100 feet to a gold fibre screen.

New Theatre Opens in Etowah

MARCH 23 saw the opening of a new motion picture house in Etowah, Tenn., the Gem. It is owned by Manning and Wink and under the management of H. V. Manning. It has a seating capacity of 250, indirect lighting system and all modern conveniences.

The projection room is equipped with two Power 6 B machines which have a throw of sixty feet. The Gem is using an incandescent equipment with which the management has been experimenting for five months in its other house.

Music is furnished by a Seeburg model M organ. Paramount, Artcraft, Goldwyn, Triangle and Universal Pictures are shown, there being five shows a day of from six to seven reels each for an admission of ten and fifteen cents.

YOUR THEATRE'S PICTURE

Let Us Know When It Is Ready and We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the "Worth While Theatres" in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

Brevoort Opens in Brooklyn

BROOKLYN added a handsome new theatre to its list on May 1st with the opening of the Brevoort, on Bedford avenue at the corner of Brevoort place.

This theatre is in the best business section of Bedford avenue and convenient to the Bedford, Stuyvesant and Hill residential sections. It is a valuable addition to the development of the section, it will be the largest, most spacious and elaborate of any theatre in Brooklyn, devoted exclusively to high-class photoplays and good music. The seating capacity is 2,500, 1,800 being on the ground floor. No expense has been spared in providing embellishment of the highest type, with all the comfort and luxury that the most modern architecture and construction can provide.

The exterior is of tapestry brick and limestone, of pleasing proportion and attractive appearance, with marque at main entrance.

The entrance is through an inviting lobby, resplendent with polished marble, plate glass, mirrors, tiling and ornamental plaster, all of pleasing design.

The auditorium is impressive with its massive classic pilaster, richly paneled walls, ornamental cornices, painted domed ceiling, elaborate striking proscenium arch and stage effect, unusual lighting and color provisions, beautiful decorations and layings.

All of the 2,500 seats are comfortable and with ample space between and with no columns or obstacles of any kind between any seat and the screen.

Liberal orchestra space is provided, large enough to accommodate any number of musicians, arranged for concert features, with retiring and dressing rooms.

Among the many attractive features of the up-to-date house is the surprising and delightful promenade foyer on the mezzanine floor, with its waiting and lounging rooms, homelike open fireplace, beam ceiling, columns, seats, reading tables, writing desks, mirrors, artistic lighting fixtures, draperies, etc. Smoking rooms for men and dainty, well appointed retiring rooms for women and children are provided. Comfortable loge boxes are provided in the part of the balcony, where smoking will be permitted.

New Brevoort theatre, Brooklyn

An elaborate modern ventilating system has been installed, permitting of a complete change of air every few minutes.

The building is fire-proof and with its liberal aisle foyer in leading to its many exists, allows of emptying its entire capacity in the shortest possible time.

The Brevoort was designed by R. Thomas Short, architect, and erected by the Brevoort Holding Company, a well-known organization, including some of the best known business men of Greater New York. The details of the building were under the personal supervision of A. H. Schwartz, who is interested in the Rialto and Linden theatres of Brooklyn. Associated with Mr. Schwartz is the well-known theatrical man, H. C. Miner, whose support in promoting the Brevoort has been of the greatest assistance.

Directory of New Theatres

ALABAMA

The open air theatre being erected by the city of Birmingham at Capitol Park is fast approaching completion. James E. Carey is in charge of the construction work.

ARIZONA

James N. Xalis, manager of the Lyric theatre on G avenue, Douglas, is planning to erect a new building on the site where the present theatre now stands. It is his intention to put up a three-story building, to contain a theatre that will be modern in every respect. Construction work will be commenced this week.

CALIFORNIA

J. R. Dippo, of the Avenue theatre, Oakland, is building a new theatre at Twenty-seventh and San Pablo avenue, and has placed his entire order for the operating room equipment with G. A. Metcalfe.

S. Enea, of Pittsburgh, is reconstructing his theatre, modernizing and improving in all directions.

The Loring theatre, at Riverside, of which C. L. Nye retains the ownership, is to be altered into one of the most beautiful entertainment houses in southern California. The management will then be taken over by Howe & Merrill, of the Regent and Orpheum theatres.

Completely remodeled and rejuvenated and under the management of the Liberty theatre, the New Rialto theatre, on the Pike, Long Beach, was opened to the public last week. The lobby has been enlarged and redecorated, a ladies' rest room has been added, and the entire house improved. Otis Hoyt, owner of the Liberty and Columbia theatres, and Charles Freshwater, late owner of the Family and Star theatres in Hamilton, Mont., are the men behind the new theatre. Mr. Freshwater assumed the active management of the Rialto.

G. A. Cox is erecting a new theatre on First avenue, Glendale, to have a seating capacity of 450. The front is to be of red ruffled brick with an inlay of gray brick. Prism glass in steel frames will form deep transom windows across the front, and an ornamental steel awning hung with chains will lend a decidedly metropolitan air to the place. There are to be three entrances, one into a centre aisle and the other two into narrow aisles extending through the reserved seat sections. The interior is to be finished all in soft gray with ivory panels. A commodious orchestra pit and an adequate stage are features not to be overlooked. The lamp house is to be absolutely fireproof, lined throughout with asbestos, and large enough to accommodate two machines. On one side of the lamp house is to be an office room, and on the other a store room. The building is to be heated by hot water, and for summer an excellent ventilation system is to be installed, together with several large and small fans. The building is to be modern in every detail, offering to the people of this community an up-to-date place of amusement. Cox states that the new theatre will continue to be known as the Rainbow.

The new Hambler playhouse on Park street, near Encinal, Alameda, is about ready for opening, James Hamblen, owner, announces. The theatre represents a $50,000 investment in building alone and many innovations have been introduced. The vacant property adjoining has been leased for the free parking of autos of the theatre patrons. The mezzanine floor will contain ladies' parlors and a nursery. The theatre will seat 1500 persons.

J. L. Thurlow, the new manager of the Matilija, Hot Springs, Ventura, County is effecting some wonderful changes and improvements to this once popular resort. Among others he is installing a large, well equipped motion picture theatre.

Plans for the improvement of the E. P. Benjamin property at Ocean Front and Colorado Street, Santa Monica, have been announced and include the installation of a motion picture theatre which will have a seating capacity of about 800.

CONNECTICUT

Work has been started on the building which P. J. Handel will build at Easterly Place, New Haven. It will be of wood, 60 x 108 feet, and will be used as an open air motion picture theatre. The cost will be about $7,000.

GEORGIA

Thomas W. Lamb, New York architect who designed the Rialto and Rivoli, two of Manhattan's most modern and beautiful theatres, Tuesday completed preliminary plans for remodeling Loew's Grand theatre, Atlanta, which he stated would make that house one of the most attractive and comfortable theatrical buildings in the entire country.

Improvements outlined by Mr. Lamb which are in addition to those announced a short time ago by Marcus Loew, the lessee, would provide a new front for the theatre to make it conform with the most modern structures of the kind in the East.

The entrance will be altered and beautified, and in its centre will be erected a large dome with indirect lighting. The front wall of the theatre proper will be moved considerably nearer the street providing in addition to an increased seating capacity a more commodious lobby, which will be tastefully decorated, and large reception rooms. Mr. Lamb hopes to erect also a mezzanine floor half way up to the balcony where a comfortable waiting room would be arranged. A modern lighting system will be installed throughout the building.

Preparations are already well advanced for the installation of a new marquee, large pipe organ and typhoon fan system and for the refurnishing and reseating of the house as announced by Mr. Loew.

J. Frank Jackson, who formerly owned and operated a motion picture theatre at Macon, is making arrangements to open a new theatre in the same city soon. He announces a contest for the selection of a suitable name.

HAWAIIAN TERRITORY

Officers of the People's Theatre Company have decided that the seating capacity of the theatre which they propose to erect on the site of the skating rink on Fort Street, Honolulu, under the present plans will be inadequate and have, therefore directed Ripley & Davis, architects, to draw new plans, to include a balcony and make the structure three stories high.

Under the new plans the theatre will have a seating capacity of 2,000 and meet the needs of Honolulu for many years to come. The palm garden feature will not be changed.

ILLINOIS

Plans are under consideration to enlarge the Gem theatre, Johnston City, to increase the seating capacity to 1,000.

Schoenstadt & Son, promoters of Chicago, are considering the advisability of erecting a motion picture theatre in Rockford. While nothing definite has as yet developed, the Schoenstadts are said to be seeking a suitable site upon which a theatre of 25,000 seating capacity could be erected.

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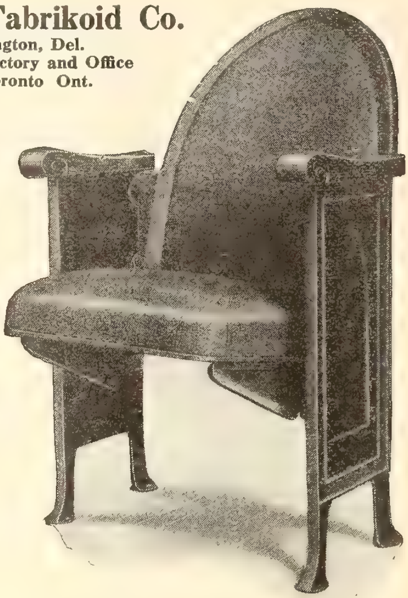

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A photoplay house of attractive design and architectural beauty was opened at Division street and Milwaukee avenue, Chicago, last week, according to a report that came indirectly from Victor Bardonski last week. Mr. Bardonski, who is the owner of the new building, has christened his temple to the silent art not with the name of any of the great actors, directors or producers of the screen, but has decided on the name of Chopin. It is probably to be inferred from this that music is to play an all-important part in the presentation of the first-class productions which will be shown at this new Northwest Side theatre with seating accommodation

INDIANA

"The Princess," Cayuga's new motion picture theatre, was opened last week to capacity business. F. C. Richardson is the owner and manager.

Samuel Schiller, vice-president of the Schiller Film Company, a Chicago concern, has submitted a proposition to the J. S. Cruse Realty Company, which has to do with the Epmire theatre building on North Delaware street, Indianapolis. Mr. Schiller's proposal calls for a remodeling of the theatre to increase its seating capacity to approximately 4,000. This will mean, it is understood, practically a rebuilding of the theatre, with a more imposing entrance on Delaware street.

Richardson Bros. are opening a new motion picture theatre at Cayuga, to be known as the Rivoli.

A. F. Brentlinger, of Fort Wayne, is in direct charge of the construction of the new motion picture theatre at Terre Haute, which promises to be one of the foremost in Southeastern Indiana.

A. R. De Voe opened the American, his new motion picture theatre, on West Van Tress Street, Washington, last week to capacity business.

Gus Weggen is planning to install a motion picture theatre in his vacant building at Hebron.

IOWA

E. A. Hunt is erecting a new theatre at Rock Rapids, details of which will be announced later.

The Plaza theatre, at Waukee, was recently opened under the management of J. R. Manning.

KENTUCKY

Mrs. Charles R. West has contracted with N. A. Powell for the rebuilding and remodeling of her motion picture theatre on North Main street, Winchester. The Auditorium Theatre Company has leased the property and expects to be ready for opening June 1.

MASSACHUSETTS

The plans to enlarge the Majestic theatre, Pittsfield, call for all space occupied by the two stores in the building. It is to have a seating capacity of 2,000 or more.

MICHIGAN

Henry Opal, proprietor of the Majestic theatre, Hubbell, is compelled to increase the seating capacity of the house, and while doing so intends to make other improvements also. The seating capacity of the theatre was increased last season, but the ever-growing popularity of the house makes another raise necessary.

The Liberty theatre, Negaunce's newest motion picture theatre, was opened recently under the personal managemnt of Otis Rule, the lessee. It has a seating capacity of 4,500.

MINNESOTA

The Star theatre, at Battle Lake, was recently opened by E. A. Tanner.

The Unique theatre, at Bricelyn, was recently opened.

MISSOURI

A new theatre has just been completed at Hatfield, where both pictures and road shows will be exhibited. Giles Saunders has the management.

NEW JERSEY

A plot of land adjoining the Pannaci Hotel at Seabright has been leased to the New York Film Company, who will put up a motion picture theatre.

NEW MEXICO

Fred Cameron opened his new motion picture theatre at 312 West Central street, Albuquerque, last week to capacity business.

OHIO

Tippecanoe City boasts the finest motion picture theatre for a town of its size in the state, the Auditorium, having been opened on the 6th day of April, under the management of Messrs. Bennett and Partlow.

PENNSYLVANIA

J. J. Mayrosh, a citizen of Nazareth, has purchased for $33,000 a piece of property on Northampton Heights, Bangor, upon which he intends to erect a motion picture theatre.

Plans have been made for a new Majestic theatre at Punxsutawney. Messrs. McCartney and Johnson are handling the proposition.

Plans for the erection of a motion picture theatre on the site of the old Lycoming Opera House, Williamsport, have been drawn by Frank Keeney, of New York, and accepted by Jesse S. Bell, who is building the theatre.

SOUTH DAKOTA

A new motion picture theatre is about to be opened at Morristown by

TENNESSEE

The erection of a large motion picture and vaudeville house at Berryville is being considered by the Southern Commissary Company, and a representative of the Marcus Loew of the theatres will arrive here today or Tuesday to go over the plans for the new theatre. The theatre will be run seven days in the week, according to the plans.

TEXAS

Plans for a $35,000 theatre at Orange have been accepted. It is to be of interlocking hollow tile, stucco finish, and is to be erected on a lot 45 x 145 feet on Front Street at the rear of the First National Bank.

Business Offerings

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The Munday Building on El Paso street, El Paso, is being demolished to make way for the new "Ellanay," a motion picture theatre projected by Lewis & Andreas. The seating capacity will be in the neighborhood of 1,000.

UTAH

"The Order of the Gleam," an organization composed of twenty-seven women of the University of Utah, has started a campaign to raise $1,000 before the close of the present school year, for the purpose of erecting a new theatre on the campus. Miss Emily Higgs, president of the Gleam Club, is chairman of the Finance Committee.

WISCONSIN

The F. H. Linderbery Company contemplate the erection of a new motion picture theatre at Ellsworth in the near future.

(*Music Themes—continued from page 2743*)

"HONOR'S CROSS"

Theme: "Love Theme" (Dramatic) by Abbot Lee

1—"Valse Lente," by Schuette (1 minute and 15 seconds), until—T: "I went up the mountain, etc."

2—Popular Rag to action (1 minute and 20 seconds), until—T: "Marian Cabot, etc."

3—Popular Waltz to action (35 seconds), until—T: "Jeane their daughter."

4—Continue pp (1 minute and 35 seconds), until—S: Interior of factory.

5—Piano Solo, Cabaret Scene (2 minutes), until—T: "No, you don't remember!"

6—"Dramatic Recitative," by Sol P. Levy (1 minute and 45 seconds), until—T: "Well, what are you going? etc."

7—Continue ff with ad. lib. Tympany Rolls (40 seconds), until—S: After the short fight.

8—Continne pp (1 minute and 50 seconds), until—T: "Do you think McCann?"

9—Piano Solo improvise, watch action carefully (30 seconds), until—S: Woman leaves piano.

10—Theme (2 minutes and 10 seconds), until—T: "In the Sierras, where."

11—"Forest Whispers" (Mod. Gavotte), by Losey (40 seconds), until—T: "The Try Out."

12—Continue pp (25 seconds), until—S: Young man at piano.

13—Piano Solo improvise to action pp (15 seconds), until—S: Flashback to exterior scene.

14—Repeat "Forest Whispers" pp, by Losey (4 minutes), until—T: "On Newspaper Dist. Attorney Montgomery, etc."

15—"Romance" (Dramatic), by Karganoff (1 minute and 10 seconds), until—T: "A representative audience, etc."

16—Continue to action (50 seconds), until—S: Interior of cabaret.

17—Piano Solo improvise cabaret scene (3 minutes and 45 seconds), until—T: "If you like that kind."

18—Theme (2 minutes and 15 seconds), until—T: "What's the matter, did you?"

19—"Tragic Theme," by Paul Vely (2 minutes), until—S: Exterior of real estate office.

20—"Albumleaf" (Moderato), by Kretchmer (6 minutes), until—T: "Where can I see you to-night?"

21—"Canzonetta" (Moderato), by Nicode (2 minutes and 15 seconds), until—T: "Telegraph Hill's gangster."

22—Hurry to action (fight) (45 seconds), until—T: "District Attorney Montgomery follows, etc."

23—"Intermezzo" (Allegretto), by Pierne (1 minute and 20 seconds), until—T: "A quiet Sunday evening.

24—Hurry to action (riot scene) (1 minute), until—S: The fight.

25—Continue ff (3 minutes and 25 seconds), until—S: The girl returns home.

26—"Dramatic Tension," by Sol P. Levy (4 minutes and 50 seconds), until—T: "After the first sleep."

27—"After Sunset" (Dramatic Moderato), by Pryor (4 minutes and 15 seconds), until—T: "I'm through, Dolan."

28—Continue pp (35 seconds), until—T: "That evening the District Attorney, etc."

29—Theme (3 minutes and 20 seconds), until—T: "Far into the night, etc."

30—"Heavy Mysterioso," by Levy (50 seconds), until—T: "With avenues to decent employment."

Note—Watch Shot.

31—"L'Adieu" (12/8 Dramatic), by Favarger (5 minutes), until—T: "The following even."

32—Theme (2 minutes and 15 seconds), until—T: "She just drove off with Dolan."

33—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—S: Girl reading letter.

34—Theme (40 seconds), until * * * * * END.

Theatres Changing Hands

ILLINOIS

Hogan and Davidson are having a sloping floor put in their Dreamland theatre at Sheridan.

Ray Lancaster has sold his interest in the Landale theatre, Carlinville, to John Devitt, and the theatre will now be under the joint management of Daley and Devitt.

The Apollo Amusement Company of Peoria has secured a ninety-nine year lease on the building located at 317 Main street, immediately adjoining the Apollo theatre on the north.

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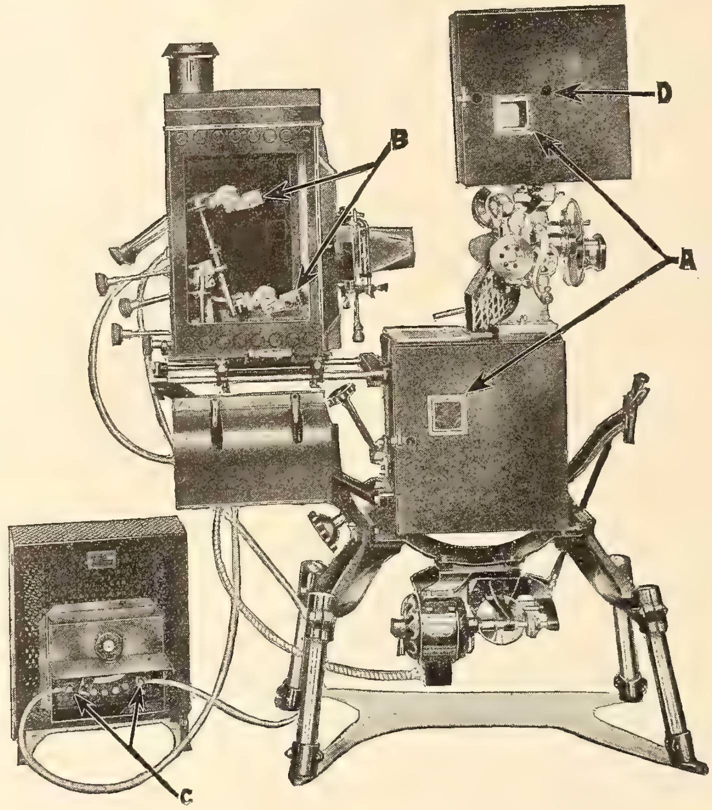

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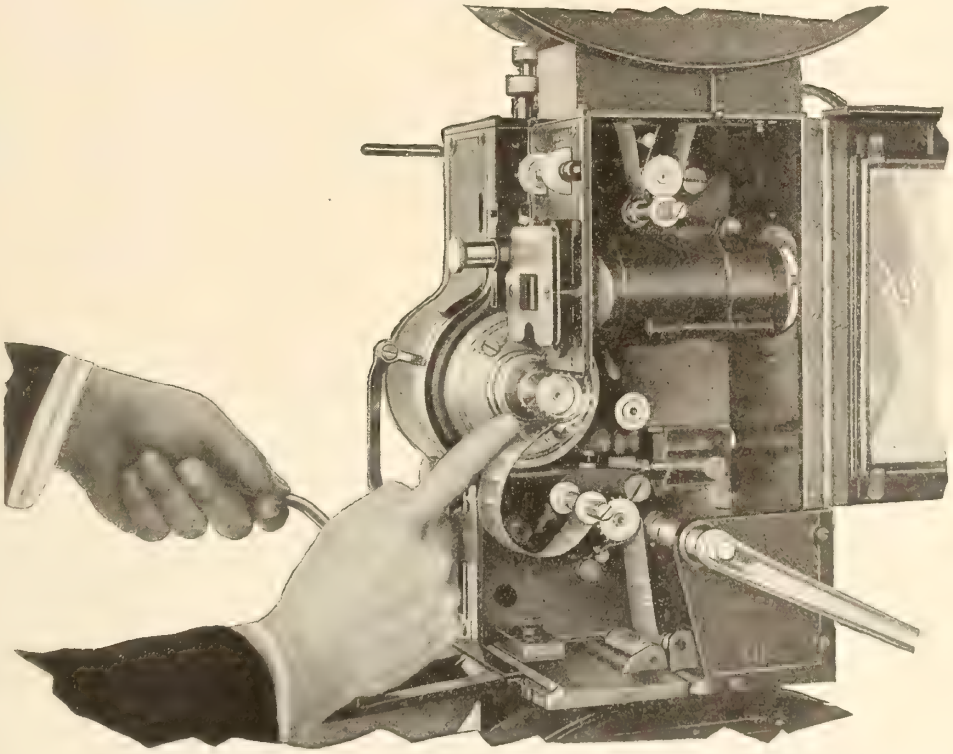

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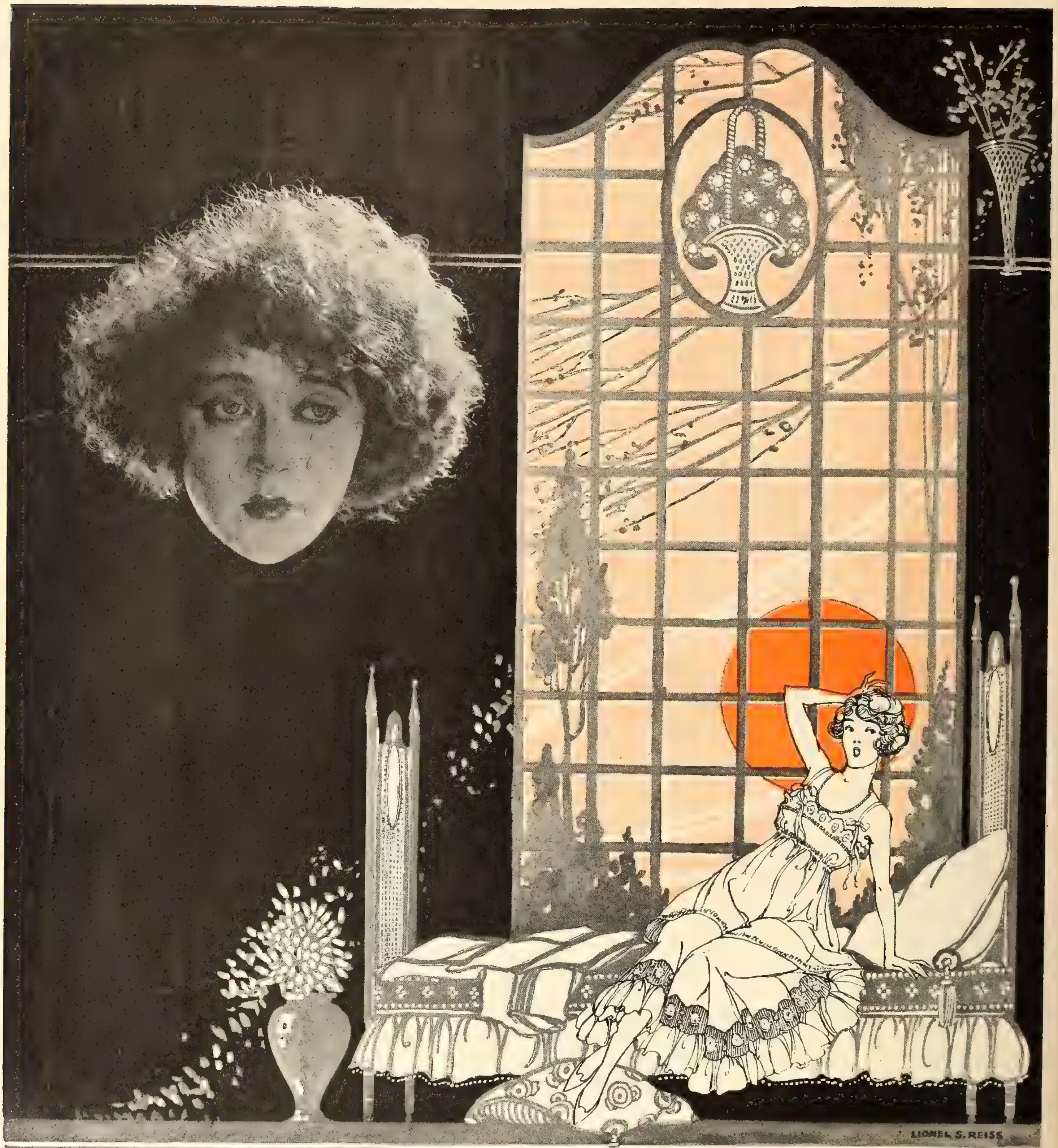

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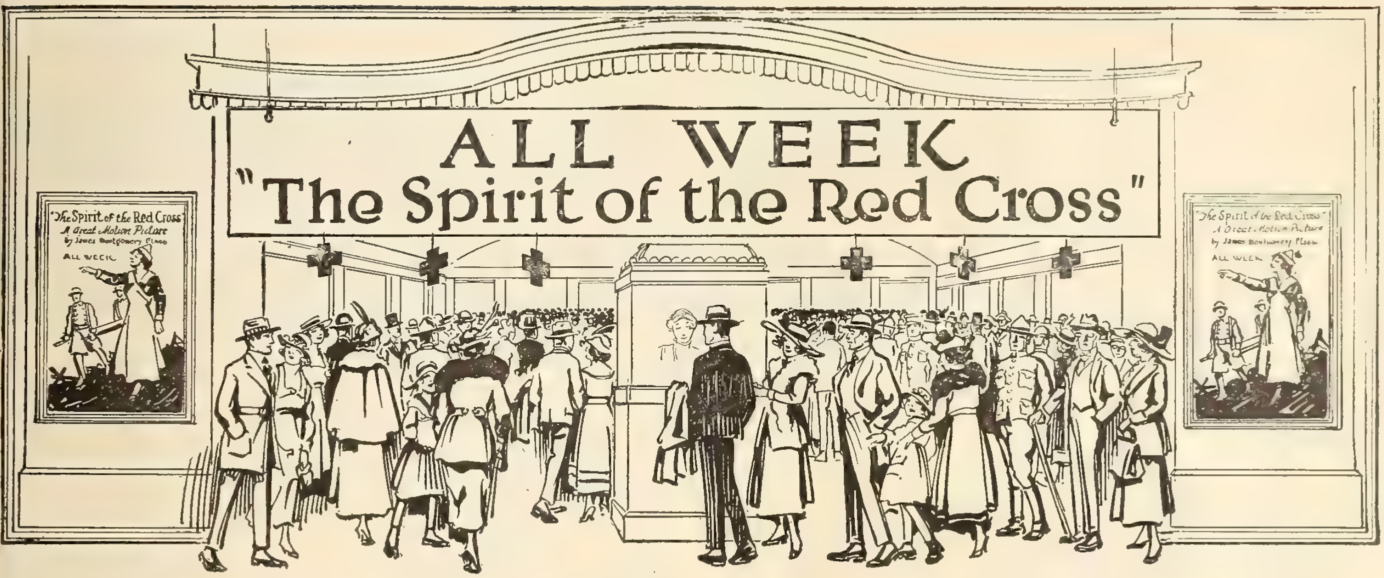
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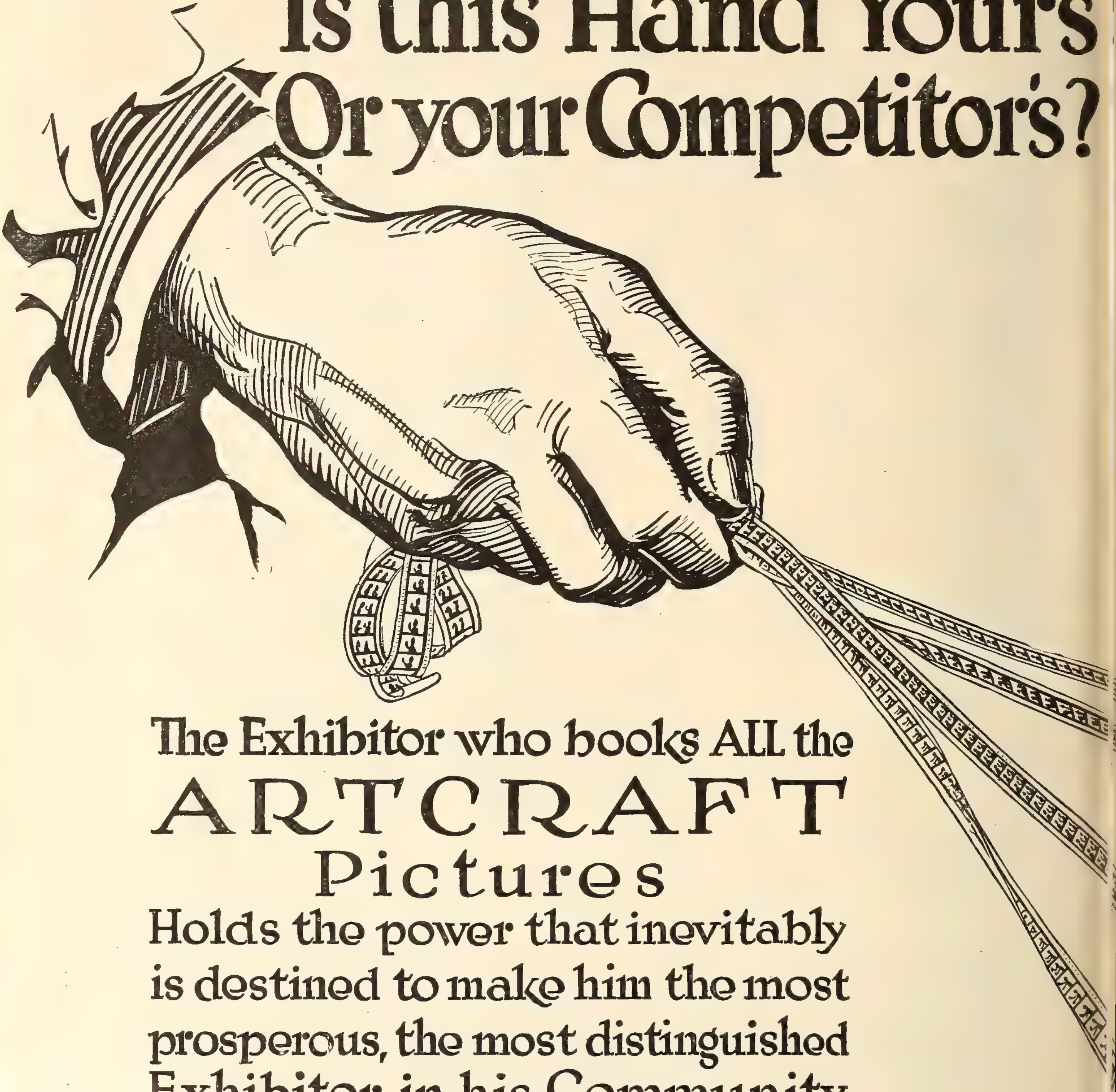


The Exhibitor who books ALL the

ARTCRAFT Pictures

Holds the power that inevitably is destined to make him the most prosperous, the most distinguished Exhibitor in his Community.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

ARTCRAFT PICTURES

Since January 1st
In order of release

January

ELSIE FERGUSON
in "Rose of the World"

WILLIAM S. HART
in "Wolves of the Rail"

MARY PICKFORD
in "Stella Maris"

February

ELSIE FERGUSON
in "The Song of Songs"

WILLIAM S. HART
in "Blue Blazes Rawden"

DOUGLAS FAIRBANKS
in "Headin' South"

March

MARY PICKFORD
in "Amarilly of Clothesline Alley"

CECIL B. DeMILLE'S
"The Whispering Chorus"

Maeterlinck's
"THE BLUE BIRD"

April

WILLIAM S. HART
in "The Tiger Man"

ELSIE FERGUSON
in "The Lie"

DOUGLAS FAIRBANKS
in "Mr. Fix-It"

"THE LITTLE RUNAWAY"

A Love Drama of an Irish Colleen Who Found the End of the Rainbow.

She was a little Irish lass who lived in a small thatched cottage, while he had a "Lord" in front of his name, and was master of a fine mansion.

But out in the wide meadowland where they first met, both were equal. She didn't know that he was the hated Lord Killowen, her own landlord And he never thought of the shabbiness of her frock, for all he saw was the two Irish blue eyes of her and the wind-tossed cloud of golden hair.

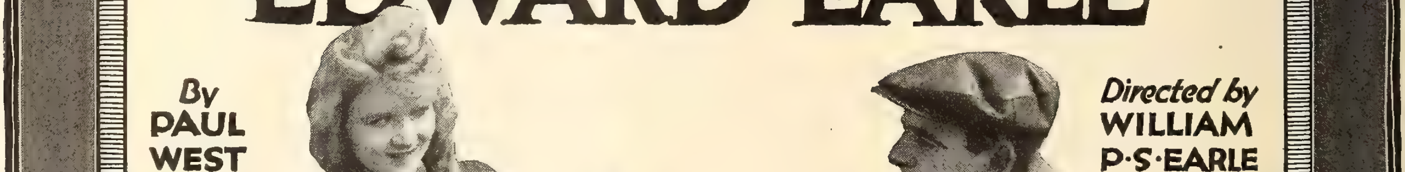
You Can Just Imagine What a Human, Whimsical, Money-in-the-Box-Office Drama This Will Make

FEATURING

GLADYS LESLIE *and* EDWARD EARLE

By
PAUL
WEST

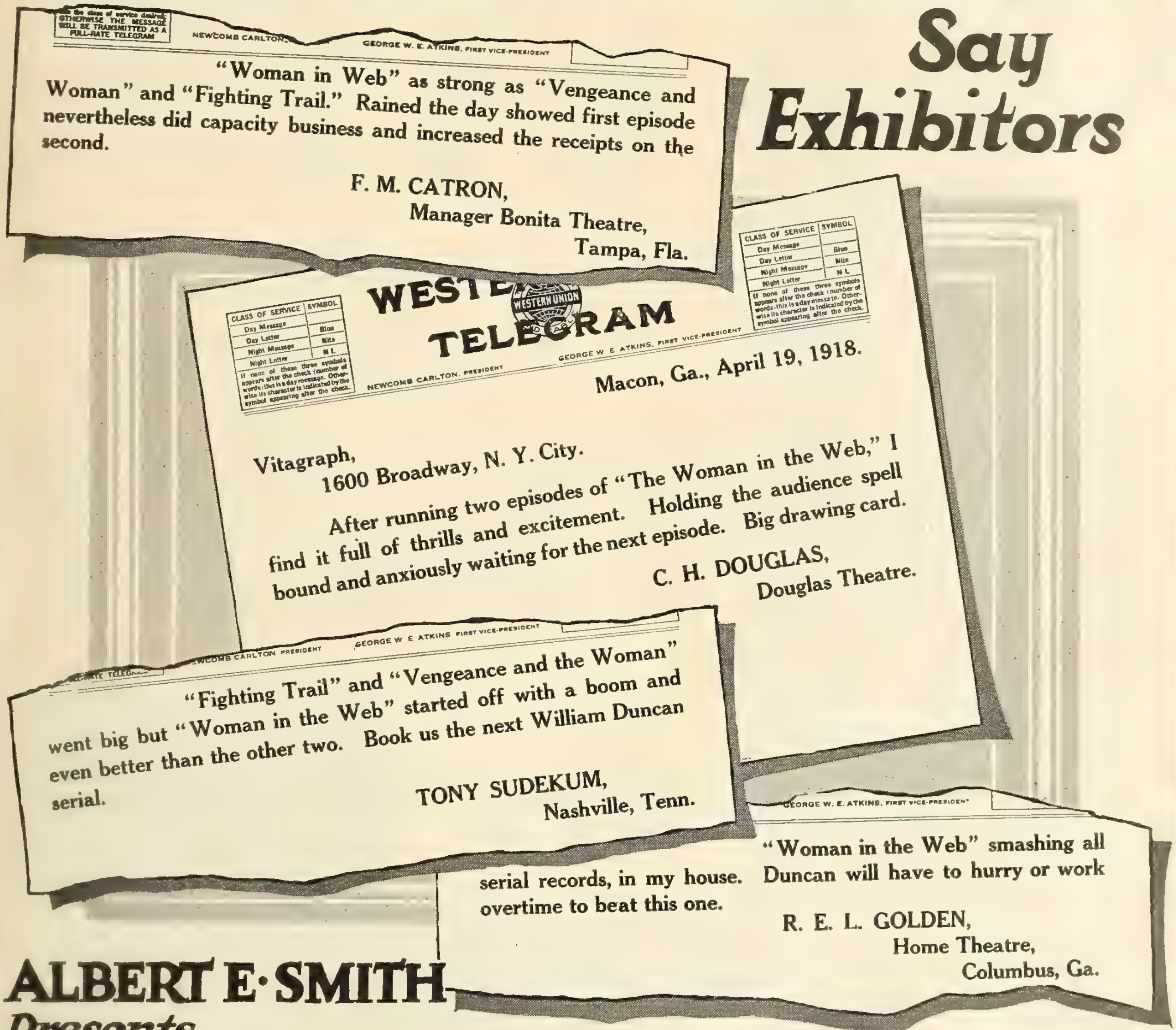
Directed by
WILLIAM
P·S·EARLE



VITAGRAPH

ALBERT E. SMITH, PRESIDENT.

"Another Serial Record Breaker!" Say Exhibitors



"Woman in Web" as strong as "Vengeance and Woman" and "Fighting Trail." Rained the day showed first episode nevertheless did capacity business and increased the receipts on the second.

F. M. CATRON,
Manager Bonita Theatre,
Tampa, Fla.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Macon, Ga., April 19, 1918.

Vitagraph,
1600 Broadway, N. Y. City.

After running two episodes of "The Woman in the Web," I find it full of thrills and excitement. Holding the audience spell bound and anxiously waiting for the next episode. Big drawing card.

C. H. DOUGLAS,
Douglas Theatre.

"Fighting Trail" and "Vengeance and the Woman" went big but "Woman in the Web" started off with a boom and even better than the other two. Book us the next William Duncan serial.

TONY SUDEKUM,
Nashville, Tenn.

"Woman in the Web" smashing all serial records, in my house. Duncan will have to hurry or work overtime to beat this one.

R. E. L. GOLDEN,
Home Theatre,
Columbus, Ga.

ALBERT E·SMITH
Presents

Hedda Nova and J·Frank Glendon in

"THE WOMAN IN THE WEB"

VITAGRAPH'S *Marvelous Photo Serial of Melodramatic Adventure*

by ALBERT E·SMITH *and* CYRUS TOWNSEND BRADY

DIRECTED *by* DAVID SMITH *and* PAUL HURST

SELECT SP PICTURES

Still forging ahead!

ALICE BRADY

in

"At the Mercy of Men"

from the scenario by Paul West
Directed by Charles Miller

Exhibitors who have *seen* this, Alice Brady's latest Select Picture, pronounce it the greatest production she has yet made, and predict a tremendous success for it in the box offices of the country. Have you secured your play dates?

Every Select Picture made by Alice Brady a hit! Prior releases: *"Her Silent Sacrifice," "Woman and Wife" and "The Knife"*

SELECT SP PICTURES
SECURE PROFITS

DISTRIBUTED BY
SELECT PICTURES CORPORATION

SELECT SP PICTURES

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

in

"Up the Road With Sallie"

from the novel by Frances Sterrett
scenario by Julia Crawford Ivers
directed by William D. Taylor

Clean as a whistle and swift as a wink!—this story of a young adventurer who sought romance with a bank-roll, and found it!

Furthering the success already attained by CONSTANCE TALMADGE in *"Scandal," "The Honeymoon," "The "Studio Girl,"* and *"The Shuttle"*

SELECT SP PICTURES SECURE PROFITS

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

Goldwyn Pictures

IF WE ONLY OWNED YOUR THEATRE FOR A WEEK—

WE would want to put our enthusiasm and imagination behind the presentation of an unusual picture.

We would take MABEL NORMAND IN "JOAN OF PLATTSBURG," our newest and in many respects greatest Goldwyn Picture, and play it in your house.

We would start our musical program with "Keep the Home Fires Burning" for an overture and swing through this heart-thrilling story with patriotic music that would make every person in the audience feel that he was watching Gen. Pershing's victorious army marching triumphantly home to the music of Sousa's inspiring military bands.

There never has been a picture with such a grip on the emotions; that clutches at your heart and puts a mist before your eyes as does MABEL NORMAND IN "JOAN OF PLATTSBURG." Properly handled by resourceful showmen, it will pull audiences up in their seats cheering and shouting.

It isn't a war picture . . . It isn't a battle picture . . .
It isn't a morbid picture.

It IS a picture of Faith and Courage and Hope and Inspiration.

And at this very moment when millions of persons are perplexed and wondering, it contains the answer to the question asked by all loyal Americans: "What can I do to help my country?"

Every LIVE exhibitor with energy and imagination will clean up with Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne. Released everywhere May 5.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

REX BEACH PICTURES

LOS ANGELES VERDICT ON THIS REMARKABLE STORY.

LOS ANGELES TIMES: "Heart of the Sunset" has been the talk of the town all week. . . . A picture for human beings.

THE EVENING HERALD: Rex Beach did not lose his punch in switching from Alaska to Texas. "Heart of the Sunset" has kept a line standing outside Quinn's Rialto at every performance.

LOS ANGELES EXAMINER: "Heart of the Sunset" is a great production chock full of thrills. . . . Another Rex Beach hit.

LOS ANGELES TRIBUNE: This production has all the power that the public expects in a Rex Beach story.

LOS ANGELES RECORD: The one American author who always delivers a real story on the screen is Rex Beach. Further proof of this is found in "Heart of the Sunset."

REX BEACH'S

Screen Classic of the Great Southwest

HEART OF THE SUNSET

DIRECTED by FRANK POWELL

This stirring production now beginning its successful career in the larger cities—and at advanced admission prices in many—repeats the wonderful box-office feats of "The Spoilers," "The Ne'er-Do-Well," "The Barrier" and "The Auction Block." Wire now for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

Book These Three Great Profit-making Pictures!

GIVE your audiences "big drama." They love it. Give them punch. They demand it. Give them thrills. They respond to them. The successful box-office pictures are those *that stir people up inside.* Strike at the heart, at the brain, at the emotions.

You can do all of these things with the three unusual Selexart productions now immediately available to all exhibitors under a single contract—and at fair rentals.

"Blue Blood"

HOWARD HICKMAN
in
Blue Blood
By J. GRUBB ALEXANDER
and FRED MYTON
DIRECTED *by* ELLIOTT HOWE

"Honor's Cross"

RHEA MITCHELL
in
Honor's Cross
By H. B. DANIEL
DIRECTED *by* WALLACE WORSLEY

RHEA MITCHELL
and
HOWARD HICKMAN
in
Social Ambition
By W. E. WING
DIRECTED *by* WALLACE WORSLEY

"Social Ambition"

Watch the trade press reviews on these productions. You will want to play them. They are money-makers; they were made to appeal to the many instead of the few. They are well-made; finely produced and will instantly prove profitable and popular on any program. Write at once to the nearest Goldwyn office for a press sheet and announcements which will help you put these over successfully.

GOLDWYN DISTRIBUTING CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES

"Bill's Baby"
"Birds of a Feather"
"Bill's Predicament"

HE had gambled away his girl's engagement ring, so he kidnapped a beautiful baby, entered it at a baby show, won the first cash prize, bought his sweetheart a new ring—and got in a peck of trouble.

A Real Comedy Plot

THEY pretended to love home and checkers, this newly-wedded pair. But both were birds of the night; moths that loved the flame. They played the game separately before deciding to play together.

Laughter and Lingerie

WITH the aid of a toupe he won for his bride a lovely girl who just hated the sight of bald-headed fat men. But many things happened to make him lose both his hair and his bride, as you can imagine.

Here's More Comedy

GOLDWYN invites the 16,000 exhibitors of America to try and find a regular supply of consistent, clean and clever comedies—comedies starring a real comedian; comedies that have wit and fun and plot and basic stories worth the footage they consume; comedies free of slapstick vulgarities. It is a hard task to discover them and we therefore confidently announce that

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a year Every Second Monday

will be *a life-saver for thousands of exhibitors;* a mirth-maker on programs that would be dreary and laughless. So great is the appeal of these new comedies that they have been booked at once by the great Stanley and Arcadia Theatres, Philadelphia; Miller's Theatre, Los Angeles; the Jones, Linick & Schaeffer and Ascher Bros. chains of theatres in Chicago and by hundreds of other great amusement institutions of the nation. The first "Smiling Bill" Parsons releases are:

"BILL'S BABY" *Released May 5*

"BILL'S PREDICAMENT" *Released May 19*

"BIRDS OF A FEATHER" *Released June 2*

These Capitol Comedies are released exclusively through the offices of Goldwyn and to get ahead of your competiton you should make application at once for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

TRIANGLE

TRIANGLE
Classified A-1

TRIANGLE is a torpedo aimed at the obstacles that stand in the way of the exhibitor in this year 1918.

The most efficient men in TRIANGLE—men especially picked and trained—have eliminated thousands of dollars of waste—sums of money that would give your adding machine brain fever.

We've fought and conquered that demon " WASTE " which stands at the door of your theatre stealing your profits. Our policy has been simply *common sense* backed with the ideals that have made a success of every business to which they have been applied since Hector was a Pup.

Progress is often costly, and the Motion Picture Industry has paid a horrid price for her experiments. The tremendous shortage of good pictures at a fair price has brought about a demand for productions which $10,000 per week stars and enormous extravagance cannot supply.

Yesterday is a memory, this is 1918 with more working hours on the face of the clock than ever before. Honesty, good business methods and A-No. 1 service are as necessary to the Motion Picture Industry as third line trenches and shock troops in modern warfare.

An honest blunder demands no excuse. The mistakes and losses of the past are in the discard—only the future counts. Don't let failure repeat itself.

TRIANGLE is a mighty force by which a new and better Motion Picture Service is being developed that is bound to help that theatre of yours CASH IN.

Hold the throttle—Watch the gauge and signals or there'll be a wreck, and you'll be in it.

There's an Exchangeman near you who can take the name of your Theatre and the letters TRIANGLE and spell SUCCESS with them. *See him.*

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY :: :: NEW YORK

50 cities

are following the lead of successful exhibitors in booking for week runs the greatest opportunity now before the picture theatres of America.

WILLIAM L. SHERRILL'S

MY OWN UNITED STATES

with Mr. Arnold Daly

Opens the new Brevoort in Brooklyn with a run
Opens the Park Theatre Indianapolis with a run
Opens the Playhouse in Chicago with a run
Week runs Alhambra, Toledo-Casino, Washington
and the bookings are rolling in.

It will make your theatre the Big attraction centre in your neighborhood

SCREEN CLASSICS INC.

Metro Pictures Corporation, Distributors.

Now ready for booking

Biggest advertised personalities in America.

Every Household talks of them, every Magazine writes of them

The DOLLY SISTERS

in

The MILLION DOLLAR DOLLIES

A drama of romance, beauty and power.

Will pack your house to the very door

Directed by Leonce Perret
Made by Emerald

A SCREEN CLASSICS INC. *production*

Metro Pictures Corporation - Distributors -

Metro Pictures Corporation presents

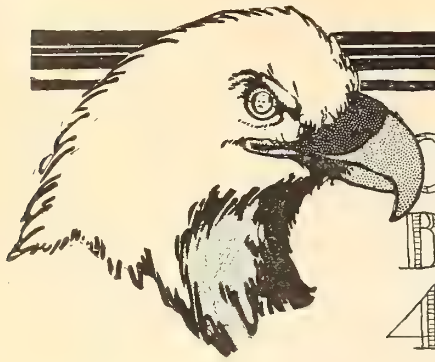
VIOLA DANA

A new and wonderful success production
written and directed by John H. Collins.

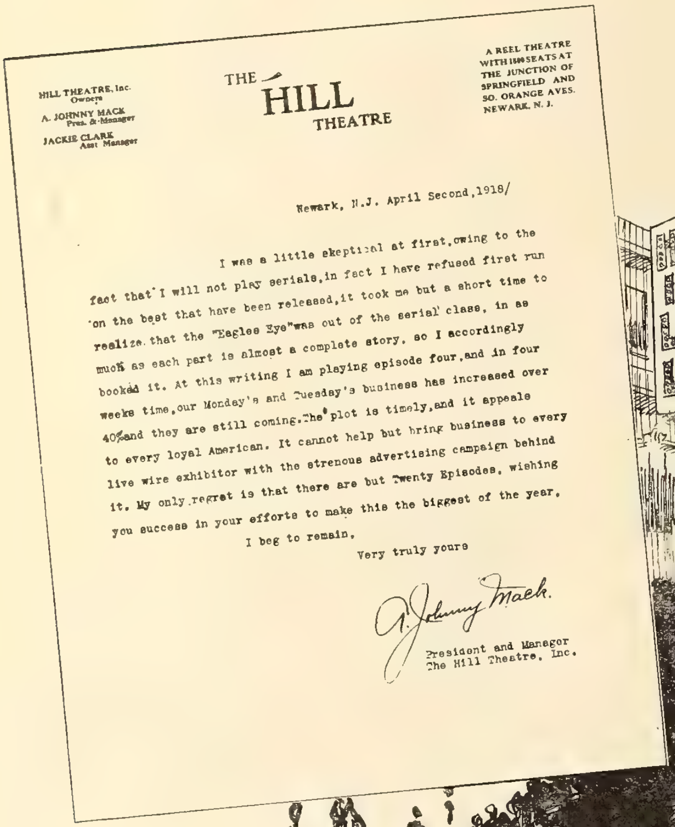
RIDERS *of the* NIGHT

5 Acts of Dana delightfulness and strength

Released by **METRO** APRIL 29th



OUR MONDAY AND TUESDAY BUSINESS INCREASED OVER 40% WITH "THE EAGLE'S EYE"



HILL THEATRE, Inc.
Owners
A. JOHNNY MACK
Pres. & Manager
JACKIE CLARK
Asst Manager

THE HILL THEATRE

A REEL THEATRE
WITH 1800 SEATS AT
THE JUNCTION OF
SPRINGFIELD AND
SO. ORANGE AVES.
NEWARK, N. J.

Newark, N.J. April Second, 1918/

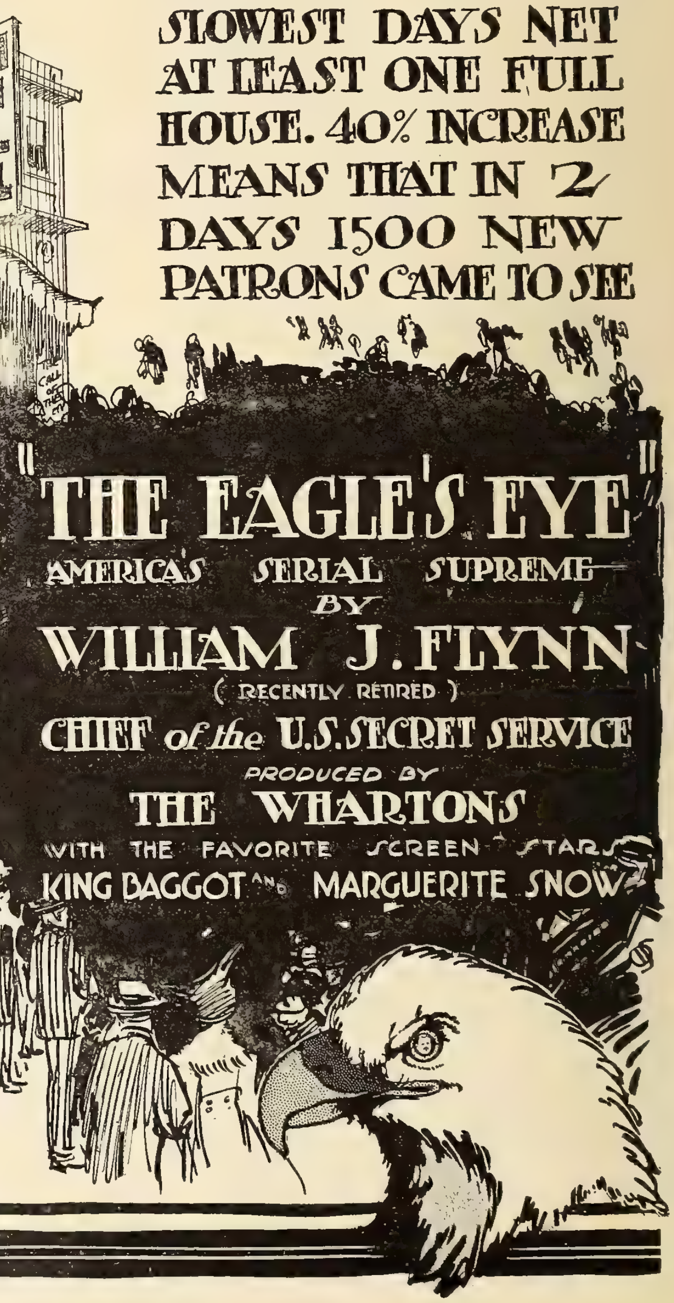
I was a little skeptical at first, owing to the fact that I will not play serials, in fact I have refused first run on the best that have been released, it took me but a short time to realize that the "Eagles Eye" was out of the serial class, in as much as each part is almost a complete story, so I accordingly booked it. At this writing I am playing episode four, and in four weeks time, our Monday's and Tuesday's business has increased over 40% and they are still coming. The plot is timely, and it appeals to every loyal American. It cannot help but bring business to every live wire exhibitor with the strenuous advertising campaign behind it. My only regret is that there are but Twenty Episodes, wishing you success in your efforts to make this the biggest of the year.

I beg to remain,

Very truly yours

A. Johnny Mack.

President and Manager
The Hill Theatre, Inc.



THE HILL THEATRE SEATS 1800. MR. MACK'S SLOWEST DAYS NET AT LEAST ONE FULL HOUSE. 40% INCREASE MEANS THAT IN 2 DAYS 1500 NEW PATRONS CAME TO SEE

"THE EAGLE'S EYE"

AMERICA'S SERIAL SUPREME

BY

WILLIAM J. FLYNN

(RECENTLY RETIRED)

CHIEF of the U.S. SECRET SERVICE

PRODUCED BY

THE WHARTONS

WITH THE FAVORITE SCREEN STARS

KING BAGGOT AND MARGUERITE SNOW

BOOK

THROUGH YOUR NEAREST

FOURSQUARE EXCHANGE

Foreign Rights Controlled by
ARROW FILM CORP. N.Y.C.

For Further Information Address
THE WHARTONS Publicity & Supply Dept.
1476 Broadway - - New York

Lovely

MARY
MILES
MINTER

in

"Social Briars"

—Beauty and innocence put one over

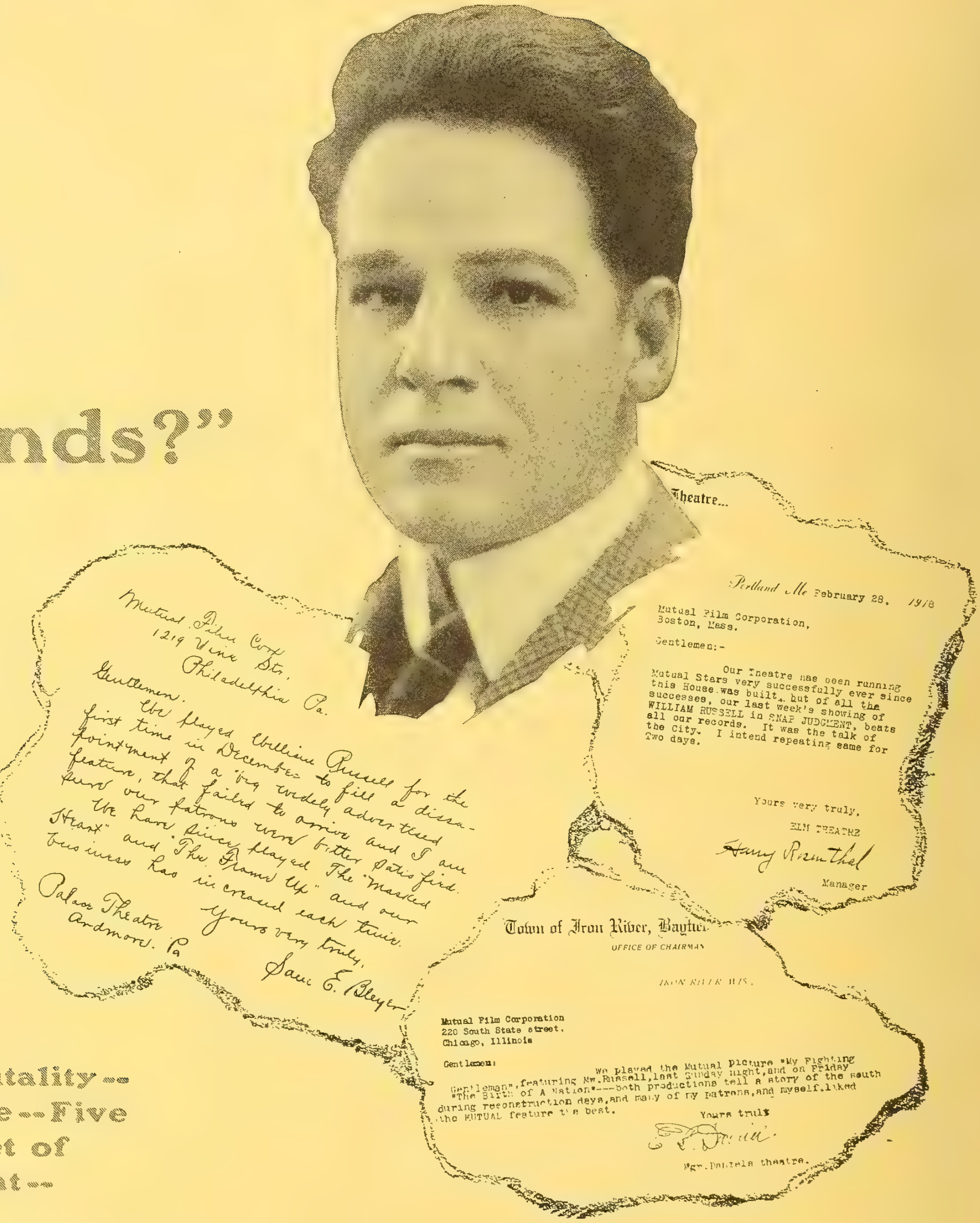
Produced by
AMERICAN FILM COMPANY, INC.

Available May 6 at

PROFITS IN RUSSELL—

Keen exhibitors everywhere are playing William Russell productions to consistent and certain profits.

"Hearts or Diamonds?"



Mutual Film Corp.
1219 Vine Str.
Philadelphia Pa.

Gentlemen.

We played William Russell for the first time in December to fill a disappointment of a "big widely advertised feature, that failed to arrive and I am sure our patrons were better satisfied.

We have since played The "Masked Heart" and "The Frame Up" and our business has increased each time.

Yours very truly,
Sam E. Bleyer

Palace Theatre
Ardmore. Pa

Theatre...

Portland Me February 28. 1918

Mutual Film Corporation,
Boston, Mass.

Gentlemen:-

Our Theatre has been running Mutual Stars very successfully ever since this House was built, but of all the successes, our last week's showing of WILLIAM RUSSELL in SNAP JUDGMENT, beats all our records. It was the talk of the City. I intend repeating same for Two days.

Yours very truly,
ELM THEATRE
Harry Rosenthal
Manager

Town of Iron River, Bayfiel

OFFICE OF CHAIRMAN

IRON RIVER WIS.

Mutual Film Corporation
220 South State street.
Chicago, Illinois

Gentlemen:

We played the Mutual picture "My Fighting Gentleman", featuring Mr. Russell, last Sunday night, and on Friday "The Birth of A Nation"---both productions tell a story of the south during reconstruction days, and many of my patrons, and myself, liked the MUTUAL feature the best.

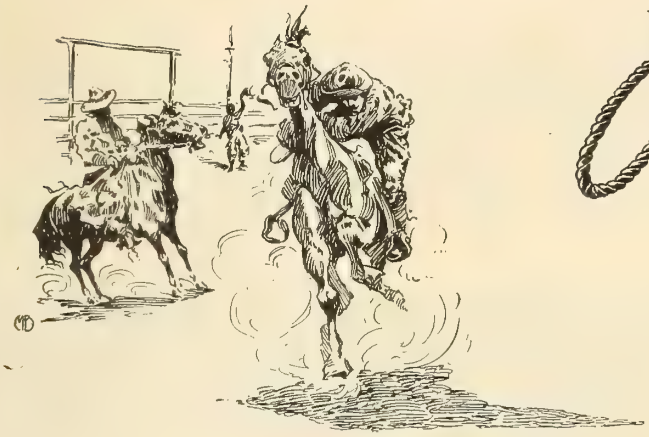
Yours truly
Mgr. Daniels theatre.

Alive with vitality—Action galore—Five thousand feet of entertainment—Story by William Hamilton Osborne—Directed by Henry King.

Produced by
WILLIAM RUSSELL PRODUCTIONS, INC.

Available April 29 at
MUTUAL FILM CORPORATION EXCHANGES

GENERAL FILM COMPANY



Rancho

DRAMAS

The Man's West of the Plateau and the Rockies

Here's a new two-reel series that gives every theatre
a chance to satisfy that ever-present public demand!

LIVE STUFF WITH THE OZONE TANG

RIDING THRILLS

RESCUES

ROPING STUNTS

BANDITS HEROES

DARING LASSES

NOVEL SITUATIONS

Note: Release dates of RANCHO Dramas are arranged to alternate every other week with other General Film western releases, giving a regular and reliable advance booking schedule.

Produced by NATIONAL FILM CORPORATION **Denver**

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

How can an advertiser continue advertising? By giving YOU value.

GENERAL FILM COMPANY

A Consistent Product

CLOVER COMEDIES

Bud Duncan **Dot Farley** **Kewpie Morgan**

Here is something you can tie to. There is never a disappointment in CLOVER Comedies—the one-reel prime ingredient of a good house program.

The Wooing of Coffee Cake Kate
Rip Roaring Rivals
By Heck, I'll Save Her

A Widow's Camouflage
Love's Lucky Day
Oh, the Women!

He Couldn't Fool His Wife
The Paper Hanger's Revenge
From Caterpillar to Butterfly

One Every Week—Rain or Shine

Tried and Proven Favorites of the Comedy Screen—Bud Duncan, Diminutive and Droll—Dot Farley, the Versatile and Magnetic—Kewpie Morgan, Big as a Barn and Rompish as a Colt.

Produced by **NATIONAL FILM CORPORATION,** Denver
Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with

JANE VANCE

and

William Sorelle

The Spy Expose Serial of the Great War at Home

- A Serial of One-Reel Episodes
- A Serial of Condensed Action
- A Serial of Twelve Episodes
- A Serial of American Appeal
- A Serial That is Timely
- A Serial Fitting Any Program
- A Serial with a Magnetic Star
- A Serial with a Soldier Hero

The Sensible Serial

Produced by **JAXON FILM CORPORATION,** New York

Distributed by General Film Company, New York

Thirty Exchanges

How can an advertiser continue advertising? By giving YOU value.

GENERAL FILM COMPANY

EBONY COMEDIES

Real Colored Players

Here is the laugh irresistible—Here are pictures with the spontaneous negro mirth predominant—Here is the big novelty card of 1918 for the movie audiences.

BOOK THE SERIES

One a Week

You insure your patronage a real A1 attraction—the Black-Face Act Diverted to the Silent Drama.

A Black Sherlock Holmes

Spying the Spy

The Porters

A Milk Fed Hero

A Busted Romance

Spooks

and more
coming

Produced by **EBONY FILM CORPORATION** Chicago

Distributed by General Film Company, New York

Thirty Exchanges

GENERAL FILM COMPANY

WOLFVILLE TALES

by ALFRED HENRY LEWIS

Western Stories from a Powerful Pen, Full of Native
American Vigor, Their Eloquence and
Appeal Interpreted upon the Screen

A GOLD MINE FOR THE PICTURE HOUSE!

Important Announcement

Beginning with the release of May 4, a WOLFVILLE TALE by Alfred Henry Lewis will alternate with an O. Henry Story in the Broadway Star Feature offerings, thus providing a high-grade weekly selection of picturized American literature in popular two-reel form.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company,
25 West 44th Street, New York City

GENERAL FILM COMPANY

More Praise for Judge Brown Stories:

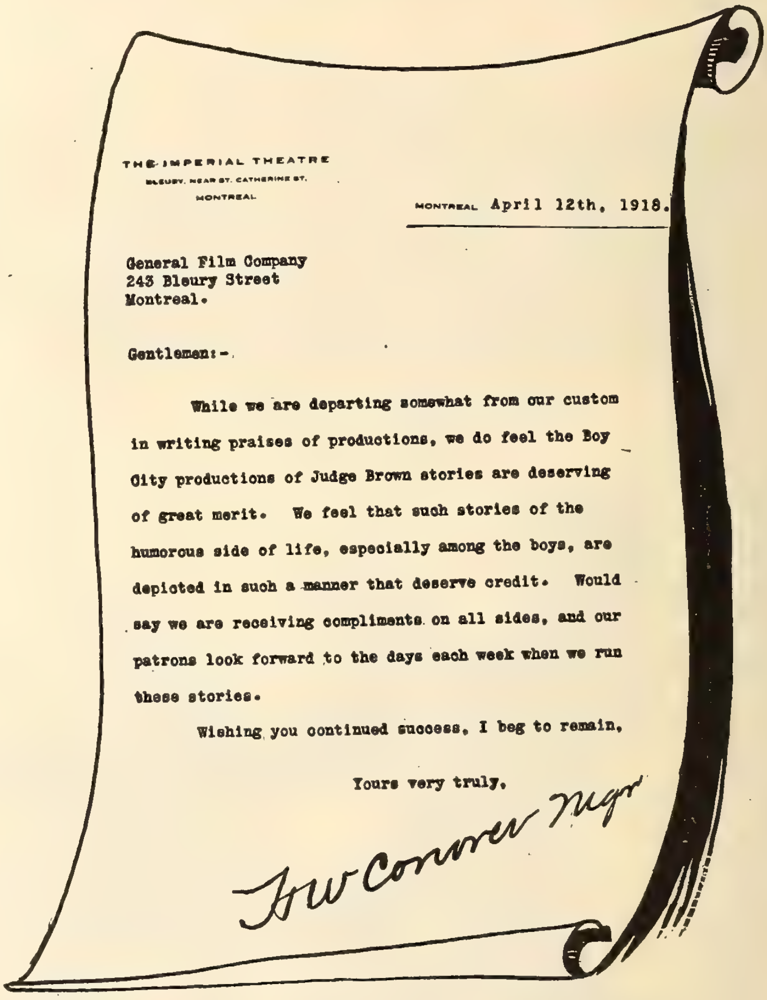
This time from H. W. Conover of the Imperial Theatre, Montreal

It is what one big exhibitor writes, obeying that impulse to yield commendation where commendation is due!

⁂

WHY DO THEY PRAISE JUDGE BROWN STORIES?

It is because they are the Goods. They make the box office receipts jump. They bring people back to see more of them. They are splendid little gems of human playfulness and heart interest.



THE IMPERIAL THEATRE
BLEURY, NEAR ST. CATHERINE ST.
MONTREAL

MONTREAL April 12th, 1918.

General Film Company
243 Bleury Street
Montreal.

Gentlemen:-

While we are departing somewhat from our custom in writing praises of productions, we do feel the Boy City productions of Judge Brown stories are deserving of great merit. We feel that such stories of the humorous side of life, especially among the boys, are depicted in such a manner that deserve credit. Would say we are receiving compliments on all sides, and our patrons look forward to the days each week when we run these stories.

Wishing you continued success, I beg to remain,

Yours very truly,

H W Conover Mgr

Have you shown the two great patriotic Judge Brown Stories, "Bud's Recruit" and "I'm a Man"? Have you shown the one about the old swimming hole? The one about a little colored boy who tried to join the white boys' gang? The one about stealing milk to save sick babies? The one about three boys who ran away and as punishment had to boss their homes for a whole week? The one about the preacher's son who put "pep" into his dad? And the half dozen others that rock you with laughter? If not, DO IT NOW.

Produced by BOY CITY FILM CORPORATION Culver City, Cal.

Distributed Exclusively by General Film Company,
25 West 44th Street, New York City

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

TRADE ANNOUNCEMENT

To the Exhibitors of the United States and Canada

AT the Hotel Astor, April 8-9-10, representative exhibitors and producers met, discussed and considered the question of co-operative booking and distribution of pictures.

The undersigned were constituted a permanent committee of exhibitors to perfect a national organization of exhibitor booking associations, with these fundamental principles in mind:

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time, provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

7—To regulate expenditures, according to sound business methods and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

8—To arrange, on behalf of the booking associations, now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

In accordance with these principles, and in co-operation with substantial business interests, not heretofore associated with the film industry, the committee has perfected arrangements for an affiliation of exhibitors' co-operative booking associations, for operation on a national scale, to be known as the AFFILIATED DISTRIBUTORS CORPORATION.

The committee invites the co-operation of booking associations, now formed, in the furtherance of its efforts, and solicits the opportunity to work with exhibitors in territories not yet organized into booking associations. Exhibitor organizers are available without expense.

An announcement of the associations which have aligned themselves with this movement, together with further details of its operating plans, will be made next week. These plans will be found to be strictly constructive—not destructive.

Interested exhibitors would do well to preserve this, and subsequent announcements, as the advertising expenditure, like all other operating charges, will be limited, in keeping with the determination to conserve the profits of the organization FOR THE EXHIBITOR.

CHARLES C. PETTIJOHN
General Counsel for Committee

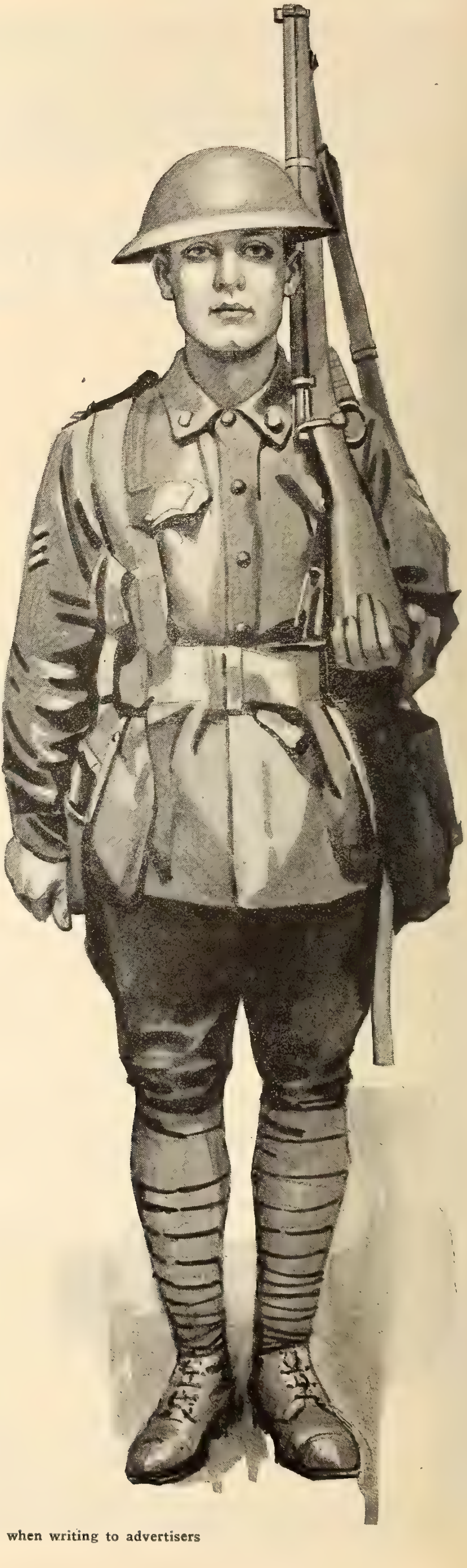
SYDNEY COHEN, *Pres., M. P. E. L. of N. Y. State, Chairman*
BYRON PARK, *Salt Lake City, Secretary.*
JOSEPH HOPP, *Nat'l Vice-Pres., M. P. E. L. of America.*
LOUIS FRANK, *Director, A. E. A. for Illinois.*
FRANK REMBUSCH, *Nat'l Sec'y & Treas., A. E. A.*
JOHN MANHEIMER, *Pres., Manhattan Local, M. P. E. L.*
KING PERRY, *Sec'y., A. E. A. for Mich.*

AFFILIATED DISTRIBUTORS CORP.

527 FIFTH AVENUE - - - NEW YORK

BRITAIN'S BULWARKS

12 One reel Pictures Released One A Week Beginning May 12th



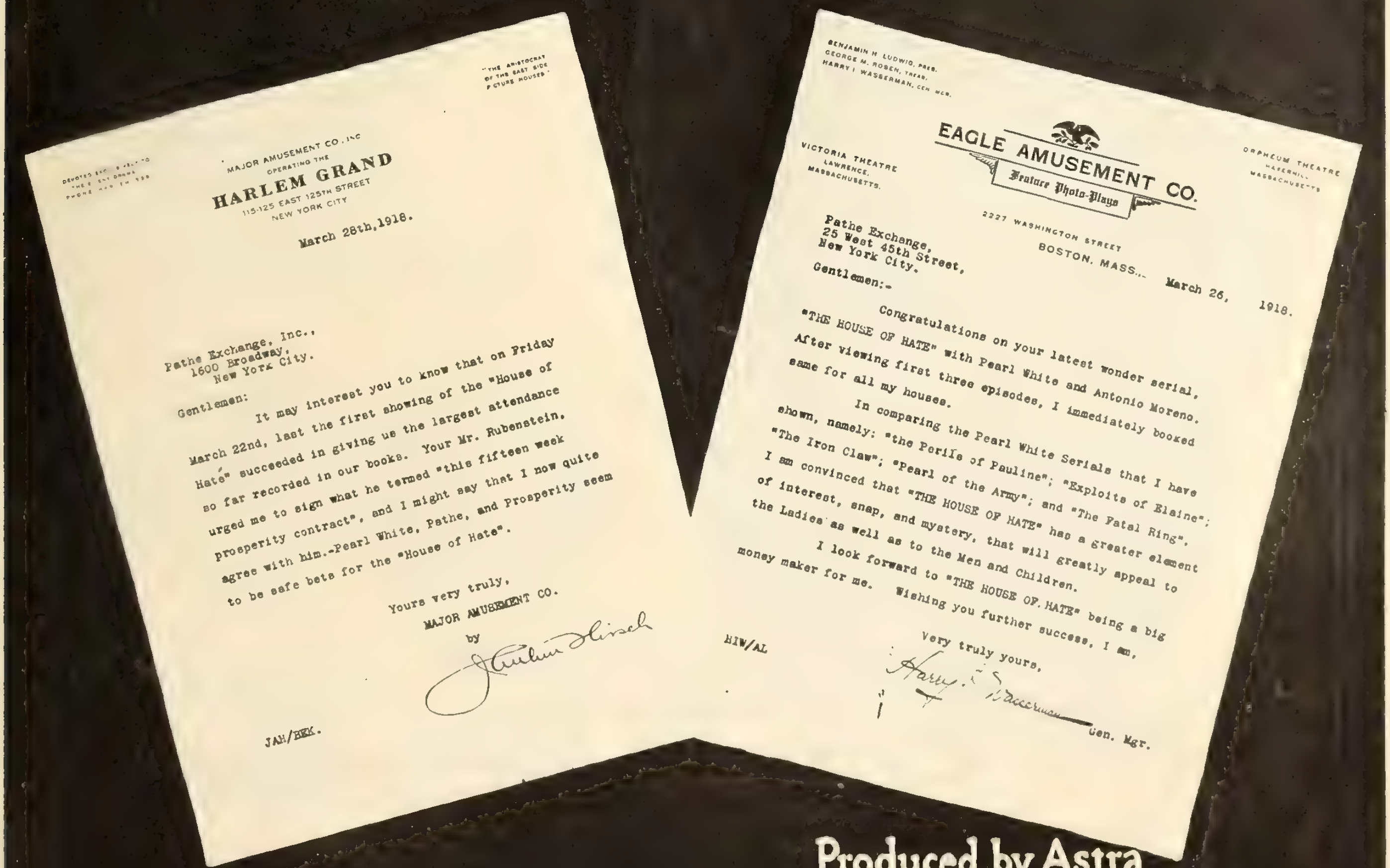
Official Government Pictures showing every phase of the Army and Navy which have done so much to keep the Mad Wolves of the Universe from America's shores.

Always Instructive, Always Entertaining. Your Audiences will appreciate them.

Pathé

New York, Boston, everywhere, successful exhibitors agree on the tremendous drawing power of

PEARL WHITE
AND
ANTONIO MORENO
in the sensational serial
THE HOUSE OF HATE



"THE ARISTOCRAT OF THE EAST SIDE PICTURE HOUSES."

MAJOR AMUSEMENT CO., INC.
OPERATING THE
HARLEM GRAND
115-125 EAST 125TH STREET
NEW YORK CITY

March 28th, 1918.

Pathe Exchange, Inc.,
1600 Broadway,
New York City.

Gentlemen:

It may interest you to know that on Friday March 22nd, last the first showing of the "House of Hate" succeeded in giving us the largest attendance so far recorded in our books. Your Mr. Rubenstein, urged me to sign what he termed "this fifteen week prosperity contract", and I might say that I now quite agree with him.-Pearl White, Pathe, and Prosperity seem to be safe bets for the "House of Hate".

Yours very truly,
MAJOR AMUSEMENT CO.
by
J. Arthur Hirsch

JAH/BEK.

BENJAMIN H. LUDWIG, PRES.
GEORGE M. ROSEN, TREAS.
HARRY I. WASSERMAN, GEN. MGR.

EAGLE AMUSEMENT CO.
Feature Photo-Plays

VICTORIA THEATRE
LAWRENCE,
MASSACHUSETTS.

ORPHEUM THEATRE
HAVERHILL,
MASSACHUSETTS

2227 WASHINGTON STREET
BOSTON, MASS., March 26, 1918.

Pathe Exchange,
25 West 45th Street,
New York City.

Gentlemen:-

Congratulations on your latest wonder serial, "THE HOUSE OF HATE" with Pearl White and Antonio Moreno. After viewing first three episodes, I immediately booked same for all my houses.

In comparing the Pearl White Serials that I have shown, namely: "the Perils of Pauline"; "Exploits of Elaine"; "The Iron Claw"; "Pearl of the Army"; and "The Fatal Ring". I am convinced that "THE HOUSE OF HATE" has a greater element of interest, snap, and mystery, that will greatly appeal to the Ladies as well as to the Men and Children.

I look forward to "THE HOUSE OF HATE" being a big money maker for me. Wishing you further success, I am,

Very truly yours,
Harry I. Wasserman
Gen. Mgr.

HIW/AL

Produced by Astra
Directed by Geo. B. Seitz
Written by Arthur B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

WORLD-PICTURES

AFTER TWO

MARIE DRESSLER

ANNOUNCEMENT

For two years we have studied the comedy field—studied your needs, the wants of your patrons—and comedies for box-office value.

Tests, investigations, surveys, took time—only the right comedies, starring the right

NOW READY—
Marie Dressler, star of "Tillie's Punctured Romance," "Tillie Wakes Up," etc.,
in
"FIRED"
and
"AGONIES OF AGNES."

SEE THEM—**Ask your nearest branch for a private showing of these two series of comedies now!**

YEARS' SEARCH

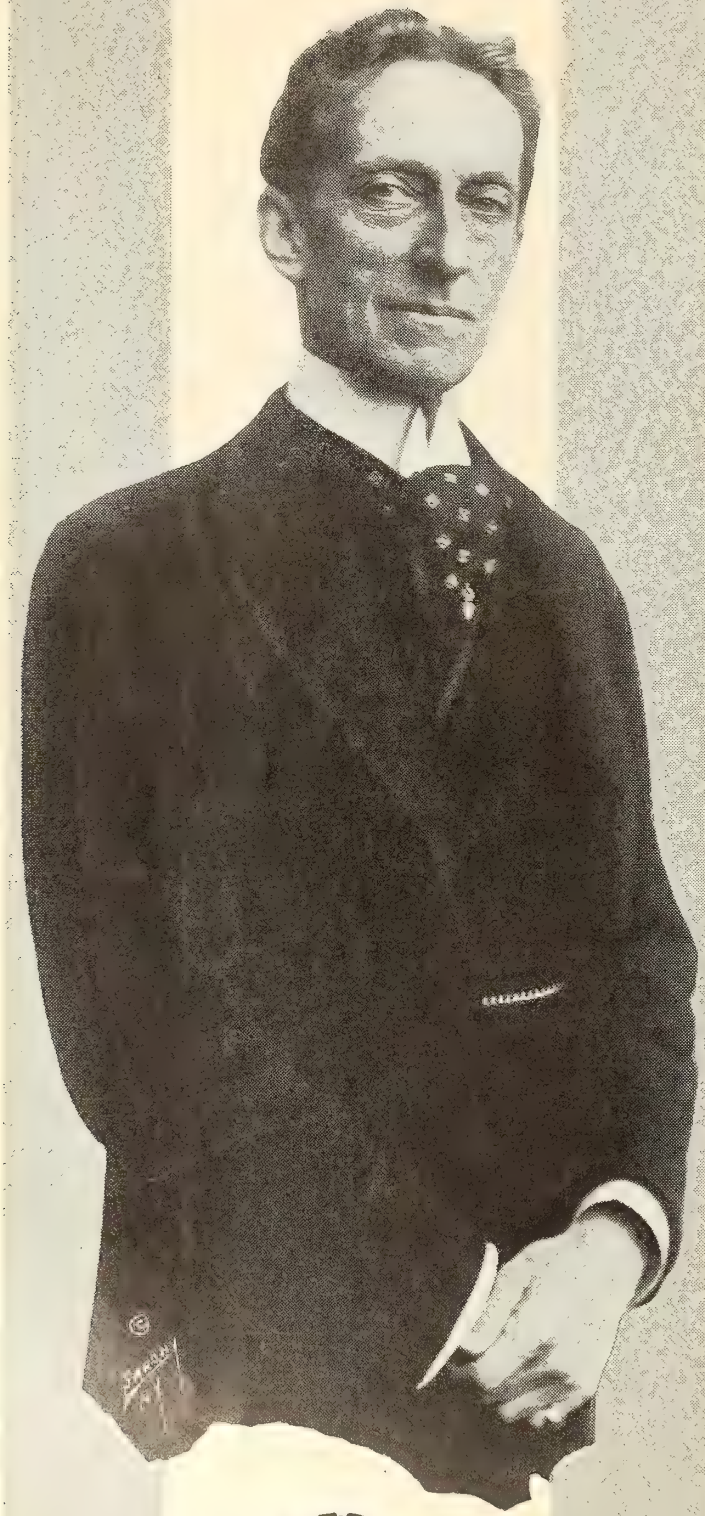
personalities, would do. We combed the market and secured the irresistible Marie Dressler and the fascinating Fay Tincher — different in type, different in personality, but each with a series of two-reel productions PAR EXCELLENCE.

WORLD-PICTURES

FAY TINCHER

NOW READY—
Fay Tincher, the hit of "Don Quixote," "Bedelia's Bluff," etc., etc.,
in
"MAIN 1—2—3"
and
"SOME JOB."

SEE THEM—Ask your nearest branch for a private showing of these two series of comedies now!



A
"FIRST NATIONAL"
ATTRACTION

Your Patrons will all want to see this

HERBERT BRENON

Presents

Sir Johnston Forbes-Robertson

in the beloved classic

"Passing of the Third Floor Back"

You and they know it to be one of the most appealing of entertainments

Any First National Exhibitors' Circuit Exchange

Ambassador James W. Gerard's

"My Four Years in Germany"

at the Regent, Paterson, N. J., Week of April 15th

A. M. Fabian of the Regent, to whom we are indebted for permission to publish his receipts

Fabian says his receipts increased every day

Here are the Figures including War Tax

Opened Mon. Apr. 15 to	**$840.92**
Tues. Apr. 16	**$1012.62**
Wed. Apr. 17	**$1219.06**
Thurs. Apr. 18	**$1375.16**
Fri. Apr. 19	**$1625.66**
Sat. Apr. 20	**$2027.50**
Total on the Six Days	**$8100.92**

Mr. Fabian has booked a return season of six days, to open just a week later

The People Want it, NOW!

Never was a film which received such enthusiastic newspaper support. The Government and patriotic bodies are solidly behind it.

A "FIRST NATIONAL"
ATTRACTION

FIRST NATIONAL EXHIBITORS CIRCUIT

Produced by Mark M. Dintenfass and Harry M. Warner. Directed by William Nigh. Scenario by Chas. A. Logue.

Wire any First National Exhibitors' Circuit Exchange

How can an advertiser continue advertising? By giving YOU value.

$5.00 a Seat

Do you know that people are actually paying as high as $5.00 a seat, night in and night out, at the 44th Street Theatre, New York City, to see

D. W. Griffith's

SUPREME

Not one night, not for one seat, but time and again patrons who were unable to secure tickets to see Mr. Griffith's masterpiece, have voluntarily paid as high as $5.00, the excessive price demanded for choice seats by ticket speculators and ticket brokers who realized in advance the wonderful success of *"Hearts of the World,"*

Never in the history of motion pictures has anything
Mr. Griffith's latest and greatest achievement, turn

All records in the history of the Motion Picture business have been shattered to smithereens by the sensational success of Mr. Griffith's great triumph. Greater success than even "The Birth of a Nation."

Box Office Statements Sworn to Before

READ THIS GLOWING PRAISE FROM NEW YORK CRITICS:

New York World (*Charles Darnton*)

"Hearts of the World" is more than a picture play. It is a world drama—it goes straight to the hearts. It is this human quality that makes "Hearts of the World" as big as mankind.

New York Tribune (*Harriett Underhill*)

New Griffith picture scores great success. Every character in the play is real. There was not a jarring note in the whole performance.

New York Sun (*Laurence Reamer*)

"Hearts of the World" setting of a love story. Dramatizes war as memorably as Emile Zola's story, "The Attack on the Mill."

New York Times

War vividly seen in Griffith film. A story that quickly stirs the emotions.

New York American (*Victor Watson*)

"Hearts of the World" another Griffith triumph. A story more vital than "The Birth of a Nation." Last night's audience was spellbound. It is a monster success.

New York Globe (*Louis Sherwin*)

Griffith's latest a great picture. There is more thrill, more action, more fine photography, more beautiful scenes, more magnificent acting and more reality than you will get in a dozen so-called feature pictures.

New York Telegram (*R. G. Welch*)

"Hearts of the World" is more than a masterpiece. It is an inspiration. Scenes of outdoor life that have the atmosphere of great painted canvases. Realistic to the last degree.

Propositions for certain State Rights of D. W. Griffith's supreme triumph "Hearts of the World" will now be received and considered. Address all communications to Wm. Elliott, F. Ray Comstock and Morris Gest, Mgrs., Century Theatre, New York City

D. W. Griffith's

"Hearts of the World"

TRIUMPH

$6,893.75

more than the famous receipts of "The Birth of a Nation" during six weeks run in Los Angeles. That is the recordof D.W.Griffith's "Hearts of the World."

"Caruso Night" at the famous Metropolitan Opera House never drew bigger crowds than those clamoring night after night to see *"Hearts of the World."*

created such an absolute and complete sensation as ing thousands of people away at every performance

These records, which cannot be tampered with, show the gigantic and amazing receipts of "Hearts of the World" during the past four weeks at the 44th St. Theatre, New York, during the past six weeks at the Auditorium in Los Angeles, and last week in Boston.

United States Government Officials

SENSATIONAL SUCCESS DUPLICATED IN BOSTON:

Charles S. Howard, in the Boston Globe

" 'Hearts of the World' amazing in art and realism. Quite beyond compare with any previous achievement of even the wizard who created 'The Birth of a Nation' and 'Intolerance.' More artistic photography, more action and thrill and more realism than has ever before been revealed."

Edward Harold Crosby, in the Boston Post

"When D. W. Griffith attempts anything he goes in for the stupendous. His 'Birth of a Nation' startled filmland with its magnitude and marvelous attention to detail. His 'Intolerance' brought into an evening's entertainment all the principal events in the world's history. And now comes 'Hearts of the World,' that in point of execution and vivid realism eclipses all his other efforts."

Forest Izard, in the Boston Transcript

" 'Hearts of the World' is the producer's vivid quality that reveals anew his remarkable power of vigorous, large-scale action. Mr. Griffith is of bold and sweeping imagination and in the execution of his designs he masterfully stops at nothing. The only acted scenes of the great war that carry adequately an impression of its awful vastness."

Katharine Wright, in the Boston Herald

"Griffith's film as masterpiece. The grim vividness of battle is only one element in the picture. The story itself holds the attention of the audience. Every phase of the story has been elaborated and treated with the utmost significance. The acting throughout is of the best."

E. F. Harkins, in the Boston Advertiser

"Griffith scores triumph. 'Hearts of the World' holds audience at Majestic Theatre enthralled. Art and realism, perfection of detail. Audience cheered and applauded. At the end there was a furore of applause for the United States troops—the Rainbow Division—marching to the front. It was a remarkable night."

Fred J. McIsaac, in the Boston American

"Like former Griffith productions, this was mounted on a grand scale. A large orchestra performed a brilliant score. The march of the French army, war-worn and grim, to the tune of The Marseillaise, drove the great audience frantic with enthusiasm. Contains a pulsating and never-to-be-forgotten love story and personal adventures of the most wonderful and thrilling character."

Townsend Walsh, in the Boston Traveler

"The Majestic Theatre was crowded to its utmost capacity. To say that the large audience was thrilled and inspired by this latest creation of David Wark Griffith is to feebly convey the impression made by a finely conceived and exceptionally wrought product of this genius of the film."

Propositions for certain State Rights of D. W. Griffith's supreme triumph "Hearts of the World" will now be received and considered. Address all communications to Wm. Elliott, F. Ray Comstock and Morris Gest, Mgrs., Century Theatre, New York City

"Hearts of the World"

Gaumont News

PEERLESS PERIODICAL OF THE SCREEN

Every Tuesday

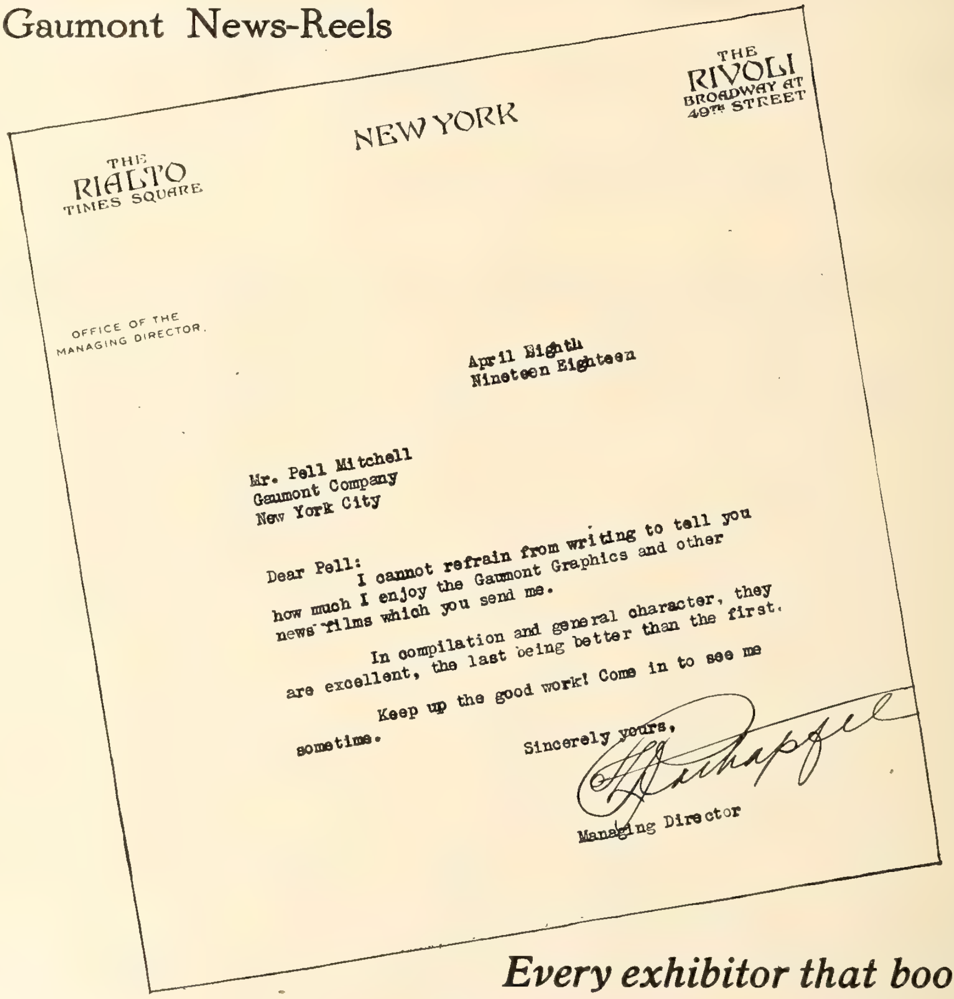
Gaumont

Gaumont Graphic

Every Friday

THE NEWS REELS OF REAL NEWS

S. L. Rothapfel, Managing Director of the Rialto and the Rivoli, Manhattan's motion picture theaters ***de luxe***, considers the Gaumont News-Reels EXCELLENT.



NEW YORK

THE RIALTO
TIMES SQUARE

THE RIVOLI
BROADWAY AT
49TH STREET

OFFICE OF THE
MANAGING DIRECTOR.

April Eighth
Nineteen Eighteen

Mr. Pell Mitchell
Gaumont Company
New York City

Dear Pell:

I cannot refrain from writing to tell you how much I enjoy the Gaumont Graphics and other news films which you send me.

In compilation and general character, they are excellent, the last being better than the first.

Keep up the good work! Come in to see me sometime.

Sincerely yours,

Rothapfel

Managing Director

Every exhibitor that books them forms the same opinion.

Produced by

Gaumont Co.

NEW YORK LONDON PARIS

CHAOS — The WAY OUT

LIKE the boom towns of the mining country, the motion picture industry is now paying the price of its "get-rich-quick" development.

The reaction has come. Chaos is rampant.

In the midst of this discord, a carefully built business plan has been launched, which offers definite relief to a depressed and harrassed industry. It is the *Hodkinson Co-partnership Plan*—a plan which provides in place of—

Producer dominance born of greed, and fostered by selfishness— — — — →	Absolute independence of either producer or exhibitor control, and freedom to deal fairly with both.
Unprincipled business methods, inefficient management, and half-baked organizations of mushroom growth— — — →	Sound commercial principles and methods of proven success, administered by a recognized leader in the motion picture industry.
Lack of consistent quality in picture production — — — — — — — →	A continuous supply of consistently good product, because all the producer revenue goes into the making of pictures.
Diversion of Exhibitor's rightful profits →	A co-partnership plan which provides for the return to the Exhibitor of approximately 70% of the distributing profits.
Misuse of Exhibitor's deposits for the financing of production, and maintainance of extravagant exchange systems →	No deposits required from Exhibitor Co-partners.
Inflated capitalization of producing companies, resulting in unfair burden on the exhibitor— — — — — — — →	Conservative capitalization and no watered stock.
Exhibitor forced to endure strangling contracts and exorbitant rentals. Producer confronted with an indefinite and varying market— — — — — — →	Fair prices and equitable agreements for the Exhibitor. A definite and stable market for quality product.
Mutual distrust between Exhibitor and Producer, causing friction and resulting in lack of progress— — — — — →	An absolutely impartial position between these two factors, making for harmony, progress, and profit.

As one concerned with safeguarding your investment, you cannot afford to ignore the Hodkinson Plan. Let us tell you—in a detailed, confidential letter—just what protection and profit it guarantees you.

W. W. HODKINSON CORPORATION, 527 Fifth Avenue, NEW YORK

"Hodkinson Service at all General Film Exchanges"

W. W. HODKINSON
Has Found The Way

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

BESSIE BARRISCALE

in

"BLINDFOLDED"

E. Richard Schayer
Author

Robert Brunton,
Mgr. Productions

Directed by
RAYMOND B. WEST

Peggy Muldoon was **trained** to believe
that **the law** was made
to keep the poor **poor;** and the rich **rich;**
that the **best** way to make a living
was to **break safes.**
And Peggy **thought** the life of a yegg
was a **glorious one.**
Then she read a little **book.**
Emerson's Essays.
She read the **words** with her **eyes**
but the **meaning** went straight to **her heart.**
And her heart **told her**
she was **wrong.**
and her **heart** showed her
the path of **righteousness.**
And **she went** that path.

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

HENRY B. WALTHALL

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

CURRENT ISSUE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE
Director

FLORENCE FINCH KELLY
Author

ROBERT BRUNTON, Manager of Production

> ***"The friends thou hast, and their adoption tried,***
> ***grapple them to thy soul with hoops of steel."***
>
> *—Shakespeare*

Emerson Mead is **a cowpuncher.**

but he **knows** his Shakespeare.

Also, he knows **his pals,**
Tommy **and** Nick.

So when he is **accused** of **murder,**
and **the evidence** goes dead **against** him;
his two pals **are willing**
to **hang for** him.

But **HE** who **cements** friendships
and solar systems,—
HE puts **justice** into the **hearts**
of Mead's **accusers.**

And the hunted **outcast**
becomes **a hero.**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

HENRY B. WALTHALL

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

SELECTED FOR THEIR

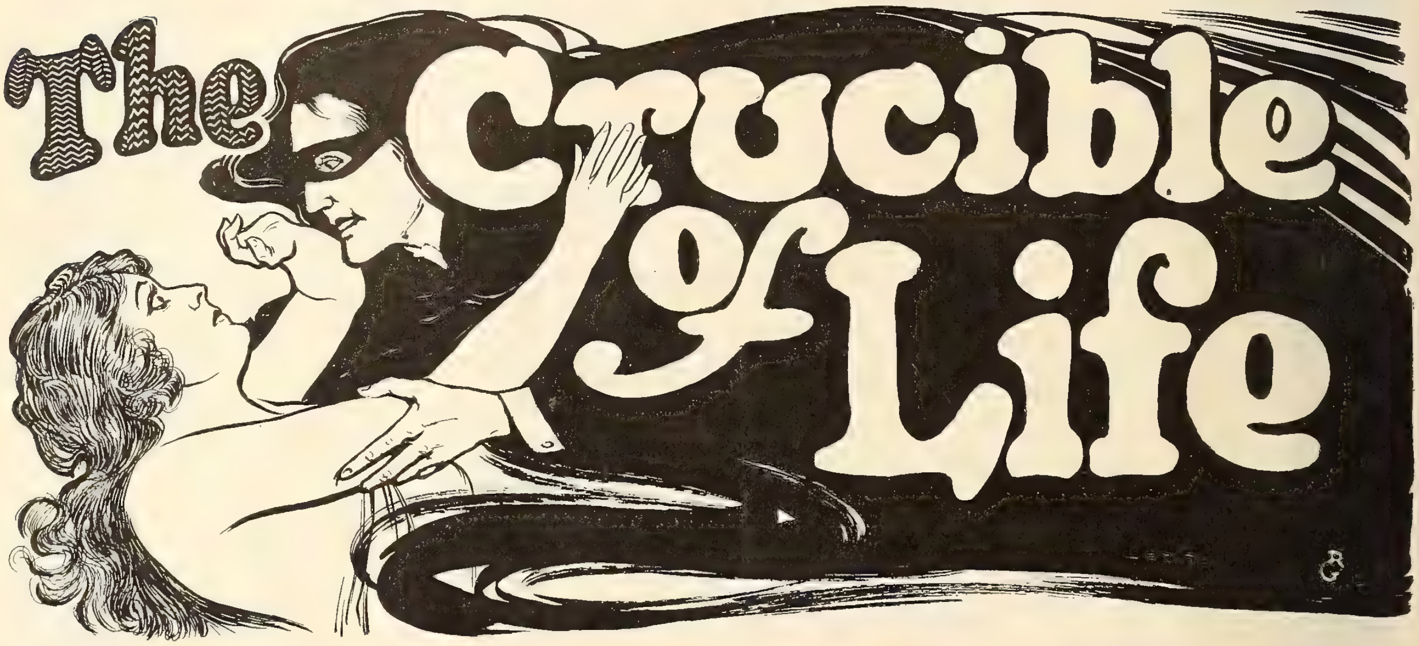
U. S. EXHIBITORS'

EXTRA

Full of the Kind of Thrills that Audiences Like

GRACE D'ARMOND

IN



Staged by Captain Harry Lambert

With WINIFRED HARRIS, JACK SHERRILL, FRANK O'CONNOR, EDWIN FORSBERG *and a large supporting company*

THE TRADE REVIEW said:

> "It is full of the kind of thrills that audiences like. The action never lags and the entire production has been produced in excellent style.
>
> "'THE CRUCIBLE OF LIFE' provides exhibitors with a real red fire attraction that stacks up as a certain hit wherever shown."

BOOK THRU

FOURSQUARE:
NEW YORK (729 Seevnth Avenue)
BUFFALO (47 West Swan Street)
DETROIT (304 Jos. Mack Bldg.)
CHICAGO (207 So. Wabash Ave.)
DENVER (1735 Welton Street)
SEATTLE (2014 Third Avenue)
PITTSBURGH (127 Fourth Avenue)
LOS ANGELES (514 West 8th Street)
PHILADELPHIA (1325 Vine Street)
CINCINNATI (301 Strand Th. Bldg.)
ST. LOUIS (301 Empress Th. Bldg.)
CLEVELAND (310 Sloan Building)
KANSAS CITY (1120 Walnut Street)
SAN FRANCISCO (191 Golden Gate Avenue)
MINNEAPOLIS (206 Film Exchange Bldg.)
SOUTHERN STATES FILM COMPANY
ATLANTA (114 Walton Street)
DALLAS (1900 Commerce Street)
GLOBE FEATURE FILM COMPANY
NEW ENGLAND (20 Winchester St., Boston)
FRANK GERSTEN, INC.
NEW JERSEY (220 W. 42d St., New York)
SUPER-FEATURE FILM COMPANY
CANADA (59 Victoria Street, Toronto)

Foreign Rights to all "U. S." Productions Controlled Exclusively by
ROBERTSON-COLE COMPANY, Times Bldg., New York

BOX OFFICE VALUE
BOOKING CORPORATION
ATTRACTIONS

A BIG SPECIAL PICTURE ELABORATELY
STAGED AS THE NEW BACON-BACKER
STUDIO'S INITIAL OFFERING

THE MAGNIFICENT BACON-BACKER PRODUCTION OF

HARRY S. SHELDON'S
POWERFUL
MODERN DRAMA
OF
NEW YORK LIFE

Staged by
PERRY VEKROFF

Presenting CHARLOTTE WALKER, ANNA LEHR, ROBERT CAIN,
HUNTLEY GORDEN, WILLIAM H. TOOKER, BRADLEY
BARKER, FRED RADCLIFFE *and* WILLET KERSHAW

BOOK THRU FOURSQUARE EXCHANGES

Julius Steger's CHARLOTTE WALKER in "JUST A WOMAN"
Eugene Walter's greatest drama since "Paid in Full"

Thos. H. Ince's BESSIE BARRISCALE in "THOSE WHO PAY"

Sidney Olcott's WALKER WHITESIDE and VALENTINE GRANT in
"THE BELGIAN"

Thos. H. Ince's "THE ZEPPELIN'S LAST RAID"

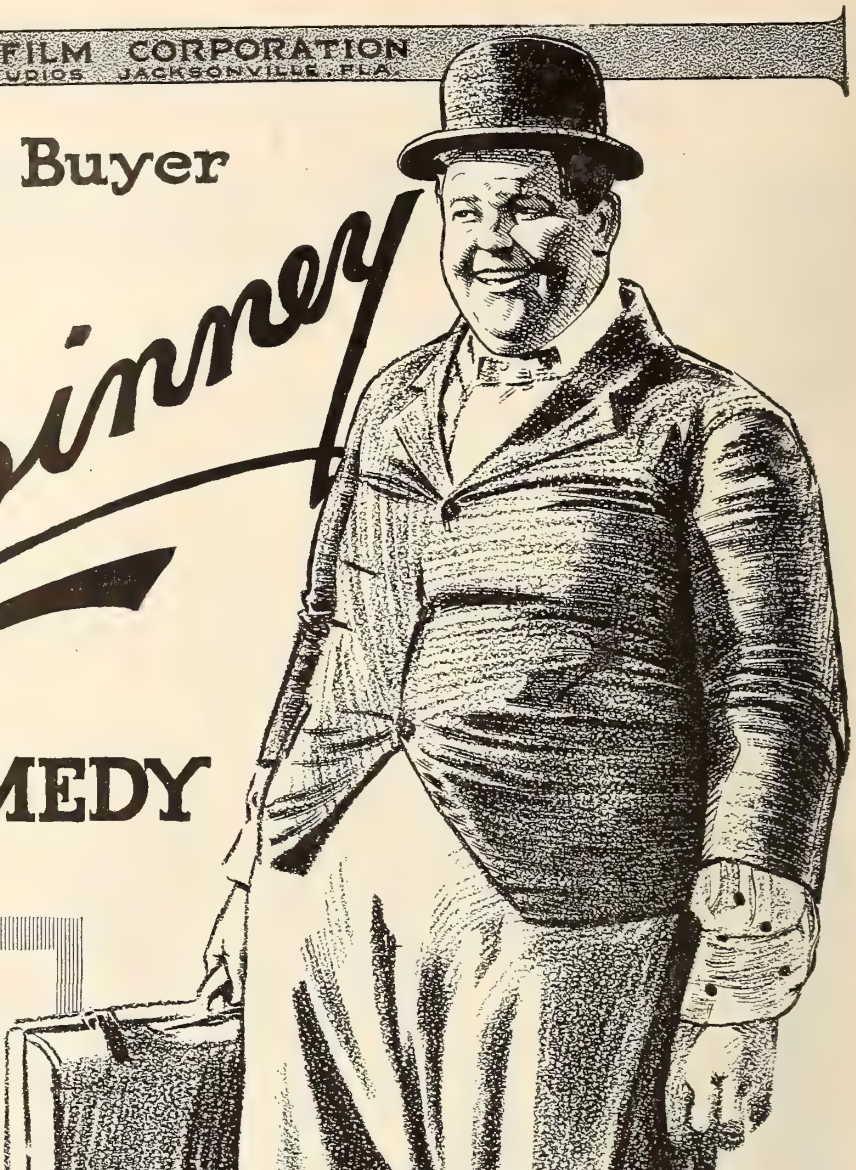
U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, *President*
TOP O' THE TIMES, NEW YORK

FLORIDA FILM CORPORATION
KLUTHO STUDIOS JACKSONVILLE, FLA.

Mr. State-Right Buyer Here it is !!

A Josh Binney COMEDY



Funny Fatty Filbert

Something New in Mirthful Photoplays

A REAL STORY FILLED WITH

THEME and PLOT	2 REELS	SNAP and GINGER

Interpreted by

FUNNY FATTY FILBERT

and his
Laugh Making Associates

Hosts of Pretty Girls

POSITIVELY NEW AND ORIGINAL RELEASES

THREE FINISHED AND ONE EACH MONTH to follow

All personally directed by Josh Binney

ERNEST SHIPMAN 17 W. 44 ST. N.Y. REPRESENTATIVE

THE RIGHT TO USE THE NAME OF FROHMAN

Mr. Daniel Frohman in a letter sent to the Press and Trade Journals, has stated that neither he nor Charles Frohman was ever connected with The FROHMAN AMUSEMENT CORPORATION and that the name of FROHMAN was and still is being used without authority.

We desire the trade and public should know—as we believe they do—that these gentlemen never were connected with this Corporation, and therefore are not entitled to credit for any of its success.

The statement, however, that the name was and is being used without authority has no foundation in fact, and Mr. Daniel Frohman must know this, as evidenced by the following excerpt from a contract made by and between Gustave Frohman, the older brother of Charles and Daniel (and who I am informed is responsible for their being in the Theatrical business) and William L. Sherrill, viz.:

"This agreement made this tenth day of June, 1914, by and between Gustave Frohman, party of the first part, and William L. Sherrill, party of the second part, witnesseth party of the second part agrees that he will organize a corporation under the laws of Delaware, which shall be named THE FROHMAN AMUSEMENT CORPORATION.

The party of the first part hereby authorizes the use of the name of FROHMAN in the corporate title of THE FROHMAN AMUSEMENT CORPORATION, and agrees to act as president of said corporation for a period of at least ten years. IF HE IS SO ELECTED BY THE DIRECTORS.

The party of the first part agrees that he will not actively be identified with any other company producing motion picture films during a period of ten years from the date thereof.

Signed in duplicate on this 10th day of June, 1914, City of New York.

SIGNED Gustave Frohman, Party of the First Part.
William L. Sherrill, Party of the Second Part.

On January 13th, 1916, we purchased the stock holdings of Gustave Frohman.

The success we have attained in building up the name of The Frohman Amusement Corporation with the trade justified our directors in not changing the corporate title.

NOTHING SUCCEEDS LIKE SUCCESS
VIZ
OUR LAST GREAT DELUXE PRODUCTION

"MY OWN UNITED STATES"

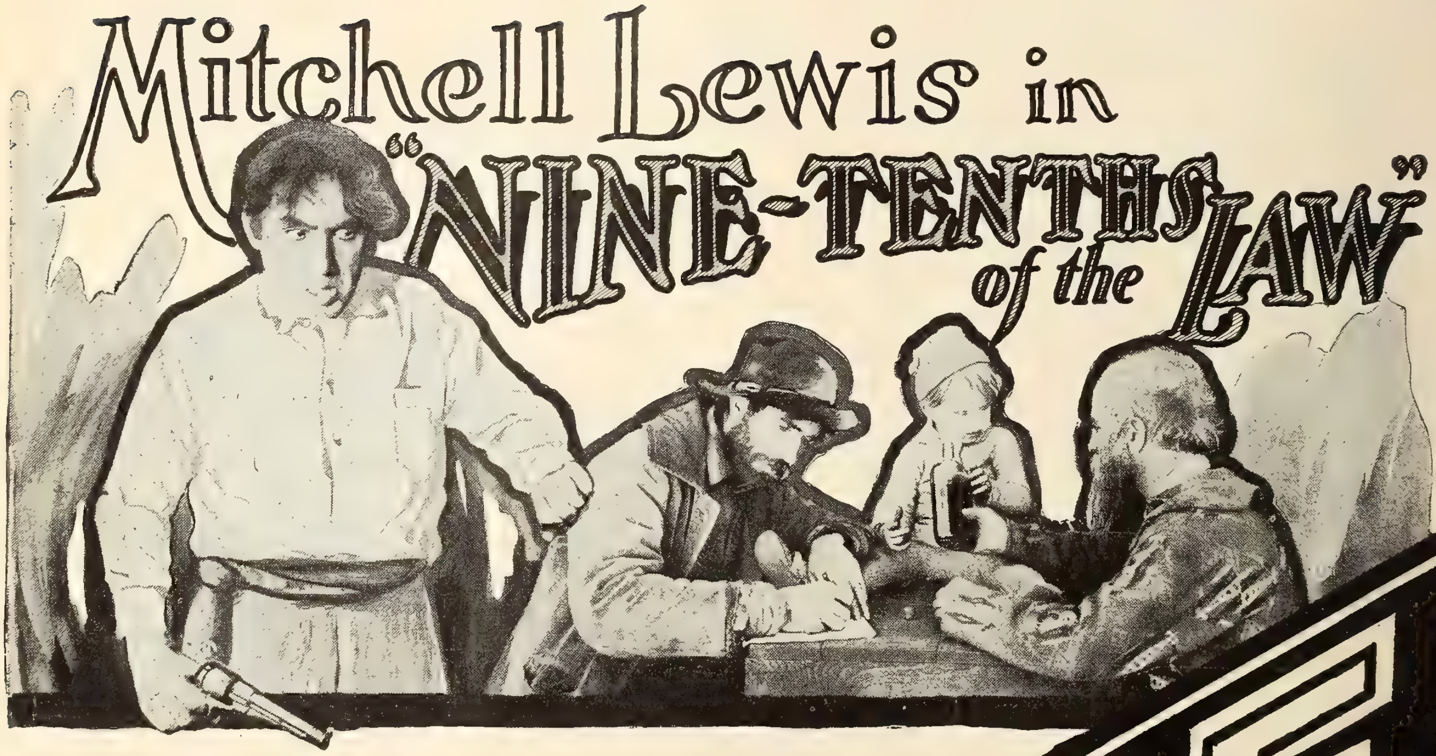
The Frohman Amusement Corporation, William L. Sherrill, President

TO BE SOLD

SIX REELS

OF

The Star of "The Barrier" and "The Bar Sinister" in a Powerful Drama of the Northwoods



STATE

THE MOVING PICTURE WORLD says:

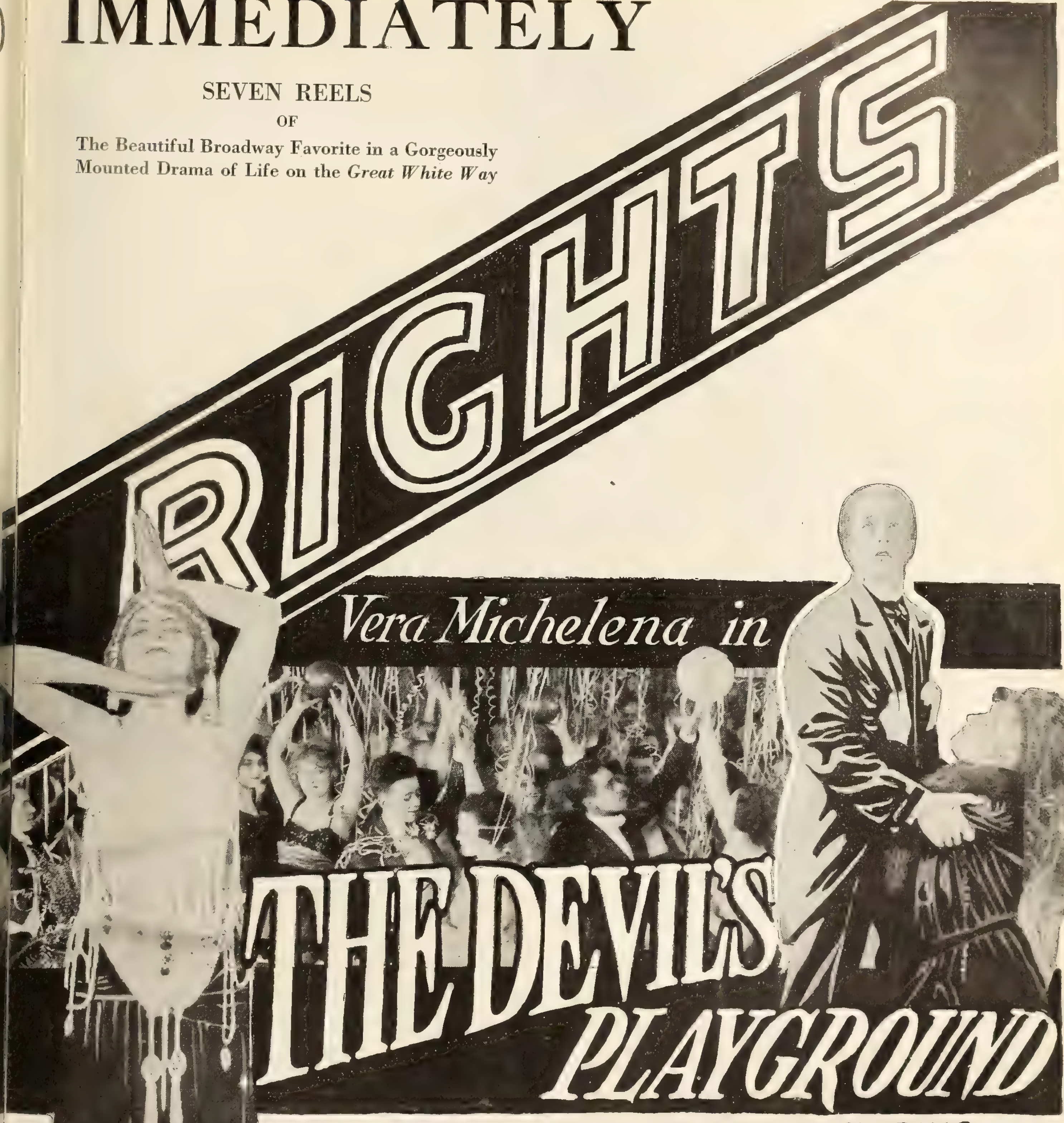
"This is a feature that will make its way wherever shown. It is so big and simple in its conception and so direct in its development that it will have almost universal appeal.

THE TELEGRAPH says: "It is the type of photoplay that appeals to every fan and should prove a good box office attraction."

ATLANTIC DISTRIBUTING CORPORATION

IMMEDIATELY

SEVEN REELS
OF
The Beautiful Broadway Favorite in a Gorgeously
Mounted Drama of Life on the *Great White Way*



WITH AN ALL-STAR CAST INCLUDING
HARRY SPINGLER, WILLIAM H. TOOKER, GEORGE S. TRIMBLE
ROBERT CUMMINGS AND LILLIAN COOK

THE DEVIL'S PLAYGROUND is by far the most pretentious photodrama of life in the gay metropolis ever produced. Full of gripping situations and quick action, its many spectacular scenes are laid in the big cabarets and tea dansants, completely ignoring the underworld.

GEORGE A. ENRIGHT TIMES BLDG., NEW YORK

SCREEN GEMS!

That's what the critics call the **REVIVIFIED BRONCHO BILLY** pictures of the hills and plains. Ten superb dramas now booking. To be followed by others. Run one every week

Essanay

George Kleine System
Distributors

Perfection Pictures

Motion Picture News

Vol. 17 No. 19. May 11, 1918

The Week in the Film World at a Glance

FEATURES

MONEY-MAKING PICTURES (WM. A. JOHNSTON).2799
SPEAKING EDITORIALLY 2800
SERVING IT WITH SPEED AND GINGER..........2801
WHAT KIND OF A FELLOW IS—QUIRK?..........2809
THE INDEPENDENT FIELD TICKER..........2853

OF SERVICE TO EXHIBITORS

Exhibitors' Service Bureau..........2818
Rothapfel's Answers to Exhibitors..........2823
Ready-Made Ad Talks..........2828
Short Subjects in Review..........2857
Newsy Items from the Studios..........2866
Releases—Current and Coming..........2867-70
Projection Department 2874
Music and the Picture..........2881
Theatres Worth While..........2887

NEWS OF THE WEEK

Industry Pushes Loan Hard..........2805
Vitagraph's Report Optimistic..........2807
Berst Heads United Theatres..........2802
"Hearts of the World" Cut in Chicago..........2802
Pauline Frederick in Mix-Up..........2803
War Film Through News Weeklies..........2803
Sherry Leaves Famous Players..........2804
In and Out of Town..........2806
New Incorporations 2803
Live News from the Producers..........2830
In and Out of West Coast Studios..........2864
In the Independent Field..........2851
Coming Programs Offerings..........2842
Exhibitor to Exhibitor Service Bureau..........2816
Glances at the Programs..........2843

SCREEN EXAMINATIONS

"Berlin via America" (Fordart Films)..........2859
"Biggest Show on Earth, The" (Paramount-Ince) 2861
"Blindfolded" (Paralta Plays)..........2858
"Denny from Ireland" (W. H. Clifford Prod.)..........2860
"His Smothered Love" (Paramount-Mack Sennett)..........2860
"House of Hate, The" (Pathe)..........2861
'Josh Binney Comedies"..........2860
"Lonely Woman, The" (Triangle)..........2862
"Masks and Faces" (World Film)..........2858
"Non-Stop Kid, The" (Rolin-Pathe)..........2860
"Paying His Debt" (Triangle)..........2862
"Reason Why, The" (Select).......... 2860
"Seal of Silence, The" (Vitagraph)..........2862
"Soul of Buddha, The" (Fox Standard)..........2862
"Spotted" (Strand-Mutual) 2859
"Two Soul-Woman" (Universal) 2860

Newsy Announcements of the Week Found in the Ad-Pages

"Bride's Awakening," a Dramatic Offering, with Mae Murray 2752
Boost "The Spirit of the Red Cross"..........2753
Tht Artcraft Offerings Since the First of the Year.....2754-55
Vitagraph Presents "The Little Runaway"..........2756
The Merit of Vitagraph's Latest Serial, "The Woman in the Web"..........2757
Alice Brady in "At the Mercy of Men," a Select..........2758
"Up the Road with Sallie" a High Mark in Comedy.....2759
Timeliness of "Joan of Plattsburg"..........2760
Rex Beach's "Heart of the Sunset" Released by Goldwyn..2761
Three Great Profit-Making Pictures Offered by Goldwyn...2762
Twenty-six Parsons Comedies a Year from Goldwyn......2763
Triangle Business Methods..........2764
Fifty Cities Take "My Own United States" for Week's Run 2765
The "Million Dollar Dollies" Now Ready for Booking...2766
Viola Dana in "Riders of the Night"..........2767
"The Eagle's Eye"..........2768
Mary Miles Minter and William Russell Head Mutual Program 2769-70
Rancho Dramas on General Film Program..........2771
Clover Comedies Have Three Popular Leads..........2772
"A Daughter of Uncle Sam"..........2773
The Ebony Comedies with Real Colored Players..........2774
Wolfville Tales to Alternate with O. Henry Pictures on General 2775
The Judge Brown Pictures..........2776
The Affiliated Distributors' Corporation Makes an Announcement 2777
"Britain's Bulwarks," in Great Series from Pathe..........2778
"The House of Hate"..........2779
Marie Dressler and Fay Tincher Make Comedies for World 2780-81
Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back," a First National Attraction......2782
What Fabian Did with "My Four Years in Germany"..2783
New York and Boston Papers on "Hearts of the World" 2784-85
Rothapfel Praises the Gaumont Graphic..........2786
Hodkinson 2787
Bessie Barriscale in Deeply Appealing Picture..........2788
Henry Walthall in a Western Characterization..........2789
'The Crucible of Life"—U. S. Exhibitors..........2790
"The Devil's Playground" Also Offered by U. S. Exhibitors 2791
The Josh Binney Comedies..........2792
The Right to Use the Name of Frohman..........2793
Mitchell Lewis in "Nine-Tenths of the Law"..........2794
U. S. Exhibitors Offer "Broadway After Dark"..........2795
Broncho Billy's Reissues Called Screen Gems..........2796
"Chase Me, Charlie"..........2798
Regarding "The Doctor and the Woman"........2844-45-46-47
Another Record Smashed by "The Kaiser"..........2854-55
"The Lion's Claws"..........2856

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

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The Feet That Put The Kick

into

THE CHAPLIN JINGLE

"CHASE ME CHARLIE"

A British Version of Charlie Chaplin's Funniest Films Taken from the Famous Essanay-Chaplin Comedies

Screen time one hour

Jingles by Langford Reed

Essanay

George Kleine System Distributors

Perfection Pictures

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 19 May 11, 1918

Money-Making Pictures

IN the opinion of our critics the three feature pictures at New York's leading photoplay houses last week were the three best pictures at these theatres in any one week.

They were: "The Tiger Man"—Wm. S. Hart—at the Rialto; "The Danger Game"—Madge Kennedy—at the Strand; "Mr. Fix-It"—Douglas Fairbanks—at the Rivoli.

These pictures pleased; the audiences were satisfied; the houses were packed during the week.

And now it naturally interests us to inquire: Why?

It should be noted that these three big theatres in New York are not always criterions for the rest of the country; yet in the instance of these three pictures we have little doubt but that the reports from everywhere will come back with the notation: "Audience pleased," "satisfying pictures," "went big," etc.

What is the reason?

* * * *

THERE is the star, of course. We need not comment on the drawing power of Fairbanks and Hart; Madge Kennedy has already scored a success and is known as a sure drawing card, with probably a brilliant future.

We do not attempt to underestimate in the slightest degree the value of the star.

The titles are excellent—all three of them.

And we'll grant each picture all the other equivalents of box-office success.

Just the same, it is true that none of these stars ever appeared in better pictures; and eliminating one by one each entertainment value, one arrives at the simple conclusion that the success of the three pictures is primarily due to their *themes.*

The answer—to satisfied audiences—is *pleasing themes.*

Just that.

* * * *

THE Fairbanks and Kennedy pictures are light, happy, realistic. The Hart picture is more sombre in tone, but it involves and portrays a story of self-sacrifice—that one theme which in all its many variations always grips the hearts of all audiences everywhere and which has been the theme of many of the greatest novels and plays.

Heart interest themes—themes of life—of happiness—of simplicity and brightness.

Here assuredly is the plain answer to pleased audiences.

It's a pretty plain one.

Producers ought to see it; they know mighty well that pictures count most in this industry of ours. Every other consideration, however important in itself, is based upon good pictures, *pleasing* pictures. Exhibitors want good pictures more than they want anything else. The box-office income ebbs and flows as pictures please or don't please the picture public.

* * * *

IN the production workshop of our industry we look too much out on life through the little dark windows instead of through the one big window that shows life and sunshine—broadly and truly.

This is the window the public prefers to look out upon.

We are of the opinion that there should be producing policies at the headquarters of every producing company, formulated and held fast to by men of power, breadth of vision and experience.

We are also of the opinion that too many themes are picked by directors and scenario writers who are unexperienced in administering to the great American public and who have never proven their ability to do so.

* * * *

A FEW weeks ago the executive offices in New York of a prominent producing company got "orders" from its West Coast Studio to prepare for the production of a novel by a celebrated author.

A new executive experienced in public entertainment objected mightily. "The theme is wrong for pictures," he said. "It won't do at all."

"But," said a fellow executive helplessly, "these are 'orders' from the studio."

"Orders or no orders," said the other, "that novel will *not* be picturized."

And thus was saved from our box-office reports another of the too many pictures marked "excellently done, but audience was not pleased."

* * * *

WE hope that producers in general read the article in our April 20th issue by George Carpenter, manager of the Paramount-Empress theatre, Salt Lake City.

Mr. Carpenter, like ourselves, disclaims any God-given genius to create sure-fire pictures. But the box office, he says, is a barometer, and its registrations surely are plain enough for all to read.

He asks the producer flatly if he isn't leaving too much to the scenario staff; and he adds this sound advice:

(*Continued on following page*)

Speaking Editorially:

Advertising the Plot

EXHIBITORS who use newspaper advertising space will be greatly interested in the statement by James Q. Clemmer of the Clemmer theatre, Seattle, published in this issue.

Mr. Clemmer is a leading advertiser in a city which leads all others in newspaper advertising on the part of picture theatres.

Mr. Clemmer says he has long since passed beyond the unlicensed and hectic bally-hooing of pictures as "the best ever," etc. He has also evoluted past the era of merely playing up the star.

He now advertises the *Plot*, analyzing its entertainment values, and in a few pat phrases whetting the public appetite to taste the whole story. We published an attractive advertisement of Mr. Clemmer's last week built on these sane though novel lines.

Not only do we find much interest in this style of advertising, but even more in the fact generally that Mr. Clemmer gets his advertising copy right out of the Goldwyn advertising in the trade papers.

In other words, Goldwyn, realizing that pictures must not only be sold to the trade, but beyond the trade to the public, so constructs its trade paper announcements that the exhibitor can—and is encouraged to—reproduce them in his newspaper to attract his public.

This is merchandising pictures—or, at least, a fundamental and admirable step in that direction.

This is using trade-paper space so that it is of double value to the exhibitor—using it, in other words, as it should be used, for the genuine merchandising of the goods advertised.

Beware of Titles!

A PROMINENT exhibitor in New York last week turned down two excellent pictures because their titles—misleading in each instance—were too sensational for the high character of his house.

There is too much of a tendency, here and there, in the production world to strain at titles.

The impulse, evidently, is something like this: "We've got a fine picture here. Now, let's get a big, flashy title that will surely put it over, that will *grip* the public and drag 'em in."

In the straining that follows, all other considerations—very important ones—are lost sight of to gain the single end of utter sensationalism.

One point lost sight of is that first-run houses are of such standing in their respective communities that they positively cannot countenance these slap-bang titles.

Another is that no house whatever relishes a title so far removed from the real story that the audience feels it has been lured in by false promises.

What Picture Theatres Will Become

THE Strand theatre, New Orleans, has an advisory committee composed of fifty prominent citizens.

The management works closely and successfully with this committee in judging pictures and their titles.

A very fine and intelligent move—right in the direction of the true future of the better picture theatre, namely, as the center of each community's life and thought, a future of assured stability, influence and permanence.

Rewriting the Recipe

IT would be interesting, with the aid of an auditor and the books of one of the large producers, to analyze into cook book recipes the productions of the past five years.

At one time, early in the five-year period, the formula would read something like this:

"Mix one fifteen dollar scenario with a seventy-five dollar a week director, stir well with a hundred dollar cast, exploit in a haphazard manner and make a financial clean-up.

A few years later found the proportion allotted "story" bought to the glory of twenty-five dollars a reel, the director mounting to three hundred and over, the cast at the same figure of a hundred, and a new ingredient added called "star" at $350 per week."

The changing years brought frog-like leaps for the items marked "Director" and "Star"—and a woeful anaemia for the one listed "Profits."

What is to-day's recipe?

We have an idea our auditor friend mentioned in the opening paragraph would find even increasing proportions of "Story" allotted, "Exploitation" poured in serious quantities, "Director" remaining at his previous levels, while the star——?

Well, these are the days of conservation—and they do say that the war breads are far more sustaining than the pretty white flour.

So Say We

HERE'S an exhibitor's box-office report card that carries a message.

An eastern theatre says: "My Four Years in Germany—at prices raised to 25 cents and $1.00 top—broke all records of four years' standing. Week run.

"Every house in the United States and every American should see the picture."

And ditto, we might add, the other excellent patriotic specials now on the market.

Money-Making Pictures

(Continued from preceding page)

"We are now entering the epoch when the *simple* story, *true* to *life* and *carrying optimism* and *sunshine*, not only in action, but in breezy subtitles, will be *the money maker.*

"It is time, Mr. Producer, to indulge in *Spring house-cleaning* and sweep into the discard *big-salaried egotists* with *warped imaginations* and *distorted love* for the *bizarre* and *fantastic.*

"Throw open the windows, let in a little fresh air and install some new blood with a sane viewpoint on what constitutes entertaining screen drama."

Mr. Carpenter says the producer will have to begin at the bottom of things—*namely, with the selection of the right themes,* else nothing will be accomplished.

To all of which we say fervently: "Amen!"

W A Johnston

Serving It with Speed and Ginger

BOY, page Mr. William A. Brady again! Page that set of adjectives we always use for William A. Brady speeches.

Yes, William A. broke loose again—and once more in a worthy cause. In fact, the worthiest cause of all—Liberty Bonds.

William A. swung his arms and scorched his hearers this time at the Playhouse theatre meeting of motion-picture men to plan the final drive of the Third Liberty Loan campaign. He first got everybody mad, and then got everybody agreeing with him when he declared that *the picture industry has not done its share.*

William A.—we are afraid—is right. The stars have done yeoman work in boosting for the Loan, the executives came across royally with pledges at the New York theatre meeting, the exhibitors, as shown by reports from all over the country, have stepped right up to the front—but— —

How about the great number of two, three and four hundred dollar a week people whose names have been missing from the lists?

How about each one of us? Are we all doing a lot of talking—a lot of praising of the other fellow—and little ourselves?

Or are we "buying till it hurts"?

Knowing that even then it don't hurt half as much as a splinter of shrapnel.

* * * *

"J. A. BERST has been chosen head of United Picture Theatres." There is one of the biggest news items of the week.

Biggest because, while it has been rumored for weeks that the move was to come, we know it will be a bomb-like surprise to many film men.

Only the official announcement could convince all with whom we have talked in the past few weeks.

And now the official announcement has come.

* * * *

IT is interesting to read that William Sherry, while retaining his financial interest in Famous Players-Lasky, has withdrawn from active connection to devote his time to his "private enterprises."

We would like to know just what plans Brother Sherry has up his sleeve. Frankly, we have a wholesome respect for the Sherry judgment—ever since the days when the Sherry New York State Exchange was so big as to overshadow the Paramount of those days.

And further back—to the days of Sarah Bernhardt in "Queen Elizabeth."

* * * *

EVIDENTLY, and happily, the time has come to cease treating Major Metullus Lucullus Cicero Funkhouser of Chicago as a subject of derision and satire.

His order to cut two scenes from "Hearts of the World" which show German brutality, and which are founded upon facts, is not merely a matter of concern to the Chicago public but also to the Government of the United States, to Great Britain, whose official stamp the pictures bear, and to all our allies in the war for world freedom and civilization.

"ONE OF MANY" WITH WORDS OF PRAISE

P. S. Harrison,
Motion Picture News,
New York City:
My dear Mr. Harrison:

The reviews on every picture that you have written up in the MOTION PICTURE NEWS have been great, so different from the ordinary reviewer.

I personally had lost all interest in reading reviews in the Trade Journals, as in the past they have meant nothing. Your reviews, written in simple language, in a manner that every exhibitor can understand, and written from your experiences as an exhibitor, are indeed a great help to the motion picture industry. Yours very truly,

CALIFORNIA FILM EXCHANGE, INC.,
D. Bershon, Manager.

DO you remember that wail from "Anarchist" last week? Remember the pounding he gave the average house organ?

Remember also that we told you that we expected—and hoped—for a comeback from the house organ fraternity?

Well, we have one comeback already—and a snappy, bang-up retort it is. It arrived too late for use this week, but will have it ready early for the next issue.

Next week, also, will probably give you another one of those "Letters from a Self-Made Exhibitor." Had one about ready this week when the rush of news crowded it to the wall.

* * * *

THERE'S a news story in this issue that should have a strong sentimental interest to all of us, and especially to the old timers.

It tells about the sale of the Edison studio and laboratory.

The event is said to mark the final curtain on the Edison participation in the motion picture business.

Doesn't it give your heart a twinge of regret—to see the Edison name connected with the industry's birth, fading from the screen for the last time?

And the irony of it, "The Unbeliever," the latest Edison offering, is listed on the top row among the current big money-makers.

* * * *

WE are glad to hear that the Film Division of the Committee on Public Information seems inclined to let the war films continue to be distributed through the news weekly channels.

This is a bad time to experiment—the fate of the original handlers of the airplane program shows that—and, no matter what the minor objections, the method that gets "approximate" results quickly is the war time method.

Chairman Hart deserves commendation for his move in calling upon the exhibitors of New York for expressions of opinion regarding the methods to be followed.

Hodkinson Announces Results

Return Postcard Answers Received Show Widespread Interest in and Thorough Understanding of Corporation's Tying-in Plan

THE results obtained from the campaign of propaganda literature which the Hodkinson Corporation has been spreading broadcast over the country have been amazing, it is claimed by the department in charge of this work.

The fourth circular of the series of eight contained a return postcard, the idea being to get some idea of the manner in which the exhibitors were reading and digesting the material that was being put forth.

Officials of the company state that the number of replies received to this fourth circular has surprised them considerably, and the general tone of the answers received by the company suggests that the exhibitors are wide awake to the possibilities of the Hodkinson plan if it is successful in its complete development.

Commenting on the basic ideas underlying the campaign, officials of the company stated that the first purpose was to prove to the exhibitor that the Hodkinson plan is based upon business principles and laws of commercial enterprise that have hitherto been absolutely ignored by the motion picture industry.

Secondly, it was planned to show how the Hodkinson Corporation stood absolutely independent in the unique position of being free from control alike from exhibitor and producer, and also to convince the exhibitor that Mr. Hodkinson is the type of man in whom the exhibitors can have confidence of results to be obtained and promises fulfilled.

The last circular of the group to be sent out is a specific and detailed explanation of the plan itself and contains one of the typical Hodkinson charts which shows in a very clear and concise fashion the exact manner in which the exhibitors ought to be tied up, one to another and all together, in the combination of local exchange organizations interwoven with and supported by the central one.

The voicing of opinion of exhibitors has been somewhat of a surprise to the Hodkinson Corporation, as it was felt that, due to the deluge of schemes and propositions that had been in the market in the past few months, a lengthy course of education would be necessary before the exhibitor could be convinced that Mr. Hodkinson had something really different and with a genuine chance of success. Briefly explained, it is simply a gathering together of the exhibitors in various sections of the country to form exchanges to distribute the product locally. The exhibitor who has a share in his local exchange benefits by the assurance of always receiving good product; he also gets a share in the profits and really has something to say about the distribution costs and prices of his product. Then again every investor or co-partner in the local exchange receives a share in the central organization and receives a portion of the profits made by that company, with headquarters in New York.

Garson's Productions Nearing Completion

Harry I. Garson, personal manager for Clara Kimball Young, reports rapid progress with his companies on the Coast. Miss Young, who is busily engaged on her latest picture, "The Claw," by Cynthia Stockey, will complete that Select film soon. Mr. Garson's independent production "The Hushed Hour," in which Blanche Sweet is featured, will be completed about the same time as "The Claw."

It is unofficially stated that "The Hushed Hour" will be offered on open market by Mr. Garson.

The latest member of the cast of "The Hushed Hour" to be engaged is little Bennie Carpenter, who appears in D. W. Griffith's "Hearts of the World." Little Bennie is said to be one of the cleverest children yet seen on the screen and his work in "The Hushed Hour" is said to be a knockout.

General Denies Story

A statement published in New York April 27 that General Film Company had taken over the New York exchange of George Kleine is denied by the former.

An official of General Film Company is authority for the denial, and it is announced that this exchange has not been taken over by General Film Company.

Co-operative Distributing Organization Formed

The Affiliated Distributors' Corporation has been organized under the laws of the State of Delaware with an authorized capital of $100,000 for the furtherance of co-operative booking by exhibitors on a nation-wide scale. The organization is the direct outgrowth of the meeting called by Frank Rembusch of Indianapolis and held at the Hotel Astor the early part of April. The permanent committee appointed at the Hotel Astor meeting to develop a plan for national co-operative booking, headed by Sydney Cohen, president of the New York State Exhibitors' League, has held a number of meetings and the new organization is the crystallization of their efforts. The various associations now operating throughout the country are to form the nucleus of the Affiliated Distributors' Corporation. They will maintain their complete independence, financially and otherwise, the primary purpose of the national organization being simply that of a clearing house to facilitate the acquirement of pictures.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Chicago Censor Cuts "Hearts of the World"

The Chicago Board of Censors, headed by Major Funkhouser, is at it again.

This time it was D. W. Griffith's newest masterpiece, "Hearts of the World," to come under the knife, with the result that parts of some scenes were taken out for no logical reason, it is claimed.

Following this action a lusty complaint has gone up from the Griffith trenches, held by Elliott, Comstock and Gest, and it looks now as though another of the many quarrels with the Chicago board is on.

In referring to the part of one scene sliced by Major Funkhouser's ever-ready shears, the management of "Hearts of the World" makes the claim that the cut was made through sympathy for the Germans and their cause. This scene showed a German bayoneting a wounded French soldier.

"Hearts of the World" as shown in its entirety in other cities was highly praised, and none of the scenes were objected to by censors or public.

United Theatres Elect Berst President

J. A. Berst, who until recently headed the Pathe organzation, was elected president of United Picture Theatres of America at a meeting of the directors held on April 27. Lee A. Ochs retains his place on the directorate, serving hereafter in the office of vice-president, and several further important additions to the directoral body will shortly be announced, it is expected.

Mr. Berst in his letter of acceptance said: "I accept the presidency of United Picture Theatres of America, Inc., because I am thoroughly convinced that the cooperative system proposed by you will remedy existing evils and still do justice as between the producer and the exhibitor. During a career of more than twenty years in the industry, my policy has been 'Fairness to the exhibitor!' But even with the gratifying support of thousands of exhibitors during my two terms as president of the General Film and my vice-presidency and general management of Pathe, the realization has gradually come to me that the competitive method of handling films is unscientific, wasteful and injurious to the interests of all concerned."

Harold Lockwood's Natal Day Celebrated

On Friday, April 12, the birthday of Harold Lockwood, was celebrated at Baron Longs Tavern in Watts, Cal., at a surprise dinner given in the screen star's honor by Fred J. Balshofer. All the members of the Yorke-Metro attended the festivities as Mr. Balshofer's guests, and they took the opportunity to give expression of the esteem in which they held Mr. Lockwood by presenting him with a silver loving cup, suitably engraved. The entire affair was arranged without an inkling of the plans reaching Mr. Lockwood, and he was so surprised that he admitted that for the first time in his life he was completely overwhelmed.

New Corporations

FOLLOWING is a list of new companies within the industry which were incorporated during the week ending April 27 according to the records of the Corporation Trust Company of Jersey City, N. J.

NEW YORK

Rivoli Film Producing Company, Inc., Manhattan. Motion pictures. Capital, $8,000. Incorporators: David Marans, Solomon Fox, Morris Alster.

Lyceum Moving Picture Company, Inc., Manhattan. Theatrical and motion pictures. Capital, $1,000. Incorporators: Sarah Bernardik, Jacob Bael, Rufus F. Andrews.

DELAWARE

Affiliated Distributors Corporation, Wilmington. Manufacture of motion picture films. Capital, $100,000. Incorporators: F. D. Buck, M. L. Horty, M. E. Longfield.

ILLINOIS

Champaign Orpheum Company, Chicago. To operate and manage, conduct and control theatres and places of amusement. Capital, $2,500. Incorporators: Benjamin B. Kahane, George A. Trude, Frank B. Cain.

Little Players Film Company, Chicago. To produce, exhibit and release motion pictures. Capital, $5,000. Incorporators: Madeline Brandeis, Courtland Van Deusen, Leo W. Hoffman.

T. J. Davis Cinema Corporation, Chicago. To manufacture and deal in films, etc. Capital, $10,000. Incorporators: T. J. Davis, Frank J. Drufke, Arthur A. Sherrard.

Van Courtland Productions, Inc., Chicago. To produce, exhibit and release motion pictures. Capital, $500. Incorporators: Madeline Brandeis, Courtland Van Deusen, Leo W. Hoffman.

Famous Stories Film Corporation, Chicago. To deal in scenarios, plots, motion picture plays. Capital, $18,000. Incorporators: James C. Jeffery, Charles V. Clark, Stephen A. Cross.

Edison Sells Its Studio and Equipment

One of the most important of recent transfers in the film industry is the purchase by the Lincoln and Parker Film Company, of Worcester, Mass., of the Edison studio at 2526 Decatur avenue, New York, its equipment and the equipment of the Edison Positive Film Plant at Orange, N. J., from Thomas A. Edison, Inc. By the terms of the deal the purchaser also comes into possession of over a million feet of Edison negatives, released prior to the Edison-Kleine arrangement.

The Lincoln and Parker Film Company also acquired the right to reproduce Edison feature subjects and Edison Conquest Pictures on their narrow-width and nonstandard film, but all other rights in such subjects are retained for a period of years, by the Edison Company and the George Kleine system, through which they will be available as before. All rights in the James Montgomery Flagg series, "Girls You Know," are so retained.

Included in the Lincoln and Parker deal are the educational and scientific subjects upon which Mr. Edison was working a few years ago. It is announced that Mr. Edison will act in the capacity of a consulting editor to the new company, and that his son, Charles Edison, is to become a member of its board of directors.

The Edison Company promises a further announcement shortly, as to its future activities in the motion picture field, but it is known that a number of new productions, including "The Wall Invisible," with Shirley Mason, and several stories by O. Henry, Richard Harding Davis, Ralph Henry Barbour and other authors of prominence, are being made ready for early release.

Pauline Frederick in Mix-Up

Los Angeles Has Her Dickering with Goldwyn, but Remaining with Lasky—Then Willard Mack's Denial Spills the Beans

(Special Los Angeles Correspondence)

PAULINE FREDERICK, from all accounts, will be a Goldwyn star at the expiration of her present contract with Lasky.

Miss Frederick broke into the local spotlight by means of a story recently appearing in the Los Angeles *Times*. This account gave the first intimation that Miss Frederick was likely to be interested in making other connections, but it concluded with the flat statement that the star would remain with Lasky.

All might have been well but for the fact that the Los Angeles writer used the phrase, "playing both ends against the middle," in referring to Miss Frederick's activities. This got under the skin of Willard Mack, the playwright and husband of the star, who immediately sent a sizzling wire across country from New York declaring that Miss Frederick's next pictures would be made by the "Frederick Feature Film Company" and distributed by Goldwyn.

The news story from the Los Angeles *Times*, appeared on Sunday, April 14, and follows:

MISS FREDERICK WITH LASKY

"The battle which has been raging between Goldwyn and Lasky-Famous-Players for the services of Pauline Frederick is finished with Lasky-Famous-Players as the winners, according to word received from New York by Lasky yesterday.

"Miss Frederick, it appears, had been playing both ends against the middle and Goldwyn was so sure they had her that they made the announcement. However, at the last moment, it appears Lasky offered some concession in the contract promised and Miss Frederick went back to her old love."

The telegram follows:

"Miss Grace Kingsley, Los Angeles *Times*, Los Angeles, Cal.:

"Sunday issues *Times*, fourteenth, story Pauline Frederick remains with Lasky all wrong. Wording Miss Frederick playing both ends against middle very unfair. No necessity. Her cards on the table. Frederick Feature Film Company will make her next pictures and Goldwyn will distribute them. Special facor to me and your usual clean break. Run this big.

"WILLARD MACK."

War Subjects Through Weeklies

New York Exhibitors Tell Hart, of Division of Films, War Subjects Should Go Through Regular Channels

CHARLES S. HART, director of the Division of Films, Committee on Public Information, of which George Creel is chairman, in order that he might get the opinion of the prominent exhibitors in Greater New York as to the most advantageous way in which Government war subjects could be released, consulted a representative body of New York exhibitors at the committee's New York office, 110 West Fortieth street, on April 26.

Louis Blumenthal spoke for the exhibitors and summed up the situation by saying that in the opinion of the New York exhibitors the Committee on Public Information could find no more advantageous medium through which to get the Government war subjects before the public than by releasing them through the established channels—the exchanges of the four principal producers of the News Weeklies, Pathe, Universal, Gaumont and Mutual.

Mr. Hart informed the committee of exhibitors that the Government was negotiating with the Allied nations, England, France and Italy, for a reciprocal exchange of war subjects, and that the Government subjects would be released in 1,000 feet reels, distributed among the four weeklies produced by the companies getting out these weeklies.

Nothing definite was decided as to the question of distribution. The matter will have to be taken up with the heads of the committee in Washington, Mr. Hart informed the exhibitor. He expressed his opinion, however, that the suggestions offered by the exhibitors present at the meeting would be followed in deciding upon the method of release and the channels through which the war subjects would be given the public.

Mr. Hart presided at the meeting. Mr. Blumenthal spoke for the exhibitors. Those present were: Henry Haring, Charles Haring, Ike Haststall, D. W. Chamberlain, large theatre owner of Minneapolis; Benjamin Lyons, Gus Koenigswell, Rudolph P. H. Saunders, Morris Needles, Sol Coleman, C. R. Martins, S. H. G. Saphier, John Manheimer, F. Y. Langtree, Al. Groeschal, San Francisco. The representatives of the trade journals present were, James Hoff and Sam Spedon, MOTION PICTURE WORLD; Ted Eltenhead, EXHIBITORS TRADE REVIEW, and J. L. Kelley, MOTION PICTURE NEWS.

Sydney Cohen Bereaved

Much sympathy was expressed throughout New York film circles last week for Sydney S. Cohen, president of the New York State League, on the death of his wife.

Funeral services were held Sunday, April 28th, leaving Martinpicks Chapel, 122nd street and Lenox avenue, at 10 a. m. Many motion picture friends of Mr. Cohen and the deceased were in attendance.

Goldburg Moves to Larger Offices

After May 1, 1918, Jesse J. Goldburg, States Rights and Special Sales Representative of independent attractions, will move his offices from the Times Building, New York, to 120 West 41st Street.

Sherry Leaves Famous-Lasky

Head of Paramount Purchasing Department Resigns Office—To Devote All His Time to His Other Enterprises

WILLIAM L. SHERRY, one of the original Famous Players franchise owners and the first man in the United States to purchase the rights to the Jesse L. Lasky productions and who recently assumed charge of the Paramount purchasing department, resigned from that position and his executive positions with the Paramount Corporation and will now, temporarily at least, devote his time and enterprise to his other interests. Mr. Sherry will retain his financial interest in Paramount, which is said to be as large as any individual participant in that organization.

William L. Sherry began film operations shortly after the formation of the Famous Players and was the first purchaser of that concern's output. He opened an exchange at 126 West 46th Street and immediately began exploitation of his products. During the first few months of Famous Players, Mr. Sherry showed his grasp on the rental end of the business by establishing a rental price and dignity of distribution which soon earned for him the respect of various producers and when the Lasky company was formed, although other buyers bid higher than Mr. Sherry, he secured the output by reason of his remarkable handling of other big features.

Mr. Sherry was one of the original organizers and vice-president of Paramount and when the Famous Players-Lasky Company absorbed the exchanges he became one of the largest stockholders and a director in the Famous Players-Lasky Company, which office he still retains. He will continue to handle "Joan, the Woman," from his new offices. He made a record in the outright purchase of this feature and it is understood that he is in the market for other film plays of important character.

William L. Sherry

Mr. Sherry's leave-taking from the Paramount was one of mutual arrangement, and his going does not mar his great respect and friendly feeling for his associates in that organization. In talking to a representative of this paper, he stated emphatically that not in all his long connection and his social affiliations with the heads of the Famous Players-Lasky and that organization's department heads, has he had one word amiss to speak of them and that he considers their acquaintanceship as among his greatest assets.

Mr. Sherry intends to remain in the film business but in what capacity and in what channel he does not wish to state. However, he has a number of high-class propositions at his refusal and will issue a statement of his future intentions within a few weeks. Temporarily he will be located at Room 501, Godfrey Building.

Affiliated Makes Announcement

Affiliated Distributors' Corporation, with temporary offices in Suite 523, 1472 Broadway, New York, is making an announcement to the trade in the advertising pages of this issue of MOTION PICTURE NEWS.

This announcement is addressed to the exhibitors of the United States and Canada, and sets forth the object of a permanent committee of exhibitors to perfect national organization of booking interests. Eight fundamental principles are cited.

National Board of Review Luncheon May 3

The annual luncheon of the National Board of Review of Motion Pictures will be held at the Hotel McAlpin, Broadway and 33rd Street, on Friday, May 3, at 12:30 o'clock. Among those who have been invited as guests are: Irvin S. Cobb, Miss Marguerite Clark, Miss Pauline Frederick, J. F. Flinn, Director of Advertising and Publicity for the Famous Players-Lasky Corporation; George Middleton, the well known dramatist and scenario writer, and Miss Hetty Gray Baker of the Fox Company. Subjects related to the making of motion pictures and their distribution will be discussed.

Crystal Film Company Moves

Notice was sent out last week from New York to the effect that the Crystal Film Company and the Triumph Film Corporation, of which Joseph A. Golden is president, will remove their offices to Suite 815, Longacre Building, at Broadway and Forty-second street.

The change went into effect May 1.

Josiah Pearce, Pioneer in South, Dies

Motion pictures lost one of the pioneer exhibitors with the death, on April 19, of Josiah Pearce, founder and head of the firm of Josiah Pearce & Son, owners of a string of theatres in New Orleans. The end came unexpectedly at the home of his daughter, Mrs. J. T. Au Werter, Cleveland, Ohio.

Mr. Pearce was born in England sixty-seven years ago, but came to this country while still a boy, first locating in Pittsburgh. In the fall of 1903 he started his first amusement venture at Conneaut Lake, Pa., and in the fall of 1905 he opened the first motion picture house in the South, at Memphis, Tenn. Later in the same year he opened the second of the South's theatres, this one in New Orleans. From that time forward his interests gradually centered in New Orleans where his firm now owns the Tudor, Trianon, Rialto, Dreamworld, Newcomb and Bijou Dream. He at one time owned houses in other cities of Louisiana and Mississippi but sold these a couple of years ago.

Of late he has not been active in business, his theatres in New Orleans having been conducted by his son, J. Eugene Pearce, one of the best exhibitors in the country. In addition to the motion picture houses, Mr. Pearce also owned a number of other amusement devices which were in charge of a second son, Fred W. Pearce.

Brady Spectacle at the Casino

William A. Brady's spectacular motion picture drama, "Stolen Orders," based on the Drury Lane melodrama, "Sealed Orders," will be presented at the Casino theatre, New York, for two weeks commencing May 2.

Mr. Brady, in producing the picture, has changed the scene of action from England to America and is now offering it on the screen when the spy question is the most vital problem our authorities have to deal with. Many of the big scenes were actually taken on a battleship by permission of the United States Government which encouraged the production of the picture as an expose of the operations of the German spies.

The cast includes such notable stars as Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, Madge Evans and George MacQuarrie.

Warren and Cast Return from Carolina

Edward Warren, of the Edward Warren Productions, Inc., returned last week from Asheville, North Carolina, where he has been photographing the exterior scenes of his latest state rights feature. Mr. Warren was accompanied by the principal actors in his production, including House Peters, Anna Lehr, Corene Uzzell, Henry Sedley, Wilfred Lytell, Dale Hanshaw, Frank Lang and his cameraman, Edward C. Earle.

Industry Adds Millions to Loan

Big Drive Nears Finish with Motion Picture People Going Over the Top for Big Gains—Metro's Efforts Net Ten Millions

ACCUSTOMED as the motion picture industry is to the mention of money in big, round figures, it is probable that the sum total added during the past week to the Third Liberty Loan by stars and others will set a new record for discussion where cash is the chief topic of conversation.

Millions of dollars were turned into the coffers of Uncle Sam through the efforts of patriotic motion picture folk, who sacrificed much to get out and boost the good cause along. Everything from selling kisses to auctioning off war relics was on the program, and these little novelties added variety to the week and much coin to the treasury.

Metro Up in Front

Ten millions of dollars have been added to the coffers of Uncle Sam for the Third Liberty Loan by Metro Pictures Corporation. Of these, five millions were secured by the Metro star, Emmy Wehlen, in her whirlwind tour of Eastern cities, when she "took the stump," in speeches and songs, in behalf of the Loan. Miss Whalen added to her own holdings of the two previous loans by taking $40,000 worth of bonds.

Metro stars on the Pacific coast have also done their share toward obtaining an oversubscription to the Loan. In one evening, in Los Angeles, Metro stars more than doubled the subscription gained by motion picture workers in that city in several evenings previous. Viola Dana and Bert Lytell put their whole hearts and souls into the work. With the assistance of a "jazz" band, and speeches by Director Frank Reicher, Albert Shelby Le Vino and Ralph Robinson of Metro's West coast studio, throngs of people were persuaded to sign their names to the subscription blanks for large amounts.

Other Metro workers who were busier than the proverbial bee are Rita Jolivet, Baby Ivy Ward, Christine Mayo and E. M. Saunders.

Vitagraph Not Idle

Vitagraph Studio in Los Angeles is now well up in the list of motion picture organizations in results achieved in the Liberty Loan drive. A recent Wednesday was Vitagraph night in the local campaign, and as a result of the efforts of Earle Williams, William Duncan, Nell Shipman, Grace Darmond, Larry Semon and other Vitagraph stars, the total sales for the evening were $16,550. A big rally was held at the studio in Hollywood and Nell Shipman, who had just returned from Kernville, made a speech. Bill Duncan, star and director of Vitagraph serials, also made a speech. He and Miss Shipman each donated $200 to the cause in addition to the personal bonds they had already purchased. Larry Semon donated $100. Contributions were made also by Grace Darmond, Earle Williams, Al Garcia and others. W. S. Smith, studio manager, made a splendid appeal, and addresses were also delivered by Grace Darmond and Al Garcia.

All of the Vitagrapher workers have been actively working for the drive and virtually every man and woman at the Hollywood plant has subscribed in liberal amount for the bonds. Their subscriptions and their efforts are among the big factors that are helping Los Angeles go over the top for Uncle Sam and the world freedom.

OF VALUE TO *YOU!*

IS the Minneapolis Strand a big enough guarantee to you of worth in a picture or a review service? Well, read this:

The Harrison box-office reviews are very good. I have run several of the pictures he O K'd and they have all been winners.

CHARLES G. BRANHAM,
Strand Theatre,
Minneapolis, Minn.

Manager Branham is only one of the many exhibitors finding reviewing satisfaction in the "Exhibitor to Exhibitor" Reviews. Are *YOU?*

Normand Sells Kisses

Rarely has an idol of the cinema faced an audience under more exciting circumstances than marked the visit of Mabel Normand to the Harlem Grand theatre, in East One Hundred and Twenty-Fifth street, April 21.

The big house was packed to the doors, Manager Arthur Hirsch estimating the attendance to be fully 4,000. John Case, representing the 43d District of the Liberty Loan Committee, announced that Normand, star in Goldwyn Pictures, had consented to appear, although her hoarseness would prevent her from repeating the speech she had been making in other theatres. After subscribing for a $5,000 bond, Miss Normand auctioned kisses, and the total amount of the evening was $12,500.

Madge Kennedy, another Goldwyn star, appeared at the Strand theatre the same evening, and appeared following the exhibition of a picture in which she was the star. She urged all present to buy bonds. Miss Kennedy had previously appeared in Philadelphia and Detroit.

Zukor Day Big Success

Adolph Zukor Motion Picture Day at the Liberty Theatre in front of the Public Library on Fifth Avenue proved to be the greatest day in the Liberty Loan drive of the Stage Women's War Relief. Over $300,000.00 in subscriptions were realized on this day.

Soon after the opening ceremonies Jesse L. Lasky, Arthur S. Friend, and Emil Shauer of the Famous Players-Lasky Corporation appeared and subscribed $100,000 in behalf of their company, another $25,000 having been subscribed earlier in the day by members of the office, exchange and studio staffs. Because of a very important engagement out of town which demanded his personal attention, Mr. Zukor was unable to appear.

One of the most noticeable events in the day's activities at the Liberty theatre, was the appearance of Governor Whitman who was introduced by Elsie Ferguson. The Governor gave a stirring address which resulted in a run on the clerks making out the subscription blanks.

Miss Ferguson made three appearances at the toy theatre during the day making speeches, selling bonds and giving autographed photos of herself to subscribers. Her activities helped considerably toward making this a record day for the drive at the Public Library.

Billie Burke also made an appeal and worked hard with splendid results for two hours. Others who appeared were Alice Brady, Mildred Manning, Thomas Meighan, Gertrude McCoy, Crauford Kent, Rita Jolivet, Madame Clayborg the Metropolitan singer, Lois Ewell, Edith Jeanne, Henri La Bonte, Percy Richards, "the man in white," Siegfried Phillip, Francesca Marni and many other stars of screen, stage and opera fame.

HERE AND THERE

William S. Hart closed his Liberty Loan tour of the Pacific Coast in San Francisco the night of April 26 and Allen L. Chickering, director of the Speakers Bureau for the Twelfth Federal Reserve District, said that the tour had been successful beyond expectations. Over two million dollars was Hart's record.

Gertrude McCoy has been giving all her spare moments to the government, and toured many of the Eastern states in the interest of the Liberty Loan and War Savings Stamps.

Pathe advised last week that "France in Arms," a motion picture, was used in Newark, N. J., recently in connection with the Loan.

Harold Edel, managing director of the Strand theatre, acted in the capacity of motion picture director in the Loan drive at City Hall, New York, on April 23, taking pictures of various committees for exhibition at his theatre.

Madge Evans, little World star, has been setting a fast pace.

Baker to Leave Russian Art Film Corp.

Samuel Baker, film cutter and editor, expects soon to leave the employ of the Russian Art Film Corporation which releases its pictures on the Pathe program. He is as yet undecided as to his new connections.

Select Seeks Membership in N. A. M. P. I.

The Select Pictures Corporation has filed its application as a distributor member of the National Association of the Motion Picture Industry, making thirteen distributing companies which are now affiliated with this important branch of the national body.

The producer membership originally taken out by Lewis J. Selznick has been transferred to the Select Pictures Corporation, so that Select is now on a par with all of the other big companies, including Famous Players-Lasky Corporation, Universal Film Manufacturing Company, Pathe Exchange, Inc., World Film Corporation, Fox Film Corporation, Goldwyn Distributing Corporation, Metro Pictures Corporation, Vitagraph Company of America, all of which are represented in both the producer and distributor branches of the organization. Mr. Morris Kohn, treasurer, will represent the Select Pictures Corporation in the producer and distributor divisions.

The First National Exhibitors' Circuit has also recently joined the distributors' division and it is expected that some of the companies which are producing for the First National will shortly apply for membership in the producers' division.

Rodgers Returns to the General Film

W. F. Rodgers, who left General Film Company just a year ago to handle sales activities for Goldwyn, has returned to his old post of sales manager for General. Mr. Rodgers was one of the first employes of General Film, starting with it in New York before it had even one exchange. His beginning was as a bookkeeper. From that position he was shifted to the sales department. Then he became a traveling auditor for the company. The next promotion was at headquarters, as assistant to the general manager. In that capacity he did a great deal of inspection and organization touring. Later he was stationed at Albany as a branch manager. For a time after this period he held a position outside the organization, but returned to it later when General Film took over the Kinetoscope Company, whereupon he became its sales manager.

Pathe Service Flag Has 2,080 Stars

There are 2,080 stars in the Pathe Service Flag.

Mr. Ferdinand Zecca, the new Director General of Productions, who arrived recently in New York from Paris, says that more than 2,000 French, English and Italian employees of Pathe have served in the ranks of the Allies as officers, non-commissioned officers, and privates. More than 200 died on the battlefields. More than 500 have been decorated for bravery. A large number have been wounded, released from service and returned to their positions with the Etablissements Pathe Freres.

More than 80 men have responded to the call to the Colors in the United States and the list is rapidly growing.

In and Out of Town

Paul Cromlin, president of Inter-Ocean Film Corporation, returned, last week, from a business trip to Washington.

Louis Brock of Inter-Ocean made a hurried trip to Washington and back, last week.

Leon Schlesinger and E. H. Kaufman, of Inter-Ocean returned to the city last week, after several days' absence on business.

H. J. Klutho, head of the Klutho Studios, Jacksonville, Fla., is in New York. Mr. Klutho is going to convince producers here that Jacksonville is an ideal place to shoot exteriors or interiors.

"Josh" Binney, screen comedian, director and producer of the "Josh" Binney Comedies, and founder of the Florida Film Corporation, Jacksonville, Fla., is in New York with his first bunch of comedies.

Date of Thrift Stamp Day Changed to May 6

THRIFT STAMP DAY has been changed from May 1 to May 6.

THIS CHANGE OF DATE WILL HELP THE SUCCESS OF THRIFT STAMP DAY.

It gives American business five days more to prepare for "The Biggest Business Day in History."

It means that the American people will have nothing else to distract their attention from Thrift Stamp Day.

May 6 is a MONDAY, which means that Thrift Stamp Day will fall on the day when people will have more money to invest in Thrift Stamps and to buy things at the Special Thrift Sales.

So remember your new slogan is "SIXTH OF MAY, THRIFT STAMP DAY IN THE U. S. A." More time to put it over bigger and better than ever. Keep hustling.

Edith Storey Makes Red Cross Dance a Success

Edith Storey, Metro star, and Lew Cody, her leading man, recently turned a Red Cross benefit dance, on Catalina Island, which threatened to be a dismal failure, into a brilliant success. And this is how it happened: The members of Miss Storey's company, including herself and her director, George D. Baker, all bought tickets for the patriotic party, but when the star arrived she found that there were more musicians than dancers. "This must not be a failure," said Miss Storey. "Let's help out." So they fared forth to scour the island for dancers. And they got them—twenty of them at the first clip—and Cody paid for all their tickets at a dollar each. The next trip yielded thirty more. When they had finished, the success of the dance was assured, but Cody was broke.

To Organize Screen Club in Cleveland

Cleveland will have one of the biggest Screen Clubs in the country, if present plans materialize. Several years ago a screen club was organized in that city, and for quite a while it flourished, but gradually it went into a decline, and finally disappeared altogether. There were several reasons for this. In the first place the club was organized as a combination social and business affair, and because of the business end of it, representatives of conflicting branches of the industry were not eligible for membership. Also the business conducted by the club clashed sometimes with the business conducted by the Exhibitors' League, and there was considerable hard feeling between these two organizations. Gradually the social side of the screen club far overshadowed its business interests, but it was neither large enough nor comprehensive enough to succeed on that basis alone, and it just naturally disintegrated.

Now, however, the business interests of the film industry are well looked after by the League representing the exhibitors and the Board of Motion Picture Exchange Managers representing the exchanges. That leaves the way clear for the formation of an all-film social club. Manager Emery Downs of the Knickerbocker, the last president of the Screen Club, and Sam Gerson, of the Buckeye Poster Rental Company, sent notices to all the members of the film industry to meet at the Strand theatre last Tuesday night, at eleven o'clock, to discuss the merits of organizing a new Screen Club, which shall be purely social. More than one hundred exhibitors and exchange managers answered the call in person, and were enthusiastic over the proposition. In two weeks another meeting will be called to elect officers and adopt a constitution.

The discussion was followed by a showing of Charlie Chaplin's present release, "A Dog's Life," which is breaking all records at the Stillman theatre this week.

Stars as Auctioneers for Red Cross

Clara Kimball Young, Select star, and Wallace Reid, of Paramount, acted as auctioneers and sold various articles at a recent benefit for the Red Cross at the Los Angeles Red Cross Tea Room. All the proceeds, and they were considerable, went to the organization. The two stars made speeches and Miss Young succeeded in making Wallace buy her photograph for $5. Another picture of herself she disposed of for $55.

Hearst-Pathe News Shows Bond Drive

The current Hearst-Pathe News shows the activities of many of the foremost Government officials in the interest of the Liberty Loan drive. They include President Wilson, who is seen inspecting the tank, "Britannia," at Washington; Mrs. Wilson reviewing a street pageant at Philadelphia, and Secretary McAdoo speaking at San Antonio, Texas.

Vitagraph Reports More Business

Third Annual Meeting of Stockholders Held in New York—Frank Frost Chosen Vice-President in Place of Clendennin J. Ryan

WALTER W. IRWIN, treasurer and general manager of the Vitagraph distributing organization, reported to the stockholders at the third annual meeting held last week. In several respects, the report was remarkable. In the first place, it shows that the business of the company for the past year—which was the third year of the existence of Vitagraph's own distributing organization in the United States and Canada—increased 22 per cent over the business of the second year. This increase was recorded notwithstanding the fact that the business of the company for the second year increased 47 per cent over that for the first year, this increase of 47 per cent being in itself a record in view of the large business which the company did during the first year.

Canadian Market Sidelights

An interesting sidelight on the business, as revealed by Mr. Irwin's report to his company's stockholders, relates to the Canadian market, which for the Vitagraph organization has produced a large volume of profitable business notwithstanding that Canada has been known as "the graveyard of the film industry." Mr. Irwin has ever been a firm believer in Canada and long ago predicted that at the close of the war such immigration as the European countries permitted would largely be to the Dominion.

The first Vitagraph exchange was opened in Toronto in January, 1916, and the company since that time has established branches in Montreal, St. John, N. B. and Winnipeg.

In summarizing the results for the last year, Mr. Irwin pointed out to the company's stockholders the difficulties which have beset the motion picture industry during the last year and the fact that his company's net business increased almost one-fourth in spite of these difficulties is an encouraging sign for the future of the motion pictures. He commented on the severe weather of the last winter, in most sections of unprecedented severity, and the resultant demoralization of train service which added to the transportation problems already existent through the necessary restrictions imposed by the government. To this was added the imposition of the war tax on film and theatre tickets, epidemics in several southern states, floods in Ohio and other sections of the Middle West and the "heatless Mondays.".

Loss Through Closings

The latter caused great initial losses all through the industry, but subsequently the exhibitors recovered somewhat by the extra business they did when they were permitted to operate on heatless Mondays and closed their theatres on Tuesdays instead.

The early closing order in New England had a sanguinary effect on business. Mr. Irwin pointed out, as did the Monday closing rule in Canada, which was only put into operation on February 8 last.

In one section of his report Mr. Irwin called attention to a situation which may well be taken as a warning by all others in the industry so that they may prepare to protect their organizations against reduced efficiency and scarcity of employes. This relates to the military situation. Mr. turers, very few of whom until recently knew each other or seemed to want to know each other, began to bid for such players; and upon acquiring them, saw to it that they were extensively advertised as stars, thus again enhancing their value and again causing other bids to be made for their services, with the results now existing.

"Some day or other, a producer will arise with sufficient capital and courage Irwin stated that out of a personnel of 600 employes, the Vitagraph distributing organization had lost seventy-five members through enlistments or the draft and that at the present time thirty per cent of the company's employes are subject to the draft. This condition, in varying proportion, undoubtedly prevails throughout the industry so that it is time employers began to consider the filling of gaps left by the departure of men to take up arms, by the employment of men beyond the military age and the training of youths and girls to recruit their organizations up to normal strength.

Industry Is Healthy

In closing his report, Mr. Irwin took occasion to refer to the general health of the motion picture business, as regards expenditures for stars, and to look into the future. On this subject, he said with great frankness:

"In order to make any recommendation for the future, it is necessary to examine the past. The industry has been traveling a very rocky economic road. Because of its youth, it has been and is undergoing a commercial evolution. Many evils have existed and still exist.

"The tremendous salaries paid to stars is due to a number of causes, one of which is the conduct of the exhibitor himself. The exhibitor upon discovering that certain players were developing a good will with the public, quite naturally began to advertise those players instead of the company making the picture. As a consequence, the drawing power of the player so advertised was quickly and greatly enhanced, with the result that the manufac- to throw into his scrap basket any picture which does not come up to a given standard, and to back up these pictures which fully merit release with intelligent and persistent national advertising of his trademark.

Longer Runs Help

"Three years ago the daily change was in vogue, but the better and bigger pictures are causing even small exhibitors to run such pictures for two and three days, and in some cases, for a longer time in order to permit the picture to be seen by a proper percentage of the population from which they have to draw, through the word-of-mouth advertising.

"Moreover, with the policy above outlined, no speculative business is so devoid of speculation as this one."

The annual election of officers for the Vitagraph distributing organization resulted in only one change, Frank J. Frost of New York being elected vice-president of the company in place of Clendennin J. Ryan, who is now an officer in the Aviation Corps in France. Albert N. Smith was re-elected president, and Mr. Irwin was re-elected treasurer, secretary and general manager.

Rapf's Productions Handled by Syndicate

Harry Rapf's two state rights productions, "The Struggle Everlasting" and "The Accidental Honeymoon," released in Greater New York through the newly organized Exhibitors' Booking Syndicate, have had such successful distribution through this medium that the Detroit exhibitors have arranged for a convention in Detroit, at which all of the leading exhibitors of the state will be present, to consider handling Mr. Rapf's productions in the same manner.

Mr. Rapf will attend the convention, at which time it will be arranged for the distribution of his two features in the territory to be handled by the new syndicate, which will operate from Detroit.

"The Struggle Everlasting" ran successfully for a week in New York City at the Eighty-first Street theatre and at the 181st Street theatre. It was shown at the Eighty-first Street theatre for three days, while it turned away the crowds at the 181st Street theatre for two days.

From other exhibitors Mr. Rapf has received word that this picture has proved a big hit. Mr. Rapf left for Detroit last Wednesday.

N. Y. City Officials See "Safety First" Film

"Careless America," a "safety first" film made by Universal at the instance of H. L. Firestone, of the Firestone Tire Company, was presented at the Broadway theatre, New York, on Monday, April 22, to an audience consisting of New York City officials, delegations from automobile clubs, representatives of Eastern railroads and leaders in civic life.

Injunction Against New Apollo

Keystone in Co-operation with W. H. Productions Establishes Rights in Court — Infringement Was Charged in Complaint

THE KEYSTONE FILM COMPANY, with the co-operation of W. H. Productions, through their attorney, Walter N. Seligsburg, have won what the latter corporation termed, last week, a great victory for the industry. W. H. Productions thinks this court decision will be of benefit in eliminating duping and infringement upon copyrights.

Judge Hough, in the District Court of the United States, Southern District of New York has ordered, adjudged and decreed as follows:

"That the Keystone Film Company is and has been at all times the owner of a good and valid copyright to Charlie Chaplin in 'Dough and Dynamite' and other Keystone subjects.

"That the New Apollo Feature Film Company, Inc., Hugo Mayenthau, have infringed upon the said copyright and upon the exclusive right of the Keystone Film Company by purchasing, distributing and vending, exhibiting or causing to be exhibited, copying or causing to be copied, printing or causing to be printed the said copyrighted motion picture photoplay entitled 'Dough and Dynamite' and other Keystone subjects.

"That the defendants and each and every one of them have settled with the complainant by agreement for all damages and profits done by the said motion picture photoplay and in infringement of the said copyrighted photoplay, entitled 'Dough and Dynamite.'

"That a perpetual injunction has been granted, directed to the said defendants, the New Apollo Feature Film Company, Inc., Hugo Mayenthau, also known as Hugo Frank Mayenthau, and each of their clerks, attorneys, agents, servants, employes, workmen and confederates and each and every one of them from directly or indirectly making or causing to be made, copying or causing to be copied, printing or causing to be printed, publishing or causing to be published, selling or causing to be sold, renting or causing to be rented, exhibiting or causing to be exhibited, advertising or causing to be advertised, vending or offering for sale, lease or hire, or in any wise concerned in the making, copying, printing, publishing, selling, exhibiting, advertising, vending, hiring or offering for sale or lease any work containing any and all portions of complainant's said copyrighted motion picture photoplay entitled, 'Dough and Dynamite,' and other Keystone subjects that have been copyrighted, each before referred to, and from directly or indirectly performing, representing or reproducing, or aiding or abetting others in performing, representing or reproducing any and all of the said copyrighted motion picture photoplays or any part thereof."

The action has been discontinued against the defendant.

Raver Tenders His Thanks

President of Showmen's League of America Expresses Appreciation of Manner in Which Benefit Was Supported

HARRY RAVER, president of the Showmen's League of America, writes an appreciative letter to the editor of MOTION PICTURE NEWS, expressing his gratitude over the splendid manner in which the members of the motion picture profession rallied to the support of the Showmen's Hospital Benefit at the Hippodrome, April 21. His letter follows:

"Editor, MOTION PICTURE NEWS.

"Dear Sir: Through the columns of your valuable publication I wish, on behalf of the Showmen's League of America, to express appreciation for the splendid support given to our Showmen's Hospital Benefit at the Hippodrome, April 21, by the representative men and women of the motion picture profession who so unselfishly aided in making the event a success. As chairman of the Motion Picture Division of the ticket committee I sent through the mails an appeal for recognition of our effort to provide hospital care for showmen in adverse circumstances who become ill, and was overwhelmed by the generous and whole-hearted response. Not only did the best blood of the industry respond financially, but I was made happy in the knowledge that they used their seats and assisted in filling the huge Hippodrome to capacity. That, in spite of dozens of other benefit performances, the Liberty Loan drive and other appeals for funds, our undertaking was a tremendous success, we of the Showmen's League feel duly proud, but more particularly so because the first appeal I have ever made to the motion picture profession was answered so generously and freely. And when it is considered that some $70,000 worth of Liberty Bonds were sold to our audience, and that members of the motion picture industry subscribed for at least one-third of the amount, there is added reason for exultation.

"Gratefully, HARRY RAVER,
"Pres. Showmens League of America."

The Oklahoma Way

First National headquarters is in receipt of the following wire from the president and general manager of the First National Exhibitors' Circuit of Oklahoma, which has elicited congratulatory replies:

"Am pleased to advise that this office has a new representative, T. E. Larson, Jr., thirty-six hours old; weighed eight pounds upon arrival. Made first appearance in Los Angeles but wired would soon be on the job. This is in keeping with our policy of acquiring something new and different in First National babies. T. E. LARSON."

General Exchange Moves to Godfrey Building

General Film Company has moved its New York exchange from Twenty-third street and Sixth avenue to the Godfrey Building, 729 Seventh avenue. The transfer was facilitated by the retention of the accommodations already in place in the new quarters, which were just being vacated by what was known as the Artcraft exchange of the Famous Players-Lasky Corporation. General Films' New York branch consequently finds itself now in one of the most completely appointed picture exchanges in the United States.

Negotiations for the leasing of this floor of the Godfrey Building, which is regarded as one of the most advantageous locations for a film exchange in New York, had been going on for a week or two after General Film decided to remove uptown. They were finally closed in time to coincide with the removal of the Artcraft office. The General exchange, therefore, was able to take its place on this entire floor, it being the ninth or first express elevator stop, with all promptness.

Goldstein Found Guilty in Federal Court

Robert Goldstein, promoter of the Continental Producing Company, that made "The Spirit of '76," was found guilty in the Federal Court in Los Angeles, of violating the Espionage act. Sentence has not been passed but the minimum is one year in prison and a fine of any amount up to eleven thousand dollars. It was judged that Goldstein introduced into this film pro-German propaganda in showing inhuman acts of British soldiers during the Revolutionary war. The names of several German officers were brought into the evidence at the trial. The film is said to have cost nearly $200,000.

An attempt was made to show the film at Chicago in September of last year, but the showing was stopped by Major Funkhouser, and the action of the censors was upheld by the Federal Court there. In November Goldstein leased the Clune theatre for a showing of the picture, and after three or four presentations, it was seized by Federal officers and the promoter and producer arrested.

Four Fox Releases in New War Service Bulletin

Two William Fox Special Features and two Mutt and Jeff animated cartoons are listed in the newest War Service Bulletin, issued by the War and Navy Department's Commissions on Training Camp Activities, for use in the camps of the Army and Navy. The present Bulletin takes account of pictures released between April 1 and April 15. Announcements are issued semi-monthly.

The films are "A Camouflage Kiss," starring June Caprice and directed by Harry Millarde, and "The Bride of Fear," in which Jewel Carmen starred. The cartoons, made by Bud Fisher for release through Fox Film Corporation, are "The Freight Investigation" and "The Leak."

What Kind of a Fellow Is—Quirk?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

IT isn't every editor who gets the chance to flitter and flutter in the flattering light of publicity.

Most of them never get the chance.

Others take on themselves the joy of writing such frothy things as this series, and then see their name in print each week right on the same page with such names as Richard A. Rowland, William Fox, and so on.

While still others make such gosh-hanged successes of their particular mission in life that they bust right into this series—and get their names in the big type atop the page, while we repose inconspicuously a few lines below.

"They," in this case, refers solely and completely to James R. Quirk.

We might get even with Brother Quirk for topping us in the electric lights by writing about ourselves all through the rest of this page—just as we gave half of Paul Cromelin's page to Hackensack, most of Hiram Abrams to baseball, and a little of Watterson Rothaker's to dancing.

That's a privilege fellows like Quirk and ourselves have. We can do anything we want with our own white space and black type—and when it is done *we* know it's good.

But we'll fool Quirk by telling you just who he is:

"James R. Quirk is the man who, in Photoplay Magazine, has produced the MOTION PICTURE NEWS of the fan field."

Could *we* say any more?

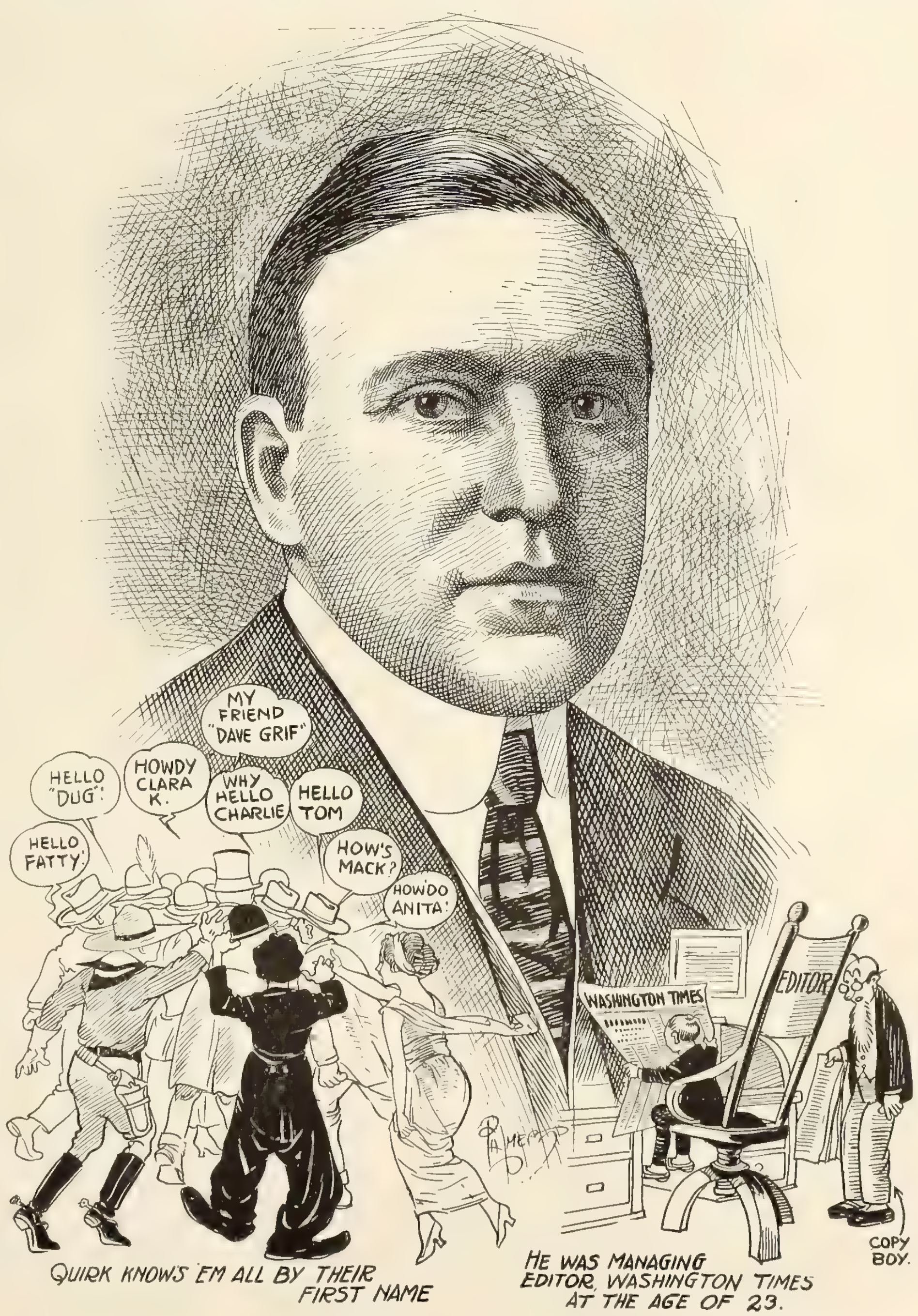
And now we'll fool all of you by letting some one else write the rest of this page. It happened this way. When it neared the time for James Quirk's interview, we wrote the following short note to Terry Ramsaye, of the Mutual, and once the Chicago Tribune's daredevil reporter:

"DEAR TERRY: We have a suspicion that all those Chicago fellows like Freuler, Rothacker, Spoor, Kleine, and so on, wear their 'company manners' when they come to New York. Perhaps we don't get the close-up view of them that you Chicago folks do. Send us a few inside facts."

We expected a few hastily scribbled notes, but we imagine Terry doesn't run to half-written stories—for back came a manuscript all ready for the printer.

Here—at spaceless rates—it is:

Mr. Quirk knows more artists, directors, producers and writers personally than any man in the world. Two of the largest producers always get his opinion on the fan interest in a star before they sign the contract. Situated midways between New York and Los Angeles the motion picture folks always drop into his office for a chat while waiting for their train East or West. Some one called him "Grand Crossing Jim," and it has stuck. He has been in every large studio in America.



QUIRK KNOWS 'EM ALL BY THEIR FIRST NAME

HE WAS MANAGING EDITOR, WASHINGTON TIMES AT THE AGE OF 23.

Mr. Quirk is a lucky man. God and his Irish ancestors gifted him with a sense of humor. He laughs his way through mountains of work. He laughs his way through every difficulty. I saw him laugh an advertiser out of a contract for twelve pages right over the telephone. Golden laughter. I call it.

That is his secret of getting work out of people, too. He was managing editor of the Washington Times at twenty-three. Every man under him was older, yet he laughed that staff into producing the first successful Sunday evening newspaper in America.

Now, at thirty-two, he's a $ucce$$.

"You seem to have a good time getting out your magazine," I said to him.

"Good time?" he replied. "Why, I get so much fun out of my work that I'd hate to die because I'd lose my job."

Here are some of the things he said while I sat in his office. They give the best in-

(Continued on page 2810)

Clemmer Theatre Sells the Plot

Seattle Type of Advertising So Impresses Goldwyn Official That Company Adopts It For Exhibitor Aides in the Future

JAMES Q. CLEMMER, proprietor of the Clemmer theatre, Seattle, offers other exhibitors the plan of selling the plot of the feature productions to the public. A Goldwyn official just back from the Pacific coast points out his example as evidence of the skill that may be used in exploitation work.

There are two important assets of the Clemmer, one the features that it presents and the other its splendid orchestra. There is a third, and big asset in Bart Burtleson, advertising manager for the house and general assistant to Mr. Clemmer. The work of Mr. Burtleson has made such an impression on the Goldwyn officials that the company has arranged the preparation of "Seattle style" of copy for its future exhibitor advertising electrotypes.

On the Goldwyn productions the Clemmer has been using four full columns in the Seattle Sunday Times. One of these specimens was reproduced in the NEWS last week. The cost of one insertion of such an advertisement, including the making of the plate, is about $175, but the theatre is satisfied that the expense is more than justified by the increased patronage drawn.

"I have been an exhibitor for a great many years," says Mr. Clemmer in explanation of his newspaper advertising copy. "During that time, like other exhibitors, I long ago exhausted superlatives in exploiting pictures opening in my theatre. I began to find that superlatives no longer 'pulled.' The public did not believe them—and justly so.

"Nor was it sufficient for us to announce that this or that producer 'presented' this or that star in this or that story. Certain producers, Goldwyn close to the top, have established both production and star value. But I wanted something else to sell to the public; some unique angle to challenge attention. And I found it.

"In the Clemmer theatre advertising we now sell THE PLOT of our productions to the public, in addition to producer name and star name. We pull the public in past the box-office and into the orchestra seats by building our advertising so that it reveals what the story is. We do not tease or pique them in with a single phrase or catch-line. We let them know in advance in bold display print the detailed theme—written and illustrated as cleverly as we possibly can. We noted, soon after Goldwyn began releasing, that its advertising announcements in the trade papers made a point of telling exhibitors the actual plot of the various Goldwyn productions—weeks before their dates of release. We tear these pages out of the trade papers and file them till we need them. Then when the time comes to advertise an attraction locally we look over these advertisements and lay-outs. Sometimes we use them flat, just as they stand. Often we add to them.

"On other occasions we feel that we have a brighter and better idea than Goldwyn has about its own productions, and on such occasions we use our own copy. In our advertisements of Mae Marsh in 'The Face in the Dark' you will note that we use the lines, 'A bit of gray thread, a bit of ash from a cigar, etc.,' exactly as it was used in Goldwyn's trade paper advertising announcement. That kind of advertising aids an exhibitor in his showmanship, in putting over an attraction, in getting its spirit to the public.

"Personally, I think that the Seattle type advertising is the most effective amusement copy created in the United States. I have studied the advertising of all other large cities and I have found none that I consider equal to it for challenge—and that is the first element to be considered."

What Kind of a Fellow is Quirk?

(*Continued from page* 2809)

dication of the character of this laughing genius of the publishing business.

"I have two pet hates in this business of producing motion pictures," he said; "the producer of smut pictures and the producer of mediocre pictures."

"I believe they must have built a special addition onto one of the departments in hell for the smutty producers. I put them on the same level as the keepers of white slave establishments."

"I don't give a Continental damn for the silly girl type of film fan. If I couldn't appeal to the real people of America, the mothers and fathers, and grown men and women who go to moving pictures for wholesome, clean enjoyment, I'd quit."

'My motto for photoplay is "Clean pictures, first, last, and always."

"I think most of the pictures made today are real works of art, and I'm proud to be associated with the men making them. The other fellows are dead or dying."

"The future of the film business? Tremendous. The demand for pictures is as real as the demand for soap. It is a necessity now. There must be an end to overproduction, and the mediocre producers will adjourn to the scrap heap. The war will only make the business better. No real disaster can happen to motion pictures. Disaster may come to individuals or companies, but not to the art. It will go right along."

"The public is getting wise."

Milne Denies Rumor

A report current that Peter Milne is to sever his connection with MOTION PICTURE NEWS to accept a position in the scenario department of a producing organization is denied by Mr. Milne.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Sherrill Gives His Side of Frohman Name

William L. Sherrill, president of the Frohman Amusement Corporation, last week sent the following letter to the trade publications, concerning the recent near-argument over the name Frohman:

"Daniel Frohman, in a letter sent to the Press and Trade Journals, has stated that neither he nor Charles Frohman were ever connected with the Frohman Amusement Corporation and that the name of Frohman was and is still being used without authority. We desire the trade and public should know—as we believe they do—that these gentlemen never were connected with this corporation, and therefore are not entitled to credit for any of its success.

"The statement, however, that the name was and is being used without authority has no foundation in fact, and Mr. Daniel Frohman must know this as evidenced by the following excerpt from a contract made by and between Gustave Frohman, the older brother of Charles and Daniel—and who, I am informed, is responsible for their being in the theatrical business—and William L. Sherrill, viz.:

"'This agreement made this tenth day of June, 1914, by and between Gustave Frohman, party of the first part, and William L. Sherrill, party of the second part witnesseth party of the second part agrees that he will organize a corporation under the laws of Delaware, which shall be named the Frohman Amusement Corporation.

"'The party of the first part hereby authorizes the use of the name of Frohman in the corporate title of the Frohman Amusement Corporation, and agrees to act as president of said corporation for a period of at least ten years, IF HE IS SO ELECTED BY THE DIRECTORS

"'The party of the first part agrees that he will not actively be identified with any other company producing motion picture films during a period of ten years from the date thereof.

"'Signed in duplicate on this tenth day of June, 1914, City of New York.

"'(Signed) GUSTAVE FROHMAN, Party of the First Part.

"'WILLIAM L. SHERRILL, Party of the Second Part.'

"On January 13, 1916, we purchased the stock holdings of Gustave Frohman. The success we have attained in building up the name of the Frohman Amusement Corporation with the trade, justifies our directors in not changing the corporate title."

Vitagraph Announces Its June List

President Albert E. Smith, of Vitagraph, announces that Harry Morey, Alice Joyce, Gladys Leslie and Earle Williams will be seen in Vitagraph Blue Ribbon features on the June schedule.

The list follows: June 3, Harry Morey with Betty Blythe in "Playing With Fate"; June 10, Alice Joyce in "Find the Woman"; June 17, Gladys Leslie in "The Soap Girl"; June 24, Earle Williams in "The Girl in His House."

Klutho Studios Present Unusual Chance

The Klutho Studios, of Jacksonville, Fla., if all reports from the Southland are to be taken at their face value, should be among the most popular locations this summer for producing organizations. These studios are said to present a very unusual opportunity to companies who contemplate filming pictures in the South—or even to those who do not contemplate it.

H. J. Klutho, of the Klutho Studios, was in New York last week on business, and said to a representative of MOTION PICTURE NEWS that he made the trip partly on purpose to acquaint the producers of Broadway with the remarkable facilities of not only the studio in Jacksonville but of the city itself. Klutho Studios, Mr. Klutho advised, are new, and equal any of the larger ones of the East in equipment and facilities. In addition to the completeness of the plant, the country supplies foliage in full bloom, and bathing scenes can be made this early in the year without inconvenience.

Through his advertisements in MOTION PICTURE NEWS, Mr. Klutho is making it known to producing companies that his fully equipped plant is available during the summer months at an especially low rental. Several negotiations are now under way, it is understood, as it appears the producers recognize the benefits to be derived from a studio in the South, yet close enough to New York to make long trips unnecessary.

Division of Advertising Has Dinner

The Division of Advertising of the Committee on Public Information had a dinner on Tuesday evening, April 23, in the rooms of the New York Advertising Club.

Among the prominent speakers were James H. Baker, who has just returned from an official visit to the battlefields of Europe and who told some wonderful stories of conditions in London and Paris; Col. F. S. Evans, of the Royal Artillery, British Army, and Charles Dana Gibson, chairman of the Division of Pictorial Display.

Among the three-minute rapid-fire talks was one by Harry Levey, of the Universal Film Manufacturing Company's Industrial Department, who represented the Screen Advertisers' Association.

Unity Buys Three Ivan Pictures

Ivan Film Productions, Inc., announces the sale of "Sins of Ambition," "Married in Name Only" and "Life or Honor?" to the Unity Photoplays Company for the territory of Illinois and southern Wisconsin. Frank Zambreno, president of Unity, made the purchase. Ivan also reports the sale of "Human Clay" to the Foursquare Pictures, Inc., for the same territory.

Tobacco Fund Grows

The total amount of contributions to "Our Boys in France Tobacco Fund," received to April 27, is $204,682.95.

Jesse Lasky Goes to the Coast

Will Make Preparations for Famous Players-Lasky Corporation's Summer Production Drive—Announces Acquisition of Shirley Mason

JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, in charge of productions, left New York last Sunday for the West Coast studios where he will immediately begin preparations for the handling of several Paramount and Artcraft productions in which new stars will appear.

Before leaving New York Mr. Lasky made public the fact that Shirley Mason, well-known screen star, had just signed a contract with the Famous Players-Lasky Corporation whereby she is to be featured in John Emerson and Anita Loos stories for Paramount release. Miss Mason has appeared before the public the greater part of her seventeen years, having been identified with the stage since early childhood before going into pictures. Miss Loos and Mr. Emerson are already engaged on the story for her initial production which will be filmed in the East.

"Among the new stars who will begin work at the West Coast studios for the Famous Players-Lasky Corporation," said Mr. Lasky, "are Fred Stone and Ethel Clayton, whose engagements with our organization were recently announced. By popular request from exhibitors throughout the country, Vivian Martin has been re-engaged under a new contract to continue her appearance in Paramount Pictures. Other stars whose names cannot be announced at this time, will also begin work in California for us early in June, their combined activities plus those of our present producing units, comprising a gigantic summer drive which will considerably enlarge our stars' series plan.

"Our contract with Lina Cavalieri has also just been renewed. Madame Cavalieri's new Paramount vehicle now being completed at Fort Lee, 'Gismonda,' is the biggest production yet staged by the Famous Players-Lasky Corporation in the East and will mark another notable achievement for Paramount. Edward Jose, the talented director whose past successes have placed him foremost among the masters of motion picture technique, is staging 'Gismonda.' Madame Cavalieri will continue to work in the East.

"Activities in our Eastern studios are running along at record pace and despite the unfavorable weather we have had here recently the New York and New Jersey companies are well ahead of their release schedule. Elsie Ferguson has just left for Montana where she will appear in a new Artcraft picture under the direction of Marshall Neilan, who has just finished the George M. Cohan picture for Artcraft release, 'Hit the Trail Holliday.' Pauline Frederick has just completed 'Fedora' and Marguerite Clark, after her triumphant Liberty Loan tour, has started on a new picture taken from a famous subject, the title of which I am unable to mention at this time.

"Although many of our stars have been working exclusively for the Government in connection with the Third Liberty Loan campaign their pictures are well in advance of release dates so that these engagements for Uncle Sam will not delay the usual presentation of their newest screen vehicles. I am particularly pleased with the manner in which the Eastern studios held up against fuelless days, stormy weather and other handicaps. With the improved working facilities as a result of better weather in the East and West, the forthcoming summer will find our studios more active than ever before."

Mr. Lasky will remain in California until the early part of June when the increased activities of the Western studios will be well under way. Since he has left Hollywood he has been extremely busy in New York, his Red Cross and patriotic efforts here adding considerably to his work of supervising the producing activities of his company.

"A Dog's Life" in 240 New York City Houses

According to a report filed by Sales Manager Carey Wilson, of the First National Exchange of New York, the Charlie Chaplin comedy, "A Dog's Life," was booked by 160 of the leading houses of Greater New York the week of April 21, and 80 others, with an average seating capacity of 1,000, during the week of the 28th.

During the week of the 21st the comedy was headlined the entire week at Keith's Palace, Colonial, Royal, Alhambra and Riverside theatres; Keith's Harlem Opera House; Proctor's Fifth avenue, Twenty-third Street, Fifty-eighth Street and 125th Street theatres; Shackman's Eighty-first Street: Fox's Riviera, Star, Audubon, Nemo, Washington, Crotona and City; Lowe's New York, National, Victoria, American, Circle, 116th Street, Greeley Square, Forty-second Street, Eighty-sixth Street, Boulevard and Orpheum; the Grand Opera House, and B. S. Moss's Regent, Hamilton, Prospect and Jefferson.

In Brooklyn, during the week of April 28, "A Dog's Life" was one of the most heavily advertised features at Keith's Orpheum and Bushwick as well as the Crescent theatre; and was also selected by the management to open the New Brevoort.

Fannie Ward Assumes Yet Another War Duty

Fannie Ward, the Pathe star, has undertaken still another war duty. In addition to her various activities she is raising a fund for the Motion Picture Hospital for Convalescent Soldiers.

An appeal for subscriptions was received last week at the Pathe home office from Miss Ward. Because of the worthiness of the cause and the popularity of the screen favorite a collection was taken and the company made a subscription doubling the amount which will be added to the fund which is is raising on the Pacific Coast where she is at work upon "A Japaiese Nightingale."

"U" to Try Shorter Features

Laemmle Goes to Coast to Put Numerous Innovations Into Effect—Universal to Keep Eye on All Magazine Stories

CARL LAEMMLE, president of the Universal Film Manufacturing Company, has gone to Universal City, where he will take up with the technical staff numerous suggestions of the New York executives regarding productions. One of the innovations Mr. Laemmle expects to put into effect is the making of two and three-reel features from the material which heretofore has been extended into five and six-reel output.

An ordinary five-reel picture, according to Mr. Laemmle, should be produced from a story in which there appears to be enough material to make ten reels. After the picture is made careful eliminations will cut it to not more than five or six thousand feet at the outside with the picture action smooth and continuous.

"The same applies to many of the five-reel features now being marketed," said Mr. Laemmle. "Numerous of them should be cut to three or even two reels, and they will be much more attractive from the standpoint of the audience.

"The time when a two-reel subject can be padded to a five-reel feature has not gone by of course, but the time when this may be done and the perpetrators collect money on the act has passed.

To impress this upon the producing force is one of the big reasons for my present trip. I want to prove to our directors that it is possible to make a splendid two or three-reel picture that is so good that the exhibitors throughout the country will advertise the short subject in preference to the longer subject on their program, and upon which they look as their feature. In one or two isolated cases in the picture business it has been demonstrated that my idea is not wrong."

As a clincher to his argument that short subjects be featured as against five-reel features, Mr. Laemmle asked:

"Do you know of a single exhibitor who advertises a feature on the day on which he runs a Chaplin?"

"But under no circumstances," Mr. Laemmle explained, "should my advocacy of the short feature be construed as an opinion from me that I think the longer feature should be eliminated. I do not advocate any such thing. But I do say that two-reel subjects should not be padded to five reels. And I do predict that in the very near future the exhibitors will make their program of two, three or four short subjects unless the market affords enough regular, unpadded feature pictures. The day when a producer can flash two and three hundred feet of a flash back simply to produce footage is rapidly ending."

to produce footage is rapidly ending, in fact its doom has long since been announced and its death knell sounded.

Educational Films Foster Laughs

General Manager Hammons Reports Record Business on Hooligan and Katzenjammer Comic Cartoons

"SMILE and buy a Liberty Loan Bond" is one of the slogans adopted by E. W. Hammons, vice-president and general manager of the Educational Films Corporation in its recent advertising. This was meant as a patriotic slogan, but its spirit is also reflected in the phenomenal business that is being reported by the company.

According to Mr. Hammons, the animated cartoons of "Happy Hooligan" and "The Katzenjammer Kids" have had a wonderful reception all across the continent. Newspaper clippings from San Francisco and other cities tell of the manner in which they have been received, and bookings from each one of the exchange centers have shown a higher mark than was expected.

This is largely explained by the high quality and by the big publicity drive that has been put behind these comics by the Hearst syndicate of newspapers. These comics are read every Sunday by not less than 25,000,000 people. The Hearst syndicate of papers, which includes not only those owned by Mr. Hearst himself, but those subscribing for the service have been giving much publicity not only to these cartoons, but to the entire product of the company.

This publicity campaign is to be enlarged with the addition of Henry MacMahon as publicity manager for the company. There will be a comprehensive plan followed in sending out this material.

News from Robert C. Bruce is that the first of his Scenics Beautiful may be expected within a short time. In the meantime titles are being made and editing is progressing rapidly on the George D. Wright pictures of "Mexico of Today," and announcement concerning them is expected within a short time. Already several presentations of the entire series of these pictures have been arranged by leading exhibitors.

Last week Educational Films scored what is claimed as a world's record with the exhibition of short subjects at the three leading New York houses, the Rialto, Rivoli and Strand. At the Rialto there were three different pictures from this company including "Italian Hydroplane," "Logging in Italy," and "Here and There in Venice," while at the Rivoli the Carrarra marble quarries and the cathedral at Milan, two different pictures, were featured. At the Strand the Educational-Ditmars picture of wild horses was one of the most interesting hits the whole of program. Educational Films products were also shown at practically every other Broadway motion picture house and in every instance were vigorously applauded.

Petrova and Director Are Back from South

Accompanied by Ralph Ince, her director, and a staff of studio employees, Madame Petrova returned last week to New York from Asheville, North Carolina. Madame Petrova has been busy in the South for several days, securing scenes for the fifth special Petrova production, "Patience Sparhawk." This story, adapted from the novel by the famous author, Gertrude Atherton, was especially chosen, it is stated, because of the opportunities offered for beautiful exteriors and out-of-the-ordinary photographic effects. In order to be assured of the best possible results in the achievement of these ends, Madame Petrova and her director, Ralph Ince, decided to shoot many of the scenes in and around Asheville, a section of the South rich in natural beauty and excellent picture locations. The scenes obtained by the Petrova cameraman, Harry Harris, are said to have fully justified their expectations.

G. V. Smith in United P. T. Cincinnati Office

George Vivian Smith, lately president of the Economy Grocery Stores Company, of Cincinnati, who has taken a prominent part in the organization of co-operative companies for the buying and distributing of many lines of merchandise, has become identified with the United Picture Theatres of America, Inc., and assigned to the Cincinnati office under the management of C. C. Hite.

Harry Carey Signs for Two Years More

Harry Carey has signed a contract agreeing to appear in Universal pictures for two years more. The contract is said to call for a large increase in salary, largely owing to Carey's splendid work in "Phantom Riders," "Straight Shooting," "Wild Women," and several other equally good pictures. The manner in which he has come forward as a true "Western type" also makes him a valuable asset to Universal.

Cohen, of Bee-Hive, Reports Good Bookings

Milton L. Cohen, manager of the Bee-Hive Exchange of New York, has just closed schedule contracts with the following theatres for the Billy West King-Bee Comedies:

Home and Star theatres, Newark, N. J.; City theatre, Hoboken, N. J., and the Princess theatre, Jersey City, N. J. Westchester theatre, Bronx; Palace theatre, Bronx; Regina theatre, and Arch theatre, all of Greater New York.

The up state bookings arranged for the Bee-Hive include the Stratton theatre, Middletown; La Rochelle theatre, New Rochelle; Strand theatre, North Tarrytown; Star theatre, Ravena; Park theatre, Mappenger Falls; Stratford theatre, Poughkeepsie, and Bright Spot theatre in Rensselaer.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

These Bulletins Came "Under the Wire" as Motion Picture News Went to Press

The Great Adventure (Pathe-Bessie Love)—"Rather weak." "Bessie Love no drawing card."

The Honor of His House (Paramount-Hayakawa)—"Good picture." "Well liked here." "The end of this picture did not please any too well. Went big, though."

The Landloper (Metro-Lockwood)—"Not as good as usual." "Just an average program offering, but Harold Lockwood always draws well."

The Unbeliever (Edison Special)—"Returned for a week and scored extra big."

Mr. Fix-It (Artcraft-Fairbanks)—"This is a very pleasing picture." "Very good."

My Four Years in Germany (First National)—"Extra big for a week." "Prices raised to a dollar top. Broke all records of four years' standing. Every American should see this feature."

Tarzan of the Apes (First National)—"Extra big. One week." "Extra big. Interesting picture but bad finish." "Fine picture but extra business did not materialize."

House of Silence (Paramount-Reid)—"Very Bold. Has no place on Paramount program."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft	Extra Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded." "Ordinary."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment."
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." His best." "He never made a better one than this." "Some picture."
BELOVED TRAITOR, THE (Marsh—Goldwyn)	Average	"Did not draw." "Fair picture." "Conventional subject." "Good story, but star not popular here."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked."
BLUEBIRD, THE (Artcraft)	Average	"Big for ladies and children." "Wonderful." "Splendid picture but our patrons don't take to this kind." "Disappointment from every angle." "They do not want fairy tales." "Average person didn't care for this."
BLUE BLAZES RAWDEN (Hart—Artcraft)	Average	"Well liked." "Hart reissues are hurting his new pictures." "Big." "His worst picture.' "Two days to capacity." "Pretty good." "Very good."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman.' "Very good." "Star does not have his old drawing power. Good picture."
BREAKERS AHEAD (Dana—Metro)	Average	"Fine picture." "Good."
BROADWAY BILL (Lockwood—Metro)	Average	"Lockwood good; story poor." "They all like Lockwood." "Excellent picture but Lockwood is not a pugilist." "Very good." "Star well liked. Good picture."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show."
CAPTAIN OF HIS SOUL, THE (Desmond—Triangle)	Average	"Desmond has done better."
CLEOPATRA (Bara—Fox)	Extra Big	"Will play a return date on this sure." "Good picture, business rotten (maybe Holy Week?)." "Great show." "Excellent."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular." "Best picture we have had with Story." "Pictures like this will put Story a story higher." "Good picture. Well directed."
CROSS BEARER, THE	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture."
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class." "Big. William Scott deserves equal credit with star." "Dandy show; patrons liked it." "Star better than in others." "Average picture." "Average business." "Best Fox Special this year."
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much." "Pleasing picture." "Good picture; star not known yet. "Very good." "Good show."
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	"Only a fair picture." "Good picture."
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value." "Good picture. Well received. One of Stewart's best."
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town." "Second episode slow."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FAMILY SLEKETON, THE (Ray—Paramount)	Average	"Sermon has no place on the screen. Keep Ray in Rube roles." "Very disappointing." "Ray drew them but it didn't please." "Ray draws very well." "Poorest Ray in long time." "Not up to standard." "Nothing to picture." "Well liked. My patrons like him better in more comedy." "Very good."
FIGHTIN' GRIN, THE (Farnum—Bluebird)	Average	"Not up to Farnum's standard." "Poor picture for Bluebird." "Farnum popular here."
FLOOR BELOW, THE (Normand—Goldwyn)	Big	"Very good. Best yet from Normand." "Nice picture, fully up to Goldwyn standard." "Mabel big favorite." "Picture good though drew poor. Six reels too long for small house." "Very good, but did not draw." "Pleasing." "Very satisfactory. Drewfairly well all three days." "Very good."
FLARE-UP SAL (Dalton—Paramount)	Big	"While good it didn't go over." "Pleased everybody." "As good as Dalton has done." "Big." "Ince Standard. Standard at her best in this type of play"
FLASH OF FATE (Rawlinson—Universal)	Big	"They want good melodrama." "Pleasing." "Picture mediocre."
FORBIDDEN PATH, THE (Bara—Fox)	Big	"Bara in a very pleasing role." "Pleased the Bara fans." "Big for two weeks."
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	"Very nice picture."
IRL IN THE DARK, THE (Myers—Bluebird)	Average	No comments received with reports.
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	"A good picture." "Went big for me." "Average value." "Star not popular." "Very good picture." "Below Fox standard." "Fair program picture."
GHOSTS OF YESTERDAY (Talmadge—Select)	Extra Big	"Best Talmadge to date." "Star becoming more popular with each picture." "A good bet." "Great with the women." "Conceded one of Talmadge's best." "Beautiful production star popular. Good business." "Best Talmadge to date. She is growing popular." "Fine picture. Star well liked." "Repeat booking. Stood them up while raining outside."
HARD ROCK BREED (Wilson—Triangle)	Big	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast."
HANDS DOWN (Salisbury—Bluebird)	Big	"Not Salisbury's best by any means." "If anybody but Bluebird had this they'd ask $150 for it."
HEADIN' SOUTH—Artcraft)	Extra Big	"This star made our Holy Week business best we ever had. Will play return on this." "Not as good as others. Stealing Hart's stuff won't do." "Great medicine for the box office."
HEIRESS FOR A DAY (Thomas—Triangle)	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture."
HIDDEN PEARLS (Hayakawa—Paramount)	Average	"Good picture." "Drew well; star popular here." "Story has objectionable episode."
HIRED MAN, THE (Ray—Paramount)	Big	"Three days; great." "Star becoming great favorite; show well done." "Ray a coming big star." "Star very pleasing." "Good."
HIS ROBE OF HONOR (Walthall—Paralta)	Poor	"Fair picture but star does not draw." "Title bad." "Little too long." "Too heavy and slow."
HOPPER, THE (Mong—Triangle)	Average	"Good picture."
HOUSE OF GLASS, THE (Young—Select)	Big	"Up to standard." "This kind will bring Clara back." "Good picture." "Not up to standard."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."
HUCK AND TOM (Jack Pickford—Paramount)	Extra Big	"Fine for family trade." "Good clean stuff that brings business." "Dandy picture." "Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere."
INNOCENT (Ward—Pathe)	Big	"Pleased most of my patrons and drew well." "Good picture; fair drawing card." "Didn't take as well as it ought." "It's a shame to make Fanny act so young." "Very good. This star is sure to please." "Good feature." "Splendidly directed picture. Didn't hold up second day." "Fine picture."
JACK SPURLOCK, PRODIGAL (Walsh—Fox)	Poor	"Did not please." "Star draws them big, but story is off." "Walsh pulls well." "Not up to his standard." "Poor picture for George Walsh."
KAISER, THE (Jewel)	Extra Big	"Biggest since 'Birth of a Nation'! Broke all house records.
KEYS OF THE RIGHTEOUS (Bennet—Paramount)	Average	"Title against picture; story did not go." "Just fair." "Not a drawing card." "Extra good." "Good picture."
KNIFE, THE (Brady—Select)	Average	"Poorest Select picture. Not fault of star; uninteresting story." "Did not draw. Crude melodrama; way below standard."
LA TOSCA (Fredericks—Paramount)	Average	"Good production, well staged, but not generally liked." "This type of picture does not draw well." "People do not care for this kind of play. Anything with costume is dead." "Very good picture." "Failed to please and failed to produce the cash. Too gruesome. Heard many complaints. Not a laugh in picture." "Very good."
LAND OF PROMISE, THE (Burke—Paramount)	Average	"Star was killed by serial, 'Gloria's Romance'!"
LES MISERABLES (Farnum—Fox)	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (700 seats in high rent section.) "Strong picture. Well done. Star at his best."
LIGHT WITHIN, THE (Petrova—First National)	Average	"Nothing big." "Just a fair feature." "Good picture."
LIMOUSINE LIFE (Thomas—Triangle)	Average	"Appeals to the ladies, but not the men."
LOVE ME (Dalton—Paramount)	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power but watch this star." "One of the best we have had."
LOADED DICE (Keenan—Pathe)	Big	"Remarkable. Great production." "Good picture." "No drawing power." "Ought to have done better; comments good." "Morbid story. Lots of crime. Very dramatic." "Good story but this star gets no dough." "Splendid picture, though story is morbid. Star fine." "BoMWW to please them all."
MADAME JEALOUSY (Fredericks—Paramount)	Poor	"Star not popular in this picture." "Not suited for pictures, too deep. Waste of time to produce such stuff." "Nix." "Patrons don't like this style." "Poor Pauline doesn't get a chance." "Ordinary." "Very bad story." "Appealed to better class, but not a two-day star here."
MENACE, THE (Vitagraph)	Average	"Good picture, both are going to make stars." "Fair production." "Excellent picture but no pull." "Poor picture."
MIDNIGHT TRAIL, THE (Russell—Mutual)	Average	"Our patrons said this was Russell's best." "Good." "Not up to Russell's standard.' "Fair."
MOTHER'S SIN, A (Williams—Vitagraph)	Average	"Not up to standard but star got it over." "Below average." "Just a piccure.'
MORAL LAW, THE (Brockwell—Fox)	Average	"Poor photography, subject will not please." "Story good." "Photography punk, picture the same." "Good picture."
NANCY COMES HOME (Triangle)	Average	"Story pleased." "Fair picture."
NAUGHTY, NAUGHTY (Bennett—Paramount)	Big	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A good picture. Poor title."
NEW LOVE FOR OLD (Hall—Universal)	Average	No comments received with reports.
NEARLY MARRIED (Kennedy—Goldwyn)	Average	"Public divided on this star, she don't draw here."
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports.
OTHER MAN, THE (Morey—Vitagraph)	Average	"Good picture, Morey popular." "Perfect—100." "Liked." "Star and Grace Dormond well liked."
OTHER WOMAN, THE (Hyland—Pathe)	Average	"They liked this." "Excellent picture, attractive star."
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture." "One of the most interesting pictures in a long time." "Very good." "He is an artist." "Great stuff."
OUR LITTLE WIFE (Kennedy—Goldwyn)	Poor	"Poor story, star pleasing." "Only a fair picture." "Nothing to title or picture." "Not equal to her other two." "Pleasing star but nothing wonderful as drawing card."
PAINTED LIPS (Lovely-Universal)	Average	No comments received with reports.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
PETTICOAT PILOT, A (Martin—Paramount)........	Big	"Immense." "Star improving." "Good light feature." "Very good." "Title means nothing and star alone doesn't draw for me."
REVELATION (Nazimova—Screen Classics, Inc.)....	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction."
REVENGE (Storey—Metro)........................	Average	"Not satisfactory to our patrons." "Back to the nicolet with this sort."
RUGGLES OF RED GAP (Holmes—Essanay).........	Big	"Everybody enjoyed and boosted this."
SIX SHOOTER ANDY (Mix—Fox)..................	Poor	"Good picture but not in it with Mix's first." "Title too melodramatic." "They didn't come." "Fair Western; pleased." "Poor picture. Poor photography." "Not as good as 'Cupid's Round-Up.' "
SON OF DEMOCRACY (Chapin—Paramount)........	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." " Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'."
SONG OF SONGS (Ferguson—Paramount)...........	Average	"Fine picture. Ferguson will prove drawing card soon." "Very fine." "Star very good but one of those pictures that goes with half and other half doesn't like it."
SPLENDID SINNER, THE (Garden—Goldwyn).......	Average	"Fine production." "Great." "Well produced but six reels too long for small house." "Very bad ending." "Very good picture." "Very good, but nothing to make them talk or send others." "Magnificent production, but ending very bad." "Much better jhan her first picture. Second day better than first." "Good picture. Public well satisfied though opinion divided on the tragic ending. Went over better than 'Thais'."
STELLA MARIS (Pickford—Artcraft)................	Big	"Great. We cut to 5879 feet." "One of her best." "Business held up on second day to first. "Made big hit." "Repeated to good business."
SHELL GAME (WEHLEN—Metro)..................	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)..........	Average	"Pleased."
SILENT SACRIFICE (Brady—Select)...............	Average	"Fair picture, but no knockout."
STRONG WAY, THE (Elvidge—World).............	Average	No comments received with reports.
SUNSHINE NAN (Pennington—Paramount)..........	Average	"Poor offering." "Star's last production well liked and patrons expected better picture.'
THING WE LOVE (Reid—Paramount)...............	Poor	"Poor picture."
TIGER MAN, THE (Hart—Artcraft)................	Big	"Good picture, but locally all exhibitors are killing Hart with reissues." "Hart not drawing as well as when first with Artcraft." "Some kind soul should steal Hart's wardrobe and guns. Then maybe we'd get a change."
TURN OF A CARD, THE (Kerrigan—Paralta).......	Big	"Broke all house records. Four days." "Better than his first." "This company has them all beaten."
UNFAITHFUL and MARRIAGE BUBBLE (Combination Bill—Triangle).............................	Average	"Seemed good to get away from the long features. Public enjoyed the change."
UNDER SUSPICION (Bushman-Bayne—Metro).......	Average	"Everyone seemed to like this." "Best Bushman in months." "Well Liked."
WEAVER OF DREAMS (Dana—Metro)..............	Average	"Dana holds up fairly well. Picture no good." "Poor attraction."
WHIMS OF SOCIETY (Clayton—World)............	Average	No comments received with reports.
WHISPERING CHORUS, THE (DeMille—Artcraft)..	Average	"Acting excellent. Story too morbid." "Very gruesome.
WIDOW'S MIGHT, THE (Eltinge—Paramount).......	Average	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike." "Eltinge pleases." "Eltinge does good work and drew for two days."
WIFE HE BOUGHT, THE (Myers—Bluebird)........	Big	"Excellent attraction."
WILD STRAIN, THE (Vitagraph)..................	Average	No comments received.
WITHIN THE CUP (Barriscale—Paralta)............	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, well acted, but too long."
WASP, THE (Gordon—World)......................	Average	No comments received.
WOOING OF PRINCESS PAT, THE (Vitagraph).....	Poor	"No room for this type."
WILD WOMEN (Carey—Universal)..................	Big	"Good stuff." "Pretty good picture. Better than average business for two days."

FLASHBACKS

Individual Reports Received on Reissues and Pictures Released Previous to February

Apostle of Vengeance, The (Triangle) — " One of Hart's best." " Business average." " We repeated this one three times, to success."

Argument, The (Triangle)—" Average."

Avenging Trail (Metro)—" Average."

Bab's Matinee Idol (Paramount)—" Average business here."

Bargain, The (Hart re-issue)—" Business big."

By Right of Purchase (Select)—" Rain killed this for me." " Business average."

Clean Up, The (Bluebird)—" Average."

Daughter of Destiny (Petrova)—" Dandy picture, and did big business."

Family Skeleton, The (Paramount)—" Charles Ray was well liked, and picture was good." " Patrons like Ray better than ever."

For the Freedom of the World (Goldwyn)—" Extra big for me."

Headin' South (Artcraft)—" Excellent picture, which gave excellent service." " Business average."

Love Letters (Paramount)—" Average."

Man Without a Country, The (Jewel)—" Did average business for me."

Men Who Have Made Love to Me (Essanay)—" Very much out of the ordinary." " Well liked, with business big."

Pride of New York, The (Fox)—" Big business."

Public Defender, The (State Rights)—" Good picture, business average."

Scandal (Select)—" Gave universal satisfaction."

Shoes That Danced (Triangle)—" Very poor."

Sign Invisible, The (First National)—" Good picture that pleased the majority."

Slacker's Heart, A (State Rights)—" Did big business for two days."

Tarzan of the Apes (First National)—" Ran it for a week, starting with extra big business, which dwindled gradually until Saturday." " Did big at the box-office."

Troublemakers (Fox)—" Average business." " No business account of public meeting."

Vortex, The (Triangle)—" Very good picture."

Whip, The (State Rights)—" A remarkable picture." " Did very good business for me."

Wild Women (Universal)—" Average."

Zeppelin's Last Raid, The (U. S. Exhibitors)—" Big business first day and poor the second."

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Masks and Faces"

World Has a Good Bet in This All-Star English Production

(World—May 6)

"MASKS AND FACES" has been produced at the invitation of the Academy of Dramatic Art, of London, England, and, aside from the entertaining qualities it possesses, it ought to create a stir in your community, as it presents the greatest stellar aggregation of the English stage. Celebrities such as Sir Johnston Forbes-Robertson, Gertrude Elliott, Irene Vanbrugh, Henry B. Irving, Gladys Cooper, Stella Campbell, Dennis Nelson Terry, Ben Webster and many others appear in it, willing for the purpose of charity to lay aside their personal feelings and take minor parts.

The story is based on the novel by Charles Reade. It is about "Peg Woffington," a humble orange girl peddler in a little town, who in time grew to be the idol of the English stage. She met a handsome man and they fell in love with each other, but when she discovered he was married she willingly gave him up and helped his wife to regain his love.

With a cast headed by Sir Johnston Forbes-Robertson, who portrays the role of Triplet, this offering will appeal best to high class audiences and it will prove a worthy entertainment.

ADVERTISING SUGGESTIONS.—This is a costume play and, as the present-day picture-goer doesn't favor them, you should avoid placing in the lobby of your theatre anything that would indicate its nature. I would suggest you use hand painted signs instead of the regular advertising matter usually furnished with a picture. If you can secure a picture of each of the principal stars, it would be the best thing you could use. The main thing is to get them in, then you know they will go away satisfied.

In your newspaper advertising lay emphasis on the fact that the greatest stage celebrities of the English stage appear in this picture.

"The Soul of Buddha"

Theda Bara Fans Have Another Good Time in Store

(Fox-Standard)

THIS is a melodrama that has been very artistically produced and is perfectly clean.

The story, written by Miss Bara herself, deals with Bava, a young Hindu girl, whose mother dedicated her to a Buddhist temple as a sacred dancer. Later she runs away and marries Sir John Dare, a major in the English Army, by whom she was attracted while dancing at a religious festival. For this she was accursed by Ysora, the High Priest, who later followed them and killed their child and its nurse. In Paris, while dancing an Oriental dance on the stage, Ysora, disguised as a Buddhist, kills Bava before the audience, thus carrying out his oath of vengeance.

Theda Bara fans will not be disappointed in this picture.

"M'liss"

Bret Harte's Story Not of Mary Pickford's Usual Style, Directed by Marshall Neilan

(Artcraft—May 13)

THE last reel of this feature is the whole picture, practically speaking, the balance being rather slow and uninteresting, with the exception, of course, of the several amusing Pickford pranks and a few other humorous situations, which, however, are "trimmings" only and not the main plot.

The scenario has been taken from the book by Bret Harte. The story, of course, is a standard favorite. As a picture, however, I don't think it is the best that could be given to this star. A successful book does not always make a good picture, as the screen has a different effect on a person. A father who is a drunkard, for instance, when given to such a star as Mary Pickford, is not a very acceptable event, while the introduction of the booze bottle will do harm in proportion to the number of times it is seen. Again, a murder in a Mary Pickford picture is just as pleasing as an average size family's meal seasoned with a bucketful of salt.

The story, in a few words, is about a wild, untutored, but courageous and good-hearted girl who knows how to take care of herself, daughter of a drunken father, who fell in love with the handsome teacher. When her father is murdered the suspicion rests upon him. Eventually the real assassin is found.

The direction is faultless and the photography like a dream, and, had the story been as good in proportion, this feature would be a knockout. As it is, it is above the average, with an appeal mostly to the grown-ups.

"How Could You, Caroline?"

"Clean and Entertaining" the Verdict for Bessie Love's Latest Pathe

(Pathe Play—May 6)

BESSIE LOVE looks better in this feature than in any one that I have seen her in in the past, and, although there is nothing big about it, I consider it entertaining and well worth the effort. At any rate, it is the kind that will leave a pleasant taste, as a spirit of joyfulness and youthfulness prevails throughout it.

The story deals with the adventures of a romantic school girl, who, after reading a novel, becomes afflicted with ultra-romantic ideas, has several escapades and is finally brought to "earth."

Mr. Morrison acts his role very well, aided by an excellent supporting cast.

It is a thoroughly clean attraction that will appeal to any audience, especially to a high-class one.

ADVERTISING SUGGESTIONS.—In your advertising bring out the fact that this is a boarding school photoplay, as by doing so you will attract the school boys and the girls. Also say the heroine, disguised as a cabaret dancer, attended the bachelor dinner given in honor of her sweetheart. During the dinner some of the bachelors, in agreement with the heroine, decided to have a little fun by having a mock-marriage performed between the two, but it turned out to be a real marriage, as the bachelor that performed the ceremony happened to be a real judge.

"The Seal of Silence"

Earle Williams in a Well Staged "Heavy" Drama

(Vitagraph-Blue Ribbon—April 29)

FROM a production point of view, few better produced features than this are released on the Vitagraph program, acting, directing, photography, heart appeal and dramatic strength all being of the highest merit. From an entertaining angle, however, it will please only those who like "heavy" subjects.

The story was written by William Addison Lathrop; and there are some points in it that will not appeal to a great number of picture-goers. One of them is that the story is based too much on marital discord. This may be entertainment, but not of the best kind. People want to get away from trouble, not run into it. Another point is the agony it will give some people, especially parents with little children, between the time the child is inoculated with the lockjaw germs by accident and the time he is cured. This last incident, I agree, contains good suspense, but will by no means please.

Mrs. Kathleen Kirkham deserves special mention for the dignified portrayal of her role, so does Grace Darmond. Mr. Williams is as good as usual. It is a clean offering.

"The Biggest Show on Earth"

Circus Atmosphere Adds to Pleasure in Enid Bennett's Latest

(Ince-Paramount—May 6)

THIS is a very pleasing attraction in every respect. The story was written by Florence Vincent and is about a girl who was performing in her father's circus as a lion tamer and who, when of age, was sent away to be educated. When at school the girl meets a young man and they fall in love. When later the boy's mother finds out that her son has become engaged to a girl formerly connected with the circus she is horrified, but her husband steps in and tells her that he is half owner of that circus and it was this money that enabled them to put up such a respectable front.

A real one-ring circus was hired to produce this picture, and it shows Miss Bennett (by clever substitution, of course, and still cleverer double exposure) in the cage taming the lions. The story possesses good suspense and it has an original ending. Besides, it is clean and it offers wholesome entertainment to any kind of an audience.

ADVERTISING SUGGESTIONS.—Base your advertising on the fact that a real circus, with lions and elephants, has been used in the production of this picture. You may use the following idea for your newspaper: "Do you remember the days when you used to lie awake with the anticipation that the circus was coming to town, when you tried to be the first to offer your services to carry water to the elephants, and if you failed, you made the side wall your main entrance, considering yourself lucky if you escaped the boot of a heartless watchman at the spot above the seat of your trousers? Well, this picture will bring those days back to your memory."

"The Guilt of Silence"

Harrison Can't Say Enough Good Things About Salisbury's Latest

(Blue Bird—May 13)

THIS photoplay was photographed in Big Bear Valley, in the San Bernardino Mountains, California, almost every outdoor scene being taken while the snow was still falling, and with the snow-laden trees and the snow-covered mountains in the background, nature is presented in all its beauty.

The snow scenes beat anything that I have ever seen since I have been identified with the motion picture business. They are alone worth the price of admission. As for the story, it is all about Alaska, and the kind that will hold your interest well. It is the best Salisbury contribution to date. His acting, as well as that of Miss Clifford, in "The Savage," was intensely dramatic, but in "The Guilt of Silence," it is equally as good. This offering, however, will please better, chiefly because in the former Mr. Salisbury took the part of the brute with the primitive instincts, while in this one he takes the human part—that of a man with a noble character and pure mind, to whom love gives strength to silently bear his sufferings. Such a part never fails to win the sympathy of the spectator.

This feature ought to make a hit with any audience.

"At the Mercy of Men" Shown Again

IN view of the condemnation "At the Mercy of Men" received at the hands of the reviewers, the Select Pictures Corporation has willingly eliminated the scene in the room which was particularly objectionable. For this they deserve credit, as it shows a spirit of co-operation.

Exhibitors will do well to once more read my review of this production, on Page 2662 of the May 4th issue, with the knowledge that the particular scene I mentioned there has been eliminated. Naturally, however, this does not change the fundamental conception of the story.

"The Reason Why"

"Clara Kimball Young's Best," Writes Harrison of This Select

(Select—April 30)

THIS is without question the most interesting and entertaining Clara Kimball Young picture ever made. There are several reasons for this: Miss Young is at her best, the supporting cast is composed of the best talent obtainable, the story is excellent, and it has been produced by one of the best directors in the United States at the present time. Do you remember "Seventeen," "Great Expectations," "The Moment Before"? (The last two are named from the production point of view and not from that of entertainment). Well, the same director produced this one. He is a man who knows how to get the values out of a story and the best there is in a player.

> ## A WORD FROM THE WISE
>
> **"Incidentally I might add that I have become very much interested in the reviews by P. S. Harrison. They are written in such a frank manner and with such good horse-sense that it behooves everyone interested in photoplays to follow them closely.**
>
> **"HAROLD B. FRANKLIN,**
>
> **"Manager Shea Hippodrome Company, Inc."**

The story was written by Elinor Glyn, and gives Miss Young the role of the wife of a prefect of police in Russia who was assassinate,d leaving her with her only consolation, their boy, Mimo. She went to a wealthy uncle in England, who proposed to a Lord who owed him a big sum of money, that he marry his niece in return for the cancellation of his debt. She had failed to mention she had a boy before the marriage. Later the boy took sick, and while she was visiting him, her husband, out of suspicion, followed her, and when he found out, he placed the worste construction on it regarding her past. Later the boy died, and when the husband, sick of the mockery of the marriage was ready to leave her, she explained and a reconciliation took place.

There is only one bad point about this feature that keeps it from being 110 per cent perfect, and that is the death of the boy. It gives you a very sad feeling just at the time when all should be contentment.

This attraction is perfectly clean.

"The Trail to Yesterday"

Bert Lytell in a Western Drama with Thrills A-Plenty

(Metro—May 6)

THIS is a very well produced Western picture with good suspense and some good thrills. It will surely entertain.

The story is based on the novel of the same name by Charles Alden Seltzer. As a whole, it is a clean, not grewsome attraction that ought to go well with any audience, the over-particular included, for a change.

"The Million Dollar Dollies"

The Dolly Sisters in an Out of the Ordinary Attraction

(Screen Classics, Inc., Released Through Metro)

"THE MILLION DOLLAR DOLLIES" is an airy like, novel and pleasing extravaganza. It has been produced much on the order of a stage musical comedy, with artistic settings and beautiful backgrounds.

There is not much to the plot, the entertainment qualities of the offering depending almost entirely on the personalities of the Dolly sisters, who are most charming.

This ought to prove a splendid attraction for high-class audiences.

Exhibitor Service Bureau

Indianapolis Theatres Un-Sung

Only Two of Them Advertise Every Day and Newspapers Leave a Lot to Be Supplied in Co-operation

INDIANAPOLIS is a one-theatre advertising city. By that we mean that there is but one house that uses the papers seven days in the week and uses them liberally and intelligently. That is the Circle theatre, a house that ranks in the very forefront of all the motion picture houses in America for its splendid exploitation work. And as a matter of fact there is but one other theatre in the city, the Alhambra, that uses newspaper space every day. That is a sad state of affairs so far as regular advertising is concerned and in such cases one would not expect to see the newspapers doing a great deal for the motion picture houses.

Yet in such cases the answer is always that the newspapers should go out and do missionary work among the exhibitors, that they should first show the real spirit of co-operation and prove to the motion picture theatre owners how it does pay to advertise.

By the last census Indianapolis had a population of 259,000. It is a highly prosperous city and has important advantages in that it is connected with a vast territory through interurban systems. The Indianapolis papers, of course, circulate through that territory and aside from the local advantage of advertising, it seems that the theatres are overlooking an opportunity in not attempting to get these thousands of out of town people to come to Indianapolis and see their shows.

As a matter of fact there was practically no motion picture advertising in Indianapolis until the Circle theatre opened. That house has set the example and on Sundays some of the other houses are following, yet there appears to be no concerted advertising plan so far as most of the houses are concerned.

There are about fifty theatres in Indianapolis. The three first-run houses are the Circle, seating 3,100, the Alhambra with 1,100 and the Colonial with 1,200. There are seven other downtown houses with seating capacities ranging from four hundred to a thousand. The remainder are neighborhood houses with a seating capacity averaging around five hundred.

The Indianapolis situation is unusual in that there is only one Sunday paper published there. There is a total of but three papers, so that the tax on the theatre is not so great as in most cities if the theatre desires to use all of the available sources of exploitation. The papers are:

News, Afternoon daily.
Star, Morning and Sunday.
Times, Afternoon daily.

According to the Lord and Thomas circulation figures the *Times* has only about half the circulation of the other afternoon paper, so that it would be possible for the exhibitor to practically cover the field by using but two papers, if he desired to cut his expenses down to the minimum.

The *News* and the *Star* are conservative papers, the *News* especially following about the same policies that it did fifty years ago. The *Times* is newer and more liberal in its views. None of these papers have really done anything to encourage the motion picture theatres to use space. The *News* appears to merely "tolerate" motion pictures. It belongs in the class of papers that are found here and there who so far as motion pictures are concerned are living in a past age. They are prosperous and content with that prosperity, and so they are unwilling to go out and develop new business. Sometimes one does not see much difference between so-called "conservatism" and laziness.

It might take trouble to develop the motion picture houses of Indianapolis to the point where the majority of them would become good advertisers. The *News* might have to get out of its rut, spend a little money, do a little work and bend from its pedestal, but it would pay, and even the most "conservative" newspapers like to see an increased balance on the ledger. We regret to see the situation in this case for the *News* is one of the leading newspapers of the nation in public opinion. So is the Kansas City *Star,* but we are going to reserve until later what we have to say about the way that paper treats motion pictures.

The *Star* shows evidence of liberality in dealing with the picture houses. It devotes a considerable share of one of its Sunday sections to amusements, but the "drahma" is still mighty strong with the Indianapolis papers and so the photoplay is given the second position. For instance on the first page of this section, which is reproduced opposite, the stage gets the top position across the page and the motion picture has to go to the bottom. Under a small heading "What Pictures Show" there is a reading notice for each house that advertises, each one of these merely captioned with the name of the theatre. These notices are evidently regarded in the light of a necessary evil for there is no attempt made to have them appear newsy. There is also a box giving the attractions at the various houses. A separate position on another page is given the attraction at the neighborhood houses and here is a two-column layout devoted to them. This we regard as extremely liberal treatment. The advertising of these theatres is also carried in a separate position. The neighborhood houses advertising are the Keystone and Bijou with a combined space of 3½ inches double column, the Crystal with three inches double and the Victoria, Mecca, Sander's and Blair's with less than an inch double column.

The Circle theatre always uses big space on Sunday and in this issue has five full columns on "The Unbeliever." The Alhambra is the next largest advertiser with nine inches double column while the Colonial uses five double and the Isis and Regent four double. On this page the Strand, also a neighborhood house, uses 3½-inch single. The *Star* has a total of thirteen houses advertising.

There is not a line of real motion picture news in the *Star.* It goes about the work evidently in a cut and dried manner. There is really no reason why any person should read the matter that it prints except that the person is HUNTING for the show that he wants to see. With the exception of the two layouts there is nothing attractive about the motion picture department, yet it is so much better than anything that the two other papers do that it stands out by comparison.

During the week the *Star* is very liberal, devoting a column of reading matter a day to the leading houses. The Monday column contains actual reviews of the pictures, not mere reading notices and is well worth while. The Circle and the Alhambra are the only two houses that advertise every day, the Circle using the much larger space. On Wednesday, with its mid-week change in bill, the Alhambra comes up to large space, using 10½ inches across three columns while there are small ads from the Mecca, Colonial and Regent.

In addition to this the *Star* will often print a story and a picture for one of the theatres. As a matter of fact the *Star* is so liberal during the week that we cannot understand why the paper is not willing to publish a REAL photoplay department on Sunday, giving news and gossip of the pictures and the players.

Saturday is the "big day" for the *News* so far as motion pictures is concerned. It uses a three-column layout on the attractions at the leading houses and then sticks the reading notices down in a corner of the paper, where one has to hunt for them. The Circle again here uses five full columns, and the Alhambra 6½ inches across four columns. The Colonial, Isis, Keystone, Regent and Mecca also advertise. On the Wednesday change in bill the *News* carries advertising from the Circle, Alhambra and Isis.

(*Continued on page 2827*)

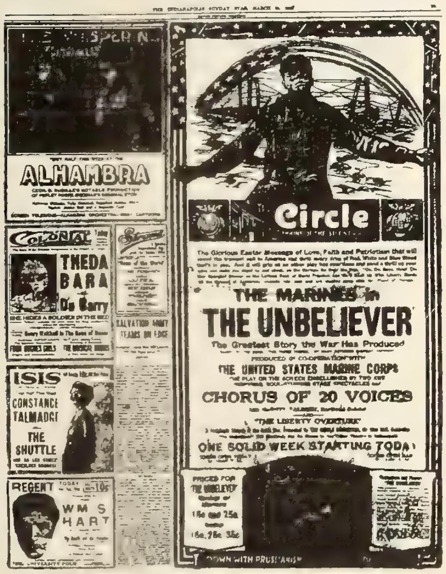
Indianapolis Newspapers and Most of the Exhibitors Cooperation-Shy

Three pages on the top row and the first at the left on the second row are from the Sunday Star. The next is from the Monday edition. The page at the right in the center row and at the left of the bottom row are from the Saturday News, and in the center of the bottom row from the Wednesday News, the day that many theatres change their bills. At the right of the bottom row is the Saturday page from the Times

PART TWO DRAMA and EDITORIAL PAGES 13 to 24
THE INDIANAPOLIS SUNDAY STAR.
STAGE
Viewpoint of the Critic
Music and Musicians
In the Local Theaters
The Motion-Picture Houses

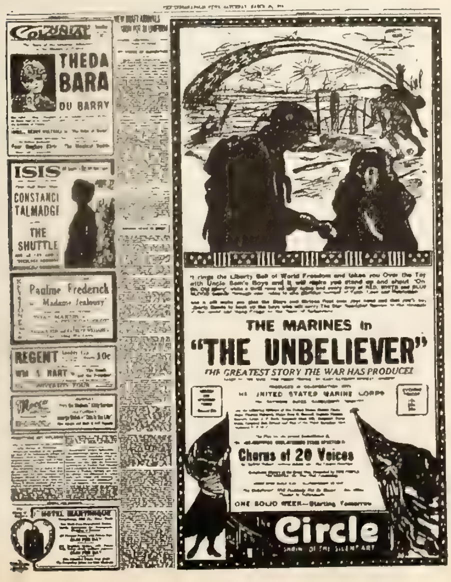
REO
Motorists
Mohawk Tires
City Hall Auto Shop
MICHELIN
Why MICHELIN Universal Wears Longer
Ford, Overland and Studebaker Owners
AC SPARK PLUGS

ENGLISH'S
LA SALLE MUSICAL COMEDY COMPANY 30 PEOPLE 30 WITH GUY VOYER
The Time, The Place and The Girl
Pauline Frederick "Madame Jealousy"
Vivian Martin "A Petticoat Pilot"
BIJOU
CRYSTAL
VIOLA DANA "WEAVER OF DREAMS"
VICTORIA
MECCA
SANDER'S
WHEN YOUR KIDNEYS FEEL LIKE LUMPS OF LEAD
Spring Specials
Oilar Banner


ALHAMBRA
Colonial THEDA BARA Du Barry
ISIS CONSTANCE TALMADGE THE SHUTTLE
REGENT WM. S. HART
Circle
THE MARINES in THE UNBELIEVER
The Greatest Story the War Has Produced
THE UNITED STATES MARINE CORPS
CHORUS OF 20 VOICES
ONE SOLID WEEK STARTING TODAY
DOWN WITH PRUSSIANISM

"THE UNBELIEVER"
CHORUS OF 20 VOICES
Circle
Alhambra
COLONIAL
REGENT
BOOKS
New Victor Records for April
Taylors
OLD FASHIONED FAMILY REMEDY FOR COLDS AND BODY BUILDING
BERGO

PHOTOPLAY ATTRACTIONS IN CITY
PETTIS DRY GOODS CO.
BAKER'S BREAKFAST COCOA
THE WHISPERING CHORUS
Cecil De Mille
Kathleen Williams
Tully Marshall
ALHAMBRA FIRST HALF NEXT WEEK

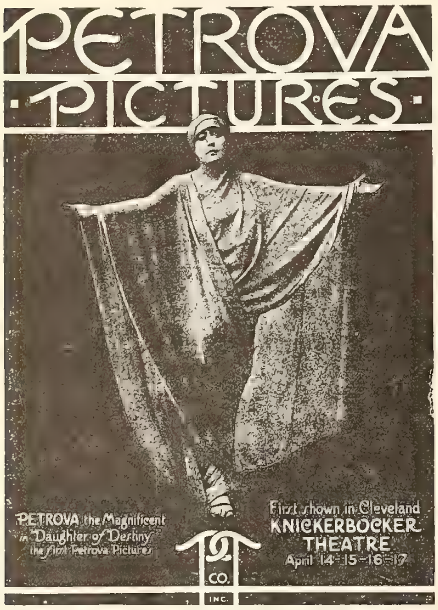

Colonial THEDA BARA DU BARRY
ISIS CONSTANCE TALMADGE THE SHUTTLE
Pauline Frederick "Madame Jealousy"
REGENT WM. S. HART
THE MARINES in "THE UNBELIEVER"
THE GREATEST STORY THE WAR HAS PRODUCED
UNITED STATES MARINE CORPS
Chorus of 20 Voices
ONE SOLID WEEK—Starting Tomorrow
Circle

Circle
THE MARINES "THE UNBELIEVER"
ALL THIS WEEK
ALHAMBRA
JACK PICKFORD
HUCK and TOM
IT PAYS TO EXERCISE
ISIS
ENGLISH'S
La Salle Musical Comedy Company
The Time, the Place—the Girl
KEITH'S
PARK
Christian Science
LYRIC
MOTHER GRAY'S SWEET POWDERS FOR CHILDREN
AEOLIAN VOCALION

KEITH'S
Circle
The Marines in "The Unbeliever"
The United States Marine Corps
COLONIAL Theda Bara
REGENT HART
ALHAMBRA FIRST HALF NEXT WEEK
The Whispering Chorus
PARK "GOOD MORNING, JUDGE"
ISIS CONSTANCE TALMADGE THE SHUTTLE

Your Idea---and Ours

HERE is a splendid example of the use of trade paper advertising for the local house. This advertisement appeared in the MOTION PICTURE NEWS with the first announcements of Petrova pictures. Evidently Emory N. Downs, manager of the Knickerbocker in Cleveland, Ohio, preserved it, and he used it intact, except that over it he lettered the name of the picture and the name of the theatre and date.


PETROVA
PICTURES
PETROVA the Magnificent in "Daughter of Destiny" the first Petrova Pictures
First shown in Cleveland
KNICKERBOCKER THEATRE
April 14-15-16-17
CO.
INC.

Many exhibitors will conclude that this was too much of an advertisement for Petrova Pictures, but it is easy enough to see the effect the Knickerbocker was after. It wanted to center the attention of Petrova fans on that house, and it certainly succeeded.

Another thing was that the display was so different from the others on the same page that it got immediate attention.

You want all the returns possible, but never ask for the moss back.

GOOD business.

Most exchanges are afraid to advertise. Most exchange managers expect the newspapers to give them frequent stories about themselves and telling the photoplay editors how they are trying to get the exhibitors to do the advertising.

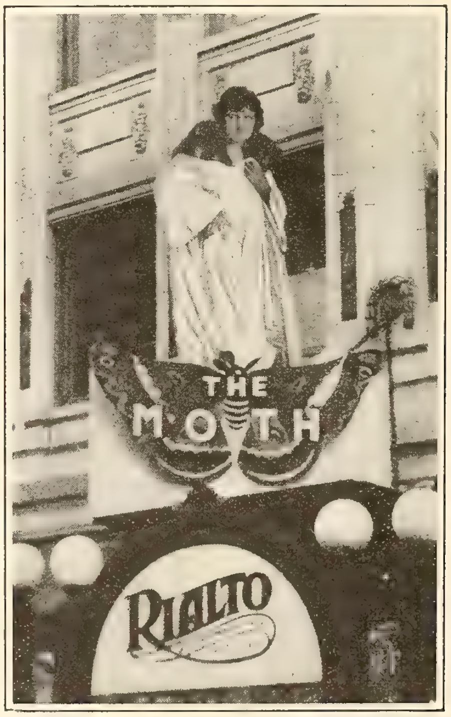
Here is a case in Atlanta, Ga., where the exchange man jumped into the field, and we'll take a guess that he cleaned up as the result of it. "Blue Jeans" made a hit in Atlanta, and the Criterion, which is far ahead of the other theatres in advertising, booked a number of other Metro pictures. The exchange got into the field while the public interest was aroused, and this display, which occupied a space five columns wide and ten inches deep, must not only have brought new business to the

The Overwhelming Success
OF
BLUE JEANS
Which was shown last week at the
Criterion Theater
has convinced the management of the tremendous public demand for METRO pictures:- In consequence they have contracted for all forthcoming releases of the plays including the following great stars
HAROLD LOCKWOOD
FRANCIS X. BUSHMAN
and BERT LYTELL

Hereafter these wonderful stars can only be seen in the latest releases at—
The Criterion—
Distributed by
METRO
ATLANTA BRANCH 146 MARIETTA ST.

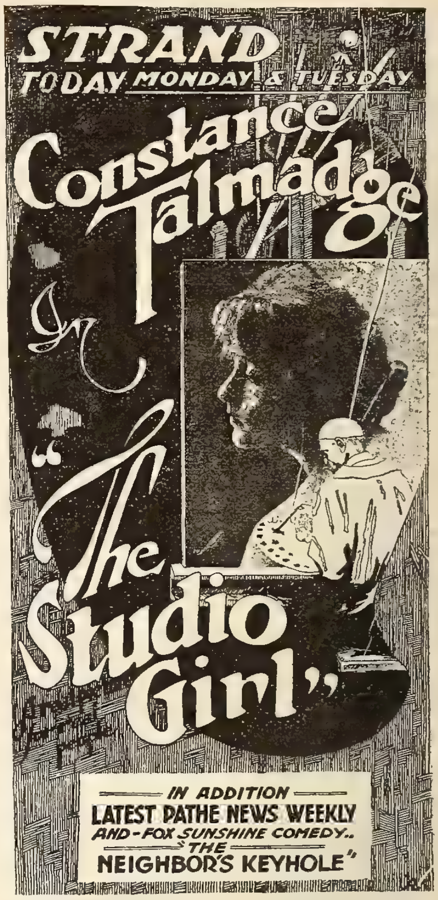
Three-ring circus methods have no more place in your exploitation than pink lemonade has in your theatre.

A. C. RALEIGH, publicity manager of the Rialto theatre, Butte, Montana, believes in getting all of the exploitation possible from every part of the theatre. During the showing of Norma Talmadge in "The Moth," he used a large cut of the star as she appeared in the production above the electric sign on the theatre.



On another occasion, during the showing of a Charlie Chaplin picture he used seven figures of the comedian, one above each of seven huge letters spelling his name.

This plan of using cut outs in connection with the front of the house is a very good one and when they can be employed above the street level so that they do not interfere with the entrance it is all the better, but they must be made so distinctive and with such large lettering that they will be easily understood.


STRAND
TODAY MONDAY & TUESDAY
Constance Talmadge
In
"The Studio Girl"
IN ADDITION
LATEST PATHE NEWS WEEKLY
AND-FOX SUNSHINE COMEDY..
"THE NEIGHBOR'S KEYHOLE"

GET the idea into the advertising—some idea—and you are going to pull the people in. Theoretically, the title of the picture is its strong point. Producers strive their hardest to get a title that will attract and when you get one of this sort play that idea through your display.

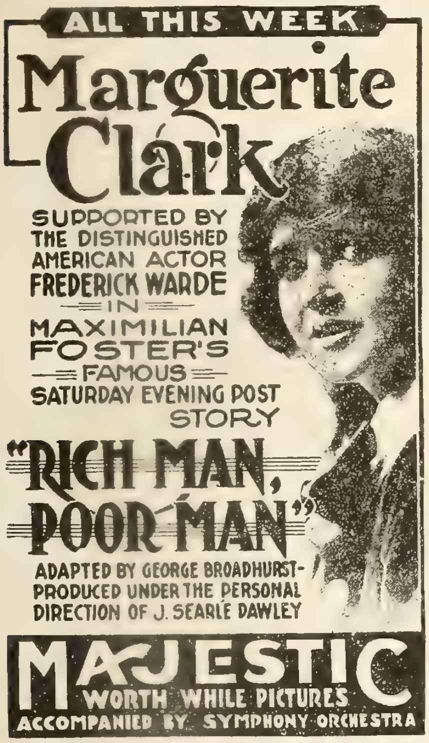
Strand theatre, Syracuse, which we have commended many, many times here gets the right principle on "The Studio Girl." Of course, when you see the way the designer has carried out the idea you say to yourself: "Waht a simple thing it is." But how many of you would go into a lot of superlatives, or meaningless expressions? Here the atmosphere of the studio has been created, a fascinating, mysterious atmosphere to most people, and it results in the sort of a display that will draw the public.

Kill off the parrot and get a bunch of nightingales.

TWENTY words less and this would have been a splendid display. Majestic theatre, Columbus, O., is generally a mighty good advertiser and in this case there was a good idea. The picture of Marguerite Clark looking from the side into the reader's eyes is well placed and the proper value is given the name of the star, the title, the name of the theatre and the date.

But there's too much detail about everyone who had anything to do with the picture. Once we wrote a caption on a cartoon on the Evening Journal and we signed it "By Artist Blank." Arthur Brisbane jumped all over us. "Don't tell the people that he's an artist. If he is they'll know it." And such is the case with Frederick

What Live Wires Are Doing


ALL THIS WEEK

Marguerite Clark

SUPPORTED BY
THE DISTINGUISHED
AMERICAN ACTOR
FREDERICK WARDE
IN
MAXIMILIAN
FOSTER'S
FAMOUS
SATURDAY EVENING POST
STORY

"RICH MAN, POOR MAN"

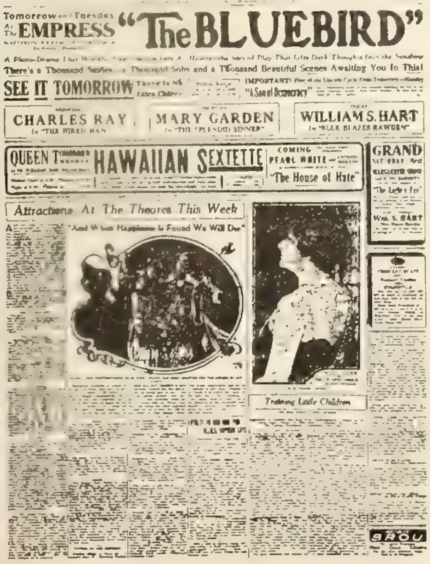
ADAPTED BY GEORGE BROADHURST-
PRODUCED UNDER THE PERSONAL
DIRECTION OF J. SEARLE DAWLEY

MAJESTIC
WORTH WHILE PICTURES
ACCOMPANIED BY SYMPHONY ORCHESTRA

Warde. If he is the distinguished American actor the people know it. Nor are they interested in knowing that the picture was adapted by Broadhurst and directed by Dalley. That's all good information for the trade, but it means nothing to the fan. White space would be much more valuable.

Ideas are first cousins to gold certificates.

WE have spoken before about "top of page" advertising, the sort that some few newspapers still allow. We don't like it because, as excellent as the position of the advertisement is, something else always has to be sacrificed. Here is a specimen from Owensboro, Ky. The Empress theatre has used a space five inches deep across seven columns, or a total of thirty-five inches; in other words, almost two full columns.


Tomorrow and Tuesday
At The EMPRESS
"The BLUEBIRD"

There's a Thousand Smiles a Thousand Sobs and a Thousand Beautiful Scenes Awaiting You In This!

SEE IT TOMORROW

IMPORTANT!

"A Sound Democracy"

CHARLES RAY
In "THE HIRED MAN"

MARY GARDEN
In "THE SPLENDID SINNER"

WILLIAM S. HART
In "BLUE BLAZES RAWDEN"

QUEEN Tomorrow Monday
HAWAIIAN SEXTETTE

COMING
PEARL WHITE
"The House of Hate"

GRAND

"The Eagle's Eye"

Wm. S. HART

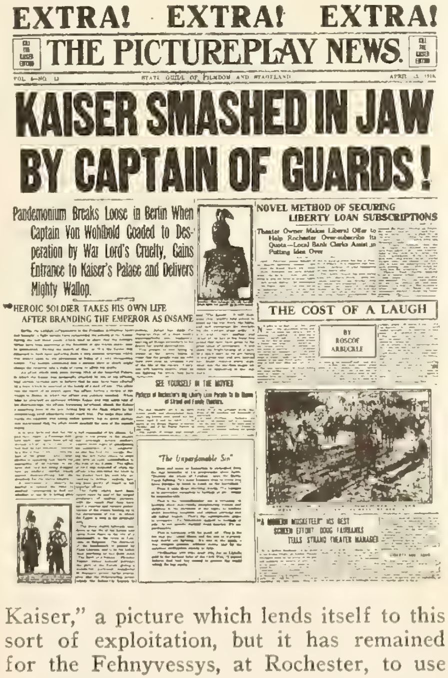
Attractions At The Theatres This Week

"And When Happiness Is Found We Will Die"

Now the first impression that is given the eye when it strikes this page is one of repulsion. The first instinct is to turn over to some other page and if that is stifled the next is to go on down to the reading matter. Another fault is that this sort of display gives long lines to read and a third fault is the temptation to use a lot more matter than would have been the case if the space had been only two or three columns wide. And still another thing that you would have to figure on is that if you get this space there is no reason why another fellow cannot get the space just under you and add still further to the confusion. Undoubtedly this advertisement attracted attention, but with the use of a cut, which was impractical in the present arrangement, we believe that far more people would have read it.

The sit-back-and-wait policy generally results in not only your own feet going to sleep, but those of your patrons, so that they can't get up the energy to walk to your theatre.

REPRODUCTION of the first page of a fake newspaper has been popular and effective advertising for "The Kaiser," a picture which lends itself to this sort of exploitation, but it has remained for the Fehnyvessys, at Rochester, to use a special edition of the *Picture Play News*, a weekly newspaper published in the interest of motion pictures, to put over the stunt.


EXTRA! EXTRA! EXTRA!

THE PICTUREPLAY NEWS.

STATE GUIDE OF FILMDOM AND STAGELAND

KAISER SMASHED IN JAW BY CAPTAIN OF GUARDS!

Pandemonium Breaks Loose in Berlin When Captain Von Wohlbold Goaded to Desperation by War Lord's Cruelty, Gains Entrance to Kaiser's Palace and Delivers Mighty Wallop.

HEROIC SOLDIER TAKES HIS OWN LIFE AFTER BRANDING THE EMPEROR AS INSANE

NOVEL METHOD OF SECURING LIBERTY LOAN SUBSCRIPTIONS

Theater Owner Makes Liberal Offer to Help Rochester Over-subscribe Its Quota—Local Bank Clerks Assist in Putting Idea Over

THE COST OF A LAUGH

BY ROSCOE ARBUCKLE

SEE YOURSELF IN THE MOVIES

"The Unpardonable Sin"

The first page, which is reproduced here, was a smashing ad for "The Kaiser," and it was particularly effective because it reached not only all of the regular readers of the paper, but hundreds of extra copies were printed so that every one in the Rochester district knew about the production.

SEND THEM IN

If Others' Ideas Aid You, Yours Will Help Them

ALMOST every day we have letters from exhibitors telling how ideas that are printed in these pages have helped them. We feel sure that this has been the first real SERVICE that has ever been offered the exhibitors. We have kept it up consistently, the only changes being made toward expansion.

Many of the most prominent exhibitors are now sending in their matter, but there are some others who are holding back. Whether you care for the publicity or not, you owe it to your fellows to record your good ideas here for the benefit of others. And remember that every good idea contributed toward the prosperity of the industry is an asset to you.

Send photographs where possible of stage settings, lobby displays and special stunts.

"The Kaiser" was shown at the Rialto theatre for a week, and also at the Family theatre, a vaudeville house during the week, on Sunday. Both houses were jammed throughout the day.

Advertising is the yeast that makes the dough come up.

HERE is a peculiarly effective display. Nine times out of ten we would say that it is bad advertising, but in this case we would say that it is mighty good.

While we are without the information, we would guess from this that the thing that the manager wanted to bring out as striking was that there was an exceptional bill at the Strand for that week. He was wise in avoiding such expressions as "Wonderful Double Bill," and the like. Instead of this he merely recited his picture. He used unusual rule effects between the reference to the music, the feature and the comedy, and he made the public read everything that he had to say.

For advance advertising, such as it was, for it appeared on the Sunday that the bill started, we would say that it is a curiosity-arouser and a business-getter.

STRAND Sunday Noon
THE PLAYHOUSE of MINNEAPOLIS

SANTREY

JOHN BARRYMORE
and
MIKE DONLIN
in
"RAFFLES THE AMATEUR CRACKSMAN"

MACK SENNETT'S OWN
Pepful Prancing Pullets
in
"THOSE ATHLETIC GIRLS"

Is Your Orchestra Merely a Necessity? Hyman Points Out How It Brings Business

BY EDWARD L. HYMAN

Manager Victoria Theatre, Buffalo, and Member Advisory Board

DO you consider your orchestra a necessary and expensive evil?

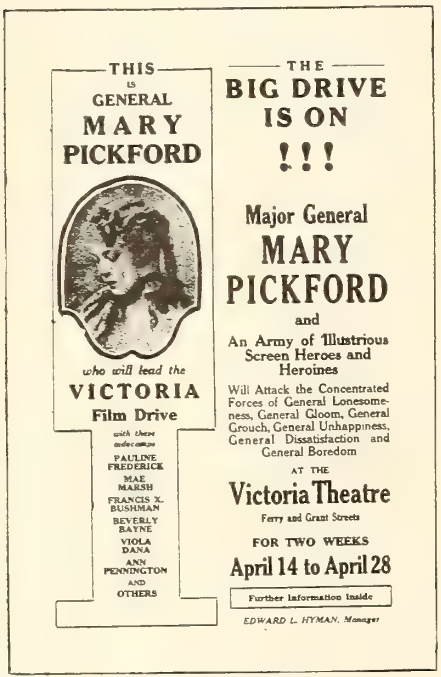
Do you regard it as merely a part of the mechanics of the theatre and give it as little attention as possible?

Are you making the orchestra serve the purpose for which it was ordained?

These are three questions which I am asking fellow exhibitors for the reason that I interrogated myself similarly when my orchestra became a problem and almost a nuisance to me.

I have striven to make my orchestra a principal attraction of the theatre which I manage. I have given every member opportunity to show the best in him, and they have responded.

It is all very simple, that is, it works out after you have answered the questions above. And don't kid yourself while you are answering them.



THIS IS GENERAL MARY PICKFORD

who will lead the VICTORIA Film Drive

with these aidecamps

PAULINE FREDERICK

MAE MARSH

FRANCIS X. BUSHMAN

BEVERLY BAYNE

VIOLA DANA

ANN PENNINGTON

AND OTHERS

THE BIG DRIVE IS ON !!!

Major General MARY PICKFORD and An Army of Illustrious Screen Heroes and Heroines Will Attack the Concentrated Forces of General Lonesomeness, General Gloom, General Grouch, General Unhappiness, General Dissatisfaction and General Boredom

AT THE Victoria Theatre

Ferry and Grant Streets

FOR TWO WEEKS April 14 to April 28

Further Information Inside

EDWARD L. HYMAN, Manager

Cover of Victoria theatre program during Liberty Loan Drive

It took me months to get the orchestra that was most efficient and that not only suited me fairly well—but pleased my audiences.

You needn't spend half your receipts in unifying the orchestra either. Take the material you have, and let them know that you are in sympathy with their musical inspiration, that their tempermental leanings are yours, that you realize that they have the ground work of superior musicians, and that they have been forced to prostitute their talents rather than to reveal them in their true light.

I "found" my orchestra through a fifteen-minute musicale which is featured at least once every months upon the Victoria stage.

The idea made itself manifest when I noticed that careful selection of numbers and a desire on the part of the musicians to play to suit me, had caused the audiences to arouse themselves to the good quality of the music and that they applauded the men more and more often. They seemed to warm up under that appreciation and the music became better and better. The men were willing to stay after the show and rehearse.

I found out that my leader had a wonderful bow, that he would make good in solo work. I gave him the chance to "find" himself. He appeared several times in solo work and brought the house down. The same thing applies to my 'celloist and xylophonist.

"Either you are able to get up and give a solo or you aren't good enough to play in the Victoria orchestra," was what I told them one night. Now, I am going to give you your opportunity. I am going to feature a fifteen-minute musicale at next Sunday's performance, and I am going to give you all a chance, and I am going to advertise it hard. We got together, and the pianist, 'celloist, violinist and xylophonist all selected short numbers.

The evening of the musicale I placed the men on the stage along with a grand piano and a number of pretty lamps. We were playing "The Garden of Allah," as I remember it. I announced the first number on the screen, the curtains closing over the screen and the director-violinist appearing in the spotlight. He played "Souvenir" superbly and did not respond to the encore so that the other members could appear. The curtains parted over the screen and announced the pianist in a solo number. He played the Hungarian Rhapsody and caused a small furore. Then the screen announced the Victoria soloist and she sang "'Kiss Me," from "Modiste." The xylophonist followed. All the time taken was fifteen minutes. There were no waits and the program was not long enough to bore. It broke up the program of pictures and got the crowd ready for the comedy.

My orchestra men were pleased with their success and they are all co-operating to the end that we are getting their best efforts. A new life has been injected into the orchestra. They feel that they amount to something in the regard of the public. And above all they have dignified the Victoria orchestra—for they are all soloists, men who are able to hold their own alone. The fifteen-minute recital is a special attraction at the Victoria, verily. It has helped business and has helped the musicians to find themselves.

If you don't smile and look pleasant to your patrons, your competitor will soon be smiling at your expense.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Hyman Aids Army

Buffalo Visitor Will Manage One of Camp Theatres

TELEGRAMS from Buffalo bring the information that Edward L. Hyman, manager of the Victoria theatre, one of the highest class neighborhood houses in the country, and a member of the Advisory Board, has been appointed manager of one of the Liberty theatres conducted by the war department and reported Monday at Camp Merritt, Tenafly, N. J., on April 26.

Mr. Hyman volunteered his services and received his appointment from R. M. Smith, director of the Liberty theatres at the various army camps. Mr. Hyman has been connected with the Mitchell H. Mark enterprises for some years and during the past three years has been manager of the Victoria. Mr. Hyman was married only a few weeks ago.

Mr. Hyman is certainly fitted for his new work, for he fully understands the manner of adapting his theatres to the needs of a section or a people and there can be little doubt that he will soon have a wonderful following among the boys who are about to go over and drive out the Hun.

Display Made on "Eagle's Eye"

Forty-seven leading newspapers of the country last week carried full pages of text and pictures in printing the first episode of the novelization of "The Eagle's Eye," the serial story of German plots in America uncovered by William J. Flynn, recently retired chief of the United States Secret Service. This was the start of one of the biggest publicity campaigns that has been seen.

The Philadelphia *Public Ledger* featured the first episode as the main news story of the day, starting it at the top of the first column on the first page. The Boston *Advertiser and American* made it the chief feature of the war section of the paper. The Washington *Times* devoted pages to advertising the serial. These are only a few specimens of the sort of co-operation given during the first week.

The second week of the campaign showed the number of papers using the novelization increased to nearly seventy. Other papers will start week by week until the number using the novelization of Chief Flynn's expose of Hun plotting will be about one hundred and fifty.

The difference in schedule for the various newspapers was caused by the insistence of The Whartons, producers of the picture, that the publication should occur at the time when it would aid exhibitors of the serial in the greatest possible way. The release dates on the episodes are not the same in all parts of the country, and for that reason the beginning of the publication of the novelization was not made the same for all parts of the United States and Canada.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

LXXVIII—I have built a theatre in a section of the city where there has never been a house before. It is an aristocratic section in its own mind, but really no better than several other sections. Yet there is undoubtedly a feeling of opposition to my house because I have dared to invade the section. I believe that the reason of this is that the people have come to look upon a picture house as a place adorned with gaudy posters, resounding with the music of a mechanical piano and encouraging loafing. How would you suggest that I overcome this feeling? I really believe that there is a fine prospect for unusual business here, but I have to overcome the prejudice first. Would you suggest inviting residents of the section, giving benefits, or what?—ARISTOCRAT.

MY dear man, the first thing that you must do is to get the idea out of your mind that "it is an aristocratic section in its own mind."

Your attitude is wrong, and is bound to reflect, and the reason people are not coming to your theatre is, perhaps, because you yourself are keeping them away from it. Have a good friendly spirit toward them and select pictures for your theatre like I have advised my friend in the previous question. If necessary show them the pictures free of charge, but get them in there. *The mouth-to-mouth advertising and the comment will soon put your theatre on a good solid foundation,* and it won't be so hard to do things after that.

Avoid giving benefits if you can help it. *The only benefit you can give is to yourself, and give one of those to yourself every day.*

The way I would overcome prejudice is, first of all, I would get an introduction to several of the most influential people in the neighborhood, and get their support. Ask them to give you a chance to prove that you are trying to do something fine. They will not fail you if you are trying to show them that you are doing something good.

There are lots of ways that might suggest themselves to me, but I think you ought to work this out yourself, as I do not know what you are doing and what is available, therefore I am not in a position to give you any more advice than what I have already given you.

LXXIX—I am in a very strict Protestant community. Wednesday night is known as prayer meeting night, and it has been suggested to me that I should close the theatre that evening. As a matter of fact, I do not do a large business, but there is a certain element that wants to come. Do you think it would be a good idea to close merely during the hours of service?—GEORGIA.

MY advice to you is under no condition cater to any sect or creed. If they don't want to come to your place let them stay away, but don't cater to them. There are people who would want to come, and there isn't any use in offending one to cater to the other. It is optional that the party who wants to come whether or not he can. Otherwise go right ahead as you are doing.

LXXX—I am in a coal mining town of 2,500 and show four nights a week, always two feature nights and two serial nights, filling in the serial nights with news reels, comics and travel pictures. I have had quite a few patrons who have asked me why I do not sell them tickets for the entire serial at a discount for cash. What would you advise, and what discount for cash?—J. S.

THIS is a matter that you must decide for yourself. I do not know what your conditions are and what your policy is, and it is a matter that is purely administrative. I do not believe that you should, under any condition, sell bargain tickets to your theatre, yet it may be a condition that would help you and make you realize a little money in advance which would be worth while. Surely, I cannot tell you what to do in this kind of a case.

LXXXI—What is your policy about war pictures? I have noted that you have put on several and that you evidently have done big business with them, but right here we are up against the proposition of too many war pictures. It is my own opinion that where a picture is frankly such, shows war scenes and has a patriotic appeal, it is worth while, but that pictures where the war is dragged in as a background become tiresome.

I am located in a residential section, and it seems to me that the war has come closer to my patrons than to the general run of people, for so many boys have gone from this section. Do you show this second class of war pictures or do you avoid them? Personally I believe that we should have as much comedy as possible in these days, but I am up against the proposition of having to play at my theatre the pictures that have been advertised at the big downtown houses.

In many cases I see these pictures myself and know that they will not please, but for some reason my public thinks that when I refuse to book some picture that has been strongly advertised downtown that it is because I am unwilling to pay the price. Do you think that it would pay me to adopt a policy of pleasant pictures?—N. A. N.

WAR pictures are all right provided that they are handled properly. There was a time when war pictures were in great demand and drew a tremendous business, but the people have been bunked so often by flaring advertisements and many promises which have not been kept that they are now suspicious and, unless you have some of the real thing (and I will admit that there are mighty few of them now in circulation) I would advise you to be very careful in running the so-called war pictures.

A great many fine shots are embodied in all of the weeklies and you will get probably enough war stuff in them to satisfy your patrons. But, of course, understand me, if you should get some exceptionally good pictures and know them to be authentic, and if they are properly edited, avoiding the gruesome and morbid scenes and showing the spectacular and thrilling scenes, I do not think you will have any trouble in obtaining a good crowd.

You are right about the residential section and about the comedy. *As I have said in some of my previous answers, you cannot show too much comedy these days.*

Do not labor under the impression that the public think that you do not book the pictures that are advertised big downtown because of the high price, but *start a counter campaign against this thing by stating that, although a picture is heavily advertised downtown, you will not show it if it does not meet with your approval.* State that it is your aim to procure only those films that meet with your approval and that you are trying to show nothing but pleasant films and that you wish to avoid the gruesome and morbid.

You will find that you will get many followers who will write you about the fine work you are doing. By all means enter into your work in a personal way. You write a very fine letter and your personality seeps through it. You will make a success if you hit the nail a good, hard wallop on the head and get to your patrons personally.

Don't worry about what the downtown houses are showing. If the picture is good, however, you will then know what to expect and you will be able to improve on their presentation. This in itself is worth something.

By all means adopt the policy of pleasant pictures. You cannot go wrong.

LXXXII—I have a considerable foreign population here. I would like to know how you advertised your first theatre, as I understand that your patronage was largely of foreigners. A considerable share of my people do not read the local weekly, which is published in English, and therefore I am finding it hard to reach them. As I change my program daily, it is impossible for me to send out circular letters on each picture. I would like to know how to build up this foreign patronage.—ILLINOIS.

THE best way to get to a foreign population is to get to them through individuals. Go to the most influential foreigner of each respective element and make him go right to his people and talk about it.

You will find that foreigners greatly exaggerate and paint in the most flowery language. You will find that by creating an interest this way they wil come to your theatre and you should accept advice from those people you know.

Seeing the Rialto and the Rivoli with Rothapfel

BY the time this is read Lieut. S. L. Rothapfel, U. S. Marine Corps, will be on his trip of the marine stations of the country which will occupy at least three weeks. During that time he will direct the making of a number of pictures for the Government which will be released through the various news weeklies.

Last fall we told you about the way that the Rialto operated during the absence of "the boss," but now the staff will have on its hands the Rivoli as well. And we don't mind saying in advance that the staff will get away with it, and you may expect to see new things pulled every week, *for such is the organization of the two theatres, and so perfectly are all the employes imbued with the Rothapfel spirit that they will carry out his ideas just as if he were here.*

"Different" is the best description of the two shows this week. Last week the choral effects were largely in evidence, and probably the reader of the accounts decided that these were splendid things, but entirely too expensive for his house. This week there is not a choral effect in either bill, and the presentations are just as satisfactory. It shows that it is not necessary to have big choruses to get the same satisfying effects—if the artistic touch is everywhere and the same standard kept up in each number.

The symphonic poem from "Mazeppa" is the overture at the Rialto, and after this comes of the splendid Newman travel pictures, released by Educational, "Our Egypt of the Southwest." These show the ancient tribe of Hopi Indians in their homes, at work weaving baskets and making vessels of clay. There is a touch of humor through them. There is a special musical score prepared by the Rialto for this, but it is composed of so many different numbers that a recital of them here would be meaningless.

Carlos Meja, tenor, then sings "Salut! Demeure" from "Faust." For this all the light effects are in red with the exception of the centerdome where red and blue are both used. After the start of the song the side panels open carrying out the Byzantine effect of the main stage setting.

There is a remarkable Animated at the Rialto this week, opening with Universal pictures of West Point boys in camp, and for this "The Spirit of Independence" march was used, the audience giving the marching cadets a big hand. Then follow Gaumont pictures of the parade of sailors at San Pedro, Cal., shown to "Admirals All." This includes some fine shots of men on battleship and going up into the masts. Then came a very funny incident with Gaumont pictures of raising chickens. In fact, this number is so good that it was split up, half of it being used in the Rivoli Animated. "Chicken Reel" is played with this, and it gets a succession of hearty laughs. From the same source come pictures of Chicago school children starting a pig club, and the grunts and squeals of the pigs as reproduced by the orchestra add to the merriment. Pathe supplies "Picture Spots in England" for which light music is used.

Now here is a point to get. You all know that "God Save the King" and "America" are the same in the music. Now watch the effect that is obtained by counterpointing these two airs. Universal now comes with pictures of Queen Mary reviewing the women's ambulance corps and "Royal Hearts" is used, this having the counterpoint of "God Save the King." It brings intense applause this music continuing through Universal pictures of the demonstration in Trafalgar Square. Then follow Universal pictures of the bicycle climb at Los Angeles.

And then come Hearst-Pathe pictures of women starting a school for war work at Washington, and for this "Daughters of the American Revolution" march is used, this having the counterpoint of "America," having the effect of not only recalling the British pictures that went just ahead, but increasing the enthusiasm. *It was a case of getting the spirit of the Allies over in a manner that left its impress upon every one.* This same music continues through Gaumont pictures of New York's Liberty Loan parade. There are many splendid shots in this, and it brings constant cheering, an especially big demonstration being given the French sailors. To "Anniversary March," Universal shows a glimpse of Schwab, head of the nation's shipbuilders, and then from Gaumont come pictures of the workmen at shipyards pledging their aid to the nation.

Gaumont supplies most interesting pictures of the French decorating the first of the American heroes. Almost everyone in the audience watched to see whether the officers would salute the men decorated on either cheek, but evidently the officers knew American customs for a handshake is substituted. "Stars and Stripes Forever" is the music for this and it continues through pictures of Clemenceau bidding goodbye to the men in Paris and then come shots of General Wood, General Foch and Secretary Baker on the way to the front that leave the audience applauding. In fact, the music continues a little while after the end of the Animated and the applause continues in just as great a volume.

Miss Gladys Rice then sings "A Perfect Day." This young woman, under the training that she has had at the two houses, has become one of the most satisfactory soloists in New York; she is always welcomed. For this number the lights are at first all in red, toward the end of the song becoming blue, giving the evening effect.

Billie Burke in "Let's Get a Divorce" is the feature attraction this week, and it keeps the audience laughing throughout. There is special music, on the burlesque order, used for the opening of the picture where Cyprienne is reading her romance to her chum. For instance, one scene shows a horseman riding through the snow, but hoof beats, such as if the animal were galloping over a bridge are used, and at the death of the hero, the wailing music is used. The coming of the angels brings burlesque trumpet effects, and when the title asks that the orchestra play "Goodbye," it is done on the horns. All the way through the music spurred the many laughs on.

Then the orchestra plays "The Evolution of Dixie," an interesting series of variations of the Southern song, it being played as a minuet, a waltz, in ragtime and finally as grand opera. It got an even bigger reception than the overture.

More of the comedy element is supplied at the end of the bill with a Sunshine comedy that is especially good in the water chase stuff, "A Neighbor's Keyhole."

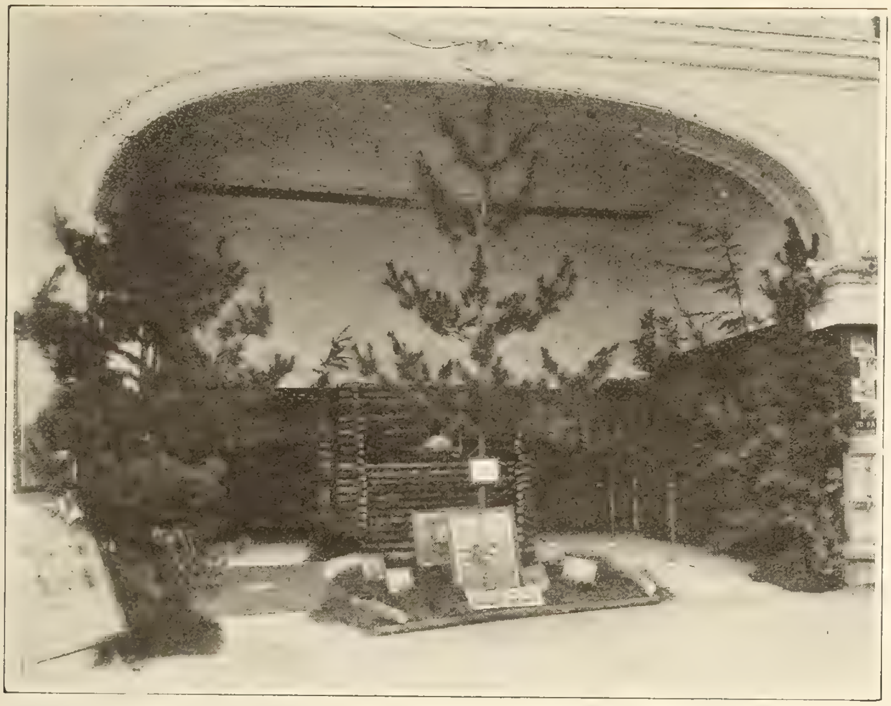
Selections from "Faust" form the overture at the Rivoli and gets one of the biggest receptions that we have seen. All the lighting effects are in red, of course.

Special orchestration is again used for the double scenic number, the first being another of the news and travel pictures released by Educational. This is "Tidbits of Travel" and includes scenes in Japan, China, the Philippines and in Hawaii. It ends with some mighty interesting studies of the results of intermarriage of the races. The second half of the scenic number is supplied by Pathe with "Picturesque Wales."

With an introductory on the organ giving the harp effect so realistically that one looks for the player, Alberto Bachman, violinist, then plays "Concerto—Last Movement," by Saint Saens, with the house dark and the spotlight on him. There is a wonderful special setting for this, the curtains parting, showing a window looking out on the hills then at either side the colored glass effects, each with a Madonna. Blue and red lighting is used, adding to the wonderful effect. This setting is the work of John Wenger, who has just been added to the staff of the two theatres as art director.

Then comes the Animated. This week Mr. Rothapfel has done something that he has never done before since the opening of the Rivoli and that is to use a few of the same scenes that are shown at the Rialto, but they have such a punch to them that it was hard to avoid it. It opens with Hearst-Pathe pictures of "The Men at the Helm," showing General Foch, General Petain, and President Wilson, and here "Dunlap Commandery" march is used and then follow H.-P. pictures of the assembling of the new Liberty trucks, shown to "Hippodrome March." The same music carries through Universal pictures of the tank, "America," and through Gaumont pictures of the workers at the oil fields helping to win the war. Then comes the other half of the chicken pictures which are also shown at the Rialto and again "Chicken Reel" is used, with the effect of the cackling hens and peeping chicks being well reproduced. This continued through Gaumont pictures of harvesting the cauliflower crop and then comes

(*Continued on page 2825*)



This attractive lobby display on "Jules of the Strongheart" at the Star theatre, Everett, Wash., attracted a great deal of attention. The ticket booth was built like a log cabin; spruce trees were used for the main decorations, with a drop showing mountains in the background

This Week at the Strand

THIS is very much war week at the Strand, purposely so because the entire gross receipts of the week are to be invested in Liberty Loan bonds. The audience is kept up to a high pitch of enthusiasm throughout and there is so much applause that some would think that many in the audience would get tired.

The feature is "My Four Years in Germany" and if there was any doubt about whether it would draw at the Strand after being in its fifth week at the Knickerbocker, this was certainly allayed by the crowd that was waiting for a chance to get into the theatre when we left about nine o'clock Sunday night.

The overture this week is "Pomp and Circumstance," a wonderful composition which is used very often at the Rothapfel houses in connection with some magnificent scenic. Before the end of this comes a film made by Managing Director Edel himself, showing his meeting the members of the Mayor's Committee on Women on National Defense, and presenting them the key to the Strand for the week and pledging the whole receipts to investments in Liberty Bonds. This comes to an end with a Hearst-Pathe cartoon, "Have You Bought Liberty Bonds?

Then comes a remarkable picture in Winsor McCay's creation of the sinking of the Lusitania. It is, of course, not a photograph, but made of 25,000 separate drawings, requiring the work of the artist over a considerable part of two years. It reproduces the tragedy in detail and there is a splendid musical accompaiment with it, the orchestra and organ playing, "Nearer My God to Thee" as the big liner takes the final dive.

At the end of the drawing-picture there are worked in some Pathe pictures of American vessels of war and of marching troops, giving the idea that America is going to avenge such deed as the slaughter of women and children. There is, of course, a whirlwind of applause here.

Then the curtains part and with a setting showing tents in the foreground and hills and a river in the back, the Strand Soldier Quartette sings "Tenting on the Old Camp Ground" and "Over There."

Now comes the feature. It is not necessary to review this further here except to say that Mr. Edel has arranged a splendid musical score for this. There are lots of opportunities to bring in patriotic music. For instance, "Yankee Doodle" is played with the showing of Ambassador Gerard. Agitato effects are used through the cruelties of the Germans to the Belgians and to the prisoners and at the end when there are shown the marching British, French, Belgians and finally the Americans, there are a number of the most popular of war tunes played. The audience is kept constantly applauding. With the music included it is a picture that stirs one to the very depths.

At the end of the feature there are introduced pictures of General Foch, General Pershing and others that add still further to the enthusiasm and every one of the audience goes away from the theatre a better and madder American and more anxious than ever to do his bit.

Rialto and Rivoli

(*Continued from page* 2824)

a clever Universal cartoon, entitled "The Quaint Tale of the Pipe and the Pup." This shows Uncle Sam in the role of the "Pied Piper," calling meats, sugar and all other provisions to him. *First, there are the strains of "Yankee Doodle" heard and this is played throughout on the flute with first one instrument and then another bringing out clearly "I Hear You Calling Me," and then the bass horn finally answering with "I'm Coming." The effect of this on the audience may well be imagined.*

Gaumont supplies pictures of McAdoo at San Antonio with "Liberty Bell" played, and then come Universal pictures of the Liberty Loan parade and then stars of the opera aiding the loan and cartoonists drawing for it, and then Fairbanks, as he appeared at Chicago. Gaumont pictures of the bicycle climb and the woman's service school at Washington follow, and from the same source there are pictures of 20,000 women in the parade with the orchestra playing "Daughter of the American Revolution. Universal supplies pictures of the cadet flyers at Princeton and Hearst-Pathe shows fliers in the air at Nantucket, with "Here We Come."

There comes a big punch with the Hearst-Pathe pictures of the French honoring American heroes and for this "He's a Yankee Doodle Boy" is used. This ends with Clemenceau's inspection of the American forces Gen. Wood visiting the French lines and finally a wonderful shot of marching troops that almost brings the walls of the house down from the applause.

With a setting representing a scene in Palestine, Desere La Salle sings "Vision Fugitive" from Herodiade. Then follows the feature, Enid Bennett in "The Biggest Show on Earth" a very happy film and here again the special music did a great deal to aid to the enjoyment, one of the touches being given with the imitations of the circus band of jazz music.

Now look how a little thing can score—how it can make one of the biggest of all the hits. Mr. Rothapfel has been using the old songs a good deal recently and he has delighted his audiences with them. This week he is using a bunch of selections of some songs of about fifteen years ago, opening with a strain of "Auld Lang Syne" and then turning into "Bedealia," "In the Shade of the Old Apple Tree," "Under the Bamboo Tree" "When You Were Sweet Sixteen," "She Was Bred in Old Kentucky" and finally, "Put on Your Old Gray Bonnet." All through this number the people were singing and whistling. It got close and is a thing that people will talk about for weeks.

You can do it easily—even with a piano. It's worth trying and it's worth starting to think about digging out original ideas and putting them over and making the people talk about your theatre.

The bill closes with Mutt and Jeff in "Helping McAdoo" which has some train chase stuff in it that pleases.

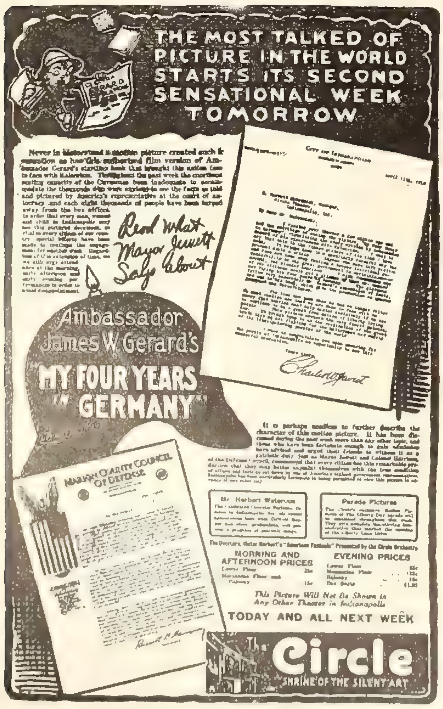
How M'Cormick Put Over "My Four Years in Germany" for Two Weeks

LONG runs of big pictures appear to be coming into their own all over the country. In Detroit, San Francisco, Los Angeles and a number of other cities there have been pictures shown during the last two months for weeks in place of the few days that they would have been kept on the screen a year ago.

Intelligent exploitation, liberal use of space in the newspapers and grasping every idea that the pictures offered have been responsible for this record. In other words there has been real constructive showmanship and these cases have proved that pictures can be put over for long runs where the exhibitor has the goods and where he makes a serious effort.

One of the most notable of these presentations is offered by S. Barret McCormick, managing director of the Circle theatre, Indianapolis, who has just shown "My Four Years in Germany" for two weeks. And during that time though the Circle seats 3,100 and six shows were given every day it is estimated that thousands were turned away. It was no rare sight during the engagement to see lines two blocks long of people waiting to buy tickets.

Now Mr. McCormick learned that Former Ambassador Gerard was to be the guest of Indianapolis on Saturday, April 6, to open the Liberty Loan drive. The Circle had already booked the picture, but it became apparent that if Mr. McCormick could arrange to get the film immediately following the visit business would be much greater. So he got busy by wire and finally a special messenger was on the way from New York with a fresh print and the advertising campaign reaching Indianapolis the night before the picture was first shown.


THE MOST TALKED OF PICTURE IN THE WORLD STARTS ITS SECOND SENSATIONAL WEEK TOMORROW

Read what Mayor Jewett Says about

Ambassador James W. Gerard's MY FOUR YEARS IN GERMANY

MARION COUNTY COUNCIL OF DEFENSE

Mr. Herbert Waterous

Parade Pictures

MORNING AND AFTERNOON PRICES

EVENING PRICES

This Picture Will Not Be Shown in Any Other Theater in Indianapolis

TODAY AND ALL NEXT WEEK

The Circle
SHRINE OF THE SILENT ART

Endorsements used to stimulate interest during the second week of run

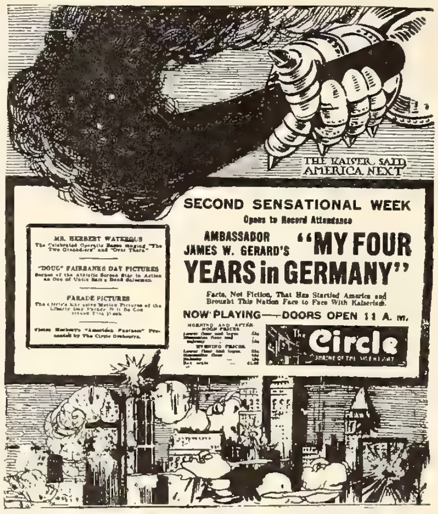
It Was Not an "Accident"

Other exhibitors congratulated Mr. McCormick on the coincidence that brought the picture to Indianapolis just at the time of Mr. Gerard's visit, but there was no coincidence to it—it was work by Mr. McCormick.

Circle theatre always used big space in the newspapers. In this case the big campaign was started on the day of Mr. Gerard's visit, and when he led a parade of 40,000 citizens and spoke in the big municipal hall. The announcements of the picture greeted every one who took any part in the celebration and naturally aroused their desire to see the picture. Of course the newspapers devoted all sorts of space to the visit of the former ambassador and the front pages were covered with pictures. It was also natural that reference should be made through these stories to his book and also that Mr. Gerard himself should refer to his book and his experiences in Germany.

Note that the first, or Saturday, advertising which occupied five full columns referred all the way through it to the fact that Mr. Gerard was the city's guest that day. Mr. McCormick used large pictures of Mr. Gerard in all of this earlier advertising and quoted freely from the book. He did not have to use adjectives or detailed descriptive matter, but he did want to couple up the appearance of the picture with the fact that it was the experience of the man whom the people could see that day in flesh and blood.

It is impossible to reproduce the entire newspaper campaign used by the Circle here, but it should be observed that Mr. McCormick was not content with a big splash before the picture was shown and then let it carry itself. He kept up his exploitation every day during the engagement. For instance we are reproducing one display that was used just as the picture ended its first week. It carried letters from the mayor and from the Council of Defense endorsing the film.


THE KAISER SAID AMERICA NEXT

SECOND SENSATIONAL WEEK
Opens to Record Attendance
AMBASSADOR JAMES W. GERARD'S "MY FOUR YEARS in GERMANY"
Facts, Not Fiction, That Has Startled America and Brought This Nation Face to Face With Kaiserism.
NOW PLAYING—DOORS OPEN 11 A. M.

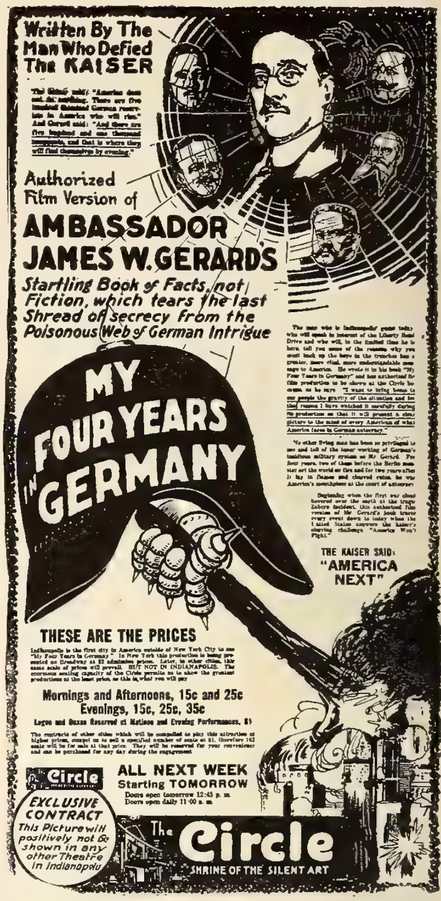
MR. HERBERT WATEROUS
The Celebrated Operatic Basso Singing "The Two Grenadiers" and "Over There."

"DOUG" FAIRBANKS DAY PICTURES

PARADE PICTURES

The Circle
SHRINE OF THE SILENT ART

How the Kaiser's threat to America was emphasized in advertising


Written By The Man Who Defied The KAISER

Authorized Film Version of AMBASSADOR JAMES W. GERARD'S Startling Book of Facts, not Fiction, which tears the last Shread of secrecy from the Poisonous Web of German Intrigue

MY FOUR YEARS IN GERMANY

THE KAISER SAID: "AMERICA NEXT"

THESE ARE THE PRICES

Indianapolis is the first city in America outside of New York City to see "My Four Years in Germany." In New York this production is being presented on Broadway at $2 admission prices. Later, in other cities, this same scale of prices will prevail. BUT NOT IN INDIANAPOLIS. The enormous seating capacity of the Circle permits us to show the greatest productions at the least price, so this is what you will pay

Mornings and Afternoons, 15c and 25c
Evenings, 15c, 25c, 35c
Loges and Boxes Reserved at Matinee and Evening Performances, $1

ALL NEXT WEEK
Starting TOMORROW
Doors open tomorrow 12:45 p. m.
Doors open daily 11:00 a. m.

EXCLUSIVE CONTRACT
This Picture will positively not be shown in any other Theatre in Indianapolis

The Circle
SHRINE OF THE SILENT ART

Five full column display used Saturday before opening of picture

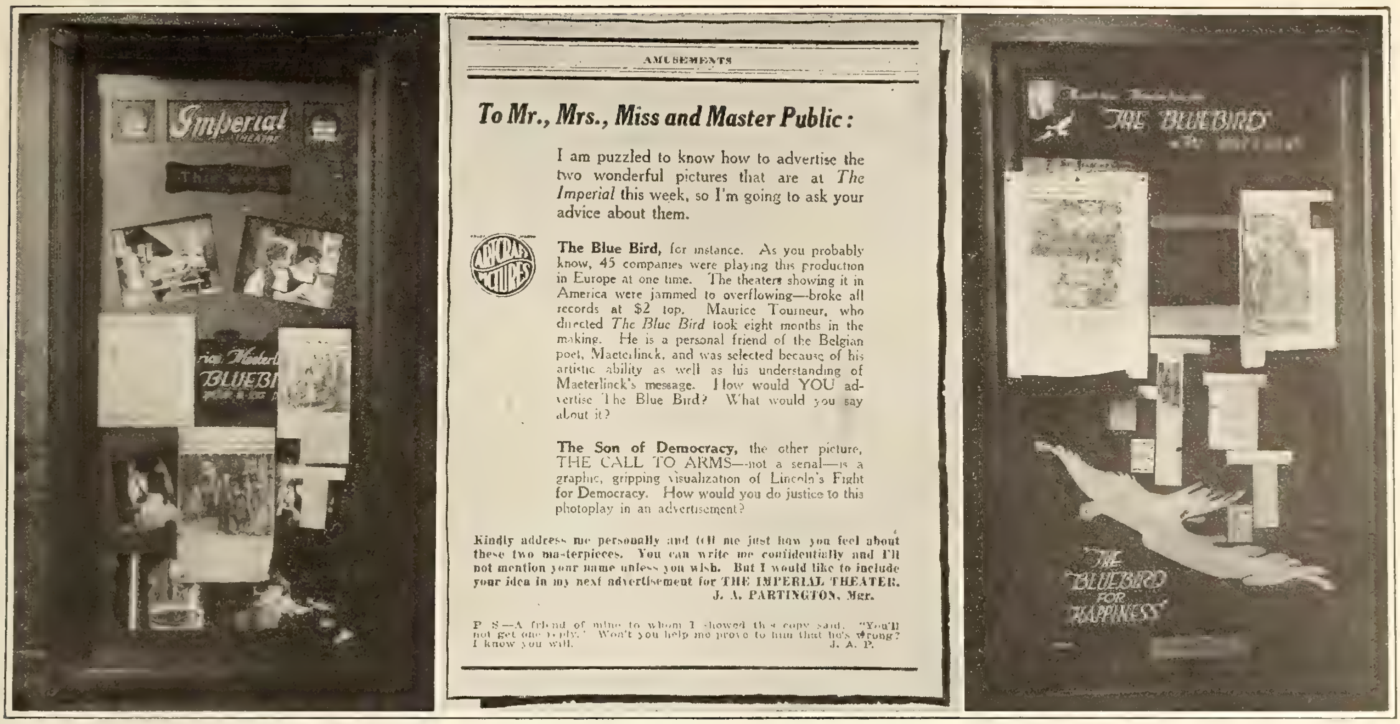
"America next," the quotation from the kaiser was used through the advertising and after the first few displays which featured Mr. Gerard's picture the illustrations were devoted to what would happen to America if the hun had his way. It was all striking advertising of the sort that hits you in the face, but we would like to know how many exhibitors would keep up such advertising during the run. Easily the vast majority might have made a splurge at first and then expected the word of mouth advertising to carry the picture along. It would have done so to a certain extent, but when Mr. McCormick put behind all of this the continued advertising there was not a soul in Indianapolis and the surrounding territory that was not talking about the picture.

The whole city and the surrounding territory was billed for the picture like a circus and people came to Indianapolis from all parts of the state to see the picture.

Here is Mr. McCormick's own conclusion of the result of the showing:

"Undoubtedly we are getting out of the old 'movie' days. The picture business is merely setting out on the path of real theatricalism where long runs, good admission prices and big pictures will undoubtedly solve the big problems that face the industry today."

In addition to "My Four Years in Germany" the program during the two weeks included pictures of the Liberty Loan parade in Indianapolis and Herbert Waterous singing "The Two Grenadiers" and "Over There."



AMUSEMENTS

To Mr., Mrs., Miss and Master Public:

I am puzzled to know how to advertise the two wonderful pictures that are at *The Imperial* this week, so I'm going to ask your advice about them.

The Blue Bird, for instance. As you probably know, 45 companies were playing this production in Europe at one time. The theaters showing it in America were jammed to overflowing—broke all records at $2 top. Maurice Tourneur, who directed *The Blue Bird* took eight months in the making. He is a personal friend of the Belgian poet, Maeterlinck, and was selected because of his artistic ability as well as his understanding of Maeterlinck's message. How would YOU advertise The Blue Bird? What would you say about it?

The Son of Democracy, the other picture, THE CALL TO ARMS—not a serial—is a graphic, gripping visualization of Lincoln's Fight for Democracy. How would you do justice to this photoplay in an advertisement?

Kindly address me personally and tell me just how you feel about these two masterpieces. You can write me confidentially and I'll not mention your name unless you wish. But I would like to include your idea in my next advertisement for THE IMPERIAL THEATER.

J. A. PARTINGTON, Mgr.

P. S.—A friend of mine to whom I showed this copy said, "You'll not get one reply." Won't you help me prove to him that he's wrong? I know you will. J. A. P.

In the center is the opening advertisement of the Imperial, San Francisco, on the "Blue Bird," and at either side the use made of the display panels for showing the newspaper clippings.

Indianapolis Theatres Show Little Desire to Advertise Attractions Every Day

(*Continued from page* 2818)

The *Times* has a three-column layout on attractions in the Saturday issue and the usual reading notices and then forgets about pictures. The Circle uses smaller space here, and the Alhambra, Isis, Colonial and Regent also advertise. No other days the *Times* devotes a column of reading notices to the theatre.

As a matter of fact we donbt whether there is any city in the country where there is more interest in motion pictures. Because of the large circulation of two of the Indianapolis papers in the surrounding territory the photoplay department ought to be a feature of the papers because the smaller papers canot afford to devote a large amount of space to the matter and the picture fans would naturally look to the big city daily.

Of course one bad feature of the situation is that the *Star* is without competition on Sunday, yet that paper is doing more than any of the others and it is possible for the theatres to reach all of the Sunday readers by using one publication.

In a situation like this it is difficult to find which party is really at fault, especially when we find that there are but thirteen out of the fifty theatres advertising in any paper and only two of the whole number advertising every day. Certainly, on the surface there is not a great deal of encouragement for a newspaper to start a real motion picture department and depend upon business that may develop.

But the answer to this is simple. The average motion picture manager who has never advertised hasn't any more than a very hazy idea of what it is worth to him. He is generally hard to convert, but the hardest man to get to believe in advertising is generally the most enthusiastic in the end.

Here is one case that came under our observation, and it might well happen in Indianapolis. A high-grade neighborhood house was advertising on Sundays in one paper that paid little attention to motion pictures. The solicitor for another paper which had determined to run a regular motion picture department went to him for the advertising. The manager refused, at first, on the ground that it was largely duplicate circulation. He was right in that contention, but finally he signed the contract, though he did it purely to encourage the newspaper to print motion picture matter rather than in expectation of direct return that he would get. In six months he found that his advertisement, run every day in this second paper, and at the same cost of his full program for the week which he used in his first paper brought him five times as much return. The moral is that it pays to tie up to the paper that is giving its columns to interesting matter about the industry, and that it will pay the newspaper that does so for it will be able to convert and retain the man who has been afraid to advertise.

There is an open field in Indianapolis. We rather believe that the *Star* and the *Times* are willing to co-operate with the exhibitors. We suggest that they start a man out on this work. One of these papers ought to be able to get fully half of the theatres. This will increase the audience of the newspapers, it will aid a feature that is popular with the city readers and it will prove one of the most popular appeals to the out-of-town readers.

Partington Makes Unusual Appeal with "Blue Bird"

J. A. PARTINGTON, manager of the Imperial theatre, San Francisco, and a member of the Advisory Board, put over an unusual piece of original exploitation with "The Blue Bird."

Here is a picture distinctly different from the ordinary feature and Mr. Partington was right in determining to make a different appeal with it. So he devoted his newspaper advertising to talks with the public. In the first of the series, which we have reproduced, he went before the public and invited suggestions for advertising this picture.

This display was followed up by a letter from one of the patrons suggesting what he would do if he were manager of the theatre. One of the things that he suggested was taking a large truck, transforming it into a fairy bower and peopling it with a girl dressed as a fairy and, with two children, who are the main characters in the story. This and some of the other suggestions were adopted by Mr. Partington.

Columns of space were given the production in the San Francisco papers and Mr. Partington attracted unusual attention to these clippings by pasting them over the display frames which held scenes from the production. The attention of the public was then centered on the newspaper praise and in this way every one of the many words of praise for the picture was made to work for the theatre with very satisfactory results.

An arrangement was made with the San Francisco Chronicle to give a free show-

Ready Made Ad-Talks

Bill Russell's First Picture by His Own Company, "Hearts or Diamonds"—Mystery

(Mutual Release—Five Reels)

The first picture produced by William Russell's own company, William Russell Productions, Inc., releasing on the Mutual program, is titled "Hearts and Diamonds," and will be the attraction at the ——— theatre on ——— of ——— week. William Russell is starred and appearing in the supporting cast with him are seen Charlotte Burton, Howard Davies, Carl Stockdale, John Gough and Robert Klein. Larry Hanrahan (William Russell) is a connoisseur of rare jewels and is especially interested in diamonds. While in a restaurant he notices a beautiful girl wearing a brilliant necklace of diamonds. She is accompanied by an elderly man of distinguished appearance. Leaving the restaurant that night, he is an eyewitness to an attempted hold-up and discovers after investigation that the parties in the automobile which was held-up were the girl and man whom he had seen in the cafe. They introduce themselves as Col. Paul Gascoyne and daughter. Larry is invited to call and does so. Adrienne, the girl, attracts him, as do the diamonds which she wears. Col. Gascoyne holds himself out as a chemist capable of producing diamonds of priceless value. Larry purchases a stone and is convinced of the Colonel's ability to produce them. He is offered double the amount he has paid for the stone. Not long after as Larry is preparing for bed he turns and looks into the barrel of a revolver in the hands of a heavily veiled woman. A burglar is taking his collection of jewels. The woman escapes and he discovers after she has left that she had dropped her veil. Larry recognizes it as the one that Adrienne had worn when he had first met her. How does Larry unravel the mystery and what is the real identity of Adrienne? See Wiliam Russell in the first picture produced by his own company, "Hearts and Diamonds," at the ——— theatre on ——— of ——— week.

Tom Mix in "Western Blood," — Big Romance of the Plains

(Fox Five-Reel Production)

Tom Mix, the star of the new William Fox picture, "Western Blood," which comes to the ——— theatre on ———, has the reputation of being one of the nerviest men on the screen. Nothing has even been suggested to him that he has not done if it helped his picture. He has been thrown from precipices and shot at and hurled about in a way that would cost most men their lives, or at least a good, hard bump or two, to say nothing of their ease of mind, but they never feared Tom Mix. He plays with danger and seems to enjoy it, and never fakes even the slightest portion of his work. "Western Blood" is typical of his work, being a swift-moving drama filled with dare-devil horsemanship. Tex Wilson, owner of a ranch in New Mexico, is supplying the Government with horses. On his way over the plains to Los Angeles he sees a runaway horse.. A girl is in the saddle. Tex gallops after the runaway and lifts the girl from the back of the frightened animal. The girl is annoyed because he did not allow her to master the maddened horse, yet inwardly she admires Tex's spirit. She invites him to a party at her home, where Tex finds he is the only man there without a dress suit. He overcomes this difficulty by forcing a guest who laughed at him to change clothes with him. Later Tex gives a party at his own ranch and insists upon all the cowboys being arrayed in dress suits, despite their objections. Roberta, the girl, is the guest of honor. Enemies of the United States cause the ranch to be raided and Roberta is carried off. Tex follows her across the border and finally effects her rescue. The play was written and directed by Lynn Reynolds and has a wealth of wonderful exterior scenes. Victoria Forde plays the heroine and Frank Clark, Barney Furey and Pat Christman round out an excellent cast.

"Western Blood" is the attraction at the ——— theatre on ———.

Dorothy Dalton at Her Best in "Tyrant Fear"

(Paramount-Ince Five-Reel Production)

A photodrama of the Canadian life, filled with unusually strong dramatic situations, is "Tyrant Fear," in which Dorothy Dalton comes to the screen of the ——— theatre on ———. It is the story of a girl who, obsessed by fear of men and things, regains her soul to become at last, after many trials, a courageous woman and to find happiness in love in the end. Beautiful exterior scenes, together with faithful reproductions of interiors of rough cabins and dance dives, make this production one of distinctive merit. Supporting Miss Dalton are a number of popular Paramount players, including Thurston Hall, Melbourne MacDowell, William Conklin, Lou Salter and Carmen Phillips. The picture was directed, under the supervision of Thomas H. Ince, by R. William Neill, the story being by R. Cecil Smith. Miss Dalton plays the role of a French-Canadian girl who has lived in fear of her father from childhood. The father bargains her away to a brutal trapper, a primitive savage of the basest instincts. He in turn gambles and loses her to the keeper of a notorious dive in a gold settlement of the Far North. There she lives uncomplainingly, the victim of an inborn fear of men and her surroundings. One day, in struggling with the wretch who has bought her, she summons enough courage to shoot and wound him. Instantly her repressed mental strength drives out the fear which has obsessed her since childhood and she is transformed into a full-grown woman, strong and fearless. She has been befriended by a dissipated pianist in the dance hall who is regenerated through love for her, while she in turn has placed her heart in his keeping. The two escape from the dive and returning to the cabin of the husband find his dead body in the snow. Here dawns a new and happier existence for both.

Dorothy Dalton in "Tyrant Fear, a Thomas H. Ince production, is the attraction announced for ——— of ——— week at the ———.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

May 4, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"A Mother's Secret"	Bluebird	5 reels
"Dolly Does Her Bit"	Pathe	5 reels
"The Busy Inn"	Pathe	5 reels
"The Business of Life"	Vitagraph	5 reels
"Blue Blood"	Goldwyn	6 reels
"With Neatness and Dispatch"	Metro	5 reels
"The Blindness of Divorce"	Fox	6 reels
"The Primitive Woman"	American-Mutual	5 reels
"I'm a Man"	General	2 reels
"Leap to Fame"	World	5 reels
"Society for Sale"	Triangle	5 reels
"The White Man's Law"	Paramount	5 reels
"Where the Sun Sets Red"	General	2 reels

"The Raiders of Sunset Gap"—Story of Moonshiners—Late Blue Ridge Drama

(General Release—Two Reels)

The late Blue Ridge drama, "The Raiders of Sunset Gap," produced under the direction of Ned Finley, was written by L. Case Russell and is in two reels. In the cast are seen Ned Finley, Marion Henry, Richard R. Neil, Harry Hamill and Bert Gudgeon. A short subject, but full of pep from start to finish. A powerful exposition of powerful drama. Buck Lane, a native of Tennessee, becomes interested in the use of dynamite by a stranger who is investigating mineral deposits in the mountains. The stranger is bound for Sunset Gap. Bud warns him not to go because the populace is aroused by recent raids of the moonshiners. The stranger goes but returns wounded. Bud offers to do his work. Bud takes up his duties and no one questions his right except Lem Gill, a native who has returned after several years' absence to help round-up the moonshiners. He has heard that the Farleys operate a still in the neighborhood but cannot locate it. When Bud appears Lem becomes suspicious and intimates that he is a spy. Bud is anxious for the Farleys to benefit by the copper that he is sure is on their land. The officers are closing in on the still, but Bud has anticipated their find and set a charge of dynamite under the still. He blows it up and unearths a vein of copper. When the officers appear he tells them that he has bought the land and that he has located a rich copper vein. Bud and Lem reach a complete agreement and all is settled.

At the ——— theatre on ——— of ——— week, the late Blue Ridge drama released by the General Film Company, "The Raiders of Sunset Gap."

Chaplin Comes Back Funnier Than Ever in "A Dog's Life"

(First National Three-Reel Production)

Charlie Chaplin is back again. After an absence of eight months from the screen, he has returned, funnier than ever, in "A Dog's Life," the first of his new $1,000,000 series of comedies. We can almost hear, even now, the roars of laughter from the huge audiences which will greet him at the ——— theatre on ———. For that is characteristic of all audiences which have seen Charlie and his "thoroughbred mongrel, "Scraps," in "A Dog's Life." They just roar and roar and roar—and then roar some more. They just have to. And when they have finished laughing they are not ashamed, for hasn't Charlie Chaplin made more people laugh than all the rest of the world's funny men put together? He has, without doubt. In "A Dog's Life," Charlie is first seen as an outcast, sleeping near a fence in a vacant lot. He is driven away by the police and makes several unsuccessful attempts to obtain work. He happens upon a number of dogs fighting and rescues a little white mongrel from a horrible fate. From that moment the two are pals. Sticking the dog inside his roomy trousers, he enters a restaurant and dance hall, the dog's tail protruding from an aperture in the trousers. A forlorn cabaret singer smiles on Charlie and awakens new hope in his breast, but when it is found that he has no money he and Scraps are thrown out on the street. An intoxicated person has been robbed of his wallet and the robbers have buried it in the ground near Charlie's corner of the fence. Scraps, exploring for food, unearths it, and with the newly-found fortune Charlie goes bock to the cabaret for food and for love. But there the fellows who stole the pocketbook see him and regain their treasure, whereupon Charlie is again thrown out on the street. But Scraps comes to the rescue and recovers the money, to the joy of Charlie and his prospective bride. The final scene shows the lovers in their happy little home in the country.

Charlie Chaplin in "A Dog's Life" at the ——— on ———.

"Resurrection" Presents Pauline Frederick as Tolstoy Heroine

(Paramount—Five-Reel Production)

Pauline Frederick in a Tolstoy role is the satisfying announcement made by the management of the ——— theatre for ———. The play in which Mis Frederick will be seen is "Resurrection," one of the most famous stories written by the great Russian philosophical novelist. Tolstoy was ever daring in his advocacy of the principles of truth, liberty, justice and education of the masses. When he wrote "Resurrection" his purpose was to expose the degrading conditions by which fallen peasant women became social outcasts without hope of redemption, while the noblemen responsible for their ruin were rewarded with the highest honors. The role of the unhappy Katusha was first enacted on the American stage by the late Blanche Walsh in 1903. In its translation to the screen Miss Frederick has achieved an artistic triumph which is proving a worthy successor to her notable performances in "La Tosca," "Sapho," "Bella Donna," "The Slave Market," "Zaza," etc. Katusha is a half-gypsy peasant girl, serving as companion to two maiden aunts of Prince Nekludov. When on a visit to the little Russian village the Prince makes violent love to the girl who, after his departure, is forced to make confession to the Prince's aunts that she is about to become mother to his child. The women are scandalized and Katusha is heartlessly driven into the streets. Her child dies and she falls lower and lower. Six years later, though innocent, she is arrested for a murder and after a farcical trial, is sent to Siberia. Prince Nekludov is one of the jurors who condemn her, and stung with remorse, he obtains her pardon from the Czar. Katusha refuses it because she has fallen in love with Simonson, a fellow-prisoner, and chooses to go into perpetual banishment with him rather than accept the offer of marriage which the Prince makes in order to redeem his past. The picture has been given a sumptuous production. Many of the Siberian scenes were taken on Long Island and the snowy wastes of Russia are admirably reproduced.

Pauline Frederick in "Resurrection," will be the attraction at the ——— on ———.

Edith Storey in a Real Thriller, "Treasure of the Sea"—Thrill in Every Scene

(Metro Five-Reel Production)

Edith Storey, supported by a strong cast of Metro players, is coming to the ——— theatre on ——— of ——— week in "Treasure of the Sea," writtten by Leighton Osmun and produced by Metro under the direction of Frank Reicher. The production is in five reels. In the cast with Miss Storey are seen Lew Cody, Lewis Willoughby, Josef Swickard, William De Vaull and Toto De Crow. Miss Storey has the role of Margaret Elkins, whose father was financially ruined by Henry Ames, a scheming lawyer, who was left the power of attorney by Hardwick. Hardwick is in the West. Ames is actuated in his scheme by the love of Margaret, whom he believes he can win if he can remove the barrier raised by the money. Thomas Elkins returns to the West, his old home, and Henry Ames offers him the use of his bungalow. Margaret worries little about the loss of the money. She meets Jim Hardwick. He calls her "the lady of the sea." When she learns his name all her resentment for the hated name of Hardwick is aroused. After a storm, Jim finds the wreck of a ship that has been washed ashore. It is full of gold bullion. He goes to the village for aid to salvage the cargo. Margaret, determined not to be outdone by Hardwick, goes to the village and enlists the aid of a number of gunmen. Her plan is to let Jim's workers get the bullion and then to have her gunmen hold them up. Now come the thrillers, action aplenty and one of the most exciting endings ever witnessed on the screen. Miss Storey is put to the test for real daring, and the stunts she performs in the course of this production are hair-raisers. Hardwick isn't the man you think him to be nor is he the man Margaret thinks him to be—he proves his identity and wins a wife.

Edith Storey in "Treasure of the Sea" at the ——— theatre on ——— of ——— week.

"The Doctor and the Woman," Triple Triumph of Picturecraft

(Jewel Seven-Reel Production)

Mary Roberts Rinehart wrote the story, Lois Weber and Phillips Smalley adapted it for the screen and directed its production and Mildred Harris is starred in it. This is the triple guarantee with which "The Doctor and the Woman" comes to the ——— theatre on ———. The story, published as a novel by Houghton Mifflin Company, originaly was entitled "K" and had a tremendous vogue among readers of fiction. For the role of Sidney Page, the heroine, Miss Weber chose Mildred Harris, whose characterization of Linnie in "The Price of a Good Time" stamped her as one of the great emotional stars of the screen. No less fortunate was the choice of True Boardman for the title role of the mysterious "K." His performance comes as near to embodying the ideal of the character portrayed as the average reader will picture him as any could. Albert Roscoe, Zella Caull and Carl Miller give highly impressive portrayals of the other leading characters. An outstanding feature of the presentation is the perfection of detail with which Miss Weber, known as "the Belasco of the screen," has invested the production. "K" is a mysterious stranger who has secured a position as bookkeeper in a gas office in a small town. Under the name of K. LeMoyne he secures lodgings at the home of Mrs. Page, a widow, and excites the interest and sympathy, and soon the quiet admiration, of her daughter, Sidney. The girl wishes to become a nurse and enters the hospital in which Dr. Max Wilson is head surgeon. Max pays considerable attention to Sidney, arousing the jealousy of Joe Drummond. But Carlotta Harrison, one of the nurses, is infatuated with the surgeon and is herself jealous of his attentions to Sidney. Persuading Max to take her to a roadhouse, she hopes there to force his hand by placing him in a compromising position. They are seen and followed by Joe Drummond, who thinks the girl is Sidney. Max and Carlotta quarrel and as the young surgeon discovers her ruse and leaves her he is shot by Joe. Only the "Edwardes operation," performed by a Dr. Edwardes, who has mysteriously disappeared, can save him. It develops that "K" is the missing surgeon. He saves Max's life. But why did he disappear? That's the interesting question which is answered in the story.

"The Doctor and the Woman" is the attraction at the ——— theatre on ———.

Suspense Element Strong in "The Face in the Dark"

(Goldwyn Six-Reel Production)

Ever read "The Web," that Irvin Cobb story which appeared in the Saturday Evening Post? Then you will appreciate what a corking screen drama it makes as it will be presented, under the title "The Face in the Dark," at the ——— theatre on ———. Mae Marsh, "The Girl of a Thousand Faces," has the leading role in this thrilling and surprising detective play, which possesses that quality of suspense, so desirable and even necessary in a good detective story, to a remarkable degree. It is a part which, though different from anything she has ever done before, suits her perfection. Surrounding the star is a splendid cast, which includes Niles Welsh, Alec Francis, Donald Hall, Harry C. Myers, Willard Dashiell and Isabelle Lamon. The production was directed by Hobart Henley, who spared no pains to make it one of the most elaborately staged detective plays ever seen in either the spoken or silent drama. Jane Ridgeway is the daughter of a celebrated detective, supposedly retired from the Secret Service and giving all his time to his new post of bank examiner. She herself is interested in detective work, adores her father and is in ignorance of the fact that he is in league with a band of counterfeiters and bank robbers. Their method is to substitute for the money stolen a quantity of counterfeit, which is furnished them by a mysterious and unseen leader known only as "The Face in the Dark." Jane visits a school chum whose father is president of a country bank and falls in love with Richard Grant, the young teller. Her father stops to see her and visits and looks over the bank. That night the bank is robbed and the young man Jane loves is accused and jailed. Jane pleads to be allowed to work on the case and through close examination of the vault and the adjoining rooms arrives at the inevitable conclusion that the robber is her own father. Confronted with the evidence, Ridgeway confesses to his daughter. But suffice it say, for the benefit of those who haven't read the story, that although Grant is freed Ridgeway does not go to jail. Instead, everybody is most happy in the end.

"The Face in the Dark" comes to the ——— theatre on ——— of ——— week.

YOU HAVE TO KNOW

Read Accounts of How Others Are Exploiting Pictures

THE day has passed when it sufficed you to go before the public and say that the picture that you are about to show is the greatest one in which Mary Jones has appeared. Mere generalities no longer bring business; exaggeration and untruth kill it.

Today when you start out to exploit a picture you have to know what you are about; you have to get some real idea and work it up for the public. You can't do this if you are ignorant to start with. These Ad Talks will help you wonderfully. If you are going to play pictures covered here in the future, index these talks or clip them out and preserve them. They are money makers for you.

Mitchell Lewis in Strong Drama, "Nine-Tenths of the Law"

(Atlantis Six-Reel Production)

Mitchell Lewis, star of "The Bar Sinister," "The Barrier" and "The Sign Invisible," comes to the screen of the ——— theatre on ——— in a new play of the Canadian North Woods, "Nine-Tenths of the Law," by Reeves Eason. The story has an abundance of thrilling situations and teems with human interest, the fight for the possession of a two-year-old baby to which its foster parents have become deeply attached forming the basis of the plot. Leneau, a trapper, and his girl wife, Jane, are crushed by the death of their boy of eighteen months. A mile below the trapper's cabin lives "Red" Adair, a dissipated prospector, with his partner, Pappineau, a low-down French-Canadian of the meanest type. One day Adair returns to his cabin from Vancouver with a two-year-old child whom he has kidnaped. He tells Pappineau the boy is the son of Judge La Mar, the richest man in Vancouver, and the two begin planning on the ramson they will demand. They become dead drunk and the child wanders out into the woods. Night comes on and he is caught in one of Leneau's bear traps. The trapper finds him and takes him to his cabin, where he brings happiness to the occupants. As weeks pass the trapper soothes his wife's fears and his own conscience by often repeateing, "Possession is nine-tenths of the law." At length Adair and Pappineau discover the child's whereabouts, and the struggles for his possession ends in the violent death of both of the ruffians. But when Leneau discovers in Adair's cabin evidence of the identity of the child's parents he is more troubled than ever. His fight against his conscience, with his wife finally threatening to take her life if the baby is taken from her, followed by his decision to return the child to its parents, develops a series of gripping situations in which Mitchell Lewis rises to the splendid heights of emotional acting for which he is justly famous. The intensely interesting story ends in a surprise climax in which the dark clouds are suddenly dispelled by a burst of bright sunshine, bringing permanent happiness to the little cabin in the forest. Truly wonderful acting is done by "Breezy" Reeves as the tiny "stranger."

At the ——— theatre on ———, Mitchell Lewis in "Nine-Tenths of the Law."

Victor Potel and Company of Laugh Makers in "Slippery Slim and His Impersonator"

(General One-Reel Release—Comedy)

"Slippery Slim and His Impersonator" is a one-reel laugh-maker with Victor Potel, Harry Todd, Margaret Joslin and Ernest Van Pelt manufacturing the laughs. Mustang Pete slips away with Slippery Slim's diamond ring and goes to Sophie's home, where he asks her to become his wife. She accepts him and he gives her Slim's ring, which he had bought for the purpose of presenting to her himself. Slim is in great despair when he discovers his ring is missing, and his sorrow is complete when he goes to Sophie's home and finds Mustang holding her on his lap. That night he goes to the theatre to forget his troubles. There is a female impersonator in the cast, and after the show Slim becomes acquainted with him. He persuades him to pose as a beautiful blonde and make eyes at Mustang. Mustang falls for it, and is having the time of his life when Slim brings Sophie upon the scene. She throws the ring at Mustang's feet, and turns to Slim, whom she accepts as her future husband.

At the ——— theatre on ——— of ——— week.

"When Macbeth Came to Snakeville," One Reel Comedy Full of Laughs

(General Release in One Reel)

Victor Potel, Margaret Joslin, Harry Todd, Evelyn Selbie and Ernest Van Pelt are seen in the Essanay comedy, "When Macbeth Came to Snakeville." The comedy is in one reel and full of laughs. Snakeville is all in a whirl, the world's greatest tragedian is to appear in "Macbeth" at the "Opry House." The "Tank Town" troupe arrives and stops at Slim's boarding house. Slim discovers his wife, Sophie, paying great attention to the leading man, and that evening at the performance she goes into hysterics at the marvelous acting of her ideal. That night she walks in her sleep, and imagining herself to be Lady Macbeth, gets a butcher knife and enters the room of the "Would-be Macbeth." The actor is frightened nearly to death. Sophie finally awakens, but it is not in her power to persuade the actor to remain in town another day, so he leaves, much to the satisfaction of Slim.

At the ——— theatre on ——— of ——— week.

Victor Potel and Ted Burns Stage Championship Bout in Smashing One-Reeler

(General One-Reel Release—Comedy)

"When Slippery Slim Met the Champion" is full of punches—real live punches, for Vic Potel and Ted Burns enter the ring and settle it then and there. Snakeville is all excitement. The world's champion pugilist is to arrive the next day, and anybody who can stay three rounds with him is to receive $100. Slim is selected by his friends to try out the champion first, then, if he loses, the rest will try for the prize. The night of the encounter poor Slim is paralyzed with fright, and it is necessary to carry him into the ring. Then the fun starts. He is simply hammered into seven different shapes, but manages to gain his feet each time before the count. Sophie, who is at the ringside nursing a toothache with a bottle of chloroform, suddenly has an idea. She slips Slim the bottle and he saturates his glove with it. In the next clinch, he holds the glove over the champion's mouth until he drops asleep. Slim is then declared the winner and he carries home the "bacon."

At the ——— theatre on ——— of ——— week, "When Slippery Slim Met the Champion"—one-reeler full of punches.

Slippery Slim at It Again—This Time in "Slippery Slim's Dilemma"—Usual Laughs

(General One-Reel Release—Comedy)

When Slippery Slim (Victor Potel) finds that his roommate has smallpox there is something doing around the camp where Slim and Mustang Pete reside. "Slippery Slim's Dilemma" tells you all about what happens when the discovery is made. Slippery Slim and Mustang Pete are roommates, also rivals for the hand of the fair Sophie. Slim claims to be a singer and guitar player. Sophie invites them to call, especially asking Slim to bring his guitar. Mustang Pete gets there first and Slim stops beneath the fair Sophie's window and serenades. Next morning Pete awakes first and paints Slim's face. Then he spreads the news that his roommate has smallpox. After a particularly humorous escape from quarantine, Slim proves his immunity, Pete confesses and Sophie returns to her first love—"Slippery Slim."

At the ——— theatre on ——— of ——— week, "Slippery Slim's Dilemma," with Vic Potel, Harry Todd and Margaret Joslin.

Live News from the Producers

World Gets "Inside the Lines"

Was Produced for State Rights Market, But Will Be Put Out on Regular Program—Production Very Elaborate

STAGING a battle against what it terms the fiercest sort of competition, World-Pictures has won out in another fight for the benefit of exhibitors using the World program, according to news to that effect this week.

World Pictures has secured for distribution to World contract holders, a superpicture originally produced for distribution on a states right basis. This picture is "Inside the Lines," filmed from the novel and stage piece written by Earl Derr Biggers. World expects all exhibitors to be immensely interested in this announcement.

When "Inside the Lines" was produced in New York City some time ago, there was an immediate request for the screen rights. These were finally sold and the work of filming the production was started at once. Pictured in the cast is Lewis Stone, who starred in the original stage production on Broadway and who has a long record in the spoken drama. He was featured in "The Misleading Lady," "Bunny," and others.

Money has been simply lavished on the screen production, World declares. Expense was no object as the producers filmed the play with the intention of making it the outstanding states rights success of the year. But World-Pictures made a proposition for the purchase of "Within the Lines" for the purpose of releasing it on the regular World program.

Regarding its newly acquired production, World this week said: "There is no doubt of the immense box office value of the picture. It is timely, vital, exceedingly interesting, superbly staged and splendidly played. Playing opposite Mr. Stone is Marguerite Clayton, well known on the screen.

"It is interesting to note that at the present time 'Inside the Lines' has been played for over 400 times on the stage in London.

"World exhibitors are to be congratulated on receiving this new gift from World-Pictures on the regular World program. 'Inside the Lines' will be a tremendous box office puller for every World exhibitor."

World Pictures Presents Ethel Clayton In "Journey's End"

New Ideas Introduced in Petrova Feature

MADAME PETROVA'S fourth special production, "Tempered Steel," made by her own company, and to be distributed through the exchanges of the First National Exhibitor's Circuit, will be released in the early part of May, it is announced from the offices of the Petrova Picture Company. In this production several novel effects in the matter of animated titles and decorative backgrounds have been introduced, it is said. It is also stated that an entirely new effect has been gained whereby the usual abrupt jump from subtitle to scene has been eliminated, the mind of the spectator being carried smoothly from wording to action without in any way breaking the continuity of the story. An original idea in main titles eliminates the subtitles usually used to introduce the principal actors in the play.

"Tempered Steel" was prepared as a special screen vehicle for Madame Olga Petrova by George Middleton from his original story "The Great Star." He is the co-author with Guy Bolton, of the current Broadway success "Polly with a Past." "Tempered Steel" is the first of a series of Petrova pictures to be directed by Ralph Ince, responsible for many big hits.

The many admirers of the Polish actress will be surprised to find her in a totally different role from any of her former characterizations. Depicting the part of a young, high spirited Southern girl thrown into the vortex of theatrical life in Manhattan, Madame Petrova does some of the best emotional work of her long screen career. The story was adapted by Mrs. L. Case Russell, photographed by Harry Harris, and under the direction of Mr. Ince the following players enact the principal characters in support of Madame Petrova: J. Herbert Frank, Thomas Holding, E. J. Ratcliffe, Matilda Brundage, E. T. Carlton, Mrs. E. H. Walton and others.

Complete Cast for Thos. Dixon Play

The filming of the first scenes of "The One Woman," by Thomas Dixon, Jr., was started last week at the Paralta studios in Los Angeles under the direction of Reginald Barker. It is a production of the Mastercraft Photoplay Corporation. After some delay, due to varied discussions as to the scenario, cast and other details, the final selections for the cast have been decided upon. Ada Gleason, remembered for her work in the title role of "Ramona," will play the leading role of Ruth Gordon. Clara Williams, star of "Carmen of the Klondike," will be seen as Kate Ransom, and Lawson Butt, the English actor, will interpret the part of Gordon. Others in the cast will be Herschell Mayall, Thurston Hall and Joseph J. Dowling. The screen version of "The One Woman" was prepared by Harry Chandlee and Mr. Dixon himself, while Mr. Chandlee and E. Richard Schayer collaborated on the final continuity.

Ten Essanay Releases for Month of May

Essanay's releases for May comprise ten pictures, including the Essanay-Chaplin comedy reissue, "A Night Out," in two parts. Other releases include "Broncho Billy's Last Deed," "Broncho Billy's Squareness," "Broncho Billy's Secret," "Broncho Billy and the Greaser," "Broncho Billy's Fatal Joke," "Slippery Slim and the Impersonator," "When Slippery Slim Met the Champion," "Snakeville's New Waitress" and "Slippery Slim's Dilemma."

The second set of ten pictures of Broncho Billy's Western photoplays will start May 24 with "Broncho Billy and the Greaser." Another block of ten of the Snakeville comedies also will be issued, beginning June 1, one week after the last issue of the first set of ten.

Anita Stewart Back with Vitagraph

According to President Albert E. Smith, of Vitagraph, Anita Stewart will start work this week at the Vitagraph studio in Brooklyn on the first of a series of special features under the personal supervision of Mr. Smith. Miss Stewart will be directed by Wilfrid North, who produced "Over the Top."

Miss Stewart's first subject, it is announced, will be Sir Arthur Wing Pinero's "The 'Mind the Paint' Girl," in which Billie Burke scored a great success on the stage. She has entirely recovered from the illness which struck her down last summer and friends say that she is more beautiful than ever.

One of the Momentous Days in the History of Goldwyn Will Be That upon Which "Joan of Plattsburg" Is Released, with Mabel Normand as the Star. It Has Been Praised Highly on All Sides

George Walsh in First May Fox Special

A new George Walsh picture, described as "a mile-a-minute action story, well seasoned with love," is to be the first of the Special Feature releases in May from the William Fox organization. The production was screened in the East under the direction of Carl Harbaugh, and is titled "Brave and Bold."

Like Walsh's previous film, "Jack Spurlock—Prodigal," his present vehicle is an adaptation of a short story by a well-known writer. It is a screen version of Perley Poore Sheehan's fast-moving magazine tale, "Four-Forty at Fort Penn," Fort Penn being one of Pittsburgh's leading hotels. Regina Quinn, who played opposite Walsh in "The Pride of New York," appears again in a similar capacity. The other principals in the company include Dan Mason, Francis X. Conlan and Mabel Bunyea.

Bessie Love Designs Pin for Soldiers' Girls

Bessie Love, Pathe actress, whose latest picture, "How Could You, Caroline?" is released May 5, has designed a "Sweetheart's Service Pin," and the first one made from Miss Love's design was presented to her by Helen Hodge of Los Angeles, whose fiancee, Lieut. Wales, is in the aviation branch of the Army.

"Of course," explained Miss Love, "when I began to work on the design I realized that there was one thing, and only one, to fully express the sentiment which the pin should convey, a heart. So I decided upon a pin very much like the usual service badge. But in place of the star in the center I put a tiny heart."

Got All the Business

Manager Talbot, of the America theatre, Denver, reports to the office of the Select Pictures Corporation that on the day recently when he played "Ghosts of Yesterday," with Norma Talmadge, to S. R. O. all the other theatres on Curtis street were doing only mediocre business.

As to "Joan of Plattsburg"

Goldwyn Contends That Mabel Normand Patriotic Feature, Released May 5, Answers the Question, "What Can I Do for My Country?"

AN exhibitor who a few days ago saw Mabel Normand in "Joan of Plattsburg," the patriotic feature which Goldwyn will release May 5, is said to have remarked: "I would rather be Mabel Normand—right now—than any other star of the screen, because in 'Joan of Plattsburg' she is going to build for herself the increased affection of everyone who sees that production and carry a memorable message to the people of her country."

By creating that thought in an exhibitor's mind, "Joan of Plattsburg" is accomplishing exactly what Goldwyn expected it would. According to those in the Goldwyn offices who write for publication, Goldwyn knew months ago that there would be a flood of war pictures—good ones, bad ones and indifferent ones—and that the time would come in the great European conflict when millions of Americans suddenly would have the great war brought home to them in such a way as to challenge every latent spark of loyalty. Goldwyn knew that the time would come in America when every man, woman and child suddenly would ask: "What can I do for my country?"

"Joan of Plattsburg," provides the answer. Mabel Normand as Joan, the little girl living near a great military encampment, sees for the first time in her life the pictured story of France's Joan, the greatest feminine heroine in all history. She hears the story of Joan and asks, "Can any little girl of today be a Joan of Arc and influence the future of her country?"

And to this the answer is: "Yes; you can build up love of country. You can build faith and courage in your men. You and all other girls and boys and men and women can by your faith intensify and strengthen your country."

Goldwyn itself believes that Mabel Normand in "Joan of Plattsburg," will do more to "keep the home fires burning" than any picture of the year.

Among those supporting Miss Normand are Robert Elliott, Joseph Smiley, Edward Elkas, John W. Dillion and Edith McAlpin,

Secure Four Novels for Harold Lockwood

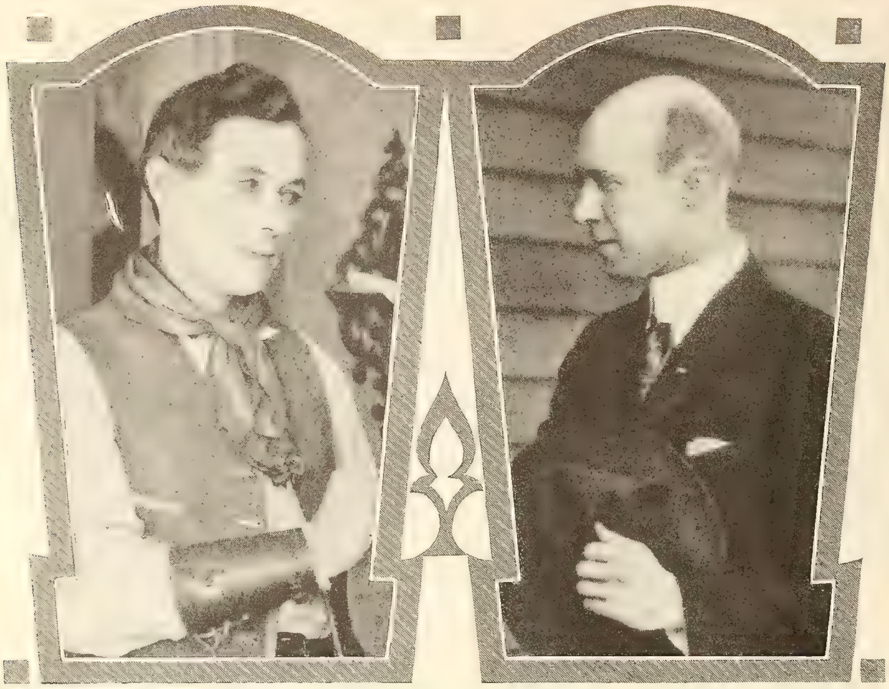
THAT Harold Lockwood will be well supplied with subjects for some time to come is indicated in an announcement by Fred J. Balshofer, president of the Yorke-Metro Company, that the photoplay rights to four successful novels by well-known writers of fiction have been acquired for early production with Mr. Lockwood as the star.

The novels secured are "Lend Me Your Name" and "Pals First," by Francis Perry Elliott; "The Yellow Dove," by George Gibbs, and "A King in Khaki," by Henry Kitchell Webster.

The production of "Lend Me Your Name" was recently begun under the direction of Mr. Balshofer at Metro's Hollywood studios. The story is a farce comedy and was adapted from the novel for the screen by Mr. Balshofer and John B. Clymer.

The central figure in "Lend Me Your Name" is an English earl, who, in order to escape his domineering wife, Sophronia, who is scheduled to join him the next day, trades identities with his double, a second story man, whom he discovers in his home. Mr. Lockwood plays the dual role of the earl and the second story man.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Camouflage Permits Us to Convey the Impression That Henry B. Walthall, In the Midst of a Scene, Stopped to Greet W. W. Hodkinson When the Latter Visited the Coast. In fact, Mr. Hodkinson Was Shaking Hands With Louise Glaum When the Camera Did Its Bit

Hodkinson at Paralta Studios

Sees Stars Making the Pictures His Corporation Releases—Tells Them of Success of His "Co-operative Exhibitor Plan"

W. W. HODKINSON, president of the W. W. Hodkinson Corporation, which is releasing Paralta Plays, spent several days last week at the Paralta studios in Los Angeles and met the stars who are making the product that is being placed on the market through his organization. Mr. Hodkinson reached Los Angeles last week in the course of a tour throughout the United States which he is making to develop his well-known "Co-operative Exhibitor" plan, through which exhibitors in all territories will share over two-thirds of the distribution profits of Paralta Plays and other pictures which the Hodkinson Corporation may later handle.

General Manager Nat. I. Brown of Paralta Plays, Inc., took Mr. Hodkinson through the immense plant in which Paralta pictures are made and explained to him the details of production, as well as pointed out the plans for expansion and construction which are now being carried out and which will make the studio, when completed, eclipse in size, equipment and efficiency, all others on the Pacific Coast. Louise Glaum, Henry B. Walthall, Bessie Barriscale and J. Warren Kerrigan all met Mr. Hodkinson and had long talks, in which he told them of the wonderful success with which his "tie-in" plan is being met all over the country and assured them that before long their productions being made for Paralta, if the standard of those already completed is maintained, will reach the best and most extensive motion picture audiences in the United States.

Mr. Hodkinson spoke quite at length concerning his tour and said that exhibitors have signed contracts with him in every city and territory in which he had stopped. "There is no doubt now," he said, "of the triumph of our 'Co-operative plan.' Exhibitors realize, as soon as it is explained to them, the freedom and excellence of service that they are guaranteed through it, and are really anxious to join with me in overcoming the difficulties of the distribution end of the industry. And, now that I have seen the wonderful plant in which these pictures are made, I feel more convinced than ever that I did the best possible thing by choosing Paralta Plays as my first product for release."

After leaving Los Angeles, Mr. Hodkinson will work his way back across the continent finally stopping at New York.

Holt and Florence Vidor Again with Hayakawa

Jack Holt and Florence Vidor are again seen in support of Sessue Hayakawa in the Oriental actor's latest Paramount picture, "The White Man's Law," released May 6. Both appeared with him in "The Honor of His House" and other Paramount pictures. The story is by Marion Fairfax and John Browne, the former writing the scenario. James Young directed.

Name of Minter Picture Changed

The name of the latest Mary Miles Minter release from the American Film Company studio at Santa Barbara has been changed from "The Greater Call" to "Social Briars." The picture is a story of the ambitions of a little country girl who had a wonderful voice and of the social briars that impeded her progress until she found both romance and a career in the big city of which she had so often dreamed.

Howard Hickman to Direct for Paralta

Howard Hickman, prominent on both stage and screen, who has lately been appearing in Paralto pictures, is about to make his advent as a Paralta director. His first production will be "The Rainbow," in which Bessie Barriscale, who, in private life, is Mrs. Hickman, will be the star. Miss Barriscale is now in New York where her sister is critically ill. During her absence from the California studio Mr. Hickman is making preparations so that work on "The Rainbow" may be commenced immediately on her return.

Frank Mayo Signs Again with World

Frank Mayo, who has appeared as leading man for Ethel Clayton, Kitty Gordon and other stars of World Pictures, has signed a long-term contract with the World Film Corporation and will be featured in several forthcoming World productions. Mr. Mayo is an accomplished actor and comes naturally by his talent, for his father, the late Frank Mayo, was in his day one of the leading figures of the American stage.

"Dot" Farley Makes Good in Clover Comedies

Critics who have seen "Dot" Farley in the first six of the Clever Comedies declare that she is doing the best work of her career. The series is being made by the National Film Corporation and is being distributed by General Film. "Bud" Duncan and "Kewpie" Morgan are co-starred with Miss Farley. The young commedienne has just signed a long-term contract with O. D. Woodward, president of the National Film Corporation. Some of the companies with which she has been identified in the past are Essanay, Universal, Fox, Keystone, Kay-Bee, Century and Hamilton.

Dot Farley, In Clover Comedies Through General Film

Rex Beach Picture Goes Big in Los Angeles

Goldwyn reports that the verdict of Los Angeles is unanimously favorable to Rex Beach's "Hearts of the Sunset," which did a week's capacity business at Quinn's Rialto, the first theatre in the country to present the production. "'Hearts of the Sunset' has been the talk of the town," said the Los Angeles Times. "Here is a production shock full of thrills," write Florence Lawrence in the Examiner. "This production has all the power that the public expects of a Rex Beach story," said the Tribune-Express. And the Record: "The one author in America who can always be counted on to deliver a real story on the screen is Rex Beach."

Diana Allen Featured

Diana Allen, a former Ziegfeld Follies girl, and later seen in "Miss 1917" at the Century theatre in New York, is featured in a series of one-reel comedies to be released weekly by General Film Company. The pictures are being made by the Diamond Film Company at its New Orleans studio. Miss Allen's principal support will be Lou Marks, formerly of Keystone and Commonwealth comedies.

"Salome" Promises Some New Lighting Effects

The world of motion pictures is promised something novel as well as effective in lighting in "Salome," Theda Bara's forthcoming production, according to the William Fox office.

It is said that, although the Fox studios at Hollywood, Cal., where the picture was screened, are among the best equipped in the world, more than $15,000 was spent in installing the necessary apparatus for the scenes. Most of the new work appears in the action that takes place in the chamber of Herod. A score of artists and mechanics worked under the supervision of J. Gordon Edwards for seven weeks on the reproduction of the King's throne-room.

Jewel Carmen Doesn't Quite Look Herself In Wm. Fox's "The Bride of Fear," Which Is Proof of Her Versatility

Pauline Frederick's Newest Paramount Production Is "Resurrection," Scenarioized by Chas. E. Whittaker from the Leo Tolstoy Novel

New Paramounts Are Completed

Donald Crisp Puts Finishing Touches on Wallace Reid Subject—Hayakawa Finishes His Contract —Martin Feature

THREE new Paramount pictures were finished at the Western studios last week, it is announced. Donald Crisp has completed filming of "The Firefly of France" on good time and believes it to be one of the most effective pictures he has made for Paramount release. Wallace Reid is star with Ann Little as his leading woman and all report that the picture is not only intensely interesting, but characterized by its speed throughout. One thing happens upon top of another and the spirit of the war times pervades the entire story. Some shots representing a sector under shellfire were taken recently on location, the only casualties being a few bruises sustained when clods of 'dobe were thrown high in the air by bursting mines and rained down upon the actors and crew.

George Melford has also shot the last scenes of Sessue Hayakawa's last Paramount picture—"The City of Dim Faces," and once more quiet reigns. While the picture was in progress the sounds of shrill Chinese pipes and the banging of gongs and the rumble of drums kept a continual chaos of sound. The studio streets were thronged betimes with gaily costumed Orientals, Mandarins and dignitaries of various sorts, with an occasional coolie for good measure.

Vivian Martin has finished "Viviette" at Morosco studio and is getting ready for her next picture, which has not yet been announced. Walter Edwards directed "Viviette" and it is possible that James Young will handle the next film.

A replica of a small canal, one of those branching off the Grand Canal in Venice, with palazzos lining the banks and a flower-decked gondola floating on the placid surface of the water, is one of the excellent scenes that is being utilized at the Hollywood studio to add beauty and realism to "Old Wives for New," Cecil B. DeMille's new Artcraft special.

A gondolied who has rowed many a happy couple down the waterways of the romantic city, is used in the scene and he remarked with no little astonishment and satisfaction when he saw the set —"that is the real-a thing. Justa like Italy. Very fine work-a."

Dorothy Dalton in Story of Frozen North

"Tyrant Fear" is a new Dorothy Dalton Paramount picture from the studio of Thomas H. Ince, directed under Mr. Ince's supervision by R. William Neill. It is said to afford a tragically emotional role for Miss Dalton. She is literally sold to a man as his wife and through fear remains under complete subjection to him. In the end her womanhood and courage triumph. R. Cecil Smith is the author.

Vitagraph to Do "Love Watches"

The Vitagraph Company is said to have secured the screen rights to "Love Watches," the stage play, in which Billie Burke was starred, and will shortly convert it into a starring subject for Corinne Griffith. The play will be directed by William P. S. Earle, who produced "Womanhood," "Within the Law" and other big features for Vitagraph.

One of the Most Modern and Complete Film Plants Is Rothacker's, in Chicago. On the Left Is a Corner of the Printing Room and in the Center Is an Inspector Looking the Films Over at the Tank. On the Right Is the Dry Room

First National Praises Rothacker Work

THAT the Rothacker Film Manufacturing Company, of Chicago, is turning out the kind of work that satisfies even the most critical in the industry, is plainly evident in a letter which the First National Exhibitors' Circuit, Inc., through Secretary H. Schwalbe, has written to Watterson R. Rothacker.

Expressions of commendation concerning the nature of the Rothacker work, and its good results, have been heard on every side, but none are more emphatic than the First National letter, which follows::

The Rothacker Film Manufacturing Co.,
1339 Diversey Parkway,
Chicago, Ill.
(Attention of Mr. Watterson R. Rothacker)

Dear Mr. Rothacker:—We desire to express our sincere thanks to you for having so admirably taken care of our requirements in the printing of the Charlie Chaplin release—"A Dog's Life."

The Members of the Circuit are highly pleased with the results as shown on the screen and we feel deeply indebted to you for so promptly supplying every Member with the required number of prints before the scheduled time, in accordance with our arrangement.

Turning out over two hundred prints of a three reel picture in the short time that you have done this week certainly establishes a new record for speed, particularly when the fact is taken into consideration that the development and photography is up to the highest standard in every way.

Yours very truly,
THE FIRST NATIONAL EXHIBITORS
CIRCUIT, INC.,
H. Schwalbe, Sec.

Busy Days at Universal City

Universal City, Cal., is a busy place these days. Not only are there Universal Special Productions, comedies and serials in work there, but there are two Bluebird companies and two Jewels engaged in producing features, beside the four other producing companies which are taking advantage of President Laemmle's offer to make use of the big plant.

Mae Murray is being directed by Robert Leonard in "The Big Little Person," by Rebecca Hooper Eastman; Carmel Myers has started work under the direction of Elsie Jane Wilson in "A Penny's Worth of Love"; Harry Pollard is keeping Ella Hall busy on "Nobody's Bride," while Ruth Clifford and Kenneth Harlan are being featured in Rupert Julian's next production, the working title of which is "The Shadowed Man."

Cartoon Ad Series for Chaplin Releases

A VARIATION from the ordinary commercial advertising layout has been put into effect by the First National Exhibitors' Circuit in exploiting the merits of Charlie Chaplin's new comedy series. R. M. Brinkerhoff, the cartoonist, has been engaged to cover every angle of Chaplin's work with characteristic drawings designed to accentuate the humor of the films. The cartoons are not only utilized for trade paper advertising but are being published in the form of heralds and as colored lobby displays. The comments that already have been received upon the Brinkerhoff drawings are said to prove conclusively that it is good business to hand exhibitors a laugh as well as a booking contract when seeking to sign up for "A Dog's Life" and its successors. And these comments have been received in shoals.

R. M. Brinkerhoff, whose daily comic series in the New York Evening World has become widely popular, did his first cartoon work for the Toledo Blade. He also served the Cleveland Leader and the Cincinnati Post before coming to New York to study at the Art Students' League. After completing his course he traveled extensively in Europe and it was in the old medieval library in Venice that he says he came across a series of pictures of a famous harlequin of the days of Goldoni, who was said to have been the greatest clown of his race and time. Brinkerhoff copied some of the pictures of this old-time buffoon, and it is remarkable to note that his costume was strikingly similar to that now affected by Chaplin, from the billowy trousers, tight jacket and long shoes even to the jaunty sport-stick and small mustache.

World Gets a Story from Roy Somerville

Roy Somerville, author of many vivid short stories, has written for World Pictures a story entitled "Hitting the Trail." The scene is laid in New York's East Side and the story treats of the regeneration of one of the inhabitants of that section.

Aside from his work as a magazine writer Mr. Somerville is well known to picturegoers as the author of "Reggie Mixes In," in which Douglas Fairbanks was featured, "Children in the House" and "The Danger Game."

"The White Man's Law" Is Laid in Africa

For Sessue Hayakawa's forthcoming Paramount picture, "The White Man's Law," by Marion Fairfax and John Browne, the West Coast of Africa has been screened. Miss Fairfax wrote the scenario and James Young directed the picture. Florence Vidor will again be seen as the Oriental star's leading woman, and Jack Holt as the villain. It is said to be thrilling.

Neilan Will Direct Next Ferguson-Artcraft

Jesse L. Lasky states that Elsie Ferguson's next Artcraft picture to follow "The Danger Mark" will be directed by Marshall Neilan, who is now engaged in producing "Hit the Trail Holliday," with George M. Cohan. The subject selected for Miss Ferguson is a Western story which will be staged in Montana, Wyoming and Yellowstone Park. Mr. Lasky says it will be the biggest production Miss Ferguson has yet appeared in.

Katterjohn Works on New Starless Production

Monte M. Katterjohn is now engaged in writing a story which he says he has spent three years in gathering material for. "The story will be the thing," he says, "and the cast will be adapted to it. There will be no stars nor featured players. I expect it will be about eight or nine reels in length when produced for the screen. It will be by far the best play I have ever written."

It is probable that this play will be produced at the Paralta studios where Mr. Katterjohn's Selexart feature, "Carmen of the Klondike," was filmed. Under the Paralta banner Mr. Katterjohn has also written "An Alien Enemy" and "Within the Cup," starring Louise Glaum and Bessie Barriscale, respectively.

Viola Dana Starts on "The Only Road"

Director Frank Reicher has started work on the production of "The Only Road," Viola Dana's newest Metro subject. Already a substantial portion of the exteriors and some of the interiors have been taken. It is a Mexican border story and was written by A. S. LeVino. George D. Baker and Mr. Le Vino adapted it for the screen. Casson Ferguson is Miss Dana's leading man and others in the cast are Monte Blus, Paul Weigel, Fred Huntley, Marie Van Tassel and Edith Chapman.

Sumptuous Settings for "Bill's Baby"

Among the settings in "Bill's Baby," the first of the "Smiling Bill" Parsons Capital Comedies, directed by Goldwyn, is a well-appointed club house. The first interior view reveals a spacious reception hall with servants scurrying here and there serving the members. Off the reception hall is seen the billiard room with four tables. Other striking features are the card room, grill, lounge and library. In fact, Goldwyn claims there has never been a two-reeler so sumptuously mounted as the initial Parsons offering.

Scenes for "The Demon" Made on Catalina

George D. Baker, manager of productions at Metro's West Coast studios, spent some time on Catalina Island making exteriors for "The Demon," starring Edith Storey. The story was adapted by Mr. Baker for the novel of the same name by C. N. and A. M. Williamson. The scenes are laid in Algeria and on the island of Corsica.

Al Hall with Fox

Al Hall has signed a contract with William Fox to play the juvenile role in support of Lee Children in a feature, as yet unnamed, now in the making at the Biograph studio in the Bronx under the direction of Kenean Buel. Mr. Hall was associated with Fox some time ago, appearing in "Little Miss U. S. A.," "The Painted Madonna" and Hall Caine's "The Deemster."

"De Luxe Annie" Makes Progress

Norma Talmadge Gets Unusual Cast for Her Newest Select Picture—Eugene O'Brien Has Role Opposite the Star

"DE LUXE ANNIE," on which Norma Talmadge and her forces are busily at work as the star's May release in her Select Star Series, is progressing rapidly with the cast completed. The screen version of Edward Clark's play of the same name has been prepared by Paul West, the filming is under the direction of Roland West, and the photography by Ed. Wynard and Albert Moses. The star is presented, through Select, by Joseph M. Schenck.

Norma Talmadge's leading man in this Select Picture will again be Eugene O'Brien who occupied a similar position in the star's earlier releases, "Ghosts of Yesterday" and "By Right of Purchase." In "De Luxe Annie," O'Brien plays the role of Jimmy Fitzpatrick, the confederate of the crook heroine in the "de-luxe game." Another male role of major importance has been entrusted to Frank Mills, well remembered for his superb work on the stage with Mrs. Pat Campbell, Olga Nethersole, Forbes Robertson and Sir Herbert Tree, and also on the screen where he has supported many other luminaries.

Dr. Fernand Niblo, the alienist-physician, is portrayed by Edwards Davis, who is especially fitted for this role by his own collegiate training as well as an extensive screen experience. Detective Cronin and Cyrus Monroe, the miserly country storekeeper with a weakness for pretty women are drawn by Fred R. Stanton and Joseph Burke respectively, both talented performers before the camera. Joe, the fat grocery boy who provides much of the comedy relief, is played by David Burns, while Mrs. Archer is portrayed by Edna Hunter and little Janet Kendal by Harriet Jenkins, the winning child actress.

Work on "De Luxe Annie" is going ahead under full speed at Norma Talmadge's 48th Street Studio.

Jewel Solves the Novel Title Problem

THE executives of Jewel Productions, Inc., declare they have solved to their own satisfaction the oft-debated problem as to whether a picture made from a widely known novel should be titled as in the original or should be given a new title that will adequately describe the production.

"Give the picture a new title whenever necessary" is the answer of the Jewel officials, "and on all the paper issued have the title and the name of the book from which the story is adapted in equal display."

Th Jewel executives selected "The Doctor and the Woman" with which to make a test case. They arranged for prereleases in two cities where exhibiting conditions are similar. In one the picture was released as "K" which is the name of the Mary Roberts Rinehart story from which the production was made. In the second city the production was released as "The Doctor and the Woman" adapted from Mary Roberts Rinehart's same story.

Bookings in both cities have been carefully checked and the result shows that the original title "K" was not a selling title in so far as the motion picture exhibiting interests were concerned. The exhibitors that booked "K" managed or controlled houses known as the "better class of neighborhood houses" the patrons of which are magazine readers. These patrons were acquainted with the writings of Mary Roberts Rinehart and there was no need to educate them as to the meaning of "K."

On the other hand in the second test zone where the picture was released under the name of "The Doctor and the Woman" with the explanation that it was adopted from Mary Roberts Rinehart's "K," the exhibitors booked it for general consumption and also to obtain the admission money from the followers of the author.

Metro Is as Well Supplied with Male Stars as with Those of the Gentler Sex. Bradley Barker Is with the Dolly Sisters in Their New Picture. Charles Bryant Is Nazimova's Leading Man, and Huntley Gordon Is Also in the Dolly Production

General Gets Wolfville Tales

Alfred Henry Lewis's Stories of the West to Be Released as Two-Reel Dramas—Alternate with O. Henry's

GENERAL Film Company has taken over the distribution of the screen versions of the Wolfville Tales by the late Alfred Henry Lewis. They will be done in two-reel drama form and will be alternated with the O. Henry stories as Broadway Star Features.

The Wolfville Tales are virile tales of the great West which the famous short story teller knew intimately from first-hand knowledge, and are brimful of plot value and human interest material. They are said to provide the best series of Western pictures ever filmed, and General Film predicts for them an unprecedented success. In each case sufficient action to make a program feature is condensed into two reels, insuring a subject of high entertainment worth. Written by an author who ranks alongside O. Henry as one of the greatest of American short story writers, the Wolfville Tales have a splendid advertising value for the exhibitor. The philosophy and quaint humor of the original stories have been retained upon the screen, the titles being taken from the works of the author.

"The Clients of Aaron Green," the first release, dated May 4, is a story of the West, said to be rich in human interest material, exciting episodes and flashes of humor. The tale deals with the attempt of a too-zealous young lawyer to establish himself in his profession in a western mining town.

The week following, General Film will release an O. Henry story, "The Purple Dress," a heart interest story with Agnes Ayres and Evart Overton in the leading roles.

"Clients of Aaron Green" Is One of the Wolfville Stories, Through General Film

Bolo Pasha Faces the Fox Firing Squad

AS evidence of the timeliness of "The Caillaux Case," which William Fox has just completed for the screen, the Fox forces point to the fact that on the very day when dispatches from France reported the execution of Bolo Pasha, the traitor, by a firing squad at Vincennes, the Bolo Pasha of the film drama was executed at the Fox studio at Fort Lee.

Every scene of the picture had been completed but the execution of Bolo. The history of the case had been followed to the minutest detail, and the sensational episodes in the careers of Joseph Caillaux, "evil genius of France"; Mme. Caillaux, his beautiful wife, and Bolo Pasha, the Kaiser's agent in France and America, had been recorded up to the minute. Nothing was lacking but the definite announcement of the arch-traitor's end.

Even the set of the prison yard at Vincennes had been made and the actors in the scene had been notified to be ready at any moment. Director Richard Stanton anticipating the execution, awaited only the flash from the wire to go ahead with the shooting of the final act in the big world intrigue.

The story of this last act in the film play is the story of the press dispatches. Bolo, the once jaunty dandy, has suddenly become an old man. When he is led to the execution post, he is shaking and on the verge of collapse. Asked if he wants his eyes bandaged, he weakly answers "Yes," and while this is being done, he adds: "But it is useless to tie the bandage so tight." These are his last words.

A few seconds later there is a flash of smoke from the rifles of the firing squad, and Bolo Pasha sinks to the earth. Thirteen shots have taken effect in the right side of his head. Yet even then the lieutenant commanding the squad advances to the dead man and fires pointblank into his ear. The firing squad is marched off and a few friends lingering near the yard are admitted to bear the body away.

Speaking of the filming of this great scene in "The Caillaux Case," William Fox said the next day. "I doubt if there has ever been anything quite like it. Although this picture is a film drama which covers years of time and required many weeks to portray on the screen, its final scenes are alive with current interest. It is history and it is news and from the present trend of affairs should not fail to attract.

Mastercraft President Returns to Coast

F. EUGENE Farnsworth made a short visit to New York in the interests of the Mastercraft Photoplay Corporation last week. He left for the Paralta studios in California Friday to supervise the production of Thomas Dixon's novel, "The One Woman," which will be staged there. Mr. Farnsworth had been in Los Angeles for several months planning the filming of the first Mastercraft picture, but in order to overcome certain difficulties regarding the story and the management which were causing indeterminate delays, he made a hurried trip East.

One of the objects accomplished during his stay in the metropolis was his election to the presidency of the Mastercraft Photoplay Corporation of New York, a subsidiary organization to the Mastercraft Photoplay Corporation of Massachusetts, of which Mr. Farnsworth was already president and director-general. The fact that Mr. Farnsworth is now the active head of the New York organization as well as of the parent corporation makes possible the immediate production of "The One Woman," which had been held up previously due to the necessity of sending the scenario back and forth between New York and Los Angeles for approval by both concerns and by Thomas Dixon, the author, who holds an authoritative position in the concern.

Rodney Again Leads with Enid Bennett

Earl Rodney, who was leading man for Enid Bennett, the Thomas H. Ince star, in "Naughty, Naughty!" will have the leading male role in "The Biggest Show on Earth," Miss Bennett's next Paramount subject released May 6. Other important parts are taken by Melbourne MacDowell, Ethel Lynn, Bliss Chevalier and Carl Stockdale, while real circus people appear in many of the scenes.

Shot in the Quicksand!

Scene: Somewhere in California, about midway between one location and another. In background, members of the Universal Company engaged in making the serial, "The Lion's Claws," hiking to the place selected for the next "shot." In foreground, Marie Walcamp, blue-eyed, blonde-haired heroine, plodding wearily along, unmindful of and forgotten by the rest of the company. She falters! An expression of agony o'erspreads her countenance. God! Quicksand! Her feet sink deeper and deeper as the sands grow quicker and quicker. Now she is up to her waist. She screams! In an instant three strong men are rushing to the rescue. But wait! Here IS something! Hurry, hurry, Mr. Cameraman, this sinking girl is begging to be shot. Are you ready? All right, shoot! Now to the rescue! Ah, just in time. But see, she has fainted. And why not?

N. B.: The hole has been carefully marked and charted, not as a matter of mere public safety, but, the Universal Publicity Department asserts, "for future use in pictures where real quicksand is necessary."

William Farnum Starts on Zane Grey Story

William Farnum has begun work at the William Fox West Coast Studios on "Riders of the Purple Sage," the first of two Zane Grey stories he is to do. Frank Lloyd is directing and Katherine Adams will again appear as the star's leading woman. Others in the cast are Marc Robbins, William Burress, Murdock McQuarrie, Nancy Caswell, William Scott and J. Holmes. Mr. Grey will accompany the company when it goes out on location.

Mr. Farnum commenced on his new vehicle directly he had finished the Liberty Loan tour on which he was engaged. It is said that he was most successful in his efforts in arousing California to a thorough appreciation of its duties and that approximately $2,000,000 in bonds were sold through the star's efforts. Mr. Farnum worked tirelessly for the loan and lost his voice entirely as a result of his speeches in its behalf. Director Lloyd was with the actor during the trip.

Mr. Farnum himself bought $88,000 worth of Third Liberty Bonds. Mr. Lloyd took $12,000, making a total subscription of $100,000. A feature of the campaign was that at each meeting held the highest subscription made by any individual would be doubled by the Fox star. In this way Mr. Farnum pledged himself for $88,000. One of his greatest achievements was the selling of $110,050 in bonds in twenty-two minutes at Reno, Nevada.

Chaplin-Mutuals Played 1,692 Houses in Week

Demand for the two-reel Chaplin comedies produced by Lone Star for release through Mutual exchanges is reported as consistently heavy under Mutual's new booking plan. Chaplin-Mutual specials played week before last in 1,692 houses in all parts of the United States. Virtually every booking of the 1,692 was at least a second run. In some instances the pictures had been run as many as twenty times and in one instance the booking of "The Vagabond," the twenty-fifth.

Fannie Ward in the Chief Character of Pathe's "The Yellow Ticket"

Pathe Widens Publicity Circle

Will Give Millions of Readers Chance to See Advertising Before "The Yellow Ticket" is Released in June

ACCORDING to an announcement made by Pathe last week, the readers of the Saturday Evening Post will see advertising on Pathe's "The Yellow Ticket," before the production is released on June 2. This is in accordance, it is said, with the company's decision to be among the first to advertise a single picture on such a large scale in this way, and is cited as an indication of the importance of the feature. The issue of the magazine dated May 25 will carry "The Yellow Ticket" copy, prior to the release of the feature. Pathe announces that the Rialto theatre will screen the picture.

This engagement follows on the recent announcement of Pathe's Selective Feature Service and it is stated on the authority of a Pathe official that the Rialto is paying a record price for "The Yellow Ticket."

This is an indication not only of the strength of "The Yellow Ticket," but the value of the Selective Service Plan of booking which, as worked out by Pathe, combines the good points of the open market for the big house and the program for the smaller one.

A careful investigation of this method—something entirely new for Pathe and marking another progressive advance for that company—brings out the following expressions of opinion from showmen: "I prefer Selective Service because I only want to book those pictures which I know my patrons like—this can only be done by my selecting them.

"By selecting my features I reduce my 'poor days' to a minimum.

"A feature which jams another house may be a frost in my theatre—therefore I welcome the selective booking plan.

"I am the best judge of what my patrons like the most—I study them daily—I know just what they want. Selective booking permits me to choose features which I know I can make money on.

"By Pathe's plan I can take what I want and I am willing to pay a comparatively higher price for the privilege, as this is only fair."

William Fox Completes Three Features

THE week's balmy weather, very favorable for location work, is responsible for the finishing of three new William Fox Special Features—"Blue-Eyed Mary," "Brave and Bold," "Peg of the Pirates" —while "The Firebrand" will be added to the list of completed subjects within a day or two.

"The Caillaux Case," which Richard Stanton has directed with an all-star cast, awaited only word that Bolo Pasha had been executed by the firing squad in France that the scene might be duplicated at the Fort Lee Studios. This production, too—a Standard Picture—is also finished now.

"Blue-Eyed Mary" stars June Caprice and was made under the direction of Harry Milarde. "Brave and Bold" is the action story in which George Walsh has stellar honors; the direction is by Carl Harbaugh; and "Peg of the Pirates," staged by O. A. C. Lund, is petite Peggy Hyland's second William Fox play.

"Peg of the Pirates" needed only a few days' work at the New Jersey plant, as it was almost complete when the company returned from its six weeks' stay in the South. The picture was screened on shipboard and in the out-of-doors to a great extent.

"The Firebrand," a vigorous story of Russia today, is said to be one of the finest photodramas in which the stately Virginia Pearson has yet appeared. Edmund Lawrence is the director.

Progress continues to be made on a new Jane and Katherine Lee subject, in work by Kenean Buel, and as yet unnamed.

Kerrigan Ready to Start Another Paralta

IT is announced by Paralta Plays, Inc., Thomas J. Geraghty's screen version of "Toby," the novel by Credo Harris, has been completed and is now being read for final approval by J. Warren Kerrigan, who will be the star of the picture, and Raymond B. West, who will direct it. The production has been planned for five reels and the cast will be made up from the stock of Paralta productions, with Lois Wilson, who has appeared with Mr. Kerrigan in his last two pictures, probably appearing in the leading feminine role.

Miss Wilson has not been seen in any Paralta Plays since "The Turn of a Card," the picture in which Mr. Kerrigan broke his leg. She has been at the studio several times recently in conference with Mr. West, the director, and officials of the company regarding the production of "Toby." Roberta Wilson, her sister, is now playing one of the principal roles in "Shackled," Louise Glaum's forthcoming Paralta Play.

Final preparations for the production of "Toby," including the construction arrangements, the properties and the completion of the cast selection, are now being made at the studios, and as soon as these have been finished, Mr. Kerrigan will lose no time in commencing on the filming of the picture.

Production of this film will be rushed as much as possible without reducing the standard of quality of the picture, due to the fact that Mr. Kerrigan's absence from the screen after the great success of his first two Paralta Plays, "A Man's Man" and "The Turn of a Card," is said to have brought a great demand from the public for more of this star's pictures.

Petrova Utilizes New Ideas

Results of Representatives' Trip To Be Included in Service Department—May Be of Use to Exhibitors

AS a result of a trip recently made by Herbert Lubin and Bert Ennis, representatives of Petrova Picture Company, for the purpose of ascertaining the exact needs of exhibitors in the matter of proper exploitation material, several entirely original aids have been added to the service department. The most important of these is a new lobby display expressly designed for the purpose of attracting attention to Petrova productions. It consists of a photograph on glass of Madame Petrova encased in an attractive frame. This new novelty may be used in theatre lobbies or in store windows, electric light or daylight being equally applicable to its use. As patrons of the theatre or pedestrians pass by the novelty frame, the single pose of Madame Petrova changes into various positions, each change being enhanced by a series of color effects. The attention compelling powers of this latest Petrova novelty was proved by placing the frame in a New York store window where it attracted the notice of 3,500 passers-by during the course of an hour.

Arrangements have also been completed whereby it will be possible for the exhibitor to secure electrotypes of any of the series of beautiful Petrova advertisements which have been appearing in the trade publications during the past year. These will also be furnished in mat form where the latter style is found to be more convenient.

A stock twenty-four sheet stand has also been prepared for the special use of Petrova exhibitors. A certain quantity of these will be distributed free to each showman to aid him in properly exploiting these productions in the territory surrounding his city.

Together with these helps, it is contemplated issuing an entire new pressbook, which will contain the result of all of the valuable suggestions gathered by Messrs. Lubin and Ennis during their conferences with exhibitors, exchange-men and newspapermen and others interested in the industry throughout the country.

With the new advertising aids listed above, the Petrova service department is at the present time also issuing various styles of cuts suited for newspaper and program use, together with single and double column mats, and a full line of photographs suitable for lobby display purposes.

Universal Tries an Experiment

In Drive to Re-establish Popularity of Short Subjects—No Five-Reel Feature Will Be Released Week of May 13

UNIVERSAL branch exchanges throughout the country are making a drive to re-establish the popularity of one and two-reel subjects as drawing box-office attractions. As an experiment as to the propriety of such a move the company in its releases for the week of May 13 has failed to list a single long feature. The entire program consists of serial episodes, comedies and the usual split-reel releases.

Several months ago President Laemmle sent out letters to numerous exhibitors throughout the country to obtain the opinion of the exhibitors as to the value of short subjects as against the costly features. The answer showed a wide diversity of opinion. While all exhibitors acknowledged that no theatre program would be complete without at least one short subject, few of them were willing to admit that any program would be complete without a five-reel feature.

Scattered throughout the replies were a few letters from exhibitors who felt that their audiences would be just as well pleased with a program consisting of a one-reel subject, a two-reel subject, a three-reel picture and a split news reel.

"But while I feel this to be so," one exhibitor wrote, "I am afraid to try the experiment. I know that many of the present features put out in five reels could be cut to three without hurting the action of the pictures and with a probability that they would be improved. But I do not know that my audience object to picture padding. I even suspect that many of my patrons rather like it, paying rather for footage than quality."

President Laemmle feels that the Universal bookings for presentation during the week of May 13 will give some sort of an answer to the short reel question. No matter what the answer may be, however, Universal will continue to release its special attractions every two weeks.

The releases for the week of the thirteenth will consist of the fifth episode of the Boy Scout serial, "Boy Scouts to the Rescue," this chapter being titled "Treachery at Sea"; the fifteenth episode of the Eddie Polo serial, "The Bull's Eye," titled "The Stained Face"; the seventh episode of "The Lion's Claws," the Marie Walcamp serial; a two-reel L-Ko comedy, a one-reel Nestor, titled "By Heck," by Hy Mayer; a one-reel Lyons-Moran Star comedy, "The Dodgers," and the split-reel subjects, Universal Animated Weekly, Current Events and Screen Magazine. The feature of the magazine is an animated interview with Marion Harland, who at 84 gives some good advice to mothers-in-law.

Fourth Ebony Release

The release of the fourth of the Ebony Comedy series, "A Milk Fed Hero," is announced this week by General Film Company. It is in the form of a rural burlesque. and is said to provide an excellent opportunity for the negro players to present the droll humor of their race. Following this will come "Busted Romance."

Mae Murray's Universal Feature, "The Bride's Awakening," Is a Special Production

Goldwyn Stars Keep Busy at Fort Lee

Goldwyn's three busiest stars are Madge Kennedy, Mabel Normand and Mae Marsh and they have little or no time to rest between productions at Fort Lee these days. Miss Kennedy is now nearing the completion of "The Fair Pretender," under the direction of Charles Miller. Florence C. Bolles wrote the story. During the week many exteriors were made on the Long Island estate of Senator George W. Loft, who entertained Miss Kennedy, Tom Moore, her leading man, Director Miller and Carlyle Moore, his assistant, at luncheon. Carlyle Moore, it will be recalled, was the author of "Stop Thief," a stage success of a few seasons back.

Mabel Normand is now at work on the successor to "Joan of Plattsburg," her May 5 release. The play is as yet unnamed, but the role is said to afford her opportunities quite different from any of her previous work.

Following her return from Georgia; Mae Marsh has finished "The Glorious Adventure," the Edith Barnard Delano drama on which she has been working with Director Hobart Henley for some weeks. The two have already started work on a new play.

"Kidder & Ko" Next for Bryant Washburn

Bryant Washburn's next Pathe Play following "Twenty-One" will be "Kidder & Ko," written by John W. Grey and scenarioized by Charles Sarver. It will be released June 16. Washburn is cast as Cuthbert Kidder who loves pool and hates canned cod and girls. In his support will be seen Harry Dunkison, Gertrude Selby, Wadsworth Harris, Carl Stockdale and others. It is a comedy of the distinctly American type, the story telling how Cuthbert obeys the parental injunction to "go West, young man," and nearly puts the old man out of his own game, winning a bride into the bargain.

"Yellow Ticket," Fannie Ward's Greatest

As Anna Mirrel, the heroine of the screen version of A. H. Woods' stage play, "The Yellow Ticket," which Astra is making for Pathe, Fannie Ward has a role said to be different from any she has ever played before. In dramatic depth it somewhat resembles her part in "The Cheat," but the nature of the characterization and the appearance of the girl she impersonates make her new part a bigger one than any other she has had on either stage or screen, it is stated.

Miss Ward has never been seen in makeup resembling that which she uses as Anna Mirrel in Astra's production of "The Yellow Ticket." In this sensational picture which is to be released June 2, and which has already been booked at the Rialto theatre, New York, her part is that of a beautiful young Jewess whose remarkable facial attributes do not betray the fact that she belongs to the race which in Russia is persecuted belond all manner of belief.

The dramatic story deals with the cruel manner in which the Okhrana or Secret Police take advantage of their position in dealing with attractive girls of the Jewish race. As Anna Mirrel, Miss Ward appears in a role which gives scope not only for unprecedented emotional acting but also for many comedy touches. In making the production, William Parke, the director, engaged the services of a Russian writer, an expert on the conditions depicted. The consequence is that Miss Ward's dress and makeup as the black-haired, striking Anna Mirrell are perfect in every detail, it is asserted.

Hayes Succeeds Taylor

E. J. Hayes has succeeded Charles A. Taylor as manager of the Buffalo Metro exchange. Mr. Taylor was recently appointed manager of the Pathe branch. Mr. Hayes is a former General Film man.

Both are well known to the trade.

Betty Compson Will Appear in a Pathe-Diando Serial

Vitagraph Names New Serial

William Duncan Is to Be Featured in "A Fight for Millions"—July 15 Marks First Release of Fifteen Episodes

"A FIGHT FOR MILLIONS," is announced as the title for the next Vitagraph serial, in which William Duncan, star of "The Fighting Trail" and "Vengeance—and the Woman" is to be featured. Albert E. Smith, president of the Vitagraph Company, in making public the name of the forthcoming chapter play, also stated that it would be released on July 15 next.

As in his other two successes, Duncan is filling the dual role of star and director and advance reports from the Vitagraph western studio are to the effect that the serial already gives promise of being the best work of Duncan's career. The story was written by Albert E. Smith and Cyrus Townsend Brady, authors also of "Vengeance—and the Woman," and "The Woman in the Web," which is now running.

"A Fight For Millions" will be in fifteen episodes, as were its predecessors, and as a great deal of its action is laid in the snowfields of Northwest Canada, it should make an ideal summer serial. Duncan himself pronounces the story the best that it has been his fortune to interpret since he took his place among the serial stars and exhibitors all over the country are declared to be waiting eagerly for the first showing of the initial chapter.

In "A Fight For Millions" Duncan has been provided with a cast headed by Edith Johnston, who will be seen as his leading woman in place of Carol Holloway, who appeared with him in his other two serials. Miss Holloway suffered a very serious injury in the last serial, one of her heels being fractured, and she has been unable to play for several months.

The male members of the cast include Joe Ryan, acknowledged champion among the cowboy riders and one of the leading "heavies" of "The Fighting Trail" and "Vengeance—and the Woman." He has been a regular member of Duncan's company for more than a year and in addition to his work in the serials also appeared in support of Duncan in "The Tenderfoot" and "Dead Shot Baker," the two Blue Ribbon features made from the Wolfville tales of Alfred Henry Lewis.

Walter Rodgers, another regular of the Duncan company, who played Von Bleck in "The Fighting Trail," and Vincente Howard, who gave a splendid portrayal of the Indian outlaw, "Comanche Pete," in "Vengeance—and the Woman," also appear in "A Fight For Millions."

Mary Minter is Star of "Social Briars"

THE forthcoming release from the studios of the American Film Company, "Social Briars," stars Mary Miles Minter. It is scheduled for release at exchanges of the Mutual Film Corporation, May 6. The story is by Jeanne Judson, scenarioized by Edward S. Sloman, a member of the directorial staff at the American studios, and was produced under the direction of Henry King, who was responsible for Miss Minter in "A Bit of Jade," William Russell in "Hearts or Diamonds," and Gail Kane in "Souls in Pawn" and "A Game of Wits."

Iris Lee (Mary Miles Minter), a rustic beauty with a beautiful singing voice, is unhappy in the restricted environment of village life, and runs away from the house of her narrow-minded and bigoted aunt to seek fame and fortune in the metropolis. She wins fame, but loses her heart to a man whom she believes is unfaithful to her. Heart sore, Iris returns to her native village to the sympathetic arms of the only friend who seems to understand her. How her lover returned, proved worthy and brought her back as mistress of his heart and mansion, is a story that is said to give Miss Minter many opportunities.

The Strand comedy, released May 7, starring Billie Rhodes, is titled "Over the Garden Wall."

Screen Telegram Nos. 20 and 21 are released May 8 and 12. Newton D. Baker, Secretary of War, on his arrival from France; American soldiers leaving training camps in France for first line trenches; Admiral Fullam of the United States Navy paying official respects to Admiral Kantaro Suzuki of the Japanese Navy, on board the flagship Iwate at a Pacific port, are striking features of the Screen Telegram of recent issue.

Pathe Engages Betty Compson for Serial

BETTY COMPSON, heroine of many Christie Comedies, has been engaged for the leading role opposite George Larkin in "The Wolf Faced Man," by W. A. S. Douglas and Lucien Hubbard, which Diando Film Corporation is producing in Los Angeles for Pathe, it was announced last week.

"The Wolf Faced Man" is said to be a thrilling story of romance and adventure in the West and the picture will be marked by the dare-devil stunts of George Larkin, whose reckless daring has made him very popular as a serial star, the beauty and horsemanship of Miss Compson and the size of the cast selected to play with these principals.

Betty Compson has made a name for herself, Pathe cites, reaching stellar honors in little more than two years of screen experience, and she is looked upon by this company as a leading example of the type of player whose increasing popularity will make many of the present greatly advertised million-a-minute stars look to their laurels.

Two Metro Stars "Swap" Roles

Emmy Wehlen and May Allison, Each Preferring the Other's Production, Change Places, with Maxwell Karger's Permission

EMMY WEHLEN and May Allison, Metro stars, recently discovered that each liked best the production already assigned to the other for her next release. So to ensure the happiness of both, Maxwell Karger, studio supervisor, completely altered his plans so that each might have her wish. As a result of the change Miss Allison will play the school teacher, Nancy, in Lois Zellner's five-act romance of the Northwest, "Shadows and Substance," while Miss Wehlen will play the part of Jeanne, the society girl, who marries for money in Katherine Kavanaugh's as yet unnamed feature originally intended for Miss Allison.

It all came about through Miss Allison's reading in the newspapers an account of Miss Wehlen's forthcoming picture. She wrote to Miss Wehlen, who was then on her patriotic tour of the large Eastern cities in behalf of the Libery Loan drive, as follows: "All my life I have wanted to play a school teacher. I always wanted to be a school teacher, anyway—but it was a physical impossibility to be both that and an actress at the same time. Now *I* am supposed to play a society bud who marries a horrid man with a lot of money and becomes an iceberg—figuratively speaking, of course. I can just see you, Miss Wehlen, as that brilliant, beautiful, superbly gowned iceberg—and I am told that the iceberg melts after a while. Is that any inducement?"

Exhibitors Are Well Acquainted with the May Allison Smile, Which Is a Big Metro Asset

Shortly after Miss Wehlen's receipt of this letter, Mr. Karger was surprised to receive from her a telegram which read: "Please let me play the iceberg." As soon as he discovered what it was all about the transfer of manuscripts was effected. June Mathis began making the scenario version of the Kavanaugh play for Miss Wehlen, and Miss Zellner began making a scenario version of her own play for Miss Allison.

Edwin Carewe will direct Miss Wehlen, and Harry L. Franklin will direct Miss Allison in the new productions exchanged by mutual consent.

"Over the Top" Ends Big Run at Lyric

"OVER THE TOP," Vitagraph's production of Sergeant Arthur Guy Empey's famous book, with Empey himself in the star role, ended its successful run of four weeks at the Lyric theatre, New York, Saturday night, and Walter W. Irwin, general manager of the Vitagraph distributing organization, announces that bookings for the United States and Canada are now under full headway. As announced last week, Mr. Irwin has refused to entertain any offers for state rights or territorial proposals, the exhibitors being given first call, the same as on any other Vitagraph special or regular feature.

Figures compiled by the Vitagraph distributing organization, with the assistance of the McClure Newspaper Syndicate and the Western Newspaper Union, which have distributed Empey's special articles and "Over the Top" to daily and weekly papers, show that more than 1500 newspapers in forty-seven States and the District of Columbia have published his writings. A partial list shows 1339 newspapers, located by States as follows:

Alabama, 2; Arkansas, 28; Arizona, 8; California, 5; Colorado, 41; Connecticut, 6; Delaware, 3; District of Columbia, 2; Florida, 8; Georgia, 22; Idaho, 23; Illinois, 133; Iowa, 71; Indiana, 24; Kentucky, 19; Kansas, 64; Louisiana, 8; Maine, 5; Maryland, 15; Massachusetts, 14; Michigan, 56; Minnesota, 7; Missouri, 73; Montana, 33; Nebraska, 29; New Hampshire, 4; Nevada, 2; New Mexico, 6; New Jersey, 8; North Dakota, 38; North Carolina, 29; New York, 46; Ohio, 42; Oklahoma, 44; Oregon, 1; Pennsylvania, 67; Rhode Island, 4; South Carolina, 22; South Dakota, 17; Tennessee, 11; Texas, 77; Utah, 22; Vermont, 10; Virginia, 24; Washington, 3; West Virginia, 20; Wisconsin, 91; Wyoming, 12. Total, 1339.

This is claimed to be the most widespread publicity ever given a story transformed to the screen, and is one case where the oft-abused term of "ready-made audience of millions" may be legitimately used. To the exhibitor this one phase of "Over the Top" publicity should be worth uncountable dollars and much time, for the groundwork of his advertising campaign already is made. He does not have to tell his public who Empey is, nor does he have to tell it anything about the book, "Over the Top," for both are too well known to even the average reading public.

Ethel Clayton Becomes Paramount Star for Big Productions

ETHEL CLAYTON has become a Paramount star. Jesse L. Lasky, vice-president and head of the production department of the Famous Players-Lasky Corporation, announced last week that Miss Clayton had signed a contract to make a series of star productions to be distributed as Paramount pictures. Early in June she will begin work at one of the West Coast studios of the Famous Players-Lasky Corporation, and although the title of her first picture has not yet been announced, it is stated that she will appear under the direction of William C. De Mille.

It was while Miss Clayton was appearing in "The Country Boy," under the management of the late Henry B. Harris, that she first attracted the attention of film producers. She had previously appeared with success in Mr. Harris's "The Lion and the Mouse" and "The Making of Bobby Burnitt." Her initial screen appearance was in the first three-reel production ever made, "When the Earth Trembled." It was made by the old Lubin Company. During her three years with Lubin Miss Clayton appeared in sixteen features, including "The Lion and the Mouse," "The Gamblers," "The House Next Door," "The Fortune Hunter" and "The Wolf." However, the two pictures which served to bring Miss Clayton out as a star of real merit were "The Great Divide" and "Dollars and the Woman," the latter under the direction of her late husband, Joseph Kaufman, who afterward produced Paramount and Artcraft features.

William A. Brady then engaged Miss Clayton for the leading role in his stage play, "The Brute," but preferring the silent to the spoken drama she returned to motion pictures and has since appeared in World features.

Ethel Clayton Has Been Engaged to Appear in Paramount Pictures

"Tarzan" Had Record Run at Victoria, Phila.

"Tarzan of the Apes" has just closed a two weeks' run at the Victoria theatre, Philadelphia, where it is said to have played to the largest business on record for the house, General Manager Frank W. Buhler having broken his one-week limit rule for the second time in the history of the theatre.

Much of the interest manifested in the film must be credited to the fine press work done in its behalf in the Philadelphia newspapers. Feature stories were carried by the leading journals during practically every day of the run, the amount of news space devoted to exploiting its merits amounting to approximately 456 linear inches, or considerably more space than many program features get during their entire run throughout the length and breadth of the country.

What is regarded as a remarkable feature about this press campaign is the fact that every story seemed to have a legitimate reason for being, and got by the editors very largely on intrinsic merit, as extravagant advertising spreads were not indulged in to any great extent. Reproductions of some of the best publicity stories are being printed by the First National Exhibitors' Circuit to help exhibitors in other parts of the country in putting over "Tarzan" to the best advantage.

"Cleopatra" Claims Record for Percentage Showings

According to figures now at hand in the William Fox offices, what is said to be probably the largest number of exhibitors that have ever played any production on a percentage system, have shown the Theda Bara super-production, "Cleopatra," on this basis. Twenty companies, the Fox statement says, are still touring the United States and Canada with prints of the big photo-spectacle.

Although a score or more of these companies have been out on the road continuously since October, 1917, when the picture was first presented, there still remain many large cities throughout the country that have not seen the film. Mr. Fox explains this on the ground that it has not been found possible to accommodate them at an earlier date, on account of the press of bookings, and the length of time for which they have been made.

Alice Brady Takes Trip to Asheville, N. C.

Alice Brady, with her director, cameraman and several members of her company, has gone to Asheville, N. C., where she will remain several days filming outdoor scenes for her forthcoming Select production. Miss Brady will return in time to attend the first public showing in New York of her newest Select picture, "At the Mercy of Men," in which a Russian girl is the central figure in a series of dramatic events staged in Petrograd, just before the Revolution.

Exhibitors Laud Big Goldwyn Productions

THE home office of Goldwyn reports that exhibitors the country over are daily sending in unsolicited testimonials of the drawing power of Goldwyn productions. Particularly is this true of "Thais," "The Cinderella Man," "Polly of the Circus" and "Dodging a Million," all made by Goldwyn, and "For the Freedom of the World," the big spectacular production which Goldwyn is distributing.

Joseph B. Foster, manager of the Hippodrome Theatre, Miami, Fla., acclaims "Thais," "the best picture ever shown in Miami." Mr. Foster is now arranging with the Atlanta Goldwyn exchange to repeat on it. "'Thais' is the best box-office attraction ever shown here. It broke all Hippodrome house records and I would like a return date on it whenever you have an open date," Mr. Foster writes.

"The Cinderella Man," the first motion picture ever to have a successful three-day engagement in Washington, Pa., prompted J. W. Mercer, manager of the Globe theatre in that city to write the Goldwyn Pittsburg exchange: "'Cinderella Man,' with Mae Marsh and star cast pleased more patrons than any picture since 'The Birth of a Nation.' All Washington is talking about the production. Thank you for giving me a third day on it. Matinee today doubled yesterday."

From Manager M. F. Rollin, of the Granada, Miss., Opera House, comes the following: "'Polly of the Circus' proved a banner attraction during our week's Thrift Drive campaign. We made money for ourselves, paid all expenses of a sixty-piece band and had some left for the Red Cross, besides selling about $12,000 worth of thrift stamps."

Ned Burns, manager of the New theatre, Staunton, Va., writes: "I've played 'Dodging a Million' today and consider it to be one of the most thoroughly delightful films of the year. It is bright, it is rich and it is different."

From far away Yakima, Wash., comes a letter of praise concerning the engagement of "For the Freedom of the World" at the Majestic theatre. Frederick Mercy, the manager of which writes: "The Goldwyn special 'For the Freedom of the World' is a well-constructed, gripping story and is an excellent box-office attraction. Its title has enormous drawing power. We ran it three days to capacity business, and all our patrons were pleased with it. It is a timely production and I wish to thank Goldwyn for such a patriotic play."

"The Kaiser" Helped Beat LaFollettism

IT develops, according to Jewel Productions, that the motion picture screen played a prominent part in the defeat of La Follettism at the recent election in Wisconsin. That the LaFollette candidate was defeated and a Senator pledged to stand squarely back of the President for the duration of the war was elected, was due, in part at least, to a carefully planned campaign in which the motion picture exhibitors of Wisconsin upset all precedents of the business, forgot competition and worked together for weeks prior to the election.

Several weeks ago several of the most prominent Wisconsin exhibitors journeyed to New York and held a conference with H. M. Berman, general manager of Jewel Productions, to place before him a proposition of allowing a pre-release of the special feature, "The Kaiser, the Beast of Berlin," in order that it might be used in the Badger State in an effort to snow under the disloyal element. As a result of the conference fourteen prints were rushed to Milwaukee for distribution throughout the State. The exhibitors worked out a plan through which these prints were kept busy continually, showing to maximum audiences. In twenty-one days before the Wisconsin election 359,856 persons in the State paid admission to see the picture and the percentage of men who attended the motion picture theatres of Wisconsin was greater than ever before.

Manager Berman of Jewel Productions, had anticipated that the intensified political campaign conducted with the film by the exhibitors would have a tendency to curtail bookings of "The Kaiser" after the election. Instead, according to Mr. Berman, the intensified campaign apparently has increased the interest in the picture. This fact, he says, is attested by the attendance at the White House theatre, Milwaukee, which is still running the picture and will continue to do so until the box-office receipts show a decrease.

Triangle Changes Keystone Release Dates

Triangle announces the following changes in the release dates of the Keystone Comedies.

"Mr. Miller's Blunders," scheduled for release May 19, will be released May 12 under the title of "Mr. Miller's Muddles Through." "Newspaper Clippings," scheduled for May 12, will be released May 19.

Ed. Brady and Myrtle Rishell will be featured in "Mr. Miller's Muddles Through," while "Newspaper Clippings" features Francis McDonald and Claire Anderson.

Davis to Direct Lytell's Next Metro

Will S. Davis, who has just completed "With Neatness and Dispatch," with Francis X. Bushman and Beverly Bayne, arrived on the Pacific Coast from New York last week and has already started the work of directing Bert Lytell in his second Metro picture. Mr. Lytell will again have as his leading woman Anna Q. Nilsson, who played opposite him in "The Road to Yesterday," just completed. In writing the story and continuity of the new play Mr. Lytell himself worked in collaboration with Albert Shelby Le Vino.

Coming Program Offerings

Eight Paramounts for May

Brilliant Array of Stars to Be Seen in Features Scheduled for Release—Wide Variety in Subjects Offered

According to an announcement from Walter E. Greene, managing director in Chicago of distribution of the Famous Players-Lasky Corporation, eight Paramount pictures are scheduled for release during the month of May. Five of the productions are from the Famous Players-Lasky Eastern and Western studios, while three were made at the Thomas H. Ince plant in California. The featured players will be Pauline Frederick, Enid Bennett, Sessue Hayakawa, Jack Pickford, Dorothy Dalton, Marguerite Clark, Charles Ray and Wallace Reid.

In his announcement Mr. Greene says: "On May 6 Pauline Frederick, Enid Bennett and Sessue Hayakawa are seen in new vehicles. Miss Frederick plays the stellar role of Katusha in 'Resurrection,' the story of Russian conditions by Count Leo Tolstoy, which created a sensation throughout the world. The subject was adapted to the screen by Charles E. Whittaker. As the half-gypsy peasant girl, Miss Frederick has an emotional role of great appeal. The chief supporting roles are played by Robert Eliott, John Sainpolis and Jere Austin.

"Thomas H. Ince presents Enid Bennett in 'The Biggest Show on Earth,' from the story by Florence Vincent. Miss Bennett plays the part of Roxie Kemp, daughter of a circus proprietor, and intimate scenes of life under the big tops are shown. This picture was directed by Jerome Storm, under the supervision of Mr. Ince, and presents in the supporting cast such players as Melbourne MacDowell, Earl Rodney, Ethel Lynn, Bliss Chevalier and Carl Stockdale.

"Sessue Hayakawa appears in 'The White Man's Law,' adapted to the screen by Marion Fairfax from the story by herself and John Brown. Hayakawa is seen as Ghengis, an ivory trader on the west coast of Africa, who loves a pretty French Sudanese girl. Falkland, a rascally Englishman, becomes a rival. James Young produced this picture, and Florence Vidor, Jack Holt, Herbert Standing, Maym Kelso, Forrest Seabury and Joseph Swickard are in the cast.

Sessue Hayakawa, as He Appears in "The White Man's Law" for Paramount

"Jack Pickford was never seen to better advantage than in 'Mile-a-Minute Kendall,' issued May 13. This is a virile play by Owen Davis, which won a notable success on the speaking stage, adapted to the screen by Gardner Hunting, and directed by William D. Taylor. It is exceptionally well cast, from the star to the minor parts, and is a splendid vehicle for Jack Pickford. The chief supporting players are Louise Huff, Charles Arling, Jane Wolff, Casson Ferguson, Lottie Pickford, Jack McDonald, W. E. Lawrence and John Burton.

"The release for May 20 is a Thomas H. Ince production, starring Dorothy Dalton in 'The Mating of Marcella,' from the story by Joseph Franklin Poland. The direction of this picture, under Mr. Ince's supervision, was in the hands of John Stumar, and Thurston Hall, Juanita Hansen, William Conklin, Donald MacDonald, Milton Ross, Spottiswood Aitken and Buster Irving are in the cast.

"Marguerite Clark's big stage success, 'Prunella,' is the release of May 27, and during the same week Charles Ray in 'His Own Home Town' and Wallace Reid in 'Believe Me, Xantippe,' are offered."

Desmond Featured in First Triangle of Week

"An Honest Man," which heads the Triangle schedule for the week of May 5, has William Desmond in the title role. Graham Pette and Ann Kroman are in supporting roles and Frank Borzage directed. Henry P. Dowst wrote the story, the foundation of which is laid in the power of suggestion.

The second release of the week is "Mlle. Paulette," featuring Wallace MacDonald and Claire Anderson. It is described as a romance of the Adirondacks and was written by George Cowell. Raymond Wells directed.

"I Love Charles Albert" is the week's two-reel Keystone comedy. Edward Brady and Ann Kroman are featured.

President Aboard Tank in Screen Telegram

President Woodrow Wilson, on board His Majesty's tank, "Britannia," touring the White House grounds, is a feature of Screen Telegram No. 17, released by Mutual, April 28. Other features are a stampede of wild animals at the Baltimore Zoo; a parade of 40,000 Union men at Chicago, carrying an effigy of the Kaiser; the return of Secretary Baker from Europe, and cavalry maneuvers behind the firing line on the Champagne front.

In No. 16 are shown the opening games at the big league ball parks.

Barriscale's "Patriotism" Soon Ready

Bessie Barriscale's next Paralta Play, "Patriotism," which was completed at the Paralta studios in Los Angeles last week, will soon be ready for release through the W. W. Hodkinson Corporation. Director Raymond B. West is now engaged in cutting and assembling the scenes. The story was written by Jane Holly and R. B. Kidd, of the Paralta staff, and the scenario was prepared by Julian Louis Lamothe. Following "Patriotism," Paralta's next presentation will be "Shackled," featuring Louise Glaum.

Miss Barriscale's third Paralta Play, "Blindfolded," has just been released and is said to be meeting with success in all parts of the country.

Bushman-Bayne in All-Star Production

Francis X. Bushman and Beverly Bayne in "Cyclone Higgins, D. D.," an All-Star Series picture, is the release on Meetro's May 13 schedule. It is the story of how an itinerant preacher tames Yellville, a Southern mountain town of the roughest kind, and finds the girl of his heart. It was written by William Christy Cabanne, who wrote "The Slacker" and "Draft 258."

To Baby Ivy Ward, Metro's four-year-old emotional actress, are said to belong the highest acting honors next to the stars themselves. This little one, who appeared as a Belgian child in "Draft 258," and also as a diminutive patriot in "The Slacker," illuminates many scenes in "Cyclone Higgins, D. D."

Charles Fang, one of the few Chinese players appearing in screen productions, is seen as Jonathan Moses Chi Wu Lung, servant and bodyguard to "Cyclone" Higgins. Fang has played in a number of Metro productions, including "The Shell Game," "The Quitter," "The Three of Us," "The the Diplomatic Service" and a serial, "The Great Secret."

John Prescott interprets the rugged role of Jasper Stone, a deputy sheriff, who meets defeat at the fists of "Cyclone." He has had extensive experience on the stage, both in productions and stock, and has played in feature motion pictures for leading producers.

Helen Dunbar, who appears as Mary Higgins, "Cyclone's" sister, has frequently supported Bushman and Bayne on the screen, first with Essanay and then under the Metro banner. Eugene Borden, Sue Balfour and Robert Carson are other well known members of the cast supporting the stars.

"My Own United States," With Arnold Daly, Which Metro Is Distributing, Is Considered An Excellent Propaganda Feature

Metro Names Cast for May Allison Feature

May Allison's second Metro starring vehicle is "The Winning of Beatrice," by May Tully. June Mathis and Katherine Kavanaugh adapted the story for the screen and Harry Franklin directed the picture. It will be released May 20.

Miss Allison's leading man is Hale Hamilton, who makes his screen debut as Robert Howard, a hustling advertising man who helps "the candy girl," Beatrice Buckley (played by May Allison), win fame and fortune. Mr. Hamilton is a recruit from the stage, where he appeared with great success in "Get-Rich-Quick Wallingford," "The Fortune Hunter," "A Pair of Sixes," and other productions.

Others in the cast are Frank Currier, Stephen Grattan, John Davidson, Peggy Parr, Dean Raymond, Frank Joyner and Baby Ivy Ward.

Another Toto for May 26

On May 26 Pathe will present Toto in "The Junkman." In this comedy Toto appears as general handy man for Bud Jamison, who makes his fortune by calling "Any rags, any bones, any bottles today?" Toto is said to get more fun out of an ordinary old cartwheel in "The Junkman" than any one who had not seen him do it would believe possible.

The Toto comedy preceding "The Junkman" is "His Busy Day" (April 28), and on June 23 comes "Fire the Cook," Toto being the cuisine expert in question.

Wrecker "Gets His"

"Let's Get a Divorce," Billie Burke's new Paramount picture scheduled for release April 29, tells how a husband turns the tables on a would-be home wrecker and sends him away with the conceit entirely taken out of him. The comedy situations are said to be particularly suited to Miss Burke, who plays the part of Cyprienne Marcey, a romantic girl who is reared in a convent and has her head turned when the restrictions are removed.

Program Glances

Hank Mann is preparing to blossom out as a full fledged Paramount-Mack Sennett comedian. The first picture showing him in his new capacity is expected very shortly.

Vitagraph appears to have put over another good serial feature in "The Woman In the Web," the fourth episode of which stars in hundreds of theatres this week. Hedda Nova and Frank J. Glendon are stars.

That Universal Animated Weekly is very active when it comes to procuring the latest in news pictures, is said to be evident in the current issue of that news reel. President Wilson is among the "shots."

Not to be outdone, Pathe has secured a war special called "Our Fighting Ally—the Tank," released May 5. Pathe would play this up to audiences by accenting the fact that President Wilson recently rode in one.

Francis X. Bushman is a fighting parson and Beverly Bayne is the girl he wins in "Cyclone Higgins, D.D.," an All Star Series picture which Metro will release on May 13. It is said to be a "human" drama.

In the cast of "Tyrant Fear," released under the Paramount trademark April 29, Dorothy Dalton is supported by a cast containing many favorites. This is an Ince production directed by R. Wm. Neill.

Irene Vanbrugh, an English actress, is to appear before American audiences on the screen in "Masks and Faces," which World Pictures will release on May 6. Sir Johnston Forbes-Robertson is also in the cast.

The story of "M'liss," Artcraft believes, will offer the most unique opportunity Mary Pickford has yet had to display her diversified talents, her versatility and her charm of characterization.

Universal Screen Magazine for May 17 has already, at this date, scheduled several subjects that should be of great interest. It starts off with some getting-acquainted scenes of the strawberry.

Pathe on May 19 expects to release a Harold Lloyd-Rolin comedy called "Two-gun Gussie," which is claimed to be the funniest thing that ever entered the cackle sweepstakes.

"The Danger Game," Goldwyn's latest Madge Kennedy picture, has apparently made a big splash in the puddle of popularity. Audiences seem all the more interested in Goldwyn releases when they know Tom Moore is in them.

Lots of picturesque mountain scenery is said to be found in the second of the Blue Ridge dramas, "Mountain Law," released by General Film. This is a Ned Finley production.

World Pictures will shortly release "The Heart of a Girl," with Barbara Castleton and Irving Cummings in the leading roles. The story was written by Maravene Thompson and was directed by John G. Adolfi.

There is, according to reports from the Hollywood studio of Famous Players-Lasky, a treat in store for the fair film fans when "Old Wives for New" is released. The gowns are said to be gorgeous.

Advance booking orders for "A Night Out," the new edition of Essanay-Chaplin, have established a new record for the series, it was said last week.

"Peg of the Pirates," in which William Fox will present Peggy Hyland, is nearly completed as a Special Feature. The company went South for scenes, returning to New York last week.

Edward Jose, Paramount director, is in charge of the production of "Gismonda," a spectacle starring Lina Cavalieri. This is said to be the biggest production ever undertaken by F. P. Lasky in the East.

Screen rights to "The Power and the Glory," a novel, has been secured by World Pictures.

Pearl White as Pearl Waldon makes a spectacular plunge through a high window of an office building in the eighth episode of "The House of Hate," set for release April 28.

"Picking the Peerless Pineapples of the Pacific" is the title of the 114th release of the Paramount-Burton Holmes Travelogue, released April 15, and which is a continuation of the Hawaiian tour.

Mary Miles Minter Smiles Her Way Through "A Bit of Jade" for American-Mutual

Pathe Offers a Russian Art Film

Pathe leads off its May 12 program with "The Dagger Woman," a Russian Art film featuring Ivan Mozukin and Olga Zovska of the Moscow theatre. The same week is released part one of the "Britain's Bulwarks" series of war pictures, which shows the women munitioners of England at work and the British cavalry at the front. "Double Crossed" is the title of the tenth episode of "The House of Hate" serial, featuring Pearl White and Antonio Moreno. In this episode Helene Chadwick makes her debut as a member of the cast. "The Non-Stop Kid" is the title of Harold Lloyd's comedy and the educational offering is "Strange Animals from Many Climes." Hearst-Pathe News, Nos. 40 and 41 complete the program.

Mabel Normand Receives Congratulations

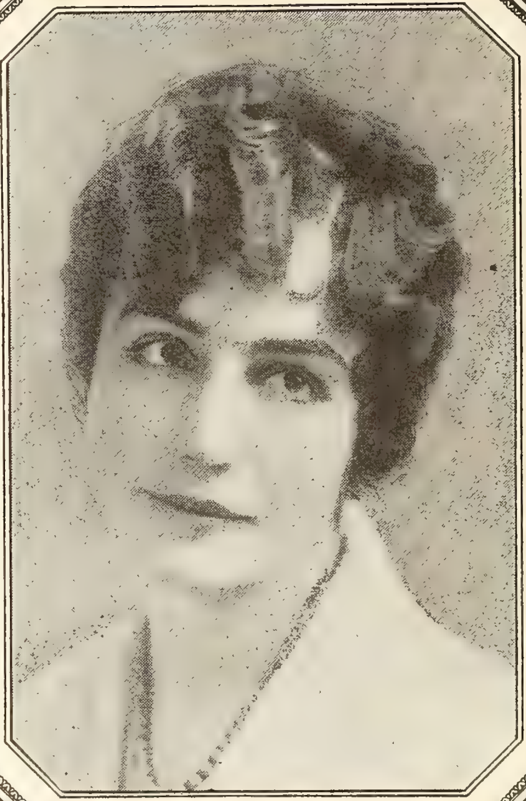
As an indication of the joy that now reigns in the house of Goldwyn over the company's newest achievement, "Joan of Plattsburgh," Mabel Normand is in receipt of a letter from Samuel Goldfish, Goldwyn's president, pronouncing this to be by all odds the finest picture that Miss Normand has ever made.

At a special showing of "Joan of Plattsburg," held for a number of exhibitors holding business meetings in New York, the visitors were said to be unanimous in their expressions of pleasure over the production, which will have its nation-wide release May 5.

June Elvidge Starred

June Elvidge makes her next appearance on the World program in "The Oldest Law," scheduled for release May 27. John Bowers is featured as leading man. Harley Knoles handled the direction.

"The Oldest Law" is, of course, that of self-preservation, and Miss Elvidge, in her portrayal of a young girl struggling for existence in a whirling city, is said to have a role of convincing power.



LOIS WEBER
The Belasco of the Screen

A Five-second Flash of Lois Weber genius

"THE DOCTOR AND THE WOMAN" is the newest Lois Weber Production which has come to delight the unnumbered lovers of photoplays *acted, directed* and *staged* as they ought to be acted, directed and staged. Taken from Mary Roberts Rinehart's famous novel, "K," as published by Houghton, Mifflin Co., a story which had *two million readers*, this intimate disclosure of American life comes to the exhibitors of the country not only with one of the very biggest ready-made audiences that any picture has ever had, but also with the genius-touch of Lois Weber, *the Belasco of the Screen*, in every situation and setting. And Lois Weber---who produced "Shoes,"—"Where Are My Children,"—"The Hand that Rocks the Cradle,"—"Hypocrites,'—'"Scandal,"—"The Price of a Good Time"---has made *more money for Exhibitors than any other producer you can name.* Book "THE DOCTOR AND THE WOMAN" thru your nearest Jewel Exchange---or Jewel Productions, Inc., 1600 Broadway, New York.

"Won't you give any other name than 'K'?"

JUST as one never forgets the scent of delicious attar of roses, so you'll never forget the lovely picture of innocent girlhood made by Mildred Harris, the famous heroine of "The Price of a Good Time," when she comes on in

"The DOCTOR AND THE WOMAN"

The shocking revelations of love dishonored which come to little Sidney are made doubly affecting by the remarkable talent of this youthful Star, whom your women patrons will love in the same unusual measure as the men. See for yourself today at any Jewel Exchange.

JEWEL
Productions Inc
1600 Broadway, New York City

"I'd shoot the man who deceived you, Sidney!"

"I thought you were wonderful —till I heard about her!"

LOOKING at it simply from the money standpoint—here is a drama with more and better guarantees of success than any other play of months.

The DOCTOR AND THE WOMAN"

has a title which no man or woman can possibly pass by—a story with a ready-made audience of at least two million men and women—a producer to whose national popularity "The Price of a Good Time" has just made enormous additions. See this triply guaranteed drama at any Jewel Exchange and do it today.

JEWEL
Productions, Inc.
1600 Broadway New York City

"You can't go away—you can't! You dare not leave me—now."

In the Independent Field

"Unchastened Woman" on Screen

Rialto-De Luxe Gives Private Showing of Screen Version of Morosco's Stage Production—Grace Valentine Featured

RIALTO-DE LUXE screen adaptation of Oliver Morosco's stage success, "The Unchastened Woman," in which Emily Stevens originated the title role, was presented for the first time at a private showing at the Morosco theatre, Sunday night, April 21. The screen version, which was written by George Edwardes Hall from Louis K. Anspacher's original play, features Grace Valentine with Frank Mills and Victor Sutherland in the leading male roles. The production was made under the direction of William Humphreys and is shown in seven reels. In the supporting cast are seen Mildred Manning, Catherine Tower, Edna Hunter, Adelaide Barker, Mildred Rankin, Paul Panzer, Mike Donlin and John Hopkins.

The picture presents an epitome of modern city life and shows how it affects both the hearts of the rich and the poor—the results of environment on character. The lives of the poor are contrasted with the rich. A portion of the action of the play is laid in Italy and Switzerland. The story deals with character analysis and character transformation. The picture is said to follow closely the stage version.

Miss Valentine, who has the role originated by Emily Stevens in the stage play, has been seen to fine advantage in screen productions and is said to give a strong portrayal of Caroline Knolleys in the screen version.

Among the prominent buyers, producers and critics who attended the private showing at the Morosco Sunday night, were: Hiram Abrams, Tom Moore, Alan Dale, Harriet Underhill, T. E. Oliphant, J. D. Williams, Col. Fred. Levy, Harry Rapf, L. Lawrence Weber, William L. Sherrill, Kenneth Hodkinson, Ben Blumenthal, B. Howells, J. Wilk, Tom North, Mr. Ramirez, A. Brunet, Joseph Miles, Jules Bernstein, Harry Reichenbach, Paul H. Cromelein, L. A. Lynch, G. B. Garrison, Samuel Goldfish, Alfred Weiss, B. Alperstein, J. A. Golden, J. L. Sullivan, W. H. Seeley, Whitman Bennett, Al. Lichtman, F. H. Elliott, Dr. Shallenberger, A. Goodstein, E. H. Hulsey, Herbert Lubin and Moe Streimer.

Grace Valentine Is Star of "The Unchastened Woman," a Rialto-De Luxe Production

Ford's Second, "A Man of Today," Started

FRANCIS FORD drops a line from the coast where he is now engaged in producing his own brand of feature picture, in which he says that business at the studio is rushing and that work on the second feature following his "Berlin via America," "A Man of Today," written by Elsie Van Name. Edna Emerson, who created the principal feminine role in "Berlin via America" has the leading feminine role in "A Man of Today."

During the coming year it is contemplated that a series of features will be produced, in addition to the small subjects, as per the last announcement from the Ford headquarters. To carry on the work which has been laid out Mr. Ford has entered into negotiations with certain well-known directors and stars, who will be required to produce the number of pictures which will be released under the Ford art banner.

The success which "Berlin via America," the first Fordart production, has made Mr. Ford very enthusiastic over the future. Bids for territories are coming in so thick and fast that its success is already more than assured, it is announced. Mr. Ford has definitely decided to distribute on the state rights markets.

Inter-Ocean Takes Over Office Building

The Inter-Ocean Film Corporation, now located at 220 West Forty-second street, have taken over the entire building, known as 218 West Forty-second street, and will take possession on May 1, according to an announcement made by Paul Cromelin, president of Inter-Ocean, last week. It is said that it will be the first and only office building in America devoted exclusively to the exportation of motion picture products. In speaking of the acquisition, Mr. Cromelin said:

"The building," says President Cromelin, "will be equipped to take care of foreign buyers visiting New York. Heretofore such men lost lots of valuable time through lack of familiarity with our language and customs, methods of doing business and facilities for short cuts known usually to the American only. At Inter-Ocean Building the film visitor to our shores will find himseuf conducting his affairs with the same ease as at his desk in Buenos Aires or Manila. A place will be set aside for his exclusive use during the period of his stay.

"Translators, stenographers skilled in the language of film export, shipping men who are experts in all matters relating to foreign shipment—all are at the visiting buyer's elbow and service. So will be special projecting rooms, now under construction."

The heads of the concern are Paul H. Cromelin, president; Eugene H. Kaufman, office manager, and carbons and accessories; Louis Brock and Gus Schlesinger, foreign sales; Leon Schlesinger, contracts and domestic sales; Madge Maloney, auditor; Martin Cohn, technical, and Al. Hartleib, shipping. The concern acts as foreign distributors for World and Paralto films; "Inside the Lines," "Manx-Man," "Today," "Mad Lover," "Eight Bells," "Thirteenth Labor of Hercules," and other special features; and for Black Diamond, Vim and Bingo Comedies and "Charley" cartoons Speer Carbons are also exclusively handled in the foreign field by Inter-Ocean.

First Two Shorty Hamiltons Ready

W. H. Productions Company have now in preparation for release the first two of the series of sixteen two-reel Shorty Hamilton Western comedy-dramas. These two subjects are titled "A Camouflage Baron" and "Shorty Inherits Forty Wives." Elmer McGovern, the production editor, advises that in their new dress they will be more entertaining than in their original form. More than half the territory is already disposed of on these comedies, it is announced.

Alice Mann, Winsome Comedienne, Who Has Been Engaged by the Camel Film Company of Chicago

"Son of Strife" to Follow "His Daughter Pays"

"A Son of Strife" will be the next feature to be produced and released by the Piedmont Pictures Corporation. It is an American version of a successful Italian stage play that has been so picturized as to conform with American ideas of presentation. The story, which is said to be highly dramatic, has to do with the invasion of Italy by the Austrians and events leading up to and including the battles on the Italian front.

This new picture will be produced with the same care and attention to detail that marked "His Daughter Pays." Releasing arrangements are now being made. "A Son of Strife" and "His Daughter Pays," both feature Gertrude McCoy. She has the role of a Salome dancer in "A Son of Strife."

Hart Re-Issues Booking Big Up-State

George M. Cohen, theatre owner in Newburgh, Poughkeepsie and Beacon, and one of the most prominent exhibitors in this section of the State, has signed with Magnet Film Exchange for bookings on the Hart re-issues, "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," also the first Barriscale feature, "Satan's Pawn." The Proctor theatres in Albany and Troy have also booked this series of productions.

Magnet Gets Big Bookings on Hart Re-Issues

Magnet Film Exchange have booked W. H. Productions Company's Wm. S. Hart super-features, "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," in New York City over the Moss, M. & S. and Bellaneno circuits, the Bimberg houses, the Keith houses in Brooklyn and Keeney's theatres in Brooklyn.

Pathe Gets "Moral Suicide"

To Distribute Ivan Abramson's Production Throughout the World—Greater New York Excepted—Has Good Record

FOLLOWING the announcement that under Pathe's new feature policy, productions made by independent concerns would be released through its distributing organization, an official of this company states that Pathe has acquired from the Graphic Film Corporation the world rights to "Moral Suicide," except that the producer retains for itself the rights in the counties of New York, Kings, Queens, Richmond, Bronx and City of Yonkers.

"Moral Suicide" is Ivan Abramson's dramatic creation of an absorbing life problem, with a cast including John Mason, Leah Baird, Anne Luther, Hazel Washburn, Sidney Mason, Alan Hale, Jack McLean, Claire Whitney and William Lampe.

Mr. Abrahamson is the creator of "Enlighten Thy Daughter," "Sins of the Parents," "One Law for Both," "Sins of Ambition," "A Fool's Paradise" and "Forbidden Fruit." "Moral Suicide" is considered well up to the standard of these successes, from the standpoint of intense dramatic value of the story, impressive interiors, and locations, high-grade photography and lighting effects. It is a story of a man's downfall and his regeneration.

"Moral Suicide" has been seen in 53 theatres in New York City, Brooklyn and New Jersey and it has played to packed houses, according to reports. The picture opened at Picker's theatre in the Bronx and played to capacity. The Goodwin theatre in Newark played the picture for fourteen consecutive days. It played eleven days in the Bronx at the Burland, Elsmere and Spooner theatres, seven days at the Crescent theatre, Brooklyn, sixteen days over the Meyer and Schneider Circuit in New York and Brooklyn, and among the other well-known theatres playing it are Loew's Pastime theatre and the Madison theatre.

"Moral Suicide" is backed by a publicity campaign in the Hearst newspapers, the New York Evening Journal running an illustrated fiction story of the picture by Ann Lisle, an instalment a day for two weeks; a series of articles by Beatrice Fairfax; a series of drawing by Hal Coffman; a series of articles by Mrs. Wilson Woodrow; drawings by Nell Brinkley; an article by "Abe Kabibble," and a series of burlesque cartoons by E. S. Whelan and arrangements have been made to syndicate this publicity in all the Hearst newspapers in Atlanta, Chicago, San Francisco, Los Angeles and Boston, with a circulation totaling in the millions, as soon as the picture is ready for showing in those cities. The release date by Pathe has not yet been set.

Paul Cromlin Against "Duping"

President of Inter-Ocean Answers in Negative When Asked to Extend Privilege to Foreign Buyers

PAUL H. CROMLIN, president of Inter-Ocean Film Corporation, when asked if he approved of the suggestion made to American manufacturers that the privilege to "dupe" their pictures be extended to the buyers in Europe, because of the present embargo conditions, said:

"The danger of such a practice cannot be too strongly emphasized. It is very hard to control the duping of prints, once such a course is generally adopted. It is foolish to feel that there are any safeguards for the American manufacturer, for there may be no end to the duping operations, and how can the American manufacturer maintain a secret service force in foreign countries to watch the welfare of his product?

"And suppose illicit dupers of prints were spotted—what manufacturer can go to the expense of engaging legal talent abroad for each separate prosecution? Even if complete embargo comes, the manufacturer with foresight will decline to extend any such privilege to the foreign buyer. The foreign buyer himself loses out by such a practice, because illegally duped prints will constantly drop out to compete with his so-called legally duped ones. Not only that, but there will be a very great difference in the looks of the picture on the screen. Is the buyer going to risk his reputation for all time by showing prints with poor photography in his territory for just a few months?

"In fact, it is this very difference in the appearance of duped and genuine positives on the screen that has heretofore been the legitimate foreign buyer's surest protection. It has been easy for him to locate illicit competitors, because any child could tell a duped positive from a genuine positive. Are foreign buyers going to voluntarily reject this simple means of protection? And going back to the American manufacturer, can he afford to let his reputation for good photography go because an unfortunate shipping condition might arise and prevail for a few months?

"Can he afford, with his big investment in films, to bring the day of the duper and duping back I think I can answer for most American manufacturers when I say that they would rather not receive a penny from a market for a few months, than sponsor an evil in that market that might well destroy their prospects for all time. I am sure that the average American manufacturer will say: 'If the Government cannot spare space in its ships for my negatives, I will be patriotic enough to lose some money for the time being by totally staying out of that particular market. Under no circumstances will I, to hold the market, allow my pictures to be duped. Rather would I wait until the Government in its wisdom allows me to make shipments again.'"

Billy West, Learning to Knit a Scarf, Muffler, Sweater or Something, Just to Show He Is No Slacker. He Has Already Proved His Ability As a Laugh Maker in King Bee Comedies

"Little Drops of Water, and—"

Pierre Key Explains How by Building Slowly, Foursquare Has Accomplished Big Things

"THERE is an old saying," said Mr. Key, "which most of us know, that 'little drops of water and little grains of sand' manage somehow to make the ocean and a considerable stretch of land. The idea is, or should be, clear to whomever stops to think. Building slowly, bit by bit, in the course of time produces something. Just how good that something is depends entirely on how fine the particular 'bits' are out of which the whole is constructed.

"Foursquare Pictures appear to have been started on that idea. Its growth, also, seems to have gone on through a wholly practicable application of the principle. Accepting one thing, rejecting another, Foursquare has progressed steadily in the direction of the goal that was desired when the company was eleven months' old.

"There is so much that is constructive in Foursquare fundamentals that the trade has paused to take note of these essentials responsible for its development. It was just a year ago that George Backer explained the ideas he felt should be harnessed into making an independent motion picture distributing organization something distinctive. He had then no intimate knowledge of the details of photoplay distribution. He had barely completed his first production; but he was interested in motion pictures because he had imagination—that element with which only big men are endowed.

"Mr. Backer had achieved pretentious undertakings in his own line, in a large way. He was a builder of buildings that stood out, when completed, as structures different from other buildings. Each one reflected the touch of an unusual man's personality; they were George Backer buildings, and, experts recognized them as such immediately they saw them."

"I think," said Mr. Backer in that first talk, "that the time is near for introducting the come again policy into motion picture distribution. It needs the creation of the exhibitor's confidence in the distributor; of treating him with consideration and fairness, so that his good will and patronage may be counted on permanently."

"Mr. Backer had a great deal more to say," continued Mr. Key, "and very soon after he began putting into practice these common sense business ideas of his. For he founded Foursquare Pictures. Recently his large business interest permitting, Mr. Backer found more time at his disposal. And this time he began giving to the conduct of Foursquare. He began to take a more active interest in the selection of the pictures to be distributed and to direct the operation of the company he made.

"Then it was that Mr. Backer's imagination enabled him to see farther into the future of motion pictures. 'I want to take hold of affairs still more,' he announced—and immediately proceeded to do so. Almost simultaneously, he invited an old business colleague—Jacob Wildberg—to join him. Mr. Wildberg, too, represented unusual commercial success. His sphere had been, and still is, manufacturing. For three months Mr. Backer and Mr. Wildberg have accomplished things for Foursquare, and for the exhibitors of the United States and Canada.

"Among the distinctive new photoplays which Foursquare will have for distribution during the next two months are several which will accurately reflect the quality which the exhibitors and public are seeking.

"Reception Given Baseball Good Omen"

"The extraordinary enthusiasm with which the public welcomed the opening of the major league baseball season at the Polo Grounds in this city and elsewhere throughout the country indicates," according to Lynn S. Card, general manager of the U. S. Exhibitors' Booking Corporation, "an unprecedented boom in store for the moving picture industry despite the war.

"In more ways than one baseball and pictures are similar. Baseball is essentially an amusement enterprise, just as motion pictures are an entertainment. Each has its loyal following. It is my contention that if the baseball fans flock to see the games, despite the increase in admissions due to the war tax and the high cost of living, they certainly will not remain away from the motion picture theatres in an effort to economize. Both baseball and motion pictures form a medium to relieve taut nerves. They are a sort of panacea for mental ills, a recreation that the public will need in time of stress.

"Theatres all over Pennsylvania report a general improvement in business conditions. Reports from the Middle West also indicate a spirit of optimism. From the North and South, too, come reports that business is picking up rapidly and a majority of exhibitors expect a flourishing summer season."

Gordon Speaks Highly of W. H. Re-Issues

Nathan Gordon, president of the Globe Theatre Film Company, of Boston, who has acquired the rights from W. H. Productions Company of the three Wm. S. Hart super-features, the series of twenty-eight Mack Sennett Keystone Comedies, the series of sixteen Shorty Hamilton two-reel Western comedy-dramas, and the series of twenty-seven one and two-reel Charlie Chaplins for New England, states that more than the expected amount of inquiries are being received from exhibitors of the New England territory for this product.

Mr. Gordon is considered one of the keenest judges of pictures and one of the shrewdest exhibitors and exchange men in this territory.

W. H. Productions Co. Claims Success with Its Wm. S. Hart Pictures

Foursquare to Distribute Ivan Product

Arrangements have been concluded between Foursquare Pictures and the Ivan Film Corporation, whereby the best features of the latter organization are to be distributed by Foursquare. Excepting the New England territory, and one or two others in which Ivan subjects have already been sold, the various Foursquare exchanges will offer, approximately, every two weeks—beginning May 1st—an Ivan photoplay. In Canada, Superfeatures, Ltd., will handle for Foursquare that portion of the available Ivan product.

"Both Mr. Backer and Mr. Wildberg realize that some of the best box-office pictures which have been made are Ivan," said P. V. R. Key of Foursquare. "Seeking to give Foursquare exhibitors the benefit of a reasonably large variety of photoplay subjects to choose from, they closed with the Ivan Company to give these exhibitors merchandise for which there is an unquestioned demand. 'One Law For Both,' 'Sins of Ambition,' 'Married in Name Only,' 'Babbling Tongues,' 'Two Women and One Man,' and 'Human Clay' are some of the Ivan features which will be handled by Foursquare."

Keeney Starts Third Picture with Calvert

Frank A. Keeney Pictures Corporation is now busily engaged on the production of the third Keeney feature, "Marriage," adapted from Guy Bolton's play of the same name. Mr. Bolton is one of the most successful playwriters for the American stage having to his credit, "Polly with a Past," "Very Good Eddie," "Nobody Home," "The Riviera Girl," "The Rule of Three," "A Fallen Idol," "Oh! Boy" and "Oh! Lady, Lady."

Catherine Calvert has the featured role and the picture is under the direction of James Kirkwood. S. M. Unander, art director for Keeney productions, is engaged in constructing elaborate sets for this production. Mr. Keeney announces that "A Romance of the Underworld," in which Miss Calvert is featured, will be released within the week.

"Mickey" Is About to Get an Old Fashion Licking, It Seems, But That's Only One of the Many Things in the Picture

Questions on South America

By Katalina Adelaide Soule

(Rojas-Randall and Co.)

The last time we gave you some of our reasons for believing there were still gaps in your general and specific knowledge of Latin America. Now we admit that we are inclined to be rabid on the subject—most people are in regard to their own pet hobbies—and we don't want you to stand convicted by our personal opinions, so we're going to ask you to offer yourself a little proof, namely:

Just read over the following random lot of questions and see how many of them you can answer off-hand and at the same time be absolutely sure that you are right—absolutely sure, mind you!

Are you ready? Then begin:

1. What is the total population of Latin America?

(In other words, if you could get them all interested, how many people would be seeing pictures "down there?")

2. Where is Medellin?

3. What is the average monthly attendance at the Motion Picture Houses of Buenos Aires, and approximately, how many such houses are there in that city?

4. During any of the Latin American Civil Wars was there as great a loss of life and property as during the Civil War waged in the United States in the 60's; and how many of these countries have had actual Civil War within the last ten or fifteen years?

(By Civil War, we do not mean "Strikes," written up in extra big headlines, they are no less strikes for all that, and no worse than when indulged in in the North; nor do any strikes actually assume the proportions of a "revolution.")

5. Are the inhabitants of northern Chile the same in color, interests and occupations as those of Uruguay?

6. Under ordinary conditions, how long does it take for your letters and Advertising matter to reach such of your customers, real or prospective, as are located in the leading ports of Argentina, Chile and Brazil?

(And it might be well to remember at this juncture, that the present war is having an effect on southern sailings also. Further, and just as important, it takes as long to get a letter back as it does to get one down; and there are a goodly number of Latins, just as there are of Saxons, who do not always answer "by return mail.")

7. How many cities in Latin America can you name that have a population of 75,000 or over?

8. In what language should film titles be written if productions are to be shown in the following places: Sao Paulo, Antofogasta, Panama, C. Z., Aguascalientes, Bahia, Bahia Blanca, Rio de Janeiro, Barranquilla, Porto Alegre, Pernambuco.

9. Is any magazine devoted entirely to the Motion Picture business published in Latin America?

10. What excuse have you for sending letters, contracts and advertising matter (especially advertising matter) in English to Latin America?

Now, how many of you think you got a "passing grade?"

By the way, speaking of questions:—If there is anything you want to ask the writer of these articles is at your service; while Mr. José Manuel de Aragòn (The Manager of the Moving Pictures Film Department of Rojas-Randall & Co., 26 Beaver Street, City) has very kindly offered to answer any question that producers may wish to put to him in regard to Motion Pictures in Latin America.

"Hearts of World" to Buyers

Griffith's War Drama Offered on Open Market by Elliott, Comstock and Gest — Record Business in Big Cities

"HEARTS OF THE WORLD" will be offered to state rights' buyers, according to an announcement made by William Elliott, F. Ray Comstock and Morris Gest Enterprises, the executive and sales managers for David Griffith's production, now running at the 44th Street theatre, New York. It is running also to crowded houses in Chicago, Boston and Los Angeles.

Mr. Elliott, in making the announcement, said:

"'Hearts of the World' is doing smashing business in the four big cities where it is appearing, New York, Los Angeles, Boston and Chicago, where the initial dates have been booked and a speedy disposal of the different territories throughout the country is anticipated. At Clune's theatre, in Los Angeles, the production did $6,893.75 more than the "Birth of a Nation" during the first six weeks of the presentation of each picture. In New York, Boston and Chicago it is a difficult matter to get seats unless ordered well in advance.

"No human organization is big enough to handle the simultaneous presentation of this gigantic triumph of the screen. The psychological time for the exhibition of this wonderful cinema to the public is at hand. It is a screen message that should be seen by every person in the country, and its handling in different territories by individual organizations is felt to be the most effective method.

"In view of its particular timeliness and its great merit in point of cinema technique and general production, it is readily expected that 'Hearts of the World' will far exceed the wonderful success of Mr. Griffith's first big spectacle or any of his succeeding efforts to date.

"We are now prepared to consider offers for territorial rights on this production for its presentation in the immediate future.

Front Pages for "Eagle's Eye"

Country-wide Publicity Campaign for Flynn Serial Played Up Strong by Dailies—150 Papers Using Material

THE publicity campaign in connection with "The Eagle's Eye," the twenty episode serial story by William J. Flynn, which was begun last week, has proved itself a most far-reaching campaign. Forty-seven newspapers in the same number of separate territories carried a full page of text and pictures in printing a novelization of the first episode of the serial.

The Philadelphia *Public Ledger,* which printed the first episode on April 20, featured it as the main news story of the day, beginning it at the top of the first column on the front page, with a continuation occupying almost a full page inside. The Boston *Advertiser and American,* which published the first episode the following day in its Sunday edition, carried it as the feature of the War News Section.

In addition to featuring the story itself, all of the newspapers made the novelization the subject of an advertising campaign. The *Public Ledger* used numerous six sheets throughout Philadelphia, besides space in its own columns, for the week preceding the publication of the first episode. The Washington *Times* devoted full pages during the week to advertise the beginning of the publication. Not one of the papers failed to use some advertising in connection with it. The second week of the campaign showed the number of papers using the novelization increased to nearly seventy. Other papers will start week by week until the number using the novelization will be about one hundred and fifty.

Al. Harstn, manager of the Regun theatre, at 116th street and Lenox avenue, New York, has capitulated in his prejudice against serials by booking "The Eagle's Eye." The serial began in the Regun on April 20, and Mr. Harstn has written the Foursquare exchanges that if there were more business getters in the serial line of the same sort he would run nothing else but "next episode, next week" stuff.

R. D. (Bob) Shirley, manager of the Muse theatre, in Omaha, Neb., where "The Eagle's Eye" opened on Saturday and Sunday, April 20 and 21, declares that the serial story is the "greatest creator of new patrons for a theatre which he has ever encountered."

"Million Dollar Mystery" in Six Reels

"THE MILLION DOLLAR MYSTERY" is coming back.

James M. Sheldon, president of the Randolph Film Corporation, announces that "The Million Dollar Mystery" is now available as a state rights feature in six reels. Territory is being sold by the Arrow Film Corporation, Times Building, New York City, which company has been appointed sales agent.

Mr. Sheldon in making the announcement said, "The exhibitors of America are now to have an opportunity of again reaping a golden harvest with 'The Million Dollar Mystery,' which the whole trade concedes to have been the most successful serial film ever offered the public. This time 'The Mystery' will be available as a feature production in six reels instead of as a 23 chapter story—exhibitors can run it all in one evening—can show the whole 47,000 feet of thrills which have been crammed into 6,000 feet.

"All the 'stunts,' sensations and thrills of the original production have been retained," explained Mr. Sheldon, "and the best only of the 47,000 feet will again be exhibited. The whole picture has been re-edited and a truly wonderful lot of *decorative* sub-titles, the work of some of the foremost artists of a big eastern studio, have been inserted. Every one who has been privileged to witness screenings of the new 'Million Dollar Mystery' congratulates us first upon the wonderful fashion in which the story has been retained in the present footage, and secondly upon the remarkable sub-titling.

"Every one of the stars featured in 'The Million Dollar Mystery' has a following of millions. Motion picture fans the world over admire such players as James Cruze, Marguerite Snow, Florence LaBadie, Sidney Bracy, Frank Farrington and Irving Cummings. In this production they did the best work of their entire careers. It was in 'The Million Dollar Mystery' that their reputations were really made. And every one of the thrills in which they participated has been retained and can be seen again in the feature version of the famous serial.

"Territory is now being sold by the Arrow Film Corporation, and is rapidly being disposed of. Buyers of territory instantly recognize the powerful box-office magnet that is being offered and are quick to avail themselves of the opportunity to secure a demonstrated success at a fair price. I am satisfied that 'The Mystery' as a feature production, intended for showing all in one evening, will score as great a triumph as it did as a serial."

Interstate Completes "Zep" Two-Reeler

The Interstate Film Company announces the completion of a special two-reel feature, "The Last Raid of Zeppelin L-21." The picture shows the L-21's raid on London and its destruction by Lieut. W. L. Robinson. A. M. Katzman, of the Press Service Bureau, has been engaged to novelize the story of this raid.

The Press Service Bureau is responsible for the syndication of the novelization of the William J. Flynn story, "The Eagle's Eye," for the Wharton Releasing Corporation, which is now appearing in seventy-five of the largest newspapers throughout the country.

Laura de Cardi, Featured by Harold J. Binney in Florida Films

Binney Signs Artist Model for Comedies

Laura de Cardi, artist's model, has decided to enter the picture profession, and has signed a long-time contract with Harold J. Binney, president and director general of the Florida Film Corporation, of Jacksonville, Fla.

Mr. Binney believes that Miss de Cardi will win popularity with the picture fans. Great care will be used in the selection of stories and support for Miss de Cardi, and it is announced that her first picture will be ready about the middle of June.

Key Prophesies Big Results from "Eagle's Eye"

"There is abundant evidence," declared P. V. Key, of Foursquare Pictures, "speaking of 'The Eagle's Eye,'" of it being a million-and-a-quarter dollar serial. Each week finds an increase in the interest in the great production made by Whartons. Every episode carries an added dramatic value, and in each some new turn to the wonderful work of the U. S. Secret Service which protected the people from the plottings of the enemy, which pretended friendliness at those very moments when the agents were working to harm our government.

Garrett Enlarges Offices

Sidney Garrett, president of the J. Frank Brockliss, Inc., announces that he will open additional offices on the same floor as he now occupies, in the Godfrey Building. The new offices are those formerly used by the Bee-Hive Exchange, which is moving to larger quarters in the same building.

W. H. Get "Carmen of the Klondike"

W. H. Productions Company have acquired the world rights—except the United States—to "Carmen of the Klondike."

Composer of "Mickey" Says "Best Yet"

Neil Moret, one of the authors of the song "Mickey," which is adapted from the photoplay "Mickey," featuring Mabel Normand and controlled by the Western Import Company, in speaking of the success of the song, made the following statement:

"I feel that 'Mickey' is the best thing I have ever done. When I first viewed the production at the Coast, several months ago, it was not for the purpose of writing a song, but the theme, the story and the action inspired me so much that within two hours after viewing 'Mickey' I had conceived the song 'Mickey.' Irrespective of its connection with the photoplay, it has become one of the biggest hits of the year, and re-orders are pouring into our offices daily.

"To date we have disposed of almost one million copies, and at the rate we are going five hundred thousand copies per month will be added to this amount. Now, here's the case of a catchy and melodious song, successful in itself, being linked up to what I believe one of the most wonderful, interesting and entertaining photoplays that has ever been produced, and in view of this fact Daniels & Wilson have arranged to have fifteen thousand retail dealers and all of the five and ten cent syndicates in the country devote a full window display to the song whenever requested by exhibitors who are running the photoplay in their locality. I am sure this will be one of the greatest publicity campaigns that has ever been given to a photoplay, and I also appreciate that the photoplay itself will be of material benefit to the song."

Jester Company has Rapid Rise in Field

The Jester Comedy Company, of which William Steiner is founder, has established itself as one of the most progressive comedy companies in the industry, since its organization only a few months ago. Actual work on these comedies featuring Twede-Dan, was begun only last December. By the middle of January, two were completed.

Mr. Steiner then started his first tour of the United States, and presented to the many exchanges the films, with the result that he closed practically the entire country on his first trip.

The Jesters now showing are "The Recruit," "His Golden Romance," and "All 'Fur' Her." "The Wrong Flat," the fourth release to go forward in May, gives promise of exceeding the booking of any of the first releases.

Billy West's Latest "Bright and Early"

Billy West's late King-Bee comedy is titled "Bright and Early." It will be released June 1. Supporting Billy in this comedy are Babe Hardy, Leo White, Budd Ross, Rosemary Theby, Ethel Gibson and the King-Bee octette of beauties. In "Bright and Early" Billy forgets his conventional grab and becomes a "bell hop,' ringing up trouble from start to finish.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Carmen of the Klondike"	W. H. Productions, New York	Foreign Rights.
"Raffles, the Amateur Cracksman" (L. Lawrence Weber Photo Dramas, Inc.—Hiller and Wilk, Agents)	J. S. McSween	Colorado, Wyoming, Utah, New Mexico.

Timely Subjects in Gaumont News Reels

In Gaumont Graphic No. 4 is pictured "Insurance Unit," No. 1, at the U. S. Naval Training Station on the Great Lakes, where 25,000 policies averaging $10,000 each have been written. A good-sized army of enlisted insurance experts is necessary to handle the policies, which must be checked and rechecked so that there will be no possibility of error.

This issue of the Gaumont Graphic also shows the first "cruise" of the tank "America." The United States has built many large tanks for her allies, but this monster, built for her own soldiers, weighs 45 tons, and is large enough to carry the biggest British tank in her interior.

Other timely topics in this number show the opening of the baseball and bathing seasons; the Third Liberty Bond campaign; and war pictures taken here and abroad.

A late subject shows the annual visit of the circus to Bellevue Hospital. Since the days of Phineas T. Barnum, the Barnum & Bailey circus has journeyed each year to Bellevue and given a special and free performance for the entertainment of the unfortunate children confined in this hospital.

In Gaumont News No. 5 there are a number of subjects which show some of the things which the United States considers as necessary for the winning of the war as soldiers and guns. One of these subjects pictures a great oil field which will supply much of the oil needed to run our tanks and aeroplanes. Other subjects show the thoroughness with which we are increasing our food supply. The United States now produces annually nearly a billion dollars' worth of poultry and eggs; the picture of a big poultry farm shows how this enormous production is made possible. Meat for our soldiers and the Allies must be shipped from the United States, and to increase the annual production every child in the United States has been asked to raise a hog this year. In order that there may be sufficient meat for shipment abroad, we who remain at home must eat less meat and more vegetables; which means that we must grow more vegetables; and one of the pictures shows how California is doing this. Another scene shows thousands of shipbuilders who have agreed to work to their utmost to bridge the Atlantic and defeat the Hun.

There are sixteen more subjects illustrated in this issue of the Gaumont News. Two of these show the Secretary of the Navy and the Secretary of the Treasury in their swing around the country to boost the Third Liberty Loan campaign. In Washington, President Wilson is shown taking his first tank ride in the "Britannia."

From France come pictures of the first German prisoners captured by the American soldiers, who are shown interned in concentration camps back of the fighting line.

Parsons at Work on "Tarzan" Sequel

"Smiling Bill Parsons," whose Capitol comedies are released through the Goldwyn Distributing Company, is busy at his Hollywood studios on the sequel to "Tarzan of the Apes." It is now in the making, in addition to two comedy productions under Mr. Parsons' own supervision.

Nine sets adorn the studio stages for the Tarzan picture. Most of these were constructed under the direction of Eugene Ainsworth, a noted English teacher, formerly at Oxford. A huge tank, holding forty alligators and numerous other jungle details, have been constructed, and when these sets have all accomplished their productional purposes, the company, including Elmo Lincoln, Enid Markey, Thomas Jefferson, Colin Kenny, George French, Clyde Benson, Phil Dunham, Bess Meredith (scenario editor), Wilfred Lucas (director), Clyde Benson and Cleo Madison, will leave for New Iberia, Louisiana, where the original Tarzan jungle scenes were made, and where many of those forthcoming will be staged.

It will require months more to complete this production. Isidor Bernstein is in charge of the technical work.

In the Capitol comedies, Bill Parsons has surrounded himself with a cast including Molly Malone, formerly a Universal star; Sampson, Jay Belasco, George French, and seven other well-known players.

Four of these comedies have been completed and prints forwarded to the Goldwyn exchanges.

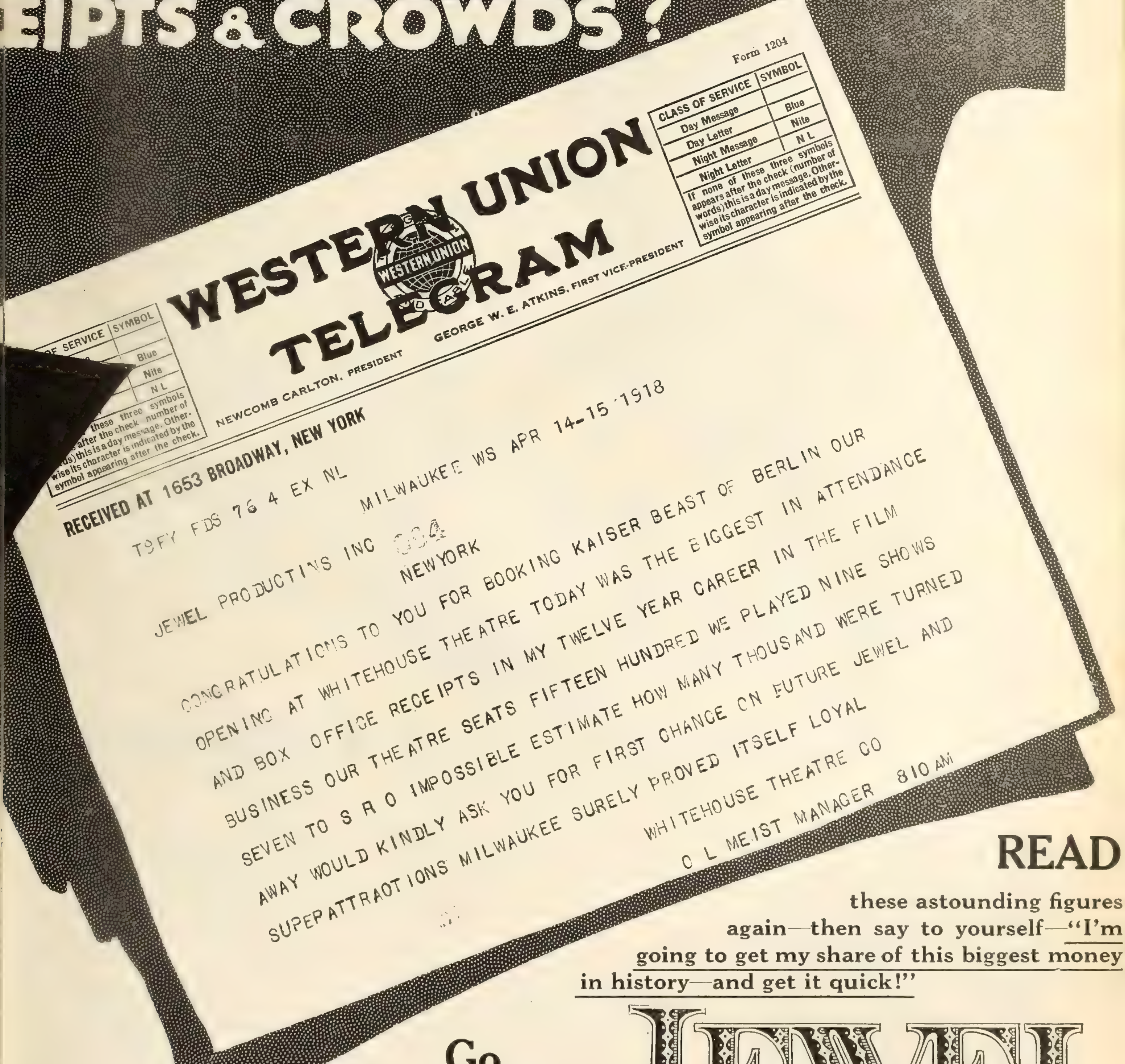
WHAT PICTURE
EQUALS THIS FOR CASH R

GENTLEMEN! At last we have a new standard by which to demonstrate commercial success in pictures. Released only five weeks, "The KAISER, the Beast of Berlin" has scored such a staggering triumph that already it has become the new measure of money-getting for exhibitors—the picture by which you will hereafter judge all others for Gross Business—for Net Profits—for Attendance—for S. R. O.—for crowds turned away—for "hold-overs"—for "repeats"—for almost deafening applause—for record-smashing in every single detail of the show business. There's just one thing to do with "The KAISER, the Beast of Berlin." Don't wait to ponder, or hesitate, or figure, or delay for any cause whatsoever. Simply wire your nearest Jewel Exchange and

GRAB IT!

"THE KAISER"
-The Beast of Berlin

IN HISTORY
EIPTS & CROWDS?



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Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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NEWYORK

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READ

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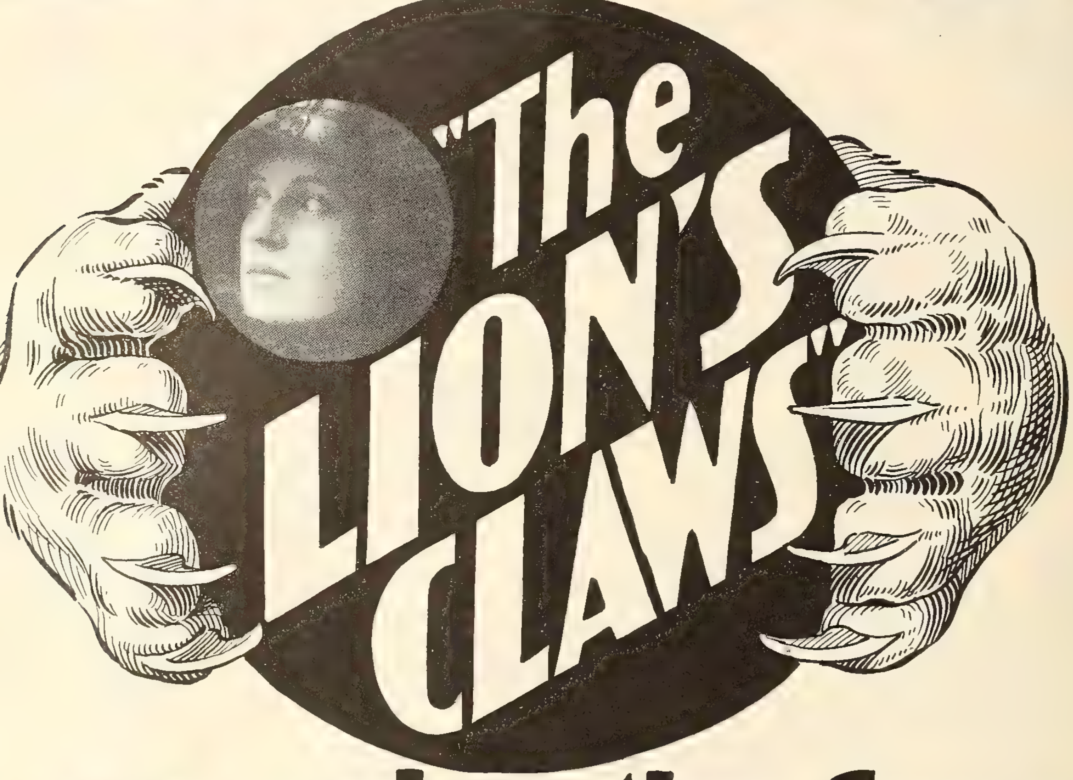

It's sweeping the Country

To win the record number of bookings on a serial, "THE LION'S CLAWS" has to possess one essential virtue. It has to be there "with the goods." That "THE LION'S CLAWS" is sweeping the country is most strikingly indicated by the records on the booking ledgers. That's where the figures show whether a serial is there or not. Hundreds of careful Exhibitors have chosen "THE LION'S CLAWS" because of the star, MARIE WALCAMP—the story—direction and thrilling action. Why haven't you booked it as yet? Your Exchange will project it for you. Also see the big Ad. Campaign Book with all the helps—THEN BOOK.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

Largest Film Mfg. Co. in the Universe
CARL LAEMMLE, President
1600 Broadway - - - - NEW YORK

Short Subjects in Review

by Clara DeLissa Berg

E. M. Newman, of Newman Travels, Through Educational, Rests a While with a Native Acquaintance

THE PRINCE OF OUTDOOR SPORTS

It has been our task and good fortune to see and review many reels devoted to that picturesque occupation, logging. Yet none have equalled for beauty of setting and cumulative excitement a picture recently acquired by the Educational Films showing how logs are brought down the swift mountain rivers of Italy.

Whether for safety or convenience, all the logs are bound together to form rafts, and with a small crew of men to guide them and in this instance with the cameraman himself start down the long, tortuous journey to the mill. The current is swift, the stream narrow and winding. Often it is nothing more than a flume which has to be descended by a series of steps. Over these the rafts careen dangerously. Time and again, as we stand on the bank watching, or even have our place on the raft itself, the prisoned logs seem headed for certain destruction against jutting bowlders. But a turn in the current, or a turn of the helmsman's wrist, saves his craft and enables him to ground it safely on the beach where the mill stands waiting.

On the reel with the above are hand-tinted views of Venice, showing some of the lovely byways of the queen city, and strikingly beautiful scenes across the waters at sunset.

"LOGGING IN ITALY" and "VENICE."
EDUCATIONAL FILMS CORP.: MAY.

PLEASANTLY ENTERTAINING PICTOGRAPH

The very interesting microscopic revelations made by Professor Spaeth, of Yale, that appeared in the last number of the Paramount-Bray Pictograph are continued in the current issue. In this are shown tiny water plants and animals invisible to the naked eye.

The training of horses for the use of the New York police gives evidence of the sagacity of these fine creatures, as well as of the patience of the men who educate them. Pretending to be an unmanageable horse is a trick acquired in the course of the training, for the reason that a crowd fears an animal that seems on the point of breaking beyond his master's control and will readily scatter when the horse starts such behavior. A dash after a runaway and its capture bring the episode to an exciting close.

If the cartoonist is to be believed, the waiting line of applicants in the barber shop and the barber's anecdote will soon be a thing of the past. The "Tonsorial Slot Machine" will perform the service with swiftness and in welcome silence.

YET ANOTHER WONDER

We can claim no mechanical knowledge. Therefore we cannot explain the principle of the remarkable hydroplane illustrated in a current release of the Educational Films Corporation, but the result attained, so far as thrills are concerned, is extremely satisfying.

The new device is a large motor boat with a speed of between seventy and eighty miles an hour. Starting on the water, it very soon attains tremendous velocity, and is then seen to rise a foot or so above the surface though on the sides are series of small planes, one above the other, which are partly submerged and which no doubt enable the boat to maintain its equilibrium.

The pictures are taken on an Italian lake, and offer beautiful scenic backgrounds for the very interesting performances of the hydroplane.

"ITALIAN HYDROPLANE."
EDUCATIONAL FILMS CORP.: MAY.

EXHIBITOR KLEIN PROVES FAR-SIGHTEDNESS

Our congratulations to Mr. S. Klein, manager of the Madison theatre of this city, for the patriotism, generosity and far-sightedness that are going to make his theatre a real factor in the home and school life of his neighborhood.

With the co-operation of the National Juvenile Motion Picture League, Mr. Klein is giving Friday afternoon and Saturday morning performances for school children, one-half of the proceeds of which go to school Liberty Bond funds. One school of the several in the vicinity is designated as the beneficiary of each entertainment, and the teachers are given an opportunity to choose the pictures to be shown from the lists furnished by the League. As far as possible, the educational films selected are those bearing directly on the school work, and these are subsequently made the subject of school discussion and composition.

Previous to the day of the performance, circulars announcing it, bearing coupons which, if signed by the parent, will admit unattended children, are circulated through the school by the League. The children buy their tickets, paying ten cents each, from the teachers, and assemble there before the performance. Teachers accompany them to the theatre and are assisted in caring for the children there by chaperons provided by the League.

The plan seems to be working out admirably.

FOR THE FAMILY

Father will be interested in seeing "what sort of a fellow" is Mayor Hylan, pictured in the Screen Magazine as he worked himself up from water boy in the railroad yards to head of America's biggest city. The boys will enjoy the training given the fellows at West Point when they go into summer camp on the shores of the Hudson. Mother and the girls will be amused at the primitive methods of bread-making employed by the negroes in the West Indies, and the youngsters—and lots of grown-ups—will be delighted with the "Humpty Dumpty Circus," that comes to entertain the little boy who was too sick to go to the real circus. Of course it is a vision seen in dreams, for the actors are the dolls and animals that came out of the big box father brought home to console the young victim of mumps, but they act with gratifying agility and humor.

The reel is humorous and pleasantly entertaining, with just a serious thought or two to give seasoning to the whole.

UNIVERSAL SCREEN MAGAZINE NO. 69.
UNIVERSAL FILMS MFG. CO.: May 10.

PATHE OFFERS SHORT WAR SUBJECTS

For the week of May 12, Pathe offers two reels devoted to various phases of the war.

"Our Fighting Ally, The Tank," which was given a pre-release showing at the New York Strand, was reviewed on this page under date of March 23. Probably no more remarkable pictures of this remarkable engine of war were ever taken. The feats of the monster in going through walls, over tall trees, into and out of trenches are amazing beyond words. Unusually expert work on the part of the cameraman is evident throughout.

Under the general title of "Britain's Bulwarks," a new series of war pictures starts with a split-reel. The first half is given to the girl workers in England's ammunition factories. The second part shows British cavalry on the French front. The twelve reels which form the series will be released one each week.

"OUR FIGHTING ALLY, THE TANK."
"BRITAIN'S BULWARKS NO. 1."
PATHE EXCHANGE; MAY 12.

LACEWORK IN STONE

In what it suggests rather than in what it actually shows of labor involved lies the interest of an Educational split-reel showing the quarrying of the famous Carrara marble, and the exquisite lacework into which it was wrought by those who built the great cathedral of Milan.

Here is a picture which deserves and benefits greatly by appropriate musical interpretation. The weight and solidity of the great blocks, as they are blasted from the quarry and tugged over the road by oxen, can well be indicated by heavy chords, while the delicacy and spiritual quality of the carvings and tracery that frost the towers and buttresses of the sacred edifice should find expression in music of different yet equally appropriate character. At the Rivoli, where it was shown, the chime of a bell added its beauty to that of the pictured scene.

"THE MARBLE QUARRIES OF CARRARA" and "MILAN CATHEDRAL."
EDUCATIONAL FILMS CORP.: MAY.

MEXICAN PICTURES ARE "THE GOODS"

We had an unexpected "look-in" the other day at a private showing of some of the Mexican pictures just acquired by General Manager Hammons for the Educational Films Corporation and we waxed enthusiastic to the point of applause.

The pictures are not only extremely interesting in subject matter and remarkably well taken and edited, but as a matter of fact are the *only* pictures we can recall in an experience of several years that have come out of the land across the Rio Grande, save an occasional snapshot in a news weekly. They are well worth booking and featuring.

Kitty Gordon Stars In "The Purple Lily," a New World Picture

Screen Examinations

" Her One Mistake "

(*Fox—Five Reels*)

Reviewed by Peter Milne

GLADYS BROCKWELL has another dual role in " Her One Mistake," a powerful melodrama written for her by George Scarborough. Her interpretation of the two women, Harriet Gordon and Peggy Malone, is an amazing feat of makeup and range of expression. There is no likeness between the Harriet and the Peggy of the picture. As the former, a woman of gentle breeding, Miss Brockwell appears as her natural self. As the latter, the ignorant, though whole-hearted mistress of a crook, she is adorned with wig and false nose and so realistic is her performance that we for one, were more than impressed by her quite marvelous change. Miss Brockwell may not have a " thousand expressions " but she certainly has a more extensive range than the majority of screen actresses.

Mr. Scarborough's melodrama begins with the seduction of the heiress by a gentleman crook. The road house is the scene of the tragedy and it is worked in great detail. Happily the comedy supplied by Willard Louis as the detective prevents it from becoming too harrowing. The other four reels deal with Harriet's love affair with an honorable man, her meeting with the villain once again and the manner in which the tangle is straightened out by the detective and Peggy. It is seldom that a picture comes along where the intricacies of the denouement cannot be divined before they arrive. " Her One Mistake " is one of the few. The interest is sustained right up to the final scene and there is an intensity over the whole picture that is unusual in its strength.

The cast is praiseworthy from first to last. Mr. Louis deserves special mention for his handling of the role of the detective. He makes it both human and humorous. William Scott as the crook, Chicago Charlie, is good and Charles Perley as the attorney, with Mark Fenton and Helen Wright in character parts complete the cast. Edward J. Le Saint directed. His work, always to be depended upon, affords no disappointments here.

THE STORY AND PLAYERS

Chicago Charlie (William Scott), a gentleman crook, proposes elopement to Harriet Gordon (Gladys Brockwell), and she, trusting him, accompanies him to a road house. There she is doped and left alone when Detective Scully (Willard Louis) arrives in pursuit. In sorrow she returns home, and though no one else learns her story she refuses to entertain hopes of marriage until five years pass. Then the persistent attentions of John Mansfield (Charles Perley), district attorney, finally bring her to say yes. Charlie, at last caught by the police, goes to jail. Harriet takes his mistress, Peggy (Gladys Brockwell) into her home as maid determining to reform her. When Charlie breaks jail he summons Peggy, and then 'phones Harriet that she is ill. Harriet does not realize the dangerous step she has taken until she is caught in the trap. Peggy, only half willing, is sent out to pawn Harriet's jewels. While she is gone Charlie attacks Harriet who, defending herself with a knife, kills the despoiler. She flees to her home. Peggy is arrested for the crime, and refuses to give Harriet away because she has treated her so kindly. Detective Scully, however, picks up the threads of the whole tragedy once he sees Harriet and, sympathetic, reports Charlie's death as a suicide.

" Masks and Faces "

(*World Film—Six Reels*)

Reviewed by Peter Milne

" MASKS AND FACES " is to be noted in the first place for its unusual advertising possibilities although the costume drama it presents, taken from the play by Charles Reade, one of the best known on the English stage, is of great interest. The cast, headed by Sir Johnston Forbes-Robertson, is remarkably well suited to undertake the principal roles of such a play. Most of the notables, however, appear in the prologue. Distinguished figures in English literature and the stage are introduced seated about a table discussing the production of the picture. Among those present are George Bernard Shaw, Sir John Hare, Sir James Barrie, Sir Arthur Pinero and Sir George Alexander. These names alone will certainly act as a magnet over a theatre that caters to any sort of intelligent clientele. Supporting Sir Johnston in the enacting of the picture itself are Irene Vanbrugh, Dennis Nielson Terry, Lilah McCarthy, Dion Boucicault, Gladys Cooper, Ben Webster and Winifred Emery, players all well known on the English stage, and the majority of them often heard and seen in this country. This cast appearing in the screen version of the Reade play gives performances that are thoroughly in keeping with the gorgeous old costumes adorning them.

The story centers about a chapter in the history of Peg Woffington, one of the most famous actresses of the English stage. It is thoroughly interesting and not without its appeal. Miss Vanbrugh as Mistress Woffington, Sir Johnston as the poor poet, Triplet, and Miss Cooper and Mr. Terry in the other principal roles giving sincere and intelligently rendered performances if not always quite of, for and by the screen. The settings, even exteriors, are of the studio and while obviously such are generally suitable.

THE STORY AND PLAYERS

When Ernest Vane (Dennis Neilson Terry) visits London he meets Peg Woffington (Irene Vanbrugh), noted actress, and is so captivated by her that he forgets all about his wife, Mabel (Gladys Cooper). When she finally arrives and realizes the situation she is driven to plead with the actress herself. So with the assistance of Triplet (Sir Johnston Forbes-Robertson), a poet and painter she has befriended, and by using the caddish Sir Charles Pomander (Ben Webster) as a foil, she arouses the jealousy of Vane, and brings about a reconciliation between him and Mabel.

" Blindfolded "

(*Paralta Plays—Five Reels*)

Reviewed by Joseph L. Kelley

E. RICHARD SCHAYER who is responsible for the story and continuity of " Blindfolded," Bessie Barriscale's latest Paralta play, produced under the direction of Raymond B. West, with Clyde E. Vienna at the camera, succeeded in putting a good resounding punch in the climax but failed to supply the sustaining plot material for a well-balanced photodrama. The initial reels reveal action running on low gear, without genuine dramatic substance. Throughout the building of his story, Mr. Schayer has fallen back on the old reliable leaning post for scenario writers, convenient coincidents. The day is saved on several occasions by this mechanical method of weaving together the plot of " Blindfolded." Mr. Schayer does much to redeem himself in the last reel when he has sprung a surprise in the climax which, if it were bolstered by equally sustaining strength in the introduction and body of its plot, would have netted him results only obtainable from first class photodramas.

Miss Barriscale has done better than " Blindfolded." She is not the one most suited to portray the role of Peggy as created by Mr. Schayer. Peggy is a feminine " Alias Jimmie Valentine " character, and Miss Barriscale is a bit too advanced in years to start " picking up " the profession of safe-breaking. It is never too late to start, but the rule and not the exception is usually followed—the rule in this case would seem to be that Peggy would have taken to the perusal of Emerson before she undertook the study of safe locks.

Director West has gathered together a more-than-ordinary cast for this production. The entire support calls for character work and in the person of Joseph J. Dowling, Patrick Calhoun, David Kirby, Jay Morley and H. M. O'Connor, he has real character material. Mr. Dowling gives an A-1 characterization. His work is of the finest order and adds much to the good qualities of the picture. The camera work is excellent and the interior settings are examples of sticklers for atmosphere. Helen Dunbar, in a matron's part, does her usual good work. Edward Coxen does well in straight and character roles.

" Blindfolded " is of the " crook " brand of dramas which have to run pretty bad in spots to detract interest. This one is not pretty bad but can be ranked with the good ones. It would have been better had it been given a more reasonable and less forced plot. As it stands, it affords the brand of entertainment that thousands of the picture-going enthusiasts devour, foot by foot. It springs a punch in the climax that will cover a multitude of sins, committed in the introduction and body of subject. The author has created some original situations in weaving his plot, especial mention being given the incident showing the leader of the crooks using the stethoscope and realizing the utility of it in his "business."

THE STORY AND PLAYERS

Pat Muldoon (Joseph J. Dowling), a crook, known as "The Ear," instructs his daughter, Peggy (Bessie Barriscale) in the gentle art of cracking safes. He has as confederates a band of gunmen and professional burglars. "The Ear" begs alms on the street to cover his identity with crime. He instructs his daughter that stealing from the rich is perfectly right. He is taken suddenly sick and a doctor is called. The doctor makes use of his stethoscope and "The Ear," whi is blind, asks that he leave it with him. The doctor consents, and when he has left "The Ear" experiments with the instrument in detecting the combinations to the safe which he keeps for the purpose of instructing Peggy in the science of "cracking" locks. Peggy proves adept at the game after months of practice. She is sent out on her first "job." Sparks McDonnell (David Kirby), a member of "The Ear's" gang, loves Peggy. "The Mask," another crook, whom the police are seeking, has succeeded in eluding the officers of the law for months. "The Mask" sends one of his confederates to "The Ear" to ask the assistance of Peggy, of whom he has heard, in robbing a rich jeweler. "The Ear" sends his gang, including Peggy. While Peggy is working on the safe the police interfere and she is captured and later sent to the reformatory. After two years she is taken into the home of Mrs. Benton (Helen Dunbar), a rich widow, whose son is wayward. Later Mrs. Benton receives an invitation from her son, who is on the Coast, to visit him. She takes Peggy along. Peggy and her son are attracted to each other and are married. The members of "The Ear's" gang find their way to the Coast, having been driven from the East by the police, and one of them sees Peggy and recognizes her. He asks her to help him in robbing the local bank. Her husband is assistant cashier of the bank. She consents rather than have the crook tell her husband of her past. The crook comes at night for Peggy to assist him in the robbery and is caught by the detective who was working on the job in the East. Her husband is recognized as "The Mask." The detective, seeing that he has reformed and that Peggy means to go straight, says nothing. The crook is shot trying to escape.

"Berlin via America"

(Fordart Films—Six Reels)

Reviewed by Peter Milne

THE best patriotic picture, when not done in Griffith's lavish scale, is the spy melodrama, and "Berlin via America," which Francis Ford offers as his first independent production, is one of this type. His chief protagonist is a veteran of the Spanish-American war who is called upon to serve his country in the present conflict as a spy. First in the United States as a spy among spies, his duties lead him through a number of thrilling situations, and second, as the spy-aviator attached to the German army in France, he brings about the defeat of a certain German regiment by flying over the lines and dropping news of the enemy to the Americans. It has been very well produced by Mr. Ford. There are patriotic speeches to bring to expression the emotions common among us today and there are some fine views of New York parades and of the French and American troops in France.

Script for "Berlin via America" was prepared by Elsie Van Name. It has a number of stirring and appealing moments, the force of which can not by any words be denied. The situation created when the hero enters the Secret Service and is obliged to play the traitor in order to gain entrance to the inner circles of the Teutonic spies is thrilling in itself and gives birth to a number of intense moments when he is denounced by his friends and almost shunned by his mother and sweetheart. Miss Van Name's plot moves with a degree of logic seldom found in the war pictures that have been so speedily produced and thrust on the market of recent date. It is convincing, exciting and patriotic, all in one.

Mr. Ford, in the stellar role, is in the spirit of his work at all times. The support with which he has surrounded himself is sincere from first to last and includes a number of carefully selected types. Edna Emerson as the heroine, Jack Newton and George Henry as American officers, Edward Dorhan, George Jones, William Willis and William Canfield as Germans, with Emma Warren, Lois Scott and Francis Feeney in supporting roles, comprise a cast that, as a whole, does most commendable work.

THE STORY AND PLAYERS

Phil Kelly (Francis Ford), veteran of the Spanish war and member of the United States Secret Service, is commissioned to spy on the German agents in his native land. To do this he is obliged to act the traitor in order to gain the confidence of the enemy spies. His hazardous work loses him his friends, but he is successful in rounding up the band. In Germany, still unsuspected, he is given an airplane and attached to the Germans in the sector in which the newly arrived American troops are attacking. It is he who is responsible for their victory, and, though found out, help comes before it is too late. His fiancee (Edna Emerson), who is in the Red Cross, finds him in the hospital and they are reunited.

"M'liss"

(Artcraft—Five Reels)

Reviewed by Peter Milne

BRET HARTE'S "M'liss," a story of the West, which, incidentally has been done on the screen before, has been given an excellent production by Artcraft and, with Mary Pickford as the little "limb of satan," makes a picture that cannot help but please. While the part does not contain the acting opportunities afforded her in "Stella Maris," she fully succeeds in bringing out the hoydenish personality of M'liss. This she does with charming effect. And if one be inclined to smile at Miss Pickford's characterization of the youngster who swears worse than her drunken father, because of the fact that the situation presents charming Little Mary acting as a roughneck, he will be no less pleased by her altogether laudable efforts.

The West of the olden days was thoroughly immortalized by Bret Harte and "M'liss" was by no means the least of his many works treating the old frontier. His people are human, his touches of comedy delightful and his plot sustaining in interest and away from the beaten paths of melodrama. The spirit of the original work has been very well caught by Frances Marion who did the screen version of "M'liss." She has kept the meat of the book within the comparatively short space of five reels and has neglected neither the serious nor the lighter side of the story. Marshall Neilan, always an artist, has handled his subject in fine taste. The atmosphere he has brought to the picture is ideal. Some of the camera shots of Walter Stradling's are marvels of clarity and depth.

Thomas Meighan as the school-master seems quite deserving of the affections bestowed by M'liss. Some excellent character work is contributed by Theodore Roberts as the drink-sodden, half imbecile Bummer Smith, by Tully Marshall as the hypocritical old judge and by Charles Ogle as Yuba Bill, the stage driver. The performances of both Mr. Roberts and Mr. Marshall contain a rare quality of humor. Monte Blue, Winifred Greenwood and Val Paul handle their roles with credit.

"M'liss" is all in all a "typical" Pickford picture. It shows her in rags and curls, in situations both humorous and dramatic and pleases from first to last.

THE STORY AND PLAYERS

M'liss (Mary Pickford), the "young lion," lives with her dissipated old father, "Bummer" Smith (Theodore Roberts) in Red Gulch, a town in Central California. She resolves to mend her ways when Charles Gray (Thomas Meighan) arrives in the settlement and takes up the business of teaching school. In San Francisco, Smith's brother dies, leaving his fortune to old Bummer, with the proviso that if he dies it shall go to his wife. Servants in his family, Clara Parker (Winifred Greenwood) and Jim Peterson (Val Paul), resolve to gain control of the money. Jim arrives at Red Gulch, and shortly afterward old Bummer is stabbed in the back by an unseen man. Gray, the last person seen with Smith, is arrested, and brought up for trial. On the day of the court proceedings Clara arrives and poses as Smith's wife. Little M'liss still retains her love for Gray, believing his word that he is not guilty. But the judge (Tully Marshall) and the jury determine on his guilt, and Gray is jailed, presumably for life. The townsmen, however, decide upon a lynching party, and set out to drag Gray from jail. In the meantime Uba Bill (Charles Ogle), a great friend of M'liss, has become suspicious of Jim and arranged a trip. As he is riding across the valley he is set upon by the infuriated townsmen who believe him the escaping Gray. Jim gives spurs to his horse, and is eventually shot down. Believing himself betrayed, he confesses having bribed the sheriff's deputy (Monte Blue) to do the killing. Subsequently Gray is released from jail, and joins M'liss to live happily ever afterward.

"Spotted"

(Strand-Mutual—One Reel)

Reviewed by F. G. Spencer

THIS is another of the Billie Rhodes brand of comedy in which she, as usual, is bent on fooling somebody. This time, however, to help her young married friends out of a dilemma, she offers her palatial home to them to entertain a certain rich young bachelor, and further offers to pose as chauffeur for them. This she does in a truly genuine manner and incidentally poses also as their maid. In the former role she assumes goggles and mustache, and in the latter the demure gown and white apron. When Victor notices a resemblance between chauffeur and maid, it is explained that they are brother and sister. He is smitten with the maid, and bribes the chauffeur to intercede for him, and it is only after an amusing string of events that his eyes are opened, and he proposes to her just the same, only to learn that she is an heiress. The reel is well balanced, nicely photographed and will be found a most acceptable filler. Release date, Wednesday, April 30.

"The Reason Why"

(*Select—Five Reels*)

Reviewed by Peter Milne

"THE REASON WHY," by Elinor Glyn and featuring Clara Kimball Young, is an entertaining photoplay even though the reason for it is never established. When Markrute forces Zara, his niece, to marry Lord Tancred because the latter is greatly in debt to him, one ponders at his eccentricity. In the Lord he gets a heavy liability. However, as long as Mr. Markrute so wills it, the marriage ceremony is performed and then comes the drama, which, with its opposing forces in Zara and Lord Tancred, is sustaining until the finale. The conflict between Zara, who imagines her husband cares only for her money, and Lord Tancred, who imagines that Zara conducts a clandestine love affair, has many moments of intensity. Delving into the intimacy of marriage, Elinor Glyn is able to find much that interests.

Miss Young plays her role for its full sympathetic worth and is completely successful in bringing out the pathetic plight of Zara. Her gowns are varied and gorgeous. Milton Sills is a very natural Lord Tancred, and Frank Losee an impressive Markrute. The only unrealistic things about these gentlemen are their names. Eldean Stewart as Mimo, Zara's child, combines skill with naturalness and takes his important role excellently. Florence Billings, Kate Lester and John Sunderland complete the cast.

Mary Murillo prepared the scenario from the Glyn novel, and Robert Vignola directed. Their work has no faults. The settings are magnificent and the photographic work by Louis J. Physioc is of a high order.

THE STORY AND PLAYERS

Subsequent to the death of her worthless husband (J. W. Johnston), Zara (Clara Kimball Young) leaves her boy, Mimo (Eldean Stewart), in a London boarding house and goes to live with her uncle, Francis Markrute (Frank Losee). Unaware of her marriage, he has agreed to provide a living for her if she consents to obey him. He soon forces her into a marriage to Lord Tancred (Milton Sills), who is greatly in debt to Markrute. Zara is unaware of the fact that Tancred really loves her and refuses to be his wife in anything but name. They live together, though estranged. The sickness of Mimo calls Zara away, and Tancred suspects another man. Then one evening, in the midst of a reception, Zara is called to the bedside of her boy, who is dying. Tancred follows, sees all and suspects the worst. Later he denounces Zara, but she tells him her whole story, and subsequently they lead a happy life.

"Denny from Ireland"

(*W. H. Clifford Production—Five Reels*)

Reviewed by Peter Milne

SHORTY HAMILTON is no newcomer to the screen. The two-reel comedies he contributed to the Mutual program under Thomas Ince's direction will be recalled by many. This five-reeler to be marketed in the independent field by Ernest Shipman is the first of several productions featuring this comedian which will be offered as regular monthly releases. In "Denny from Ireland," Hamilton's particular brand of comedy is given full play. As the impulsive, rough-and-ready though good-natured son of the Emerald Isle, constantly in action and ever ready with a typical Irish sense of humor, he creates a character that is a true delight.

The story supplied him was supplied to him and with him ever uppermost. And he is so active that he never tires. One follows his adventurous career from Ireland to Arizona with real interest. It has been given a production in which pretty scenes and photography that for sheer brilliance has never been excelled, prevail. Some of the Irish atmosphere is typical. The supporting cast includes some prominent Irish types. Andrew Arbuckle is seen as the priest. Pomeroy Canon is the Arizona sheriff. The leading lady is thoroughly efficient as is, in fact, the entire cast.

THE STORY AND PLAYERS

Shorty while celebrating his wedding party learns that his invalid mother has been evicted by the cruel landlord. He arrives at her bedside to find her dead. He vows to kill the villain and searches for him. But the deed has been already done, by a poacher, who aimed poorly. The priest, having heard the poacher's confession and realizing that Shorty will be blamed, aids in his escape to America. His wife remains behind, waiting for him to send for her. In Arizona Shorty finds making money a slow process. He learns of a large shipment of money, and, tempted, hides in the express car, intending to rob. But another robber gets on the job ahead of him. Shorty is moved to help the express agent, but is beaten off. He jumps off the train and finds the money where the highwayman left it. Burying it, he returns to the ranch to discover that his wife has started to America on some money left her by a relative. Safely arrived, they are very happy together until the thought of the money and a prison sentence disturbs Shorty. The company's detective has traced the hold-up to him. The sheriff, however, who has located the money, saves Shorty's neck by making him a deputy and saying that he found it. Then Shorty goes out and captures the bandit, quite satisfying the mystified agent and sweeping away all evidence against him.

"The Two-Soul Woman"

(*Universal—Five Reels*)

Reviewed by Peter Milne

THERE is fairly good suspense in this feature considering the fact that there is only one situation in the whole five reels. It is adapted from a story entitled "The White Cat," by Gelett Burgess, and contains a certain element of mystery surrounding the dual personality of Joy Fielding. Priscilla Dean in this role does some really capable acting. First the modest young lady, then the cruel and shameless imp, she is successful in bringing out both sides of the character vividly. The story has been well put on and as directed by Elmer Clifton carries interest from first to last, oftentimes attaining a crisis of power.

Girard, Dearholt and Evelyn Selbie give good support.

THE STORY AND PLAYERS

Chester Castle (Ashton Dearholt) sustains injuries when his automobile overturns which render him unconscious. When he comes to himself he finds himself in a strange house tended by the sympathetic Joy Fielding (Priscilla Dean). Before he fully regains his health he witnesses a great change come over her. All her good characteristics drop from her and she becomes a cruel, fierce, shameless girl, calling herself Edna. It does not take Chester long to discover that she is in the power of a crooked doctor possessed of a hypnotic power. When Joy assumes her bad character she gives him money and shows love for him. When her good self returns Chester marries her. The doctor, furious, once again sets to work to bring about the change and with success. Leah (Evelyn Selbie), Joy's servant, determining to end it, shoots the doctor at this point, and with his death Joy regains her natural manner for all time.

Josh Binney Comedies

(*Two Reels Each*)

Reviewed by Peter Milne

THE first two of the Josh Binney comedies featuring Fatty Filbert are "Fabulous Fortune Fumblers" and "Fred's Fictitious Foundling." There are as many f's as laughs. The second of the two, the title of which will not be mentioned again because the "f" on our typewriter refuses overwork, is the better. This Filbert comedian is almost as large as Arbuckle and possessed of a pleasing personality. For his own benefit, however, he should not show so much of his body. Huge rolls of fat are not funny. The picture shows him as a crook. His partner dresses him up in baby's clothes and leaves him on the door-step of an old and rich and apparently short-sighted couple. The majority of the action shows Filbert entering the routine of the baby's life and the effect is always ridiculous and often funny. The business is good, the action swift and the support capable. Mr. Binney, however, does not know how to balance his camera on the back of an automobile when photographing a chase without giving his film the flickers.

The first of the comedies refers to Shesa Beara and the Infamous Players Film Company. The story tells of the manner in which a millionaire was fooled by a young lady doing the vampire, and her partners, Filbert and a very much smaller gentleman, into financing a picture for them. The studio gives the usual comedy opportunities and there is a climax to the two reels which is original and highly humorous.

"His Smothered Love"

(*Paramount-Mack Sennett—Two Reels*)

Reviewed by Peter Milne

THIS is Chester Conklin's picture and as his ability as a comedian is given full play it hardly needs further elaboration on its merits. Let it be said, however, that his business as street car conductor is excellent and the plot he unsuccessfully springs to win the girl is typical of the Sennett gag factory in its farthest flights of imagination. Harry Gribbon is funny, too, and Marie Prevost charms whenever on the screen. Eddie Cline directed.

"The Non-Stop Kid"

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

THIS is another Harold Lloyd winner in which he takes the place of a professor coming to marry the girl he loves. Perhaps one of the most original and effective gags ever introduced in comedy is the shot of Lloyd pretending to sing while the Victrola plays behind the curtain. He succeeds well until the butler changes the tune from the classical to the alluring Hawaiian movement. Snubs Pollard and Bebe Daniels contribute their usual sterling support.

"The Biggest Show on Earth"

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

A STORY of the circus has been supplied Enid Bennett for her third appearance on the Paramount program. While it is elementary in conception and treatment it makes an entertaining light offering with a good punch in the last reel when little Roxie enters the lion's cage taking the regular performer's place, in order to save her father, the owner of the circus, from a mob believing itself swindled. Miss Bennett is as refreshing and attractive as ever in the stellar role. The support surrounding her is headed by Melbourne MacDowell as the owner of the circus and Earl Rodney as the young hero. Ethel Lynn, of Christie Comedy fame makes an engaging little flapper, and Bliss Chevalier and Carl Stockdale contribute good characterizations.

The atmosphere of the circus has been very well communicated to the film. Inasmuch as a small show was hired in its entirety for the many scenes under and around the big top it never falls short of realism. The lion taming act is cleverly handled, and the beasts, actually ferocious instead of the usual benevolent variety, create considerable intensity when Roxie enters the cage and puts them through their paces. Florence Vincent is the author of "The Biggest Show on Earth," Jerome Storm directed and Charles Stumer photographed.

THE STORY AND PLAYERS

Roxie (Enid Bennett), daughter of Nat Kemp (Melbourne MacDowell), part owner and manager of a circus, is the feature attraction at every show when she enters the lion's cage, and puts them through their tricks. In time Kemp sends her off to boarding school, where after standing the snubs of the society girls, she eventually makes friends with their leader, Marjorie Trent (Ethel Lynn), after saving her from a large dog. She is invited to spend the holidays with her, and at her home meets Owen (Earl Rodney), her brother. They fall in love, and Owen asks her to be his wife. She bids him wait, knowing full well the pride of name and family entertained by Mrs. Trent (Bliss Chevalier). During the holidays her father's circus comes to the neighboring town, and the Trents go to see the show. Ross (Jack Nelson), a rebuffed barker, peeved at Roxie's refusal to accept his attentions, plans to spoil Kemp's show. He allows the lions to smell raw meat immediately before the act, and the new tamer refuses to go on with them. Ross then proceeds to stir up the audience, and a small riot is occurring when Roxie, who has slipped away from the Trents, appears and goes on with the lions. She successfully completes the act, although constantly in danger from the beasts, but afterward Mrs. Trent snubs her. Not so Owen, however, and not so Mr. Trent (Carl Stockdale), who announces that he is the other owner of the circus, and that if Roxie isn't good enough to enter his home, then he is not good enough himself.

"The House of Hate"

(*Pathe—Ninth Episode*)

Reviewed by Peter Milne

THIS episode entitled "Poisoned Darts" shows many developments in the plot. Pearl and Gresham again visit Grimlisk, the lawyer in their endeavor to discover the identity of the Hooded Terror. They are just too late, however, as the Terror has murdered Grimlisk with a poison dart. He also attempts to kill Pearl with his blow pipe and darts but fails. Pearl learns that he plans to destroy her munitions factory at a certain hour and rushes there ahead of him. When he arrives a furious chase is staged. When it ends Pearl hangs on a derrick over a tub of seething acid while the Terror descends from above evidently intending to hurl her to her death. Ezra Waldon who fought the Terror in the last episode was killed, it is revealed.

"The House of Hate"

(*Pathe—Tenth Episode*)

Reviewed by Peter Milne

ADDITIONAL mystery is supplied in this number of "The House of Hate" when the Hooded Terror is thought to have been shot and killed. In escaping from Pearl he enters a residence. When Pearl follows, she fires and the man in the peculiar garb of the Hooded Terror lies still. But it is not the Terror after all. The scene then shifts to the underworld where Queenie Kate (Helene Chadwick) bemoans the death of "her man" one of the best crooks on the circuit. To Gresham, who enters the underworld "joint" disguised as a tough, she tells her sad tale which reveals the fact that the Terror, after knocking the crook unconscious when he discovers him burglarizing the residence, changed clothes with him. Kate vows to get Pearl's "man" in return. In the meantime the Terror, from his under-

(*Continued on next page*)

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(*Continued from page* 2861)

world lair, has commissioned various toughs to kidnap Pearl. Gresham volunteers to lead them and when he reaches the Waldon residence betrays them all into the hands of the police. As he takes Pearl in his arms Kate appears at the window ready to shoot him.

This episode is filled with fast, exciting action and appears to be the best of the serial to date. Pearl's escape from her precarious position over the acid tank is not the least of its many thrillers.

"The Lonely Woman"

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

BELLE BENNETT is featured in this homely exhibition of small town prejudice, suspicion and narrow mindedness. Playing opposite her is Lee Hill, and both being newcomers and she maintaining an ominous silence as to her origin, and he having arrived on a "side door pullman," both are objects to virulent suspicion. The deacon of the church, a pillar of society, and renting agent of the burg, is somewhat astounded to find that Martha Sellers is well supplied with money, and the village gossip mongers get busy. But when she befriends the tramp, gossip of the most sinister character is rampant. The whole picture reflects the average small community of the past, where a newcomer had to divulge every atom of his or her personal history from the cradle up or be eyed with suspicion. It is a picture with a good story, the continuity is well preserved and the only drawback to the whole is the palpable overacting of the tramp (Jim Ransom). The story is by John A. Moroso, scenario by Catherine Carr, and it was directed by Thomas N. Heffron.

THE STORY AND PLAYERS

Jim Ransom (Lee Hill), the tramp, just arrived, is barely tolerated and becomes known as the "village lush." Martha Sellers (Belle Bennett), also a new arrival, is not even tolerated, and the majority of the board of selectmen demand that she be driven out of town. The mayor (Walter Perkins) stands up for her, and he is then eyed with suspicion. Thus things go until the tramp, while very sick, in his delirium makes a statement of huge importance to Martha, who is nursing him, and on his recovery substantiates this statement, which is to the effect that he robbed the Fish and Trust Company, made his getaway, and Johnson Blair (Martha Sellers' husband) was now serving a term in Sing Sing for the crime. The tramp has a bill of $1,000 denomination left, not having changed it for fear of arousing just suspicion. This he turns over to Martha, who is able later to prove her husband's innocence and rejoin him.

"The Seal of Silence"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

"THE SEAL OF SILENCE," Earle Wiliams' latest starring vehicle on the Vitagraph program, deals with the subject of heredity and its reflection in the lives of the children of the parents. The drama opens with a bit too much preliminary explanation, but the idea sought to be brought out is firmly planted and after the run of the second reel, action takes a rapid gait and moves with dramatic precision until the end of the five reels. The picture was produced at Vitagraph's Western studios under the direction of Tom Mills.

William Addison Lathrop, who has contributed several stories to Vitagraph for creation on the screen, is responsible for this one. He started with a good, live idea and has worked into his plot good material for dramatic entertainment on the screen. Some will doubt the advisability of the child being allowed to investigate the contents of the doctor's medicines and will regret the incident which causes the child's illness. However, Mr. Lathrop has evolved a happy ending with the child recovering full health and strength with the result that this will take away the bad taste, if any, of the preceding events in the life of the child.

Mr. Williams in the role of the doctor does his work with a bit too much dignity trailing his movements. Miss Darmond affords Mr. Williams excellent support. Kathleen Kirkham, Martin Best, Kate Price, Colin Kenny and Pat Moore are seen to good advantage in the other supporting roles. Miss Price displays some of her old-time pep in portraying the good old Irish woman. It is hard to beat Miss Price to this place in the cast of characters.

The photography is of the best. The interior sets used are examples of good work by the property men. Mr. Mills, the director, has given a good account of his ability as a director.

THE STORY AND PLAYERS

Hugh Loring (Earle Williams) is a wealthy young doctor. Mrs. Loring (Kathleen Kirkham), his wife, is fond of society, and frequents a gambling resort, conducted for the convenience of the wealthy patrons. Ruth Garden (Grace Darmond), a friend of Mrs. Loring, is her companion and assists Doctor Loring in his laboratory work. Loring is a close observer of heredity. He desires a child. He holds the opinion that some slight trick of manner displayed by a child reveals the parent. Mrs. Loring has an admirer. Loring learns that he is the one who is taking his wife to the gambling resort. He follows her there, and admonishes her for frequenting such places. His wife, humiliated, leaves him. She goes to her old nurse, Mrs. McBride (Kate Price), and tells her that she is about to become a mother. She does not tell her husband of the expected arrival. The baby is born, and Ruth is summoned to Mrs. Loring's side. The mother dies. Doctor Loring is not informed of either his wife's death or the birth of the baby. The child is left with the nurse, and Ruth returns to the home of the doctor. The nurse is obliged to give up the child after three years. Loring hears Ruth discussing the incident over the 'phone, and he recalls her long absence at the time of the child's birth. He loves Ruth, but he believes the child hers. He receives the child without question. The child is taken seriously ill. Loring saves its life. Then he learns, through his study of heredity, that the child is his and not Ruth's.

"Paying His Debt"

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

A MAN'S double, and the mysterious holdup of the stage, frequently enacted, form the base of this fairly interesting drama. A rather clever angle is brought into play when the bandit, having won over his double to assist him, prevails upon the latter to visit the saloon, post office and other rendezvous of the mining population, while he rode several miles out to waylay the stage. Roy Stewart in this dual role gives a good account of himself, and the mystifying looks on the faces of the victims of the holdup, positively identifying "the double" as the marauder, while the miners and saloon habitues are just as positive that the man spent the whole day in their midst is indeed true to life.

The whole cast is well selected, the photography good throughout, and the direction reflects creditably upon Cliff Smith.

THE STORY AND PLAYERS

The Man in the play (unnamed) goes West to recover his health, but finds that the average Westerner does not welcome "lungers," as tuberculosis sufferers are termed, and, being left penniless and very sick, is apparently about to succumb. Pete Morton (Roy Stewart) finds him prostrate in the mountains, takes him to his mountain shack and nurses him back to health. In return for this service Morton, having implicit confidence in the stranger and noticing a remarkable resemblance to himself, hits upon the scheme as mentioned above, viz., to have him pose in the village as Morton, while he (Morton) holds up the stage, which stunt he has been pulling off with startling regularity. In the end, however, the substitute fails to make his appearance in town to prove the alibi, on account of his having performed a mission of mercy, in caring for a little girl who had been thrown from her pony. Learning the girl's identity, he returns her to her father, Simon Christy (Wm. Ellingford), who was among the victims of that day's hold-up, and erroneously identifies "the man" as the road agent. In the meantime a posse is gathering. Morton gets wind of how affairs have turned and makes a break for the border. "The man" is rounded up, and things look bad for him, when Father Kelly (Walter Perkins) is sent for and he vouches for the fact that "the man," the injured child and he were together when the hold-up occurred. Here again is a serious state of affairs, but this is straightened out when the sheriff receives a telegram stating that the real bandit (Pete Morton) had just been shot and killed while attempting to cross the border. Then the real identity of both men is learned.

"The Soul of Buddha"

(*Fox Standard Pictures—Five Reels*)

Reviewed by Peter Milne

"THE SOUL OF BUDDHA" is a pretentious feature starring Theda Bara. Miss Bara also takes credit for writing the story. It is a weird and quite fascinating tale of an East Indian dancer, Bava, who, after having been consecrated to the Buddhist faith, breaks the sacred vows and marries. Ever menaced by Ysora, the high priest, she turns to vain pleasures to ease her conscience, but finally pays the penalty of her faithlessness in a most dramatic conclusion. As a piece of pictorial handiwork, "The Soul of Buddha" ranks high, judging it by the other Bara

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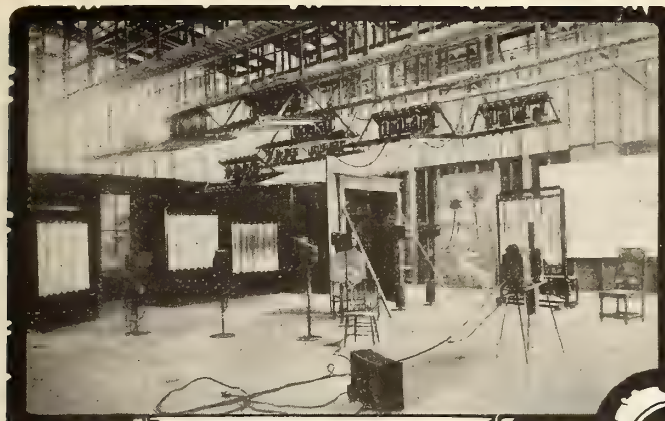

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pictures. It is a story which beneath its lavish production is very simple, and as it is logically conceived and developed, it makes excellent entertainment for the audience desiring the particular type of picture it is.

J. Gordon Edwards' work as director centered ever on his star and it is remarkable the amount of sustained interest he has instilled into the picture when one considers the fact that it runs on a single track throughout its length. The scenes in the East Indian village are full of atmosphere and the settings are all realistic. Miss Bara handles her role typically. A too great tendency to assume a mincing step in the first scenes of the picture is the only obvious flaw in her performance. Hugh Thompson, Victor Kenard and Anthony Merlo creditably interpret a trio of roles of equal importance. John W. Boyle photographed.

THE STORY AND PLAYERS

In an East Indian village, Bava (Theda Bara), a flirtatious native girl, is consecrated to the Buddhist faith by her mother. Bava pines under the religious restrictions imposed on her, and when opportunity presents itself she elopes with Sir John Dare (Hugh Thompson), a captain at the British army post. She is pursued by Ysora (Victor Kennard), a high priest of the Buddhist faith, who vows vengeance. For a year Bava lives happily with her husband, and after the birth of her baby her cup is filled. But Ysora, who has dedicated his life to avenging Bava's attitude toward his religion, at length succeeds in killing the child and marking it with the death sign. Subsequently Bava casts aside her husband, and enters upon a life of revelry. She ensnares M. Romaine (Anthony Merlo), a young Parisian, and laughs when his wife (Florence Martin) comes to plead with her. Bava's dancing attracts the attention of a stage manager (Henry Warwick), who sees in her great possibilities. On the evening of her debut her husband, now a physical wreck, breaks into her room, and pleads to be taken back. She spurns him. Going behind the curtains, he commits suicide. On the stage Bava meets with great success, rendering her peculiar East Indian dance, but just before the end, one of the Buddhist statues comes to life—it is none other than Ysora. He stabs her to the heart as the house rings with the cheers of the audience, who believe this the proper termination of the act.

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In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Figures compiled at Universal City show that 443 present and former employes paid income tax to the local revenue collector, John P. Carter. The total salaries aggregate $996,311.51.

Among the new plays in production at Universal City is that titled "Nobody's Bride," which is an adaptation from the magazine story of the same name, and will star Ella Hall. Eddie Sutherland is to play opposite Miss Hall, and a very important part will be taken by Priscilla Dean.

Another new play in production is that titled "The Eagle," which will offer Monroe Salisbury in another Western role. Elmer Clifton is to direct the photoplay, and Edna Earl will be the leading woman.

Elsie Jane Wilson has started the filming of "A Penny's Worth of Love," referred to as a light comedy-romance, written by Olga Printzlau. Carmel Meyer is to be the featured player in this.

The Harry Carey story has been retitled "Three Mounted Men." It is of a decidedly Western type, and the direction is by Jack Ford.

Lyons and Moran have started another Star Comedy, which is to be known as "The Woman Haters." Edith Roberts is playing in this, which is from an original script by "the boys" themselves, who are serving as directors as well as leading players.

William E. Wing has been engaged by Manager of Production Henry McRae to write continuity for the circus serial to be put in production shortly, and Wing is now working with Director J. P. McGowan, who will be in charge of filming this fifteen-episode story, which will offer Eddie Polo as the leading player.

Live Triangle Items

General Manager H. O. Davis this week added another director to the Triangle staff in the person of J. W. McLaughlin, who has been identified with the industry on the West Coast for the past several years, serving most of the time as assistant director. McLaughlin has been assigned to the filming of a Southern story, written by William V. Mong, Triangle character actor, which is titled "The Mossback." This will have a Southern atmosphere, and the players who will appear in the cast include Mong, Pauline Starke, George Hernandez, Jean Calhoun, Harry Depp, George Pearce and others. Norwalk, Cal., which has a south-of-the-Mason-Dixon-line appearance, has been selected as settings for many of the exteriors, and the company is working there this week.

Gilbert P. Hamilton is next to make "Iron and Lavender," with Belle Bennett in the featured role, and a supporting cast that includes Walter Whitman, Lillian Langdon, Jack Curtis and others, including Joe King, who will play a dual role.

Peggy Pearce, who has played in one dramatic subject under the direction of Gilbert P. Hamilton, following several years' experience in comedy, will make her debut as leading woman in a Western subject, titled "The Redhaired Cupid," now being filmed by Cliff Smith, with Roy Stewart as the featured player. The supporting cast includes Ray Griffith, Walter Perry, Estelle Evans, Charles Dorian and others.

The new two-reel comedy started this week is at present known as "Newspaper Clippings," and will in all probability be the last to be filmed by Harry Edwards, who leaves April 26 to enter the army at American Lake.

Fox Studio Doings

Plans have all been completed and active work has been started by Director J. Gordon Edwards on the next Theda Bara-Fox picture, "Spanish Love," which gives to this actress the first sympathetic role she has played in more than a year. Many of the exteriors will be made in the San Jacinto Mountains, and it is at that place the company, together with several hundred extras, are working this week. This will be Director Edwards' twenty-sixth photoplay for the Fox Film Corporation, he having been affiliated with that company since the organization became a producing one. Mr. Edwards' engagement dates back to almost three years, and thus he has made an average of eight pictures every twelve months. "Salome," the most recent subject, is now on its way to the releasing offices of the company in New York.

The timber region of Arizona in the vicinity of Flagstaff will furnish the exterior settings for William Farnum's next play, to be directed by Frank Lloyd, "Riders of the Purple Sage," adapted from the Zane Grey book of the same title. William Foster, the cameraman of the company, has spent several days in the vicinity of Flagstaff picking locations, and the producing unit will leave for that section within a few days.

Lynn Reynolds and company of players, which includes Tom Mix, are home from three weeks in the mountain beyond Bear Lakes and are now making the final interior scenes for the coming release. The other Fox company, headed by Gladys Brockwell and directed by E. J. Le Saint, has just completed a subject, and it will be several days before a new one is started.

The F.P.-Lasky Studio

For the first time in the history of the Lasky studio, the week has passed without a producing company working there. The lull in production activities is attributed to the producing plant being far ahead of the releasing organization with subjects, thus making it possible for all members of the staff to be given temporary vacations.

The subjects most recently completed are "The Firefly of France," which has Raymond Hatton in the title role as a daring French aviator, while the star part is taken by Wallace Reid, with Ann Little playing opposite him. Many of the scenes show shell-torn sections of the French battle zone. The C. B. de Mille special Artcraft production, "Old Wives for New," is now in its final editing. This is a screen version of the David Graham Phillips story of the same name, with Elliot Dexter, Julia Faye, Theodore Roberts, Wanda Hawley, Florence Vidor, Tully Marshall and others. Walter Edwards has completed the direction of Vivian Martin in "Viviette," and the last Sessue Hayakawa picture, "The Bravest Way," filmed by George Melford, is shortly to go to the printing department. J. Stuart Blackton is editing and titling "Missing," his war picture, which is set for May release. Sylvia Bremer and Thomas Meighan are principals of this.

Clara Kimball Young is this week working among tiger-clad Kaffirs under the direction of Robert Vignola on out-of-door locations, which have all the appearance of South African scenes. The title of the picture is "The Claw."

Here and There

Thomas H. Ince has readjusted his producing activities to meet the requirements of the Paramount program, which requires eight subjects a year from each of his three stars. The new arrangement provides that Charles Ray and Dorothy Dalton will work alternately, and so now that Ray is busy on the production of "The Nine O'Clock Town," Miss Dalton is taking a vacation from the studio and is spending the time working on the Liberty Loan and visiting troops at San Diego camps, of which she is godmother.

The new arrangement will not in any way alter the productions starring Enid Bennett. She is now at work in a comedy-drama, in which she takes vamping seriously. However, her work will give the subject more the aspect of a comedy than of a serious emotional drama. Douglas MacLean is Miss Bennett's leading man, and

Louise Fazenda Romps Wildly Through "Those Athletic Girls," a New Paramount-Sennett Comedy, Which Has Made a Hit

a principal character part is taken by Melbourne McDowell.

Ruth Roland is to return to the screen after an absence of almost a year in a serial, "Hands Up," to be made for Pathe by the Astra Company, now working at Universal City. At present the other players for this picture have not been engaged, but in all probability Val Paul will play the masculine lead, that of a cowpuncher, who has many thrilling experiences to rescue an American girl who is kidnapped by Inca Indians and held to be offered as a sacrifice to their God when she reaches a certain age. William Adler and George Rizard will be the cameramen, and they are now engaged in working out a number of effects prescribed by the working script, which was written by Jack Cunningham. The Astra Company in preparing for the filming of this serial has purchased fifteen Western horses and a great quantity of similar equipment.

Large settings are now being erected at Universal City, one of which is of the mission type, almost 200 feet in length, and containing a lighthouse tower sixty-five feet high.

William Parsons Has Started Out Well to Make 'Em Laugh at His Capitol Comedies, Released Through Goldwyn

Christie Activities

An addition of a six and one-half acre tract of land, diagonally across from the Christie Film Studio, has been added to the possessions of this company. Right now this land is covered with lemon trees, and Mr. Christie is selling the fruit at a small cost to the various Hoover grocerterias in Hollywood.

This new tract of land will be used as the site for special sets. The companies at the Christie plant have increased so rapidly that, with the building of one more stage, there will be no more room for out-of-door sets. And it was particularly for this variety of set that the new tract was procured. The Christie studio already occupies the block on Sunset Boulevard from Gower to El Centro streets. Its new land possession gives it two blocks of studio frontage.

The Christie studio combines lights with daylight in all of their sets. "This," elucidates Al. Christie, "gives Christie comedies their pleasing high-lights."

Charles Christie has used his rapid-fire conversational ability with such telling results to the Third Liberty Loan Committee that his pockets bulge at all times with signed Liberty Bonds.

Vitagraph News Bits

Vitagraph production at the West Coast studios will in all probability be considerably reduced at an early date, inasmuch as Earle Williams is planning on returning to the East upon the completion of the subject on which he is working at present, "The Girl in His House," adapted from the Harold McGrath story of the same name.

Lloyd V. Hamilton Is Contributing His Well-Known Character Skill to Fox Sunshine Comedies

Another Vitagraph leading player who will return East is Hedda Nova, at present working in "The Woman in the Web," serial, being directed by Paul Hurst.

Director David Smith and company, headed by Nell Shipman, are spending the week in the Kern River valley, where inland water stuff for "Baree, Son of Kazan," is being filmed. Alfred Whitman plays the lead opposite Miss Shipman.

William Duncan is making great success in filming the next Vitagraph serial, and is now at work on the fourth episode. Edith Johnson is to continue as leading woman throughout the serial.

Hollywood Hookum

MAY 11, 1918 NEWS MORE NEWS

Herman Katz in town.

Fair and Warm—yes, hot.

Bill Parsons has become habitual user of herpicide.

For the sake of variety, Monroe Salisbury is going to play a Western role.

Threat of reorganizing the Toreadors was heard from Ken. McGaffey way

Bevo town is the new name many are considering Los Angeles should adopt.

Dorothy Phillips threatens to organize a strike if she is given another underworld role.

Doug. Gerrard, the Irish Nationalist's Home Ruler, has joined the ranks of the four-minute men.

Jack Livingston was seen wearing an ulster and felt boots, and so there may be a sanity inquest.

Since Lee Moran has found it necessary to impersonate a feminine role, he has started to learn to knit.

Belle Bennett has adopted an orphan potato patch—bugs and all—just to keep up the habit of adopting.

Triangle has a cowboy, Pete Morrison, who, when thrown from a horse, alights on his head to save his ankles.

Charley Ray was seen in a new blue suit this week—very pert. (Were we English we'd say, very swagger.)

Now, we hear Ruth Roland is to continue to be the serial girl for Pathe. But why permit the Inca Indians to kidnap her?

Stuart Paton had a burning scene for "The Wolf-Faced Man," and all of Glendale became excited, thinking there was a fire.

Clara K. Y. was working in a true South African atmosphere this week. Bob Vignola had about a thousand blacks in tiger skins.

Roy Stewart has been asked for the names of his cowboys, so the girls may correspond with them. The letter says, object—matrimony.

H. O. Davis is setting a new record for Triangle directors. He don't care whether he works twelve or twenty-fours hours a day, now that he is a megaphone wielder.

Chet Withey was seen wearing a hat the other day instead of his English cap. He attracted much attention on the Western Broadway's White Way.

Bert Lytell insists upon being a general utility man. Now he is writing continuity as well as holding a position on the seven-foot line.

Neighbors in the vicinity of Bill Hart's studio are having a real rest during Bill's bond tour with no rapid fire explosions during the nights.

Mon Randall was mistaken for a Wop fisherman the other day, and he's just a pen-and-ink artist, which shows how easy it is to create a mistaken identity story.

Zane Grey seems to be a favorite with the Farnums. Bill's doing "Riders of the Purple Sage," and Dusty is bucking broncos for "The Light of Western Stars."

As all stars have fallen into the habit of becoming godmothers of soldiers, Bill Mason, the smiler, threatens to make application to becoming the goat of some training camp.

Charley and Al Christie have bought a six-acre lemon patch across the street from the studio which causes one to wonder whether the quality of comedies is to be altered.

Bessie Eyton is soon to be seen on the screen via Yorke-Metro route, providing her hair does not cause too much hilation. Some celluloid won't register a firey red—pardon we, Titian.

As Dal Clawson has more than twelve hundred dollars' worth of attachments on his camera, he has found it convenient to tack a title card of a Lois Weber production thereon—it reads: "The Forbidden Box."

Bert Lennon has a hair cut, and the sun was such a shock to his head that its all blistered, proving there was water on the brain, which accounts for the publicity that eminates from the Thomas H. Ince studios.

Lou Cody, while seated with Frances Marion and Edith Storey at a Red Cross Ball, at Catalina Islands this week, was called to one side by the village cut-up, and told that if he wanted one of the swell dames of the village, he, the village cut-up, would get him one after church was out. Edith and Frances felt terribly cut up, but such is fame.

NEWSY ITEMS FROM THE STUDIOS

And still another appearance of Niles Welch this month is on the cover of a song-sheet entitled "That Soothing Serenade," by Harry de Costa. Mr. Welch is doing the troubadour stunt with a guitar for the benefit of May Allison, in the upper right hand corner.

Ralph Ince has been having a harrowing time working out the scene, or its substitute, for the execution of a woman in the electric chair, called for in the text of the newest Petrova picture, "Patience Sparhawk and Her Times."

Mary Garden's favorite role in opera is "Thais." She has sung it over eight hundred times and will probably be seen in it over eight million times. The screen reviewer of it, who pleased her the most, said that "opera might well spare her voice to give to the cinema her eloquent body."

Rockliffe Fellows' attractive countenance has undergone a temporary change in the last few days, during which he has been suffering from an ulcerated tooth. As a result his work in "Patience Sparhawk and Her Times" has been held up.

A new word is heralded by Goldwyn. It is "mabelescent," and means anything merry and madwappish, warm-hearted and tender; anything, in fact, Mabel Normandish.

Following quite naturally the course of human events, Madge Kennedy, after being a bride in several pictures, becomes a widow in "The Fair Pretender," but a self-styled widow, as it were.

Carlyle Moore, the author of the stage success "Stop Thief!" is getting his first experience with the movies assisting in the direction of "The Fair Pretender."

Fans are anticipating the appearance of Edith Storey in "The Demon," which shows her in an entirely new role. No longer is she a Western girl supercharged with vitality winning her way through every hazard, but an American girl sold in childhood in an Algerian slave market and reared in Corsica.

Another "Southern beauty" has jumped to New York and landed on her feet, from all reports. This one is Tallulah Bankhead (from Jaspar, Alabama), whose work in "The Squab Farm" convinced Ivan Abramson that she was a person to add to his cast "When May Betrays."

Elsie Ferguson has gone all the way to Montana, accompanied by her director, Marshall Neilan, and various members of her cast, in order to take scenes for her newest Artcraft picture. This will be her first appearance in a so-called "Western drama."

Betty Blythe, Who Has a Role in Vitagraph's "Over the Top"

Billie Burke is deserting the screen for a time to appear in a new Broadway play.

For the first time those who have never indulged in the subway rush will have the pleasure of seeing others do so without getting mixed up in it themselves. In "Hit the Trail Holliday," directed by Marshall Neilan for Artcraft, scenes were taken at the 145th street station after two o'clock in the morning. A complete train was put at the company's disposal, and several hundred extras were used.

"Unclaimed Goods," the latest Vivian Martin picture, though written by a well-known Los Angeles newspaper man, does not reek of printers' ink, but has to do with the dispatching, journeying, arrival and disposal of a C. O. D. express package—none other than Vivian Martin herself.

Bernard Thornton, whose work opposite June Caprice in "The Heart of Romance" and "A Camouflage Kiss," won recent recognition, has retired to the wilds of New Jersey to work in peace and quiet on a new book. To be explicit, he has leased the Ella Wheeler Wilcox bungalow in Summit.

Again Big Bear Valley, Cal., has been used with marvelous effect for snow scenes. This time in "The Guilt of Silence," in which Ruth Clifford and Monroe Salisbury struggle for life and love in the wilds of the Northwest.

A most pleasing and effective scene in "How Could You, Caroline?" shows the bachelor dinner of Jimmie Morrison the night before his wedding. The heart-shaped table is perfectly appointed and decorated. In the background is a stage, on which several cabaret stunts are given. Miss Love, as one of the entertainers, does a very pretty bit of dancing.

Arthur Guy Empey entertained the whole "Over the Top" cast and various Vitagraph officials at a dinner and dance after a personal appearance of the players at the Lyric theatre last week.

Betty Blythe and Harry Morey with several members of their company spent four delightful days at Glen Cove, L. I., last week, where they took scenes in and about the beautiful DeLamar estate for their new picture, "Playing with Fate." The famous conservatory with its deep pool and little island reached by a golden bridge, its palm trees of natural height, its glinting stream winding in and out of mossy banks and flower beds, made a perfect background for the scenes called for in the pictures.

Quite a jump for Rupert Julian, from playing the Kaiser in the picture of that name to playing a detective in "The Shadowed Man." It merely shows his versatility.

Edward J. Connelly is following Nazimova from screen to stage. He is working with her on her newest picture, "Toys of Fate," and is at the same time playing with her in her revival of Ibsen's plays on the speaking stage.

Lewis Willoughby in the unsympathetic part of Henry Ames, a scheming lawyer, in "Treasure of the Sea," makes a very effective debut into the picture world. He is an English actor, who has just come to this country from Australia, where he has been playing in "Romance" and "Outcast" on the legitimate stage.

Anna Q. Nilsson is another actress born in Sweden who has made good on the screen. Though she has been in the United States only ten years, she has won a place in the heart of the American fan by such acting as she displays in "Heart of the Sunset."

Lew Cody as Jim Hardwick in "Treasure of the Sea" plays up to the ever-strenuous heroine, Edith Storey, decidedly well. His ability to ride, shoot, swim and do all sorts of stunts does not suffer in comparison with the star's ability along these same lines.

It is rumored that in "Playing the Game" Charles Ray takes part in a fight which puts completely in the shade his former efforts in "The Family Skeleton."

Here are two cases to prove that Tom Ince looks after everything, from the smallest detail to the biggest effect. In "Tyrant Fear" he had his character people taught a few expressions in the "Canuck" dialect so that their gestures and the movement of their lips and faces would ring true. In "The Biggest Show on Earth," a new Enid Bennett picture, he rented an entire circus to get the real fun and thrill.

Features---Current and Coming

Bluebird Photoplays

Apr. 15. A Rich Man's Darling (Louise Lovely) 5
Apr. 22. The Marriage Lie (Carmel Myers)... 5
Apr. 29. A Mother's Secret (Ella Hall).... 5
May 6. Danger Within (Little Zoe Rae)..... 5
May 13. The Guilt of Silence (Monroe Salisbury, Ruth Clifford)............ 5
May 20. Title Not Decided.................. 5

Universal Productions

Apr 8 Her Fling (Special Attraction) (Dorothy Phillips)............... 5
Apr. 15. No Release ....
Apr. 22. The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone) 5
Apr. 29. No Release.........................
May 6. The Two-Soul Woman (Special Attraction) (Priscilla Dean).......... 5
May 13. No Release.........................
May 20. The Bride's Awakening (Mae Murray) 6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Mar. 25. LaTosca (Pauline Frederick)....... 5
Mar. 25. "Naughty, Naughty!" (Enid Bennett) 5
Apr. 1. Honor of His House (Sessue Hayakawa) ....
Apr. 8. His Majesty, Bunker Bean (Jack Pickford) ....
Apr. 8. The House of Silence (Wallace Reid)
Apr. 15. Rich Man, Poor Man (Marguerite Clark) ....
Apr. 15. Unclaimed Goods (Vivian Martin)..
Apr. 22. Playing the Game (Charles Rav)...
Apr. 29. Let's Get a Divorce (Billie Burke)
Apr. 29. Tyrant Fear (Dorothy Dalton)....

ARTCRAFT PICTURES

Mar. 11. Amarilly of Clothes-Line Alley (Mary Pickford) ....
Mar. 25. De Mille's "The Whispering Chorus" ....
Mar. 31. Maeterlinck's "The Blue Bird"....
Apr. 1. The Tiger Man (Wm. S. Hart).....
Apr. 8. The Lie (Elsie Ferguson)..........
Apr. 22. Mr. Fix-It (Doug Fairbanks)......

First National Exhibitors' Circuit, Inc.

On Trial.
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).
The Fall of the Romanoffs.
Tarzan of the Apes.
Dec. 23. The Daughter of Destiny (Mme. Petrova) 7
Feb. 1. The Light Within (Mme. Petrova).. 7
Mar. 18. The Life Mask (Mme. Petrova).... 7
Apr. —. Tempered Steel (Mme. Petrova).... 7

Fox Film Corporation

(Special Features)

Apr. 7. The Bride of Fear (Jewel Carmen). 5
Apr. 14. Western Blood (Tom Mix)......... 5
Apr. 21. American Buds (Jane and Katherine Lee) 6
Apr. 28. Her One Mistake (Gladys Brockwell) 5
May 5. Brave and Bold (George Walsh)... 5
May 12. Peg of the Pirates (Peggy Hyland). 5
May 19. The Firebrand (Virginia Pearson).. 5
May 26. Blue-Eyed Mary (June Caprice).... 5

Fox Standard Pictures

Feb. 3. The Forbidden Path (Theda Bara).. 6
Feb. 10. Les Miserables (Wm. Farnum)..... 9
Mar. 17. Woman and the Law.............. 7
Mar. 24. Rough and Ready (Wm. Farnum). 6
Apr. 7. The Blindness of Divorce.......... 7
Apr. 21. The Soul of Buddha (Theda Bara). —
May 5. True Blue (Wm. Farnum)........ —

Goldwyn Features Corp.

Mar. 10. The Floor Below (Mabel Normand). 6
Mar. 24. The Splendid Sinner (Mary Garden) 6
Apr. 7. The Danger Game (Madge Kennedy) 6
Apr. 21. The Face in the Dark (Mae Marsh) 6
May 5. Joan of Plattsburg (Mabel Normand) 6
May 19. The Fair Pretender (Madge Kennedy) 6

GOLDWYN SPECIALS

The Manx-Man..................... 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1. "Within the Cup" (Bessie Barriscale) 7
Mar. 15. "Humdrum Brown" (Henry B. Walthall) 5
Apr. 1. "An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release).. 5
Apr. 15. "Blindfolded" (Bessie Barriscale).. 5
Apr. 29. "With Hoops of Steel" (Henry B. Walthall) .... —
May 13. "The Snapdragon" (Louise Glaum) —
May 27. "Rose O' Paradise" (Bessie Barriscale) .... —

Jewel Productions, Inc.

Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)........ —
Dec. — K (Drama)........................ —
The Doctor and the Woman (Drama) ....7 reels
The Kaiser, the Beast of Berlin.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25. Ruggles of Red Gap (Essanay).... —
Feb. 11. The Unbeliever (Edison)..........
Apr. 7. A Pair of Sixes (Essanay)........ —
Curse of Iku (Essanay) .... —

Metro Pictures Corporation

Apr. 1. The Landloper (Harold Lockwood) Metro-Yorke 5
Apr. 8. Social Hypocrites (May Allison)... 5
Apr. 15. With Neatness and Dispatch (Bushman and Bayne)................ 5
Apr. 22. Treasure of the Sea (Edith Storey). 5
Apr. 29. Riders of the Night (Viola Dana), Metro 5
May 6. The Trail to Yesterday (Bert Lytell), Metro.................... 5
May 13. Cyclone Higgins, D.D. (Bushman & Bayne), Metro.................. 5
May 20. The Winning of Beatrice (May Allison), Metro.................... 5
May 27. Lend Me Your Name (Harold Lockwood), Metro-Yorke............ 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc................................ 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe....... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro......... 7
Draft 258 (Mabel Taliaferro), Metro........ 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5

Mutual Film Corporation

Apr. 1. A Bit of Jade (Mary Miles Minter) American 5
Apr. 8. The Richest Girl (Ann Murdock) Frohman 5
Apr. 15. The Primitive Woman (Margarita Fischer) American 5
Apr. 22. (Title to be announced later), Mutual-Star Production 5
Apr. 29. Hearts or Diamonds (Wm. Russell). 5
May 6. Social Briars (Mary Miles Minter) American 5
May 13. (Title to come later)............. —

Pathe Exchange, Inc.

Apr. 7. Twenty-One (Bryant Washburn) Pathe 5
Apr. 14. The Busy Inn (N. I. Panoff, Mme. Nadya Lesienko Mme. Orlova, N. A. Backsheef) Russian Art.... 5
Apr. 21. Ruler of the Road (Frank Keenan, Kathryn Lean, Ned Burton, John Charles) Pathe.................... 5
Apr. 28. Dolly Does Her Bit (Baby Marie Osborne, Alice Saunders, Louis Hahn, Georgia Woodthorpe).... 5
May 5. How Could You, Caroline? (Bessie Love, James Morrison).......... 5
May 12. The Dagger Woman (Ivan Mozukin, Olga Zovska), Russian Art. 5

Select Pictures

Dec. — Shirley Kaye (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady)..... 5
Jan. — Ghosts of Yesterday (Norma Talmadge) 6
Jan. — The Marionettes (Clara Kimball Young) 5
Jan. — The Studio Girl (Constance Talmadge) 5
Mar. —. By Right of Purchase (Norma Talmadge) 6
Mar. —. The Shuttle (Constance Talmadge). 5
Mar. —. The House of Glass (Clara Kimball Young) 5
Mar. —. The Knife (Alice Brady).......... 5
Apr. — The Reason Why (Clara Kimball Young) 5
Apr. — Up the Road with Sallie (Constance Talmadge) 5
Apr. — At the Mercy of Men (Alice Brady) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn)... 5
The Barrier (Rex Beach Production)........ 7
The Wild Girl (Eva Tanguay).............. 5
The Public Be Damned (Charles Richman, Mary Fuller)........................ 6

Triangle Distributing Corporation

(Subject to change without notice)

Apr. 21. The Hand at the Window (Margery Wilson) 5
Apr. 21. Society For Sale (Wm. Desmond)... 5
Apr. 28. The Lonely Woman (Belle Bennett) 5
Apr. 28. Paying His Debt (Roy Stewart).. 5
May 5. An Honest Man (Wm. Desmond)... 5
May 5. Mme. Paulette (Claire Anderson).. 5
May 12. Her Decision (Gloria Swanson, J. Barney Sherry).................. 5
May 12. Wolves of the Border (Roy Stewart) 5
May 19. The Honor of Taro San (Jack Livingston) 5
May 19. Old Hartwell's Cub (Wm. Desmond) 5

Vitagraph V-L-S-E.

Apr. 1. Little Miss No-Account (Gladys Leslie 5
Apr. 8. The Business of Life (Alice Joyce).. 5
Apr. 15. The Girl from Beyond (Nell Shipman, Alfred Whitman)............ 5
Apr. 22. A Bachelor's Children (Harry Morey, Florence Deshon) 5
Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond).................. 5
May 6. The Little Runaway (Gladys Leslie, Edward Earle)................. 5
May 13. The Triumph of the Weak (Alice Joyce, Walker McGrail).......... 5
May 20. The Golden Goal (Harry Morey, Florence Deshon)................ 5
May 27. Bares, the Son of Kazan (Nell Shipman, Alfred Whitman).......... 5

World Pictures

Apr. 1. The Cross Bearer (Montagu Love).. 7
Apr. 8. The Witch Woman (Ethel Clayton). 5
Apr. 15. The Trap (Alice Brady)........... 5
Apr. 22. The Purple Lily (Kitty Gordon).... 5
Apr. 29. Leap to Fame (Carlyle Blackwell, Evelyn Greeley).................. 5
May 6. Masks and Faces (Sir Johnston Forbes-Robertson) 6
May 13. Journey's End (Ethel Clayton)..... 5
May 20. Vengeance (Montague Love, Barbara Castleton).................. 6
May 27. The Oldest Law (June Elvidge).... 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly

Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
A Regular Patsy.
Love and a Gold Brick.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs..........4 reels
Liberty Hall ....4 reels
The Black Spot.........................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels

Doll Van Film Corp. (Chicago)

(In Illinois and Indiana)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.........6 reels
Conquest of Canaan.....................5 reels
God's Man..............................9 reels
My Own United States.

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).......7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

"OUTING-CHESTER PICTURES"

(To be issued one a week)

Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.

Apr. 22. The Chinese Musketeer.
Apr. 29. Feet and Defeat.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Intolerance ....9 reels

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)...............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)...............5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) ....6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Marine Film Co.

Lorelei of the Sea.....................— reels

Renowned Pictures Corporation

The Public Defender....................6 reels
Naked Hands ....5 reels
Mother Love and the Law................7 reels
In Treason's Grasp.....................5 reels
Should She Obey?.......................7 reels

Frank J. Seng

Parentage ....7 reels

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) ....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) ....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy)......500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy)..............500 ft.
Mose Is Cured (Cartoon comedy)........500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy)..........500 ft.
The Unknown (Cartoon comedy)........500 ft.

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.........2 reels
Aug. — Fatty's Fast Flivver...........2 reels
Sept. — Fatty's Frivolous Fiancee.........2 reels

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Jan. 2. A World of Dreams........... 800 ft.
Jan. 9. A Trip Through Japan, No. 3.. 900 ft.
Jan. 16. The Hound of the Hills....... 700 ft.
Jan. 23. Making of an American Officer.1,000 ft.
Jan. 30. Just for Joy.................. 900 ft.
Feb. 6. The Trail to the Sky........... 700 ft.
Feb. 13. The Ridge Roamers........... 800 ft.
Feb. 20. A Mountain Observatory......1,000 ft.
Feb. 27. The Forbidden Isle........... 900 ft.
Mar. 6. From Here to Summerland.... 800 ft.
Mar. 13. Strange Fishermen of Russia.. 900 ft.
Mar. 20. Our Hawaiian Army..........1,000 ft.
Mar. 27. The Making of the Plotless Picture .... 700 ft.
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.

DITMARS "LIVING BOOK OF NATURE"

Jan. 14. The Animals in Midsummer....500 ft.
Jan. 28. Life in the Insect World........500 ft.
Feb. 11. Turtles of All Lands............500 ft.
Feb. 25. Evolution ....500 ft.
Mar. 11. Animal Traits...................500 ft.
Mar. 25. Adaptation ....500 ft.
Apr. 8. Night Animals ....500 ft.

CARTOONS

Apr. 22. Vanity and Vengeance (Katzenjammer Kids)..................500 ft.
Apr. 29. Doing His Bit (Happy Hooligan) ....500 ft.
May 6. Der Two Twins (Katzenjammer Kids) ....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

Mar. 4. In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.
Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Karlson.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsychore; Cartoon: Hornets of the Sea, by J. F. Leventhal.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior Decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon by — "Me and Gott" — Bray Studios.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15. Women in the World of Work; Hawaii, The Beautiful; Cartoon by Earl Hurd.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29. Titles Unavailable.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Mar. 4. On the Way to the Front with the Chinese Labor Corps.
Mar. 11. The Alaska Cruise.
Mar. 18. A Summer Day in Skaguay.
Mar. 25. Over the White Pass.
Apr. 1. Down the Yukon.
Apr. 8. In Happy Honolulu.
Apr. 15. Peerless Pineapples of the Pacific.
Apr. 22. High Spots of Hawaii.
Apr. 29. Our Filipino Fighting Force.

PARAMOUNT ARBUCKLE COMEDIES

Mar. 18. The Bell Boy.
Apr. —. No April Release Reported.

PARAMOUNT MACK SENNETT COMEDIES

Mar. 11. Sheriff Nell's Tussle.
Mar. 25. Those Athletic Girls.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife..............2 C
Mar. 17. A Selfmade Lady................2 C
Apr. 7. A Waiter's Wasted Life...........2 C
May 5. A Neighbor's Keyhole.............2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Apr. 7. The Freight Investigation........½ reel
Apr. 14. The Leak.......................½ reel
Apr. 21. On Ice ....½ reel
Apr. 28. Helping McAdoo ....½ reel
May 5. A Fisherless Cartoon.............½ reel
May 12. Occultism ....½ reel
May 19. Superintendents ....½ reel

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

The Rubaiyat of a Scotch Highball (Agnes Ayres, Edward Earle)..................2 D
The Buyer from Cactus City (William Dunn, Miriam Miles) ....2 D
The Purple Dress (Agnes Ayres, Evart Overton) ....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) ....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green................2 D
Cynthiana ....2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry.....................2 D
Mountain Law...............................2 D
The Raiders of Sunset Gap.................2 D
O'Garry Rides Alone........................2 D
The Man from Nowhere......................2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball.................1 C
A Tough Knight..............................1 C
Our Little Nell..............................1 C
Check Your Hat, Sir.........................1 C
Wild Algy of Piccadilly......................1 C
All Stuck Up.................................1 C
The Lie That Failed..........................1 C
The Jazbo Sheriff............................1 C

SNAKEVILLE COMEDIES

(One reel each)

Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada.........1 Sc.
Through Canada from Coast to Coast......1 Sc.
How Canada and the Farmer Co-operate in Grain Raising ....1 Sc.
Agricultural Opportunities in Western Canada ....1 Sc.
Water Powers of Eastern Canada..........1 Sc.
A Romance of Rails and Power.............1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ....1 Sc.

CHAPLIN COMEDIES

By the Sea...................................1 C
In the Park..................................1 C
Work ....2 C
A Woman ....2 C
The Tramp ....2 C
His New Job.................................2 C
A Night Off..................................2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver....................1 C
What Occurred on the Beach...............1 C
An All-Fools' Day Affair....................1 C
Beating Him to It...........................1 C
Forced Into Matrimony......................1 C

JUDGE BROWN STORIES

Thief or Angel..........................2 C-D
The Accusing Toe.......................2 C-D
The Rebellion...........................2 C-D
A Boy Built City........................2 C-D
I'm a Man...............................2 C-D
Love of Bab.............................2 C-D
Dog vs. Dog.............................2 C-D
A Boy Built City........................2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia)...................6 D
The Marvelous Maciste.....................6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) ....1 Edc.

PIEDMONT PICTURES CORPORATION

(SELBURN COMEDIES)

Hubby's Holiday...........................2 C
Too Much Elephant.........................1 C
Wedding Bells and Lunatics...............1 C
His College Proxy ....1 C

CLOVER COMEDIES

The Wooing of Coffee Cake Kate............1 C
Rip Roaring Rivals........................1 C
He Couldn't Fool His Wife.................1 C
By Heck, I'll Save Her.....................1 C
The Paper Hanger's Revenge...............1 C
From Caterpillar to Butterfly..............1 C
A Widow's Camouflage.....................1 C
Love's Lucky Day..........................1 C

EBONY COMEDIES

A Black Sherlock Holmes...................1 C
Spying the Spy.............................1 C
The Porters................................1 C
A Milk Fed Hero............................1 C
Busted Romance............................1 C
Spooks ....1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.......................5 D

NOVELTY FILMS

(Cartoons, Novelties, Scenics)

ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands.................. 1
Power, Pro and Con; England's Leaders on Land and Sea; Scenic.................. 1
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic.................. 1
Truths on the War in Slang; Scenic......... 1
Oh! What a Beautiful Dream; Scenic........ 1
The Ghost; Hocking the Kaiser; Scenic..... 1

DUPLEX FILMS, INC.

Shame (Zena Keefe).......................7 D

RANCHO SERIES

In the Shadow of the Rockies..............2 D
Where the Sun Sets Red....................2 D
Poverty Gulch ....2 D
Bashful Buck Bailey........................2 D

Goldwyn Pictures Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby.....................2 reels
May 20. Bill's Predicament..............2 reels
June 3. Birds of a Feather..............2 reels

VICTORY FILM MFG. CO.

The Triumph of Venus.....................5 D

King Bee Comedies

Mar. 1. The Rogue......................2 reels
Mar. 15. The Orderly.....................2 reels
Apr. 1. The Scholar......................2 reels
Apr. 15. The Messenger...................2 reels
May 1. The Handy Man....................2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES

"GIRLS YOU KNOW"

Jan. 2. Screen Fan.......................Edison
Jan. 16. The Bride.......................Edison
Jan. 30. The Superstitious Girl...........Edison
Feb. 13. The Matinee Girl.................Edison
Feb. 27. The Artist's Model...............Edison
Mar. 13. The Man Eater...................Edison
Mar. 27. The Stenog......................Edison
Apr. 10. The Art Bug.....................Edison
Apr. 24. A Good Sport....................Edison

ESSANAY

Mar. 1. Broncho Billy's Leap.
Mar. 8. Broncho Billy and the Rattler.
Mar. 15. Broncho Billy's Close Call.
Mar. 22. Broncho Billy and the Settler's Daughter.
Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Feb. 1. Panama Canal, Part 1.
Feb. 8. Panama Canal, Part 2.
Feb. 15. Colombia, Part 1.
Feb. 22. Colombia, Part 2.
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today......................1 C
Apr. 1. Gas Logic..........................1 C
Apr. 8. A Youthful Affair.................1 C
Mar. 25. When a Man's Married............1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Mar. 19. His Quaker Girl................1 reel
Mar. 26. Up She Goes....................1 reel
Apr. 2. She Couldn't Grow Up...........1 reel
Apr. 9. For Art's Sake....................1 C
Apr. 16. Her Helping Hand................1 C
Apr. 23. Mary's Frame-Up..................1 C
Apr. 30. Spotted ....1 C
May 6. Over the Garden Wall..............1 C
May 13. Her Terrible Time.................1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....................2 C

Pathe Exchange, Inc.

Sunday, April 28, 1918

Hey, There! (Harold Lloyd, Bebe Daniels Harry Pollard) Rolin..................1 C
His Busy Day (Toto, Clarine Seymour, Margaret Joslyn, Bud Jamison) Rolin.......2 C
Picturesque Wales—Llangollen and Picture Spots in England (Col. Travel)....Split reel

Wednesday, May 1, 1918

Hearst-Pathe News, No. 36...............1 top

Sunday, May 5, 1918

Kicked Out (Harold Lloyd, Harry Pollard, Bebe Daniels) Rolin..................1 C
Our Fighting Ally—The Tank.............1 top

Wednesday, May 8, 1918

Hearst-Pathe News, No. 38...............1 top

Saturday, May 11, 1918

Hearst-Pathe News, No. 39...............1 top

Sunday, May 12, 1918

The Non-Stop Kid (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin..............1 C
Britain's Bulwarks, No. 1, "Women Munitioners of England" (Official Govt. Pictures), War ....1 reel
Strange Animals from Many Climes (The Crimea), Pathe, Ed.........................1 reel

Wednesday, May 15, 1918

Hearst-Pathe News, No. 40...............1 top

Saturday, May 18, 1918

Hearst-Pathe News, No. 41...............1 top

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

Apr. 7. Fifth Episode, Spies Within.
Apr. 14. Sixth Episode, A Living Target.
Apr. 21. Seventh Episode, The Germ Menace.
Apr. 28 Eighth Episode, The World Secret.
May 5. Ninth Episode, Poisoned Darts.
May 12. Tenth Episode, Double Crossed.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat................1 C
Mar. 3. His Hidden Shame..................1 C
Mar. 10. Wives and Worries.................1 C
Mar. 10. She Didn't Do It...................1 C

KEYSTONE RELEASES

Apr. 21. Their Neighbor's Baby (Fritzie Ridgeway) ....2 C
Apr. 28. Mr. Miller's Economies (Edward Brady, Chas. Dorian)...................2 C
May 5. I Love Charles Albert (Ed. Brady, Ann Kroman)...................2 C
May 12. Newspaper Clippings (Francis McDonald, Claire Anderson)........2 C
May 19. Mr. Miller's Bundles (Ed Brady, Myrtle Rishel) ....2 C
May 26. Little Boy Brown.................2 C

Universal Film Company

Monday, May 13, 1918

NESTOR—New York, By Heck (by Hy Mayer) ....1 C

Wednesday, May 15, 1918

L-KO—Title Not Decided........................2 C

Monday, May 20, 1918

NESTOR—The Bath House Scandal (Carter Haven) ....1 C

Wednesday, May 22, 1918

L-KO—Who's Zoo (Kathleen O'Connor, Rube Miller) ....2 C

UNIVERSAL ANIMATED WEEKLY

Apr. 3. Number 18.
Apr. 10. Number 19.
Apr. 17. Number 20.
Apr. 24. Number 21.
May 1. Number 22.
May 8. Number 23.
May 15. Number 24.
May 22. Number 25.

UNIVERSAL SCREEN MAGAZINE

Apr. 6. Issue Number 65.
Apr. 13. Issue Number 66.
Apr. 20. Issue Number 67.
Apr. 27. Issue Number 68.
May 3. Issue Number 69.
May 10. Issue Number 70.
May 17. Issue Number 71.
May 24. Issue Number 72.

UNIVERSAL CURRENT EVENTS

Apr. 6. Issue Number 47.
Apr. 13. Issue Number 48.
Apr. 20. Issue Number 49.
Apr. 27. Isue Number 50.
May 3. Issue Number 51.
May 10. Issue Number 52.
May 17. Issue Number 53.
May 24. Issue Number 54.

LYONS-MORAN STAR COMEDIES

Apr. 8. A Pigskin Hero..................1 reel
Apr. 15. The Tail of a Cat..............1 reel
Apr. 22. ....1 reel
Apr. 29. Mum's the Word.................1 reel
May 6. Whose Baby Are You?..........1 reel
May 13. The Dodgers.....................1 reel
May 20. The One-Horse Show............1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

Apr. 1. Ninth Episode, Dynamite.
Apr. 8. Tenth Episode, Coyotes of the Desert.
Apr. 15. Eleventh Episode, Fired.
Apr. 22. Twelfth Episode, Burning Lands.
Apr. 29. Thirteenth Episode, Sold at Auction.
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

Apr. 1. First Episode, A Woman's Honor.
Apr. 8. Second Episode, Beasts of the Jungle.
Apr. 15. Third Episode, The Net of Terror.
Apr. 22. Fourth Episode, A Woman's Scream.
Apr. 29. Fifth Episode, The Secret Document.
May 6. Sixth Episode, The Dungeon of Terror.
May 13. Seventh Episode (Title Not Decided).
May 20. Eighth Episode (Title Not Decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2.............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4...............2 reels
May 13. Treachery at Sea, No. 5.........2 reels

FINLEY NATURE STUDIES

Split Reel

Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."
Apr. 15. Number 14, "Wild Animals at Yellowstone" and "Atop the Alps" (Scenic) Split reel.
Apr. 22. Number 15, Wild Bird Pets" and "In and Around Key West, Fla." (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

Apr. 1. Sleuths and Slackers.
Apr. 8. Rummies and Razors.
Apr. 15. Counts and No Counts.
Apr. 22. Whistles and Windows.
Apr. 29. Flirts and Fakirs.
May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

VENGEANCE AND THE WOMAN (Serial)

Mar. 11. The Desperate Chance (Twelfth Episode).
Mar. 18. Sands of Doom (Thirteenth Episode).
Mar. 25. The Hand of Fate (Fourteenth Episode).
Apr. 1. The Reckoning (Fifteenth Episode).

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

Apr. 8. Caught in the Web (First Episode).
Apr. 15. The Open Switch (Second Episode).
Apr. 22. The Speeding Doom (Third Episode)
Apr. 29. The Clutch of Terror (Fourth Episode).
May 6. The Hand of Mystery (Fifth Episode).
May 13. Full Speed Ahead (Sixth Episode).
May 20. The Crater of Death (Seventh Episode).
May 27. The Plunge of Horror (Eighth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

Apr. 15. The Deceivers.
Apr. 22. Beautiful Thoughts ....1 C
Apr. 29. All for the Love of a Girl..........1 C
May 6. The Story of the Glove...........1 C
May 13. Fox Trot Finese...................1 C
May 20. The Mysterious Mr. Davey........1 C
May 27. Rooney's Sad Case................1 C

EXHIBITORS' PERSONALS

MASSACHUSETTS

A. H. Houghton has sold for W. F. Hosmer the Central theatre, in Stoneham, formerly owned by Harry S. Kelsey, and also two lots of land on Prospect street, Wakefield, containing over 40,000 feet and valued at $5,000. The theatre is built of cement and covers an area of about 15,000 feet of land in the heart of Stoneham square, and is valued at $20,000. William N. Ambler is the purchaser.

MINNESOTA

C. F. Hansen has sold the Strand theatre at Warren to F. Emrich of St. Paul.

Irving Burkhardt has purchased the Princess theatre at Wabasha from Joseph Mars.

MISSOURI

The Electric theatre at Springfield is now under new management, G. W. Hartman of Kansas City, for the past two years manager of the Empress theatre at that place, having arrived to assume his duties as manager of the local theatre.

NEBRASKA

T. H. Tetey has leased the Crystal theatre at Ulysses.

N. C. Brewer has purchased the U. S. A. theatre at Sidney from George F. McCreary.

R. O. Brownell and E. Kenford recently purchased the Rex theatre at Allen.

Herbert Bluechel, formerly of Wayne, is now proprietor of the two moving picture theatres at Norfolk, having recently bought the business of the Auditorium theatre. Mr. Bluechel was already proprietor of the Lyric theatre.

NEW JERSEY

Philip Lenni has rented the Manhasquan theatre at Red Bank and expects to open it with moving picture shows three nights a week, beginning April 30.

NORTH DAKOTA

J. M. Wilson, manager of the Orpheum theatre at Minot, has purchased the Lyceum there, and will operate both houses.

OHIO

Following the resignation of Max Schangrin as manager of the Strand theatre, Youngstown, comes the announcement that Mr. Schangrin has purchased the Orpheum theatre in Youngstown, which he will personally manage.

Joseph Derby has sold the Park theatre, Lorain, to Albert E. Gracie.

C. R. Hall, formerly with the Cleveland branch of the Fox Film, has resigned, in order to take over the management of the Savoy theatre, St. Clair avenue and East 105th street. This house was recently purchased by Paul Gusdanovic.

H. W. Powell of Lima has recently taken over the management of the Roma theatre, Lima. He will make extensive improvements and alterations in the house, and will operate it on the same basis as he is conducting the Lyric theatre of Lima, of which he is also the manager.

PENNSYLVANIA

The Family theatre, Third and Harris streets, Harrisburg, control of which was acquired from Jack Gold last Fall by Isaac Marcus, has reopened its doors after having remained closed for several months because of the fuel shortage.

Ben Joffe has sold his interest in the business of the Paramount theatre, Mechanicsburg, to C. L. Lenney, who has assumed management.

J. L. Healy, a prominent exchange man of Harrisburg, has bought the business of the Star theatre of Hummelstown, from Kramer & Karmany and has assumed personal management. He will continue to act as manager of the Harrisburg Film & Supply Company, Chestnut and Dewberry streets, Harrisburg, Pa.

The Park and Jefferson theatres, the former located at Thirty-third and Dauphin streets, the latter at Twenty-ninth and Dauphin streets, Philadelphia, are now under the control of the Green & Altman Amusement Company, who are controlling the Aurora, Norris, Susquehanna and Cambria theatres.

SOUTH DAKOTA

Ruth Wright has purchased the lease on the Grand theatre, Hot Springs, and will personally conduct a motion picture program.

The People's theatre at Redfield has been leased by Ray Scott, who purchased the Star theatre at Lemmon from A. N. Clark.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

EQUIPMENT

The

SECRET *of* SUCCESS

* * *

Advice or Active Assistance in the Selection or Installation of New Equipment is given by our

SERVICE DEPARTMENT

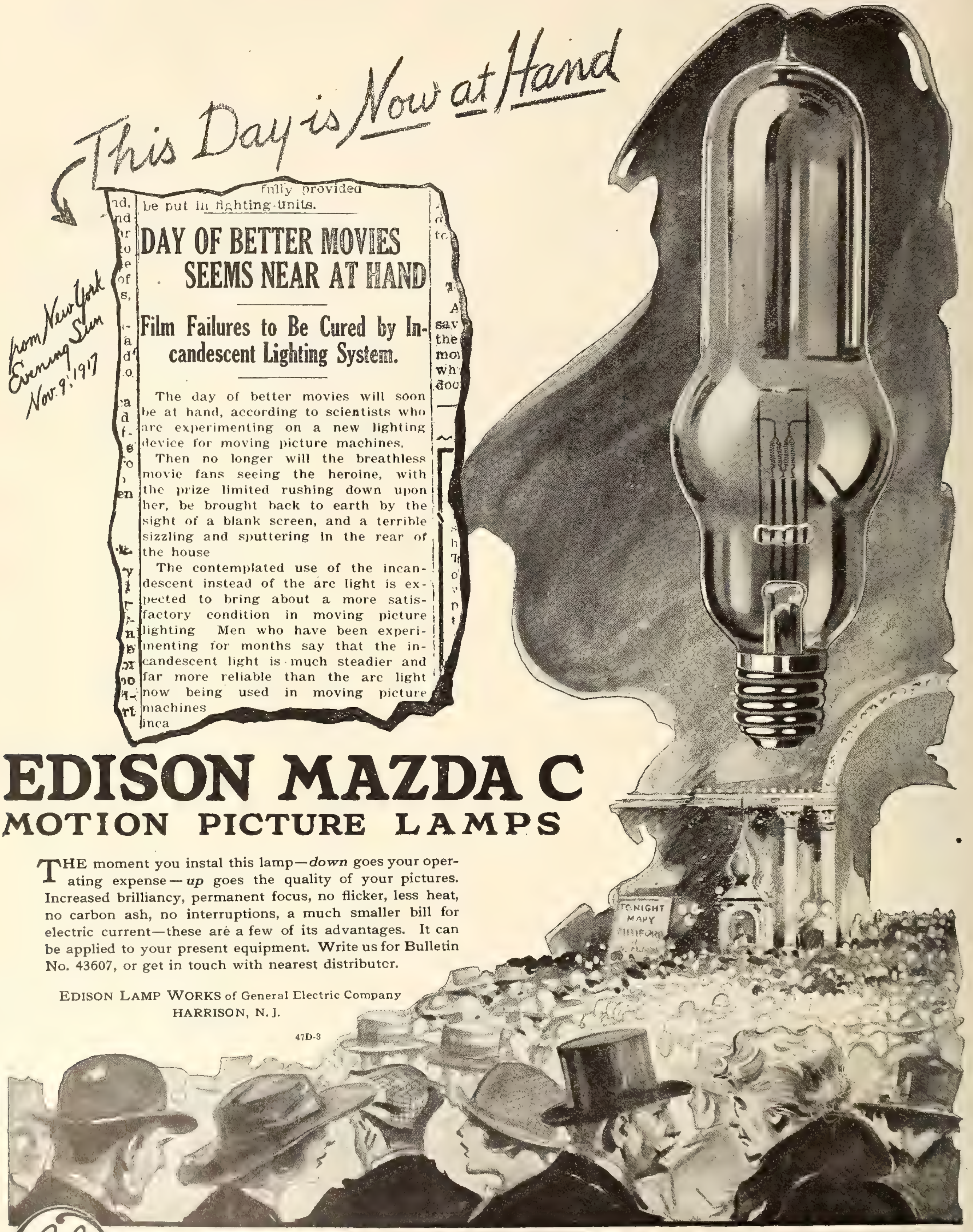
to any reader or subscriber to

MOTION PICTURE NEWS

WRITE FOR SUGGESTIONS

This Day is Now at Hand

from New York Evening Sun Nov. 9, 1917



fully provided
be put in fighting units.

DAY OF BETTER MOVIES SEEMS NEAR AT HAND

Film Failures to Be Cured by Incandescent Lighting System.

The day of better movies will soon be at hand, according to scientists who are experimenting on a new lighting device for moving picture machines.

Then no longer will the breathless movie fans seeing the heroine, with the prize limited rushing down upon her, be brought back to earth by the sight of a blank screen, and a terrible sizzling and sputtering in the rear of the house

The contemplated use of the incandescent instead of the arc light is expected to bring about a more satisfactory condition in moving picture lighting Men who have been experimenting for months say that the incandescent light is much steadier and far more reliable than the arc light now being used in moving picture machines

inca

EDISON MAZDA C
MOTION PICTURE LAMPS

THE moment you instal this lamp—*down* goes your operating expense—*up* goes the quality of your pictures. Increased brilliancy, permanent focus, no flicker, less heat, no carbon ash, no interruptions, a much smaller bill for electric current—these are a few of its advantages. It can be applied to your present equipment. Write us for Bulletin No. 43607, or get in touch with nearest distributor.

EDISON LAMP WORKS of General Electric Company
HARRISON, N. J.

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729 Seventh Ave.
Independent Movie Supply Co.
729 Seventh Ave.
Chas. Beseler Co., 131 E. 23d St.

BOSTON
A. T. Thompson, 15 Tremont St.
United Theatre Equipment Corp.

PHILADELPHIA
Phil. Elec. Co., Supply Dept.
132 So. 11th St.
United Theatre Equipment Corp.
1233 Vine St.
Williams, Brown & Earle
918 Chestnut St.

ATLANTA
Southern Theatre Equipment Co.

DALLAS
Southern Theatre Equipment Co.
1815 Main St.

PITTSBURGH
United Theatre Equipment Corp.
940 Penn Ave.

OMAHA
United Theatre Equipment Corp.

CLEVELAND
United Theatre Equipment Corp
314 Columbia Bldg.

CINCINNATI
United Theatre Equipment Corp.
115 W. 7th St.

CHICAGO
E. E. Fulton Co.

DETROIT
Erker Bros. Optical Co.
511 N. Grand Ave.
United Theatre Equipment Corp.
409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equipment Corp.

KANSAS CITY
Kansas City Mach. & Supply Co.
813 Walnut St.

DES MOINES
Kansas City Mach. & Supply Co.
Utica Bldg.

ST. LOUIS
Erker Bros. Opt. Co., 608 Olive St.

SAN FRANCISCO
C. A. Metcalf, 117 Golden Gate St.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett............................*Editor*

Alfred S. Cory.........................*Technical Editor*

Recent Recommendations of the Society of Motion Picture Engineers

AT the recent meeting of the Society of Motion Picture Engineers there were four actions taken or suggested which are of particular and vital interest to the entire industry. These actions may or may not meet with the approval of all, but as the best results in any movement are only obtained after publicity has been given to them, we take this opportunity of placing them on record. Those which we are not able to treat in this issue will be taken up at a later date.

First—The Society definitely adopted a new standard film for small home or portable projectors, each individual film exposure being somewhat smaller than the present professional standard, this film to be made of non-inflammable stock.

Second—The proposal was made that one or more sides of the projection room be made of wired glass so that the public might be able to watch the operator at work, it being clearly stated, however, that all walls of the projection room facing the auditorium be made of heavy opaque fireproof material, as at present.

Third—A request was made by the National Fire Protective Association that the Society prepare specifications for an absolutely fireproof projector.

Fourth—The statement made by the chairman of the Committee on Optics that the manufacturers of optical equipment had signified their willingness to cooperate with the Society and adopt any standards which might be laid down by it.

In setting down these four cardinal features of the meeting we have done so without regard to their importance, and in treating of them we will take them in order as given.

* * *

FILM STANDARDS

Our personal opinion in regard to the use of film other than the standard formally adopted and used on all professional projectors is not to be considered. The action of the Society at its recent meeting and the adoption of the new standard is now a matter of record, and we merely wish to state the arguments advanced at the meeting.

It may be interesting to consider the points brought out in favor of the new standard.

First—That there should be a distinct dividing line between the amateur and professional machines.

Second—That the smaller film should be made of non-inflammable stock, so as to be absolutely safe.

Third—That there are portable projectors today being used which employ inflammable film of standard dimensions under conditions which are absolutely unsafe.

Fourth—The promotion of the use of non-inflammable film through the adoption of the new portable standard would tend to do away with the use of inflammable stock under dangerous conditions.

Fifth—At the present stage of the game a non-inflammable film of the same dimensions as are embraced by the new portable standard appears to be the only film which has ever had the endorsement of the Board of Fire Underwriters.

Sixth—That the new film standard is of such dimensions that any negative of standard professional width can be reduced in printing positives to the new standard dimensions adopted for portable projectors.

The arguments against the adoption of the new standard were as follows:

First—That there is no reason why there should be a special width film for portable projectors from a commercial standpoint.

Second—That the mere request or suggestion that only non-inflammable film be exclusively used in the portable standard would not be observed, for if there is money to be made in printing inflammable film in this standard there are plenty of people in the industry who would not hesitate to do so.

Third—That any one who ordered inflammable film in the portable standard dimensions could obtain it, as the Kodak or any other company could not limit the production of film in this new standard to non-inflammable stock.

Fourth—That the cost of production of non-inflammable film would be from 33 1-3 to 50 per cent higher than the cost of inflammable stock, thus supplying the incentive to unscrupulous parties to make prints in this portable standard on ordinary inflammable film, which would render the portable standard ineffectual as regards the elimination of fire hazard.

Fifth—In making use of the present libraries of film negatives it would be necessary to equip all laboratories with special optical printers for the reduction of the film images to the smaller size.

It was plainly brought out that the adoption of the new portable standard was not intended to force any maker of a portable machine to adopt this standard, as it was absolutely optional with the manufacturer or designer which standard should be employed. The only reason for the adoption was the possibility of obtaining concessions from the insurance interests through the National Fire Protective Association and other similar organizations.

In a future issue we will consider the other recommendations which were made, and which should be thoroughly investigated and discussed by all interested in the industry before action of any kind is taken.

E. K. Gillett.

Equipment Operating Projection Questions Answered

Some Considerations in the Application of Mazda Lamps to Projectors

By L. C. Porter and W. M. States

[A paper read at the meeting of the Society of Motion Picture Engineers, Rochester, N. Y., April 9, 1918, and published by kind permission of the Society.]

THE fact that there are today in operation approximately 1,000 motion picture machines using the Mazda C Lamp as a light source proves that the incandescent lamp is a success in this field. The history of the developments which were gone through to achieve this success is very interesting. Some of the lamps and apparatus, which a short time ago seemed marvelous, today appear almost crude. However, we shall not take your time to describe the discouragements and the achievements along this line during the past three years. Nor shall we devote much time to a description of the fundamental differences between the arc and the incandescent systems. This data is already more or less familiar to you, through papers presented before your Society, through articles in the trade journals, and through commercial advertising of the concerns manufacturing projection equipment.

In starting anything new there are always interesting developments which come through practice. Unforeseen difficulties arise and new methods of operation are established. It is the purpose of this paper to call attention to some of the practical considerations which have been found of material assistance in getting the best out of the incandescent projector. We wish to present data which will assist the manufacturers of motion picture equipment to realize the great advantages of accuracy in the optical system. We also hope to describe little "tricks of the trade" which will be of service to the users of projection equipment.

Few engineers or operators realize fully how closely it is possible to work with the incandescent system. In the arc system there must be more leeway. The carbon crater covers a considerably greater area than is actually necessary, so far as light utilization alone is concerned. Moreover, the arc is more or less unstable. It wanders around, and hence some allowance must be made to meet that condition. Shading by the negative carbon and feed requirements constitute a very complex handicap. In other words, with the arc it is necessary, on account of this variation, to use larger carbons and more power than would be requireed if the arc could be held in a fixed position. Each optical system has a definite area over which it will pick up light. Any flux originating outside of that area adds little to the resultant screen illumination. Let us examine (Fig. 1), a diagrammatic sketch of the optical system of a moving picture machine.

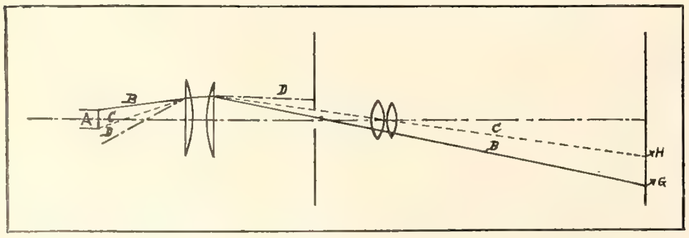


Fig. 1.—Showing limit to useful size of light-source for projector optical system

Assuming that the light originates from the arc A, the paths of the extreme rays may be indicated by lines B and C, terminating on the motion picture screen. Suppose we have another ray of light D, originating a considerable distance outside of the arc crater. It will be bent by the condensers similarly to rays B and C, and, therefore, will not fall on the objective lens and will not reach the screen. This ray of light, D, originates too far from the focal point of the condenser to be of service. It, therefore, becomes evident that there is a limit to the size of light source which can be utilized. There is a very simple method of determining that size. Let us send the light rays backward—*i. e.*, suppose the screen were illuminated by another machine, or suppose it were made of translucent diffusing glass and lighted from behind, then the ray of light starting at point G on the screen would follow back along the path of the previous ray, B. Similarly a ray originating at point H, and so on for every point on the screen. If we replace the arc crater by a piece of ground glass or oiled paper, an image of the screen will be formed on this glass. By moving the ground glass forward and backward a point will be found where this image will be smallest and its edges sharp. That lighted area then is the maximum size area possible to utilize as a light source. All light rays originating within that area, and falling on the condenser will be projected onto the screen. It is not altogether convenient to light the screen by another machine, and, even if it is, the intensity of the reflected light finally reaching the ground glass is low. A more conveenient method is to place a piece of translucent diffusing glass (*such as heavy density opal*) directly in front of the objective lens and hang an ordinary Mazda lamp in front of this (Fig. 2).

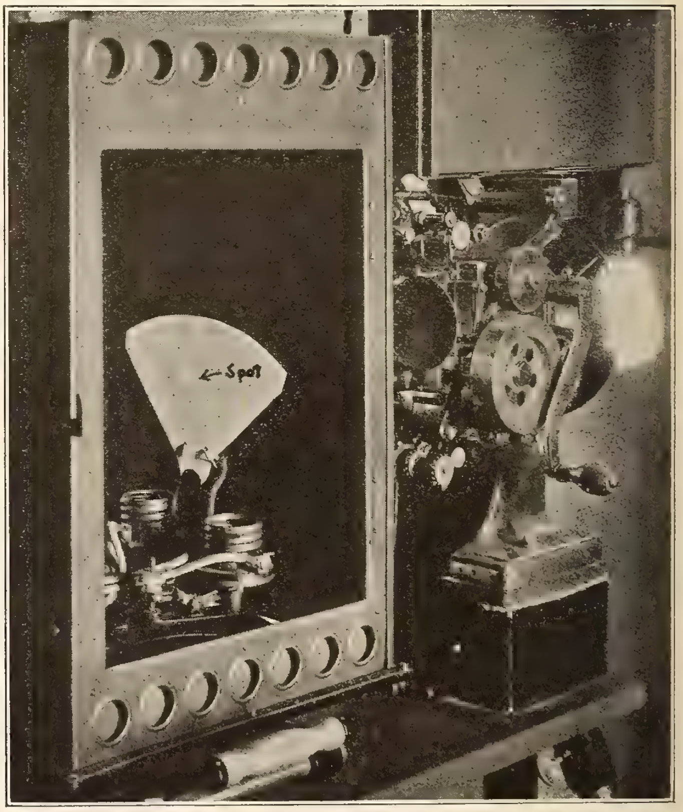


Fig. 2.—Projector arranged for back-testing. Note spot of light on translucent screen, which represents maximum source-area that can be utilized by a given system

This method of determining the useful size of light source is called back-testing. Let us take a specific example, a machine equipped with a 4½" diameter 6½" focus rear condenser lens, and a 4½" diameter 7½" focus front lens and a 1¾" diameter 5½" focus projection lens. Back-testing it we found the maximum light source size to have an area of .188 sq. in. In practice, this machine operates with ⅝" diameter carbons burning at an angle. The actual area of the crater is .368 square inches, or, in other words, it is .18 square inches, or 95 per cent. greater than the maximum, useful, light source area. This extra amount is, however, considered necessary due to the utter impossibility of keeping the arc crater fixed in one spot, and shading by the negative carbon (*which is worse at low currents*).

Having this extra area of light source available, slight variations in alignment of the optical system do not materially affect the total amount of resultant screen illumination, although colored borders and ghosts are apt to appear. This, however, is not so with the Mazda lamp. The filament of that light source is of fixed area, and remains exactly where it is put. Under these conditions a filament has been designed to fill exactly the useful area of the lens system. This area for the lens system in use is a square 4/10 of an inch on a side or having a total area of .16 of a square inch.

Let us suppose, for example, that in setting up the lamp in the machine an operator fails to center the lamp filament properly in the 4/10 of an inch useful area. Suppose it is 1/10 of an inch to one side. We then have only ¾ of our light source within the useful area, and this will result in a very material lowering of the screen intensity. Not only is there a loss of light, due to a portion of the filament being outside of the useful area, but also the beam projected by the condenser is bent to one side, and hence much light is spilled on the aperture plate instead of passing through the aperture. To illustrate this, the authors took a motion picture lamp, focussed it in a moving picture machine and measured the screen illumination. The lamp was then moved to one side in steps of 1/10" at a time. The following results were obtained:

Filament Centered......	Relative Light on Screen (Lumens)	100
1/10" off center.......	" " " " "	88.5
2/10" " "	" " " " "	77
3/10" " "	" " " " "	66
4/10" " "	" " " " "	38
5/10" " "	" " " " "	28

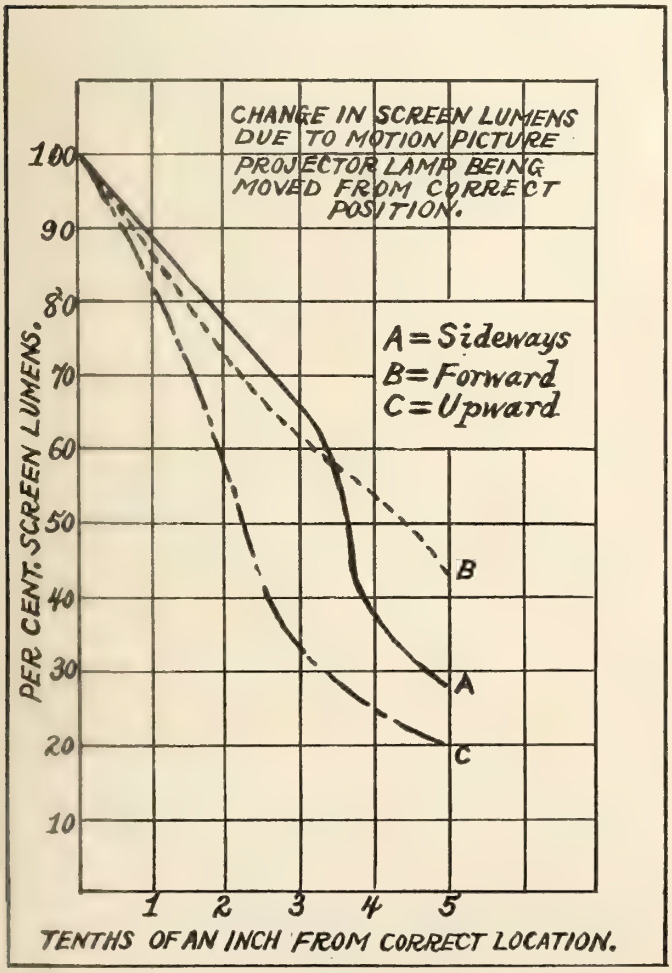


Fig. 3

If the filament is moved back of this position, an increase in screen illumination is obtained up to a point where the filament images are focussed sharply on the aperture plate. Here, however, the unevenness of the screen is so great as to be objectionable. Probably a compromise between maximum evenness and maximum illumination is acceptable. Such a compromise will result if the filament is moved back about ¼" from the point where it focuses most sharply on the shutter.

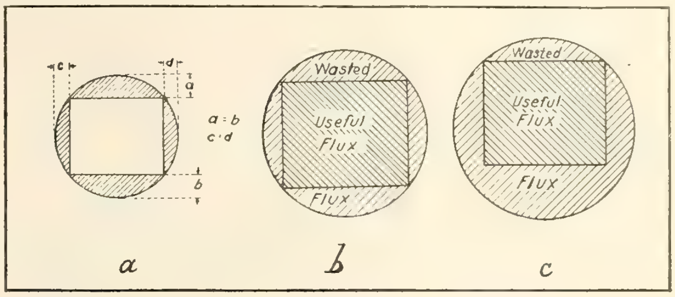
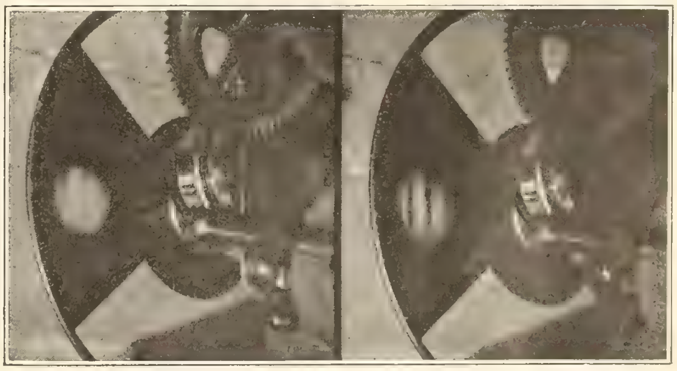


Fig. 4

The following method may be used to locate the lamp filament: Light the lamp and set it approximately in its operating position. That is 2" in back of the edge of the 3½" diameter prismatic condenser or 2½" in back of the edge of the 4½" prismatic condenser. Place the lamp so that the plane or broad face of the filament is parallel to the front face of the condenser. Center the lamp with respect to both sides and up and down by adjustments provided on the machine for that purpose. When the filament is properly located in the horizontal and vertical directions, the spot of light on the aperture plate will have equal width on each side of the aperture and also above and below the opening (Fig. 4*a*) c should equal d.



(a) (b)

Fig. 5.—(a) Lamp-filament images properly focussed on revolving-shutter blade. (b) Space between images filled with reflected light by proper adjustment of spherical-mirror.

If these settings are not correct a larger spot is necessary to cover the aperture. For example, with the spot properly set it need be but 1¼" in diameter to cover the aperture. This means a total area of 1.21 square inches, of which 0.75 square inches of light goes through the aperture and 0.46 square inches, or 36 per cent is wasted (Fig. 4*b*). If the spot is but ⅛" too low or too high a 1$\frac{7}{16}$" diameter spot of light is necessary to cover the aperture which means an area of 1.35 square inches, hence practically 50 per cent of the available light flux is wasted (Fig. 4*c*). A similar effect occurs if the spot is too far to either side.

By means of other adjustments the lamp can be brought closer to or moved further away from the condenser. To determine when the lamp is at the correct distance from the condenser, place one wing of the rotating shutter in front of the objective lens. An image of the lamp filament will appear on this wing. This adjustment can be more satisfactorily made if the spot of light thrown by the mirror is not on the aperture plate in addition to that projected by the condenser. The mirror should be removed or turned to one side. By moving the lamp forward and back a point will be found where the image is sharpest. This is the correct operating position of the lamp. The appearance of the spot on the shutter wing should be as shown in Fig. 5*a*.

The accurate setting of the spherical mirror is also of great importance. The mirror performs two functions: It redirects that portion of the light from the lamp filament emitted backward and adds it to that projected directly on the condenser. By so doing increases of as high as 60 per cent in screen illumination have been obtained. Secondly, the reflected light fills up the spaces between the filament coils and thus evens up the resultant screen illumination.

After placing the center of the reflector in a horizontal plane with the lamp filament and the center of the condenser, the reflector should be moved forward and backward by means of adjustments provided for that purpose, until the reflected spot of light on the aperture plate is the same size as that projected by the condenser, in which position the filament image on the shutter will be of maximum sharpness. The mirror is then twisted or moved slightly sideways, until the dark spaces between the filament images on the shutter are filled with the reflected light, as in Fig. 5*b*.

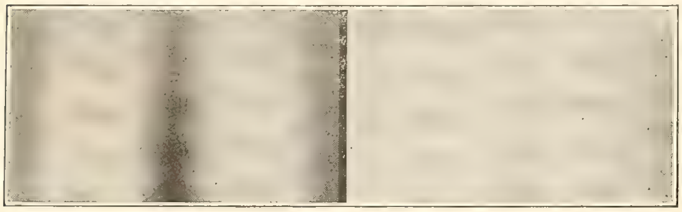
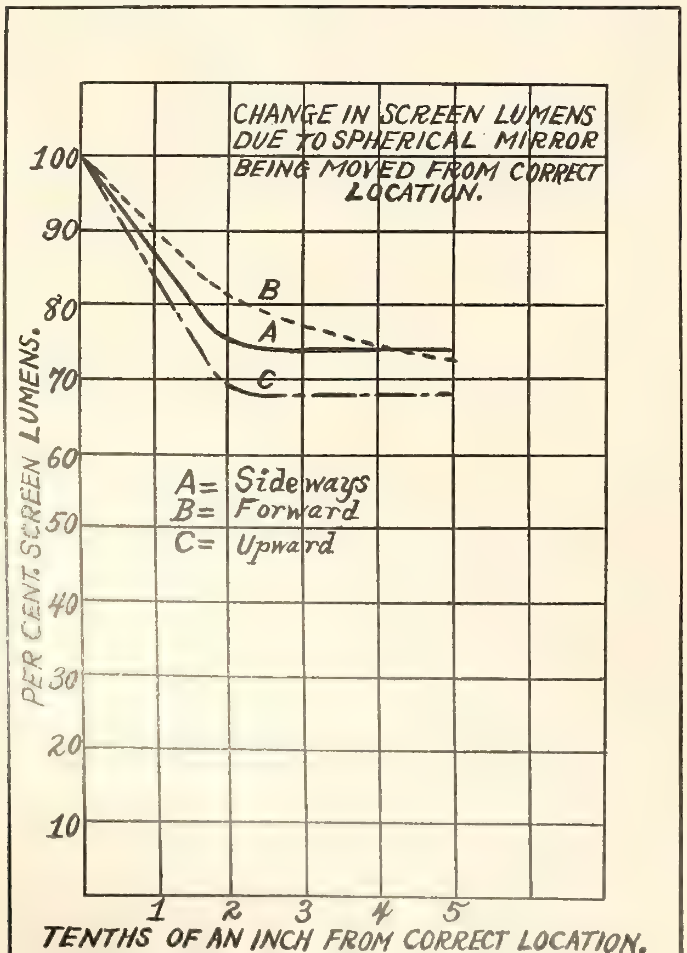

(a) (b)

Fig. 6.—(a) Screen illumination when spherical-mirror is not adjusted to throw reflected images between the filament coils. (b) Appearance of screen when spherical-mirror is properly adjusted

The setting of the mirror is very important. If the mirror images fall on the lamp filament coils instead of between them, not only is this additional light cut off from the screen, but the life of the lamp may be slightly shortened due to overheating. Whether the mirror is properly set or not may easily be observed by quickly inserting and removing any opaque screen between the lamp and the mirror, noting the effect on the image on the shutter. If desired, the focusing of the lamp and mirror may also be accomplished on the screen instead of the shutter by removing the objective lens. The appearance of the screen with or without the mirror images properly set will then be as in Fig. 6, *a* and *b*.



This method of focusing results in a slightly more even distribution of light on the screen with very little decrease in average intensity. The degree of unevenness of screen illumination, when the filament is focussed on the shutter is, however, not discernible to the average eye. Tests to determine the effect on total screen illumination (*neglecting the question of evenness, or otherwise, of distribution*) of having the mirror improperly set gave the following results:

Mirror properly located..	Relative Light on Screen (Lumens)	100
1/10" to one side......	" " " " "	88
2/10" " " "	" " " " "	74.5
3/10" " " "	" " " " "	74
4/10" " " "	" " " " "	74
5/10" " " "	" " " " "	74
Mirror properly located..	Relative Light on Screen (Lumens)	100
1/10" ahead..........	" " " " "	90
2/10" "	" " " " "	81
3/10" "	" " " " "	79
4/10" "	" " " " "	76
5/10" "	" " " " "	73
1/10" above..........	" " " " "	84.5
2/10" "	" " " " "	68.5
3/10" "	" " " " "	68
4/10" "	" " " " "	68
5/10" "	" " " " "	68

These values of the screen illumination for various adjustments of the mirror are shown graphically by the curves in Fig. 7.

(*To be continued next week.*)

Proper Location for Projector Shutter

G. Woodbury, Pomeroy, Ia., "Would you please give me your opinion as to where the revolving shutter should be located? Some operators claim it should be set as close to the lens as possible, while others maintain that it should be at the dissolving point of the projected beam. I have experimented with it at both these places and I believe that the result is better when it is located at the dissolving point. You have no doubt tried both of these positions and have come to a conclusion as to which is best."

Reply: When a projector shutter of the outside type is so mounted that it cuts the projected light beam at the so-called dissolving point, *i. e.,* at the image of the front condenser surface formed some distance in front of the projection objective, the screen illumination is not cut off abruptly from side to side as the shutter blade passes through the beam, but is gradually diminished all over the area of the projected disc, which becomes so faintly illuminated as to appear altogether dark before the shutter blade has passed entirely through the beam. The theory of this dissolving effect will be gone into on a future occasion, but its practical significance is that a shutter with slightly narrower blades than are customarily used will serve to cut off all visible illumination from the screen before the projected beam has been entirely masked, if this shutter is so placed as to cut the projected beam at the locus of the image of the front condenser surface. As the use of narrower shutter blades permits the condition for the elimination of flicker to be more nearly approximated than is the case with shutters of customary dimensions, it would seem to be highly desirable that the shutter be always mounted to rotate in the plane of the condenser image, but in practical operating certain drawbacks to a strict adherence to this dictum become apparent.

In the first place it requires to be pointed out that the only advantage of the arrangement under consideration is the opportunity which it affords of approximating to no-flicker conditions by permitting a slight reduction in the width of the shutter blades. If, however, the shutter blades are not reduced in width, no improvement is effected in the screen results by placing the shutter at the so-called dissolving point of the projected beam, or, in other words, the results will be substantially the same as if the shutter were mounted close to the lens, Thus it is seen that under some circumstances, as for instance when an objective of short E. F. is used, it is not feasible to locate the shutter at the plane of the condenser image, because in the case of short focus objectives the projected beam commences to diverge so rapidly that no reduction in the width of the shutter blades is possible.

Again, with other objectives and arrangements of the projector optical system, the image of the front condenser surface is sometimes found to be located 12 or 18 inches, or more, in front of the jected beam at the so-called dissolving point. There seems at first glance to be no objection to extending the shutter spindle forwards in this manner, but it is soon found in practice that a shutter located so far from its actuating gears subjects the shutter gears to considerable strain, which shortly results in serious wear. It is possible, however, to attach a special bracket to the projector mechanism which will allow the shutter spindle to run in a bearing located somewhere near the shutter itself, and in this case most of the strain on the shutter gears is removed. In most cases, it is carrying things to ridiculous extremes, however, to mount a projector shutter 18 inches or more in front of the objective, for the improvement in results is very slight in any case.

Saskatchewan Operators Required to Pass License Examination

WE are in receipt of the following communication from Mr. R. W. Helme, of Regina, Saskatchewan, which sets forth the requirements of the recently established law regulating the issuance of licenses to operators within that province.

After April 1 any person desiring to become an operator of a moving picture machine may obtain an apprentice's license from the Provincial Secretary, but an operator's license shall not be granted until such applicant has successfully passed an examination before an examiner, who shall, from observation as well as by questioning, ascertain the candidate's competency by testing his practical knowledge of the following subjects:

(1) The handling of the lamp, appliances and wiring.
(2) Wire sizes and insulations.
(3) Testing for electrical defects in lamp and wiring.
(4) The use of the various safety appliances, mechanical and electrical.
(5) General precautions to be observed in operating moving picture apparatus and its connections.

The fee for such examination shall be $5.00. No candidate who fails to pass an examination shall be re-examined within three months of such examination. Candidates who pass the examination shall be graded into three classes, viz., first, second and third, according to the percentage of marks obtained in the examination. First class operators shall be eligible for employment in any theatre and by itinerant exhibitors, who shall employ only this class of operator. Second class operators shall be eligible for employment only in theatres in towns and villages, and third class operators only in theatres in villages. In the case where the applicant holds or has held an operator's license from any other province or country, on submitting satisfactory evidence of his standing to the Provincial Secretary, a third class license for this province may be granted such applicant without an examination.

World Pictures Better Service Plan Arouses Interest Among Operators

BETTER service in the way of cleaner films, intact titles and leaders, etc., has been secured and an intense interest among the country's motion picture operators has been aroused by the "Better Service" campaign inaugurated by World Pictures some time ago and continued with ever-increasing success from month to month.

In this a close record is kept of the condition in which operators return World film to the World branches and to those operators whose record for the month shows the most care in the handling of the film a prize of valuable merchandise is awarded.

Although the idea involves a great amount of bookkeeping on the part of the World branches, it is felt that the results attained far more than compensate for the time, trouble and expense involved. Not only has the contest had a splendid result in securing a better service for World Pictures theatres, but it has bettered film conditions generally. Operators everywhere, as a result of this contest, are realizing how important they are to a theatre's success, and are taking increasing care and pride in the manner in which they handle the film coming to them from day to day.

Winners in the World Pictures "Better Service" contest for March are: John J. Bowler, Opera House, Rockland, Mass.; J. S. Danie, 224 Berkshire Street, Bridgeport, Conn.; W. C. Marcuson,

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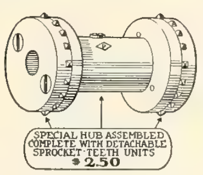

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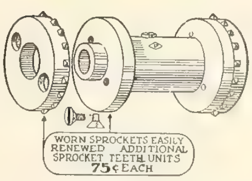

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[An accounting of Expenditures of the First Red Cross War Fund.

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First War Fund Appropriations up to March 1st, 1918

Foreign Relief:	
Relief in France	$30,936,103.04
Relief in Belgium	2,086,131.00
Relief in Russia	1,243,845.07
Relief in Roumania	2,676,368.76
Relief in Italy	3,588,826.00
Relief in Serbia	875,180.76
Relief in Great Britain	1,885,750.75
Relief in other Foreign Countries	3,576,300.00
Relief for Prisoners, etc.	343,304.00
Equipment and Expenses in U. S. of Personnel for Europe	113,800.00
Total Foreign Relief	$47,325,609.38
Restricted as to use by Donor	2,520,409.57

United States Relief:	
U. S. Army Base Hospitals	$ 54,000.00
U. S. Navy Base Hospitals	32,000.00
U. S. Medical and Hospital Work	531,000.00
U. S. Sanitary Service	403,000.00
U. S. Camp Service	6,451,150.86
U. S. Miscellaneous	1,118,748.41
Total U. S. Relief	$8,589,899.27
Working capital for purchase of supplies for resale to Chapters or for shipment abroad	15,000,000.00
Working cash advances to France and United States	4,286,000.00
Total of War Fund Appropriations	$77,721,918.22

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Second Red Cross War Fund Week May 20-27

"Real Operators"

Mr. Verner Hicks, Marion, Ill., a member of the National Anti-Misframe League, writes as follows:

"As a member of the League I wish to report a little incident that happened several days ago.

"Some time ago, after using a Universal single reel, I pasted one of our report blanks in the lid of the film box before returning. About two or three weeks later the same box came back to me, and on the label was written: 'We need real operators, not a Mis-frame League.—C. Rutledge, I. A. T. S. E. 135.' [*Sedalia, Mo.*] I will agree with friend Rutledge in this, but, as there are not enough real operators, we also need a League or something to keep the films in running condition for those cheap managers who will not pay a salary to attract a real operator.

Comment: It is all too true that many managers do not appreciate the importance of skill and brains in the operating room, and that some managers who appreciate the importance of employing skilled operators are apparently not willing to pay a fair price for high class work.

The progress of the National Anti-Misframe League is, however, a proof that operators throughout the country are giving serious attention to the requirements of their profession, and it is a sign of unprogressiveness and lack of appreciation of the requirements of modern photoplay presentation for any operator to go upon record as not endorsing the aims of the League.

We are forced to conclude, therefore, that Mr. Rutledge does not belong in the class of "real operators" of which he speaks, because at the present stage of the game no "real operator" would admit that he did not give his films thorough attention before screening them, and no "real operator" is opposed to co-operating with exchanges and his fellow craftsmen to the end that improvements may be brought about in the condition of films. By using the label of the N. A. M. L. in a futile attempt to propagate his antiquated and unprofessional ideas Mr. Rutledge has brought upon himself what is probably an unwelcome notoriety, but should he chance to read these lines our message is: "Welcome to the National Anti-Misframe League and progressive ideals, Mr. Rutledge. Let us have that application for League membership today."

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The Camera

Artificial Light in the Motion Picture Studio

By Max Mayer

[*A paper read at the meeting of the Society of Motion Picture Engineers, Rochester, April 9, 1918.*]

(*Continued from last week*)

Installation of Equipment

FIRST of all let us deal with the manner of installing the overhead lights, as this seems to be a source of worry to everyone equipping an artificially lighted studio.

An overhead carriage or trolley system which facilitates the free and easy movement of the individual lamps or banks, both longitudinally and transversely through the studio, and which provides for the convenient raising and lowering of the lamps; that is the problem usually handed to the architect, or contractor.

After ascertaining the weight of the lamps, the weight of the structure required to move and support them grouped in most any position over an area, usually of 5,000 square feet or more, he finds this a weighty problem in more than one sense; often requiring reinforcement of the building structure to provide for the added weight.

Suitable means must also be provided for carrying the current to the lamps in all positions, and when the installation is to be made in a glass studio it must not obstruct the sunlight nor cast shadows.

When it comes to the reckoning, a system meeting all these requirements will cost a very substantial sum and should be planned by a skilled structural engineer, guided by someone well versed in the requirements of the studio.

In one of the modern studios in the East, the lamps are hung from four independent transverse carriages, each movable longitudinally through the studio. Each carriage is provided with a platform, easily reached from a fixed platform with stairway on one side-wall of the studio running the entire length. From these platforms the electrician has access to the lamps, electrical connections and raising and lowering devices. The individual lamps are hung in tracks on these transverse carriages and are thus movable to any position across the width of the studio. Each lamp takes its current through contact shoes from properly protected bare copper feeders strung along the carriages. These feeders on the movable carriages pick up the current through larger contact shoes from a set of stationary bare copper mains strung along the side-wall and connecting with the switchboard. The top lights are thus all controlled from one switch.

When a light effect is called for, requiring one of a number of top lights, controlled independent of the rest, provision is made for this in the following manner:

Each lamp is connected to its respective contact shoes through a separable plug with a short piece of flexible cable. In the center of the studio, throughout its length and above the transverse carriages, there is an auxiliary feeder run in conduit, from which are hung at intervals, pendant cables terminating in sockets which fit the plugs attached to the lamps. Thus, any of the carriages may be moved to a desired position, one or more lamps thereon disconnected from the trolley feeder and plugged through the nearest available pendant sockets to the auxiliary feeder which is under separate switch control on the board.

This equipment has proven quite satisfactory, but is cited here merely as an example and not for any superiority over numerous other methods now in use.

In the dark studio, where sunlight is never available to the camera, it is practicable to dispense with the carriage system by lining or studding the ceiling with lights properly spaced and wired for individual control, so that wherever a set may be placed on the floor, top light is provided by simply switching on the desired lamps. Provision should, however, be made for raising and lowering the lamps individually, to meet the various conditions.

Floor Lamps

It is hardly appropriate to suggest here either the kind or quantity of lamps required for any assumed condition, but it is important that all floor lamps be sturdy in construction and light enough in weight to be readily portable. They should be fitted with easy running swivelled rollers of large diameter so that they will readily ride over floor obstacles.

The lamps are continuously moved from place to place and ease of handling is very much desired.

Stage cables of twenty-five feet length or more are usually attached to the lamps and dragged about with them. It seems a good suggestion to fit each cable with a separable plug close to the lamp, so that the lamps and cables may be separately moved and quickly reconnected.

Distribution of Current to Floor Lamps

A simple, safe and flexible arrangement of current distribution, devised by the writer several years ago, is described as follows:

Along both side walls of the studio a series of plugging boxes is arranged. Each box consists of a three-wire 100 ampere (*per side*) plugging pocket, fed by rigidly installed wires from the switchboard. The boxes should not be more than fifteen to twenty feet apart and about four feet above the floor. The pocket openings should be downward. This will prevent their being used for ash trays or storage receptacles.

To each of these pockets is fitted a three-wire plug attached to a three-wire stage cable of equal capacity, 20 to 30 feet in length. Each of these cables terminates in a portable spider, or plugging box, having four two-wire pockets each of fifty ampere capacity.

The plugs fitting these pockets are attached to the lamps by stage cables of suitable length, usually about twenty-five feet. In this way each wall pocket would supply four lamps of fifty amperes or less with a large radius of movement for the lamps.

The switchboard is fitted, in addition to the top-light switches, with one switch for each plugging pocket, each switch being triple pole double throw, with the blades connecting to the plugging pocket. One throw of each switch is connected to a set of bus-bars fed through a master switch, the other throw of each switch is connected to a separate set of bus-bars, fed either through another master switch or direct from the service.

This enables the electrician to set his switches and lamps so that upon a signal being given he can turn on or off a portion of the lights in a set without disturbing the rest; so that a light-change can be played in a scene. In the old days this was usually done by holding the action, stopping the camera until the light-change was made and then resuming action.

Before concluding, I want to dwell upon the use of alternating current in the studio.

In the third report of the Society Proceedings a reference is made in Paragraph 6—Electrical Devices Committee Report on the use of alternating current in the projection arc. The objections cited apply here with only this difference —that in projection there seems no real remedy except converting or rectifying the A. C. to direct current, while in the studio the remedy is simple on account of the plurality of the light sources. All that is needed, to overcome the phase flicker, is a two-phase installation with the lamps properly connected up.

The exposure variations resulting from phase flicker become particularly pronounced on close-up dissolves and fades. This is due to the variations in the exposure period as the shutter opening in the camera is varied, and as close ups are often made with a single lamp, a flicker results, which is much more pronounced than that in A. C. projection, where at least the shutter value is constant.

To obviate this, never use a single lamp on alternating current, but always arrange the lamps in pairs connected on opposite

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phases. The results will surely justify your taking the trouble to see that this suggestion is carried out.

In conclusion, I want to say a word in behalf of the man who turns the camera crank. This subject intimately concerns him; for he is the one who assumes almost all of the responsibility of the lighting. If he is to carry the blame for failures he should also have the exclusive say as to the arrangement of the lights.

Let the cameraman make himself thoroughly conversant with lighting and the physical characteristics thereof which aid or disturb the results he seeks to attain, so that the director may be justified in entrusting to him this important phase of the work.

Thus, let Science wait on art and good judgment on both.

Kliegl Brothers Issue New Catalogue of Stage and Lighting Effects

STAGE and Studio Lighting Apparatus and Electrical Effects, is the title of a new catalogue issued by the Universal Electric Stage Lighting Company, 240 West Fiftieth street, New York.

It illustrates and describes the many new developments in stage lighting and effects which have been recently introduced. The popularity and remarkable present-day successes of many theatre productions, dramas and, particularly, musical comedies, are largely attributed to the modern developments of stage lighting.

Among the accessories described are the well-known Kliegl spot lights, electrical effects, pockets and plugs, connectors, border lights, proscenium lights, disappearing footlights, act announcers, fire logs, reflectors, electric carriage calls and Klieglight Lilliput and arc lamps, with accessories for use in motion photography.

The aim of the proprietors has been to make each article that they manufacture, bearing their trade name, "Kliegl Bros.," to be the best of its kind, and that they have succeeded is proved by the fact that Kliegl Bros. apparatus is practically a standard on the American stage.

New Machine Gives Different Size Picture

Mr. R. C. Hedrick, Odin, Ill., writes: "I had an old Edison machine which I recently replaced with a new Powers 5. Although I am using the same lenses, the picture on the screen is considerably smaller with the new machine.

"Has the size of the condensers anything to do with the size of the picture? Has the distance from condensers to aperture or from condensers to the projection lens anything to do with the size of the picture? Or has the way the condensers are mounted in the Edison machine anything to do with the size of the picture? They were mounted with the convex sides of both lenses away from the arc but with the new machine the convex faces of the condensers are together."

In Reply: The size of a projected motion picture image is governed by three factors, *i.e.,* the E. F. of the projection lens; the width of the machine aperture (*or, more strictly,* the *diagonal*), and the length of the throw. In changing from the Edison to the Powers machine the correspondent has retained the same projection lenses, but it is possible and very probable that both the size of the machine aperture and the length of the throw are slightly different under the new conditions. Inasmuch as the correspondent has supplied no data as to the alteration in the size of his screen picture, the exact cause of the decrease in dimensions cannot be specified, but the aperture of the Powers machine is probably a little smaller than the aperture of its predecessor, and it is also likely that the new machine is located closer to the front wall of the operating room than was formerly the case. Either of these conditions would produce a change in the size of the projected picture.

Coming next to the questions propounded by the correspondent, the size, location, and method of mounting the condensers have nothing to do with the *size* of the projected picture, although these factors can influence the quality and quantity of the screen illumination. It appears that the correspondent has not made a study of projector optics when he states that with his Edison machine the convex surfaces of the condensers were both turned away from the arc. Doubtless he found them so situated when he assumed charge of the machine, and in the absence of proper knowledge of the optical system was afraid to alter the existing arrangement. The correspondent may be assured, however, that when a combination of two plano-convex condensers is used they should be mounted with the convex surfaces inwards, facing one another, and with the vertices almost in contact.

Music and the Picture

Review of Latest Publications

1—"Stolen Sweets," a beautiful and melodious waltz movement by Harry von Tilzer. (Published by Harry von Tilzer.)

2—"In a Garden of Shadows and Tears," by A. Manlowe, a very attractive melody of pathetic character. (Vandersloot Publishing Company, Williamsport, Pa.)

3—"Hail, Hail, the Gang's All Here," by Theodore Morse; every musician knows the famous old song hit—"We Won't Come Home Till Morning"—"Hail, Hail," is better. (Leo Feist edition.)

4—"We're After You," by Lloyd; one of those typical up-to-date march songs—most appropriate for cartoons of a political character. (Jeff Branen, editor, 145 W. 45th street, N. Y. C.)

5—"Buy a Liberty Bond for the Baby"—Harry von Tilzer's latest hit—as popular as the "Liberty Bonds."

6—Dramatic Recitative, by Sol. P. Levy. An exceptional fine composition depicting scenes of intense danger and heavy dramatic situation. This number is obtainable from The Cinema Music Company, Columbia Theatre Building, 47th street and 7th avenue, N. Y. C., at a special reduced price.

7—"Chasing the Chickens," a great jazz number published by Forster Music Company, Chicago, Ill.

8—"A Russian Pansy," by Otto Langey. An attractive and new intermezzo, melodious and most appropriate for love scene. (G. Schirmer edition.)

9—"Ching, Chong," a great "jazz" one-step and popular favorite. (Richmond Music Company, 147 W. 45th street, N. Y. C.)

Musical Score for "Venus"

Among the various exhibitor aids being provided for the release of Edwin Bower Hesser's "The Triumph of Venus," with Betty Lee starred, is a fine musical score, especially devised for this picture. The atmosphere of beauty which is the graphic attraction of this feature will be enhanced, announces General Film Company, the distributor, by the carefully selected music arranged to accompany the screen presentation.

This music has been timed for use with the picture in its popular five-reel form, and the various moods of the gods and goddesses on Olympus, the denizens of the underground regions, the nymphs at play in the sylvan pools.

An early release announcement is expected from General Film.

Sergeant Empey Versatile "Guy"

Sergeant Arthur Guy Empey, the original human dynamo, and star of the Vitagraph production of "Over the Top," has broken out in a new place. The man who fought the Hun for eighteen months and suffered seven wounds has turned song writer, and in the near future will turn out lyrics for six songs for Jos. W. Stern & Company, the well known publishers. The first of these will carry the title, "Your Lips Are 'No Man's Land' But Mine," and the royalties that accrue to Empey will be donated by him to the American Red Cross and other war relief organizations and charities.

When Empey bursts into song he will have the palm for versatility, his score to date being as follows: Soldier, author, lecturer, motion picture star, Liberty loan salesman, Red Cross worker, smoke fund booster, recruiting agent, special writer, and lyricist.

Ever since he wrote "Over the Top," most famous of all the soldier narratives so far produced, Empey has been one of the hardest working patriots in the country. He followed his book with lectures to hundreds of thousands of people, and then appeared in the film version of his book, produced under the personal supervision of Albert E. Smith, president of the Vitagraph Company, and directed by Wilfred North. It has just finished a record run of four weeks at the Lyric theatre, New York. This picture, showing the realities of trench fighting and the tragedies of No Man's Land, is bound to prove a big asset to the Government.

Empey is at all times the soldier's friend and pal, and his work for the various smoke funds is one of the finest things he has done. By his appeals he has raised thousands of dollars for smokes and with the amounts he has brought in to the Red Cross his efforts in behalf of the soldiers have resulted in contributions of approximately $100,000. In the second Liberty loan drive he sold more than $1,000,000 in bonds and he is out to double this in the present campaign.

Where he finds time to do all the things he does is a mystery, but he is just as strong as he is magnetic, and when he puts his hand to song-writing he most likely will do the job just as thoroughly as he fought the Hun and performed his other numerous tasks.

In addition to his first song, "Your Lips Are 'No Man's Land' But Mine," he is working now on the lyrics for two others, entitled "Up and At Them" and "We're In It to Win It."

Valuable Addition to Your Library

Most every leader that is wide awake and is making a success of his business is on the lookout for music that will help him build up his line of work; there is no doubt that every progressive musician is looking for something "new" and "unique" in its construction—something out of the beaten path.

I also know that the greatest difficulty to be encountered in the work of Picture Music is the accumulation of a proper musical repertoire.

Being aware of this fact, I wish to call the attention of every musician to an edition of Hurries and Furiosos, recently published by the "Cinema Music Company," Columbia Theatre Building, New York City.

These numbers known as the "Cinema De Luxe Edition" are compositions of exceptional musical merit, with a total playing time of at least 5 minutes, without repeats. They are written with an "Aftermath" or "Coda," maintaining the

The Office and Sales Force of the American Photoplayer Company Gave a Liberty Loan Dance April 6, at Which Many Thousands Were Subscribed character of the composition in a subdued manner, and thereby enabling the musician to make the transition into the next number without a too abrupt finish.

This "Aftermath" or "Coda" is also playable at the end of any strain or movement. This in my estimation is a very important factor, due to the fact that in most cases the battle or fight scene is longer or shorter than the composition, and the "Aftermath" can then be played and serve as a modulation into the next number whenever necessary.

The first number of this edition entitled "Military Hurry" (for battle scenes) is now ready and is obtainable at a special advertised rate of 60 cents for small, and 80 cents for full, and 25 cents for piano or organ.

Serving the purpose of this department, which is here to help all, I earnestly suggest that every musician avail himself of a copy of this "Military Hurry," which I consider the most valuable addition to any Music Library. Just think of a battle scene, lasting through a half reel and not having the trouble of playing the same hurry 5 or 6 times, and I am sure you will appreciate my suggestion.

Music Cues vs. the Exhibitor

The importance of appropriate and suitable music for motion pictures is one of the most essential factors in the exhibition of motion pictures.

The enormous variety of subjects presented on the screen, the wealth of possibilities from a musical standpoint, and the increased effectiveness of exhibiting through the right kind of music, was and is the only factor that has induced us to create the music cue service in MOTION PICTURE NEWS. More and more it has been brought to our attention that we have in the music pages published in the MOTION PICTURE NEWS a wonderful aid to exhibitors, of which some of them are not taking advantage. We are getting letters from all over the country, from musicians who have used this music page, saying that it is the most beneficial thing MOTION PICTURE NEWS can give them.

Our Music Cues are compiled by an expert. They can not be considered as advertising mediums for the music of certain music publishers, the reason being the fact that in selecting the music for our cues we do not only give the title of the musical number, but also clearly specify the character of the number suggested so to enable the musician to substitute with a number of a similar kind if he does not possess the one mentioned.

In a recent conversation with S. L. Rothapfel, Manager of the Rivoli and Rialto theatres in New York City, Mr. Rothaphel commented as follows about the special significance of real good music in connection with motion pictures.

"Music is the all-important feature in this kind of an enterprise and it is a pity that exhibitors do not give this subject more careful attention. I know of very few theatres in the United States where I can sit back in my chair and thoroughly enjoy the music for a picture."

Mr. Exhibitor, we wish you to bear this fact in your mind that Mr. Rothapfel is not the only one who condemns your ideas as far as music is concerned, it is your patron—your ticket buyer who does the same thing. It is up to you to help your musicians and to see to it that your music is, if not a predominating, at least an important feature of your show. Give your musician the music page of the NEWS; call his attention to it—it means no extra expense to you, but it surely will help your show. By doing so, you will in a very short time notice the difference in the attitude of your audience. When music is played which is adapted to the photoplay, your audience will go out and talk about it, and in a few weeks you will find that it also makes a big difference in your receipts. You all realize that the effect of a motion picture is heightened to an extraordinary degree if each situation represented therein is brought into proper atmosphere, and that this result can be attained only through the rendition of good program music selected with special reference to the varied settings of the picture, but experience has demonstrated that most managers and theatre owners invariably cut down on their music just as soon as their box-office receipts show any signs of diminishing. They do not seem to know that it is possible to make music a special attraction and that the public invariably enjoys and is willing to pay for hearing a good concert.

Give your musicians the music cues, get the first performance perfect, don't experiment in the presence of your audience in trying to improve your music with each successive performance, your show will never be perfect, as by the time your experiments have brought a fairly good result, the picture has finished its run, and an unknown film takes its place, and the process, if repeated too often will sicken even the most conscientious musician. He will get lazy and incompetent and in despair will give up this struggle and resign to playing musical doggerel. It is up to you to change these conditions, if they exist, and if not, improve. Remember, Mr. Exhibitor, good music makes good pictures better. Give the public double value, a fine show, and a good concert.

—THE EDITORS.

General Comments

Practically all of the better class of vaudeville houses throughout the country have signified their intention of paying the tax to the Authors and Composers' Society for the privilege of using the musical numbers issued by members of the society.

William Jerome has quit the publishing field to join the staff of Leo Feist. He and Jack Mahoney are collaborating on some new songs. Feist has acquired the publishing rights of several of Jerome's old numbers.

Vincent Sherwood, the professional manager for the McKinley Music Co., is working hard to make "Daddy, I Ain't Mad," a real jazz hit. It is the sort of a song that Sophie Tucker sings into popularity.

When one well known song writer heard that Irving Berlin, Howard Johnson, and several other song writers had joined the army, he remarked: "There'll be a hot time for the old song writers when the new song writers go to war."

L. Wolfe Gilbert and Anatol Friedland have made a business record for themselves. Since the first of December, when they opened offices, they have landed three real winners in "Are You from Heaven?" "You've Been Your Mother's Baby Long Enough," and "I'm the Brother of Lily of the Valley." For motion picture work the melody of the baby song is a wonder.

At the Royal theatre two weeks ago Sophie Tucker sold $112,000 worth of Liberty Bonds. The first half of last week at the Riverside she disposed of $90,000 worth of Liberty Bonds.

F. J. A. Forster, the Chicago publisher, has returned from the coast. "Missouri Waltz," which he publishes, has outsold any instrumental number ever issued. "Blue Rose Waltz," by Frederick Knight Logan, the Waltz King of America, promises to give "Missouri Waltz" a stiff fight for first honors.

"There's Always Something Doing Down in Dixieland" is a new novelty number published by Jos. W. Stern & Co. Private Frederick Rath, author of "When the Moon is Shining Somewhere in France," published by the same firm, is arranging to have one of his war sketches produced.

Fred Vandersloot, the genial publisher of Williamsport, Pa., writes that he never saw a number get such a splendid start as did his latest composition, "Nona." His "Love's Melody" is selling better than ever and is becoming a fixture on most musical programs.

The A. J. Stasny Music Co. has moved into the offices in the Strand Theatre building formerly occupied by the William Jerome Music Corporation. Stasny's "Parlez Vous" song has become a real hit.

"In the Makins' of the U. S. A.," Harry Von Tilzer feels that he has one of the real hits of the war songs. And it makes a good instrumental number.

About two years ago Ernest Bruer wrote "When the War Breaks Out in Mexico I'm Off for Montreal." Today Bruer is in the army and doing his little bit in France.

The two bands at the Grand Central Palace appear to be shy of good music, especially live war numbers. It might be a good idea for some of the song "Pluggers" to give the bands the "once over."

"If He Can Fight as He Can Love" is the latest war song put out by Leo Feist, and if the way singers are going after it is any criterion of its future success, there is nothing for the firm to worry about.

L. Wolfe Gilbert and Anatol Friedland are doing their share in writing war songs, their latest being "Who's Afraid of the Kaiser?"

"LEGION OF DEATH"

(Metro Special)

Theme: "Adoration" by Borowski

1—"Melody Op. 42 No. 3," by Tschaikowsky (2 minutes and 25 seconds), until—T: "It is the stirring symbol."

2—"America" (My Country, 'Tis, etc.), (25 seconds), until—T: "Dimitri their faithful servant."

3—From Foreign Lands "Russian," by Moszkowski (2 minutes), until—S: Two traitors with gun near door.

4—"Dramatic Tension," by Sol. P. Levy (2 minutes and 30 seconds), until—S: Fight in Count's room.

5—Continue ff with ad. lib. Tympany Rolls (40 seconds), until—T: "Fate has again honored me, etc."

6—"Russian Life Waltz," by Katz (1 minute and 20 seconds), to action pp or ff until—T: "May we hope for a better acquaintance?"

7—Continue ppp and slow (30 seconds), until—T: "In Petrograd."

8—"Danse Des Cygnes No. 11" from "The Enchanted Lake Suite," by Tschaikowsky (2 minutes and 25 seconds), until—S: Grand Duke directing dancers to leave.

9—"Nocturne in G Minor," by Krzyzanowski (2 minutes and 40 seconds, until—T: "The Czarina of Russia."

10—"Chanson Russe" (Maestoso Opening), by Smith (1 minute and 35 seconds), until—T: "While in the land of freedom."

11—"Knickerbocker Intermezzo," by Yon (1 minute and 15 seconds), until—S: American soldiers marching.

12—"Thundered March," by Sousa (1 minute and 20 seconds), until—T: "Last winter we were called to Petrograd."

Important Note—Play ppp during interior scenes.

13—Very heavy Agitato to action (2 minutes and 45 seconds), until—S: German officer commands his men to leave.

14—Continue to action pp or ff (1 minute), until—T: "And when the raiders left."

15—Prelude by Rachmaninoff (5 minutes and 15 seconds), until—T: "In your great country, etc."

16—"Adieu," by Friml (4 minutes and 10 seconds), until—T: "Six weeks later."

17—"Dramatic Recitative," by Sol P. Levy (4 minutes and 40 seconds), until—T: "The Cossacks are coming."

18—Continue or repeat with ad. lib. ff Tympany Rolls (35 seconds), until—T: "While on the Atlantic."

19—Theme ff (45 seconds, until—T: "The night of the twentieth."

20—Organ improvise pp (2 minutes), until—T: "And there in the harbor."

21—With full orchestra A La Maestoso "My Country 'Tis of Thee" (30 seconds), until—T: "Then I saw happy children."

22—Organ imitation of street grind organ with ad. lib. Tympany Rolls during Cossack scene (1 minute and 15 seconds), until—T: "When the Stars and Stripes, etc."

23—"March Slave," by Tschaikowsky (4 minutes), until—T: "Another Paul Revere for Liberty."

24—Continue to action (2 minutes and 50 seconds), until—T: "The dawn of freedom."

25—"Credo," from the St. Cecile Mass, by Gounod (3 minutes and 10 seconds), until—S: "Cossacks open fire on crowds."

26—"Battle Furioso" to action pp during interior scenes (3 minutes and 50 seconds), until—S: Czarina in her room.

27—Finale from "Symphony in F Minor No. 4," by Tschaikowsky (2 minutes), until—S: Battle scene in street.

28—Continue ff with Tympany Rolls during battle scenes (3 minutes and 45 seconds), until—T: "The Cossacks are coming to arrest, etc."

29—PP Tympany Rolls only (35 seconds), until—S: Cossacks force their way into the palace.

30—Furioso for riots to action (1 minute and 50 seconds), until—S: Czarina leaves her room under arrest.

31—"Intermezzo Russe," by Franke (2 minutes and 10 seconds), until—T: "Then I may hope that some time."

32—Theme (1 minute and 25 seconds), until—T: "I must leave at once."

33—Continue pp (20 seconds), until—T: "An inn near the frontier."

34—Silence, just pp Tympany Rolls imitation of battle in distance ff Tympany Roll during cannon shot (50 seconds), until—T; "The first fruits of German intrigue."

35—"Dramatic Tension No. 1," by Ascher (1 minute and 20 seconds), until—S: Picture of Joan of Arc.

36—"Marseillaise," pp and slow (1 minute and 10 seconds), until—S: Princess leaving room.

37—"Hymn of Free Russia," by Gretchaninoff (when through, shift to last cue (1 minute and 30 seconds), until—T: "We're no traitors, etc."

38—Continue ff (15 seconds), until—T: "Meanwhile Orloff traitorously."

39—Organ improvise to action (2 minutes and 10 seconds), until—S: Close up of Russian proclamation.

40—"March Russe," by Ganne, to action pp or ff with ff small drums during marching scenes (4 minutes and 50 seconds), until—T: "Behind the Russian lines."

41—"Tragic Theme," by Paul Vely (4 minutes), until—T: "Send word to the Premier, etc."

42—Continue or repeat pp (45 seconds), until—T: "The legion of death."

43—Tremendous Battle Hurry pp during interior scenes (3 minutes and 30 seconds), until—S: American flag in view.

44—Trumpet Call "To Arms" to be repeated at least twice, followed by

45—Another Battle Furioso (1 minute and 15 seconds), until—T: "Princess Marya was taken prisoner."

46—Continue ppp (15 seconds), until—T: "Over the top."

47—Repeat Bugle Call "To Arms" just once and very quick, followed by

48—Heavy Dramatic, by Oehmler (2 minutes), until—S: Orloff fighting with Princess.

49—Dramatic Agitato, by Hough (2 minutes and 10 seconds), until—T: "Let Orloff be taken, etc."

50—Theme (2 minutes), until—T: "Father has been released."

51—Continue ppp (25 seconds), until—S: Bugler in view.

52—Bugle Call "To Quarters" (once and slow), followed by

53—"Hymn of New Russia" ff, until * * * * * END.

Additional Music Cues on Next Page

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"BLUE BLOOD"

Theme: "Erotik" (Dramatic Melody) by Grieg

1—"Dramatic Narrative," by Pauline Pement (2 minutes and 25 seconds), until—T: "The house of Wellington."

2—Reception and Banquet Scene (3/4 Valse Lente), by Bendix (2 minutes), until—T: "Doctor Rand having his own, etc."

3—"Serenade" (6/8 Allegretto), by Rubinstein (3 minutes and 50 seconds), until—S: Flashback to banquet scene.

4—"Dramatic Agitato," by Hough, pp (30 seconds), until—S The fight.

5—Continue ff (35 seconds), until—S: Doctor in Grace's room.

6—Continue pp (45 seconds), until—T: "I'll rush over to the Valiant's."

7—"Dramatic Tension," by Sol P. Levy (4 minutes), until—T: "Too bad a man with everything, etc."

8—Theme (2 minutes and 45 seconds), until—T: "What would mean public disgrace."

9—"Serenade" (4/4 Dramatic), by Widor (3 minutes), until—T: "You must not marry Spencer."

10—Theme ff (2 minutes), until—T: "With the coming of the night."

11—"Dreams of Devotion" (Heavy Dramatic), by Langey (5 minutes and 45 seconds), until—T: "You seem persistent in a matter, etc."

12—"Dramatic Recitative," by Levy, ff (5 minutes), until—T; "Rand has ordered me South."

13—Theme ff (2 minutes and 20 seconds), until—S: Fight on board ship.

14—Hurry (for fights) to action (1 minute and 40 seconds), until—T: "In the cave of El Diabolo."

15—"Erl King" (Dramatic Agitato), by Schubert (5 minutes and 10 seconds), until—T: "Where the tainted blood turned."

16—"Dramatic Maestoso," by Loraine (1 minute 30 seconds), until—S: On board steam yacht.

17—Theme ff (4 minutes and 40 seconds), until—T: "The trustees of the Valiant estate."

18—"Tragic Theme," by Paul Vely (2 minutes and 50 seconds), until—T: "What was that?"

19—Continue ff (55 seconds), until—T: "With a mind obsessed by fears."

20—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes), until—T: "And the little baby fingers."

21—Continue to action (3 minutes and 10 seconds), until—T: "You were wrong, my child."

22—Continue ppp (1 minute and 25 seconds), until—T: "During the five years that pass."

23—"Sorrow Theme," by Roberts (2 minutes and 30 seconds), until—T: "In a modern Babylon."

24—"The Vampire" (Dramatic Theme), by Levy (1 minute and 30 seconds), until—T: "The last of the Wellington line."

25—Continue pp (2 minutes), until—S: Oriental dancer appears.

26—"Danse Arabe" (Characteristic), by Tschaikowsky (1 minute and 30 seconds), until—S: Child walking near stone wall.

27—"Rustles of Spring" (Dramatic Agitato), by Sinding (4 minutes and 40 seconds), until—S: Wellington drops dead.

28—Theme (1 minute and 15 seconds), until * * * * * END.

"WHO KILLED WALTON"

(Triangle Production)

Reviewed on page 2587

Theme: "Reverie" (4/4 Lento) by Rissland

1—"Melody" (Moderato), by Kretchmer (4 minutes and 10 seconds), until—T: "A quiet morning in another part, etc."

2—Hurry to action (1 minute and 20 seconds), until—S: Interior of office.

3—"Dramatic Recitative," by Sol P. Levy (2 minutes), until—T: "The office of John B. Marvin."

4—"Yester Love" (Intermezzo Andantino), by Borch (5 minutes and 50 seconds), until—T: "In the publisher's hands,"

5—Theme (3 minutes and 10 seconds), until—T: "Farnum Walton, an artist."

6—"Serenade" (3/4 Allegretto), by Chaminade (2 minutes and 35 seconds), until—S: Interior of restaurant.

7—"Valse Lente," to action (4 minutes and 10 seconds), until—T: "Among those attending, etc."

8—"Artists' Life" (Waltz), by Strauss (4 minutes), until—T: "I have changed my mind about that."

9—Continue pp (40 seconds), until—T: "Hamilton had tried before."

10—Theme (1 minute and 10 seconds), until—T: "Walter's evening call."

11—"Serenade" (Allegretto), by Saint-Saens (3 minutes and 50 seconds), until—S: Cabaret scene in restaurant.

12—"Cyclone in Darktown" (Rag), by G. D. Barnard (3 minutes), until—T: "It's a deliberate insult."

13—"Dramatic Tension," by Sol P. Levy (50 seconds), until—S: Spanish dancers appear.

14—"Short Spanish Intermezzo" (30 seconds), until—T: "Two hours later."

15—"Tragic Theme," by Paul Vely (4 minutes), until—S: Girl escaping in taxi.

16—"Dramatic Agitato," by H. Hough (2 minutes and 50 seconds), until—T: "The morning sunshine."

(*Continued in next column*)

17—Theme (1 minute and 30 seconds), until—T: "In her desperate hour.

18—Continue to action (1 minute and 10 seconds), until—T: "And while some of the, etc."

19—"Dramatic Tension," by Ascher (2 minutes and 30 seconds), until—T: "Free, yet already in the, etc."

20—Prelude (Heavy Dramatic), by Rachmaninoff (3 minutes and 30 seconds), until—T: "I loved Farnum Walton."

21—Popular Rag, ppp (1 minute and 35 seconds), until—T: "Your little party, etc."

22—"Dramatic Tension," by Andino (5 minutes and 20 seconds), until—T: "I don't believe a word."

23—Theme (4 minutes), S until * * * * * END.

"ROUGH AND READY"

(Fox Standard Production)

1—At Screening—A Medley of Christmas Carols.
2—Evelyn and Farnum on Bench—"Rondo D'Amour," 2/4.
3—Reception—Fox Trot, 2/4.
4—Jack Belmont—Dram. Tension.

REEL 2

5—"Miss Durant is not at Home"—Andante, 3/4.
6—Yellow Gulch—Allegro, 2/4 (Rags or Fox Trots).
7—Bill Straton—Two Step, 3/4.
8—"Hey, boys, there's a sky pilot"—Allegro, 4/4.

REEL 3

9—The Post Office—Andante, 3/4, acc. to action.
10—"Hello, Lucky"—Dram. Andante, 3/4.
11—"Each day has added"—Allegro, 4/4 (Alla Breve).
12—At scene in cabin—Andante, 2/4.
13—"Where is my father?"—Allegretto, 3/4.

REEL 4

14—In the wilderness—Agitato, 3/4.
15—"The Runaway"—Hurry, 2/4.
16—Buggy Upset—Same as No. 15, softly.

REEL 5

17—Rescue of Indian Joe—Allegro Moderato, 2/4.
18—Night in the wilderness—Allegro Energico, 4/4.
19—Evelyn is delivered—Moderato Assai, 3/4.

REEL 6

20—When Farnum takes off coat—Allegretto Molto, 4/4.
21—"I told you I never lied"—Andante, 4/4.
22—Farnum meets Evelyn with sleigh—Remance Andante Con Moto until * * * * END.

"A CAMOUFLAGE KISS"

(Fox Production)

Reviewed on page 2256

1—At Screening—Bright Intermezzo, 3/4.
2—"King! I am an expert on pork"—Allegretto, 2/4.
3—"Sudden Wealth had wrought"—Valse.
4—When King enters Martha's drawing-room—Andante.

REEL 2

5—"Let us go where there isn't such a crowd"—Allegretto, 6/8.
6—"You must play the man"—Bright Andante, 2/4.
7—"The book says kissing is wrong"—Allegretto, 2/4.
8—A few days later—Andante Con Moto, 2/4.

REEL 3

9—As the days wore on—Valse.
10—The second house party—Allegretto Con Grazia.
11—"Give me something rough and ready"—Two Step or Rag, 2/4.
12—Martha and Marston going into conservatory—Andante, 3/4 (Theme).
13—At flash-back of kiss—Valse Amoreuse.
14—"You have a husband"—Agitato, 4/4.

REEL 4

15—"Guess I'll go upstairs"—Slow Valse.
16—Marston enters room—Allegretto Graziosa, 6/8.
17—Martha finds sister in closet—Agitato.
18—"Now, it is for you ladies to explain"—Allegretto, 2/4.
19—"Keep still or you'll spill the beans"—Continue No. 18.
20—"Out of my house"—Agitato, 2/4.
21—When Marston is seen taking ladder—Andante, 3/4 (Theme).

REEL 5

22—"Oh, you shouldn't come here"—Andante, 2/4.
23—"Oh, John, you shouldn't eat"—Allegretto, 2/4.
24—When men appear in pajamas—Mysterioso.
25—Chase of burglars—Hurry, 4/4, Alla Breve.
26—Martha and Marston on bench—Andante, 3/4 (Theme).
until * * * * * END.

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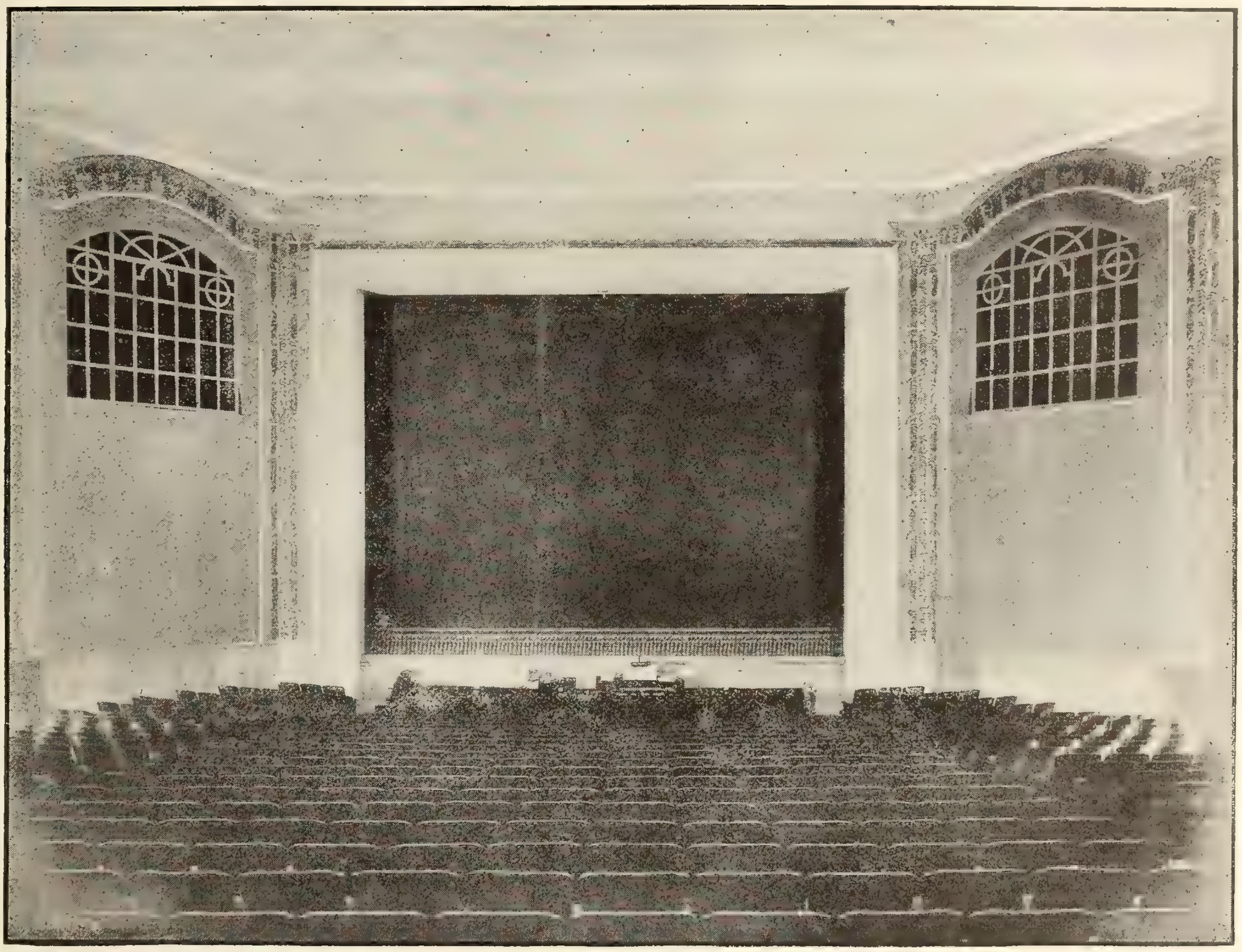

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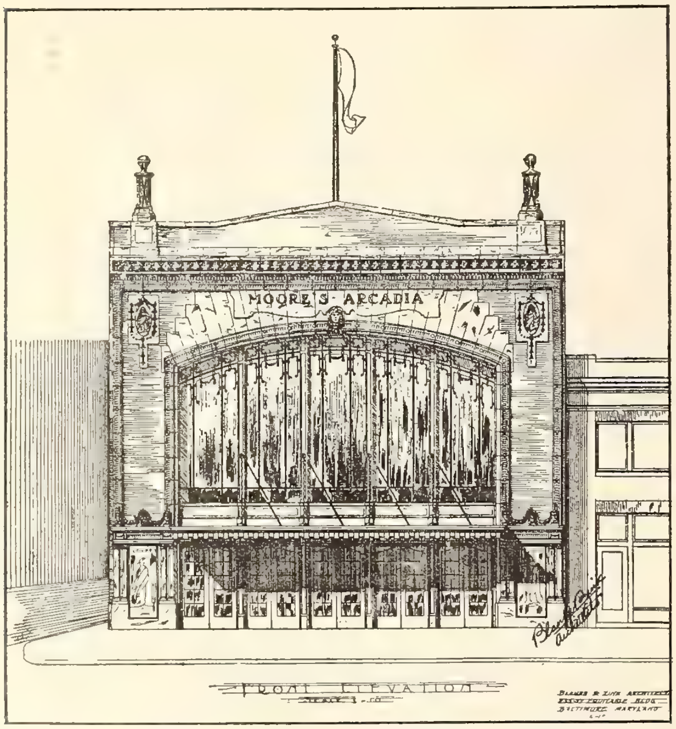
Theatres Worth While

Tom Moore Building Still Another

TOM MOORE is to have still another theatre in Washington. He already owns the Strand, Garden and Plaza, and the Rialto, which will have a seating capacity of 2,000 on the main floor alone, is rapidly nearing completion. Now comes the announcement that he has begun construction on still another downtown house in the heart of Washington's fashionable shopping district, to be known as Moore's Arcadia.

It is the intention of Moore's Theatre Corporation to make the Arcadia the symbol in Washington of elegance in design, equipment and furnishing and of the finest the motion picture in America and Europe can afford in the way of cinema entertainment. The new house will not be of the size of Moore's Rialto, rapidly nearing completion, but will provide a seating capacity of something less than 1,000 and cater particularly to those who appreciate and desire photoplay diversion amid surroundings of refinement and artistic beauty such as the Capital has never had.



Architect's Drawing of Moore's Arcadia Theatre, Washington, D. C.

The Arcadia will have an entrance frontage of forty-five feet on F street, with a lobby leading directly into the main auditorium, which will have a depth sufficient to insure perfect picture projection and a dome ceiling approximately fifty feet high equipped with the latest type ventilating system.

The F street front of the house will be of a new-process decorative stucco, surmounted by a handsome marquee, and the interior furnishings will be exclusively of the Adam period, with a general color scheme of old rose, gold and white. The orchestra chairs will harmonize with the color tone of the house and will be of tapestry velour.

Special provision has been made for elaborate lighting effect, a complete indirect system to be installed with arrangement perfected for flood-treatment to blend with the predominating tint of the picture being shown upon the screen.

The stage setting will be one of the most beautiful ever seen in Washington. It combines with the most exquisite color treatment novel art-lamp illumination, which is so devised that it may continue throughout the showing of the pictures without impairing their clearness upon the screen. This skillful neutralization of the vivid contrast between the brightly illuminated screen and total darkness on all sides overcomes all tendency to eye-strain, in addition to furnishing effective dressing for the picture.

In addition to a large orchestra of solo artists the Arcadia will be equipped with a giant pipe organ and a grand piano, thus insuring an ensemble strength adequate to the most exacting score that any feature photoplay might require.

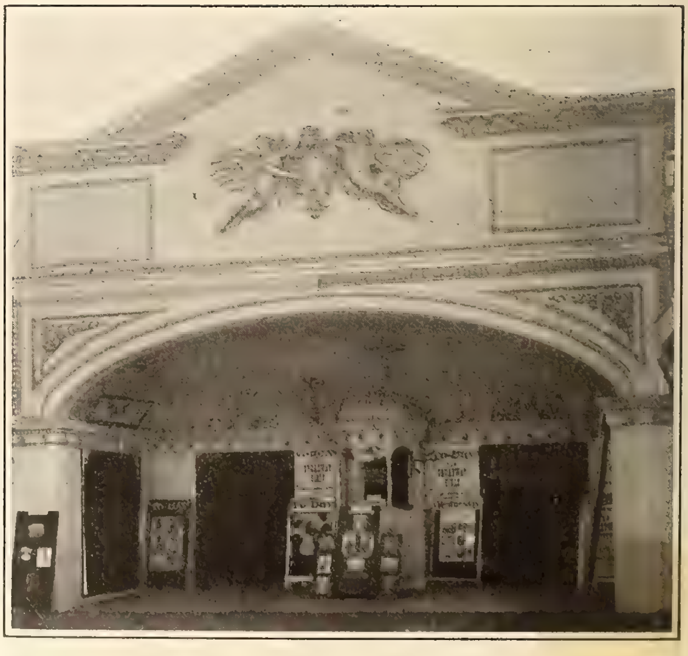
There will, of course, be spacious rest rooms for both ladies and gentlemen, handsomely decorated and exquisitely furnished in the same general color and period schemes as the body of the house.

"Washington has never had a motion picture theatre in the conduct of which the primary consideration has been the creation and maintenance of an atmosphere of artistic beauty and elegance such as one might expect in a handsome private drawing room," said Mr. Moore in discussing his new project. "It is precisely that lack that we are going to supply in the Arcadia. It is to be the gem of the Capital's picture playhouses, not so large as our Rialto, for example, but equal to that house in all essentials except capacity and stage dimensions. The location I deem the best in Washington, and the builders have signed an ironclad guarantee to have the house ready for occupancy within three months. Abnormal conditions in this city rendered it impossible to house the tenants who necessarily were compelled to vacate the premises to enable us to proceed, and difficulty in securing desired materials owing to stress of war orders was, at first, encountered, and the breaking of ground at Eleventh and F streets has therefore been deferred from time to time since the first of the year, but such hindrances now have all been cleared away and the Arcadia will be rushed to completion."

Liberty Excellent Small City Theatre

ELECTRA, Texas, a city of 5,000, has a creditable theatre in the Liberty which seats 465 and has all of the conveniences of the best theatres in the leading cities.

Front of the theatres is in plaster relief and stucco with tile side walls and tile floor. At night the front of the house is brilliantly



Liberty Theatre, Electra, Texas

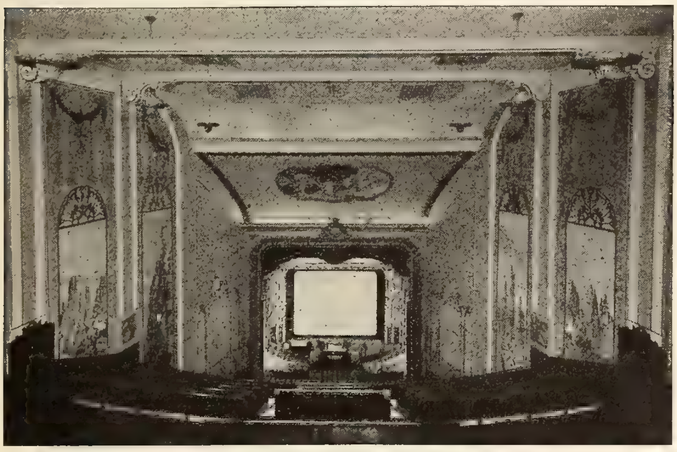
illuminated with myriads of lights. The interior is done in panel effects with huge pilasters crowned with plaster relief heads. The main auditorium is over one hundred feet in length, affording ample space, and the general color schemes followed in the decorations are light green, ivory and gold. The stage is equipped with modern lift scenery, and though motion pictures form the permanent attraction, vaudeville and road attractions appear from time to time.

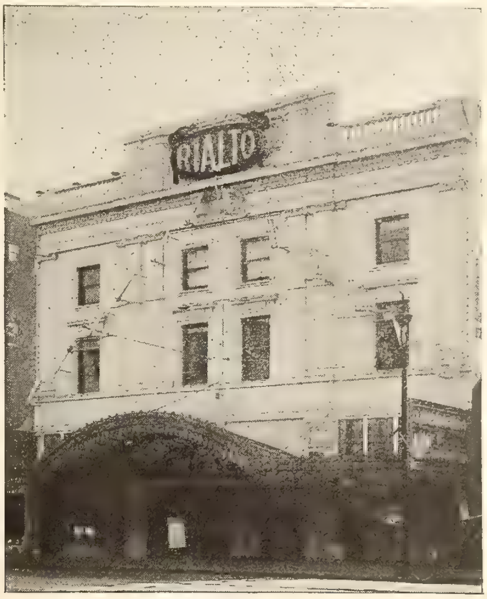
The operating room is built entirely of reinforced concrete, making it entirely fireproof. All the wiring is in conduit set in concrete with flush switch cabinets. Two Motiograph machines are used.

One of the principal features of the theatre is the music, which is furnished by a $4,000 Wurlitzer pipe organ. The ticket-selling booth is equipped with the National ticket selling machine.

Rialto Theatre Scores in San Francisco

From the name of Rialto, one familiar with moving picture circles naturally expects the Rialto theatre of San Francisco, Cal., not to be of the ordinary type. And it is not. It is worthy of its name, and by mingling the far Western ideas of beauty with those of the theatrical East, the builders of the Rialto have a theatre to be proud of. And they are. They are proud of the building, its equipment, its conveniences, its programs, and its way of handling the people.


Auditorium, Rialto Theatre



Exterior, Rialto Theatre, San Francisco

The success of a modern picture theatre depends on the comfort of the patrons and the services rendered them. People no longer patronize ill-ventilated, crowded theatres with quivering pictures. To say the Rialto is a success tells you why in the same words. It is a good management that makes comforts, arranges good programs and presents them in the proper way.

For comfort, the Rialto is a large roomy place with 1,600 seats

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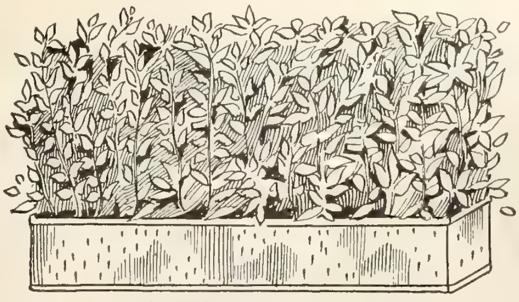
No. T715..	15	8	4.50	45.00
No. T717..	18	10	5.50	55.00
No. T719..	20	12	7.25	72.50



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See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

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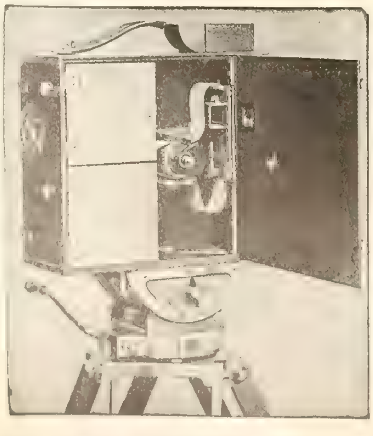

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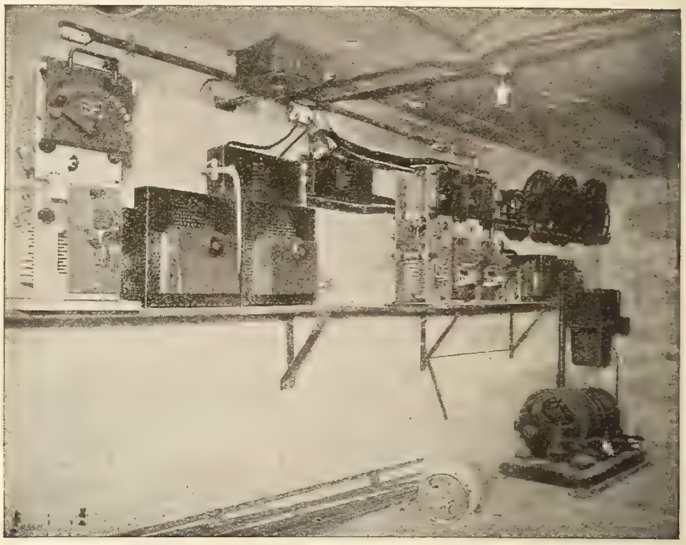
well spaced with wide aisles. It is ventilated with a 3-h.p. belted intake and a 2-h.p. belted exhaust fan.

To properly present a picture program requires, first, a properly equipped operating room. Nothing in the Rialto theatre's operating room has been spared that would make a better picture.



View of Operating Room, Rialto Theatre

It has three Powers 6 B machines projecting a 14 by 18 foot picture at 135 feet throw, using direct current from a 5.4 Westinghouse motion picture motor generator set. The other equipment, conveniently arranged, consists of three Albert speed regulators, three Albert arc controls, one Power dissolver, one Westinghouse control panel wired for D. C. 110 v. break down service, one Westinghouse automatic motion picture reel transfer system and one motor-driven rewinder.

The second necessary feature of perfect picture presentation is music, and the Rialto has this in its fine Wurlitzer.

Directory of New Theatres

CALIFORNIA

Alameda's new $50,000 motion picture theatre was thrown open to the public recently and did a capacity business. The appointments throughout were warmly commended, and James Hamblen, proprietor, was highly congratulated on his new venture.

George E. Lewis has plans prepared for the erection of a theatre building at Indio, to be 45 x 900 feet in dimensions and to have a seating capacity of 400.

Fred Miller, proprietor of the new Miller theatre, now in course of construction, at Eighth and Main streets, Los Angeles, reports wonderful progress being made in the work, and he confidently expects to be ready for opening September 15.

IDAHO

Kellogg's new Liberty theatre opened last week. It occupies the center of the new $50,000 McIntosh-McConnell Building and has a seating capacity of 650. The theatre is under the management of F. F. Moe, of Kellogg, and W. A. Simons, of Wallace.

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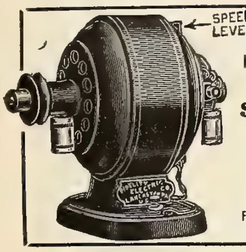

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doned Habit theatre at Tipton and intends to thoroughly remodel and improve same, which he will open under the name of "The Purity."

Bair's South Side theatre, located at 1044 Virginia avenue, Indianapolis, is now completed and was opened to the public a week ago, and is thoroughly modern and no expense has been spared in supplying it with every convenience to further the comfort and pleasure of the patrons. The seating capacity is near 700 and the aisles are warmly carpeted. The walls are daintily decorated to harmonize with the interior woodwork of mahogany. There is an individual heating plant in the basement and large exhaust fans for purifying the air.

LOUISIANA

George G. Scallan, contractor, of Alexandria, is erecting an airdome on his property, corner of Fifth and Washington streets.

NEW JERSEY

The property of Prior and Faucett, Ocean and Eighth avenues, Belmar, has passed into the hands of Hildinger, Papier and Bishop, of Trenton. This is the site of the merry-go-round, and will be altered into a motion picture theatre with 800 seats. The Hildinger Company is well known in Trenton, where they have a chain of twenty-eight theatres, and are in a position to present the very finest of films for the amusement of the picture lovers of Belmar.

NEW YORK

Secretary James G. Brownlos of the Binghamton Chamber of Commerce announced recently that a new theatre, to cost approximately $235,000, would be erected in the Parlor City in the near future. The new theatre will provide for various kinds of theatrical amusements, including big road shows, vaudeville, motion pictures and other kinds of amusements.

PENNSYLVANIA

Philadelphia parties, with New York backing, are after the Lord and Gage building, at Reading, for a motion picture house. A local syndicate, headed by Theodore Auman, Frank G. Hill and George A. Rick, are also interested in a movement to transform the property into a motion picture theatre. Messrs. Auman and Hill are interested in the Lyric theatre.

SOUTH DAKOTA

E. A. Hunt, of Roch Rapids, reports satisfactory progress is being made on his new motion picture theatre, and Contractor L. Cummings promises to have it ready for opening by October 1.

The first floor will be devoted to the showroom and have a ceiling 20 feet high so as to have room for a series of boxes and balconies; a space of 16 x 24 feet will be occupied by a confectioner of like business. The second floor will be used as a ballroom, which will be 48 x 80 feet in size, with only necessary room taken off for cloak and toilet rooms. The building will be of ornamental brick and Bedford stone.

WISCONSIN

The Strand Motion Picture theatre at Madison, which has its entrance on Mifflin street and its auditorium extending back to Dayton, will be ready for occupancy in June. The seating capacity will be 1,450.

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We wish you good luck in the prosecution of your work.
Yours very truly,
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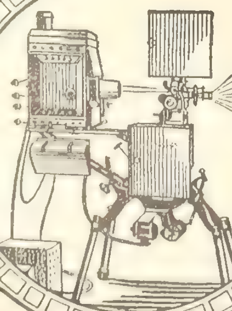

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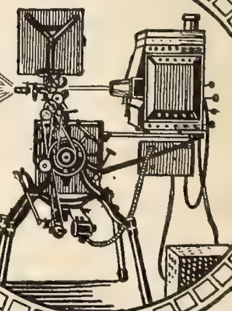

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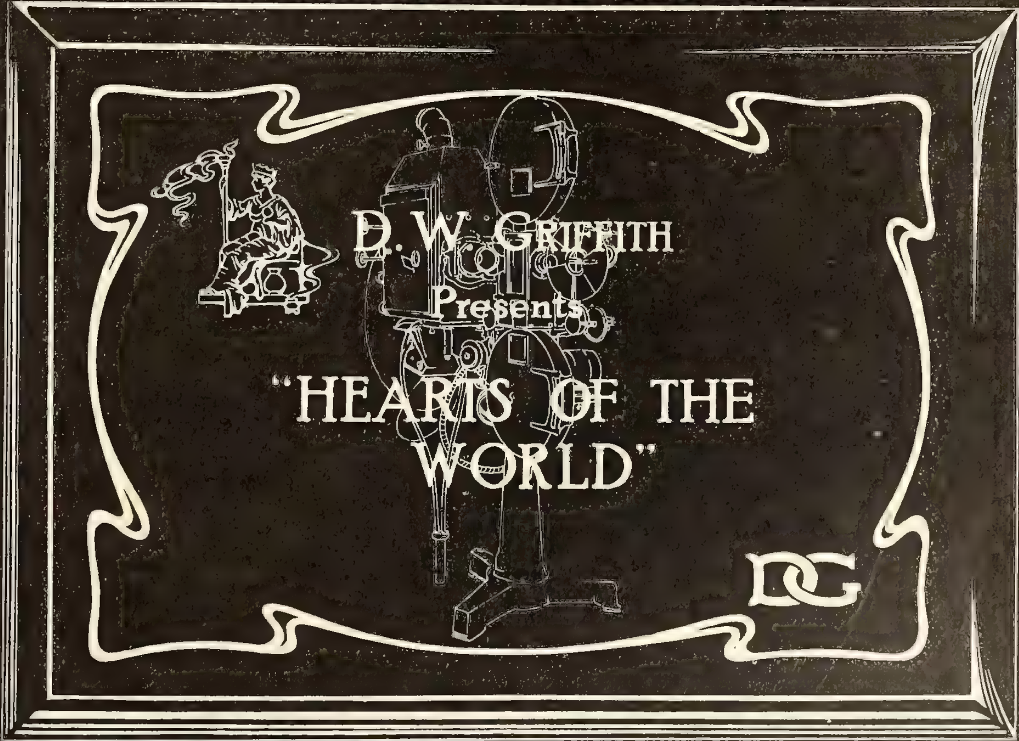

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Motion Picture News

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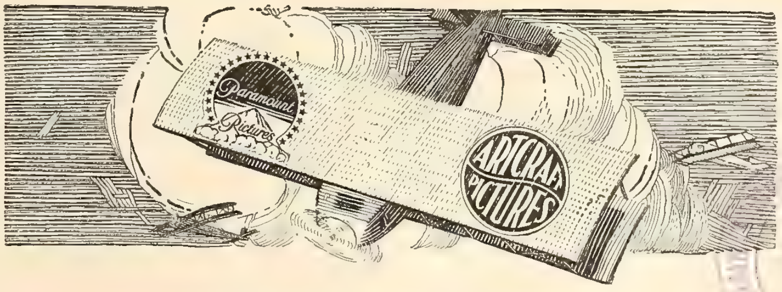

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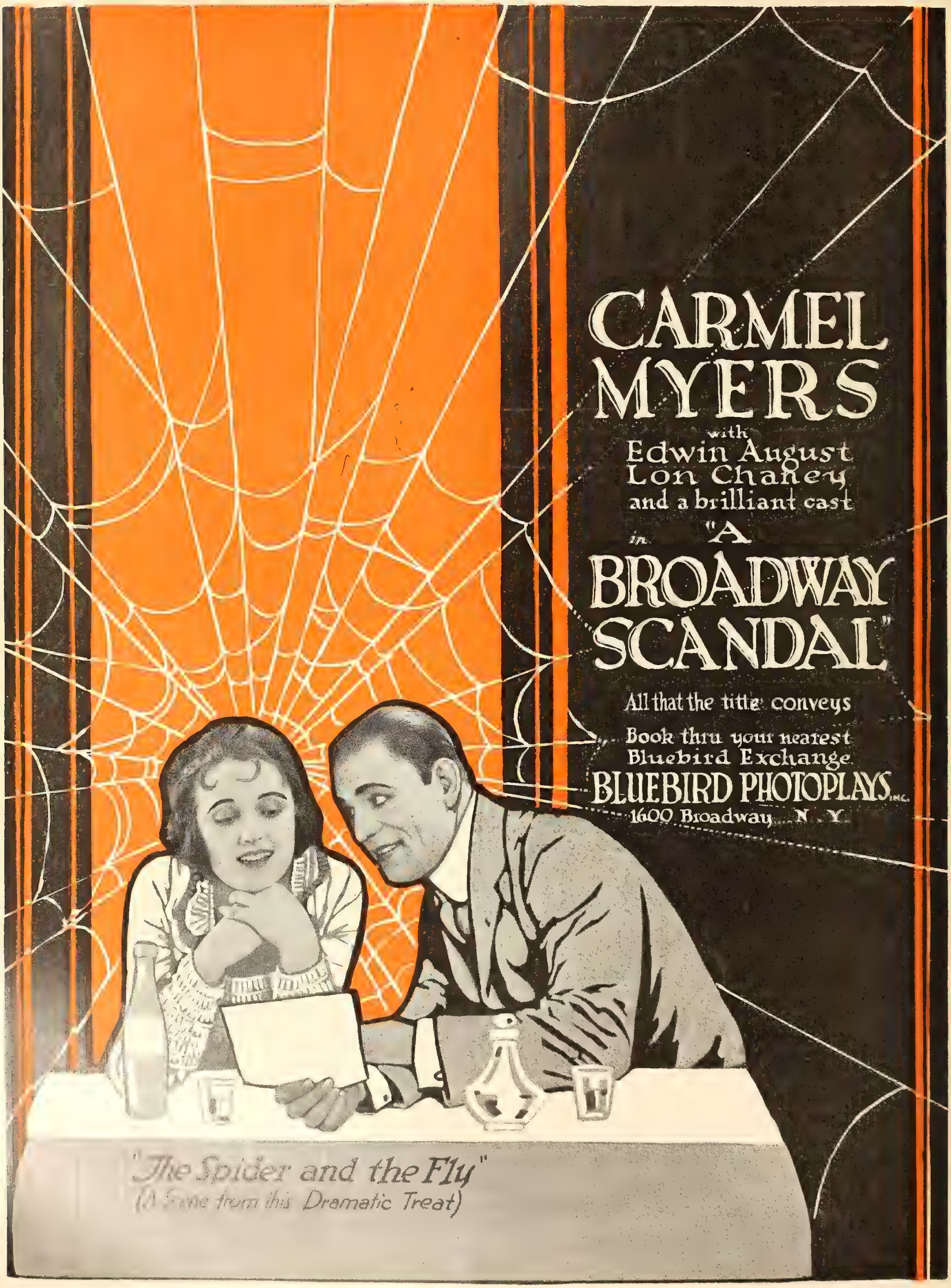

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and a brilliant cast
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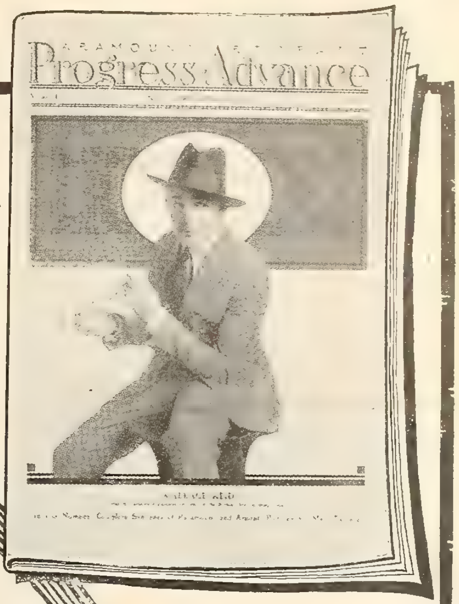

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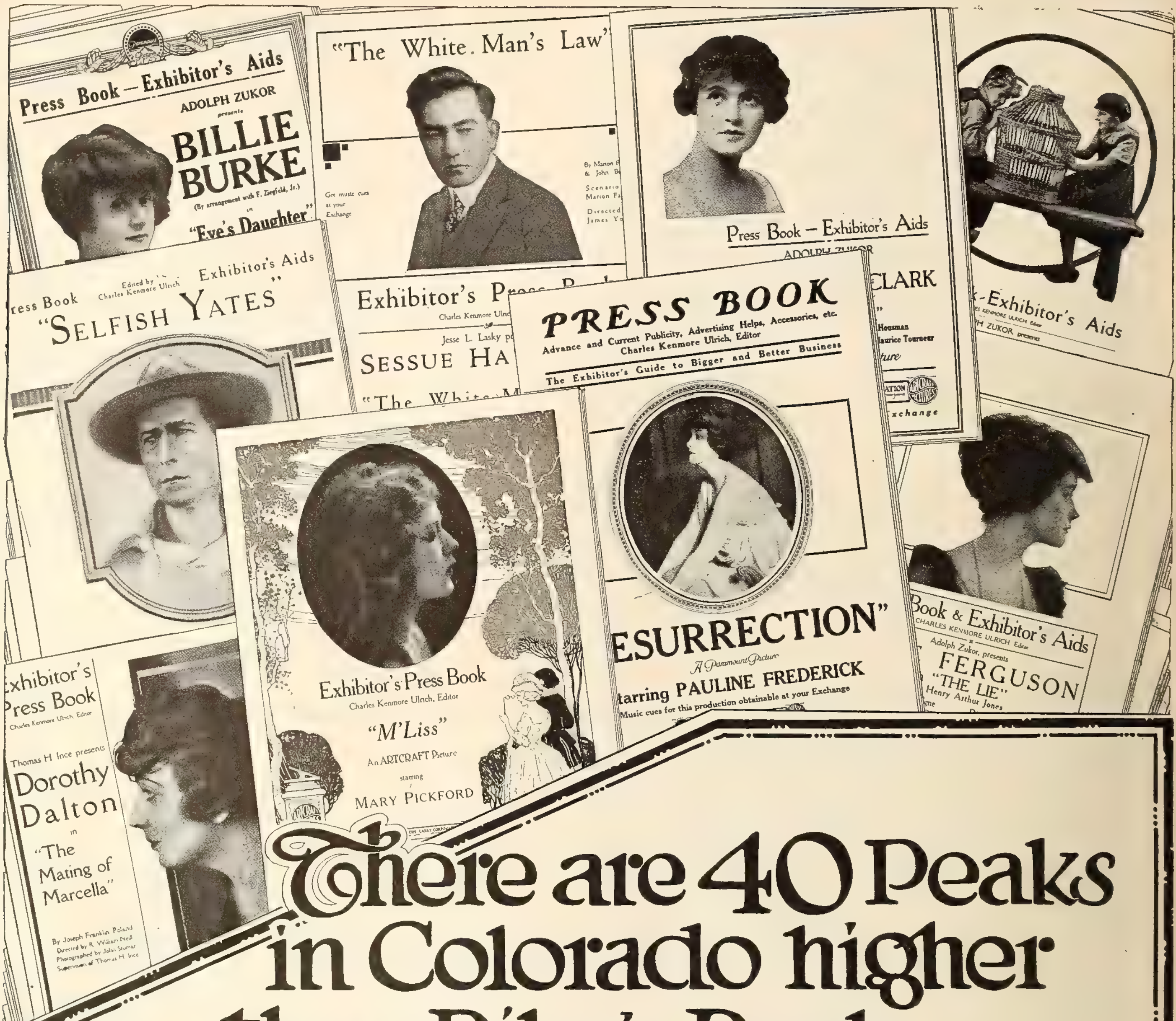
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"MY MAN"
by EDITH ELLIS
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Popularity of Beautiful Vitagraph Star is Reflected at the Box-Office

"It is our belief that Alice Joyce will make a host of friends at the Madison Theatre next week, and we sincerely hope that you will be kind enough to give us the first opportunity to take any further productions in which she may be starred."

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"The delightful artistry of Alice Joyce seems ever to be a joy to my patrons, and her drawing power and popularity are emphatically reflected at the box-office. Please notify me of all features in which Miss Joyce will appear in the near future."

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"In addition to her great beauty, Miss Joyce possesses a charm and distinction that make any part in which she appears interesting."

Dramatic Mirror, April 13, 1918

100 MILLION AMERICANS!

The Pulsing Theme of

"OVER THE TOP"

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EMPEY *(Himself)*

is of Vital Interest to Every One of Them!

That's Why It is Being Booked in

EVERY CITY, TOWN AND VILLAGE IN THE UNITED STATES

That's Why It is Packing Every Theatre That is Showing It—Just as it Packed the Lyric Theatre, New York, at Every Performance.

"Over the Top" ushers in a new epoch in the history of motion pictures. In volume of bookings, in length of runs, it hits the highest mark yet set by any super-feature anywhere.

They're *waiting* for it—they're waiting for it in the large temples of the motion picture in the metropolis, in the large "key" cities of the country, in towns, villages, hamlets, in crossroads settlements, in every camp and cantonment. Its fame and success are preceding it everywhere.

"Over the Top" is being booked for the entire season's run at many summer resorts. It will prove the greatest through-the-summer feature ever booked. It will send the box-office receipts up with the temperature.

Directed by WILFRID NORTH
Under the Personal Supervision of
ALBERT E. SMITH

A Marvelous Photoplay of
Empey's World-Famous Book

VITAGRAPH ALBERT E. SMITH
President

Goldwyn Pictures

"STAND FAST, AMERICA!"

HERE is a picture that strengthens the Faith and Courage of our people; a picture of Inspiration that is not a war or battle production.

Here is a story that answers the nation-wide outcry of loyal Americans: "What can I do to help my country?"

Goldwyn announces with confidence and assurance that

MABEL NORMAND

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Joan of Plattsburg

by PORTER EMERSON BROWNE

Will put the brakes on poisonous German propaganda in America *and leave a lasting impression in the hearts of all patriotic people.*

Released everywhere May 5.

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Another Gold-Winner!

ANOTHER Rex Beach special production to do the big business at the box-office that "The Spoilers," "The Barrier," "The Ne'er-Do-Well" and "The Auction Block" did for your theatre.

Everywhere in America "first run" houses are establishing new records through the drawing power of the most popular author who has ever written for motion pictures in

REX BEACH'S *SCREEN CLASSIC OF THE GREAT SOUTHWEST*

Heart of the Sunset

DIRECTED *by* FRANK POWELL

A thrilling, virile, vital Western drama of love and action which caused the Los Angeles Herald to say "Rex Beach increased his 'punch' in switching from Alaska to Texas . . . . Kept a line outside the Rialto all last week."

Book this production *at once* through

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CAPITOL COMEDIES

"BILL'S BABY"

"BIRDS OF A FEATHER"

F. A. Miller, Los Angeles Exhibitor Writes An Advertisement.

MR. MILLER, a highly successful theatre owner and skilled showman, has booked the "Smiling Bill" Parsons Comedies and here, in his own words, are his reasons for taking them under contract:

"They are immense, clean-cut with all of the laughs 'from the neck up.' No slapstick; no smut . . . I feel sure that

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

is going to be as close to our patrons' hearts as old John Bunny, the first comedian who ever became a world-wide favorite."

May 5	"Bill's Baby"
May 19	"Bill's Predicament"
June 3	"Birds of a Feather"

Two Reels *Every Second Monday*

Write at once for contracts and prices.

"BILL'S PREDICAMENT"

GOLDWYN DISTRIBUTING CORPORATION

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"HONOR'S CROSS"

"BLUE BLOOD"

"SOCIAL AMBITION"

This Is the Way A HUMAN EXHIBITOR Figures His Picture Values:

HE watches a screening, sees the plot develop, watches the actors, notes the sets and the "look" of the scenes and then asks himself the following questions:

"Do the things I am seeing in this picture happen in the lives of the people in my audiences? Do these players act and behave like the everyday, normal human beings to whom my theatre caters? Are the problems and emotions in this picture the common, recognizable problems and emotions of men and women in general?"

He could combine all these questions in one and ask himself: "Has this picture got *humanity* in it?" The great public of the world worships before the *God of Things As They Are*. It is a FACT WORLD, as opposed to the world of Fancy. Give your audiences LIFE AS IT IS. When you do this you have challenged and will hold their interest.

Goldwyn is now distributing three unusually powerful Selexart pictures at reasonable prices and sold under a single contract—pictures that have PROFIT stamped all over them. Why don't you have your nearest Goldwyn branch manager screen for you at once—

HOWARD HICKMAN
in **Blue Blood**
by J. GRUBB ALEXANDER and FRED MYTON
Directed by ELLIOTT HOWE

RHEA MITCHELL
in **Honor's Cross**
by H. B. DANIEL Directed by WALLACE WORSLEY

RHEA MITCHELL and HOWARD HICKMAN
in **Social Ambition**
by W. E. WING Directed by WALLACE WORSLEY

Theatres large and small are booking these productions which have received virtually unanimous indorsement in the trade press reviews.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

"CARMEN OF THE KLONDIKE"

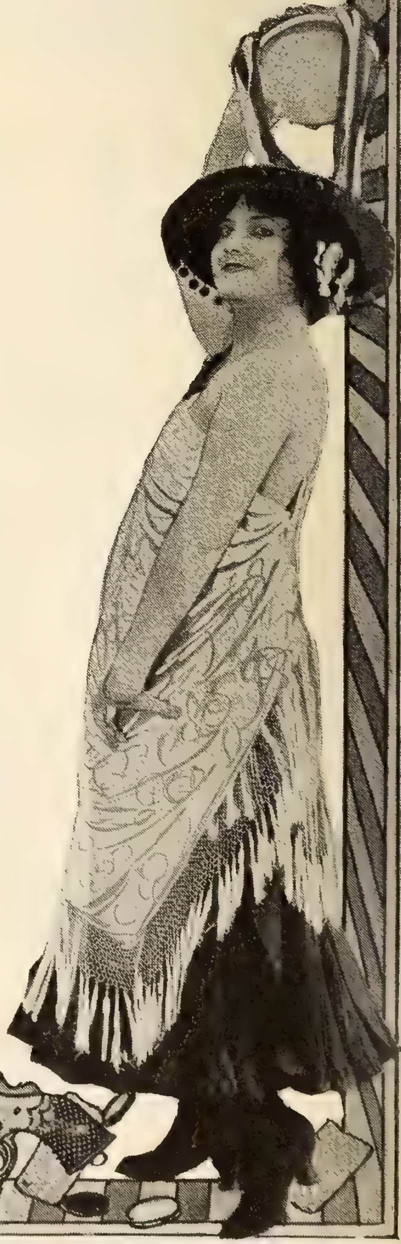
with fascinating Clara Williams

for

STATES RIGHTS BUYERS

The Smashing Box Office Success That Played to Capacity Houses at the Strand Theatre, New York, is Now Offered to States Rights Buyers as a Big Money Getter

Written by Monte M. Katterjohn, the greatest creative artist in the silent drama. Directed by Reginald Barker



"Carmen of the Klondike" is THE epic drama of that vast, ice-bound treasure house of gold—Alaska—where the brawn and brain of globe-conquering men stirs with the primitive passions that laugh at death and untold sufferings! It contains a Romance that Leaps and Flames in Swirls of unexpected Surprises and Grips the Emotions with a Vise-like Clasp.

HAILED BY WID'S

as *"One of the Most Magnificent Productions Ever Registered on Celluloid"—"All There with a Big Punch"—"The Staging is Simply Great"—"A Real Super-Production"—"Don't Be Afraid to Make Claims for It. It Will Justify Almost Any Statement Within Reason"—"Makes Excellent Feature for Special Booking."*

The above words of praise are taken word for word from the most impartial and discerning trade-magazine in the country.

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1457 Broadway
New York

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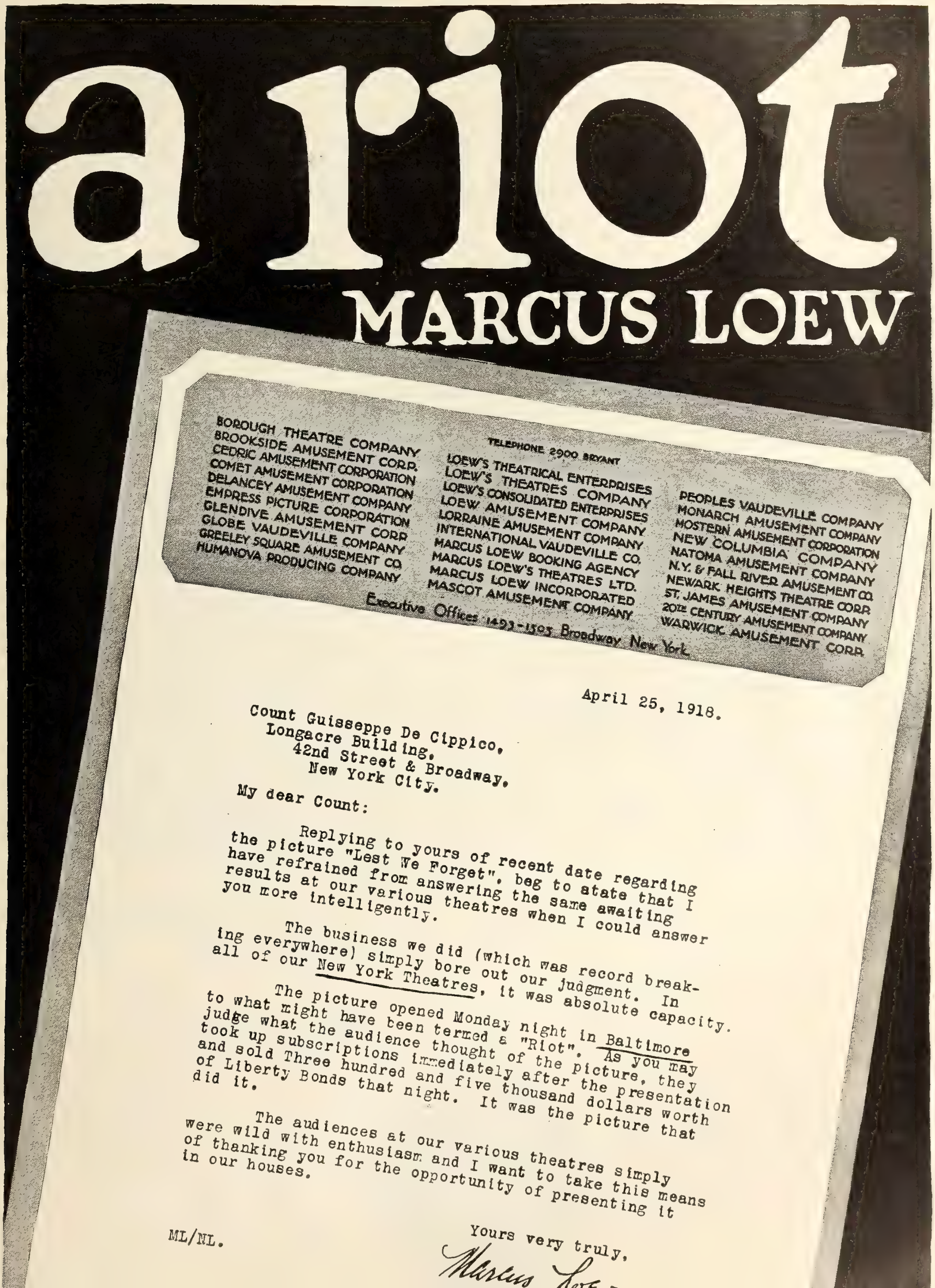
MARCUS LOEW



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ST. JAMES AMUSEMENT COMPANY
20TH CENTURY AMUSEMENT COMPANY
WARWICK AMUSEMENT CORP.

Executive Offices 1493-1505 Broadway, New York.

April 25, 1918.

Count Guisseppe De Cippico,
Longacre Building,
42nd Street & Broadway,
New York City.

My dear Count:

Replying to yours of recent date regarding the picture "Lest We Forget", beg to state that I have refrained from answering the same awaiting results at our various theatres when I could answer you more intelligently.

The business we did (which was record breaking everywhere) simply bore out our judgment. In all of our New York Theatres, it was absolute capacity.

The picture opened Monday night in Baltimore to what might have been termed a "Riot". As you may judge what the audience thought of the picture, they took up subscriptions immediately after the presentation and sold Three hundred and five thousand dollars worth of Liberty Bonds that night. It was the picture that did it.

The audiences at our various theatres simply were wild with enthusiasm and I want to take this means of thanking you for the opportunity of presenting it in our houses.

ML/NL.

Yours very truly,

Marcus Loew

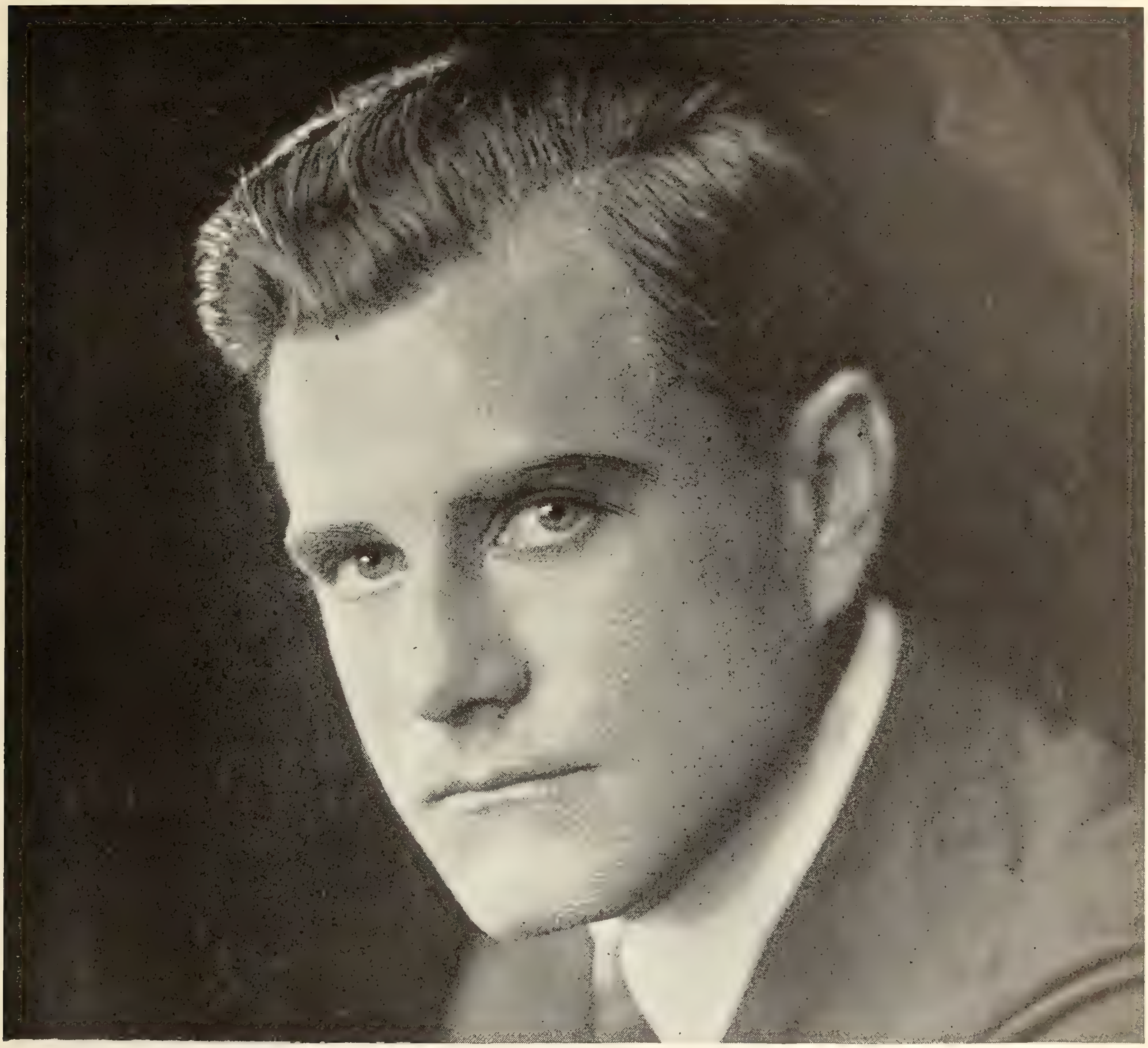
ANNOUNCEMENT

INTO the world of motion pictures has come a new and successful star whose achievement on the screen, whose personality, whose downright ability as an artist make him a wonderful addition to Metro's all star series.

You have seen him in "*The Lone Wolf*;" you have seen him in "*Empty Pockets*" and you, as showmen, know that he already has made a place for himself at the top.

This man is BERT LYTELL and Metro takes pleasure in announcing the first of his appearances as a Metro Star in "*The Trail to Yesterday*." Metro only asks that you see Bert Lytell in this production and then judge for yourselves.

Metro Pictures Corporation.



Metro Pictures Corporation presents

BERT LYTELL

in the devil may care drama
of the great outdoors

The TRAIL TO YESTERDAY

From Charles Alden Seltzer's famous novel.
Scenario by June Mathis. Directed by
Edwin Carewe in Five Acts.

A Metro all star series production released May 6

Ride with the tide of success!

William L. Sherrill's

MY OWN UNITED STATES

with Mr. Arnold Daly

is smashing box office records.

Let it smash yours

SCREEN CLASSICS INC

Metro Pictures Corporation, *Distributors*

Advertised as no other stars were ever advertised

The amazing

DOLLY SISTERS

in The Million Dollar Dollies

Directed by Leonce Perret · Made by Emerald ·

Positively, first screen appearance of these international idols of the stage.

The tremendous Hearst newspapers have thundered the story of their successes to the masses.

SCREEN CLASSICS INC.

Metro Pictures Corporation, Distributors

TRIANGLE

It's in the Eating

THAT'S where the proof of the pudding lies.

You will never know what TRIANGLE pictures and TRIANGLE service will do for your house until you have given them a trial.

The one object for which you are in business is *profit*—and profit is registered at the box office.

TRIANGLE service is not designed to fill your house and then take all the receipts, leaving no profit for you. Nor is it intended to sell you pictures at reasonable prices and then when, through *your* efforts, your box office shows a profit, to suddenly raise your rentals to unreasonably high figures.

TRIANGLE is a combination of good pictures, founded on human-interest stories, artistically directed and with talented players; plus prompt, courteous, honorable and business-like service. The TRIANGLE policy has for its object the success of motion picture exhibitors and it is sufficiently flexible to meet the demanls of *any* exhibitor in the country.

The TRIANGLE Program offers you two pictures each week on which you can absolutely depend—pictures that are *consistently* good, week-in and week-out—pictures that will always please any audience.

TRIANGLE service is offered at prices which guarantee a profit to all exhibitors who will use reasonable efforts in the exploitation of pictures.

It is the unalterable policy of TRIANGLE—an instruction rigidly enforced by the corporation—that salesmen must do business with exhibitors only on such a basis as will insure them making money. Exhibitors must make money on TRIANGLE service—this is the very foundation of the success of TRIANGLE.

GIVE TRIANGLE A TRIAL. Let us make you a proposition for running a few TRIANGLE pictures. Compare the opinion of your patrons, the service from our exchange and the box office results of TRIANGLE with any other program you have used or are using.

There's a TRIANGLE exchange near you. *Don't delay.* Find out at once what TRIANGLE Service will cost YOU.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY :: :: NEW YORK

Speeding Up Grade!

GREAT engines of progress gather power in spite of obstacles. They are *BUILT* to overcome them.

THE Hodkinson Co-partnership Plan is going forward steadily, notwithstanding the present conditions of the industry, because it is constructed on *principle* and *sound business methods.*

EACH week swells the list of front-rank exhibitors identified with the Hodkinson Co-partnership Plan. The latest addition is that of the well-known firm of

Kehrlein Brothers
OWNERS OF THE
KINEMA THEATRES
of
LOS ANGELES FRESNO and OAKLAND

These exhibitors appreciate that the industry's present unrest and depression is not superficial or temporary but fundamental

They have joined forces with this organization because they have satisfied themselves that the Hodkinson Co-partnership Plan offers the only definite assurance in the industry of solid permanence, prosperity and progress for their theatres.

W. W. HODKINSON CORP.
527 Fifth Ave., New York City.

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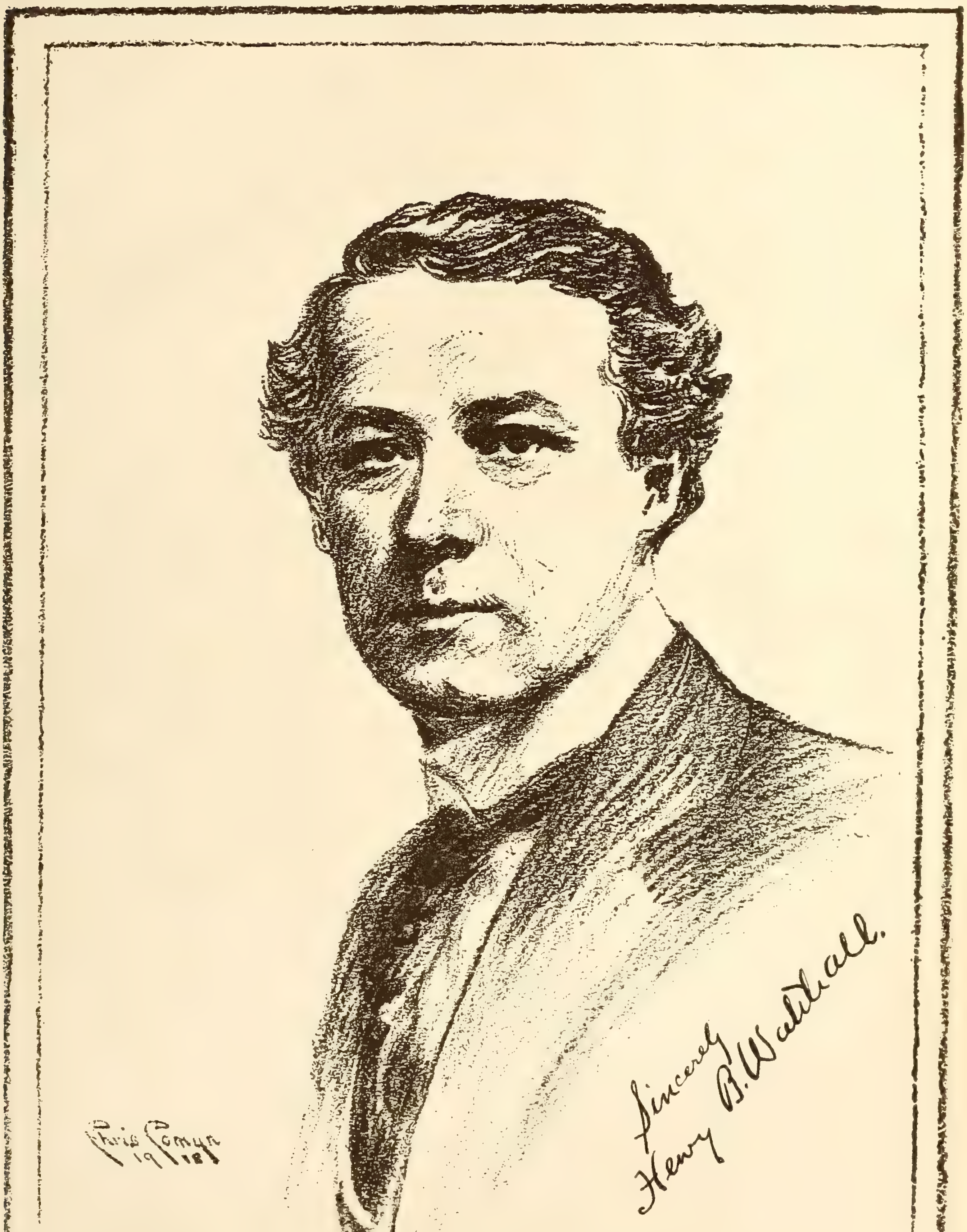
PICK OF THE PICTURES

Distributed by
Hodkinson Service



Sincerely
Henry B. Walthall.

ISSUED
"HIS ROBE OF HONOR"—By Ethel and James Dorrance.
"HUMDRUM BROWN"—By H. B. and M. G. Daniel
"WITH HOOPS OF STEEL"—By Florence Finch Kelly

Henry B. Walthall Pictures Corporation

PARALTA PLAYS

PICK OF THE PICTURES

CURRENT ISSUE

HENRY B. WALTHALL

IN

ELIOT HOWE
Director

"With Hoops of Steel"

FLORENCE FINCH KELLY, Author

ROBERT BRUNTON, Manager of Productions

> "The friends thou hast; and their adoption tried
> grapple them to thy soul with hoops of steel."
>
> Shakespeare

A tale of friendship
enduring as the stars
Strong as time,
faithful as the sun.

FORTHCOMING

LOUISE GLAUM

IN

WALLACE WORSLEY
Director

"Shackled"

LAWRENCE McCLOSKEY
Author

NOT a "wronged gal" story.
NOT a "vampire wench" affair.
But the story of a real woman
who scatters to the winds
prejudice, slander, calumny,
by the force
of her great, good character!

PARALTA PLAYS, Inc.
8 West 48th Street New York City

DISTRIBUTED THROUGH
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AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES
A DAUGHTER of UNCLE SAM
with
Jane Vance
and
Wm. Sorelle.
THE STORY of ENEMY SPY PLOTS in the WAR at HOME
12 Episodes, one reel each
The Sensible Serial
JAXON FILM CORPORATION, New York

This Serial is Doing the Business—NUF CED!

Distributed Exclusively by General Film Company
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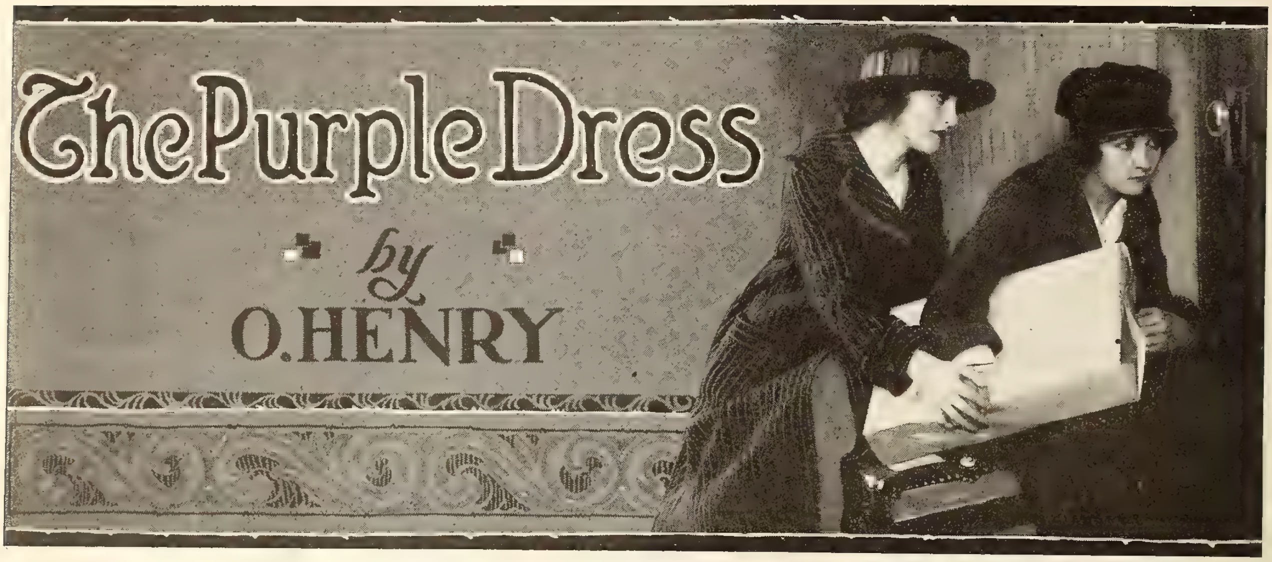
GENERAL FILM COMPANY



with three favorite O. Henry stars:

Agnes Ayres **Evart Overton** **Adele Degarde**

O. Henry pictures continue to roll up a constant following—they are marvelous, appealing and popular.

One O. Henry audience means an audience made-to-order for each of the other O. Henry pictures—a business asset and a substantial one.

Your public likes thoroughly American stories. There are no stories more intensely American than O. Henry stories. These two-reel masterpieces of picturized literature are built to challenge the program feature.

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GENERAL FILM COMPANY

CHARLIE CHAPLIN'S IN TOWN!

You can see him at any General Film office and book the famous Essanay-Chaplin comedies

New Prints—New Paper

TRY THESE—ONE EACH WEEK

"A NIGHT OUT"
"HIS NEW JOB"
"THE TRAMP"
"IN THE PARK"
"A WOMAN"
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"THE CHAMPION"
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SNAKEVILLE COMEDIES FIT FOR ANY PROGRAM

Give Your Patrons Fifteen Minutes of Fun

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"WHEN SLIPPERY SLIM MET THE CHAMPION"
"SNAKEVILLE'S NEW WAITRESS"
"SLIPPERY SLIM'S DILEMMA"

Essanay

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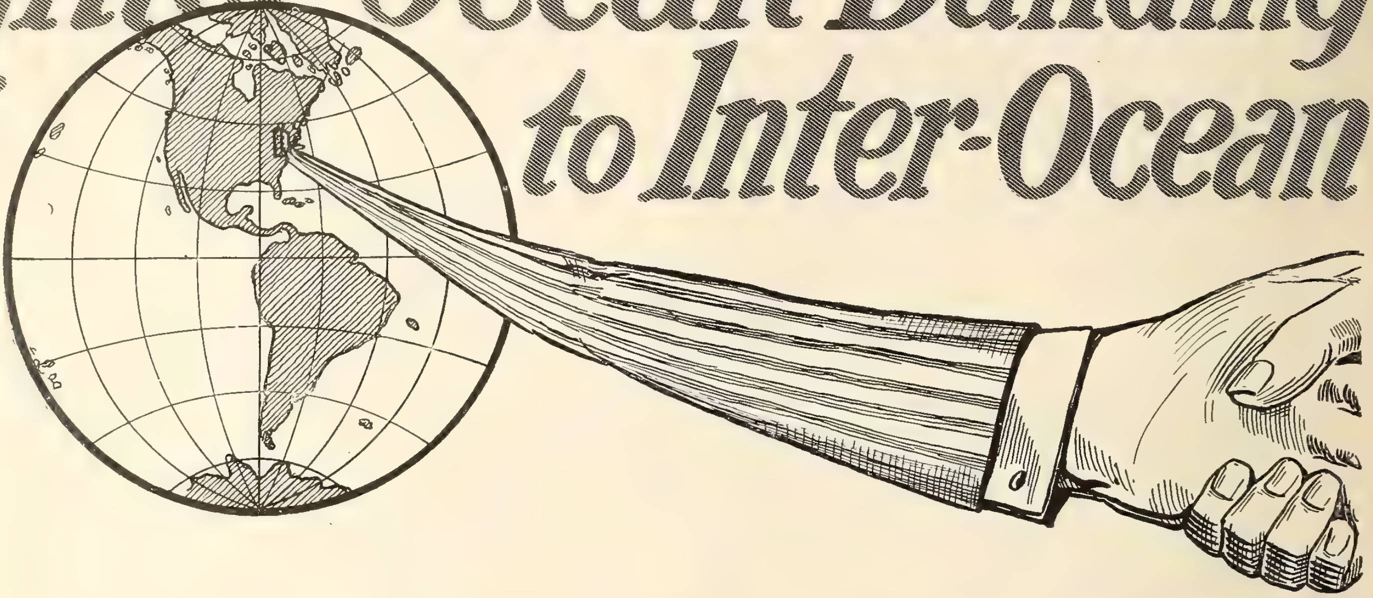
Inter-Ocean Building to Inter-Ocean



"Little Talks With Foreign Buyers"—

AND "Hello!" besides to the foreign buyer of each hemisphere.

Here's the place for you when you come to New York—Inter-Ocean's new Forty-second Street home.

218 West.

The number will be easy to remember: just a ***door*** from the old, at 220 West 42nd Street.

A whole building devoted to films for the ***foreign*** market.

We'll be prepared for your visit.

A desk for the period of your stay in New York, expert translators and stenographers, two big projection rooms equipped with two machines apiece, shipping facilities under the supervision of experts who know ***foreign*** shipping, and the help of the entire Inter-Ocean organization in making your stay a pleasant one.

Buyers who haven't permanent representatives in New York and are contemplating a trip to that center of the American producing field, are cordially invited to write ahead to us, reserving a desk for the period of their stay.

They will be surprised at the ease with which they can "do business" here, thanks to the perfect co-operation that will be supplied by the Inter-Ocean organization.

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PAUL H. CROMELIN
PRES. & GENL. MGR.

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Exclusive Exporters of

New York, says—"Hello!"
House, London

No 10— By Paul H. Cromelin, President

218 West 42nd Street Is the New New York Address! Make a Memo of It!

AN entire building devoted to foreign buyers' representation—nothing like it before in the whole history of American film enterprise. The firm that makes YOUR representation a science *had* to be first! "Inter-Ocean Building, New York" was simply *bound* to come! Located in the heart of the Manhattan film district—on Forty-Second Street near Broadway—it is in the closest possible touch with the fast-moving producing field. *It can miss no bets*—of value to YOU, Mr. Foreign Buyer.

Now distributing: 52 **WORLD FILMS** a year—featuring Ethel Clayton, Alice Brady, Kitty Gordon, June Elvidge, Carlyle Blackwell and other celebrated stars.

24 **PARALTA PLAYS** a year—featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Louise Glaum and other screen headliners.

INSIDE THE LINES—a Pyramid Production with the star of the original Broadway success, Lewis S. Stone.

WHITHER THOU GOEST—a Thomas H. Ince production, featuring Orrin Johnson and Rhea Mitchell.

THE MAN OF BRONZE—another strong Pyramid Production with Lewis S. Stone in the star part.

TODAY—a Ralph Ince production, starring Florence Reed.

THE MAD LOVER—a Leonce Perret production, starring Captain Robert Warwick.

EIGHT BELLS—After the international stage success and by its producers, the famous Byrne Brothers.

THE MANX MAN—after Hall Caine's World famous book, starring Elizabeth Risdon and Henry Ainley.

HUNTING BIG GAME IN THE FROZEN NORTH—the most wonderful hunting and adventure film ever taken in the Arctic regions.

13TH LABOR OF HERCULES—marvels of the last international exposition brought to every family by this authorized film.

In addition to these sterling feature productions, Inter-Ocean has searched the Comedy field for sure fire laugh-makers. The result is that we can present to the most discriminating foreign buyers and exhibitors an array of comedy films that is unsurpassed in its box-office appeal. Let the box-office be our judge. See us without delay for an inspection of:

Black Diamond Comedies Vim Comedies Bingo Comedies "Charley" (Mabel and Fatty) Cartoons

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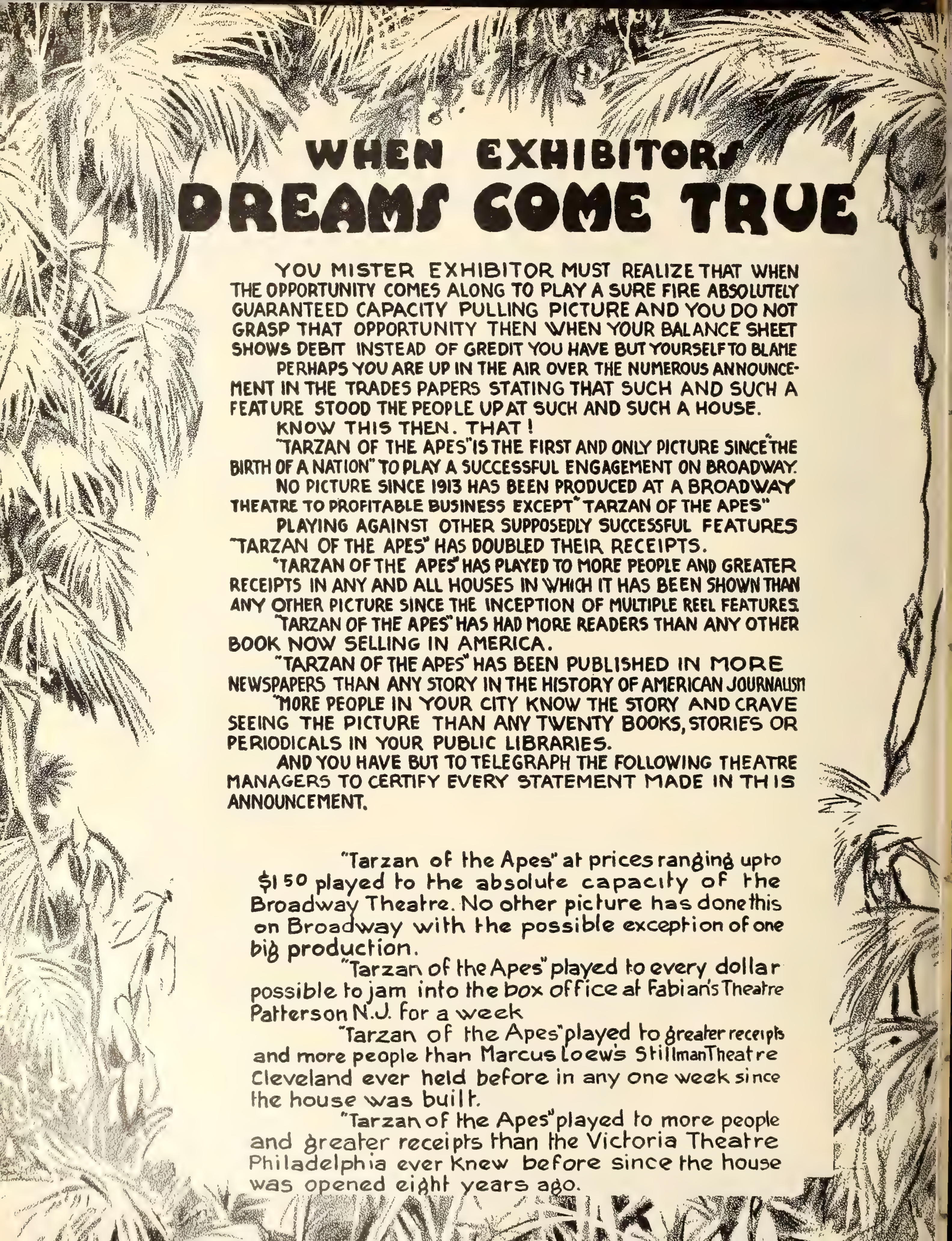
"SPEER" Carbons—The Best



WHEN EXHIBITORS DREAMS COME TRUE

YOU MISTER EXHIBITOR MUST REALIZE THAT WHEN THE OPPORTUNITY COMES ALONG TO PLAY A SURE FIRE ABSOLUTELY GUARANTEED CAPACITY PULLING PICTURE AND YOU DO NOT GRASP THAT OPPORTUNITY THEN WHEN YOUR BALANCE SHEET SHOWS DEBIT INSTEAD OF CREDIT YOU HAVE BUT YOURSELF TO BLAME

PERHAPS YOU ARE UP IN THE AIR OVER THE NUMEROUS ANNOUNCEMENT IN THE TRADES PAPERS STATING THAT SUCH AND SUCH A FEATURE STOOD THE PEOPLE UP AT SUCH AND SUCH A HOUSE.

KNOW THIS THEN. THAT!

"TARZAN OF THE APES" IS THE FIRST AND ONLY PICTURE SINCE "THE BIRTH OF A NATION" TO PLAY A SUCCESSFUL ENGAGEMENT ON BROADWAY.

NO PICTURE SINCE 1913 HAS BEEN PRODUCED AT A BROADWAY THEATRE TO PROFITABLE BUSINESS EXCEPT "TARZAN OF THE APES"

PLAYING AGAINST OTHER SUPPOSEDLY SUCCESSFUL FEATURES "TARZAN OF THE APES" HAS DOUBLED THEIR RECEIPTS.

"TARZAN OF THE APES" HAS PLAYED TO MORE PEOPLE AND GREATER RECEIPTS IN ANY AND ALL HOUSES IN WHICH IT HAS BEEN SHOWN THAN ANY OTHER PICTURE SINCE THE INCEPTION OF MULTIPLE REEL FEATURES.

"TARZAN OF THE APES" HAS HAD MORE READERS THAN ANY OTHER BOOK NOW SELLING IN AMERICA.

"TARZAN OF THE APES" HAS BEEN PUBLISHED IN MORE NEWSPAPERS THAN ANY STORY IN THE HISTORY OF AMERICAN JOURNALISM

"MORE PEOPLE IN YOUR CITY KNOW THE STORY AND CRAVE SEEING THE PICTURE THAN ANY TWENTY BOOKS, STORIES OR PERIODICALS IN YOUR PUBLIC LIBRARIES.

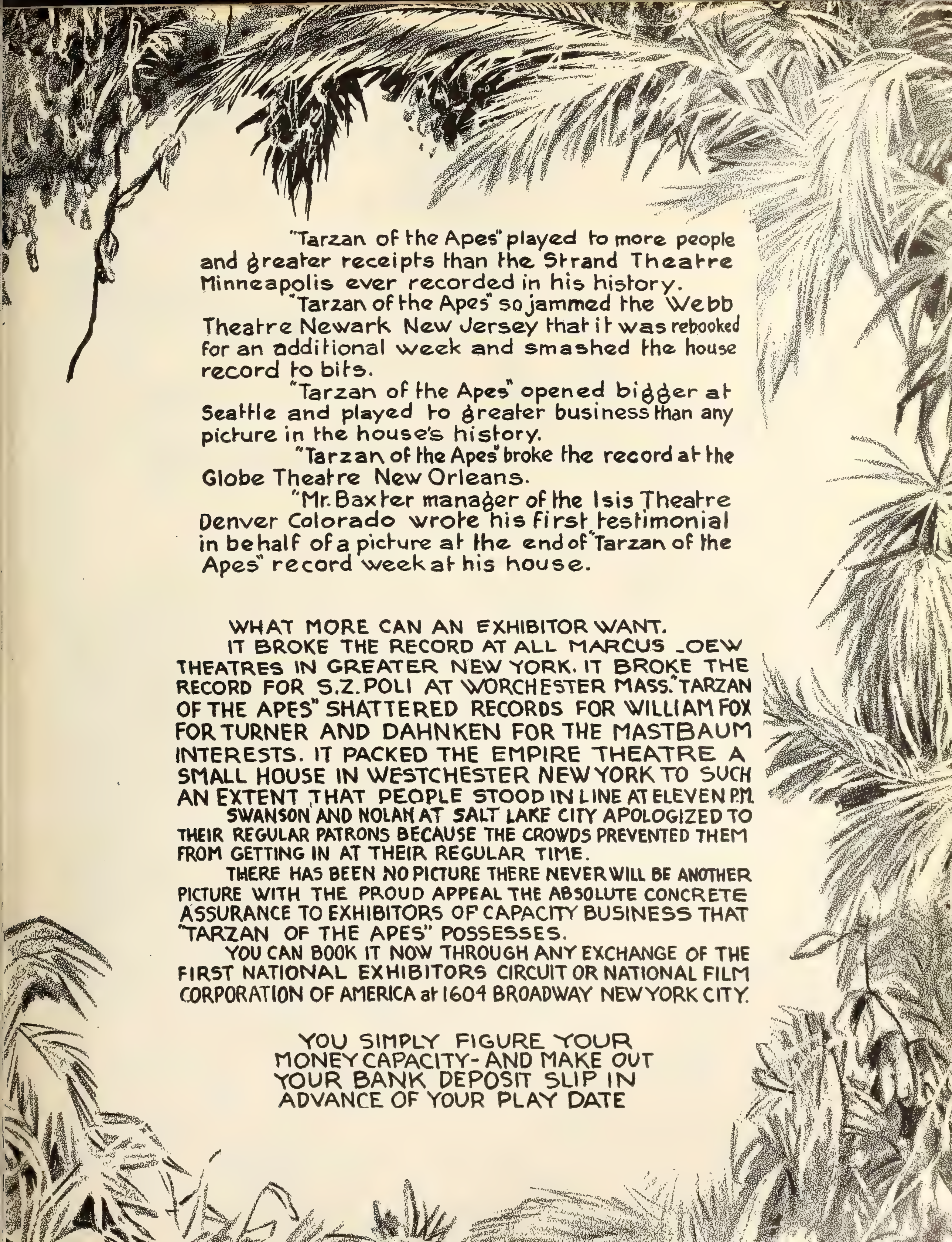
AND YOU HAVE BUT TO TELEGRAPH THE FOLLOWING THEATRE MANAGERS TO CERTIFY EVERY STATEMENT MADE IN THIS ANNOUNCEMENT.

"Tarzan of the Apes" at prices ranging upto $1 50 played to the absolute capacity of the Broadway Theatre. No other picture has done this on Broadway with the possible exception of one big production.

"Tarzan of the Apes" played to every dollar possible to jam into the box office at Fabian's Theatre Patterson N.J. for a week

"Tarzan of the Apes" played to greater receipts and more people than Marcus Loew's Stillman Theatre Cleveland ever held before in any one week since the house was built.

"Tarzan of the Apes" played to more people and greater receipts than the Victoria Theatre Philadelphia ever knew before since the house was opened eight years ago.



"Tarzan of the Apes" played to more people and greater receipts than the Strand Theatre Minneapolis ever recorded in his history.

"Tarzan of the Apes" so jammed the Webb Theatre Newark New Jersey that it was rebooked for an additional week and smashed the house record to bits.

"Tarzan of the Apes" opened bigger at Seattle and played to greater business than any picture in the house's history.

"Tarzan of the Apes" broke the record at the Globe Theatre New Orleans.

"Mr. Baxter manager of the Isis Theatre Denver Colorado wrote his first testimonial in behalf of a picture at the end of "Tarzan of the Apes" record week at his house.

WHAT MORE CAN AN EXHIBITOR WANT.

IT BROKE THE RECORD AT ALL MARCUS LOEW THEATRES IN GREATER NEW YORK. IT BROKE THE RECORD FOR S.Z. POLI AT WORCHESTER MASS. "TARZAN OF THE APES" SHATTERED RECORDS FOR WILLIAM FOX FOR TURNER AND DAHNKEN FOR THE MASTBAUM INTERESTS. IT PACKED THE EMPIRE THEATRE A SMALL HOUSE IN WESTCHESTER NEW YORK TO SUCH AN EXTENT THAT PEOPLE STOOD IN LINE AT ELEVEN P.M.

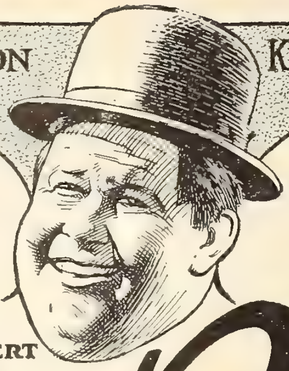
SWANSON AND NOLAN AT SALT LAKE CITY APOLOGIZED TO THEIR REGULAR PATRONS BECAUSE THE CROWDS PREVENTED THEM FROM GETTING IN AT THEIR REGULAR TIME.

THERE HAS BEEN NO PICTURE THERE NEVER WILL BE ANOTHER PICTURE WITH THE PROUD APPEAL THE ABSOLUTE CONCRETE ASSURANCE TO EXHIBITORS OF CAPACITY BUSINESS THAT "TARZAN OF THE APES" POSSESSES.

YOU CAN BOOK IT NOW THROUGH ANY EXCHANGE OF THE FIRST NATIONAL EXHIBITORS CIRCUIT OR NATIONAL FILM CORPORATION OF AMERICA at 1604 BROADWAY NEW YORK CITY.

YOU SIMPLY FIGURE YOUR MONEY CAPACITY- AND MAKE OUT YOUR BANK DEPOSIT SLIP IN ADVANCE OF YOUR PLAY DATE

FLORIDA FILM CORPORATION KLUTHO STUDIOS, JACKSONVILLE, FLA.



FUNNY FATTY FILBERT

A Josh Binney COMEDY

JUST ONE OF THE BIG LAUGHS IN FRED'S FICTITIOUS FOUNDLING

READY

FABULOUS FORTUNE FUMBLERS

FRED'S FICTITIOUS FOUNDLING

FREDA'S FIGHTING FATHER

2 REELS EACH

FOLLOWED BY ONE EACH MONTH

STATE RIGHTS BUYERS PROTECTED BY A YEARLY FRANCHISE

ERNEST SHIPMAN 17 W. 44 ST. N.Y. REPRESENTATIVE

The Affiliated Platform

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

7—To regulate expenditures, according to sound business methods, and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

8—To arrange, on behalf of the booking associations now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

Plank
No. 1

Minding Their *Own* Business

EXHIBITORS possess the real values of the motion picture business. Their theatres are the fundamental assets of the industry. Their investments exceed all other investments.

Yet, until this moment, exhibitors have had little to say about the running of the business—scarcely, even, anything to say about the running of their own part of the business.

Their attempts to pool their interests, and thereby exercise the voice in affairs which their combined booking power would give them, has resulted either in the feathering of the nests of a chosen few of their number, or in the financing of the selfish purposes of outsiders.

The reason for this has been, that once having assembled their forces, *exhibitors have given over the control of these forces to others.*

The AFFILIATED DISTRIBUTORS CORPORATION has been formed BY exhibitors, FOR exhibitors, *to keep the control of the exhibitors' booking power in the hands of exhibitors.*

The purpose of the organization is to gain for the exhibitors' booking associations affiliated with it, a definite and consistent supply of meritorious pictures, at price concessions which such combined booking strength will earn—*not to take advantage of that strength for selfish interests.*

Exhibitor booking associations, affiliated with this organization, retain ALL of their independence, ALL of their funds, and likewise are WHOLLY responsible for the management of the AFFILIATED DISTRIBUTORS CORPORATION.

This management is vested in a Board of Directors, *made up of exhibitors,* and *elected by exhibitors.* To make this board fully representative of *all* exhibitors, one director is allotted to every hundred days of booking represented.

That a directorate of such representativeness may be relied upon to provide an efficient and trustworthy management, is best attested by the results which are now being obtained by such exhibitor booking units as:

The Exhibitors' Booking Syndicate, of New York.
The Associated Theatres, Inc., of Minnesota.
The Motion Picture Theatres Association, of Illinois.
The Associated Theatres, Inc., of Illinois
The United Exhibitors Association, of Philadelphia and Eastern Pennsylvania.
The Exhibitors Booking Association of the Intermountain States.
The North and South Carolina Exhibitors Booking Association.
The Exhibitors Booking Association, of Michigan.
The Tri-State Exhibitors Circuit, of Pittsburgh.

Retaining their present independence, but affiliated in a national organization that will assure the better producers an even more extensive market, these, and other booking associations, now in process of formation, will for the first time in the history of the industry, be in a position to realize the full power of their strength.

That such realization will bring added savings in rentals, and increased returns in the excess profits of each booking association, will be obvious to the most casual investigator.

If you would have a share in these benefits, write today to the

AFFILIATED DISTRIBUTORS CORP.
Charles C. Pettijohn, General Counsel
PERMANENT ADDRESS, SUITE 524, 1476 BROADWAY, N. Y. C.

THEODORE C. DEITRICH *Presents*

DORIS KENYON

MOST WINSOME STAR OF THE SCREEN

Heading her own company

DE LUXE PICTURES INC.

in

A SIX REEL FEATURE DE LUXE

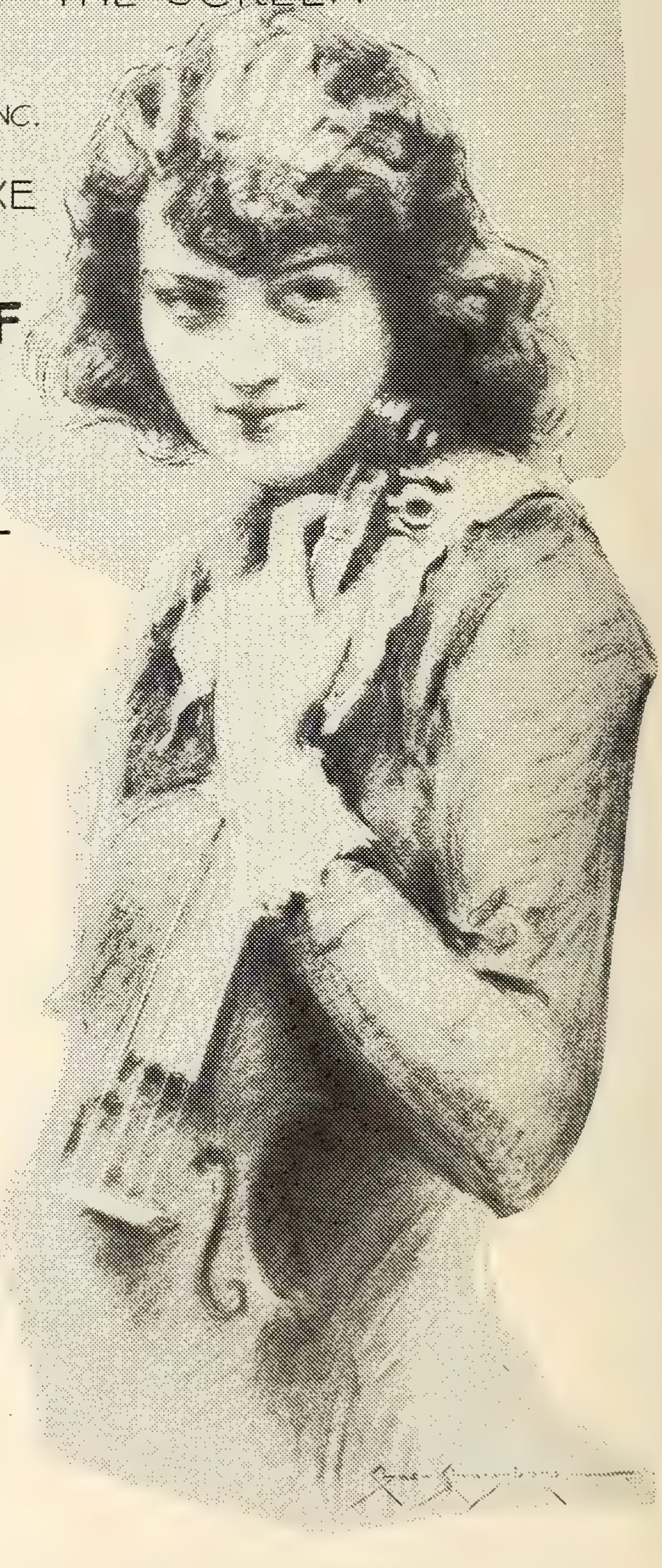
THE STREET OF SEVEN STARS

by

MARY ROBERTS RINEHART

Characterized by the author as "my most beautiful story"

Directed by JOHN B. O'BRIEN



MILLIONS READ IT IN THE SATURDAY EVENING POST.

MILLIONS ARE NOW READING IT IN BOOK FORM.

MILLIONS ARE WAITING TO SEE IT ON THE SCREEN.

Releasing arrangements to be announced shortly.

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ONE HUNDRED FILM BUYERS
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Released Through Independent Exchanges

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Gaumont Graphic

JUDGING "THE EAGLE'S EYE" BY NEWSPAPER STANDARDS

AS evidence of the opinions of the country's leading newspaper editors about the public appeal, timeliness and importance of "The Eagle's Eye," this is what they did, in their respective papers, during the week preceding the publication of the first chapter of the story:

The Philadelphia Evening Ledger posted two color half sheet cards on all its newsstands, placarded its score of delivery wagons with three sheet announcements, ran two and three column ads in its daily columns—all advertising the publication, for twenty weeks, of the story of "The Eagle's Eye."

The Boston American announced the first chapter with a seven column, two line display heading across the FIRST PAGE OF ITS SECOND MAIN NEWS SECTION, AND BEGAN THE STORY IN THE SEVENTH, OR "BIG NEWS" COLUMN ON THAT PAGE, the second most important in the paper.

The Washington Times published full page advertisements, drawing attention to the appearance of the first chapter.

The Chicago Examiner also used full page ads, lauding the story of "The Eagle's Eye" as the greatest serial feature of the year.

The Los Angeles Examiner began the first chapter on its first page, giving it equal importance with war news.

The San Francisco Examiner started the story with a four column, full page depth layout on the first page of its second main news section.

The Buffalo Express, Albany Telegram, Atlanta Constitution, Houston Post, Austin (Texas) American, Denver News, Salt Lake City Tribune, and twenty-eight other big dailies treated it with equal prominence.

Not even the most popular of the big war stories that are being published as feature matter have received the great amount of advertising that the newspapers have given to their contracts for exclusive local publication rights to the novelization of the story of "The Eagle's Eye."

It is another, and an irrefutable evidence that "The Eagle's Eye," in picture form, is the biggest subject in the industry. There is nothing that can begin to compare with it. It is so big it belittles description.

Exhibitors who have booked it are unstinted in their praise of its drawing power. Patrons have gasped at its revelations. It is the pictured history of Imperial Germany's war against America on American soil.

The big first, second and third run accounts throughout the United States agree, after showing the first episodes, that there never has been, in the history of motion pictures, anything to compare with

"THE EAGLE'S EYE"

By WILLIAM J. FLYNN

Recently Retired CHIEF OF THE UNITED STATES SECRET SERVICE]

Produced by THE WHARTONS with the popular screen stars
KING BAGGOT and MARGUERITE SNOW
Distributed by FOURSQUARE EXCHANGES
BRANCHES IN PRINCIPAL CITIES
Foreign Rights Controlled by Robertson-Cole Co. and Arrow Film Corporation, Times Bldg., N.Y.

YOU MAY NOW BOOK PATHÉ FEATURES ON EITHER THE SELECTIVE SERVICE (OPEN BOOKING) OR THE PROGRAM PLAN: TAKE YOUR CHOICE!

Why the Selective Service Plan Appeals To The First Run Exhibitor

¶ He may pick the pictures his patrons want;
He may, by selecting his features, reduce his "poor days" to a minimum;

¶ He doesn't have to buy a "pig in a poke," for program booking is booking blindly. A first run house cannot afford to book blindly. A picture which may jam a competitor's house may be a frost in his;

¶ By the selective service plan an exhibitor is the judge of what his patrons should have. He may book only those pictures on which he knows he can make money;

¶ A family trade house must be very careful as to the kind of pictures it runs. Under the selective service plan an exhibitor can keep out the pictures which only hurt his trade but which he must take under the program plan.

Pathé

Why the Program Plan Is The Best For The Smaller Houses

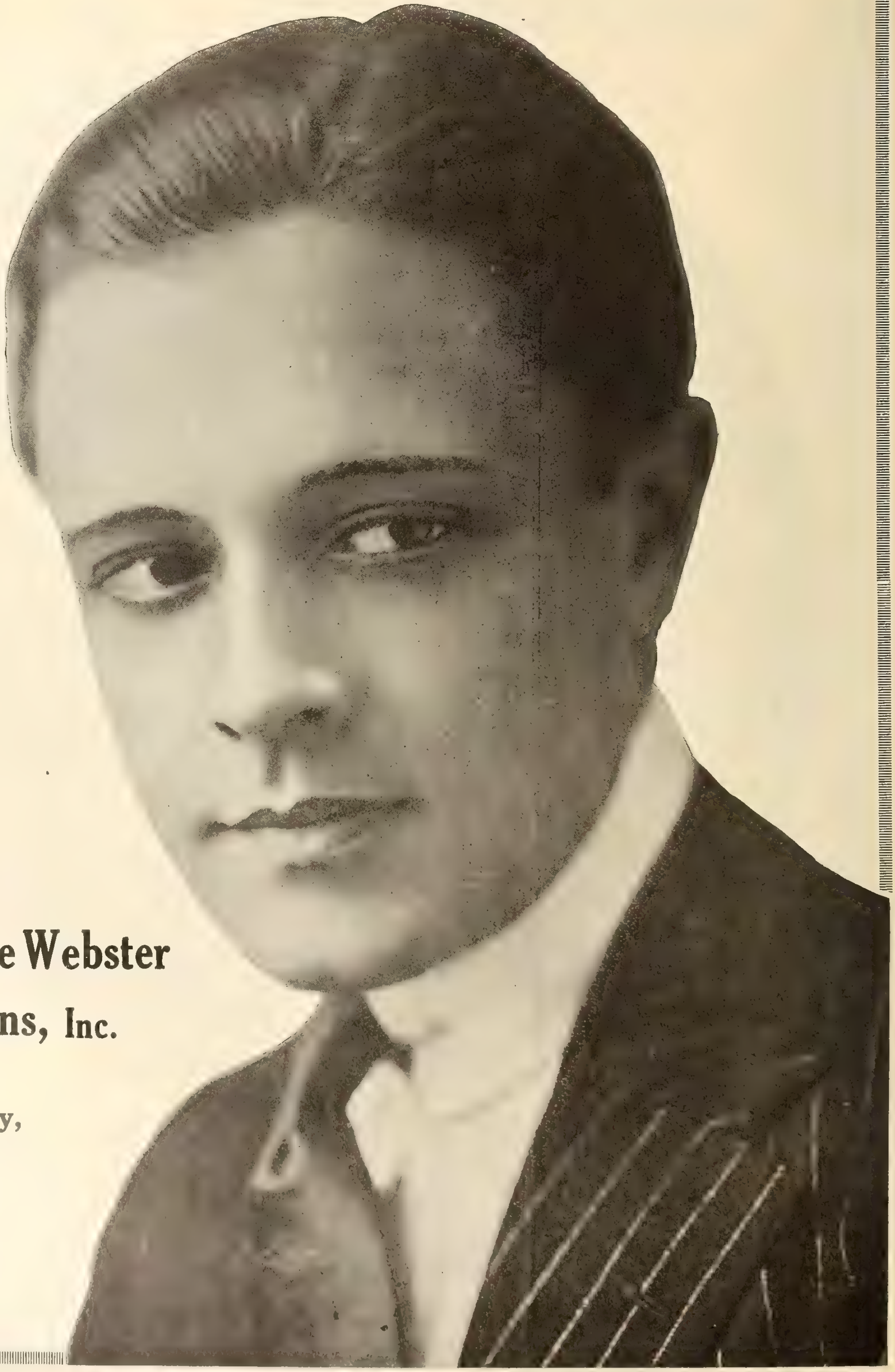
¶ The Program plan is cheaper; it is obvious that a better price can be made on twenty-six features on one contract than on the same twenty-six sold individually; ¶ The small town exhibitor is often too far away from the exchange centre of his district to select his features personally. He has well justified confidence in the Pathé branch manager and salesmen and knows they know his requirements. Thus he is saved the time and expense of frequent visits to the exchange; ¶ Three out of four of the Pathé features have been winners for him. He has made money on three and broken even on the fourth. He may well be satisfied with such a consistent showing and he is! ¶ His patrons are perfectly satisfied with the Pathé features and have told him so. And those features were selected for him by the Pathé branch manager and the salesman serving him. Why should he change the system which is making money for him?

THE SELECTIVE SERVICE PLAN IS THE BEST FOR ONE HOUSE, THE PROGRAM PLAN FOR ANOTHER. AGAIN WE SAY-TAKE YOUR PICK!

Niles Welch

Co-Starring
in

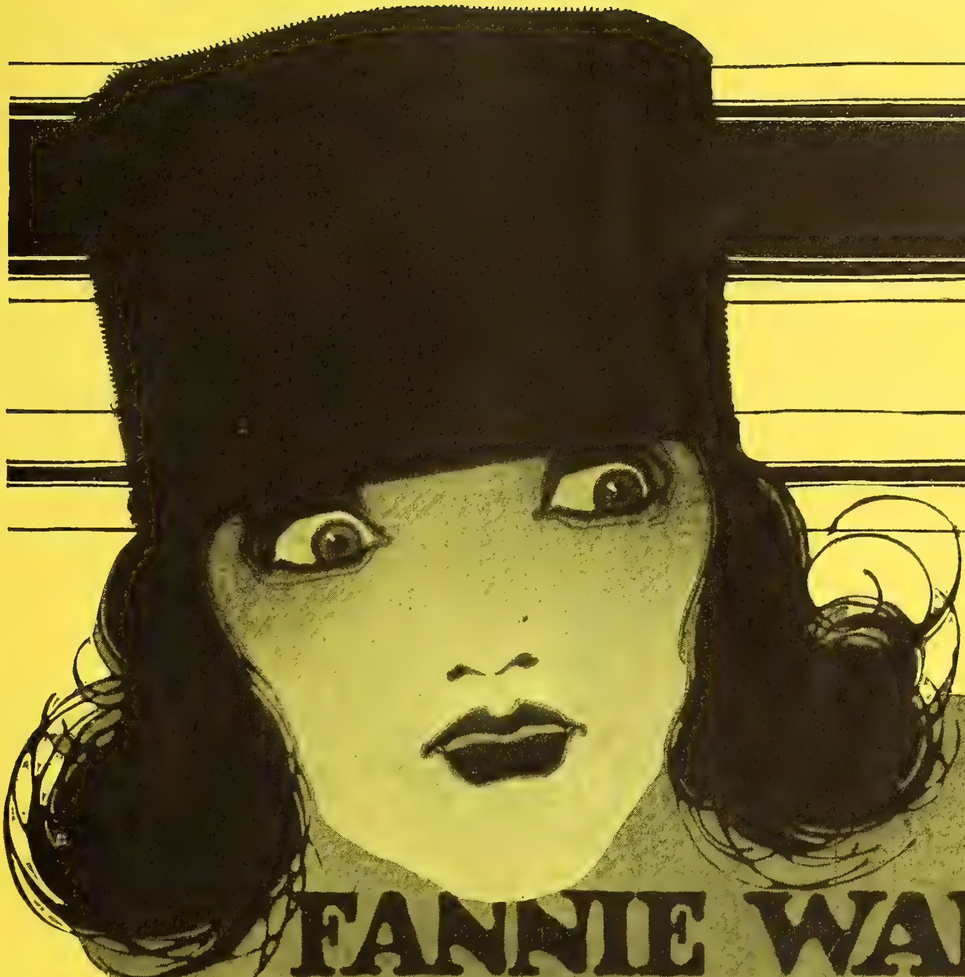
Reclaimed



**Harry McRae Webster
Productions, Inc.**

1457 Broadway,
New York.

Telephone
486 Bryant



PATHÉ

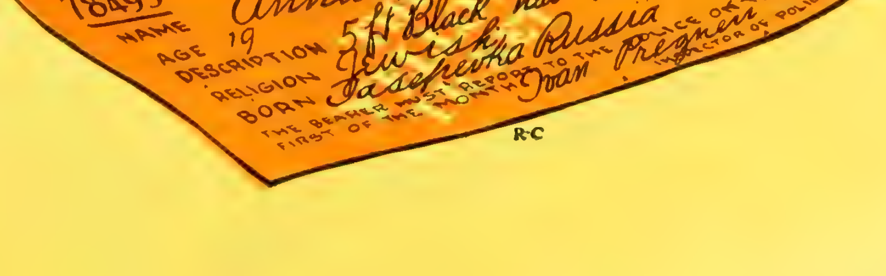
FANNIE WARD

in the box-office attraction of the season ~ A. H. Woods' sensational dramatic success

THE YELLOW TICKET

Adapted from the play by Michael Morton. Produced by Astra. Directed by Wm. Parke. A great big play,— produced in a great big way~sure to be a great big success.

Coming Soon



FASEPEVKA Nov. 12 1914
78493
NAME Anna Mirrel
AGE 19
DESCRIPTION 5 ft Black hair Br. Eyes
RELIGION Jewish
BORN Fasepevka Russia
THE BEARER MUST REPORT TO THE POLICE ON THE FIRST OF THE MONTH
Ivan Pregnen
INSPECTOR OF POLICE

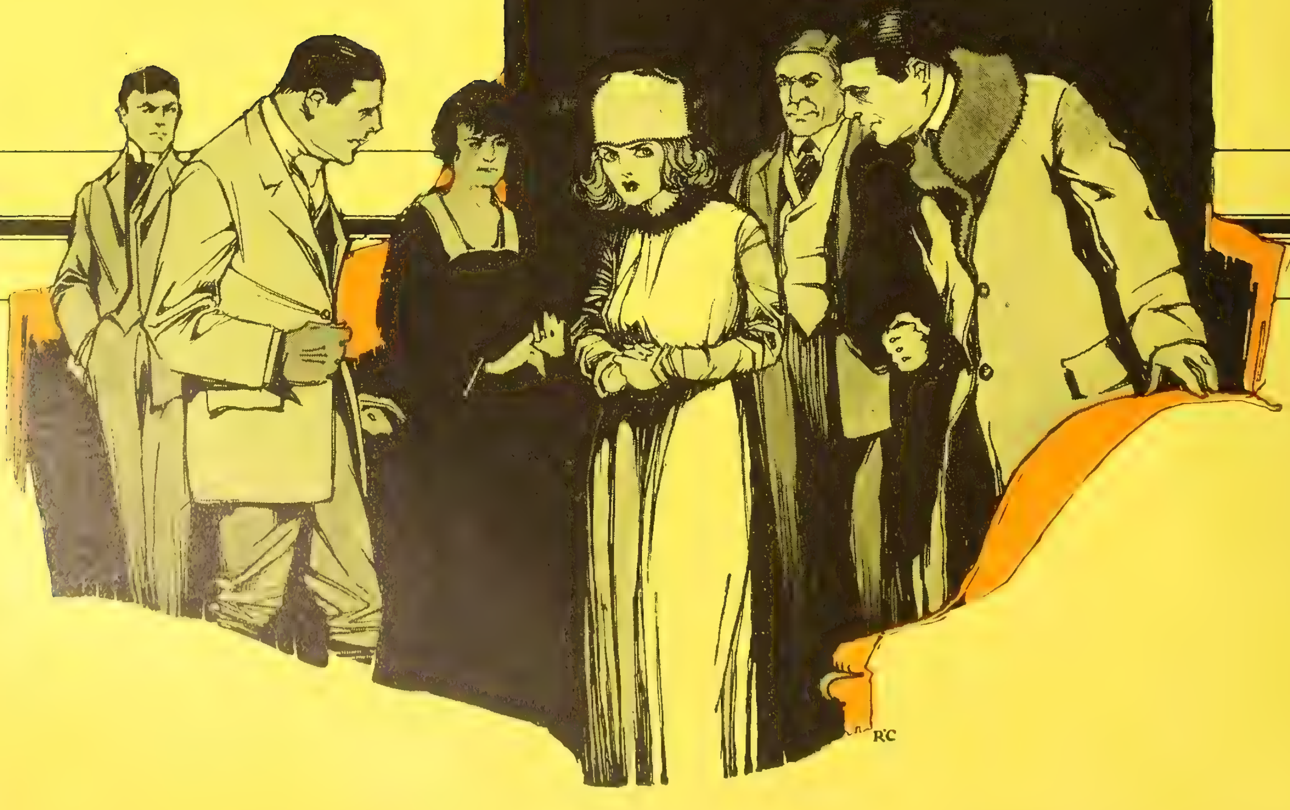
PATHÉ

THE YELLOW TICKET

was a smashing, sensational success on the stage. As a motion picture it will MORE than duplicate that success.

Five parts of vital, absorbing drama, fearless in conception, ruthless in realism, certain to appeal to everyone.

COMING SOON



MORALE

A motion picture opportunity and obligation of service.

MR. BRUCE BARTON, editor of "Every Week," in one of his constructive editorials says:

WORDS come and go: they have their day. We have passed through the reign of "psychological" and "efficiency" and "merchandising."

And a new little word now holds the throne: the destinies of the world are wrapped up in its six letters.

It is spelled this way: M-O-R-A-L-E.

I listened the other night to Will Irwin's description of the great Italian disaster. There are no better fighters in the world than the Italians. Cadorna had established them in positions almost impregnable.

What, then, happened to hurl them to defeat?

First of all, the report spread insidiously all over Italy that the war would be over in December, that the peace conference even then was under way in Switzerland.

It spread first, not among the soldiers, *but among the women at home.* Soldiers going home on leave met wives who gave them the good news and warned them: "Don't take any chances now: the war is practically over. Just be careful a few days more."

The whole story is too long to tell. But, for our purpose, the significant fact is this—the morale of the people at home was first attacked; and they, in turn, poisoned the faith and determination of the troops at the front.

Morale is as old as warfare, and it can be made or broken overnight.

And that nation whose morale curve is highest when the final conflict comes will win the war.

What, then, is this quality—morale? Of what elements does it consist?

Cheerfulness—bred of the knowledge that the home fires are burning brightly and are worth fighting for.

Courage—sustained by the courage of those who are behind.

Faith—that the cause is eternally just, and therefore *can not* fail.

These are the elements of morale. If you yearn for the news of victory that will spell peace, see that you keep these qualities in your own heart strong and vibrant.

For almost always, when morale begins to weaken, it begins to weaken first of all *at home.*

THE MOTION PICTURE SCREEN is one of the most powerful agencies available for building and sustaining the morale of our people. The picture screen has given much—there is much more to give. Let every exhibitor see his duty.

John R. Freuler

MUTUAL FILM CORPORATION
220 South State Street
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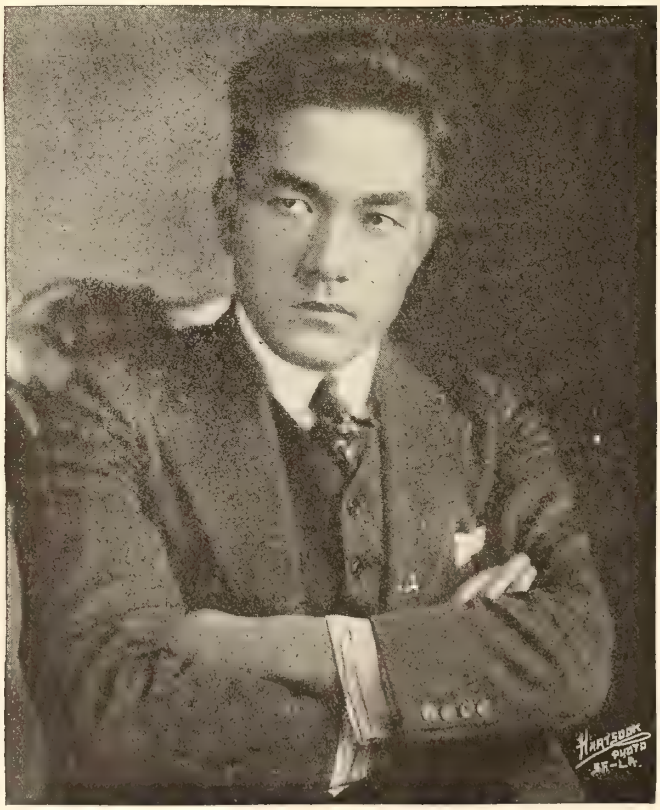
Now in the Making

FIRST

HAYAKAWA PRODUCTION

Unique Japanese Star busily engaged with his own independent company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STORY OF HIGHEST QUALITY

DRAMATIC PUNCHES IN EVERY REEL

Initial photodrama a sure-fire box-office winner

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Herman W. Hellman Building, Los Angeles

Motion Picture News

Vol. 17 No. 20. May 18, 1918

The Week in the Film World at a Glance

FEATURES

MAKING LONGER RUNS POSSIBLE (WM. A. JOHNSTON) 2935
SPEAKING EDITORIALLY 2936
SERVING IT WITH SPEED AND GINGER 2937
LETTERS OF A SELF-MADE EXHIBITOR TO HIS SON 2938
WHAT KIND OF A FELLOW IS—INCE? 2949
EXHIBITORS' ADVISORY BOARD ON BETTER PICTURES 2962
INDEPENDENT FIELD TICKER 2994

OF SERVICE TO EXHIBITORS

Exhibitors' Box-Office Reports 2951
Exhibitors' Service Bureau 2958
Ready-Made Ad Talks 2970
Newsy Items from the Studios 2997
Short Subjects in Review 2998
Releases—Current and Coming 3005-6-7-8
Monthly Index 3009
Projection Department 3014
Music and the Picture 3020
Theatres Worth While 3023
Exhibitor to Exhibitor Reviews 2956

NEWS OF THE WEEK

Canada Boosts Import Rate on Films 2941
Sheldon Takes Mutual Presidency 2943
Funhouser Raises Storm in Chicago 2945
Industry Sends Liberty Loan "Over the Top" 2947
Live News from the Producers 2972
Coming Program Offerings 2984
In the Independent Field 2991
News Notes from Canada 2996

SCREEN EXAMINATIONS

"Battle Royal, The" (Paramount-Mack Sennett) 3003
"Brave and Bold" (Fox) 2999
"Dagger Woman, The" (Russian Art Film-Pathe) 3002
"Hell Hound of Alaska, The" (W. H. Prods.-Hart) 3001
"Honor's Cross" (Selexart-Goldwyn) 3000
"How Could You, Caroline?" (Pathe) 3001
"House of Hate, The" (Pathe) 3002
"Hula Hula Dance, The" (W. H. Prods.-Chaplin) 3002
"I'm a Man" (Judge Brown-General) 3022
"Joan of Plattsburg" (Goldwyn) 2999
"Journey's End" (World Film) 2999
"Little Runaway, The" (Vitagraph) 3003
"Mile-a-Minute Kendall" (Lasky-Paramount) 3001
"Mountain Law" (Blue Ridge Drama-General) 3022
"Resurrection" (Famous Players-Paramount) 3002
"Satan's Pawn" (W. H. Prods.-Barriscale) 3000
"Selfish Yates" (Artcraft-Ince) 3001
"Social Ambition" (Goldwyn-Selexart) 3002
"Two-Gun Gussie" (Rolin-Pathe) 3000
"With Hoops of Steel" (Paralta) 3000

Newsy Announcements of the Week Found in the Ad-Pages

On Paramount-Artcraft Progress-Advance 2895
The Value of Advertising—Paramount 2896
Clara Kimball Young in "The Reason Why" a Success 2897
Opinions on Alice Joyce—Her Next Vitagraph Release 2898
All Americans Eager for "Over the Top" 2899
Goldwyn Patriotic Contribution, "Joan of Plattsburg," with Mabel Normand 2900
"Heart of the Sunset" 2901
Smiling Bill Parsons in Goldwyn-Capitol Comedies 2902
Selexart-Goldwyn Productions Real Box Office Winners 2903
S. A. Lynch Offers State Rights on "Carmen of the Klondike" 2904
Marcus Loew Lauds "Lest We Forget" 2905
Bert Lytell Gains Prominent Place in Screen Firmament, 2906-07
Metro Releases that Are Different 2908
"The Proof of the Puddin Is in the Eating"—Triangle 2909
Hodkinson 2910
Paralta Pictures—Henry Walthall 2911-12
"A Daughter of Uncle Sam" 2913
"The Purple Dress," Latest O. Henry 2914
The Chaplin Reissues from Essanay 2915
Inter-Ocean in New Quarters Announces Complete List of Pictures 2916-17
"When Exhibitors' Dreams Come True"—"Tarzan of the Apes" 2918-19
Josh Binney Comedies Featuring Fatty Filbert 2920
"The First Plan of the Affiliated Distributing Corp 2921
"The Street of Seven Stars," Presenting Doris Kenyon, Announced as Ready by De Luxe Pictures 2922
"The Last Raid of Zeppelin L-21" 2923
A New News Reel 2924
Newspaper Opinion on "The Eagle's Eye" 2925
Pathe Offers Exhibitors Two Methods of Booking 2926-27
Niles Welch Co-starring in "Reclaimed" 2928
Pathe Ready to Release "The Yellow Ticket" 2929-30
The Opportunity of the Motion Picture—Its Obligation and.... Service—Proffered by Mutual 2931
Sessue Hayakawa's New Producing Company 2932
Broncho Billy Reissues 2934
"The Bride's Awakening," a Universal Special Production featuring Mae Murray 2986-87
From One Exhibitor to Another—on "The Kaiser, the Beast of Berlin" 2988
The Boy Scout Serial Released by Universal 2989
First Every Week with All the News—Universal 2990

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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SCREEN GEMS!

That's what the critics call the **REVIVIFIED BRONCHO BILLY** pictures of the hills and plains. Ten superb dramas now booking. To be followed by others. Run one every week

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George Kleine System
Distributors

Perfection Pictures

MAY -9 1918
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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 20 May 18, 1918

Making Longer Runs Possible

THE owner of a large city picture house had this to say in our office last week:

"There's a danger in urging runs longer than two weeks.

"Generally speaking, your campaign for longer runs is an excellent one. I agree with you that the daily change is the fundamental fault of the business.

"But you ought to urge the quick change houses to come up to longer runs—from one day to three or four—show them how they can do it with profit.

"The house now using week runs has a steady patronage. Extended runs are apt to lose the patronage. The people go elsewhere in the meantime and get the habit. They may not come back.

"What we need," he went on, "is a situation all over the country more nearly approaching the week run. That would be a fine thing for the whole industry.

"I would suggest that you bear more heavily along this line and don't let your enthusiasm carry you too far on runs, say, over two weeks."

We agree and we don't agree with the criticism. But we give it frankly here as lending some impetus, perhaps, to a discussion of what we shall always consider the industry's biggest problem.

We have suggested the subject, by the way, to our Exhibitors' Advisory Board, and we anticipate some very interesting statements, especially along the line of the cooperation necessary between manufacturer and exhibitor to make longer runs possible and profitable.

* * * *

IT is certainly true that the number of houses which should jump out of the daily change fallacy into runs longer but less than a week is very large; it is true that right among this class of theatres is where the industry's big sore spot lies today; and obviously right here is where the change to longer runs should be advocated and accomplished—through that unity of plan and purpose between exhibitor and manufacturer so necessary.

By the way, we have just had laid before us the case of a six hundred-seat house which barely existed profitably under a daily change policy. Today—a few months later—this theatre, now playing good pictures for four days each week, has nearly trebled its receipts and pays a handsome profit.

Not only that, but a dormant neighborhood has been so awakened that it now, apparently, wants a thousand, or even a two thousand-seat house at higher prices.

These are the neighborhoods and these are the theatres which need longer runs—backed, of course, by the good showmanship essential to any such enterprise and advance.

And in our estimation, as we have frequently stated, nothing will prevent the right man coming along and grabbing these opportunities.

As to the big house and a run over two weeks, we believe that any changes inherent therein are a matter of location, competition, house management, advertising, and other individual problems which will have to be solved altogether as an individual case.

It is the exhibitor's own problem, to be determined altogether by those different factors entering into each different situation.

We cannot help being pleased over the success of those houses which are taking the jump now right along. And we are making every effort, in each case, to publish completely the ways, means and consequences of the move.

In closing this editorial we are adding another which has a very big bearing on the issue of longer runs.

It's the Backing that's Needed

MANAGER BRANHAM, of the Strand theatre, Minneapolis, in an interesting article in this issue says that pictures are all right, but that the exploitation material with them is all wrong.

We respectfully but emphatically refer this statement to producers.

You may shout from the house-tops for longer runs, gentlemen; you may make pictures which will hold up during longer runs—and, of course, this is the first essential. *But you will never have longer runs until you equip the exhibitor with the advertising material*—*all* the advertising material—which *also* is an *absolute essential* to longer runs, and *profitable* runs at all.

You may think you are doing this, but you are *not*.

You may think others are doing it for you, but they are not.

And you'd better begin right now with the most rigid house-cleaning you ever had—*and find out, yourself,* just what you are *not* doing.

* * * *

YOU have the right *object* in view; you are spending plenty of money—too much, perhaps. But, just the same, the man at the other end of the line, the man who books your picture, is *not* getting the help he needs—*not*, by a long shot,—to sell successfully *his* picture, *your* picture, to the public.

You are spending too much money in selling him—the exhibitor. You are yelling at him too much, just as if he

(*Continued on following page*)

Speaking Editorially:

(Continued from preceding page)

didn't have his own sources of information in booking pictures and had to accept your own claims.

Why don't you advertise *with* him and not so much *at* him?

He'll book your picture on its merits. Why don't you help him sell it on its merits? Why don't you spend your efforts and your money that way?

It can be done.

Every one of your good pictures can be thoroughly merchandized. In other words, you can put each one out and over, over for all it's worth to you and your exhibitors—and with no more and probably considerably less money than you are spending now to do nothing.

The ways and means are right under your nose; you don't use them in the right way, that's all.

Frankly, gentlemen, we are right in this matter, and you ought to be told the truth.

Exhibitors are telling it to you now, and more and more they will raise their voices in the matter.

E Johnston

Funkhouser Again

"MAJOR" FUNKHOUSER—we use quotes, as do the Chicago newspapers—has edited "Hearts of the World" to suit himself, whatever the wishes and high council plans of the French, British and American Governments.

He now turns his attention to "My Four Years in Germany" and eliminates eight scenes from a picture founded upon the facts of a book written by the United States Ambassador to Germany.

There will be many who, in their exasperation over the fanaticism of one city official seeking to countervent the cause of patriotism and world justice, will accuse this fellow of pro-Germanism.

We do not. We believe the charge should be bigotry in the nth degree.

But there should be some charge. And the charge, we believe, should be made by the Government of the United States. And action cannot come too soon.

Stage to Screen—and Vice Versa

ANTHONY PAUL KELLY, playwright now—otherwise Tony Kelly, successful photodramatist—has scored a hit in his first stage play, "Three Faces East," now running in Boston and certainly destined to open successfully in New York in August.

At least George M. Cohan says the play is a hit, and having seen the play and knowing Mr. Cohan, we are not disposed to argue the point.

Mr. Kelly's play—naturally, because of his previous training in photo-dramatic construction, lends itself splendidly to picturization.

And the question arises: why not make a play and the photoplay of the same theme at the same time and also put them out simultaneously?

The ready answer, of course, is: Why, the picture at fifteen cents admission would kill the stage play at $2.00.

But would it?

Not in New York, certainly; nor in any other large centres. Here is where stage plays flourish and motion pictures do not compete in substance nor diminish attendance.

The play ought to be helped—greatly—in these centres by the appearance of the picture throughout their surrounding districts and by the very considerable advertising that would be had.

This would be especially true if the same cast appeared in the play and the picture.

Plays founded on books are helped, not hurt, by the book sale. And the book sale is revived by the play.

Pictures, it must be borne in mind, are more like books than like stage plays. The motion picture is an illustrated story.

Traditions, it would seem, stand mostly in the way of this innovation.

Who will be daring enough to try it out?

Away With Tradition

IF there is one thing the motion picture business will not tolerate it is tradition.

True of the making of pictures; true of the showing of pictures.

People want novelty; or, to express it otherwise, novelty is the attractive force, the basis, of entertainment.

Some veteran showman, we forget who at the moment, stated and proved well his point, that the show business is one of the most stable and conservative.

But, he stated, it can only be made stable through constantly upholding the principle of novelty.

It is a current saying that the film business travels fast and changes fast.

So it does, because the public—upon whose favor the whole business is built—demands new things.

The procession is fast.

Woe to those who lag behind a year or so—even a month or so.

A la The New York Herald

SHALL the theatre projection room be kept sealed up tight, as it is today, or shall the patrons be allowed to see the operator at work by means of a wired glass window visible from the lobby or foyer? This is a question which is being discussed by the Society of Motion Picture Engineers and which, if approved by that body, will be recommended to the entire industry for universal adoption. The arguments for and against this proposed change, which is radical, are given on page 3013 of this issue.

SYDNEY COHEN
President of the New York State Exhibitors League. Has a message for you on
Page 2940

Serving It with Speed and Ginger

JAMES H. SHELDON has taken up the Mutual reins. James Sheldon—the young-old executive of the picture game. Young, in that Chicago folks like to refer to him as "Jimmy" Sheldon, like to let you know that he was one of the best football players the mid-west ever developed; old, in the abilities which have gained him remarkable personal successes in his comparatively short picture career, old in the shrewd business-like pair of eyes denoting the well-balanced executive.

President Sheldon has personality—that warm, good-fellowship glow that makes friends at sight. He listens to you as readily as you listen to him—and though *he* doesn't talk much he makes you feel that he would like *you* to talk more.

Here's boosting for "Jimmy" Sheldon to carry Mutual over the line for a touchdown—and then kick goal.

Speaking of James Sheldon's personality brings to our mind that of Frank Tichenor, vice-president of General Film, and also a one-time gridiron star. Here is another open-faced "Pal" sort of a fellow. "A great big kid," some used to picture him, but—and a great big BUT—it took quite some big kid to perform the miracle of resurrection with General Film that "Tich" has accomplished. Note we use the past tense—"Accomplished."

* * *

COMING back to the subject of Mutual—keep a weather eye on John R. Freuler.

We say this because of an interesting little line in the story concerning the recent changes. "I have important motion picture plans in the process of consummation which will probably be announced early in Autumn."

John R. Freuler's nerve and foresight made Chaplin the "Million Dollar Comedian"; John R. Freuler's picture knowledge covers everything from the ground up.

So if John R. has some plans concealed up his sleeve, and if Autumn will see them turned loose—then it behooves us to watch the sleeve and watch for Fall.

It's a long, long way to Chicago, but Dame Rumor doesn't mind the jump at all. So the old dame told Broadway last week that Terry Ramsaye was resigning from Mutual. As soon as Arthur James hears the rumor—if it doesn't die abornin'—he'll probably sue Terry for stealing his act.

Arthur being the most resigned person on Dame Rumor's list—in fact, a very cheerful picture of patient resignation.

* * *

WE simply can't keep our minds off Chicago this week. Now it's Funkhouser.

If the picture industry allows the present opportunity to give final burial honors to Major Funkhouser to slip by—then the picture industry deserves all that a dark and dismal future holds in store for it in Chicago.

It isn't a time for conversation, it isn't a time for all to sit idly by and watch the efforts put forth by the promoters of "Hearts of the World" and "My Four Years in Germany." It's the psychological opportunity for all to act—and act quickly.

We of the picture industry have never shown any particular political aptitude—but it seems only elemental Fourth Ward strategy to grasp such an opportunity as this.

Let's put it *baldly, bluntly, crudely*—will we ever again have a ballyhoo like the British Government's backing of "Hearts of the World" and Ambassador Gerard's prestige for "My Four Years in Germany?"

That's unvarnished. But it's truth.

WE JUST *HAVE* TO PRINT THIS

"SERVING It With Speed and Ginger" in last week's News spoke about buying Liberty Bonds "until it hurts." President Paul H. Cromelin of the Inter-Ocean Film Corporation liked the editorial, but didn't simply sit down to write the Editor how good it was. Instead he had the particular paragraph pasted on a strip of cardboard and stuck over the telephone switchboard window at the Inter-Ocean. The afternoon of the following day the company cashier notified him that an additional $10,000 in bonds had been taken up by the Inter-Ocean office force.

And if the present opportunity slips by with no more than the usual court actions, if the storm clears with Funkhouser alive and kicking—then——

Well, let's prepare to do a little kicking on our own part —and of our own parts.

This Major Funkhouser, by the way, is the same Major Funkhouser who is quoted by members of the First Illinois during the Spanish War as saying: "Take care of the mules. To hell with the men. We can get all the men we want, while mules cost the Government forty dollars each."

Write your own ticket.

* * *

JUST after we get "all het up" about Chicago we come to a news story which makes us admit that perhaps the manufacturers have troubles enough of their own right now without taking on the task of Funkhouser's final squelching.

A jump in the Canadian import tax from two and a half cents to seven and a half is a matter of both serious and pressing importance.

It is a matter, it seems to us, of even more interest to Canada than to American film manufacturers.

The latter, of course, will experience severe inroads on their business under a tax that demands approximately three hundred dollars on each print of a feature. But if the manufacturers suffer loss of business, what of the Canadian exhibitors who will have to pay, not only the increased tax on the subjects that do enter the country, but who will also have to pay the increased rentals due to a curtailing of the quantity of subjects sent into Canada.

One well posted and conservative informant tells us that the new tax will put over a third of the picture theatres of Canada out of business. Add this to the losses suffered by American manufacturers and the tax boost becomes a matter for international consideration.

It is hard to say, with due regard to the amenities, just what the United States can do to help in the matter, but the manufacturers certainly have a task on their hands that demands swifter and more able action than the usual joy-riding trip to a legislature.

Letters from a Self-Made Exhibitor to His Son

Number Three

Cuthbert has just been hooked one hundred berries for a feature exploiting a star with nothing much but her reputation and an extensive wardrobe. After playing to poor business he has written, protesting against the "star system."

Dear Cuthbert:

OF course you don't like the "star system" and the various things you say in your letter about stars strike me as rather funny because, if you could set the words to music, nearly every exhibitor in the United States would be playing it on his ukelele and the words would be warbled by a chorus of about 15,000 voices.

The star might be classed as a sort of fungus growth, with particular application to the genus mushroom, but as that also applies to the entire industry it isn't very effective. Time was when no company permitted the mention of the names of members of the cast, and it was the production which put the "star" over, NOT the star who carried along the picture. In those days if you so much as mentioned "pictures to the cheapest actorine in the legit, she would wrinkle up her patrician nose, as though she was being gassed and say, in her most elegant diction: "What, pictures. Not me! Whoodyer think yer talkin' to?"

But during the past three years — Whew! It's a wonder some of 'em haven't been killed in the rush. Of course, their personal representatives mention it in the publicity matter that they have been "persuaded," "lured," "entreated" to come in, and that finally, in a laudable effort to advance the picture art, they have "consented" to appear in ONE picture. And one is all a lot of them ever DID appear in, for reasons which I refuse to mention. Others have kept on consenting at salaries not more than a thousand per cent. higher than they drew down in the spoken drama.

"Talk about art compromising with appetite! You eat regular in pictures, even if it is on location now and then."

Some of them have undoubtedly added to the dignity of the motion picture by the injection of their well-advertised personalities, but there have been others who haven't added to much of anything but their bank account. In the legitimate these artists have to rehearse a new production for weeks without pay and then they may open up to a week's run followed by a protracted period of loafing or, worse yet, find themselves stranded in Boonville, Indiana, with their personal belongings acting as collateral for food and sleeps consumed at the hotel. They got to be mighty good pedestrians in the old show days and some of them got so they could go longer without a drink or something to eat than a camel. Not so in the despised movies.

And so art finally compromised with appetite. It was deemed better to act in the movies and EAT than to shine in the legit. and just shine. There isn't a whole lot of nourishment in scintillation. Some actors can diet on admiration and grow fat, but the best of them have to descend to ordinary inartistic grub at intervals. In the movies there are no free rehearsals; no sign on the bulletin board, " This show closes Saturday "; no living in a suitcase and sleeping in day coaches. Can you blame 'em?

Understand that not all our recruits from the legitimate were driven to us through meal-ticket motives and, by the same token, not all of our stars are former stage celebrities. Some of our greatest stars and staresses are products of the motion picture (of, by and for the motion picture). I merely mentioned the stage star in passing to indicate one of the reasons for the rapid ascendancy of the star system and it is significant that at about the time this industry has gone crazy on the star thing the wise legitimate producer has discontinued almost entirely the exploitation of personalities. *They* paid through the nose and LEARNED.

I want to take exception to one thing you say in your letter and that is that the producer is wholly to blame for the " star system." Of course, I am two hundred odd miles away from you and I make no claim to second sight or clairvoyance, but I'd like to lay a little bet that after you had dictated your mighty protest against the star system that you sat right down and wrote your advertising for two weeks to come and that you plastered the stars' names in letters about three times as large as anything else on the bills and if some particular star wasn't quite as stellary as you could wish you laid it on a little thicker, thus doing your little bit to boost her into that hallowed class where it takes six figures to write down her annual stipend, and enables her producers to hook you for three or four times your present service rate some time in the near future. It only takes five figures to write down President Wilson's yearly salary, but then all he is doing is guiding a nation of 100,000,000 through a world war and practically dictating the policy of the Allied World. Why should he get as much as our stars?

The exhibitor blames the producer and the producer blames the exhibitor, they both blame and execrate the star, and the star—why the star just grins amiably and continues to get it while the getting is good. What would you do, son, if you were a star? You needn't bother to answer as that belongs in the foolish question class. But

I am going to settle this argument right here.

If you will open the Bible your mother gave you several years ago you will read something like this: "In the beginning the Lord created the earth and all that in it is" or something like that, and then a little further along "—and he also created the stars." And there, at last, the responsibility is placed. But they were located many millions of miles away where they constituted no menace to anyone. It remained to the produco-scientist and the exhibito-astronomer to bring them within hitting distance, and you can't really blame them for accepting the motion picture as their particular oyster, when everyone in the industry has been diligently and painstakingly trying for several years to present them with all the profits of the business on a diamond-studded serving tray.

It is only a question of time now when you will begin to read notices like the following in the trade journals:

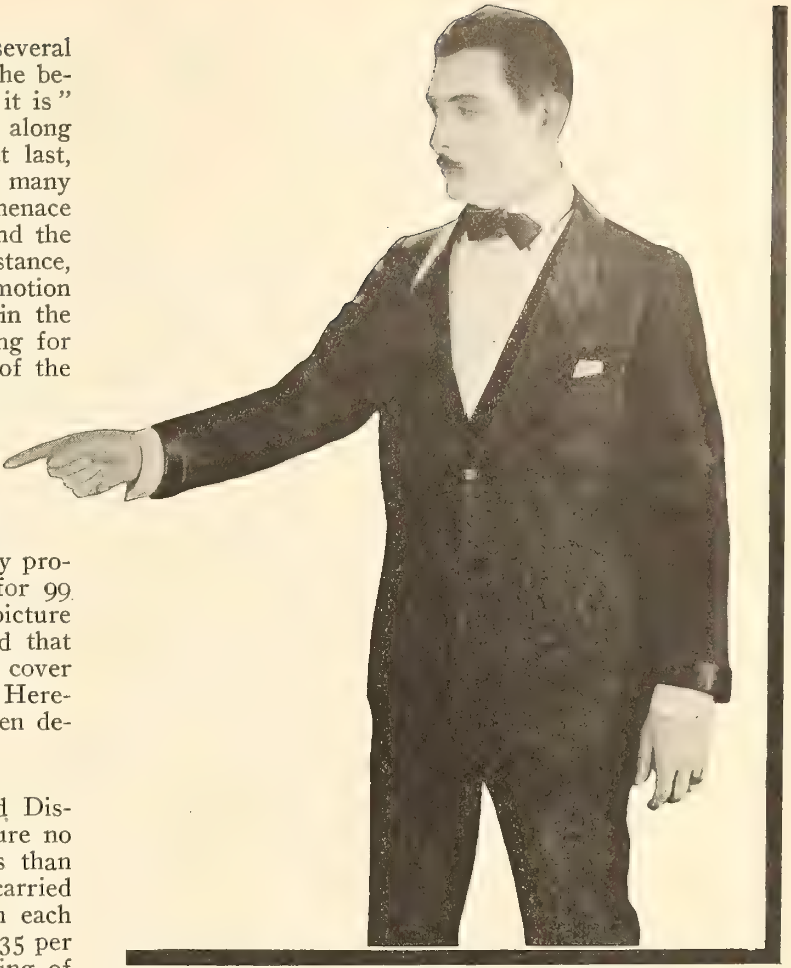
"At the regular meeting of the Film Star's Union, Local No. 13, last Tuesday evening, it was decided that any member of the Union who appeared in any production without first securing a contract calling for 99 per cent of the gross revenue derived from that picture should be blackballed. It was unanimously agreed that 1 per cent of the gross was more than sufficient to cover the costs of production, distribution and exhibition. Heretofore the greedy producers and exhibitors have been demanding 5 per cent of the gross."

Or maybe this:

"At the regular meeting of the Producers and Distributors Association it was voted that in the future no films should be rented to exhibitors charging less than fifty cents admission. It was further moved and carried that clauses be added compelling exhibitors to run each subject a week and agreeing to devote no less than 35 per cent of their average gross to the proper advertising of the star and the producing company. I. Gottum Goinn, the prominent film magnate, in making the motion said: 'With our present tremendous production costs we simply MUST get more money and the only place we can get it is from the exhibitor. It is up to him to get it from his public but, because many exhibitors hesitate to raise their prices to the public, we'll have to do it for them. They claim that their patrons won't stand for it and are already protesting against too high prices for the quality of the goods delivered, but we can't help that. This business is going to blow up soon, anyway, because the public is getting pretty well disgusted.' The motion was carried without a dissenting vote."

"What? Me do this scene over? Not today. I'm a star with not only reputation but temperament as well."

Naturally, the above is an exaggeration, but it sort of caricatures present conditions. You ask me the way out and I tell you that I don't see any way out just now; if I did I'd capitalize that idea and make my immortal fortune. Lots of cagey boys in this business are pretending that they have discovered the answer and roping in credulous exhibitors through the medium of lurid promises of a soon-to-be-realized prosperity, but I haven't seen a scheme yet that appealed to me particularly. I want to avoid advising you to any great extent, but I can't refrain from cautioning you against being a fall guy for smooth promoters, of which we have more than our share. Take my tip and whenever any fillum man approaches you and says, "I want to get you to invest——" just ring for the police or the Home Defense League or sumpin' like that. If you MUST invest, I have a lot of nice pretty stock in various film enterprises which I will sell to you at the going price, which in most cases is $7.50 the ton, baled.



"The Bible says the Lord created stars, but take it from me, where would they be today without the producers and the press agents?"

While I am always glad to hear from you, I wish you would inject a little joy into some of your letters. You are no worse off than the rest of us and better than most, because you have that job as operator waiting for you when my new theatre opens. I pay my operators $21 per week, and you will have to step lively to earn such good wages, but you ought to qualify if you spend enough time in the operating room. From what you say it doesn't take you long to count up nights. Spend the rest of your time riding a machine. Here's hoping.

Affectionately,

DAD.

P. S.—Your mother says to get Bertha Bleedum in "Twin Souls," as she is just too sweet for anything. You ought to get it in a month or so for a hundred and a half. It's a rotten picture, but Bertha *is* too sweet.

SYDNEY COHEN President of the New York State Exhibitors' League, says: "A number of the Harrison reviews covering pictures I have had the opportunity of seeing impress me as if I had helped dictate them. I am firmly of the opinion that if straight-from-the-shoulder, honest criticisms and review of pictures are continued they will be fruitful of worth-while results for exhibitor and producer. I believe it will eventually tend to the making of better pictures and the producers will consider the viewpoint of experienced exhibitors who 'know' a picture and have a somewhat intelligent idea of what the people want. The exhibitor wants honest reviews." **SEE PAGE 2942.**

Anita Stewart Picture Begun

"The Mind-the-Paint Girl" is First of Special Series Planned by Albert E. Smith—Tearle in Cast

ANITA STEWART, with a cast of exceptional strength in her support, began work last week at the Vitagraph studio in Brooklyn, on "The 'Mind-the-Paint' Girl," the play by Sir Arthur Wing Pinero, which is to be the first in the special series of Anita Stewart features planned by Albert E. Smith, president of the Vitagraph Company.

In announcing the cast for this production, which will be directed by Wilfrid North, Mr. Smith says that he has tried to give Miss Stewart the finest talent obtainable.

Miss Stewart, of course, will play the role of "Lily Parradell," the piquant musical comedy girl, and opposite her, in the part of "Viscount Farncombe," will be Vernon Steele, who created the role in the original London production of the play.

Conway Tearle, recently with Ethel Barrymore in her Broadway production of "The Lady of the Camelias," returns to the screen in Miss Stewart's company, playing the role of "Captain Nicholas Jeyes."

In addition to these, many of Vitagraph's most popular favorites will be seen in important roles. Evart Overton, star of many Blue Ribbon features, will appear as "Morris Cooling." Templar Saxe has been cast for the part of "Lionel Roper," Denton Vane will portray "Sam De Castro," Arthur Donaldson, last seen in "Over the Top," as von Emden, chief of the German spy system, will play "Vincent Bland."

Virginia Norden, who appeared in support of Miss Stewart in "The Combat," "His Wife's Good Name," and other pictures, will have an important role in "The 'Mind-the-Paint' Girl," and in addition there will be thirteen other feminine players in the cast.

President Smith states that "The 'Mind-the-Paint' Girl will be given an elaborate production in the matter of settings and that the wardrobe of the star and the supporting women will constitute a fashion show in itself. Miss Stewart, for several weeks before she started work on the play, divided her time between the Vitagraph studio and her modiste, with the result that she will be seen in a variety of gowns and frocks.

Mr. Smith says that he is now considering several of the plays which have been selected tentatively for Miss Stewart's other features, and he expects to be in a position to announce the titles of them within a few days.

Cohan Staff Teaches Cameramen

Doing the Service for United States Government Cinema Department —Students Accompany Regulars on Assignments

JACK COHN, manager of the Universal Animated Weekly department, and his entire force of motion picture photographers have practically been commandeered by the United States Government for the purpose of teaching men registered in the Government cinema department the method by which motion pictures should be taken to obtain the best results.

The first squad of Government photographic recruits reported to Mr. Cohn on April 29, and they were assigned to accompany the regular staff photographers of the Animated Weekly department in covering the events that later are scheduled to appear on the screen.

The assignment of the Government men followed a conversation between Mr. Cohn and Captain J. D. Sears, of the Signal Corps. Captain Sears called the attention of Mr. Cohn, of the Universal Film Mfg. Co., to the fact that it was the duty of the company to do everything possible for the education of the men. This remark, however, was not necessary, as the Universal Company already had placed its entire activities at the command of the Government.

The first of the Government men to report were Sergeant Nugent and Privates Vogel, Davis and Gunshor, all students of the school of military cinematography of Columbia University. The reporting hour was at 9 o'clock in the morning and the soldiers were given orders that their assignment was to remain with the Universal photographers just as long as those photographers were working. They were placed under the direction of the photographers, who will be the final judges as to their ability to handle a motion picture camera without assistance.

Just as soon as this squad has completed its education, other men will be assigned.

Change for Honaker

Roy T. Honaker has severed his connection with the Thorpe theatre at Thorpe, W. Va., and is now manager of the American at Bluefield, W. Va.

Conventions of Triangle Exchange Managers

The first of a series of conventions of exchange managers of the Triangle Distributing Corporation was held at the home office of the corporation on Monday and Tuesday, April 22 and 23, the managers of the Eastern exchanges being present.

The convention was under the direction of R. W. Lynch, vice-president of the corporation, and was attended by J. W. Heisman, sales manager, and by Exchange Managers W. J. Pratt, of Boston; B. E. Wilkes, of New Haven; C. B. Price, of New York; T. C. Montgomery, of Buffalo; J. R. Levy, of Pittsburgh; W. J. Hagerty, of Philadelphia, and S. E. Kent, of Washington, D. C. R. E. Bradford, exchange manager from Chicago, who happened to be in New York, also attended.

Mr. Heisman is now in the West where he will conduct similar conventions in Chicago, St. Louis, Denver and San Francisco.

Binney Visits Boston

H. J. Binney, president and director general of the Florida Film Corporation, is spending a few days in Boston prior to his return to Jacksonville, where work on the Josh Binney comedies will be resumed in the Klutho Studios, under his personal direction. Mr. Binney has completed the first three of a series of twelve two-reel comedies to be released one each month. He has selected as titles for these pictures "Fred's Fictitious Foundling," "Fabulous Fortune Fumblers" and "Freda's Fighting Father."

F. I. L. M. Beefsteak

The F. I. L. M. Club, of New York, gave its regular beefsteak dinner on Wednesday evening, May 1, at Healy's. It was one of the club's most enjoyable affairs to date. Among the prominent people in attendance were Messrs. Meyer and Schneider, David V. Picker, Harry Reichenbach, William L. Sherrill, Ike Hartsall, Lee Ochs, Louis Blumenthal and C. B. Hoy. The entertainment was furnished by Healy's Hodge Podge Revue from the Golden Glades.

Convention Notice

Notices have been published to the effect that the next meeting of the Society of Motion Picture Engineers would be held in Boston on July 13. This statement is said to be not correct; the next meeting of the society will be held in Cleveland some time in October. The exact date will be announced later.

Canada Boosts Import Rate on Films

Government Insists Upon Payment of Five Cents Per Lienal Foot on All Shipments Beginning May 1—Industry Considers Tax a Severe Blow

FOLLOWING closely upon the heels of the announcement that the tax on theatre admission goes into effect among Canadian motion picture houses on June 1, bringing a revenue similar to that exacted in the United States through the same source, comes the announcement that the Canadian Government has imposed an additional tax on the industry. This time it is in the shape of an import tax which is given as one hundred and fifty per cent. greater than the former charge. This means that five cents per lineal foot must be paid on all prints or film going into Canada.

The measure went into effect May 1, apparently without any advance warning, and swept the American exporters and the Canadian film men completely off their feet.

Disruption Feared

In response to an investigation begun and developed by Motion Picture News, in order to give the whole industry any benefit of news in regard to the trend of events, the following telegram was received at the New York office of the News on May 3: "Disruption of the entire Canadian film trade is feared by the drastic tax on film which went into effect May 1. Industry in Toronto and Canada dazed by the blow. The increase in duty amounts to 150 per cent. The tax is now five cents per lineal foot, and it is expected many smaller exhibitors will be forced out of business on account of the high film rental which will have to be charged. Exchanges will approach the Government immediately in an effort to lighten the blow if possible. The situation is indeed critical for all."

It was learned that companies in the United States who ship film regularly to Canada heard, through rumor, that the tax was expected to go into effect at some future date, and to avoid falling under the heavy rate immediately put large shipments together and started them to the Provinces. It is thought though that these shippers, who figured on saving many hundreds of dollars by sending the films before the tax was imposed, were too late to escape the increased charge, as the shipments were made on May 1, the day the new rate went into effect.

Film Men Take Action

A representative of Motion Picture News in Canada, after going into the case thoroughly, reported on May 4, as follows: "Consternation reigns everywhere in the Canadian film trade, over the drastic measure that has been taken against the industry as a whole by the Canadian government. There is no question about the seriousness of the situation. Blank ruin stares many exchanges and exhibitors square in the face, unless some adjustment, somewhere, somehow, can be made to ease the situation.

"In an effort to arouse the entire exhibitor-body of Canada to a realization of their peril, three of Canada's largest exchanges took it upon themselves at noon Friday to telegraph every exhibitor in the entire Dominion of Canada, over 1,000 in number.

"The telegram read as follows:

"Wire, and have your lawyer, banker and other influential citizens wire your member of parliament at Ottawa, and ask him to oppose the imposition of the new tax of five cents per foot on film. This increase of 150 per cent over present duty is a larger burden than the Canadian moving picture industry can stand. In view of the fact that the increase on other articles averages about 10 per cent, this terrible tax imposed on films cannot be justified, and if imposed, it means the ruination of the business. Final action is being taken at Ottawa now, so lose no time wiring your member

Strong Argument Prepared

"Panic has apparently spread among both exhibitors and exchanges, and a desperate effort will be put forth immediately with the government officials in Ottawa to see what can be done.

"A deputation of prominent film men leaves Sunday night for Ottawa to confer with the government.

"If the import tax stands as it now is, it means that the three leading Canadian exchanges, Universal, Regal and Famous Players, will have to pay into government coffers in duty on imported film between $60,000 and $70,000 per year each. Many exhibitors will be absolutely forced out of business. The new duty on film being brought into Canada, which is now five cents per lineal foot, is absolutely prohibitive. The burden will be more than the industry can bear. The duty increase is more than 150 per cent. It will cut film importation to the bone, create a condition utterly without precedent in this business, and spell business disaster and financial ruin for hundreds of exhibitors, as well as many exchanges.

"The deputation which leaves Sunday night for Ottawa is prepared to put up a strong case, and the reception by the government will be watched with more interest than has ever been given to any film deputation to visit the Capital."

REMOVAL NOTICE

THE offices of MOTION PICTURE NEWS in Chicago have been moved from 110 South Dearborn street to Room 1004, Consumers Building, 220 South State street.

The trade both in and out of Chicago is cordially invited to pay us a visit, to get acquainted with us and our new location.

Clip this new address and keep it at hand. It may—and we will—be of service to you at any time you say.

National Board Holds Annual Luncheon

The National Board of Review of Motion Pictures held its annual luncheon Friday in the Green Room of Hotel McAlpin. More than two hundred members and guests were present. During the course of the luncheon prominent members of the Board, representatives of Paramount and Fox, and public officials gave short addresses. Marguerite Clark was introduced by John Flynn, publicity and advertising director of Famous Players-Lasky, as one of the speakers. Miss Clark complimented the members of the Board on their efforts in favor of better pictures and spoke of her work in connection with the Third Liberty Loan drive. Miss Clark said that she had raised, personally, more than eighteen million dollars.

Other speakers were John Flynn, Cranston Brenton, chairman of the National Board; Hetty Gray Baker, Fox Film; George Middleton, author of "Polly With a Past," and prominent scenario writer; John M. Casey, license commissioner of Boston, and Lester M. Scott, executive secretary of Girls' Camp Fire.

Northwest Exhibitors in Convention

The Motion Picture Exhibitors' Corporation of the Northwest opens its annual convention at Minneapolis, Tuesday, May 8, with a large attendance of prominent theatre owners from all sections of the big territory embraced by the organization.

Preceding the opening of the session rumors were rife concerning a concerted movement to oust President Gilosky, Secretary Hitchcock, and other officeholders. Among those mentioned for president was O. A. Rowe, of St. Paul, while William A. Steffes and Ed Hinz were advanced as candidates for secretary.

The immediate withdrawal of the organization from the Motion Picture Exhibitors' League of America was being strongly agitated.

Eighth Anniversary of Rothacker Firm

Organized in May, 1910, the Rothacker Film Manufacturing Co., of Chicago, is this month celebrating its eighth anniversary. Congratulations and more power to the company and its hustling president.

E. J. MYRICK Managing director of the Liberty theatre, Portland, Oregon, writes: "I have been a very close observer of the Harrison reviews and find them of great value. They are a step in the direction of the goal and the exhibitor who does not heed will come to the end sooner than expected. The department is sure to become one of the busiest exhibitor's most valued assets. Can you imagine a man in the business who will not gladly pay MOTION PICTURE NEWS $10 a year for such a service? Mr. Harrison is doing a fine work and he should by all means be given every encouragement. With best wishes for the NEWS." **SEE PAGE 2944.**

Brunet Reveals Pathe Ideas

Asserts Latter's Success is Founded on Belief That Scenario is the Main Thing—Finance Good Productions

BASING his statements upon his knowledge of the policies that have made Charles Pathe one of the biggest international figures in the film world, Paul Brunet, Vice-President and General Manager of Pathe Exchange, Inc., last week revealed the ideas of Mr. Pathe as reflected in the plans of the American Company.

"The remarkable business system of the French Pathe Company is evidence that it is an opportunity and a privilege for us to follow the policies, outlined by Mr. Pathe and properly adjusted to American conditions," said Mr. Brunet.

"His experience in the motion picture business cannot be doubted and contrary to what is true in most industries, that of the motion picture, according to him, does not lend itself to a combination of the elements that compose it. Manufacturing and distribution are industries and commercial propositions more or less to be compared to some existing organizations, but the production end is entirely different. By 'production,' I mean the scenario writer and the director, who at least must keep their own individuality.

"Only with difficulty is art commercialized, as well as fancy and originality, which are the bases of the motion picture industry, and those who would believe the contrary are wrong, especially if they also believe that it will suffice for them simply to obtain contracts with celebrated artists in order to result in the ultimate success of their company and prosperity in their business.

"Whatever his or her fame, there is no star capable of being worth the amounts required in producing the negative, if the scenario is only mediocre.

"Therefore, the scenario, which is the main point, is the brain-substance of individuals, who only with difficulty can be secured and associated and whose output cannot be forced and increased at will, even with much money."

Ochs Issues Convention Call

Exhibitors' League Will Hold Meeting in Boston Middle of July—National Association Will Also Be Represented

AN official call by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, issued May 4, formally set the time and place of the annual convention of that body, and the coincidental Exposition of the Motion Picture Industry, as July 13-20, at the Mechanics' Building, Boston.

The President of the United States has been asked to open the exposition, which will be held jointly by the Exhibitors' League and the National Association of the Motion Picture Industry. Invitations were extended to all organizations connected with and affiliated with the Motion Picture Industry to hold their annual meetings and conventions simultaneously with the exposition. Already the conventions of The National Association of the Motion Picture Industry, the Associated Motion Picture Advertisers and The Society of Motion Picture Engineers have been scheduled for that time.

President Ochs' call put great emphasis on the importance of the work to be accomplished by the Exhibitors during the coming year, and because of this urged all State and local organizations to pay their per capita tax in order that a full quota of delegates and alternates might be sent to the convention. He was particularly anxious that the split that occurred in the ranks of the exhibitors at the last convention and which was only partially healed at the convention in Washington last winter, should be entirely healed so that the exhibitors might move as one in furthering any plans made by the league to render aid and support to the Government in response to the appeal made by President Wilson a year ago. That the aid already given has been great, the President has admitted in publicly commending the industry for services it has rendered, but Mr. Ochs points out that the opportunity for still greater service to come renders it imperative that the exhibitors tender their unanimous, whole-hearted support to the program adopted, and that it is therefore of the utmost importance that the coming convention and exposition be made the biggest and largest in the history of the business.

"Jake" Gerhardt Is with General Film

J. H. Gerhardt, long known to the theatrical and motion picture field, through his connection with the New York Dramatic Mirror, is a recent appointee at the headquarters office of General Film Company, in New York City. Mr. Gerhardt will be associated with Sales Manager W. F. Rodgers in certain specialized work.

Fire Does Big Damage at Lasky Studio

A row of buildings two hundred feet long, containing color photography, purchasing, publicity, photography, wall paper and drapery departments, together with the general stock room at the Lasky Hollywood studio, was totally destroyed by fire Tuesday afternoon, April 30. The dark stage for double exposure work was burned, and the small enclosed glass stage badly damaged The loss is estimated at $100,000.

The buildings were of frame construction, one and two stories high. It is thought the fire started in the building occupied by the color photography department. The cause is unknown.

Immediately following the fire it was announced that concrete and steel buildings will replace the ones destroyed, and that the work of rebuilding will begin at once.

No film or negative was lost, and the fire will not affect forthcoming releases in any way, it was stated.

Mid-West Distributing Company Changes Name

The Mid-West Civilization Company, Denver, Col., announces that it has changed its name to The Mid-West Greater Features Company. Heretofore, the company has handled only Thomas H. Ince's production in its territory. Recently, the announcement reads, the company has acquired the rights to Selig's "The Garden of Allah" and McClure's "The Warrior," for distribution in its territory.

Max Schubach, general manager, writes that "The Warrior" is booked for third runs; "The Garden of Allah" for first runs, and "Civilization" for second and third runs. The Mid-West Greater Features Company operates in the territory composed of Utah, Colorado, Wyoming and New Mexico.

J. W. Burke is president of the company.

French Veterans Pay Visit to World Studio

On Tuesday of last week a number of the "Blue Devils," as the veteran French chasseurs now in this country are called, paid a visit to the World studios where Oscar Apfel was busy directing Kitty Gordon in her latest World Picture. Much to the surprise of all, Cameraman Lucien Gainguy was quickly in the center of the group of gesticulating poilus and it was necessary to call off production work for a few minutes. It seems that Gainguy was a sergeant in their organization during the first year of the war when he received the wound that forced his discharge.

Sheldon Takes Mutual Presidency

Position Vacated by John R. Freuler, Who Gives Lack of Moral and Financial Support as His Reason for Move—Hutchinson Quits Board

JAMES M. SHELDON on May 3 took up the reins attaching to the presidency of the Mutual Film Corporation, following the resignation on the previous day of John R. Freuler. The latter had occupied the chair as head of the Mutual Corporation since 1915, three years after the formation of the company.

Announcements of the change came both from Mr. Freuler and the Mutual Company, together with the statement that Samuel S. Hutchinson, of Chicago, had resigned from the board. Other changes were also made known, and it is expected the company will swing into a new stride which will carry its business along with a renewed vigor.

Thirty-six Film Exchanges

The announcement from Mutual was as follows:

"John R. Freuler today (May 2) resigned as president of the Mutual Film Corporation of Delaware, and James M. Sheldon of New York was elected his successor, at a meeting of the board of directors held at the concern's office at 220 South State street, Chicago.

"Warren Gorrell and Walter McLellan of the Federal Reserve Bank, Chicago, were elected to the board of directors. Samuel S. Hutchinson, of Chicago, resigned from the board.

"The officers of the corporation now include: G. W. Hall and John F. Cuneo, vice-presidents; Paul H. Davis, treasurer; I. C. Elston, Jr., assistant treasurer; Edward Stoddard, secretary, and H. G. Davis, assistant secretary.

"The Mutual Film Corporation is among the oldest and largest of the motion picture concerns. It includes a system of thirty-six film exchanges covering the United States and Canada. The Mutual is now distributing pictures starring Charles Chaplin, Edna Goodrich, the Charles Frohman stars, William Russell, Mary Miles Minter and Margarita Fisher. The roster of stars which have been in its service through the period of its history includes a majority of the celebrities of the screen. Its gross output has ranged as high as one million feet of motion pictures a week."

James M. Sheldon, the new president of the Mutual, is known in the motion picture business through his connection with the Syndicate Film Corporation, as president of the Randolph Film Corporation and more recently as head of the Empire All-Star Corporation. Prior to his motion picture connection Mr. Sheldon was a lawyer.

"Business as usual" was Mr. Sheldon's terse statement on taking his new office.

Opposed in His Course

The announcement which is accredited to Mr. Freuler concerning his resignation, and which was prefaced with the statement: "Back of this announcement is the latest chapter in a long history of motion picture finance," was as follows:

"I have resigned from the Mutual Film Corporation for the reason that I have been opposed in the execution of the course which I have deemed to the best interests of the stockholders and creditors of the Mutual Film Corporation, including all of its subsidiaries.

James M. Sheldon, Newly-Appointed President of Mutual.

"I regret that I have not been given either the moral or financial support from those interested, which was necessary to the conservation of the interests mentioned.

"The destiny of the concern is now in the hands of a committee of three men, I. C. Elston, Jr.; Warren Gorrell and George W. Hall, directors and officers, and their associates.

"This committee represents the principal creditors of the Mutual Film Corporation. This group of men has purchased the assets of the Mutual Film Corporations of Delaware, Missouri, Illinois, Tennessee, New York, California and of Canada which previously were held by the Mutual Film Corporation of Virginia, the parent concern. The stock of these concerns is now held by the committee against claims from the principal creditors totaling about $700,000. The committee has given the stockholders one year in which to satisfy the claims and redeem the stock.

"It is to this operation and the steps by which it was performed that I have most strenuously objected.

"I have important motion picture plans in the process of consummation which will be announced probably in the early autumn."

The Mutual Film Corporation was organized in 1912 and three years later Freuler took the presidency of the concern.

"My Own U. S." Opens Brooklyn's Best

"My Own United States," the special Metro release, starring Arnold Daly, was picked as the opening bill at the Brevoort theatre, the handsomest house in that borough, for the opening week beginning April 30. The Tuesday night presentation was by invitation only and included the people most prominent in the civic life of the borough.

In addition to the feature, which was presented with a squad of United States marines, the current Universal Weekly and Charlie Chaplin's "A Dog's Life," were used.

The Brevoort, which is located at the corner of Brevoort place and Bedford avenue is the handsomest motion picture house in Brooklyn. It is under the direction of A. H. Schwartz, who also controls the Linden and the Rialto.

Widner at the Helm for Vitagraph at Capital

A. L. Widner, formerly of the Vitagraph office in Philadelphia, is now at the helm of affairs of the Washington Vitagraph exchange. He has surrounded himself with an excellent corps of assistants including Donald Allen from the Goldwyn office of Philadelphia, for the Baltimore branch; Karl Suelke from Paramount of Philadelphia, for the North Carolina territory; Eugene Wilson, well-known showman, for Poli's forces, for the Virginia and West Virginia territory, and Arthur VanDyke, from the Goldwyn office of Philadelphia, as booker.

High Now Branch Manager at Baltimore

Wallace High, formerly of the Kleine System, is directing affairs at the Baltimore branch of the Lust Super-Films Exchange. Six men from this exchange have entered the service of Uncle Sam—two in the Navy and four in the Army.

Perret Prepares Surprise

It was announced last week that Director Leonce Perret has a distinct surprise in store for the world. While he is carefully keeping the title, cast and nature of his new endeavor secret, it is known that the work will be a propaganda and that it will be under way very soon.

E. MANDELBAUM Head of the First National Exhibitors' Circuit of Ohio, and for years one of the best known exhibitors in the country, declares in a letter: "I think the Harrison reviews a fine department and hope it will be continued. The longer this is in operation the more valuable it will become, both to you and to exhibitors. Exhibitors will find from constant reading that these reviews are dependable and they will take them into consideration in making their bookings. Assuring you of my pleasure in co-operating with MOTION PICTURE NEWS at all times." **SEE PAGE 2946.**

Fox Raps Chicago Censorship

In Speech at Hitchcock Dinner at Chicago Press Club Producer Defends "Cleopatra," Which Funkhouser Held Up

WILLIAM FOX has just returned to his New York office after a two weeks' business trip to the Middle West, which included visits to the Fox exchanges in Chicago, Indianapolis and Cincinnati.

While in Chicago he was among the celebrities present at the Press Club at a dinner given in honor of Raymond Hitchcock, the actor-manager. Mr. Fox had been ill in the Windy City but he made a special effort to be present to reciprocate for the compliment Mr. Hitchcock paid him in the latter's speech at the recent testimonial dinner given for Mr. Fox.

In his address at the Press Club, Mr. Fox spoke of the censorship problem in Chicago, which has long been a bone of contention between the local authorities and the producers. Mr. Fox vigorously defended the costuming in his production of "Cleopatra," on the grounds chiefly of historical accuracy. He pointed out that to have ignored the data which has come down through the centuries on the costumes and the customs of Cleopatra's time would have made the picture ridiculous and of no historical value.

"I have always opposed censorship of the kind that would deprive the screen—meaning the public—of the worth-while, artistic photoplay," Mr. Fox said. "I cannot understand any logical reason for the condition that has obtained under which such films may be exhibited everywhere except in a particular section of the West, where there has been nothing short of dictation as to the type of motion picture that the people can see.

"In practically every civilized city of the world, this authentic version of Cleopatra has been shown and received with great acclaim."

Mr. Fox told of the difficulties which confronted his organization in having the picture exhibited in Chicago. The city's Corporation Counsel recently overruled Major Funkhouser, the censor, and gave the film a white permit. At the dinner, Mr. Fox was introduced as a "great civic and philanthropic leader of New York City and a man who personally contributed $40,000 to a single charity and who has risked millions of dollars on his opinion of what the public wants in pictures."

"Joan" Intended as Spy-brake

Goldwyn Expects Mabel Normand Feature to Put Damper on German Propaganda—Is Not a Battle Picture

GOLDWYN'S production, starring Mabel Normand in "Joan of Plattsburg"—which is neither a war nor a battle picture—is a story that Goldwyn expects will put the brakes on insidious German propaganda in America.

It is intended as a faith and courage builder; an answer to those sly and secret tongues that are striking at the morale of the American people. For four years poisonous agents have been trying to tear down and undermine the faith of the American people, and now, in "Joan of Plattsburg," through the medium of a popular and beloved girl star of the screen, a motion picture producing organization has found the way to reach directly into the hearts of the public and offset the blows being struck at the national courage.

"Joan of Plattsburg," with a general appeal to both sexes, is directed nevertheless to the women of America. Men may react to false rumors, have their efficiency reduced through propaganda, but the faith of women is endurable and constitutes an impregnable fortress in times of national trial, declares the Goldwyn statement.

Knowing this, Goldwyn, when it accepted "Joan of Plattsburg" in its story form, asked Porter Emerson Browne, the author, to intensify the woman's appeal in his scenario. And Mr. Browne has succeeded. He has taken a little charter orphan living near the great Plattsburg encampment where Uncle Sam began training officers to lead our soldiers in the battle to make the world a decent place to live in. He has had this little Joan learn for the first time of the historic and inspiring Joan who led France into battle and conquered the enemy. He has made his little orphan character respond to the magic of the Joan of history; to create within herself the desire to parallel in this modern day the career of France's heroine. He has shown this little Joan of today revealing her disappointment when told that no one again could duplicate the career of Joan or Arc, but that every girl, as well as every boy and every man and woman, in the nation could be of as great service to her nation as the Maid of Orleans. And then comes that tense tight moment in the story of "Joan of Plattsburg" when the little heroine cries out: "What can I do to help my country?"

And the balance shows what she did.

Harrisburg May Restrict Billboards

Opposition has arisen in Harrisburg, Pa., to the proposed city ordinance now pending before Council which would place rigid restrictions on the erection and use of billboards within the city. This measure, which imposes a tax of one-fourth cent annually on each equare foot of advertising space on billboards and places a penalty of $25 to $100, or imprisonment, upon violators of its provisions, is regarded as a direct slap at theatrical advertising. One clause particularly objectionable to theatre men is that which prohibits the placing of any advertising matter on "any wall, window, door or fence," without the written permission of the owner of such property. This, it is pointed out, would make it almost impossible to continue extensively the placing of window posters advertising motion picture and other shows—a practice which is very much resorted to in Harrisburg. One of the leading Harrisburg daily newspapers, "The Patriot," in an editorial on April 30 attacked the proposed ordinance on the ground that in its present form it would accomplish little good. The same day, when the bill was called up on second reading in Council, action was postponed at the request of Mayor Keister, the father of the bill, who said he thought there ought to be a conference on the measure before it is advanced further, in view of the opposition that has developed.

Ohio Censors Ban Tugging at Skirts

Reports from the Ohio Board of Censorship for the week ended April 13 show that 166 reels of films were reviewed. Nine eliminations were made in four dramas and four comedies. Cut-outs ordered included drunken scenes, questionable sub-titles and suggestive bits of action. The board also has adopted the rule that scenes showing men pulling at the skirts of women must be eliminated. Films recently put under this ban for such scenes include "His Day Out," "Saucy Madeline" and "Walter's Wasted Life."

Pictures for Department Store Employes

The Montreal office of General Film Company reports that in connection with its welfare work Goodwin's, Ltd., a big department store of the city, conducts a noon-hour picture show of one reel, the program of which is supplied solely by General Film Company. So successful has this proved that another big store is said to be considering adopting the idea.

Funkhouser Draws Fire of Producers

Battle Now Centres Around "My Four Years in Germany" and "Hearts of the World"—Pennsylvania Board Also Accused of Pro-Germanism

MAJOR M. L. C. FUNKHOUSER, veteran of many censor skirmishes, some of which he has won and others in which he came out second best, has met the biggest battle of his battling career, and "military" experts in the motion picture industry are predicting that the Chicago terror will probably be reduced in rank as a result of his most recent offensive.

Censor Funkhouser opened a big drive on all fronts by ordering eliminations in "Hearts of the World" and following up this move by an attack on "My Four Years in Germany," the latter of which was wholly unprepared for the blow. These actions led to accusations of pro-Germanism against Funkhouser, which later spread to include the Pennsylvania Board, which also objected to "Hearts of the World."

Both Films Approved

Both of these films in question have been approved not only by exhibitors and the public in various cities, but by officials in Government circles, as pictures worthy of presentation everywhere in an effort to acquaint the people with facts in regard to conditions as they exist here and abroad.

The fight at last reports was still raging, and the managements of both productions are lining up their forces against the Chicago Board and the Philadelphia Board. In the meantime, "Hearts of the World" has been withdrawn from the Garrick in Philadelphia because six scenes were taken out, spoiling the feature.

In opposing Funkhouser's action, Elliott, Comstock and Gest are looking out for the Griffith picture.

The following telegram of protest against the alleged action of the Chicago censor, M. Funkhouser, was sent to President Wilson, asking him to have the United States District Attorney in Chicago investigate the cutting of Griffith's picture, "Hearts of the World," because of Funkhouser's alleged German sympathies:

"Hon. Woodrow Wilson, President of the United States, the White House, Washington, D. C.:

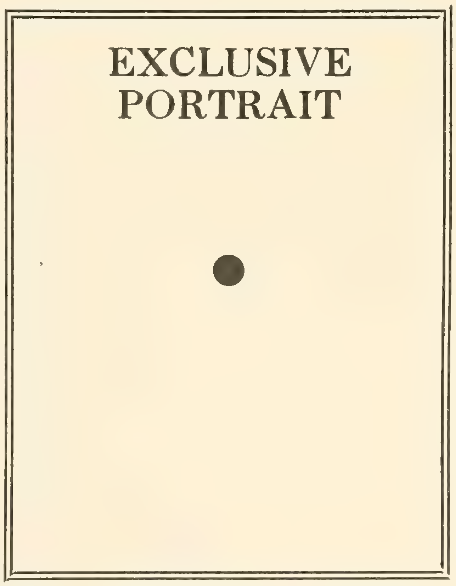
"Sir—I respectfully call your attention to the following facts:

"We are presenting in Chicago and in other cities D. W. Griffith's latest photo drama, 'Hearts of the World,' taken by Mr. Griffith upon the battlefields of France by special permission of David Lloyd George and the British War Office. One-half of the proceeds of this picture in England is to go to the British Government for relief work.

"The city censor of Chicago, Funkhouser, apparently of German sympathies, has ordered the elimination of two important scenes which show German brutality in the occupied territory of France. One shows a German soldier stabbing a wounded Frenchman with a bayonet on the battlefield, an actual incident described to Mr. Griffith by a Colonel of the British Army. The other scene shows German officers in a dugout forcing their unwelcome attentions upon French girls, who are condemned to virtual slavery, based upon actual facts in possession of the British Government.

"These scenes, together with the entire picture, constitute tremendous propaganda of a patriotic nature, arousing audiences in New York and other cities to great pitch because of the absolute truth of the indictment against Germany. The censor of Chicago has eliminated these scenes apparently because of his German sympathies. May we respectfully appeal to you to have the United States District Attorney in Chicago investigate this matter?

"(Signed) MORRIS GEST,
"For William Elliott, F. Ray Comstock, and Morris Gest.
"Century theatre, New York."



Specially Secured Photograph of the Mind of a Censor, Snapped in Action. The Large Stagnant Object Noted in the Centre Constitutes Its Knowledge of Uncle Sam's Propaganda Needs.

Gerard Makes Appeal

In regard to "My Four Years in Germany," the First National Exhibitors' Circuit, May 4, made the following announcement:

"Ambassador Gerard will take the case up personally with Federal authorities in Washington to see if means cannot be taken to curb Funkhouser's evident determination to prevent films showing German acts of brutality from being shown in Chicago. It is believed that through his personal acquaintance with Attorney General Gregory and George Creel, Chairman of the Committee on Public Information, Mr. Gerard will be able to bring about an investigation of the 'Major's' activities along lines that smack of uncertain Americanism.

"In slashing 'My Four Years in Germany,' Funkhouser has run afoul of a film that has already received the unqualified endorsement of Government officials in charge of Liberty Loan publicity and army heads interested in giving the men in the various U. S. cantonments a vivid idea of Germany's diplomatic perfidy and barbarous methods of warfare.

"On May 3, the following wire was received by J. D. Williams of the First National Exhibitors' Circuit in reply to his of the day previous: 'Have taken matter up with Attorney General, and Federal Government is without power. Suggest an instant appeal to Governor Lowden demanding investigation and removal. (Signed) George Creel, Chairman.'

"On May 4, J. D. Williams wired Aaron Jones of Chicago as follows: 'Warners demand eliminations put back and film run in entirety or not at all. H. M. Warner or Gerard will make special trip to Chicago to fight case to finish if necessary. Forwarding you by day letters wires endorsement Governor Missouri, Mayor Indianapolis.'"

Bill in Congress for 15-Cent Coin

The movement for the coinage of a silver fifteen-cent piece has progressed to such a point that a bill authorizing the coin has been introduced in the Lower House of Congress by Representative George F. O'Shaunessy, of Rhode Island, who presented the measure at the request of the National Association of the Motion Picture Industry.

A campaign has been launched by the National Association of the Motion Picture Industry in co-operation with the exhibitors' organizations throughout the United States for the purpose of bringing pressure to bear upon the members of the Committee on Coinage, Weights and Measures to favorably report the bill at an early date. The 17,000 exhibitors whose patrons number 15,000,000 daily, have been requested to communicate with their Congressmen at Washington, urging them to work for a report recommending the bill by the committee and to vote for the measure when it comes before Congress.

The bill, introduced by Representative O'Shaunessy, in no way reflects the ideas of any single individual or company, but of ninety per cent. of the motion picture producers and distributors, the supply and equipment companies, trade paper publications and exhibitors as represented in the National Association of the Motion Picture Industry. This great organization is recognized by the Government officials and is the unit which, under the able leadership of its president, William A. Brady, has co-operated most effectively with the various Federal departments since the declaration of war by this country.

ERNST BOEHRINGER General Manager of the Boehringer Amusement Company, of New Orleans, says of the Harrison reviews: "If you were to discontinue this feature some other trade journal would take it up. It is valuable to every exhibitor who has enough common sense to know that he doesn't know it all and who welcomes the other man's viewpoint. We have not seen every picture Mr. Harrison has criticised, of course, but we have seen enough of them, enough to feel that his criticism is fair. Unfortunately producer-distributor advertising seems to bias some of the other criticism we read, so there are some critics in whom we place very little confidence." SEE PAGE 2948.

Hart Builds Fine Organization

Head of Government Division of Films Has Efficient Staff of Assistants—First American War Film Completed

CHARLES S. HART has been discharging the duties of the office of Director of the Division of Films of the Committee on Public Information for only one month, yet in that brief space of time he has succeeded in perfecting an organization which bids fair to make this division of George Creel's department not only of great value to the United States Government but to the entire film world.

The first result of the work undertaken by the Division of Films is the completion of a seven-reel feature film entitled "Pershing's Crusaders." This is the first of a series of Official American War Films, and it will be shown for the first time at the Grand Opera House, Cincinnati, during the week beginning Monday, April 28, Arrangements have also been completed for engagements in the principal theatres of New York, Chicago, and sixteen of the largest cities in the United States. Other big features are in advanced stages of production.

In the organization of this division, Mr. Hart has selected as the heads of the various departments those who have had wide experience in their respective fields.

At the head of the production department is Herbert C. Hoagland, who was for years editor of the Pathe Weekly. He not only has charge of the feature films but will also handle the Weekly War Review.

George Bowles, who is manager of the Feature Film Department, has for years been a prominent figure in the theatrical world. For twelve years he was general manager for Wagenhals & Kemper. He managed D. W. Griffith's "The Birth of a Nation" during its phenomenal year's run in Chicago, and afterwards handled the same picture for a year and a half in Australia, New Zealand, Polynesia and Hawaii.

Howard Herrick, publicity manager, has for the past three years handled publicity and advance work for "The Birth of a Nation" and "Intolerance" in the large cities. Prior to that he was advance representative for William Faversham, Virginia Harned, Marie Dressler, and such successes as "The Pink Lady," "The Shepherd King" and "The Clansman."

Marcus A. Beeman, assistant director, formerly secretary of the Buffalo Chamber of Commerce, and later secretary of the State of New Jersey Chamber of Commerce, is in charge of special propaganda work among patriotic and other societies.

G. A. Smith, manager of distribution, was formerly assistant general manager of Pathe.

Gardner W. Wood, advertising manager, has held important positions in the advertising departments of Paramount and Essanay.

Louis E. Loeb, formerly comptroller with Paramount, holds the same position in the Division of Films.

Mrs. Jane Stannard Johnston, whose work has been known in the film industry from the early days of Paramount Pictures Corporation, of which she was advertising and publicity manager, is secretary of the Division of Films.

May Allison Sent to Coast by Metro

Maxwell Karger and George D. Baker, respectively production managers of Metro's East and West coast studios, have come to an amicable agreement in the transferring of two of Metro's stars. Viola Dana has returned from a seven months' sojourn on the Pacific coast, and will make further productions in the Eastern location, and May Allison will change places with Miss Dana, going to California as soon as she has completed the third in her series as an individual star.

Walthall in Artcraft Features?

It was reported from the West Coast by wire, May 4, that Henry Walthall had signed to appear in D. W. Griffith productions for Artcraft.

"Our Boys in France" Tobacco Fund

MOTION PICTURE NEWS has received a check for $4, contributed by the patrons of the Majestic theatre, Oakland, Neb., to the Cigarette Division of "Our Boys in France" Tobacco Fund. A large carton of cigarettes and smoking tobacco, in original packages, from the patrons of Rochester theatre, Rochester, Wash., and forwarded by Manager Clyde Paton, is also acknowledged.

Libston Addresses Buyers

John A. Libston, treasurer of the Interstate Film Company, and producer of "The Last Raid of Zeppelin L-21," gave an interesting talk to a number of film buyers who attended a trade showing of this film last week. Mr. Libston briefly reviewed the Zeppelin L-21 and its activities.

In and Out of Town

Simon Ehrlich and A. F. Coleman, representing Ehrlich Bros., and the Saenger Amusement Company, Shreveport, La., owners of a circuit of nine theatres in Louisiana, were in New York, last week, on business.

Bert Tiller, manager Arcade theatre, Lake Charles, La., dropped in on New Yorkers, last week, combining a business and pleasure trip.

Frank Zambreno, Chicago, exchangeman and head of the Unity Film Company, left New York for Chicago, last week, taking with him prints of several independent features which he purchased for his territory. Among his purchases was the entire series of Jester Comedies.

Ivan Abramson, director general, Graphic Film Corporation, left New York last week, with the "When Men Betray" company, to shoot several exteriors in the mountains of Virginia.

E. M. Porter, general manager, Precision Machine Company, left New York, last week, on an extended trip through the West in the interest of the company.

George Creel, chairman of the Committee on Public Information, was in New York over the week-end.

Martin J. Quigley, Exhibitors' Herald, Chicago, is in town.

Max L. Levenson Holds a High State Office

Max L. Levenson, of the Boston law firm of Levenson & Levenson, has been appointed Assistant Attorney General of the State of Massachusetts. He is the youngest man ever to hold the office.

Mr. Levenson has long been identified with the motion picture industry, both in a legal and business way. He and his brother, Joseph M. Levenson, have been personal counsel to Hiram Abrams and Walter E. Greene, the executives of the Famous Players-Lasky Corporation, for many years, as well as New England counsel for the Famous Players-Lasky Corporation. Mr. Levenson has also been counsel for, and associated with, the late Mitchel H. Mark and Moe Mark in all of their theatrical enterprises. He is also director and assistant treasurer of the Boston Photoplay Company, and director of the Metro Pictures Corporation of New England, and the American Feature Film Co.

East and West Boost Loan Sky High

Three Billion Goal Greatly Exceeded as Members of the Industry Settle Down for a Rest Following Long Grind—West Coast Claims a Record

THE Third Liberty Loan Campaign came to a close the night of May 4 following a month of vigorous drives in which the motion picture industry the country over played a prominent part, and found the coffers of Uncle Sam bulging over with the proceeds from the sale of Bonds.

That the industry in all its branches is responsible in a great measure for the success of the Third Loan is readily conceded by officials keeping check on the situation. Both the East and West Coast film colonies gave good accounts of themselves, the stars and producers pitching in and selling Bonds as well as buying them. It is said the West Coast is responsible for the sale of $27,000,000 worth of Bonds, and the East Coast is expected to nearly equal that amount.

Great Results Shown

A dispatch to MOTION PICTURE NEWS from Los Angeles said:

"Members of the film colony of Los Angeles have purchased and have been responsible for more Liberty Bonds than any other class of business or professional people in California or the Western States, and it is expected the total sum by the end of the drive will be equal to one-twentieth of the Los Angeles quota, something over $27,000,000.

"On Saturday morning, April 27, the figures for the outright purchases for people engaged with the several studios was a trifle more than $1,100,000. This amount does not include the sums raised by the stars from the several studios at meetings held nightly from an English tank in Central Park, Los Angeles, which were conducted under the direction of J. C. Jessen of MOTION PICTURE NEWS.

"The opening night, April 20, Sessue Hayakawa was the star appearing, and without lights or music sold $6,350. Monday evening, Viola Dana and Bert Lytell, Metro stars, took subscriptions totaling $13,400. Of this amount, Lytell purchased $5,000. William Desmond, Roy Stewart, and a bevy of girls from the Triangle, had the tank on Tuesday evening, and sold bonds to the amount of $6,150. William Duncan, Nell Shipman, Larry Seaman, Grace Darmond and others from the Vitagraph, including Studio Manager W. S. Smith, sold bonds on Wednesday evening to the sum of $16,500. The first three named gave $700 to apply as first payments on bonds, providing the purchaser made a like payment. This greatly stimulated the sales.

"Dorothy Dalton, Robert McKim and Wally Reid represented Paramount on Thursday night, other stars who promised to appear not being present. Miss Dalton purchased $35,000 of bonds in addition to what she had taken with the studio allotment which totaled $182,000.

Theda Bara Scores

The greatest meeting of the week was that presided over by Theda Bara on Friday afternoon at three o'clock. Miss Bara purchased $10,000 worth of bonds and the crowd swelled the total sum to $38,500. It was estimated there were at least 35,000 people at the park during the afternoon. The total sales numbered 269, and the cash receipts were $6,490.

Friday evening was Universal night with General Manager Henry McRae serving as master of ceremonies. Rupert Julian, Ella Hall, Douglas Gerrard, Mae Murray, Priscilla Dean, Kenneth Harlan, Monroe Salisbury, Ruth Clifford and others. Mae Murray, who had previously bought $40,000 worth of bonds, subscribed for $3,000 more, and gave kisses with thousand-dollar purchases. Others of the Universal bought liberally. Ruth Roland, who was present, purchased a $1,000 bond.

Clara Kimball Young was in charge for Saturday evening. Monday, April 29, was American night with Mary Miles Minter, "Big" Bill Russell, Margarita Fisher, and thirty other American people appearing. Roscoe "Fatty" Arbuckle and his gang, including Alice Lake and Sophye Bernard topped the bill for Tuesday evening. Wednesday was Pathe night with stars and leading people from Astra, Diando and Rolin Studios present, including Fannie Ward, who has bought $50,000; Frank Keenan, Bryant Washburn, Bessie Love, Baby Marie Osborne, Ruth Roland, Bebe Daniels, Betty Compson, Toto, Harold Lloyd, George Larkin and others. Thursday evening Al E. Christie commandeered the tank, and by the aid of his entire company managed the meeting.

The amount for these meetings was $164,300, with every indication that the personal subscriptions would be near the two million mark when all returns are in.

MONTHLY INDEX

A FULL index to the pictures released during the month of April will be found in page 3009.

There you will find the title of the picture, the maker, the number of parts, the page of the NEWS on which it was reviewed, the page of the Ad-Talk, Music Cue Sheet, etc.

A mine of information. Especially if you file each month's index away. Do you? Or must you look for a needle in a haystack when you want an old review?

Directors Do Their Bit

The Motion Picture Directors' Association held a special meeting on April 30, to further the Liberty Loan.

The meeting was addressed by P. A. Powers, who stated that thirteen million daily witness motion pictures; that the directors are doing most patriotic work by instilling into their productions elements to strengthen the morale of the people.

Mr. Powers vigorously urged the members present to continue the work, citing many helpful ways this would be of benefit to our country during the war. The subscriptions to the Liberty Loan among the thirty odd directors present amounted to $161,150. This did not include the directors of the New York Studio who were out of town, nor those of the Los Angeles Studio, M. P. D. A., which report has not as yet been received. A conservative estimate of the subscription of the directors of moving pictures to the third Liberty Loan was set at a half million dollars.

Pathe Not Asleep

J. W. Kyle, film editor of Pathe, and secretary of the Pathe Club, who was assigned by Paul Brunet, vice-president and general manager of Pathe, to canvass the home office in the interest of the third Liberty Loan, succeeded in raising $6,500 in one afternoon. Practically every employe in the office who subscribed to this amount already had purchased bonds elsewhere. Mr. Kyle got several additional thousands before the Government's drive officially ended. Members of the Pathe home office were liberal buyers of the first and second bond issues.

All stars rendered excellent service, and it seems unfair to mention one without mentioning all, but lack of space does not permit.

Famous Players-Lasky Corporation prepared and paid for a full-page advertisement in a New York daily to give the Loan a farewell push.

Employes Over the Top

On Monday, May 6, MOTION PICTURE NEWS was informed by wire from the coast that employes of Los Angeles studios subscribed nearly $1,000,600 through the film industry, and Chairman Charles Christie estimated that the amount through other channels was $500,000. Sennett-Paramount night at the "tank" brought $14,500, and goodly amounts were likewise raised by other companies. The total amount credited to the film industry of the West Coast, on May 6, was approximately two and a half million dollars.

Lusitania Sinking in Cartoon at Strand

Windsor McCay's serious animated cartoon, "The Sinking of the Lusitania," was shown the week of April 28 at the Strand theatre, New York. The picture has all the appearance of motion photography.

DEE ROBINSON Manager of the Apollo Amusement Company, of Peoria, Illinois, writes: "I have noticed the Harrison reviews and think they are just what we want. They seem to be his honest opinion of a feature regardless of the maker, and I hope you will keep this department up." Other prominent exhibitors who were quoted as enthusiastically endorsing the Harrison reviews are Charles Barnham, of the Minneapolis Strand, and Harold Franklin, of Shea's Hippodrome, Buffalo. **SEE PAGE 2955.**

Canadian Provinces Prosper

Phil Kauffman of Regal Makes Tour and Finds but One Dull Spot—West Recovers from Crash

PHIL KAUFFMAN, general sales manager of the Regal Films, Limited, has just arrived back at the head offices of the company, in Toronto, after a trip which embraced the entire Dominion of Canada from coast to coast. He was gone six weeks, and in that length of time covered every important centre in this country.

In his trip across the continent, Mr. Kauffman had an opportunity of getting real first-hand information regarding conditions as they exist in the Canadian film business today, and he declares that throughout the length and breadth of the land is a distinct feeling of trade optimism that augurs well for the future.

Mr. Kauffman first visited the Maritime provinces. In Halifax, he found the exhibitors doing capacity business. In fact, business with them was never better. The town is jammed constantly with soldiers and sailors of the Allies, and has fully recovered from the disastrous explosion. Business in St. John and other cities in the maritime provinces is excellent.

"The province of Quebec is practically the only dull spot on the Canadian map at present," said Mr. Kauffman. "There has been a decided unrest among the French population in this French-Canadian province, and the unsettled condition here has greatly affected the exhibitors' end of the film business. The activity of the Military Police in enforcing conscription in this province, has made the young men afraid to congregate in any public amusement place, as the authorities have an unpleasant habit of swooping down upon a theatre and making the young men show reason for their non-appearance in uniform.

"In the Canadian West I found that trade conditions were really very good in spite of the war, higher admission prices, and the slump which struck the West some time ago. The West seems to be recovering rapidly from the effects of the general real estate crash, and if a good crop is secured this year, the Canadian West should be placed solidly on its feet. The dullness, which existed in Winnipeg, has practically disappeared. The Daylight Savings Bill is hurting somewhat until the people get used to the new measure.

"In Calgary everything and everybody was bustling. Conditions were exceptionally good in this city. In Edmonton, the situation was fair to middling, while in Vancouver, I found conditions very similar to those existing in Halifax, N. S.

"I was greatly pleased to see the great change in the manner in which business is conducted between the various exchanges and the exhibitors. The exhibitors are now beginning to realize, thanks to a wide-awake Exchange Managers' Association, that a contract is not a mere 'scrap of paper.' Exhibitors now live up to the contracts they sign, with the pleasant result that the exhibitors are not being oversold by the film salesmen."

Rothacker News Notes from Chicago

E. F. Lessner, of the advertising department of the Rothacker Film Manufacturing Company, has resigned to report at Camp Grant, Rockford, Ill., where he will join the colors.

John Hahn, assistant secretary, is making an extended trip through the West in the interest of the Rothacker organization. Mr. Hahn will spend several days in Denver at the studios of the National Film Corporation, a day or so at Salt Lake City visiting the members of the First National Exhibitors' Circuit there, and then will go direct to Los Angeles, where he will devote two or three weeks to personal calls on the Rothacker customers and friends in that territory. Mr. Hahn expects to return to Chicago about May 28.

Watterson R. Rothacker has returned from New York after having attended a convention of the First National Exhibitors' Circuit.

E. O. Blackburn, of the sales department, has returned from his Eastern trip, where he was personally directing the production of a number of multiple reel industrial pictures.

Jack Byrne, of the studio department, is in Minneapolis, Minn., co-operating with Major Schmidt in the production of a picture to be presented by the United States Fuel Administration.

G. S. Anderson, of the sales department, has just returned from an extensive trip through southern Illinois, where he was supervising a number of industrial productions.

Steger Completes Marion Davies Feature

Julius Steger has completed the interiors and exteriors for "Cecilia of the Pink Roses," featuring Marion Davies. The picture is now in the process of assembling and editing and will be ready for release in June.

"Joan of Plattsburg" Is Shown to Press

Members of the trade and daily press were guests at a private showing of the Goldwyn patriotic production, "Joan of Plattsburg," at the Stanley theatre, New York, on Tuesday, April 29. The picture was presented to the accompaniment of an appropriate special musical program. Following the showing the members of the press and Goldwyn officials partook of a luncheon in a private room at Murray's.

Porter Emerson Browne, author of the picture, was the guest of honor, and the only speaker at the luncheon. Mr. Browne, one of the founders of the Vigilantes, a group of authors banded together to assist the United States in the successful prosecution of the war, spoke of the necessity for such pictures as "Joan of Plattsburg," which besides being of entertainment value were patriotic propaganda of the best sort. Mr. Browne has made a study of the psychology of the American people during the war, and says that such productions as "Joan of Plattsburg" are the kind needed at the present time.

Niles Welch Among Most Popular Leads

Niles Welch, the young leading man who has been forging his way to the front with such steady strides recently, has become one of the most popular leading men in pictures, and seemingly deserves the credit that is his.

One of the most recent branches of his popularity extended to the four-minute field. The young star's talks in theatres and other places where the services of a four-minute-man are in demand, have been straight to the point and very positive of result. In addition to this work he has gone ahead with his motion picture work, his latest activities before the camera embracing appearances in "Reclaimed," the production which Harry McRae Webster will place on the market shortly.

Mr. Welch has been leading man for Mae Marsh and other popular stars, in addition to starring alone in several productions. His performance in "The Unbeliever" held such a degree of merit that many favorable comments were heard.

Wants Another Wallop at the Hun

Robert Klein, character actor at the American studios at Santa Barbara, who was wounded while fighting for France and was invalided home a year and a half ago, has again volunteered, this time with Uncle Sam, and has been assigned to the Hospital Corps at Camp Kearney.

What Kind of a Fellow Is—Ince?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

THOMAS H. INCE—"Thomas Handsome" we would fittingly call him were he an actor and were we writing for gushy fan circulation—has probably wondered why he hasn't appeared earlier in this series.

Granting, of course, that Thomas H. knows this series is in existence.

Others, who do know of it, *have* been wondering.

So we suppose explanations are in order.

Thomas H. Ince has been on the schedule for this series for a long, long time, but we have kept postponing the interview in the vain hope that he would come to New York on a visit and enable us to give an up-to-the-minute close-up flash.

But it doesn't happen.

That man Ince surely does love his work—and California. He just sticks to his studio lot as if success hadn't long ago made it possible for him to take life much easier.

Perhaps that is why "Supervised by Thomas H. Ince" means so much. Mr. Ince is on the job every sunrise to see that it does mean something.

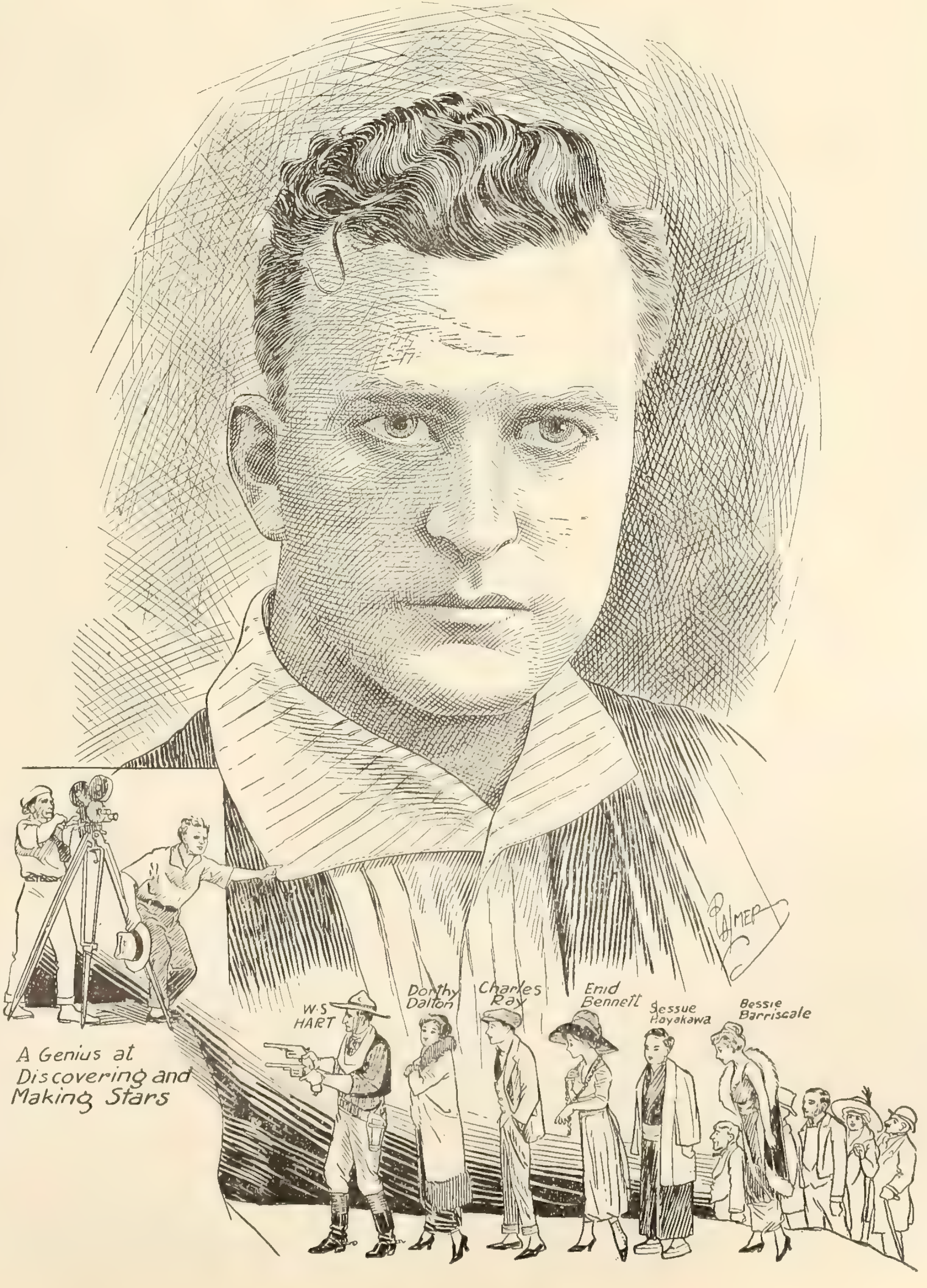
But to get back to our opening thought.

People have been asking us why we haven't told them what kind of a fellow Ince is. We haven't because he wouldn't leave California and enable us to get a first-hand interview. His case is much the same, though it also reverses, as that of J. Stuart Blackton, who hasn't appeared yet because he ran away on us—to California.

We'll get even with both by writing them up in their absence.

We are tempted to write Mr. Ince up through the medium of our "Exhibitors' Box Office Reports."

Have you ever noticed the frequent recurrence of a particular phrase in those reports—used by the exhibitor in Maine and the exhibitor in Michigan—"Ince standard."



A Genius at Discovering and Making Stars

A few exhibitors have reached the point where they don't even bother to tell us that they thought the picture good—they just write "Ince standard." That's enough.

It's something to have created a standard of value in this picture game.

It's an achievement—and in that achievement is the index to the personality of the man Ince.

Thomas H. Ince takes everything he does seriously—he puts all there is of him into everything he does.

He came into the picture game because it offered a job—and he was an actor out of a job. That was in the early days when motion pictures weren't a very serious matter.

But did Tom Ince treat them as a passing time-killer?

No—he took them seriously. From the start—and from the start he made good. And he kept on taking everything he did seriously—and kept on making good.

When the early years brought dollars in undreamt of abundance, Thomas H. went seriously at the task of enjoying life—and he took his family along with him.

No one ever called you into a corner to whisper a sub-rosa morsel about Director Tom Ince.

He even took serious joy out of the stage folk who a few years previously hadn't much thought for Actor Tom Ince—and less when he went into the despised "movies."

The changes of a few years brought them to Director Thomas H. Ince looking for—jobs. And be it said—even while he got serious delight in letting them witness evidences of his changed state—if Tom Ince had the job and if the former scoffer fitted it—he got it.

There's one other thing that Thomas H. Ince has reduced to a serious standardized science—and that is the discovery and development of screen stars. He's a regular Christopher Columbus at that.

The Reader Has His Say

A Snappy Answer to Anarchist on the House Organ Question

Mr. William A. Johnston, Editor,
Motion Picture News, New York.

Dear Mr. Johnston:

As editor of "Progress-Advance," the house organ published by the Famous Players-Lasky Corporation, I desire to comment upon the article published in the May 4 issue of the Motion Picture News, in which house organs as a species were attacked unmercifully by your anonymous correspondent, "Anarchist."

After reading this, I came to the conclusion that "Anarchist" was not on the mailing list for "Progress-Advance." I came to this conclusion, not because I think the paper is perfect, but because nearly all of those ON THE MAILING LIST have opinions totally different from those expressed by "Anarchist."

We are in daily receipt of letters—unsolicited—from readers of the paper, in which we are told that it is indispensable to wide-awake exhibitors. We receive about five requests a day from exhibitors who wish to be placed on the mailing list.

The aim of "Progress-Advance" is to be of service to the exhibitor showing Paramount and Artcraft pictures. We claim that it is fulfilling its mission; we have documentary evidence to prove it.

Let me take a few specific instances. Recently a "Want Ad" department was inaugurated, as a free service to readers. In order to test this department, we had replies directed to this office. There has been an average of four answers to every advertisement published.

The other departments are not so easily tested, but we were recently assured of their value by a coupon we published, in which exhibitors were asked to specify the departments they found useful, those they found useless, and others they would like to have included as regular features. The returns on this coupon were numerous enough to constitute a criterion whereby the paper could be reorganized.

To meet the suggestions of these exhibitors, several departments were cut to half their size, and six new features were added. This was in line with our policy to give the exhibitor the sort of magazine which will be of real service. We are still open to suggestions from exhibitors, and if sufficient demand is felt for any change, that change will be made. A magazine which is edited to suit the expressed demands of its readers cannot very well be ridiculous to those readers. "Anarchist" says that all exhibitors find all house organs ridiculous. The readers of "Progress-Advance" assure us that "Progress-Advance" is valuable.

"Anarchist" selects several stock departments of the average house organ to hold up to special ridicule. Among these are "Publicity Piffle," "Specimen Ads," "Exhibitors' Service," "Studio Gossip," "Music Cues," etc.

There is no "publicity piffle" in "Progress-Advance." We feel that the exhibitor can find all of the "publicity piffle" he needs in the trade papers, and we consequently devote every page of our house organ to service.

The Specimen Advertisements, or criticisms of exhibitors' advertising, are prepared by one of the most important advertising agencies in America. Instead of considering this department useless exhibitors constantly send in samples of their advertisements, with requests for criticisms. Many of them build their following advertisements acording to the suggestions given. In this connection the following letter is of interest:

"We have been pleased to note that you have seen fit to use two of our advertisements for the Globe theatre in your department. One, three or four weeks ago, on Charles Ray in 'His Mother's Boy,' and a recent one on the Mack Sennett diving girls in 'It Pays to Exercise.'

"Sincerity is seldom a flatterer, but in this case I feel very much complimented because I know you are sincere, as I know that you sometimes use very uncomplimentary remarks about advertising.

"We shall be pleased to forward you copies of our advertising from time to time and assure you that anything you desire to say at any time, whether it be good or bad, meets with our hearty approval.

"We are enthusiastic readers of 'Progress-Advance.'

"(Signed) D. L. CORNELIUS, Mgr.
"Saenger Amusement Co., Inc."

The "Exhibitors' Service page in 'Progress-Advance'" is made up chiefly of suggestions by exhibitors, which they have found successful in building business. We often have the pleasure of seeing these ideas worked up successfully by other exhibitors. This page is not made up of advice by those who never ran a theatre in their lives, as "Anarchist" suggests. It is made up of suggestions from the most successful exhibitors in the country.

The Music Cues are used by nearly all Paramount-Artcraft exhibitors, which includes the largest theatres in America. Besides these stock departments with which the writer finds fault, we have several other features which he does not mention, and which, as far as we know, are not included in other house organs.

As an answer, then, to "Anarchist's" question: "Whyinell is the house organ?" let me give a few comments from readers of "Progress-Advancse":

E. D. Rhine, Manager of the Bates theatre, Attleboro, Mass., when asked in a circular to give his estimate of the value of all the trade papers in the field, gave this answer:

"'Progress-Advance' answers the purpose of all the trade papers, as far as we are concerned."

Carl W. Andre, Palace theatre, Kewanee, Wisconsin, recently wrote this:

"When it comes to real good stuff, 'Progress-Advance' has everything backed off the boards. A little paper, but big in ideas and suggestions. A valuable aid to exhibitors."

Wagman and Light, of Pittsburgh, who handle the advertising for 130 motion picture theatres, recently wrote:

"We would appreciate very much if you would forward us a copy of each edition of 'Progress-Advance' since its inception. We always find it chuck full of ideas and wish to complete our files."

Frang I. Barzelay, an exhibitor of Everett, Mass., wrote regarding a recent special number:

"Just a word of praise for the 'Publicity Number' of 'Progress-Advance,' which, in my opinion, was a 'white man's number.' It should prove a great help to exhibitors. In other words, it should help them to help themselves. Let us have some more of that kind of stuff."

The Publicity Number was also the subject of a complimentary write-up in the New York Times.

Hugh Otis, manager of the Otis-Renner Theatre Company, Hackensack, N. J., wrote in only to-day:

"I have noticed in your last two issues, footages on feature films. This is a big help to the exhibitors, as it gives them a line on what singles to book to fill up the show. I had intended to write you about this several times but it has slipped my mind. I also want to compliment you on the music cues, which I cut from each issue and hand to my orchestra leader.

"I note also you have given a review on May productions which will be beneficial.

"The object of this letter is simply to acknowledge the benefits derived from 'Progress-Advance' for which I thank you."

I do not suppose you have space for any more comments, Mr. Johnston, but if you have, I shall be both able and pleased to let you have a full page or two pages of them. And if you will let me have "Anarchist's" name and address, in order that I can put him on the mailing list, I have an idea that his appreciative comment will be among them.

Very sincerely,
FAMOUS PLAYERS-LASKY CORPORATION.
PATRICK KEARNEY,
Editor Progress-Advance.

Metro Feature Arouses Washington

The outstanding event of a patriotic week in Washington was the Red Cross benefit performance at Harry M. Crandall's Knickerbocker Theatre when "My Own United States" was presented before official Washington and a capacity audience that cheered the production to the echo. The occasion was a benefit of the Interstate Commerce Commission Red Cross Auxiliary, a branch of the big central body which has as members the wives of cabinet officers, Senators and other officials.

Mrs. Woodrow Wilson occupied a special box and became so enthused over the patriotic character of the production that she not only applauded but at the conclusion of the showing is said to have exclaimed:

"This is indeed a wonderful picture."

The Knickerbocker Theatre was especially decorated under the direction of Arthur L. Robb, who is house manager for Mr. Crandall, and patriotic bunting was displayed everywhere.

R .F. Bingham interpolated in the sixth reel with a stanza of the song, "My Own United States," intensifying the dramatic effect considerably. The ushers were all debutantes of Washington society.

"My Own United States" completed a week's run at the Casino Theatre, another of the Crandall theatres, and made a remarkable impression.

General Co-operates with Kleine in Canada

Under an agreement just put into effect, General Film Company, Ltd., of Canada, and the George Kleine System are cooperating in Canada. While the George Kleine System retains its complete identity the business of the Kleine exchange is being handled by General Film on a service basis. In Montreal the exchange will probably be located in the quarters of the George Kleine System, while in Toronto the General offices will become the home of both organizations for that territory.

General also announces that on April 29 D. Lee Dennison, formerly of Paramount and previous to that with George Kleine, became manager of the Pittsburgh office of General Film Company.

Berst Busy Picking His Advisory Board

Following his election by the board of directors as president of the United Picture Theatres of America, J. A. Berst assumed direction of the affairs of the organization on April 29. Mr. Berst states that this week he will make known the names of the members of his advisory board, which will be composed of representative exhibitors in all parts of the country. It is stated that the personnel of the board when announced will create a decided stir in film circles.

Pelzman Manages American Standard Exchange

Samuel D. Pelzman has been appointed manager of the American Standard Motion Picture Corporation's New York exchange, at 130 West 46th street. Mr. Pelzman is an experienced exchange man, having handled for Universal "Traffic in Souls," "Samson," "Neptune's Daughter," "Where Are My Children," and other features.

Sears in the Marines

Floyd Sears, for the past two years private secretary to the vice-president and general manager of the World Film Corporation, has enlisted in the United States Marine Corps.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Reports Came Under the Wire as Motion Picture News Went to Press

A Dog's Life (First National-Chaplin)—" Broke all records; one week." " Played to the biggest business yet." " Last day better than first. Clean. The best star in the universe." " One week to big and extra big business."

Woman and the Web (Vitagraph Serial)—" First episode very good."

Woman and the Law (Fox Special)—" A crackerjack picture." " Extra good. Big despite rain."

At the Mercy of Men (Select-Brady)—" It gets the money, but we are not proud of this kind for our house."

Over the Top (Vitagraph Special)—" Extra big all eight days. Will play one week more." " Extra big for full week."

Mr. Fix-It (Artcraft-Fairbanks)—" Big business. If Doug did steal Mary's kid stuff he made a good job of it." " Big business, but not so good as other Fairbanks' pictures."

Rich Man, Poor Man (Paramount-Clark)—" Satisfactory picture. Good drawing card. Poor photography."

Lest We Forget (Screen Classic-Metro)—" Opened big but fell down. Four days."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column " Average of Exhibitors' Reports " the term " Extra Big " indicates a picture which far surpassed expectations; " Big " means a picture doing better than the usual business for that day under average conditions; " Average " is the grading given the production on which business held up to normal; " Poor " indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Extra Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters." "Best ever." "Best Pickford since 'Tess of the Storm Country." "Pleased." "Big in spite of rain."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest." "Poor feature."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded." "Ordinary."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment."
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." His best." "He never made a better one than this." "Some picture." "A knockout."
BELOVED TRAITOR, THE (Marsh—Goldwyn)	Average	"Did not draw." "Fair picture." "Conventional subject." "Good story, but star not popular here." "Mae Marsh always pleases." "Very good." "Mae Marsh not popular here."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked."
BLUEBIRD, THE (Artcraft)	Big	"Big for ladies and children." "Wonderful." "Splendid picture but our patrons don't take to this kind." "Disappointment from every angle." "They do not want fairy tales." "Average person didn't care for this." "Wonderful picture. Big business." "Splendid. Pleased well." "Impossible to take care of the crowds on this. Made my sixth anniversary week the best ever. Book it—it will please."
BLUE BLAZES RAWDEN (Hart—Artcraft)	Average	"Well liked." "Hart reissues are hurting his new pictures." "Big." "His worst picture." "Two days to capacity." "Pretty good." "Very good." "Hart slipping with us." "Hart works very hard in a poor story."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Star does not have his old drawing power. Good picture." "Well liked."
BREAKERS AHEAD (Dana—Metro)	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here."
BROADWAY BILL (Lockwood—Metro)	Average	"Lockwood good; story poor." "They all like Lockwood." "Excellent picture but Lockwood is not a pugilist." "Very good." "Star well liked. Good picture." "His pictures are all the same." "Good."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show." "Extra good." "Patrons liked it."
CAPTAIN OF HIS SOUL, THE (Desmond—Triangle)	Average	"Desmond has done better."
CLEOPATRA (Bara—Fox)	Extra Big	"Will play a return date on this sure." "Good picture, business rotten (maybe Holy Week?)." "Great show." "Excellent."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular." "Best picture we have had with Story." "Pictures like this will put Story a story higher." "Good picture. Well directed."
CROSS BEARER, THE	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made."
DANGER GAME, THE (Goldwyn—Kennedy)	Average	"Pleasing comedy drama." "Average business." "Pleasing. Well received." "Madge Kennedy slow starting, working up well. Tom Moore should at least be co-starred. Typical Goldwyn settings, etc. Better than most Madge Kennedys."
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class." "Big. William Scott deserves equal credit with star." "Dandy show; patrons liked it." "Star better than in others." "Average picture." "Average business." "Best Fox Special this year." "Very good picture." "Remarkably good."
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much." "Pleasing picture." "Good picture; star not known yet. "Very good." "Good show."
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	"Only a fair picture." "Good picture."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
EAGLE'S EYE, THE (Wharton Serial)	Big	“Continues pleasing.” “First episode went over big.” “Drew fair business in poor serial town.” “Second episode slow.” “Increasing interest.” “Holds to fair business.” “Fourth episode fair.”
FAITH ENDURIN' (Stewart—Triangle)	Big	“This star drawing better every time.” “Fine value.” “Good picture. Well received. One of Stewart's best.” “Story and cast good. Stewart is sure a comer.”
FAMILY SLEKETON, THE (Ray—Paramount)	Average	“Sermon has no place on the screen. Keep Ray in Rube roles.” “Very disappointing.” “Ray drew them but it didn't please.” “Ray draws very well.” “Poorest Ray in long time.” “Not up to standard.” “Nothing to picture.” “Well liked. My patrons like him better in more comedy.” “Very good.” “Want Ray in Rube plays.” “Good feature. Star always pleases.”
FIGHTIN' GRIN, THE (Farnum—Bluebird)	Average	“Not up to Farnum's standard.” “Poor picture for Bluebird.” “Farnum popular here.”
FLOOR BELOW, THE (Normand—Goldwyn)	Big	“Very good. Best yet from Normand.” “Nice picture, fully up to Goldwyn standard.” “Mabel big favorite.” “Picture good though drew poor. Six reels too long for small house.” “Very good, but did not draw.” “Pleasing.” “Very satisfactory. Drew fairly well all three days.” “Very good.” “Star and story poor.”
FLARE-UP SAL (Dalton—Paramount)	Big	“While good it didn't go over.” “Pleased everybody.” “As good as Dalton has done.” “Big.” “Ince Standard. Standard at her best in this type of play”
FLASH OF FATE (Rawlinson—Universal)	Big	“They want good melodrama.” “Pleasing.” “Picture mediocre.”
FORBIDDEN PATH, THE (Bara—Fox)	Big	“Bara in a very pleasing role.” “Pleased the Bara fans.” “Big for two weeks.” “Bara at her best. Played capacity with little advertising.”
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	“Very nice picture.”
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	“Big business for two days. This looked more like a serial than a feature, though.”
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	“A good picture.” “Went big for me.” “Average value.” “Star not popular.” “Very good picture.” “Below Fox standard.” “Fair program picture.”
GHOSTS OF YESTERDAY (Talmadge—Select)	Extra Big	“Best Talmadge to date.” “Star becoming more popular with each picture.” “A good bet.” “Great with the women.” “Conceded one of Talmadge's best.” “Beautiful production star popular. Good business.” “Best Talmadge to date. She is growing popular.” “Fine picture. Star well liked.” “Repeat booking. Stood them up while raining outside.” “Very good.”
GREAT ADVENTURE, THE (Pathe—Love)	Average	“Fair. Not up to Pathe standard.” “Average program picture.”
HARD ROCK BREED (Wilson—Triangle)	Big	“Went very well.” “Good title; sounds picturesque.” “Great picture, strong cast.” “Very good.”
HANDS DOWN (Salisbury—Bluebird)	Big	“Not Salisbury's best by any means.” “If anybody but Bluebird had this they'd ask $150 for it.”
HEADIN' SOUTH—Artcraft)	Extra Big	“This star made our Holy Week business best we ever had. Will play return on this.” “Not as good as others. Stealing Hart's stuff won't do.” “Great medicine for the box office.” “Good Fairbanks subject.”
HEIRESS FOR A DAY (Thomas—Triangle)	Average	“Pleased audience extremely well.” “Clean comedy drama.” “Fine picture.” “Kind of picture the public wants.”
HIDDEN PEARLS (Hayakawa—Paramount)	Average	“Good picture.” “Drew well; star popular here.” “Story has objectionable episode.”
HIRED MAN, THE (Ray—Paramount)	Big	“Three days; great.” “Star becoming great favorite; show well done.” “Ray a coming big star.” “Star very pleasing.” “Good.” “Ray draws like a mustard plaster. Keep him in this class of stuff.”
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford)	Average	“Great picture.” “Press agent's promises not entirely fulfilled. Just a fair picture.”
HIS ROBE OF HONOR (Walthall—Paralta)	Poor	“Fair picture but star does not draw.” “Title bad.” “Little too long.” “Too heavy and slow.” “Appealed to thinking class.”
HOPPER, THE (Mong—Triangle)	Average	“Good picture.”
HOUSE OF GLASS, THE (Young—Select)	Big	“Up to standard.” “This kind will bring Clara back.” “Good picture.” “Not up to standard.” “Fine picture.”
HOUSE OF HATE, THE (Pathe Serial)	Big	“Sustains interest.”
HOUSE OF SILENCE, THE (Paramount—Reid)	Average	“Very bold. Has no place on Paramount programme.” “Fair picture; fair business.” “Hardly a theme for a family house. Used the shears on two scenes.”
HUCK AND TOM (Jack Pickford—Paramount)	Extra Big	“Fine for family trade.” “Good clean stuff that brings business.” “Dandy picture.” “Becoming very popular.” “Excellent.” “Positively nothing to surpass this release. A clean-up anywhere.” “Big, but not as good as ‘Tom Sawyer’.” “Best this star ever made.”
HUMDRUM BROWN (Walthal—Paralta)	Average	No comments with reports.
INNOCENT (Ward—Pathe)	Big	“Pleased most of my patrons and drew well.” “Good picture; fair drawing card.” “Didn't take as well as it ought.” “It's a shame to make Fanny act so young.” “Very good. This star is sure to please.” “Good feature.” “Splendidly directed picture. Didn't hold up second day.” “Fine picture.” “Fair picture. Poor business.”
JACK SPURLOCK, PRODIGAL (Walsh—Fox)	Poor	“Did not please.” “Star draws them big, but story is off.” “Walsh pulls well.” “Not up to his standard.” “Poor picture for George Walsh.”
KAISER, THE (Jewel)	Extra Big	“Biggest since ‘Birth of a Nation’! Broke all house records.” “Gave extra midnight show.” “Over-boosted and with impossible ending, but a money-getter.” “Broke records for past two years. Held over for three extra days.” “A wonderful production. Packed them in.” “Extra big at big prices.”
KEYS OF THE RIGHTEOUS (Bennet—Paramount)	Average	“Title against picture; story did not go.” “Just fair.” “Not a drawing card.” “Extra good.” “Good picture.” “Not the sort that is wanted now.” “Our patrons can't see Bennet.” “Ince standard. Bennet promises to be one of the best stars.”
KNIFE, THE (Brady—Select)	Average	“Poorest Select picture. Not fault of star; uninteresting story.” “Did not draw. Crude melodrama; way below standard.”
LANDLOPER, THE (Metro—Lockwood)	Average	“Very good picture.” “Pleased very much.” “Very fair picture.” “Not as good as usual.” “Just an average programme offering, but Lockwood always draws.”
LA TOSCA (Fredericks—Paramount)	Average	“Good production, well staged, but not generally liked.” “This type of picture does not draw well.” “People do not care for this kind of play. Anything with costume is dead.” “Very good picture.” “Failed to please and failed to produce the cash. Too gruesome.” Heard many complaints. Not a laugh in picture.” “Very good.” “Subject too old.” “Good picture; poor business.”
LAND OF PROMISE, THE (Burke—Paramount)	Average	“Star was killed by serial, ‘Gloria's Romance’!”
LES MISERABLES (Farnum—Fox)	Extra Big	“Capacity, great feature.” “Return engagement, business held up all week.” “Great story; great production.” “Very fine production.” “Farnum does his best work.” “Patrons satisfied, but too long for my house.” (700 seats in high rent section.) “Strong picture. Well done. Star at his best.” “Good.”
LIE, THE (Artcraft—Ferguson)	Average	“Very good picture because it had heart appeal.” “Very good. Pleased all.”
LIGHT WITHIN, THE (Petrova—First National)	Average	“Nothing big.” “Just a fair feature.” “Good picture.” “Good photography. Star too ‘stiff’.”
LIMOUSINE LIFE (Thomas—Triangle)	Average	“Appeals to the ladies, but not the men.”
LOVE ME (Dalton—Paramount)	Average	“Star well liked. This is a dandy picture.” “Big business for me.” “Fair drawing power, but watch this star.” “One of the best we have had.” “Light production with light story.”
LOADED DICE (Keenan—Pathe)	Big	“Remarkable. Great production.” “Good picture.” “No drawing power.” “Ought to have done better; comments good.” “Morbid story. Lots of crime. Very dramatic.” “Good story but this star gets no dough.” “Splendid picture, though story is morbid. Star fine.” “Bound to please them all.” “Up to Keenan's standard.”
MADAME JEALOUSY (Fredericks—Paramount)	Poor	“Star not popular in this picture.” “Not suited for pictures, too deep. Waste of time to produce such stuff.” “Nix.” “Patrons don't like this style.” “Poor Pauline doesn't get a chance.” “Ordinary.” “Very bad story.” “Appealed to better class, but not a two-day star here.” “Pleased the majority.” “Adverse comments.”
MENACE, THE (Vitagraph)	Average	“Good picture, both are going to make stars.” “Fair production.” “Excellent picture but no pull.” “Poor picture.”
MEN WHO HAVE MADE LOVE TO ME (Kleine—Essanay)	Poor	“Decided failure and taken off after two days.” “This is a frost.” “Out of the ordinary and well liked.”
MIDNIGHT TRAIL, THE (Russell—Mutual)	Average	“Our patrons said this was Russell's best.” “Good.” “Not up to Russell's standard.” “Fair.”
MOTHER'S SINA, (Williams—Vitagraph)	Average	“Not up to standard but star got it over.” “Below average.” “Just a piccure.”
MORAL LAW, THE (Brockwell—Fox)	Average	“Poor photography, subject will not please.” “Story good.” “Photography punk, picture the same.” “Good picture.”
NANCY COMES HOME (Triangle)	Average	“Story pleased.” “Fair picture.”
NAUGHTY, NAUGHTY (Bennett—Paramount)	Big	“Extra good. This is a dandy comedy.” “One of the best. Make more like this.” “A good picture. Poor title.” “Excellent.”

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
NAULAHKA (Pathe—Doraldina)	Big	"Big for one week." "Wonderful picture; good for anything you pay for it."
NEW LOVE FOR OLD (Hall—Universal)	Average	No comments received with reports.
NEARLY MARRIED (Kennedy—Goldwyn)	Average	"Public divided on this star, she don't draw here."
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports·
OTHER MAN, THE (Morey—Vitagraph)	Average	"Good picture, Morey popular." "Perfect—100.' "Liked." 'Star and Grace Dormond well liked."
OTHER WOMAN, THE (Hyland—Pathe)	Average	"They liked this." "Excellent picture, attractive star." "Melodramatic story and star hasn't enough pep."
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture.' "One of the most interesting pictures in a long time." "Very good." "He is an artist " "Great stuff."
OUR LITTLE WIFE (Kennedy—Goldwyn)	Poor	"Poor story, star pleasing." "Only a fair picture." "Nothing to title or picture." "Not equal to her other two." "Pleasing star but nothing wonderful as drawing card." "Very pretty comedy drama."
PAINTED LIPS (Lovely-Universal)	Average	"Excellent picture. Story well acted with fine scenes and beautiful photography."
PETTICOAT PILOT, A (Martin—Paramount)	Big	"Immense." "Star improving." "Good light feature." "Very good." "Title means nothing and star alone doesn't draw for me."
POWERS THAT PREY (Mutual—Minter)	Average	"Not up to standard." "Star is popular here."
REVELATION (Nazimova—Screen Classics, Inc.)	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction." "Capacity three days to unusual satisfaction. From her reception I consider Nazimova the find of the screen."
REVENGE (Storey—Metro)	Average	"Not satisfactory to our patrons." "Back to the nicolet with this sort."
RUGGLES OF RED GAP (Holmes—Essanay)	Big	"Everybody enjoyed and boosted this." "Good comedy drama."
SIX SHOOTER ANDY (Mix—Fox)	Poor	"Good picture but not in it with Mix's first." "Title too melodramatic." "They didn't come." "Fair Western; pleased." "Poor picture. Poor photography." "Not as good as 'Cupid's Round-Up.' "
SON OF DEMOCRACY (Chapin—Paramount)	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." " Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." " 'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents."
SONG OF SONGS (Ferguson—Paramount)	Average	"Fine picture. Ferguson will prove drawing card soon." "Very fine." "Star very good but one of those pictures that goes with half and other half doesn't like it." "This star's best picture."
SPLENDID SINNER, THE (Garden—Goldwyn)	Average	"Fine production." "Great." "Well produced but six reels too long for small house." "Very bad ending." "Very good picture." "Very good, but nothing to make them talk or send others." "Magnificent production, but ending very bad." "Much better jhan her first picture. Second day better than first." "Good picture. Public well satisfied though opinion divided on the tragic ending. Went over better than 'Thais'." "Good." "Fair." "Best Garden picture."
STELLA MARIS (Pickford—Artcraft)	Big	"Great. We cut to 5879 feet." "One of her best." "Business held up on second day to first. "Made big hit." "Repeated to good business." "Very good." "Pickford great."
SHELL GAME (WEHLEN—Metro)	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased." "Fine picture. Star not known."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout."
STRONG WAY, THE (Elvidge—World)	Average	No comments received with reports.
SUNSHINE NAN (Pennington—Paramount)	Average	"Poor offering." "Star's last production well liked and patrons expected better picture." "Excellent."
TARZAN OF THE APES (First National)	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize."
THING WE LOVE (Reid—Paramount)	Poor	"Poor picture."
TIGER MAN, THE (Hart—Artcraft)	Big	"Good picture, but locally all exhibitors are killing Hart with reissues." "Hart not drawing as well as when first with Artcraft." "Some kind soul should steal Hart's wardrobe and guns. Then maybe we'd get a change." "Pleased generally."
TURN OF A CARD, THE (Kerrigan—Paralta)	Big	"Broke all house records. Four days." "Better than his first." "This company has them all beaten." "Star popular and picture good."
UNBELIEVER, THE (Kleine—Edison)	Extra Big	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout."
UNFAITHFUL and MARRIAGE BUBBLE (Combination Bill—Triangle)	Average	"Seemed good to get away from the long features. Public enjoyed the change."
UNDER SUSPICION (Bushman-Bayne—Metro)	Average	"Everyone seemed to like this." "Best Bushman in months." "Well Liked."
WEAVER OF DREAMS (Dana—Metro)	Average	"Dana holds up fairly well. Picture no good." "Poor attraction."
WHIMS OF SOCIETY (Clayton—World)	Average	"Fair story."
WHISPERING CHORUS, THE (DeMille—Artcraft)	Average	"Acting excellent. Story too morbid." "Very gruesome.
WIDOW'S MIGHT, THE (Eltinge—Paramount)	Average	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike." "Eltinge pleases." "Eltinge does good work and drew for two days."
WIFE HE BOUGHT, THE (Myers—Bluebird)	Big	"Excellent attraction."
WILD STRAIN, THE (Vitagraph)	Average	No comments received.
WITHIN THE CUP (Barriscale—Paralta)	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, we acted, but too long."
WASP, THE (Gordon—World)	Average	No comments received.
WOOING OF PRINCESS PAT, THE (Vitagraph)	Poor	"No room for this type." "Nice picture but didn't pull business."
WILD WOMEN (Carey—Universal)	Big	"Good stuff." "Pretty good picture. Better than average business for two days."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

His Mother's Boy (Paramount-Ray)—" Extra fine. Couldn't ask for better." " Ray is great. Picture fine."

Eternal Temptress, The (Paramount-Cavalieri)—" Just a fair picture."

Grand Passion, The (Jewel)—" Never had our patrons knock a picture as they did this one."

Mad Lover (Arrow)—" Fine show. Two days with best Monday in months."

Sign Invisible, The (First National)—" Poor title. Good cast. Picture gave good satisfaction."

Redemption (Evelyn Thaw—State Rights)—" Film in poor condition. Expected more than average business from this." (Montana) —" Draws but disappoints."

In Again—Out Again (Artcraft-Fairbanks)—" Fine picture, pleased everybody."

Heart of Romance (Fox-Caprice)—" Poor picture. Average business. Caprice does not draw."

Enlighten Thy Daughter (State Rights—Ivan)—" Good picture but did not draw."

Idle Wives (Universal Special)—" Good picture, big business. Two days."

Reggie Mixes In (Triangle Reissue)—" Repeat picture went big."

Mother (State Rights)—" Good of its kind). No kick to it. Poor business."

Fall of the Romanoffs—" A good educational but not what the public wants. They want amusement."

Heart of a Lion (Fox-Farnum)—" As usual—strong." " A good picture but did not draw."

Cavanaugh of the Forest Rangers (Vitagraph)—" Interesting and well received by forest service men here."

Shirley Kaye (Select-C. K. Young)—" Just fair and medium." " Not much of a picture."

The Guilty Man (Paramount-A. H. Woods)—" Excellent attraction. Extra big business."

Womanhood (Vitagraph Special)—" Just now it is behind the times to a certain extent, but a very good patriotic picture. Big business."

Mormon Maid, A (State Rights—Mae Murray)—" Very ordinary picture. No punch."

Keith of the Border (Triangle-Stewart)—" Ordinary Western with good fight to hold it together."

To-Day (Arrow)—" Poor. Two days." " Holds interest to end. Average business."

Treasure Island (Fox)—" Took off account poor business."

Marionettes (Select-C. K. Young)—" A good picture."

Empty Pockets (First National)—" Pleased fairly well. Average business."

Social Secretary (Triangle)—" Big business."

HAVE you read the messages on Pages 2940, 2942, 2944, 2946, 2948—and on the page opposite?

These messages are more than boosts for the Harrison reviews—they are tokens of the bonds of *Service* linking Motion Picture News and its readers. They are *business* messages to Exhibitors and to *Manufacturers.*

Are you a *business* man?

Are you *spending* your dollars—either advertising or subscription dollars—or are you *exchanging* them for value received?

Think it over.

PARAMOUNT-EMPRESS THEATRE

SALT LAKE CITY, UTAH

April 27, 1918.

Mr. William A. Johnston,
President, Motion Picture News,
New York, N. Y.

Dear Mr. Johnston:—

You certainly are starting something all the while. Since you placed me on the Advisory Board I have been bombarded with night letters, communications, etc., from producers and near-producers seeking to get me on record anent their wares. What have I done to be so persecuted?

Apparently you have woke up divers parties, at least, so I take it from your letter of the 23rd. " What do I think of P. S. Harrison's Exhibitor to Exhibitor Review Service? "

Hats off! say we, to any trade journal that has the guts to print an honest opinion. We kow-tow to a concern that has the nerve to divorce the business office from the editorial branch of the service. Yea, verily, the millennium must be at hand when the advertising section and the news pages do not always gibe. I would hate to see you lose advertising patronage, but at the same time I would hate to see you relinquish independence. Harrison may not always be right, but his batting average is away up, at least as far as the pictures we run are concerned. You are doing a good missionary work.

Do the manufacturers imagine that the average intelligent exhibitor swallows hook, bait and sinker, the grand and glittering array of adjectives let loose in the advertising pages of the average trade journal? If they kick at the truth I would suggest the English style of criticism—boost the good stuff and let the mediocre go with the remark that among the other releases of the week So and So's five-reel feature also ran. The exhibitor can read between the lines and there is no comeback in the form of libel suits and other publisher's ills.

A good, honest booking guide is what the exhibitor has been wishing for. If you can convince both him and the manufacturer that you are supplying a long felt want you should worry. Judging from the fashion, divers vice-presidents, sales-managers and press agents are bombarding the exhibitor with blank forms to be filled in and returned post haste duly scored, signed and delivered, somebody must be credited with engineering a grand awakening.

Yours truly,

Geo. E. Carpenter.

Now Turn the Page and You Are There ⟶

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Mile-a-Minute Kendall"

Jack Pickford in a Role That Fits Like a Glove

(Paramount—May 13)

NO fault whatever can be found with this Jack Pickford photoplay, which really couldn't fit him any better had it been written specially for him.

The scenario is based on the stage play of the same name by Owen Davis, and tells the tale of a dissipating young man who is cast off by his wealthy father, and who eventually wins a fortune and a wife in the girl of his boyhood days who stood by him.

Mr. Pickford, as well as Miss Huff, portray their roles excellently. The story is very interesting and is full of heart appeal. It is the kind of a picture that will help make more friends for these two young stars.

This offering will please any audience.

"The Model's Confession"

An Unusual Occurrence—The Same Story Sold Twice

(Special Universal—June 3)

THIS is a very interesting and entertaining photoplay. There is an unfortunate occurrence connected with it, however, as the story is exactly the same as "Society for Sale," released on the Triangle program April 21, and which I reviewed in issue of March 4. I have been informed that the author of the story, which has appeared in Snappy Stories Magazine, has sold the rights to the Triangle Film Corporation, while the publishers, to the Universal. What is more peculiar, Herbert Prior assumes the role of Lord Seldon in both pictures.

Both pictures are good, "The Model's Confession" having the advantage over the Triangle version in photography and cast, with the exception of the role of Billy Ravensworth, which, in "Society for Sale" is portrayed by William Desmond more convincingly, while the Triangle contribution has it over the Universal's in compactness and swiftness of action.

They are both good pictures and worth playing. However, if you have a contract for both programs, you should avoid booking them too close together.

"The Last Raid of Zeppelin L-21"

Authentic Views of the Destruction of a Zeppelin

(Released by the Interstate Film Co.)

THE chief value of this two-reel picture to you lies in the fact that the scenes of the destruction of the Zeppelin L-21 are authentic and not studio made. It is by mere luck that such incidents can be photographed. The photography is not very clear, but you should hardly expect it to be any better when considering the circumstances under which such picture could have been taken.

"An Honest Man"

William Desmond in a Simple Tale That Holds the Interest Well

(Triangle—May 5)

THIS offering is clean, interesting and entertaining. The story was written by Henry P. Dowst and is rather original. It depicts a young tramp who is befriended by a farmer. While at work the latter is stricken, and fearing it is his end, he begs the young tramp to find his long lost daughter and deliver to her a package containing fifty thousand dollars. While the tramp is telephoning for the doctor, the farmer has another relapse. Thinking the farmer dead, he leaves immediately in search of his daughter. He finds her ill, and takes her back to the farm to recuperate. Both are agreeably surprised to find the farmer living and in good health, the explanation being that it was to the doctor's efforts.

The honesty of Wm. Desmond, as the tramp, and the simplicity of Graham Pette, as the farmer, both portraying their roles convincingly, will no doubt appeal strongly to your patrons.

"The Little Runaway"

The Typical Irish Story, Neatly Staged, Makes Good Entertainment

(Vitagraph—May 6)

THIS picture offers a field for serious thought and it would be well if directors and authors could arrange to see it and study it carefully. There are no deaths nor violations interwoven in the story, the plot being a very simple one — Director Wm. P. S. Earle deserves credit for his ability to get all the values out of it — and yet, as an exhibitor, I could not wish a better entertainment for my patrons.

It is an Irish story, written by Paul West, which tells in a very natural and not exaggerated way what Irish life really is. It is about a poor Irish colleen, who met the much hated but really kind-at-heart Lord, owner of the village, not knowing his identity. The Lord went to America with the purpose of marrying riches, but eventually married the plain mannered Irish girl he had met back home.

The Irish atmosphere has been maintained throughout very realistically. Youthful Miss Leslie portrays her role with remarkable naturalness, while Mr. Earle's fine personality helps make an excellent young Lord.

This offering is pleasing throughout and it will leave a pleasant impression.

"The Dagger Woman"

A Russian Drama with Little to Interest American Audiences

(Russian Art-Pathe—May 12)

THE most striking feature in this photoplay is the superb acting of Olga Zovska. She is a pretty woman and photographs well on the screen, and it is safely assumed that she would create a good following in this country were she to work under an American director. Outside of that, there isn't much that would appeal to the American public.

The story tells the tale of a Russian society girl, who, unknown to her parents, consented to pose as a model for an artist. He became madly infatuated with her, but grew very cold after the painting was completed. Unable to win his love back she thrusts a dagger in his back killing him.

The distributors should hardly expect an American audience to like this picture. Besides being sensational, it has a very tragic ending that leaves a bad taste.

"Selfish Yates"

Hart's Latest Has Strong Appeal with the Doubtful Touch

(Ince-Artcraft—May 20)

THIS offering will bring many lumps in the throats of your patrons and your own for that matter, as it is full of the element that appeals strongly to human emotions. There is one thing to be regretted, however, and that is, the picture has not been kept entirely clean. These facts must be looked square in the face, that no matter how strong or interesting an attraction may be, unless the entertainment is free from any suggestiveness, it is not in keeping with the wants of the great majority of the picture-goers nowadays.

The story, in a few words, tells of the regeneration of Yates, a selfish saloonkeeper, through the influence of a good woman. She later was lured to a lonely place by Riley, a man who desired to make her his prey. Yates arrived as the struggle was going on, beat him brutally, and carried the girl in his arms to her cabin. Her life, after hanging in the balance for several hours, is saved through the efforts of a doctor for whom Yates sent.

The details of the struggle in the dark, where the brutal assault against the girl took place, are subdued to such a degree that they are not recognizable. However, it conveys clearly to the mind of the spectator what it is all about. This particular feature will, no doubt, prove objectionable to those of you that cater to exclusive family patronage.

It is hoped that Mr. Sullivan, the author, who has written innumerable clean stories in the past, and which have brought him fame, will avoid the suggestive subjects.

Why can't we have something similar to "The Bugle Call?"

"The Accidental Honeymoon"

A Light Comedy Drama That Should Prove Worth While

(A High Art Production Produced by Harry Rapf)

"THE ACCIDENTAL HONEYMOON" is a clean and entertaining light comedy drama. The story deals with a young man, who, tired of life, decided to commit suicide by lying across a railroad track and letting the train run over him. A girl who was having trouble with the motor of her automobile further up the road, asked him to help her start the motor, and in return for the favor she promised to give him a more high-class killing with her machine. In the end the two fall in love and decide to get married.

There are several humorous situations throughout which will be the cause of many laughs for your patrons. The cast is rather heavy for this sort of theme, but the parts are well acted.

You should encourage the picturization of such themes.

"With Hoops of Steel"

Walthall's New Production Doesn't Impress the Reviewer

(Paralta-Hodkinson—May 29)

THIS is not the kind of an attraction that you can brag about, although it will do you no harm if you run it. In the first place the director has been handicapped by a bad story.

The desire of the producers to give Mr. Walthal a different role for a change is praiseworthy, but he is not convincing in this picture as a cowboy.

I did not consider the cast a successfully selected one as none of the players seemed convincing in their parts. The little fellow acts very amateurishly. I have seen so many children assume their roles to such a perfection that I have come to consider them as natural-born actors, therefore there is no reason why a better one could not have been chosen for this picture.

"Resurrection"

Pauline Frederick in Tolstoy's Classic of Doubtful Value

(Paramount—May 6)

"RESURRECTION" was written by Count Leo Tolstoi, the famous Russian author and philosopher, and is considered as one of those classics that deserve the esteem of the literary world. It is to the Russians what Victor Hugo's "Les Miserables" has been to the French, and for that matter to the entire world. However, for picturization purposes, it will prove a very unfortunate selection. It is not the kind, irrespective of its value as a literary masterpiece in book form, that will appeal to the American public, as it is too suggestive.

The story, in short, depicts a Russian girl who was betrayed by a Prince, thus becoming an outcast. Years later, while living the life of the "Yellow Ticket" class of women, she was arrested, accused of a murder she did not commit, and sent to Siberia. Remorse stricken, the Prince secures a pardon for her, but she refuses to leave the suffering people in exile who had awakened her to her regeneration.

The picture was produced very elaborately and contains much human interest, the direction, photography and lightings all being of the highest standard. Picturization of such themes, however, I consider a misjudgment of the wants of the great majority of picturegoers at the present time.

"Journey's End"

Ethel Clayton's Latest an Average Program Offering

(World—May 13)

A GOOD ending saves somewhat this picture, which is rather slow, therefore it can only be classed as an average offering that will help to make up the week's program.

The story deals with a young married couple, whose domestic harmony was disturbed on account of the husband's affairs with other women. They signed a mutual contract to live apart for three months as a kind of a try-out to see if they could live without each other. Eventually a reconciliation takes place.

Some of the outdoor scenes in this picture were taken in Florida.

Gihbsson Distributes Simplex Machines

Leif Gihbsson, a partner of J. L. Nerlein, Ltd., Christiania, Norway, and the firm's American representative, with offices at 309 Broadway, New York City, who lately returned from abroad, is considered one of the most progressive of the younger men in the motion picture industry.

His company is the exclusive distributor in Norway, Sweden and Denmark for the Simplex Projector, manufactured by the Precision Machine Company, Inc., 317 East Thirty-fourth street, New York.

Mr. Gihbsson has been connected with J. L. Nerlein, Ltd., for eight years. He first became associated with the company in its photographic supply department and some time later entered the film exchange in Christiania, where he remained for two years. The exchange was organized four years ago in a small way and now employs two hundred people in various capacities. It handles the Pathe program and open market features. Mr. Gihbsson passes on all films personally and judges their suitability for Scandinavian audiences.

Mr. Gihbsson buys in the American market, pictures, chemicals and apparatus for laboratories, as well as having in charge the import of projection machines, accessories and supplies for the Christiania house.

In 1917 he was admitted to membership in the firm, which was established in 1878 by J. L. Nerlein as a small supply house and is now doing business on an extensive scale. It is capitalized at $300,000. J. L. Nerlein was the first man to introduce Kodak goods in Norway.

Says "Kaiser" Produces

Jerome M. Jackson, of McMahan and Jackson, Cincinnati, film exchange owners, says that "The Kaiser, Beast of Berlin," based on actual happenings, is a heavy business producer.

Dusenburys Retire to Enter War Work

Joseph W. and William J. Dusenbury, leaders in amusement circles in Columbus, O., sprang a big surprise on Columbus people the other day by announcing that they would immediately retire from active management of their theatrical and other enterprises in Columbus in order to devote their services, without pay, to the Government for the duration of the war.

Messrs. Dusenbury had leased Olentagy Park to Will D. Harris a year ago and when they decided to retire from active business they offered Mr. Harris the lease of the Grand theatre, he immediately accepted. Mr. Harris will pay an annual rental of $15,000. At the same time they leased the Vernon theatre to J. F. Luft and W. S. Pletcher. Mr. Luft will remain as manager of the Grand and Mr. Pletcher of the Vernon. Both leases will run for a period of four years and both become operative Sunday, May 5.

Exhibitor Service Bureau

Cleveland "Over the Top"

Newspapers and a Big Share of the Theatres Show What Can Be Done When Everyone Has the Will

THIS is the first of a series of two, or possibly three, articles on the co-operation of newspapers and theatres in Cleveland. The reason for the extended comment is that the splendid work that is being done by the Cleveland papers as a whole gives us the opportunity to get some things "off our chest" that we have been wanting to say for some time and to illustrate what newspapers and theatres generally can do for their common good.

Writing recently in THE MOTION PICTURE NEWS, Fred Warren, vice-president of the Goldwyn Distributing Corporation, ranked Cleveland among the first three cities of the country in advertising efficiency. Mr. Warren is right, and one of the reasons for this efficiency is the willingness that the newspapers of Cleveland have shown to give the theatres space and at the same time to print matter that will interest the reader and thereby stimulate patronage.

So far as, at least, the Sunday papers are concerned, we believe that there are more theatres in Cleveland that advertise "up to the notch" than any other city in the country. We say this because in the case of Cleveland we find that we are not dealing merely with the first-run houses, but we find the neighborhood exhibitors using space in just the way that we would recommend that the average neighborhood house everywhere should.

This article will consider mainly the Saturday and Sunday advertising, but let us say right here that one thing that commends the Cleveland theatres, both the bigger houses and the neighborhood, is that they advertise EVERY DAY in the week—the only theory of good advertising, so far as the motion picture house is concerned.

Let's look at the situation in Cleveland. In the first place, the census gives it a population of 750,000, but it is much larger now. There is one morning paper and two afternoons, while one of the afternoon papers also publishes a Sunday morning edition under a different name, the morning week-day edition having been discontinued last year. The small number of daily papers is a fortunate thing for the exhibitor, since it means that he may cover the field by using a small number of papers. Here are the dailies in Cleveland:

Leader, Sunday edition of the *News*.
News, afternoon daily.
Plain Dealer, morning and Sunday.
Press, afternoon daily.

In other words, there are but two morning papers and one afternoon paper which the exhibitors have to use Saturday to get the whole field, for the *News* need not be considered as to Saturday displays on account of the fact that the *Leader* takes this in the Sunday issue.

There are one hundred and sixty motion picture houses in Cleveland. Of these eight are first-run—the Stillman, Standard, Mall, Alhambra, Knickerbocker, Metropolitan, Strand and Orpheum. A rather peculiar condition exists in case of the Mall and Alhambra, as they are in the same building and use the same pictures, one starting the program with the comedy first and the other with the feature.

Of these first-run houses three are neighborhood houses of the first class—Metropolitan, Knickerbocker and Alhambra. There is a total of eighteen downtown houses, fourteen neighborhood houses of the first class, and one hundred and thirty-eight of the smaller neighborhood houses.

Of these hundred and sixty houses fifty advertise regularly, both daily and Sunday—a mighty good record. As many as seventy-two theatres use the Friday and Saturday afternoon papers.

On the top row of the page opposite we have reproduced three pages from the Sunday *Leader* photoplay department and on the middle row an equal number from the Sunday *Plain Dealer*. While these reproductions are too small to really afford a careful study of the advertising, they are large enough to show you that every one of these larger houses really plans its advertising. It is not a case of simply "writing something" and letting the matter go to the printer and appear in the paper any old way.

Every one of these seven (Mall and Alhambra in one) advertisements shows that the exhibitor has really planned something—that he is advertising with a purpose. These seven first-run advertisements are all GOOD displays. They follow various rules, but they all hold to the one flexible rule of not crowding the space up with a lot of unnecessary matter. A little later we are going to tell you something more about these seven houses and their displays.

Just a moment ago we mentioned that the newspapers themselves had a great deal to do with the good advertising, because of the example they set, because of the spirit that they infused into the proprietors of the houses. The newspapers of Cleveland are conducting real photoplay departments, they have real photoplay editors, and this is not merely a temporary passion with them, for they have been doing it for years. Cleveland exhibitors have had the advantage of having the newspapers working with and for them, and that it is a great deal to encourage the showman to get more out of his displays. *In fact, in a live city where the newspapers are wide awake and offering increased opportunity and where the better houses are advertising, the man who wants to score a real success MUST be up to date in his advertising; he must think and try to lead.*

Both the *Leader* and the *Plain Dealer* run their photoplay pages in an editorial and dramatic section. The only complaint that might be possible is that the legitimate and vaudeville houses are given first place, but that amounts to little, for the photoplay department is kept separate and both of them are so interestingly edited that it's a pretty good bet that they are well read.

On the first of the *Leader's* pages is an eight-column layout giving the attractions at the first-run houses. Evidently the photoplay editor of the *Leader* is always trying to put "pep" into his matter, for over the picture of Howard Hickman he says: "Mr. Bessie Barriscale, who supports his wife in 'The Cast-Off' at the Strand," and over that of Miss Barriscale: "Mrs. Howard Hickman, who plays with her husband in 'Those Who Pay' at the Standard." Just a little thing, but it shows that there's some punch in this photoplay department.

Then the *Leader* tries to get some NEWS into the reading matter about the first-run attractions. The lead story had a two-column head, "Why, There's Charlie in the Parlor," and there's an interesting story about the actor and the initial "million dollar comedy." Then follow stories for each of the first-run houses with separate headings. This matter is far superior to the average "bunk" that is handed out as reading notices. It's worth reading and doubtless is read. This runs over to the second page.

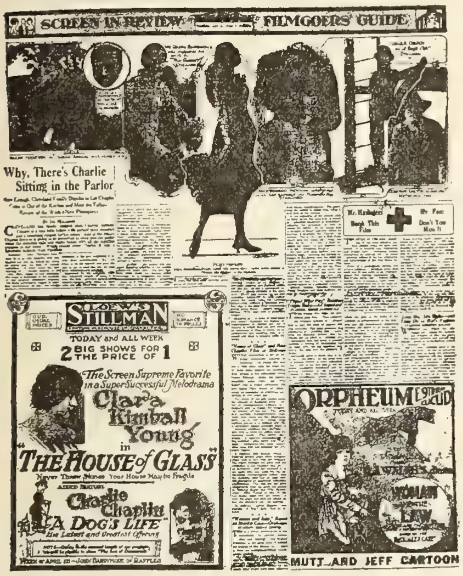
Here appear cuts for each of the eleven smaller houses that use the *Leader* in a four-column layout. The *Plain Dealer* carries thirty-eight of these smaller advertisements in the issues that we have before us.

At the left of this page there is a Los Angeles news letter, and at the right a two-column head, "Off Screen Moments," carries short items about the players. The main part of the rest of the page is devoted to "Kwery Kolumn." Now all of this is REAL NEWS MATTER. We have mentioned before that the average exhibitor doesn't think that he is getting any benefit out of motion picture matter unless the name of his theatre is mentioned in every paragraph. And this is just where he is wrong. Although the interesting reading notices that the Cleveland news-

(*Continued on page* 2967)

Cleveland Clings Close to Cooperation in Work of Its Newspapers

Three pages from the Sunday Leader are shown in the top row and three from the Sunday Plain Dealer in the center. The two pages at the bottom, left and center are from the Saturday Press, and that at the right from the Saturday News. See story opposite.



SCREEN IN REVIEW — FILMGOERS' GUIDE

Why, There's Charlie Sitting in the Parlor

LOEW'S STILLMAN

TODAY and ALL WEEK

2 BIG SHOWS FOR THE PRICE OF 1

The Screen Supreme Favorite in a Super-Successful Melodrama

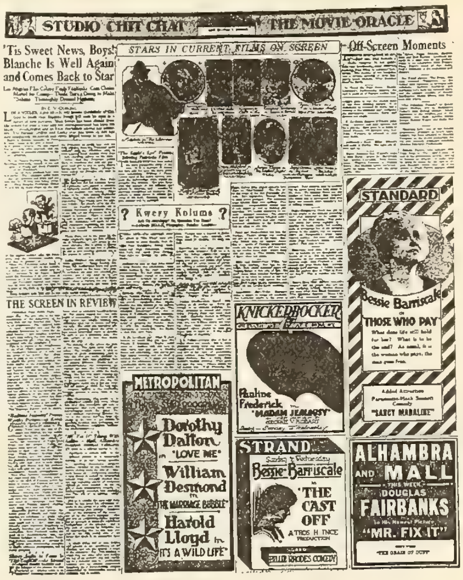
Clara Kimball Young in "THE HOUSE of GLASS"

Charlie Chaplin "A DOG'S LIFE"

ORPHEUM

WOMAN AND THE LAW

MUTT AND JEFF CARTOON



STUDIO CHIT CHAT — THE MOVIE ORACLE

'Tis Sweet News, Boys! Blanche Is Well Again and Comes Back to Star

STARS IN CURRENT FILMS ON SCREEN

Off-Screen Moments

Kwery Kolumn

THE SCREEN IN REVIEW

STANDARD

Bessie Barriscale in "THOSE WHO PAY"

"SAUCY MADALINE"

KNICKERBOCKER

Pauline Frederick "MADAM JEALOUSY"

METROPOLITAN

Dorothy Dalton in "LOVE ME"

William Desmond in "THE MARRIAGE BUBBLE"

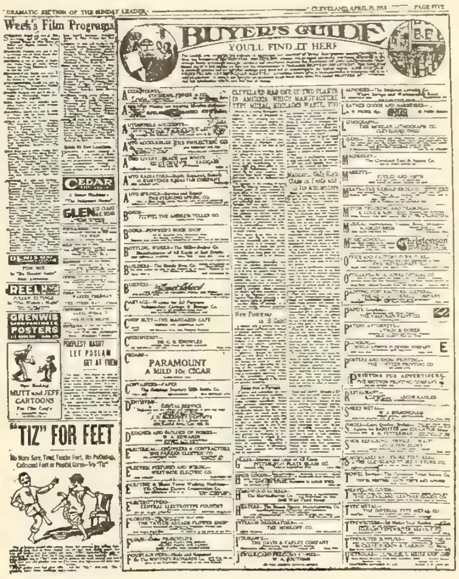
Harold Lloyd in "IT'S A WILD LIFE"

STRAND

Bessie Barriscale "THE CAST OFF"

ALHAMBRA AND MALL

DOUGLAS FAIRBANKS "MR. FIX-IT"



Week's Film Programs

BUYER'S GUIDE

YOU'LL FIND IT HERE

CEDAR

GLEN

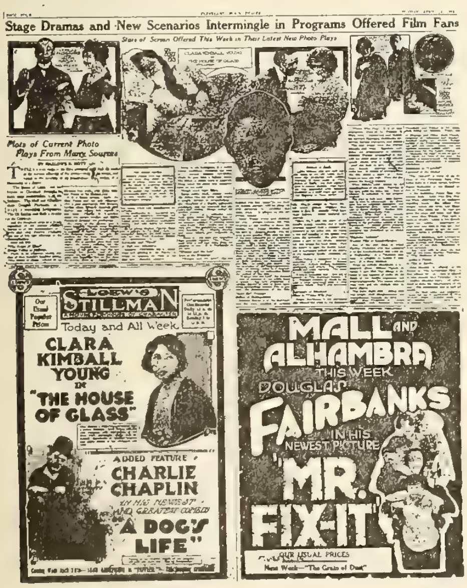
REEL

PARAMOUNT

A MILD 10c CIGAR

MUTT and JEFF CARTOONS

"TIZ" FOR FEET



Stage Dramas and New Scenarios Intermingle in Programs Offered Film Fans

Plots of Current Photo Plays From Many Sources

LOEW'S STILLMAN

Today and All Week

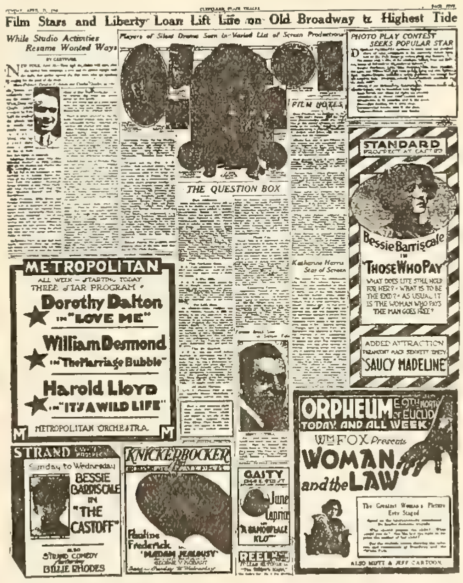
CLARA KIMBALL YOUNG in "THE HOUSE OF GLASS"

ADDED FEATURE CHARLIE CHAPLIN "A DOG'S LIFE"

MALL AND ALHAMBRA

THIS WEEK

DOUGLAS FAIRBANKS IN HIS NEWEST PICTURE "MR. FIX-IT"



Film Stars and Liberty Loan Lift Life on Old Broadway to Highest Tide

While Studio Activities Resume Wonted Ways

PHOTO PLAY CONTEST SEEKS POPULAR STAR

THE QUESTION BOX

METROPOLITAN

ALL WEEK—STARTING TODAY

THREE STAR PROGRAM

Dorothy Dalton in "LOVE ME"

William Desmond in "The Marriage Bubble"

Harold Lloyd in "IT'S A WILD LIFE"

METROPOLITAN ORCHESTRA

STANDARD

Bessie Barriscale in "THOSE WHO PAY"

ADDED ATTRACTION "SAUCY MADELINE"

STRAND

BESSIE BARRISCALE in "THE CASTOFF"

BILLIE RHODES

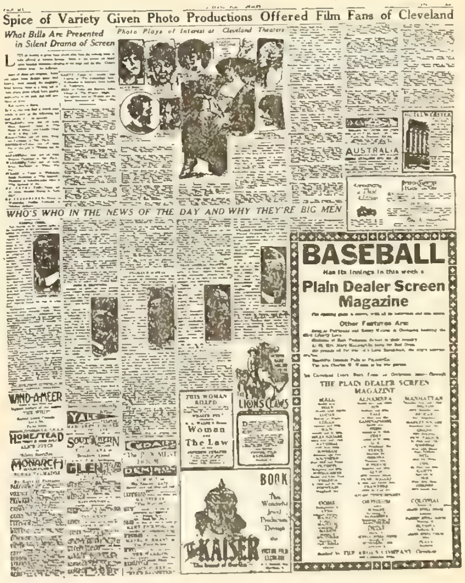
KNICKERBOCKER

Pauline Frederick "MADAM JEALOUSY"

ORPHEUM

TODAY AND ALL WEEK

WM FOX Presents WOMAN and the LAW



Spice of Variety Given Photo Productions Offered Film Fans of Cleveland

What Bills Are Presented in Silent Drama of Screen

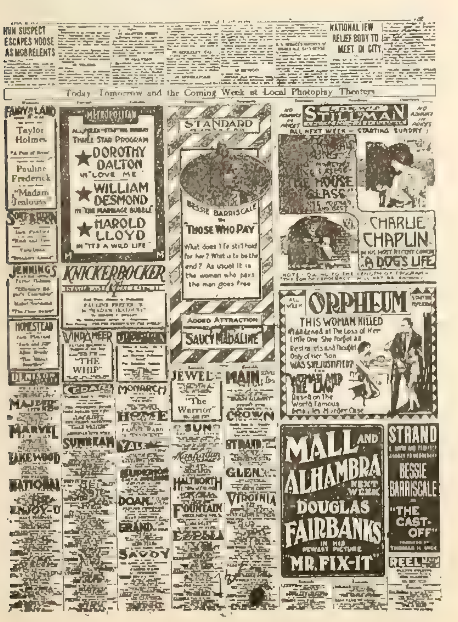
WHO'S WHO IN THE NEWS OF THE DAY AND WHY THEY'RE BIG MEN

BASEBALL

Has its innings in this week's

Plain Dealer Screen Magazine

THE KAISER



Today Tomorrow and the Coming Week at Local Photoplay Theaters

LOEW'S STILLMAN

STANDARD

Bessie Barriscale in "THOSE WHO PAY"

"SAUCY MADALINE"

CHARLIE CHAPLIN "A DOG'S LIFE"

DOROTHY DALTON

WILLIAM DESMOND

HAROLD LLOYD

KNICKERBOCKER

ORPHEUM

THIS WOMAN KILLED

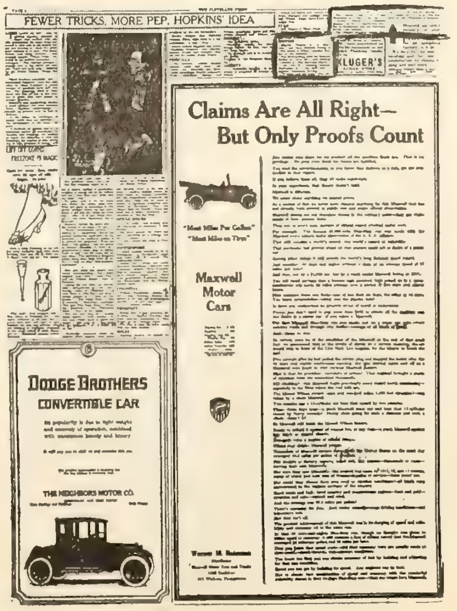
MALL AND ALHAMBRA

NEXT WEEK

DOUGLAS FAIRBANKS "MR. FIX-IT"

STRAND

BESSIE BARRISCALE "THE CAST-OFF"

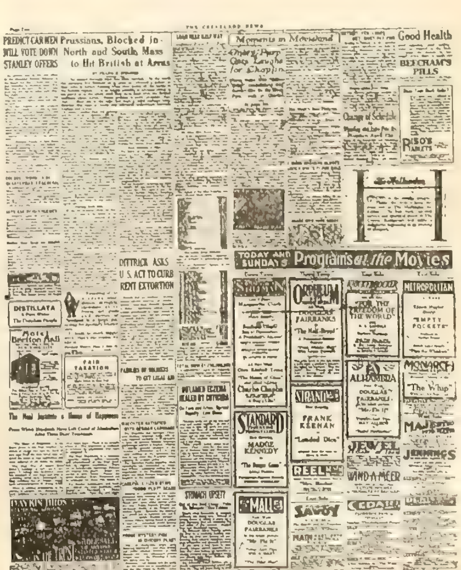


FEWER TRICKS, MORE PEP, HOPKINS' IDEA

Claims Are All Right—But Only Proofs Count

Maxwell Motor Cars

DODGE BROTHERS CONVERTIBLE CAR



Moments in Movieland

Good Health

BEECHAM'S PILLS

TODAY AND SUNDAY'S Programs at the Movies

ORPHEUM

FAIRBANKS

METROPOLITAN

STANDARD

MALL

Seeing Rialto and Rivoli with Rothapfel

SYMPHONIES of cheerfulness might describe the bills at the Rialto and Rivoli this week—ideal bills for these times of war and sacrifice when the public as a whole wants to look at the bright side of life; and there are thrills, too.

Rothapfel himself is "Somewhere in America," but we predicted last week that the bill would go over just the same, because every person in the organization has the Rothapfel spirit and they work even the harder when he is away. Dr. Reisenfeld, musical director of the two houses, Joe La Rose, the production manager, and all the rest of them were right up on their toes and the result is two perfectly blended bills.

"Semirade" is the brilliant overture at the Rialto this week, and it is followed by a double scenic number, "Spain, the Land of Enchantment," a Beacon film, for which the music is "Spanish Rhapsodie" and a beautiful Pathe picture, "Small Birds of Warm Climates" and here suites two and three from "Salambo" are used. Using the Byzantine setting Miss Annie Rosner sings "My Dreams" with splendid effect. The lighting is all in blue.

There is another one of those marvelous Animated at the Rialto this week, and the length of it would make it tiresome were it not for the care with which all the numbers were selected, the blending of them and the music that accompanies them. *It really affords a study in the arrangement of a news weekly,* and although most exhibitors are not allowed to cut these news weeklies, there is also a lesson for the editors of the producing organization in it.

The opening is a big crashing one with "Bombardment." These are Universal pictures of the New York Liberty Loan parade and the various sections of it all get a big hand. The same music continues through the Hearst-Pathe cartoon of "Casey at the Bat," which shows McAdoo putting the Kaiser out of business with the third strike, the third Liberty Loan. Then come Gaumont pictures of weighing 15,000 babies at Cambridge, Mass., and for this the music is "La Source No. 1." The same music continues through Universal pictures of the new Linotype machine and Gaumont scenes from the Buenos Aires cattle show. Then come Gaumont pictures showing the explosion of 1,000 tons of dynamite at Bound Brook, N. J., and from the same source the wreckage left by the California earthquake, and then Pathe pictures of the Vindall shore off the Jersey coast. For the first of these three pictures there is an organ and tympani rumble and then specially arranged organ music continues through the two others until the Gaumont pictures of Italian warplanes bombarding Baltimore for the Liberty Loan are shown, and here the music is "Ringmaster." Now note a case of welding. Next follow H-P pictures of aviators flying from New York to Washington and back, and during this number the music changes to a galop. Then Universal shows the leading French "aces" and there is thunderous applause for each of these as the orchestra plays the brilliant "Somme et Meuse."

Three pictures of air work, from three different sources, have here been combined and *one remembers these almost as a feature of the program.* The same music continues through Universal pictures of removing art treasures from the Rheims Cathedral. Here the roll of the distant artillery is heard from the tympani effect. Then follow H-P pictures of protecting Paris buildings from bombardment, again a case of blending subjects. The same music continues through all of these numbers, now soft and not low, played with an expression that almost convinces one that the air has changed. It is a case of "playing pictures" even when you have a special selection for them. There is a great deal to the interpretation.

Now, you have had the weekly start off with a big punch, you have been interested in the news events, and you have been shown scenes that show the desolation and ruin wrought by the Huns, and you are prepared for the greatest enthusiasm for the men who are going to drive them back to Berlin.

Gaumont presents pictures of the new Japanese envoy at Washington. It is peculiar to note the way these pictures of Japs are received at various theatres. At times there is quite a burst of applause; at other times there is not a hand. It seems to be the case of every one hesitating to start it. The music here is "Japan." Now for the punch. Pathe pictures of the Anzacs in New York are used and here the music is "Tommy Atkins." The enthusiasm of the audiences is great, and it grows when the "Blue Devils" appear and the music switches to "Salute Comrades" and the roof is about to come off. But we looked up and expected to see the sky above when Gaumont pictures of the fifty American veterans came on the screen for the big audience voiced its enthusiasm in hearty roars that drowned mere handclapping and the music of "El Capitan" march. There is plenty of chance for the continued enthusiasm for these pictures include shots of the men who won war crosses and the man who fired the first American shot. The Animated really ends with a Hy Mayer cartoon, "The Chain," showing France, Great Britain and America," with the sub-title, "You may bend it, but it never will break."

Yes, the Animated really ended there, but to lead into the next musical number an Indian war dance scene, titled "The Moon Drops Low," is used, and then the curtains at the display panels part showing at one side waterfalls and at the other an Indian tepee in the wilderness, while the singer, Riccardo Bonelli, in Indian garb, can barely be seen at one side, the whole house bathed in dark blue. He sings "The Moon Drops Low" in a moving manner.

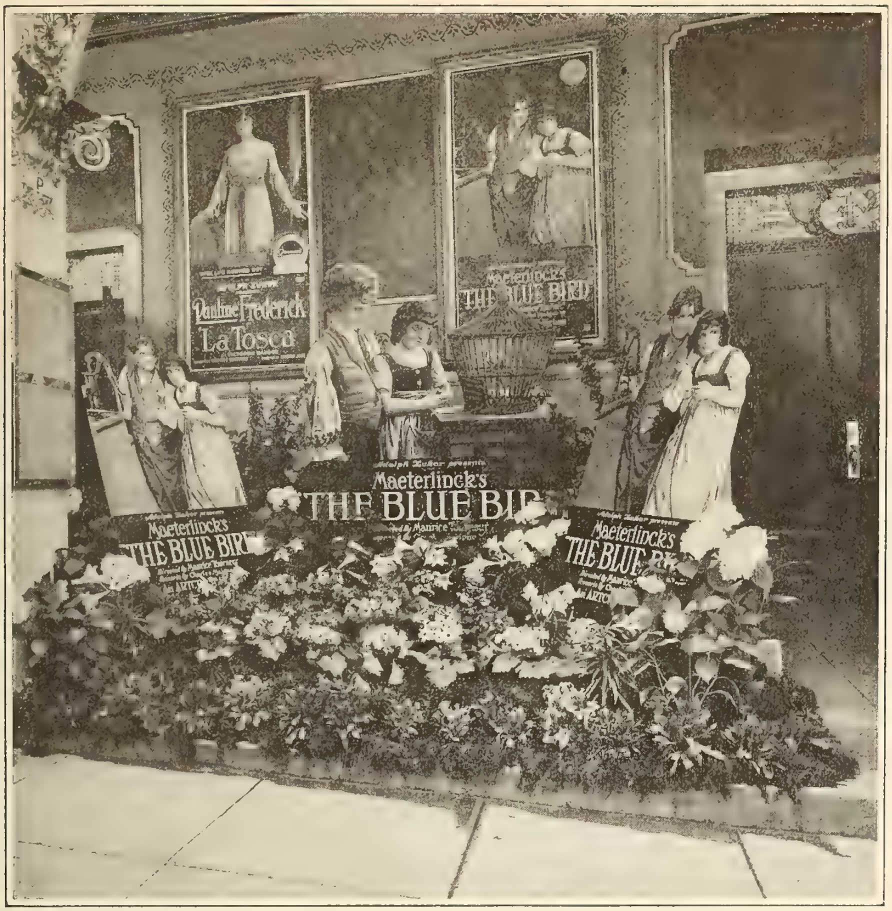
Then comes the feature, Charles Ray in "Playing the Game," a delightful picture, except that it looks like some one insists that Charlie must get drunk in each of the features these days. The music is light throughout including such numbers as "He's a Jolly, Good Fellow," "There's a Long, Long Trail" and "Chin, Chin Chinaman."

With the full gold lights on the orchestra then plays Chopin's "Polonaise in A Flat," and then follows a highly original Mutt and Jeff cartoon which is entitled, "A Fisherless Cartoon." It shows the two characters producing their own work, and it affords some sidelights on the manner in which these are made, and at the same time giving a series of hearty laughs. "Watch Your Step," "Honey Moon" and "It Wasn't My Fault" supply the music.

Rivoli's overture is Grieg's "In Autumn," and then comes one of the splendid Robert Bruce educational scenics, "What the Ice Age Left." At first an animated map shows the spread of the ice waves thousands of years ago, then its recession and its result. During this three animated characters, the dog, the camera man and the pack mules get many laughs. Then follow a series of wonderful shots, including one that shows two lakes a half mile apart and one a thousand feet above the other. At first the music is "Rondo Capriccio," and then it turns to "Leonora," a considerable part of it being carried on the French horn during the scenes of desolation. Then Miss Jeanne Gordon sings "Pauline's Romance," by Tschaikowsky. The lighting effects of the entire house are in blue, the same beautiful stage setting as was used last week being employed, but an entirely different effect given by the change in lighting. Now this number is made unusually effective by the way it is staged. As the curtain parts one observes a harpist in the dim light, and behind him one can see the girl. First a few bars on the harp and then she begins to sing, *and one is not robbed of the charm to the end when the curtains slowly drop with the melody still in the air.*

Rivoli Animated opens with Gaumont pictures of the sailors' drill and dance at Goat Island, Cal.; and here "Rainbow" march is used. Hearst-Pathe pictures show the great national dance at Stockholm with "Ekko Fra Norden" played. Then follows one of the greatest series of laughs that we have ever experienced. It is furnished by the Katzenjammer Kids cartoon, "Der Black Mit," released by Educational. The captain is introduced trying to figure out his income tax, the blanks asking such questions as, "Is a Bolshevik a habit or a mouth wash?" showing the wheels in the captain's head, getting a dozen laughs out of a couple of gold fish, and a lot more foolishness that delighted the audience. For this, "Oh, Papa, Papa" is played once through, and then ragtime violin music and a gallop. The trap drummer gets in with all his

(*Continued on page* 2961)



This attractive lobby display was made by Manager J. C. Stille, of People's theatre, Portland, Ore., on "The Bluebird." Cut outs from the six-sheets and a profuse use of flowers were the main things comprising the display.

This Week at the Strand

MARY PICKFORD is at her best this week at the Strand in "M'liss," a picture which gives her a chance to show all of her charms and to do some real acting. Managing Director Harold Edel has given the picture a musical setting that adds a great deal to the charm. "Rock-a-bye Baby in the Tree Top" and "Afraid to Go Home in the Dark" are a couple of familiar airs that are brought in and through the whole of it there are a number of well known selections. And there are lots of laughs, too.

Lehar's "Gypsy Love" is the overture and for this the drop showing the Greek temple on an island is used. Strand Topical opens with the Pathe cartoon "Casey Bill at the Bat" and during this "Yankee Doodle" is counterpointed in the march used. Then follow from the same source pictures of the airplane flight to Washington and of the Barnegat shipwreck. Paramount-Bray furnished an interesting series of views of building Victory ships and the titles add much to the punch. Then come H-P pictures of the national dances of Sweden and then Paramount-Bray affords one of the most interesting novelties of the season in a new invention for loading trains while moving at full speed.

Ditmar's "Living Book of Nature" is "Adaptations" and show how the screech owl and the Secretary bird adapt themselves to the dangers that they have to meet, the owl catching mice and the bird killing and eating a siake. Hearst-Pathe shows the Jap ambassador at Washington and then comes the big punch—one admirably achieved. These are Hearst Pictures.

First we are shown the Anzacs and then the "Blue Devils" and both of them in parade. These pictures have been skilfully arranged so as to let the audiences get a view of the American veterans first without any title and the audience recognize them at once and fairly drown out the music and when the title comes "Three Cheers for the Veterans" they are given with a will, and at the end when the waving flag is shown the cheers break out again.

Then follows one of the Outing-Chester scenics, this being "An Ex-Cannibal Ball." The titles add a great deal to this and cause the audience to break into rear after roar of laughter. The story is of the man who goes to hunt pictures of the cannibals and finds them turned into civilized people. At the end there are a series of the dance movements of the natives, one showing the women seated going through the movements of their arms and bodies and here there are cleverly introduced a few strains of "Every Little Movement," to the delight of the audience, and then follow dances of Samoan girls which are cut in with a title "Oh, look what the censors have done. Goodnight" and brings it to an end with a big laugh.

More laughs are added to this delightful bill with the James Montgomery Flagg comedy, "The Good Sport."

The musical numbers this week are Miss Irene Audrey singing "The Wind's in the South" and Miss Rosa Lind and Ralph Errolle in the duet from "Romeo and Juliet."

In this latter there is a real novelty for the stage scene is presented in silhouete. It is remarkably effective and is an idea that will probably be adopted generally.

Rialto and Rivoli

(*Continued from page* 2960)

excellent effects, that added to the amusement.

Follows Universal pictures of the Jap ambassador with the Japanese national hymn used, and then comes a punch similar to that at the Rialto—but manifestly the only proper way to arrange such subjects. First there are used Gaumont pictures of the Anzacs, and here "Sons of Britain" is used, which changes to "Miss Liberty," counter-pointed with the "Marseillaise" as the French and the American veterans are shown at the City Hall and in review.

With all the lights in red, only a piano on the stage, Lieut. B. C. Hilliam, of the Canadian army, appears and sings two songs of his own composition, one "Knocking the K Out of "Kaiser," and another to the music of "Keep the Home Fire Burning." Lieutenant Hilliam is not any wonder as a singer, but the audience appreciated his little talk, and didn't want him to quit when he did.

Jack Pickford is particularly delightful in "Mile a Minute Kendall," and again the cleverly arranged musical score adds much to the enjoyment. Included in this are, "He's a Devil," "The Old Town Pump," "He Won't Get Home," "You're in Love" and "Give Me All," all light, pleasing music that keeps the audience mentally on tiptoe of enjoyment.

Then the audience hums as the orchestra plays selections from "The Merry Widow," another of revivals that are so delighting patrons of the two theatres this week, and the bill which has been pleasant throughout breaks into wild mirth with the Mack Sennett-Paramount comedy, "His Smothered Love."

Now one might say that there is nothing lavish about either of these bills. There are no big choral effects, and practically no new settings were built for the week, yet the result has been perfect bills. It shows that real things can be done if you know how to do them and give attention to each little point, and weld the little things into each other to make perfection of pleasure. It shows how these aids of Rothapfel have done it. You can do it, you can take the rough edges off and weave from a group of individual things a symphony of showmanship that will make your house call to the heart of every patron in your territory.

Branham Scores Poor Exploitation Aid

THREE interesting angles on "What Is the Matter With Pictures?" are given this week by members of the Advisory Board. The various answers to this question are rapidly rounding out all the faults with present-day productions, and this symposium has been read with careful attention by the most progressive of the producers. Results promise to be seen in forthcoming features.

Charles G. Branham, a staunch advocate of the open market, makes a strong attack on methods of exploitation. He declares that there are plenty of good pictures, but that the exhibitor is not given a fair opportunity to get the most out of them because of the poor material furnished him on which to base his publicity campaigns. He also takes a strong rap at program bookings.

E. Mandlebaum declares that the story is of prime importance in pictures and that the production itself cannot be good unless there is a strong story behind it. He points out the inconsistencies in many pictures, asserting that evidently the directors are not familiar with the actions that they are trying to show on the screen. Another evil he finds is the failure to value films as merchandise. He declares that a big drive should be made to impress on all the employes the necessity in handling this material properly.

Eugene H. Roth declares that there are not too many good pictures, but too many that are merely pictures. He He declares that the public does not want costume plays, fairy stories and children's pictures and that the best of religious and and allegorical pictures, and suggests such productions as one with Douglas Fairbanks playing opposite W. S. Hart. He declares that the money that would come to the exhibitor would justify the expense.

Read all these opinions. They will give you some new thought.

CHARLES G. BRANHAM, manager of the Strand theatre, Minneapolis, runs his theatre on the open market plan and he is opposed to program methods. He has some very striking criticisms to make of pictures and of methods of selling them. He is particularly strong in his statements about the class of exploitation material. He declares that very few of them are backed up by the right sort of publicity

"What's the matter with pictures?"

Who started this argument, anyhow?

One would think that the whole movie business had gone to the bow-bows because of the lack of good shows.

And reports from practically every section of the country indicate that there is "more business than usual."

Bet the first howl didn't come from an "open market" man. Not on your life! Nor did it come from the boys who are spending a little time each day looking for pictures. It unquestionably came from the fellow who lets the man down the street or in the next town, who is a little gamer than he, take the gamble so that thirty or sixty days later he may run the show and take advantage of the game bird's advertising.

Or the yip may have come from the fellow who has hitched his shirt tail to the regular program policy and is being yanked backward into oblivion. No wonder he thinks the pictures are ailing.

The man who is so situated that he can pick his pictures and does not have to play the selections of some individual or outfit whose vision extends no further than little old Broadway is fortunate and is bound to make more money today than he did yesterday. And this exhibitor, if he really is looking for good pictures, will not be found among those most anxious to find fault with the present stock of productions.

Why, right in the exchanges of Minneapolis today there are a score of good pictures that are not being shown, principally because the only independent theatre downtown is booked up, and the theatres that are using the programs have to play or pay and can't afford to take on a bigger load. Many of the programs have productions that easily could be cut out and featured big, but these never will get a respectable showing under the present conditions.

No, the pictures themselves are not all to blame, not by a long shot. Many of them are branded as failures, however, because of the poor material the exhibitor is given to work with. Very, very few pictures are backed up with the right kind of publicity. It seems strange that with the thousands and thousands of dollars put into productions so little attention is paid to the exploitation end of the business. The picture that usually is accompanied by any kind of press matter is woefully lacking in stills for the newspapers and stuff for the lobby, and vice versa. Practically no attention seems to be given to the fact that stills of some of the best scenes in the plays, the beautiful women in nifty gowns, etc., would make wonderful lobby and press photographs.

This is a day of shopping. The movie fan in the big town goes from one theatre to the other and buys his ticket where the lobby display attracts him most.

Much of the press matter now sent out from New York is vile. The cuts are too fine screen for use in the daily papers; nearly all of the advertising cuts lack the punch necessary to put over the picture, and it is really up to the exhibitor to arrange a complete new publicity campaign for the show.

It is the first-run theatres throughout the country—and this means outside of New York—that really "make" the pictures for their respective territories, and in so doing they are going to a big expense in addition to the big rental usually demanded for the productions.

However, these first-run boys are becoming more alert every day in their search for attractions—not merely pictures—and they are demanding the pick of the pack, for therein lies the success of their business.

It surely is a day of attractions, and these attractions won't

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Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Roth Wants Pictures Really Finished

be handed down to one on a silver platter. They may be found only by combing the "open market," and by arranging with the program exchange, so one may have a little word to say occasionally about what he shows in his theatre.

Don't blame the poor old pictures too much. Give them what they deserve and they'll usually do the rest.

E. MANDLEBAUM, head of the First National Exhibitors' Circuit Company, of Ohio, uses the editorial "We" in giving his opinion of the faults with pictures today. He would have the improvement start at the very beginning—in the scenario department—and then go down the line until perfection in all the details is reached. He points out forcefully the reason for loss in picture manufacturing:

It is more or less difficult for one not actively engaged at the moment in producing pictures to suggest any methods by which pictures could be improved. Production is an art—as thoroughly so as is the work of the great masters of centuries past, who have given us the world's choicest treasures in painting, sculpture, music or literature. The writer is not an artist at producing pictures. Whatever ability we might have at presenting does not necessarily imply that we have a similar ability for producing.

Therefore, while we do not feel that it is within our experience to make any direct suggestions as to the actual means of improving the production of pictures, we feel competent to suggest some ideals toward which producers may aim.

Of prime importance is the story, or scenario. When all is said and done, a picture is only another form of writing. The producer uses a series of pictures to tell a story—the writer uses a series of words. We do not hold any production good unless it tells a story, and tells it well.

The first improvement, then, which we would suggest would be in the way of the scenario department. We are of the opinion that this department is way out of balance with other departments of production and feel that the industry in general would be benefited largely if the scenario departments were put on a par with other producing departments, even to the point of salaries.

Much has been said and written about the necessity for perfection in detail. There has been a need of everything that has been said or done with a view toward attaining perfection in production detail. There is still room for improvement.

For instance, the writer saw one of our famous stars guiding a plow drawn by a team of horses. The poor fellow had the lines up around his neck so tight that he was wearing a callous on his breast bone against the plow handles. Tell any farmer that our great directors never miss a detail in a production, and if he should happen to be looking at this picture it is easy to see what he would think of the alleged perfection in producing detail.

However, error in detail is a lesser evil than the lack of a story. A certain company, which probably keeps near to the standard of perfection in detail, has turned out a great many pictures which are entirely lacking in the qualities necessary to enthuse or even entertain an audience.

There is one thing more, which, although it does not have to do with production, is deeply as vital to the producer, the distributor and the exhibitor—this is the matter of film handling.

An inspection of any exchange or operating room will disclose conditions that are alarming. All this can be summed up under one heading. Namely, that of indifferent carelessness.

The one big reason for this is the failure of the owners of film to create within those who handle it a feeling of respect for the value and quality of films as merchandise. The writer has seen $35,000 worth of film left unprotected in a dark alley in a large city as though the load of valuable films might have been a load of garbage.

When one realizes that a load of film represents raw stock with a certain intrinsic value, as well as the huge values represented by that film when it is thrown on the screen as retail merchandise, and considers the actual loss if the film is stolen, lost or even misplaced for a few hours, he is appalled at the carelessness and of the indifference employes who handle film display towards it.

Every intelligent person in the film industry should consider the above facts or similar ones and begin an unceasing drive to establish in the minds of employes who handle films a wholesome respect for the value of these films and an appreciation of the necessity for handling that merchandise accordingly.

The writer trusts that the above will not be out of order and wishes to thank THE MOTION PICTURE NEWS for the opportunity of setting forth our ideas in these lines.

EUGENE H. ROTH, manager of the California theatre, San Francisco, wants the executives of film companies to raise the standard of pictures through their inspection of the product, and by having those portions of features which do not come up to the mark remade until the hundred per cent result is accomplished. He declares that there is over-production of mere "pictures."

The exhibitors from one end of the country to the other experience approximately the same conditions in the exploitation of moving pictures. In my recent visit East I made a great many stops, interviewed a great number of exhibitors, and I find the above statement to be true. The public demand today favors a high-class melodrama, produced in a splendid manner, with popular stars and a good supporting cast, the story preferably from some popular novel instead of a rehashed scenario with the "dyed-in-the-wool" situations with just a little different angle.

The past year the market has been flooded with a great many pictures that were merely pictures, with perhaps one little punch, and that punch so heavily advertised that some of the exhibitors "fell" for it, and their receipts "fell" with them, which means, of course, that their profits were "tripped" as well. Am quite sure that the public does not want the costume pictures, fairy stories, or children pictures, nor can the best religious or allegorical pictures "get over" at all.

I think the time has arrived when the producers can combine two or three stars in their productions that will not only add to the box-office receipts, but will satisfy the public taste. For instance, if Mary Pickford and Marguerite Clark, Elsie Ferguson and Pauline Frederick, Douglas Fairbanks in a good story opposite Hart, or some happy combination as described above, is making progress in the development of the industry, there is no reason why it should not be done, as on the legitimate stage today we are seeing more than just one star. I will admit that it adds to the cost of production, but at the prices some of us are paying we feel justified in making this demand.

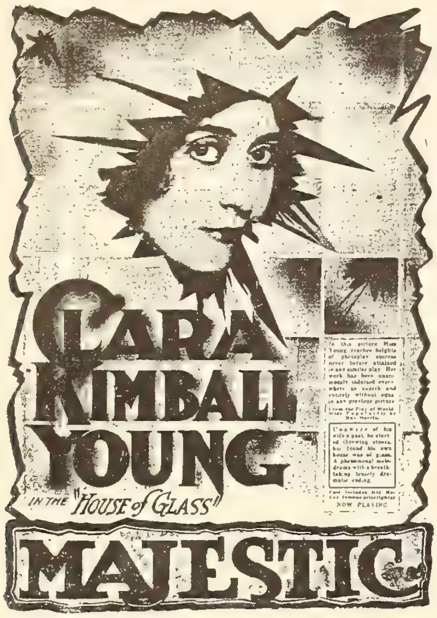
I do feel, in fairness to the producing concerns, that they are entitled to a higher rental for their pictures from the *second-run exhibitors.* This increase from the second and third-runs would more than offset the original cost of the double-star production and give the public and exhibitors more satisfying results.

I do not think that enough attention and consideration is given by the executives of the various companies in releasing their products. In other words, I have seen in the last year several very good pictures whose values have been destroyed because those passing final judgment were lax in correcting *what they must have known* to be the *weakness* of the picture. In other words, if the first or second reels of the picture is good and the third does not sustain the interest by reason of poor direction, and the picture in the fourth and fifth reels picks up to the standard of the first and second reels, this picture should have been sent back to the studio with the suggestions of the executive offices, or those responsible for the final pre-view, demanding that these scenes be retaken, so that the entire picture becomes a 100 per cent. production instead of an 80 per cent. production. If this were done a much higher standard would be obtained, and the "survival of the fittest" would enjoy a 100 per cent. of the true earnings of their efforts.

There is not an overproduction of good pictures, but there is an overproduction of pictures. I have recently had assurances from some of the producers that some of the suggestions contained herein are going to be adhered to.

Your Idea and Ours

DON'T yield to the temptation of putting "something more" into the display. Some one who had something to do with the Majestic theatre, Portland, Oreg., did. At the start he had a splendid idea for the display of "The House of Glass." He furnished the glass effect and then had the head of Clara Kimball Young breaking through it. He featured her name and used the title in smaller letters because the design of the advertisement itself carried out his idea.


CLARA KIMBALL YOUNG
IN THE "HOUSE of GLASS"

In this picture Miss Young reaches heights of photoplay success never before attained in any similar play. Her work has been unanimously indorsed everywhere as superb and entirely without equal in any previous picture.

From the Play of World-wide Popularity by Max Marcin.

Unaware of his wife's past, he started throwing stones, but found his own house was of glass. A phenomenal melodrama with a breath-taking tensely dramatic ending.

Cast includes Kid McCoy famous prizefighter

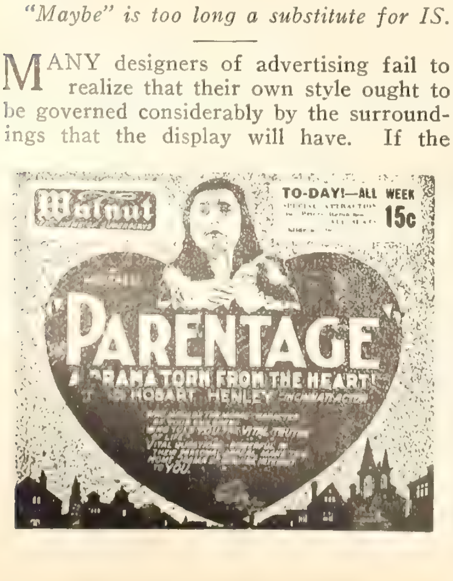
NOW PLAYING

MAJESTIC

Then "something else" occurred to him, and he made a mortise in the cut and used small type to say something about the picture. Most of the matter is mere superlative and means something. There is one good expression: "Unaware of his wife's past, he started throwing stones, but found that his own house was of glass." If this had been lettered into a broken place in the window it would have been effective. As it is used it weakens a splendid display. It is four columns wide and twelve inches deep.

"Maybe" is too long a substitute for IS.

MANY designers of advertising fail to realize that their own style ought to be governed considerably by the surroundings that the display will have. If the other theatres, whose displays are placed around you are using heavy borders and black type, naturally the most effective thing for you to do is to get the contrast.


Walnut

TO-DAY!—ALL WEEK

15c

"PARENTAGE"

A DRAMA TORN FROM THE HEART!

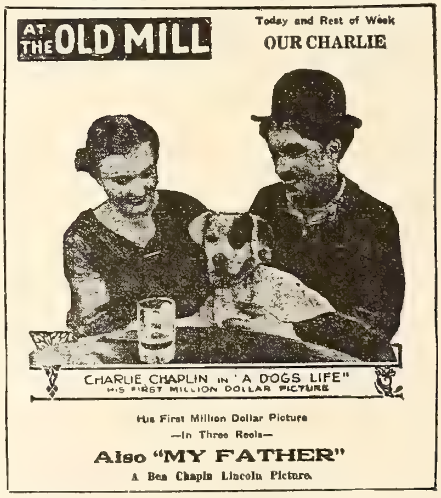
HOBART HENLEY

TO YOU.

Now we have commented several times that Cincinnati newspaper advertising is generally very poor work. The advertising writer for a group of three of the houses has accepted a great deal of our advice and is setting a new mark for the theatres in that section. Other theatres have rarely gotten away from the heavy type effect, but the Walnut, and the affiliated houses are doing so. For instance, here is a splendid display on "Parentage." It is a combination of black and white and half-tone effect, and mightly well done. The heart with the figure of mother and child bursting from it and the silhouette of the village at the bottom give the atmosphere. The gray background gives it individuality. And with all of this we are glad to see that the Walnut retains its "name plate." It's a good rule never to discard that for any "design."

You know what chance the proverbial snowball had. Don't let your business "roll along."

OLD MILL THEATRE, Dallas, Texas, used a unique advertisement on the new Chaplin picture during the week, and he got a striking and convincing effect without even employing the name of the star to attract attention. In fact, he did not even use the pictures of Chaplin, and his queer feet, with which the public is so familiar, but employed a two-column scene cut with the small lettering under it giving the name of the star and the title.


AT THE OLD MILL

Today and Rest of Week

OUR CHARLIE

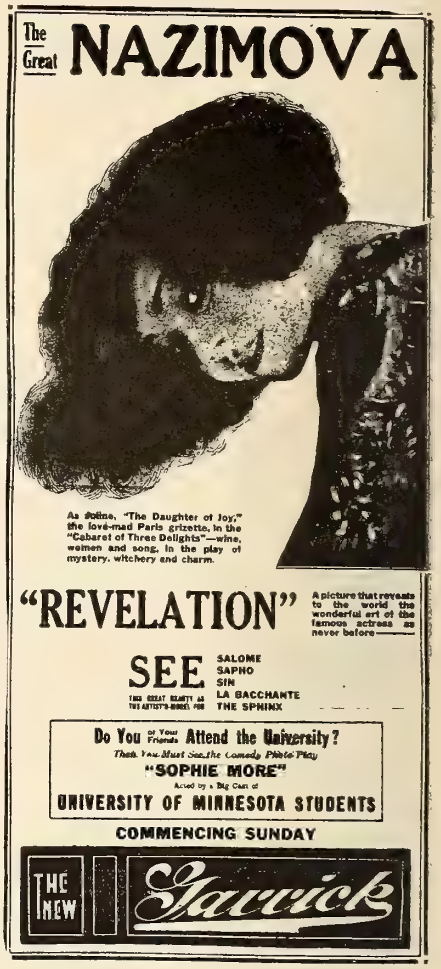
CHARLIE CHAPLIN IN "A DOGS LIFE"
HIS FIRST MILLION DOLLAR PICTURE

His First Million Dollar Picture
—In Three Reels—

Also "MY FATHER"

A Ben Chaplin Lincoln Picture

It attracted attention because it was unique. This advertisement appeared alongside of a lot of others that used big, heavy type, and by the very contrast this one stood out. Like many other specimens of advertising on which we have commented, we would not recommend the use of this style as a regular thing, but it is good once in a while because it is so different. One should know his subject and the style of the advertising of the other theatres before he undertakes to use the more or less freakish.


The Great NAZIMOVA

As Joline, "The Daughter of Joy," the love-mad Paris grizette, in the "Cabaret of Three Delights"—wine, women and song, in the play of mystery, witchery and charm.

"REVELATION"

A picture that reveals to the world the wonderful art of the famous actress as never before

SEE THIS GREAT BEAUTY AS THE ARTIST'S-MODEL FOR
SALOME
SAPHO
SIN
LA BACCHANTE
THE SPHINX

Do You or Your Friends Attend the University?
Then You Must See the Comedy Photo Play
"SOPHIE MORE"
Acted by a Big Cast of
UNIVERSITY OF MINNESOTA STUDENTS

COMMENCING SUNDAY

THE NEW Garrick

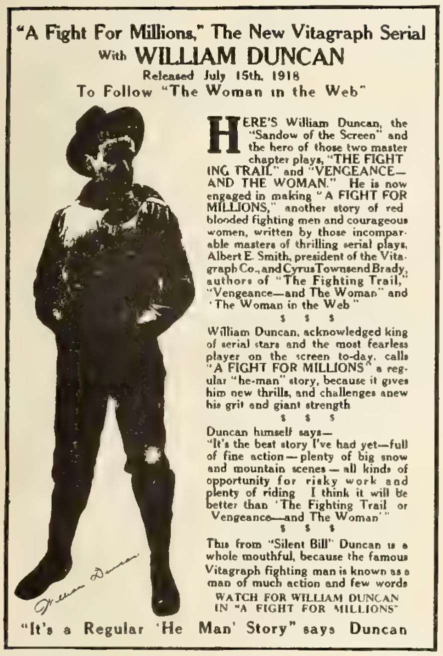
NEW GARRICK THEATRE, Minneapolis, contributes one of the most striking advertisements that we have seen on "Revelation." We are mighty partial to the use of large half-tone, where you have sufficient space to set them off and don't have to crowd up the rest of your display. The Garrick used twenty inches (which would have been a full column in most papers) across four columns. And the designer of the display has said less than most managers are tempted to say in three inches double column. His whole effect is a good deal closer to the Seattle type of advertising than anything that we have noticed recently west of the Rockies.

The designer of this display has a fine sense of values. He has kept his various statements away from each other by the use of white space, and not, thank heavens, by a lot of rules that are so much abused. The only rule he has used is around the local comedy photoplay, just as he should have done. It's mighty good work, without a flaw.

A clear head often means a crowded theatre; and a clear theatre often means that nothing had brushed the cobwebs out of the brain.

VITAGRAPH is using a good idea in connection with its press sheets on "The Fight for Millions," the new serial which will be released on July 15. Press sheets on two of the episodes have been issued. One side of this gives a full set of stories on each episode, together with scene cuts which can be obtained from Vitagraph.

What Live Wires are Doing



"A Fight For Millions," The New Vitagraph Serial
With WILLIAM DUNCAN
Released July 15th, 1918
To Follow "The Woman in the Web"

HERE'S William Duncan, the "Sandow of the Screen" and the hero of those two master chapter plays, "THE FIGHTING TRAIL" and "VENGEANCE—AND THE WOMAN." He is now engaged in making "A FIGHT FOR MILLIONS," another story of red blooded fighting men and courageous women, written by those incomparable masters of thrilling serial plays, Albert E. Smith, president of the Vitagraph Co., and Cyrus Townsend Brady, authors of "The Fighting Trail," "Vengeance—and The Woman" and 'The Woman in the Web"

$ $ $

William Duncan, acknowledged king of serial stars and the most fearless player on the screen to-day, calls "A FIGHT FOR MILLIONS" a regular "he-man" story, because it gives him new thrills, and challenges anew his grit and giant strength

$ $ $

Duncan himself says—
"It's the best story I've had yet—full of fine action—plenty of big snow and mountain scenes—all kinds of opportunity for risky work and plenty of riding I think it will be better than 'The Fighting Trail or Vengeance—and The Woman'"

$ $ $

This from "Silent Bill" Duncan is a whole mouthful, because the famous Vitagraph fighting man is known as a man of much action and few words

WATCH FOR WILLIAM DUNCAN
IN "A FIGHT FOR MILLIONS"

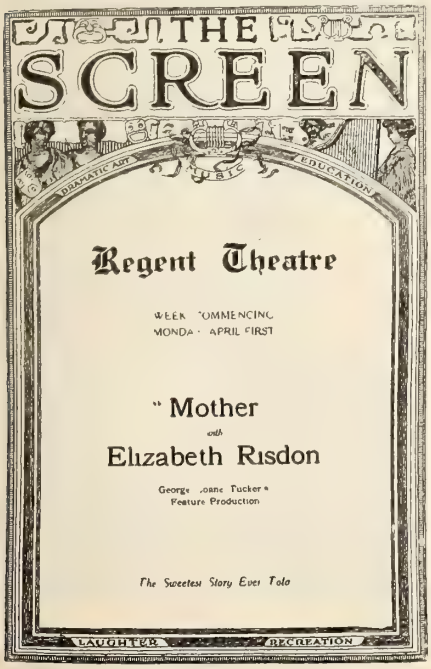
"It's a Regular 'He Man' Story" says Duncan

These will cover any degree of exploitation from the largest theatre down, where newspaper and program cooperation can be secured.

But here the novelty of this press sheet comes in. There are lots of neighborhood houses and small town theatres that are unable to use newspapers, or at least to get considerable advertising space there, and the reverse side of the press matter forms a one sheet that may be posted in front of the theatre. This matter is so written that it is calculated to excite much interest.

Are you looking for the meat in the nuts that wise men crack?

REGENT THEATRE, Toronto, is issuing one of the most attractive house organs that has come to our attention. The Regent runs its pictures for a week and therefore the greater part of the space is devoted to the current attraction. In the case of the issue that we have before us it was "Mother." The cover is given over to the announcement and the leading article tells the story of the picture.



THE SCREEN

DRAMATIC ART
MUSIC
EDUCATION

Regent Theatre

WEEK COMMENCING
MONDAY APRIL FIRST

"Mother
with
Elizabeth Risdon

George Loane Tucker's
Feature Production

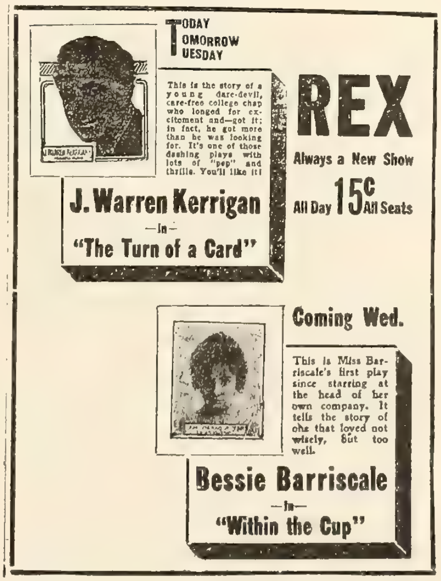
The Sweetest Story Ever Told

LAUGHTER
RECREATION

The program is 6¾ by 10 inches and printed on a good grade of white plate paper. There are sixteen pages, about one-third of which is devoted to advertising. One solid page gives the program for the week and there are stories that bear on coming productions. The management realizes where the interests of the fans rests for it is running a series, "Who's Who in Screenland," telling the birthplace and date of the various players, and whether they are married. This is the sort of "inside dope" that makes the patron take the program home and talk about it to others.

Of course, it's what's in the can that sells the soup, but the attractive label makes you use the can opener.

KEEP away from the rules unless you know exactly what to do with them. This is a warning that we have repeated week after week, yet the average designer of advertising concludes that he has to use box effects to bring out his points. It takes a mighty good advertising writer to use them and get away with it. A couple of weeks ago we thought that we had written a mighty good page ad, but the moment that we showed it to a few others they jumped all over it because there was a single box effect in it. And they were right.



TODAY
TOMORROW
TUESDAY

This is the story of a young dare-devil, care-free college chap who longed for excitement and—got it; in fact, he got more than he was looking for. It's one of those dashing plays with lots of "pep" and thrills. You'll like it!

J. Warren Kerrigan
—In—
"The Turn of a Card"

REX
Always a New Show
All Day 15c All Seats

Coming Wed.

This is Miss Barriscale's first play since starring at the head of her own company. It tells the story of one that loved not wisely, but too well.

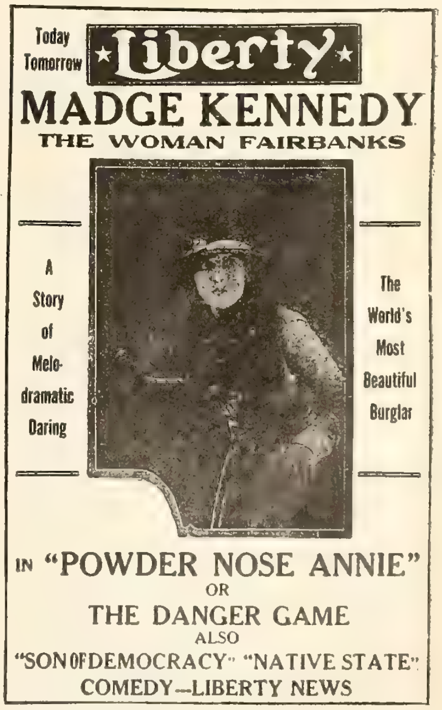
Bessie Barriscale
—In—
"Within the Cup"

Here is about as bad an example of that as anything else. Certainly everyone will agree that the point in advertising is to sell what you have first. Rex theatre, Duluth, Minn., used six inches double column. There was certainly enough room to display the Kerrigan picture and at the same time give some mention to the bill for the last half of the bill. But the writer deliberately twins the two features. At first glance one would think that they were on the same bill. He has a nice "balance" effect, but everything else in the display is lost. As a matter of fact, it is not a display at all—a mere use of space. There is nothing about it that stands out except the heavy, ugly black rules.

And while we are saying to keep away from rules, we'll also add: Keep away from Gothic type unless you want to make your theatre resemble a bargain sale.

Ice is going to be high this year. Don't put your ideas in cold storage. Use them while there's the ambition of spring in the air.

RECENTLY we printed a display showing how an exhibitor had changed the title of one of the Fairbanks pictures because he wanted to avoid letting any of the public think that it was a costume picture. In certain cases, we said then, this might be allowed, but we were opposed to it as a rule because it is misleading. It may not lead any people into a first run house to see a picture that they have seen under another name, but it is likely to have the same effect in causing a person who first sees the picture under the changed title to later see the same thing at another house under its real title.



Today
Tomorrow
★Liberty★
MADGE KENNEDY
THE WOMAN FAIRBANKS

A
Story
of
Melodramatic
Daring

The
World's
Most
Beautiful
Burglar

IN "POWDER NOSE ANNIE"
OR
THE DANGER GAME
ALSO
"SON OF DEMOCRACY" "NATIVE STATE"
COMEDY—LIBERTY NEWS

In this case "Powder Nose Annie" was the working title for the Madge Kennedy picture and the manager of the Liberty, Fresno, Cal., evidently thought that it was a better title, for he used it in his advertising. But he avoided any chance of misleading the public by using the second and actual title as well.

He has achieved a good advertisement and he has a good line in "The Woman Fairbanks," which would have been more effective in lower case and in a lighter type. Space is three columns by 11 inches.

Float, representing a submarine, used by the Majestic theatre, Des Moines, in boosting "The Eagle's Eye"

O'Hara Takes Failure and Scores Big Success With "Second Runs" in Des Moines

THIS is the story of a man who has made a success out of a theatre that had always been a failure and of a man who has made his theatre stand out until it is one of the most-talked-about institutions in his city. The man is William O'Hara, the theatre the Majestic, and the city, Des Moines, Iowa.

Nearly eighteen months ago the Majestic theatre had proven itself to be a lemon. On Eighth street, off of "movie row" and too far west of the main section of the business district, the Majestic had wabbled from burlesque, to vaudeville of several grades, from plain photoplays to big features. Eighteen months ago Abe Frankel as the acting manager of a body of men who operate the Casino theatre, opened the Majestic for big features. Several house managers took a try at the house. Big features continued to wabble, smaller features went in until seven months ago a thoroughly inexperienced young man took the management. William O'Hara had been acting as salesman for the local Laemmle Film Company for a number of years, and his experience as a manager of a house rested solely on observation.

Mr. O'Hara had three hobbies on running a picture house—he still has them, proven hobbies that work. First Mr. O'Hara inaugurated a policy of second-run productions. There is not a picture presented at the Majestic that has not been shown in the city and proven itself worth while. His offerings are consistently strong, always, since he personally sees all his pictures before he books them. Second, Mr. O'Hara believes in appropriate music. When he took up the management of the Majestic he secured the services of Gale Wood, a talented young man, who has traveled all over the country giving imitations of musical artists, and known as the "boy wonder." He plays by ear anything and everything. Mr. Wood and Mr. O'Hara run the picture for the day off as soon as it arrives at the theatre, together they work out their score and the result is steadily building up the Majestic's business.

Third. O'Hara believes in proper atmosphere for the picture. First of all the general atmosphere of the house, its decorations, the service, everything must be quiet, refined and "homelike." To further this end Manager O'Hara has resorted to girl ushers, and with Edith Gutch, a cheerful little black-eyed epitome of neatness at the head of four equally cheerful and neat young ladies, the town is talking of the manner in which they are received at the Majestic. The girls have been told to look upon the patrons of the theatre quite as they would their own guests at a party or entertainment carried on in their own home. "Make the patrons feel welcome and at ease, above all smile" is their order.

To continue this general atmosphere, Cleo Weddle, in the box office, sells her tickets in a manner all her own. Unassuming, reserved, pleasant and even tempered, Miss Weddle is always on the job. "Dad" is at the door. His nickname reveals his genial character.

It wasn't until the last three weeks that Manager O'Hara secured the finishing touches to his "general atmosphere." In that time the Majestic has been thoroughly redecorated in the interior. The walls have been tinted in a warm rose color, and the only decoration is an unobtrusive rose stencil in dark green and deeper rose. The Majestic contains a big balcony, extending around the sides and rear of the house. This has been finished in ivory and a touch of gold leaf with a row of close set electric lights in dull blue globes running clear around. The ceiling has been paneled off, finished with the ivory and gold, the paneling outlined with rows of lights. The boxes on each side are also finished in ivory with dainty white chairs monogrammed. Along the walls the electric fixtures represent candles, with dull blue silk shades. Dull blue velvet hangings in the rear and in the boxes give the whole a touch of elegance.

The Majestic boasts of a deep stage from the vaudeville and burlesque days, and Manager O'Hara is seizing upon this advantage over any other house in the city. He has secured the services of P. Speicher, formerly employed at Culver City by Thomas Ince, to arrange a series of stage settings to be used in conjunction with all of his productions. Up to date Mr. Speicher has constructed a number of sets, that although necessarily simple and not costly are surprisingly effective. A representation of the New York harbor, with the statue of Liberty in the foreground and Manhattan Island in the distance, a western desert, and an Egyptian desert scene, a couple of exquisite garden sets, a Blue Ridge Mountain and a Rocky Mountain scene, and a Japanese garden set complete the seven already completed. This is the first time that any undertaking of this sort has been done in Des Moines.

While three of the other downtown houses are charging fifteen cents admission and war tax, one changing the price with the quality of productions, the other straight five cents, the Majestic stands steadily at ten cents and war tax. In the advertising, and all over the house, the name of the Majestic and ten cents admission are joined. The Majestic at once suggests second run and ten cents through consistent and clever advertising. Manager O'Hara is working on the design for a huge new electric sign in which the policy, admission and name will be fantastically intermingled.

The receipts for the Majestic are just five times today what they were when Manager O'Hara took the house over seven months ago. On his scale of receipts and expenses, the latter stands while the receipts have gone bounding.

William O'Hara, manager, Majestic theatre, Des Moines, Iowa

RING IT AGAIN

These are two of the stage settings used by Manager Harold B. Franklin, of Shea's Hippodrome, Buffalo, during the Third Liberty Loan campaign. Settings were changed often during the campaign and were most effective in helping to raise money.

Cleveland Newspapers "Over the Top" in Cooperation with Motion Pictures

(Continued from page 2958)

papers give the theatres are most valuable, this additional reading matter is equally valuable, and every exhibitor in Cleveland should show that he appreciates this by buying space in the newspapers that do so much for them.

On the third of these pages there is a two column heading, "Week's Film Programs," giving the list of pictures for the week at each theatre that uses space.

The *Plain Dealer* isn't very much different. In fact, both of these papers have so fully realized the BEST in motion picture matter that there is not very much room for them to differ. Here, on the first of the pages, the *Plain Dealer* gives a layout on the first run attractions and stories of the pictures. On the second page there is a New York letter, "The Question Box" and "Notes of the Screen," all bright, interesting stuff. The third page is largely devoted to the bills at the various houses, including those for the week at the thirty-eight smaller houses.

There is just one suggestion that we would make to these two papers and that is that they adopt the "chart" system, to which we have so often referred here. We believe that this is an especially good circulation feature, although it is more trouble to handle. The Sunday papers do give this information in another form, but we believe that they could increase the business from the smaller houses and make the feature the more interesting to a great number by the "chart" plan.

The pages from the Saturday *Press,* which we reproduce, shows a total of seventy-two theatres advertising, yet beyond a few paragraphs that we have indicated, there is no motion picture news matter in this issue. But the *Press* does boost motion pictures during the week, and this is a point that we are going to cover in the next article. The week-day cooperation of the newspapers and the theatres and the number of houses that advertise regularly are things that stand out in the Cleveland situation.

This is a thought that we want to leave with you, as the ministers say, in reviewing the Cleveland situation so far as we have gone. While the theatres do not use as large space as do some of the houses in Portland, Seattle and a few other cities, they advertise consistently every day. *They don't give the patrons a possible chance to pass their house by for lack of knowledge as to what they are showing.*

What we like about Cleveland especially is that the neighborhood houses are not content with printing their bill for the whole week in the Sunday issue and letting newspaper readers forget them. This means that the Cleveland theatres have learned the lesson of advertising their NOW attraction. There are many other cities where the advertising as a whole is good, but where the theatres insist that they must put their whole week's offering before the public in the Sunday paper and invite the public to chose WHICH attraction they will see.

Most of the big houses in Cleveland run their bills for a week, but the Strand and the Knickerbocker make a mid-week change. Look at the displays of these two houses as reproduced on these pages and you will see that they do not even mention the bill that they will have the latter part of the week. We are not opposed to giving a small line at the bottom to the coming attraction, but we do believe that the *far better way is to sell the current offering and let later days in the week take care of the later offering.* Of course this cannot be done by houses that advertise only on Sunday, but Cleveland knows better than to confine its exploitation to one issue.

And Cleveland newspapers know that the readers of the newspapers are interested in pictures EVERY DAY, and so they devote space to pictures every day, not merely reading notices, but stuff that the people will read. Cleveland newspapers have come mighty close to realizing the appeal of the "movie" to the general public.

Next week we will tell you something about what these papers do during the week, and why we put Cleveland newspapers in the very first rank, and Cleveland as a whole at the very top of motion picture cities.

ROTHAPFEL QUERIES

Answers Must Be Postponed While He Serves Uncle Sam

S. L. ROTHAPFEL, managing director of the Rialto and Rivoli theatres, is on a three weeks' tour of the principal marine corps stations on behalf of the Government. Probably all of you know that he is a lieutenant in the U. S. Marine Corps and that he is doing splendid work in patriotic propaganda.

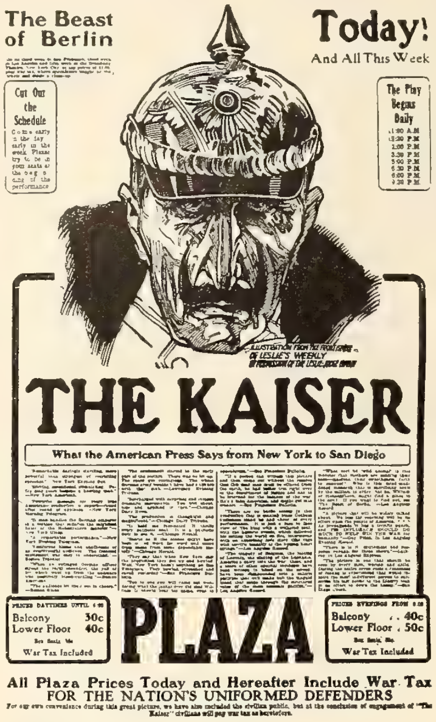
He has already made two pictures for the Government, and during this tour will make a number of others. They will be released through the established news service. Watch for them.

But the point of this announcement is that we will not be able to continue Rothapfel's Answers to Exhibitors during his absence. They will be resumed on his return, and you may send your inquiries in now and have them get his first attention.

Theatre in City of 50,000 Puts Over Week's Run on "The Kaiser" to Capacity Business

ONE of the best constructive campaigns that we have seen put over on any picture has been supplied by the Plaza theatre, San Diego, Cal. In the course of the many stories that we have printed about the way that leading managers have handled productions, we have repeatedly had letters in criticism saying that this or that theatre was located in one of the larger cities, and that he had an almost unlimited number to which to make his appeal. Now San Diego is a city of only 48,000, yet "The Kaiser" went over for a week to crowded houses and record attendance. Of course the picture itself had a lot to do with it, but the campaign that the manager of the Plaza used was remarkable for its intelligence and its excellent execution.

This picture lends itself to all sorts of exploitation. Now the Plaza knew that it was going to be up against the competition of a big circus and that for a part of the run a picture made by a noted star and using the word "kaiser" in the title would be shown. So the Plaza decided to prove this picture to the public and the advertising, consequently, was along the line of endorsements. Certainly the manager was wise, considering the circus competition, to keep away from the use of adjectives and high-flown language.


The Beast of Berlin

Today!

And All This Week

Cut Out the Schedule

Come early in the day early in the week. Please try to be in your seats at the beginning of the performance

The Play Begins Daily

11:00 A.M.
12:30 P.M.
2:00 P.M.
3:30 P.M.
5:00 P.M.
6:30 P.M.
8:00 P.M.
9:30 P.M.

Illustration from the front cover of Leslie's Weekly by permission of the Leslie-Judge Co.

THE KAISER

What the American Press Says from New York to San Diego

Prices Daytimes Until 6:00
Balcony 30c
Lower Floor 40c
War Tax Included

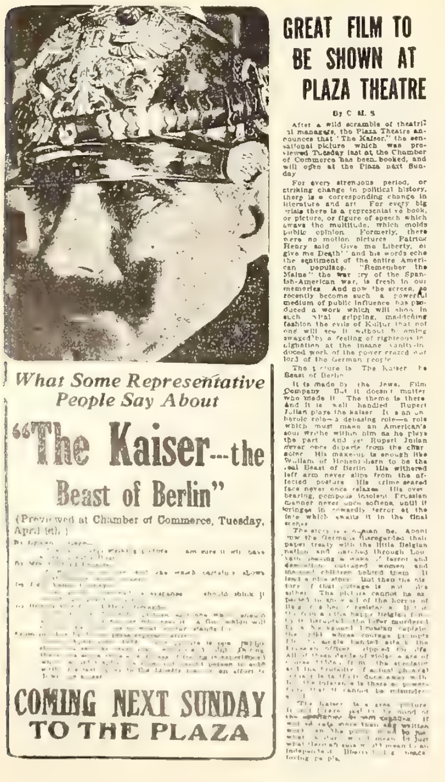
PLAZA

Prices Evenings From 6:00
Balcony 40c
Lower Floor 50c
War Tax Included

All Plaza Prices Today and Hereafter Include War Tax FOR THE NATION'S UNIFORMED DEFENDERS

For our own convenience during this great picture, we have also included the civilian public, but at the conclusion of engagement of "The Kaiser" civilians will pay war tax as heretofore.

Display in Sunday papers at start of run


GREAT FILM TO BE SHOWN AT PLAZA THEATRE

By C. M. S.

After a wild scramble of theatrical managers, the Plaza Theatre announces that "The Kaiser," the sensational picture which was previewed Tuesday last at the Chamber of Commerce has been booked, and will open at the Plaza next Sunday.

For every strenuous period, or striking change in political history, there is a corresponding change in literature and art. For every big crisis there is a representative book, or picture, or figure of speech which sways the multitude, which molds public opinion. Formerly, there were no motion pictures. Patrick Henry said "Give me Liberty, or give me Death!" and his words echo the sentiment of the entire American populace. "Remember the Maine," the war cry of the Spanish-American war, is fresh in our memories. And now the screen, so recently become such a powerful medium of public influence has produced a work which will show in such vital, gripping, maddening fashion the evils of Kultur that not one will see it without becoming aroused by a feeling of righteous indignation at the insane vanity-induced work of the power crazed war lord of the German people.

The picture is "The Kaiser, the Beast of Berlin."

It is made by the Jewel Film Company. But it doesn't matter who made it. The theme is there and it is well handled. Rupert Julian plays the kaiser. It is an unheroic role—a debasing role—a role which must make an American's soul writhe within him as he plays the part. And yet Rupert Julian never once departs from the character. His make-up is enough like William of Hohenzollern to be the real Beast of Berlin. His withered left arm never slips from the affected posture. His crime seared face never once relaxes. His overbearing, pompous insolent Prussian manner never once softens, until it cringes in cowardly terror at the fate which awaits it in the final scenes.

What Some Representative People Say About

"The Kaiser---the Beast of Berlin"

(Previewed at Chamber of Commerce, Tuesday, April 9th.)

COMING NEXT SUNDAY TO THE PLAZA

Advertisement used week before opening of "The Kaiser"

There was a preview showing of this picture and on the Sunday a week before the presentation the Plaza used a space eleven inches deep across three columns, giving a story of the production and then quoting some of the opinions of those who had seen it. During the week the same advertisement was repeated in some of the other papers. There was a large amount of advance publicity and the people of the city began to talk. In the San Diego *Sun* there was run a series of articles dealing on the Hun ruler's propaganda in this country and the "runover" portions of these stories fell with the theatre's advertising—of course quite by accident.

Now note that this advertising campaign was started a full week before the picture was to open. As a general rule this would disagree with the proper rules of advertising, that of failing to sell the NOW picture first, but here was a case when the theatre was breaking its policy and starting long runs. In such cases it is a most laudable method of exploitation. The same Sunday that the first of the advertising on "The Kaiser" was used the theatre also used three columns, ten inches deep, on its attraction for that Sunday, so in that case the present attraction did not suffer.

On the Sunday that the picture opened the Plaza used a space eighteen inches deep across five columns. This was largely devoted to small print matter — a form of advertising that is generally very bad, but which in this case was just the thing that should have been done. After the familiar cartoon of the Hun Thing the greater portion of the space was devoted to "What the American Press Says From New York to San Diego." Opinions from the New York, Chicago, San Francisco and Los Angeles papers were used. This form of advertising was continued largely during the run of the picture.

This campaign not only attracted the patrons, but it drew attention from the press. "The Kaiser" was the subject of editorial comment and the news stories that it drew were frequent. The result was that it was one great success for the entire week, although the Plaza raised the prices for the engagement.

HAVE YOU DONE IT?

When You Put Over an Unusual Run on a Picture Let's Hear About It

WE believe that the day of the longer run is coming rapidly.

We are printing here week after week accounts of the manner in which various exhibitors have put over pictures for unusual engagements and to exceptional receipts. Probably you yourself have done so. If you have, let us hear about it and give us an account of the plan that you pursued.

There has been a lot of discussion for the past year or more about longer runs for pictures. Much of it has been theory. Now, here and there all over the country, it is being demonstrated that it can be done.

But it cannot be done by exaggeration or faking. It must be accomplished by selling the picture that you have. The method of exploitation has a vast amount to do with your success. If we can help you in planning your campaigns we will be mighty glad to do it.

And those of you who have made good, let others know of your methods and your results.

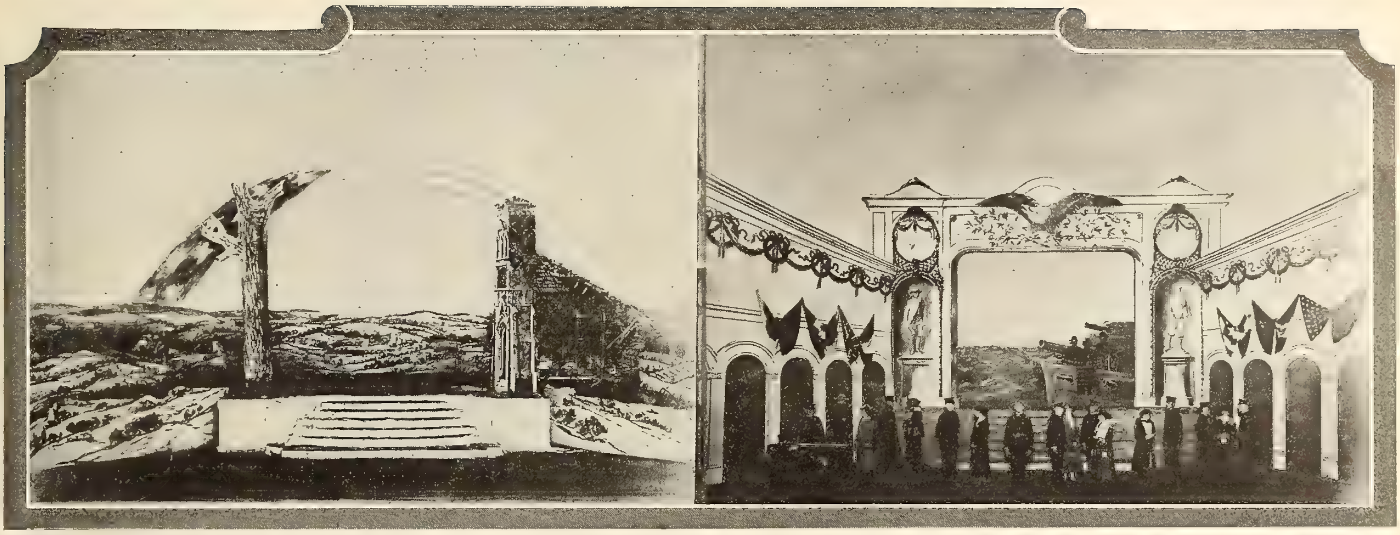
Success of the Plaza proves that the smaller cities CAN put over pictures for longer runs if the manager will first make sure that he has the goods and will then dig down in his pocket and spend two or three times what he has ever spent before on exploitation.

San Diego has shown that the long run is not confined to the biggest cities. What other city of 48,000 can show a week run to capacity business? We hope that we will soon hear of many of them.

"Blue Bird" Shown Free to 4,000 Children

Through co-operation of the Strand theatre and the New Orleans *Item* a free preview showing of "The Blue Bird" for the children of the city. Two runs of the picture were made, the first at nine a. m. Saturday, and the second at 10.30. More than four thousand children saw the picture during the morning.

Publicity Manager D. L. Cornelius followed the plan originated by J. A. Partington, San Francisco, in advertising in the newspapers for the public to tell him how to exploit "The Blue Bird."



Two stage settings used in the lavish presentation of "The Unbeliever," at the Circle theatre, Indianapolis

2 Big Stage Spectacles Employed in Presenting "The Unbeliever" in Indianapolis

PRESENTATION of "The Unbeliever" at the Circle, Indianapolis, was embellished by S. Barret McCormick with two big stage spectacles, a chorus of twenty voices, a company of U. S. Marines and a series of stage effects that might be envied by "The Passing Show" or Ziegfeld's Follies as spectacular stage achievements.

"The Unbeliever" was presented for the week of March 31 and marked the appearance of the Circle's exclusive contract policy in which that theatre buys the sole exhibition rights for a certain picture for the city of Indianapolis.

The opening scene represented an idealized port of embarkation or "The Court of Justice," as the stage picture was called. Its long line of arches that stretched from proscenium arch to back wall symbolized the hall of the Allies, while over the center arch of triumph a huge golden eagle with wings spread typified America; the columns on either side were of carved statues of soldier and sailor. Through the arch one saw the waters of the sea and a gunboat lay at anchor.

The curtain rose after a patriotic overture upon the scene showing the Marines bidding farewell to their sweethearts, and as Old Glory was hoisted to the topmost mast and "the soldiers of the sea" came to attention as the Stars and Stripes floated out on the breeze the soloist sang the inspiring patriotic number "Flag of My Heart." Then bugle sounded, there were quick farewells, machine guns dismounted, and those who are always "First to Fight" climbed aboard the ship as orchestra swung into the strains of the Marine Hymn, "From the Halls of Montezuma," and the boat with its load of fighting men moved away from the pier and slipped from sight as the screen rose from beneath the stage and the first scenes of the screen play flashed to view, blending stage spectacle and silent drama into one.

It was, however, in the picturesque spectacle that closed the play that the heights of realism and impressiveness were gained. As the last scene of the film faded from view and the screen sunk below the stage a faint light crept up over the scene, against the huge blue cyclorama that formed the background and the eyes of the audience beheld Belgium, the Belgium of today, o'er which the vandals of Prussianism had passed. As far as the eye could see on all sides lay waste, the ruins and ashes of a fair land. On one side a cathedral, almost in ruins, bravely reared its crumbling steeple into the skies. Opposite a huge tree shattered by shell stood like a grim sentinel that marked the path of the Hun. Then as the blue light crept higher an awe inspiring, soul stirring scene came to view. On all sides a marching army came to view. It was the "Yanks" going over the top to avenge the rape of Belgium. While shells exploded in their midst, they were seen to charge triumphantly in great khaki colored waves, on and on, out of the trenches and over the hills. Then as though the Great Spirit had illuminated the ruined church, a pale green light shone from within and one beheld a spirit choir in black vestments, and as their voices lifted in a hymn of righteous battle the inspiring words of "Onward Christian Soldiers" floated out over the scene; then the skies became strangely illuminated and above the dim of battle, above the smoke and clouds of war, a glorious rainbow came into the skies, a rainbow of red, white and blue, studded with brilliant stars—the symbol of freedom, the rainbow in the skies for the people of the devastated lands.

The entire production was made under the direction of Mr. McCormick, the scenery painted in the studios maintained by the theatre, and the electrical and mechanical effects invented and produced by Mr. McCormick and his production staff.

The illusion of the endless army charging over the top was the object of mystery even to old producers of theatrical sensations, for it had brought a striking new effect to the stage. The rainbow was likewise an innovation, with its spread of colors over a space of nearly one hundred feet, and the effect of bursting shell as the troops charged the enemy trenches gave the scene a realism seldom attained in stage spectacles.

Through the co-operation of Capt. Thomas Lyons, in charge of the Marine Recruiting Station, Mr. McCormick was enabled to further add to the realism of the stage scenes with real troops.

A YEAR'S WORK

That Was What a Letter from the Service Bureau Was Worth

GAYLE BURLINGAME, manager of the Columbia Opera House, Columbia, Pa., sent us a copy of his program for criticism. We wrote him frankly what we thought about it. He replies:

"Your criticism of my program has done more good with my printers than I have been able for one year to do."

Cedar Rapids Manager Makes His Own "Locals"

Arthur G. Stolte, manager of the Strand theatre, Cedar Rapids, Iowa, has made a big hit by adding a local chapter to his Topical Weekly each week. When we first heard the news that he was putting on this feature, we inquired whether he found that it paid for the expense of employing a camera man, and so the mystery was solved when there came back the answer: "I myself am that person."

Mr. Stolte first bought a good camera and studied it carefully and practised before he fared forth to make pictures. He has up to date made over 5,000 feet of local film, practically all of it in instalments of about 200 feet and there has been practically none of it that he could not use.

Each week his Topical contains pictorial portrayal of some local event.

Ready-Made Ad Talks

Earle Williams and Grace Desmond in “Seal of Silence”—Story of Heredity

(Vitagraph—Five-Reel Production)

Are you interested in the subject of heredity? Do you believe that the “sins of the parents descend upon the children” or do you believe that the children reflect the character of the parents by their mannerisms. William Addison Lathrop has written a story which has been adapted to the screen by Vitagraph, dealing with the subject of heredity. It is titled “The Seal of Silence.” Earle Williams and Grace Darmond have the leading roles. Mr. Williams is casted for the role of the Doctor. In the supporting cast are, Miss Kirkman, Martin Best, Colin Kenny and Kate Price. An eminent surgeon and student of the traits of heredity, Dr. Hugh Loring (Earle Williams), holds the theory that in some manner the child reveals the parent. But he fails to recognize his own son and unjustly convicts the woman he loves, the keeper of the secret, the doctor’s wife and the child’s mother had carried to the grave. Mrs. Loring had an admirer and together they would frequent a fashionable gambling resort. Hugh warns his wife against her practice of appearing in public with her admirer, but she persists in remaining away from home and appears indifferent to his appeal. He suspects his wife and on one occassion follows her to the gambling resort and orders her home. She is humiliated and leaves him going to the home of her old nurse where she gives birth to a child. Ruth Garden (Grace Darmond) had been Mrs. Loring’s companion and had lived with her and the doctor. Ruth goes to her and remains away from the Doctor’s home for sometime. The mother dies and Ruth takes the child back to the home of the Doctor without explaining. The Doctor accuses her of infidelity. It is then that the theory that the Doctor had held was disproven—that the child reflects the parent—for he did not recognize his own son. The secret comes out and he and Ruth whom he had secretly loved are united,

At the ——— theater on ——— of ——— week, Earle Williams in “The Seal of Silence.”

Rhea Mitchell in “Honor’s Cross,” A Girl’s Fight for Honor and Respect

(Goldwyn Release—Six Reels)

Rhea Mitchell who was seen in leading roles opposite William S. Hart in many of his first five reel features, returns to the screen as a star in Selexart’s six reel production, “Honor’s Cross,” released on the Goldwyn program. Miss Mitchell is a real artist and in this late screen offering she shines in the stellar role. She has in support an all-star cast of capable screen artists including Herschel Mayall, whose character work in William S. Hart’s first productions was commendable; Edward Coxen, who is seen opposite Bessie Barriscale in her latest Paralta play; Joseph J. Dowling, famous for his character roles; Roy Laidlaw and Adele Farrington. The story was written by H. B. Daniel and produced under the direction of Wallace Worsley with L. Guy Wilky at the camera. Jane Cabot is one of the city’s thousands of working girls. Her mother does her bit toward the support of the home by singing in a cheap dance hall. The father does nothing at all. The girl dreams of the time when she shall be freed from the sordid surroundings The Hon. Thomas Dolan, political boss of the district in which Jane lives, has wealth and an evil reputation. To Jane he is only a name. Lee Stevens, son of a guide and trapper in the mountains, longs to try his fortune in the big city. He carries a letter of recommendation to the Hon. Thomas Nolan and when he arrives in the city is given an easy job by the boss politician. Jane’s mother is taken ill and Jane begs to take her place in the dance hall. Dolan takes Lee to the dance hall on a sight-seeing trip. Dolan summons the girl and makes the usual advances. She hurls a glass of wine in his face and is upbraided by the manager. Then begins Dolan’s machinations to bring the girl to him. Lee is attracted by the girl’s fresh beauty. He knows nothing of Dolan’s plans to ruin her.

“Honor’s Cross” will be seen on the screen of the ——— theatre on ——— of ——— week.

“Moonshiners” Is “Fatty” Arbuckle’s Latest Bunch of Laughs—Alice Lake in Support

(Paramount—Two-Reel Comedy)

“Moonshine” is “Fatty” Arbuckle’s latest bunch of laughs. It is a Paramount release and is in two reels. Its a scream—take it from the manager of the ——— theatre where it will be seen on ——— of ——— week. “Fatty” has in support Buster Keaton, Al St. John, Charles Dudley and Alice Lake. Feuds, love and revenue hold the boards in this comedy production and if you don’t get a laugh out of every scene of the two reels, there is something wrong with your laughter. “Fatty” is a revenue officer and his assistant, Buster Keaton, are sent into the Blue Ridge mountains of Kentucky to put a stop to illegal traffic in moonshining, Al St. John and his father are the offenders. Charles Dudley has the reputation of being the most daring feudist and moonshiner in the Blue Ridge country. He is a desperate man but this fact does not dampen the spirit of “Fatty” and his valiant assistant Buster. They have a mission to perform and come what may, the trick must be turned. The appearance of the officers in the neighborhood of the moonshiners causes a sensation and plans are immediately set on foot to stamp out the audacious ones who would dare to enter upon the sacred grounds of the moonshiners. The plotters get the upper hand at the start but the tricky officers turn the tables and the outlook takes a different hue. Alice Lake the ragged mountain flower casts a spell over “Fatty” and the “small” comedian makes violent love to her, forgetting for the time that he was sent to bring the moonshiners to justice, not to make love. Al St. John, a primitive lover, enters the lists for the hand of Alice, but “Fatty” finds means not alone to defeat the moonshiners but to win the hand of the mountain flower.

A laugh every foot of the two reels of “Fatty” Arbuckle’s latest comedy “Moonshiners,” when it is shown on the screen of the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK’S ISSUE

May 11, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
“Hearts or Diamonds”	Mutual	5 reels
“Western Blood”	Fox	5 reels
“Tyrant Fear”	Paramount	5 reels
“The Raiders of Sunset Gap”	General	2 reels
“A Dog’s Life”	First National Exhibitors	3 reels
“Resurrection”	Paramount	5 reels
“Treasure of the Sea”	Metro	5 reels
“The Doctor and the Woman”	Jewel	7 reels
“The Face in the Dark”	Goldwyn	6 reels
“Nine-Tenths of the Law”	Alantis	6 reels
“Slippery Slim and His Impersonator”	General Release	1 reel
“When Macbeth Came to Snakeville”	General Release	1 reel
“When Slippery Slim Met the Champion”	General Release	1 reel
“Slippery Slim’s Dilemma”	General Release	1 reel

“Snakeville’s New Waitress,” Featuring Margaret Joslin—A Scream From the Start

(General One-Reel Release—Comedy)

“Snakeville’s New Waitress,” with Margaret Joslin, Victor Potel, Harry Todd and Buf Jerome, demonstrates how this bunch of screen comedians can put a hotel on “the blink” if they so desire. It all happened when Sophie, the new waitress, came to town. Sophie Clutts secures a position at the Snakeville hotel as waitress. The men forget their food for Sophie’s soothing talk and winning manner, until she finally puts the hotel on the blink. The way the men try to win her is delightfully comical. You can’t miss this one if you like the real wholesome humor.

At the ——— theatre on ——— of ——— week. Fifteen minutes of laughs—hearty.

Victor Potel, Harry Todd and Margaret Joslin in “Slippery Slim and His Tombstone”

(General Release in One Reel)

There is a laugh every minute of the fifteen that “Slippery Slim and His Tombstone” is on the screen. One reel of side-splitting laughs. Slippery Slim takes out some life insurance. Shortly after he decides to see something of the world and sallies forth. Mustang Pete, his rival for the hand of Sophie, immediately begins to press suit, and when Slim returns, he finds Sophie and Mustang mourning at his tombstone, which they bought with his insurance money. Thinking Slim a ghost, they flee, with Slippery Slim in hot pursuit. Slim never hesitates until he proves that he is really alive, thus defeating the wily Mustang Pete and his evident intention of taking over the comely widow, Sophie Clutts.

At the ——— theatre on ——— of ——— week.

Ivan Mozukin, Russia’s Greatest Dramatic Exponent in “The Dagger Woman”

(Pathe Release—Five Reels)

Ivan Mozukin, the greatest of Russian actors and Olga Zovska, popular actress on the Russian stage, have the principal roles in the late Russian art Film Corporation’s production to be released on the Pathe program. It is in five reels, and was produced in Russia under the direction of M. O. Sudokoff. The story is by L. Andrieff. The story as revealed on the screen is a true account of the happenings in real life during the days prior to and including the Russian revolution. Centuries of oppression and suffering of the Russian people held in bondage and slavery before the autocratic rulers were removed by the recent uprising of these people have given the Russian people a certain depth of emotion which places them in a distinctive class among the nations of the earth. In this picture this trait of the Russian people is brought out by the author and visualized on the screen by Russia’s most capable dramatic impersonators. Olga Kartoff (Olga Zovska) is the daughter of wealth, and she is sheltered from the outside world by the strict hand of her father. She knows little of the outside world, but in her own set she is a leader by virtue of her magnetic personality and beauty. Ivan Savonsky (Ivan Mozukin) is the most popular and talented young artist in Moscow. Olga, in the company of her friends, visits Ivan’s studio for the purpose of getting local color for a society tableau which she and her friends are about to stage. Ivan has been searching for a model to fit his idea for a painting entitled “The Dagger Woman,” but his search has been in vain until he sees Olga. He begs her to pose for him. She is fascinated by his aggressiveness and consents. Olga manages to elude her watchful parent for a few hours each day while she is posing for Ivan’s masterpiece. Ivan becomes engrossed in his work and pays little attention to his model. She resents his indifference and coolness. After the completion of the picture and its exhibition at the annual art exhibit, Ivan is awarded the honorary prize. Then it is that news of his daughter’s intimacy with the artist reaches Olga’s father.

“The Dagger Woman” at the ——— theatre of ——— week.

Francis Ford’s First Independent Production, “Berlin Via America”—War Drama

(Fordart Six-Reel Production)

Francis Ford, whose work as leading man in countless Universal feature productions placed him in the rank with the leading male stars of the screen, has formed his own producing company, and the first offering presents “Berlin via America,” a thriller of the war species of drama. It was written by Elsie Van Name. Mr. Ford is seen in the leading role, and the picture was produced under his personal direction. In the supporting cast are seen: Edna Emerson, Jack Newton, George Henry, Ed Dorhan, George Jones, Lois Scott, Francis Feeney, William Willis, William Canfield and Emma Warren. Mr. Ford has the role of Phil Kelly, a veteran of the Spanish-American War and a member of the U. S. Secret Service. Shortly after the outbreak of the great world war that is now waging, he is sent for by the chief and sent on a dangerous mission. He is instructed to stop at nothing to accomplish his mission. His first sacrifice is an assumed disloyalty to his mother, who urges him to enlist. He is forced to resign from the club, because his patriotism is questionable. Two visitors at the club, Harris and Shamme, under suspicion, are not aware that Kelly is playing for them. Playing into their hands, Kelly is invited to attend one of their meetings. The story of his degradation at the club reaches his sweetheart. Rose Lockley, but she sympathizes with him because she believes that Phil must have a good reason for acting as he did. At a meeting of the German agents, Kelly learns of their plans to sink transports. He notifies his chief and saves the transports. With Harris, Phil is smuggled aboard a German submarine, which sets out for Germany. On the western front, Kelly who is now an aviator in the German army is known as No. 54, and is called by the American troops “The Dove.” He learns the plans for the big German offensive. With this information the Americans are enabled to out-maneuver the Huns. After the battle he is free to tell his secret, and he is received as a hero by the ones who condemned him.

Francis Ford’s first independent production, “Berlin via America,” at the ——— theatre on ——— of ——— week.

George Walsh, Athletic Star, Does New Stunts in “Brave and Bold”

(Fox Five-Reel Production)

George Walsh, athletic star of William Fox productions, comes to the ——— Theatre on ——— in “Brave and Bold.” Despite the fact that he suffered serious injuries during the filming of a recent picture, made prior to the filming of his present starring vehicle, they can scarcely be said to have slowed him up any, for in “Brave and Bold” jumping from the roof of a house to another slanting roof, hanging by his finger nails to a window sill, kicking his enemies down a flight of stairs, and dropping from a second-story window with a girl clinging to his legs are only a few of the stunts he pulls. The story is an adaptation of "Four-Forty at Fort Penn," by Perley Poore Sheehan, one of the best of the present-day writers of fiction. Robert Booth (George Walsh) is associated with the firm of Wilson & Co., which seeks a billion dollar contract with a foreign government. A rival firm, Firkins & Firkins, is also after it. Through the treachery of one of Wilson & Co.'s employees the rival firm is furnished with a copy of the specifications and bid. Booth is to meet the man who is to award the contract at 4.40 on Friday at Pittsburgh, and starts for that city, having already arranged to marry Hope Hunneywell there on the same day. On the train he is the victim of a frame-up engineered by one of the Firkins firm, and is taken to prison. Garbed in queer clothes he escapes, and hurries to the hotel in Pittsburgh. As he reaches the hotel he sees his fiancee, who has been intercepted by Firkins' agents, being taken away in an automobile. After a chase Booth finally rescues her, and, hurrying to the hotel, finds that the foreign representative is about to close the deal with Firkins & Firkins. Booth, however, has learned of an attempt about to be made on the foreigner's life, and at the moment of his arrival, he finds that the plot is under way. He seizes the prince and carries him to safety. The contract is his, and the wedding goes on, too.

At the ———— on ————, "Brave and Bold," with George Walsh as star.

"The Biggest Show on Earth" Is Story of Life Under the "Big Top"

(Paramount Five-Reel Production)

Enid Bennett, the charming young Australian actress, makes her third appearance as a star of Thomas H. Ince-Paramount picture plays in "The Biggest Show on Earth," which promises to be no less successful than its predecessors. In this absorbing story of life under the "big top," Miss Bennett will be seen at the ———— theatre on ————. The author is Florence Vincent, and her story throbs with strong dramatic action, thrilling situations and undoubted heart appeal. Miss Bennett is splendidly supported in this production, probably the most notable figure in the cast being Melbourne MacDowell, who for many years appeared with his wife, Fanny Davenport, in the famous plays of Victorien Sardou. Earl Rodney, one of the most popular of leading men, plays opposite Miss Bennett, and other capable players in the cast are: Ethel Lynn, Bliss Chevalier and Carl Stockdale. In fact, few present-day motion pictures present a list of such excellent screen players in support of a star. Miss Bennett's role is that of a young girl who tames lions and performs daily in a cage filled with lions in her father's circus. She is sent to school, and there meets a young man belonging to an aristocratic family, and whom she learns to love. One day when the circus comes to town she saves it from wreck at the hand of rioters, when she takes the place of a woman lion tamer, who is filled with superstitious terror, and does the act at the risk of her life. She is recognized by the mother of her sweetheart, who scorns her until her own husband admits that he himself is part owner of the circus, and insists that his aristocratic wife's scorn of circus folk is unjustified. Through his support the circus girl and her fiance ultimately find happiness. The production was directed under the supervision of Thomas H. Ince, by Jerome Storm, and is artistic down to the most minor detail.

Enid Bennett, in "The Biggest Show on Earth," on ———— of ———— week at the ————.

Hayakawa Offers Strong Character Study in "The Bravest Way"

(Paramount Five-Reel Production)

Sessue Hayakawa, the popular Japanese star in Paramount pictures, has a brilliant and appealing role in "The Bravest Way," in which he offers one of the finest character studies that even he, sterling artist that he is, has ever presented. As Tamura, a Japanese gardener, living in an American West Coast city, he will be seen in "The Bravest Way" at the ———— theatre on ————. The story is by Edith Kennedy, one of the most brilliant and promising of American scenario writers, whose ability was manifested with conspicuous success in many well-known picture productions. The picture was directed by George Melford, who has been responsible for many of Hayakawa's greatest successes. Mr. Melford is exceptionally clever in directing children in motion pictures, and in "The Bravest Way" he has secured unusually effective work from a bevy of Japanese youngsters who appear in the cast. The star is excellently supported in this production, chief among the players being his wife, Tsuru Aoki, whose pathetic portrayal is extremely artistic. Playing opposite Hayakawa is Florence Vidor, who has supported him in numerous previous productions, while others in the cast are: Jane Wolff, Winter Hall, Josephine Crowell, Clarence Goldart, Guy Oliver, U. Aoyana, Tom Kurahaha and Gore Kine. The story concerns an ambitious Japanese gardener, who sacrifices his love on the altar of loyalty to the memory of a murdered friend, marrying the latter's widow in order to protect her and her little children, although he loves another devotedly. His sweetheart becomes a singer of reputation, and when she returns to the city where the man she loves abides he saves her from the advances of a scoundrel, and takes her to the bedside of his dying wife, who pays him a tribute of respect for his sacrifice and devotion. The lovers are reunited at this woman's death, and made happy in their mutual love.

"The Bravest Way," with Sessue Hayakawa, will be the attraction at the ———— theatre on ————.

A PICTURE SHOW?

No One Is Looking for That; They Want to See the Picture

WHEN you read in these pages of a big exhibitor in a big city selling THE picture don't merely pass it by with the observation that it doesn't apply to you. The time is coming, sooner or later, when you must recognize that you must sell each picture, get the most out of every one, if you are going to stay in business.

Don't be content with merely letting the public have a chance to see "a picture" at your theatre; anybody can open a grocery store and trust to chance.

You want to sell your picture for the day, whether you are a big manager in a big city aiming at a record run or whether you are changing your bill every day. But you first have to know about the picture yourself, and then let the public know. These Ad Talks are prepared for this double purpose.

Read them, and then USE THEM.

"How Could You, Caroline?" Features Little Bessie Love

(Pathe Five-Reel Production)

Charming little Bessie Love comes to the screen of the ———— theatre, on ———— in a new Pathe play, which bears the unusual and interest-provoking title, "How Could You, Caroline?" The story is by Izola Forrester, and to Agnes C. Johnston fell the task of preparing the scenario. The picture was produced under the direction of Frederick Thompson, well-known master of stagecraft. Conspicuous in support of Miss Love, who, by the way, is found to be admirably suited to the role of the unsophisticated young lady which she plays, are James Morrison, Dudley Hawley, Henry Hallam, Edna Earl and Amelia Summerville. Miss Love plays the part of Caroline Rogers, a romantic boarding school girl. Caroline returns to her home to attend her sister's wedding, and in the chaos of preparations for the wedding it is found that one of the ushers cannot be present. To Caroline is given the task of securing a substitute. Handed an address book she chooses the most romantic name, Reginald Van Allen, who turns out to be a married chauffeur. In Reginald Caroline believes she has found her affinity, and Bob, an old playmate, who loves her, doesn't like it at all. On the day of the wedding Bob takes Caroline to the golf club, just to get her out of the way, but she eludes him and speeds away in a taxi with Reginald. The taxi meets with an accident, and Caroline is finally found, the wedding, meanwhile, having been greatly delayed. For the rest of her visit an attempt is made to keep her under lock and key, but she manages to escape, eloping with Reginald, only to find at the minister's house that he is married. Her romance "busted," she tragically drinks a bottle of cologne, but is safely returned to her home. At the end of her school days she becomes engaged to Bob. Desiring to "get something on Bob" she attends his bachelor dinner disguised as a dancer. Bob is urged to rehearse his wedding ceremony, and Caroline is chosen to help out. The serivce is duly performed. The next day Caroline taunts Bob with her knowledge of the affair, but the joke is on her after all, for Bob knew her all the time she was masquerading at his dinner and the "fake" wedding was a real one.

"How Could You, Caroline?" at the ———— on ————.

Bessie Barriscale in "Blindfolded" Thrilling Crook Play—Strong Cast

(Paralta—Five-Reel Production)

"Blindfolded" is the title of the late picture in which Bessie Barriscale makes her bow to the picture-going public. "Blindfolded" was written by E. Richard Schayer, and produced by Paralta under the direction of Raymond B. West. Miss Barriscale is supported by a capable cast of screen players, including Joseph J. Dowling, Patrick Calhoun, David Kirby, Jay Morley, Edward Coxen, Helen Dunbar and H. M. O'Connor. Clyde De Vinna photographed. "Blindfolded" presents the brand of drama found in the melodramatic "crook" plays, and affords entertainment to meet the demands of the most varied audience. There is plenty of action, a good sound plot and a surprise in the climax that is really a surprise. Miss Barriscale has the part of Peggy, daughter of Pat Mildoon, a crook known as "The Ear." He has reared his daughter in the belief that stealing from the rich is perfectly right, and instructs her in the art of "breaking" safes. The Ear is taken sick and a doctor is summoned. He uses the stethoscope, and Muldoon gets the idea that it would be an excellent instrument for Peggy in detecting the combination on a safe. He experiments with it and Peggy becomes adept in its use. "The Mask," another notorious crook who has eluded the police for years, sends to "The Ear" for the assistance of Peggy in staging a big robbery. The Ear consents to let Peggy go. While she is getting the combination, the police break in and the burglars are arrested. Peggy is sent to a reform school for a period of years. At the expiration of her term, a Mrs. Benton, whose son is wayward, adopts her and goes with her to California to visit Mrs. Benton's son. The son falls in love with Peggy and they are married. The crooks who assisted Peggy in the robbery for which she served a sentence, are driven from New York, and catch a freight to the Coast. One of them sees Peggy and threatens to tell her husband of her past unless she assists them in robbing the local bank, of which her husband is assistant cashier. A detective has traced the crook to the Coast and catches him in the act of persuading Peggy to assist him. The crook has come to her home and recognizes her husband as "The Mask," the notorious crook who has reformed.

At the ———— theatre on ———— of ———— week, Bessie Barriscale in "Blindfolded," a Paralta play.

William Desmond in "An Honest Man"—Wholesome Story, Well Acted

(Triangle Five-Reel Production)

William Desmond, Triangle screen star, comes to the ———— theatre on ———— of week, in "An Honest Man." The story is by Henry P. Dowst and is a thoroughly clean and wholesome one. In support of Mr. Desmond is seen a small but capable cast, including among others of note, Graham Pette, who by his performance in the character of an old farmer, stamps himself as one of the screen's best character actors. His delineation is not in the least overdrawn, and it is promised that it will linger long in the memory of all who witness it. Desmond takes the part of a smiling young vagabond, loving booze as he abhors work. After being rejected at a recruiting office he arrives at the farm of Old Cushing, and, being hungry, asks for a little work, as is his custom. Finding the old man in a bad way for help he agrees to stay awhile to help him out. The second day the old man is stricken while at work, and, believing that he is about to die, he tells Benny to go down behind the cider barrel and there he will find an envelope which he is to deliver to his runaway daughter, who is somewhere in the big city. Leaving Cushing for dead, Benny sets out on his quest, laden with $50,000 for Ruby Cushing, and heartened by the old farmer's faith in his honesty. One day in protecting a girl from the advances of a city fop, Benny gets into a fight and is arrested. Brought to trial, he is freed when the girl he has protected unexpectedly appears and tells her story as a witness. A friendship springs up betwen them and later she takes him to the home of a poor and sick actress, Nanine La Rose. He tells the latter of the trust imposed on him, and is startled when the sick girl reveals herself to him as the missing Ruby Cushing. At length Ruby recovers and Benny takes the two girls to Ruby's old home in the country. There they are astounded to find old Cushing alive and quite well, sitting on the porch. The love of Benny and Ruby is plighted then and there, the marriage to take place when Benny returns from fighting for his country.

"An Honest Man" at the ———— on ————.

Live News from the Producers

Three Select Plays This Month

Productions Featuring Constance Talmadge, Norma Talmadge and Alice Brady in Dramatic Roles Set for May

THREE productions featuring Select stars are announced for release by the Select Corporation during the month of May. These pictures are "The Lesson," with Constance Talmadge; "De Luxe Annie," with Norma Talmadge, and "The Ordeal of Rosetta," with Alice Brady. These three pictures, together with Clara Kimball Young's latest Select, "The Reason Why," which was ready for distribution the last day of April, will furnish the new Select productions during the coming thirty days.

"The Lesson," in which Lewis J. Selznick presents Constance Talmadge, is from an original story by Virginia Terhune Van de Water and is calculated to show on the screen in dramatic form the reason why many spirited women feel compelled to leave their husbands and carve careers for themselves. Charles Giblyn directed the picture and included in the cast are Tom Moore, Walter Hiers, Herbert Heyes and Dorothy Green.

Norma Talmadge in "De Luxe Annie" reaches the picture fans of the country during the same theatrical season that the well-known stage play of the same name by Edward Clark is still being shown on tour in the prominent cities. Miss Talmadge is presented in this, as in all her productions, by Joseph M. Schenck. In the cast are Eugene O'Brien, who is again seen as the star's leading man; Frank Mills, Edward Davis and Edna Hunter. Paul West prepared the scenario from Mr. Clark's play, which in turn was based on a story by Seammon Lockwood which appeared in the Saturday Evening Post. Roland West directed this crook play of a most unusual type.

Clara Kimball Young, Select Star, and Her "Littlest" Leading Man, Eldean Stewart

Alice Brady is seen in a dual role in "The Ordeal of Rosetta," in which she was directed by Emile Chautard. The story is from the pen of Edmund Goulding and relates the fortunes of a girl of gentle breeding who, born in Italy, is brought to New York by her father after an earthquake has destroyed her Sicilian home and presumably killed her sister. As Rosetta, Miss Brady is seen first as a stout hearted stenographer determinedly fighting to support herself and her invalid father. Being employed in an agency where the manuscripts of dramatic works are prepared, she becomes acquainted with a prominent writer, a romance resulting.

Judge Brown Stories Scoring Big Success

GENERAL FILM declares that the reception which has been accorded the Judge Brown Stories by exhibitors in all parts of the country indicate a complete success for these two-reel subjects. Scores of prominent exhibitors have booked the entire Boy City Film Series on the popularity won by the first releases and are giving the various subjects prominence on their programs, General Film says.

One of the most recent tributes paid the Judge Brown Stories comes from G. H. Berry of the Bijou theatre of Holyoke, Mass., who booked the entire series after showing the first three releases. Mr. Berry has the following to say in a letter to J. D. Levine, Boston manager for General Film:

"I consider them the best two-reel subjects that I have ever had the pleasure of witnessing. The Judge Brown Stories are the kind that make our patrons go our talking. They have plenty of good clean comedy, a whole lot of sentiment and are most certainly true to life. The three that we have already played, namely, 'Bud's Recruit,' 'The Lost Lie' and 'Tad's Swimming Hole,' have as much real material in them as the average so-called five and six-reel features."

Douglass Color Pictures Through Hodkinson

The Douglass Natural Color Pictures are to be distributed by the W. W. Hodkinson Corporation and are now ready for booking throughout the United States.

Leon F. Douglass, the inventor, is also one of the patentees of the Victor talking machine. His perfecting of a process of photographing color is in line with his phonograph inventions in that in each case he was striving to re-create.

Mr. Hodkinson, who prolonged his stay in Los Angeles to witness the first public showing of these firms at the Kinema Theatre, is said to be elated over the hearty reception accorded them by the public and press.

Ruth Roland Engaged for Another Pathe Serial

Ruth Roland has been engaged to play the leading feminine part and George Chesebro to play the hero in the new Pathe serial, "Hands Up," according to an announcement by the Pathe home office.

Miss Roland was featured in the serials, "Who Pays?" and "The Red Circle." She was co-starred with Frank Mayo in "The Price of Folly," and added to her laurels by her portrayal of the character of Margaret Warner in "The Neglected Wife," the Pathe serial from Mabel Urner's novel. Miss Roland also appeared in "Comrade John," with William Elliot, and "A Matrimonial Martyr," two five-reel features.

"The Kaiser" Brings Big Receipts

On April 15, according to Jewel Productions, Inc., played "The Kaiser," in his picture house in La Salle, Colo., which had a population by the last census of about 300. Mr. Miller says his day's receipts were $301. He charged $1 admission, has reordered the print, and says he will charge $1 the next time.

Jake Rosenthal, of the Majestic, Dubuque, Iowa, says Jewel canceled his vaudeville bookings in order to present "The Kaiser" for a week. The first day it rained, but he played to $501.75, and expects to average $700 on the week.

Monte Blue Is in Cast of Sequel to "Tarzan"

Monte Blue has been engaged by the National Film Corporation to play the heavy role in the feature which will be a sequel to "Tarzan of the Apes." Mr. Blue has just completed an engagement with Edith Storey in a Metro feature.

It Is Said Mme. Olga Petrova Has Several Surprises In Store, to Be Sprung When "Tempered Steel" Is Released Through First National. These "Stills" Lend the Impression It Will Be Another Petrova Success.

"A Soul for Sale" Next Jewel

The next special attraction to be released by Jewel Productions, Inc., is "A Soul for Sale," featuring Dorothy Phillips. It is an adaptation from Evelyn Campbell's magazine story, "Barter," the scenario having been prepared by Elliott J. Clawson. Allen Holubar directed.

In support of Miss Phillips are Albert Roscoe, William Buress, Katherine Kirkwood, Harry Dunkison, Joseph Girard and others.

The feature is in six reels and will be released the first week of June. It will have a pre-release showing at the Broadway theatre, New York, beginning Sunday, May 19.

Kaj Gynt in Metro's "The House of Mirth"

Kaj Gynt, the Swedish actress who supported Ethel Barrymore in "The Eternal Mother," returns to Metro in the All-Star Series production of Edith Wharton's novel, "The House of Mirth." Miss Gynt played leading roles for three years in plays by Strindberg, Shakespeare and Ibsen at the Royal Dramatic theatre in Stockholm. Her motion picture debut was made with the Swedish Film Company.

Emily Stevens Is Ending a Broadway Season to Return to Metro Photoplays

Petrova Plans Trip to West Coast Soon

MADAME OLGA PETROVA will at the completion of "Patience Sparhawk," the fifth Petrova Picture, temporaily cease her producing activities because of considerable trouble with her eyes. Her physician has advised an absolute rest, and her chances for a speedy recovery are good.

Negotiations are now under way whereby Madame Petrova will make a personal appearance at all of the more important theatres controlled by the First National Exhibitors Circuit, which organization distributes the Petrova Pictures, and in addition to delivering a little war talk will give a brief program of her own original songs, poems, monologues and stories. Simultaneous with these personal appearances Petrova Pictures will of course be the offerings in all of the theatres where she gives the film fans the opportunity to see her in the flesh.

A novel suggestion made by Olga Petrova, which has met with the approval of all the First National men and their managers thus far approached, is that instead of raising the prices of these houses where Madame appears and the double program of her pictures and her own unique little entertainment in addition to her war talk is given, each purchaser of an orchestra seat will be required to buy one twenty-five cent war stamp and the same rule will apply to every pair of balcony seats.

It is expected that the Gertrude Atherton story, "Patience Sparhawk," will be finished by Friday of this week.

Pathe Advertises "Yellow Ticket" Widely

"THE YELLOW TICKET," the photoplay starring Fannie Ward, to be released June 2 by Pathe, as already announced, will be nationally advertised and the copy in the Saturday Evening Post of May 25, it is learned, will contain a coupon which will no doubt make the advertising of real box-office value wherever this big publication is circulated, according to Pathe.

Advance views of the production of A. H. Woods' story indicate that "The Yellow Ticket" is probably the most important drawing card among the summer attractions, in Pathe's opinion.

The coupon referred to above is to be clipped and signed by Saturday Evening Post readers. Those sending in this coupon will receive an illustrated book telling the story of "The Yellow Ticket" and giving details of the film production. Each of these inquiries will, quite naturally, become a prospect for the exhibitors. The names will be sent to the branches for the appropriate territory and these will be turned over to the interested exhibitor showing the picture. It is reasonable to estimate that from 50,000 to 100,000 inquiries will thus be brought into Pathe exchange offices.

General Has New Natural History Subject

General Film is now releasing a single reel product of Progressive Films, titled "On a Fox Farm." It is presented as a natural history subject combining entertainment and educational value. It shows the method of rearing blue and silver foxes in captivity for their fur.

Kenneth Webb Becomes a Vitagraph Director

Kenneth Webb, until last week an assistant to Tom Terriss, director of Alice Joyce, has been made a Vitagraph director. Mr. Webb formerly was on the legitimate stage and recently was offered an opportunity to return in an important part in a Broadway production.

Artcraft Asserts Exhibitors Await Expectantly Mary Pickford's Newest Production, " M'liss," Which Is Scheduled For Release May 13

May Brings New Artcraft Films

Mary Pickford Subject Is First, Followed by " Old Wives for New " —William Hart Film Is Third

THREE Artcraft offerings are on the May schedule of releases announced by Walter E. Greene, managing director of department of distribution of Famous Players-Lasky Corporation, two presenting Mary Pickford and Wm. S. Hart in new vehicles and the third being another of the series of super-pictures produced by Cecil B. De Mille.

"The first in the order of release is 'Little Mary' in 'M'Liss,' " said Mr. Greene, "in which she will be seen in a typical Pickfordian role as the heroine of the famous Bret Harte novel. From the box office standpoint this picture has everything in its favor.

"Another adaptation from a novel is the Cecil B. De Mille production of 'Old Wives for New,' released on May 20. The author of this book is the late David Graham Phillips, one of the most widely read of contemporary writers in the United States. The story won instant popularity because of its fidelity to life and its pitiless exposition of the frailties of mankind as well as the follies of modern society. Its vital theme, sympathetic as well as cynical, made it an exceptional subject for picturization, and that it will be one of the most successful pictures of the year is a safe prediction.

"A new character is created by Wm. S. Hart, in the Thomas H. Ince production for Artcraft, released May 20, entitled 'Selfish Yates.' The role is that of an egotistical and brutal dive-keeper in an Arizona mining camp. Debased by his sordid surroundings, he exhibits no manly qualities until the germ of love, planted in his soul by an innocent, brave and charming woman, blossoms forth in consuming flame.

"The picture was directed by Hart himself, as were his other recent photoplays, in which he has disclosed that he is as capable a director as he is a player. As usual, the star is supported by a capable cast, his leading woman being Jane Novak, who played opposite him in 'The Tiger Man.' Among the others are Harry Dunkinson, B. Sprott, Ernest Butterworth and Thelma Salter."

Four Metro Stars Busy at Hollywood

WITH four stars working simultaneously and each needing a share of the big stage all the time, Metro's West Coast studios at Hollywood are at the high tide of production activity. The stars aligned in the Spring drive are Edith Storey, Viola Dana, Bert Lytell and Harold Lockwood. The stage is filled with massive sets and the Metro directors are said to be crowding each other as they guide their respective stars in the big scenes.

What makes heavy demands on the large producing force at the studio is the fact that the four pictures in the making are widely different in locale and atmosphere. As to geography, they range from Algeria and Corsica to Lower California; from the haunts of New York society to the Mexican border.

But the work of production is said to be going on with a snap that attests to the efficiency of George D. Baker, manager of productions—who is also directing Miss Storey—and of Clifford Butler, studio manager, who is receiving invaluable aid from H. C. Godfrey, director of technics.

Metro, elsewhere in this issue, tells of the switching of two feminine stars.

Famous Players Adds a Cartoonist

In order to provide special service for newspapers and magazines, the West Coast Publicity Department of the Famous Players-Lasky Corporation has installed a cartoonist. This is not only to make special cartoons of each star and production but to prepare layouts and drawings as they are requested from newspapers and other publications.

Don Marq Hix, former cartoonist on the Cox papers in Ohio, has been engaged for this week. Hix is familiar with the needs in the artists' line of the newspaper game and it is expected that his work will be in constant demand.

The Publicity Department of the West Coast Studios under the supervision of Kenneth McGaffey, now consists of Adam Hull Shirk, Walter Vodges, writers; three photographers; musical composer, who supervises the incidental musical scores; cartoonist and the necessary stenographic force.

Theda Bara Is Popular in Foreign Lands

With the film trade in foreign countries thrown into chaos by the almost complete cessation of French and Italian productions, the office of William Fox states that foreign exhibitors seem to have concentrated on Theda Bara as the one best qualified by name and fame to fill the international bill.

Priscilla Dean at the Broadway

" The Two-Soul Woman," with Priscilla Dean playing in the dual role, opened at the Broadway theatre, New York, on Sunday, April 28, following a two weeks' presentation of " The Doctor and the Woman." In " The Two-Soul Woman," which is a Universal special production, Miss Dean enacts a dual personality.

Priscilla Dean and Ashton Dearholt Are Ideal Lovers In Universal's " The Two-Soul Woman "

Kitty Gordon and Irving Cummings Are Leads In "The Interloper," a World Picture

Lawrence Windom Signs to Direct for World

Lawrence C. Windom, the well-known director, has placed his signature to a long-term contract with World Pictures and has commenced the production of a picture starring June Elvidge. Mr. Windom has had a wide and varied theatrical experience previous to his entrance into the motion picture. He was associated with Charles Frohman, Henry B. Harris, Richard Mansfield, William Faversham, Elsie Ferguson and a number of other prominent theatrical folk.

Mr. Windom's motion picture activities have been with Pathe and Essanay for which companies he directed such pictures as "Blind Justice," "The Chimney Sweep," and "The Way of Patience." Productions directed by Mr. Windom recently are the Taylor Holmes comedies, "Efficiency Edgar's Courtship," "Fools for Luck," and "Ruggles of Red Gap."

The first World Picture of Mr. Windom is "The Power and the Glory," from the famous novel of Grace MacGowan Cooke, and June Elvidge will create the leading role.

First Diamond Production Completed

General Film Company announces that the first production of the Diamond Film Company of New Orleans has been finished and will soon be ready for release through General Film. The title is "Way Up in Society," and Diana Allen, formerly of the Ziegfeld Follies; Lou Marks, Oom Paul and Irving Browning are the featured comedians. Plans for the production of these Diamond comedies are being worked out far in advance.

Busy Al Christie

Director Al Christie's quota of work at the Christie Comedy plant during the past week included his writing of two stories, his direction of one, and his completion of the story which Director Henry Otto left only partly made owing to his sudden illness.

Jewels Make for Longer Runs

Executives Point to Success of "The Kaiser" and "The Doctor and the Woman" as Spelling End of Daily Change

THE executives of Jewel Productions, Inc., as a result of their success in booking "The Kaiser, the Beast of Berlin" and "The Doctor and the Woman," the two latest Jewel releases, deduce that the daily change of program in the motion picture houses of the United States appears to be doomed and that the long runs are about to come into their own.

"The only thing necessary to establish the long run and do away with the daily changes," said General Manager H. M. Berman, "is to give the exhibitors good pictures upon which accumulative advertising will bring business to the theatre. My experience with 'The Kaiser' especially demonstrates that the exhibitors want long runs."

In order to prove that long runs of "The Kaiser" were the rule rather than the exception, Jewel Productions, Inc., has opened its books. Not only is the booking sheet produced, but substantiative evidence as Jewel sees it, is shown to prove that exhibitors who had booked the picture for one, two or three days asked for more extended bookings. Moreover in a list of thirty-five cities the records show runs ranging from a minimum of seven days to thirty-five each at the Broadway, New York, and the Globe, Boston.

The Jewel Productions executives also declare that "The Kaiser, the Beast of Berlin" has been more heavily advertised in newspaper columns throughout the country than any other picture ever produced, not excepting "The Birth of a Nation." And all of the advertising was placed by the exhibitors direct usually from advertising copy furnished by the New York advertising department of the company.

Exhibitors who heretofore have confined their promotion activities to short space in the amusement department of daily newspapers seeing the possibilities in "The Kaiser," purchased pages and half pages in their daily newspapers and also used billboard space liberally. Another result of this extensive advertising showed in the heavy publicity, even in editorial columns, given to the production.

Theda Bara Starts on Another

Fox Star Begins Work in California on Romance of the Philippines by George Scarborough — J. Gordon Edwards Directs

AFTER a brief rest from the camera, following long weeks spent in the filming of "Salome," Theda Bara has begun the production of another big picture in California, under the direction of J. Gordon Edwards. The story, which is by the playwright and author, George Scarborough, is said to be swift and stirring and is an account of an episode in the Philippines following the American occupation. Its original title was "Maria of the Roses," but Mr. Fox says this will probably be changed.

In a statement regarding the new production, William Fox says: "The role of Maria Valverde, the heroine of the subject now in work, provides Miss Bara with a background practically fresh to the screen which is to portray the daughter of an American civil engineer stationed at La Trinidad on the Island of Luzon. The young woman is wilful, romantic and capricious; artful, yet artless, and she stands out sharply from the military personages that help make this a colorful production.

"It is at a great fete—the first ball under American auspices to be held at the governor's palace in Manila—that the adventurous and saucy disposition of Maria is revealed. She has become saturated with the exotic views of life of the children of the Pacific and she creates a romance for herself that has some extremely dramatic complications, in which the American forces are gravely concerned.

"Miss Bara has in the production many of the greatest acting moments of her career. She is induced to lend herself to a ruse designed to make her sweetheart betray the weakness or strength of a besieged garrison of United States troops—part of a soldiery that went to the Aguinaldo country in Funston's time to teach the Filipinos the virtues and glories of self-government and left their bones bleaching in the shadows of the dunes and palms, where they were ambushed.

Miss Bara's newest film is her fifth at the Fox West Coast studios. Last year she made her first trip to the California plant to produce "Cleopatra." After this photo-spectacle was finished, she starred in "Du Barry" and "The Rose of Blood" and then returned to the East. Miss Bara left again for the Pacific in the middle of the Winter to do "Salome."

Douglas Fairbanks Is the "Fixer" In "Mr. Fix-It," His Newest Artcraft Picture

"Uncle Tom" in the Films

Famous Players-Lasky Corporation Springs Surprise on Trade—Marguerite Clark Featured—Soon to Be Released

THE Famous Players-Lasky Corporation has sprung a surprise on the trade by announcing that it has filmed "Uncle Tom's Cabin" and that it will be scheduled for early release as a Paramount picture, with Marguerite Clark as the featured player. This story by Harriet Beecher Stowe, declared by some historians to have precipitated the Civil War in this country, is regarded as one of the masterpieces of American literature.

On the speaking stage this play has probably been the most successful attraction in the history of American drama, and innumerable companies have toured the country for more than forty years, reaping a golden harvest from its presentation. There is hardly an individual in the United States who is not familiar with the story, and the various characters are household words from coast to coast.

According to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, the motion picture version has been produced on a stupendous scale, with great ensembles of people and a cast of well-known players in the principal roles. No expense has been spared in securing reproductions of the localities mentioned in the book, and the company has traveled thousands of miles in this connection.

"For the first time this subject has been visualized in a manner befitting its great dramatic value and the magnitude of the theme," says Mr. Lasky, "for the biggest scenes and the most exciting incidents suggested by the book could not be shown upon the stage, and have proved difficult and costly to place upon the screen.

"The photoplay follows the ideas of the author rather than the various stage adaptations which have been made. This elaborate version of 'Uncle Tom's Cabin' will unquestionably prove of historical and educational worth, aside from its dramatic possibilities, for when Mrs. Stowe wrote her famous book she had passed eighteen years in Cincinnati under conditions which constantly thrust the problem of human slavery upon her attention. A river only separated Ohio from a slave-holding community, and slaves were continually escaping from their masters and were harbored, on their way to Canada, by the circle in which Mrs. Stowe lived."

J. Searle Dawley directed the production and prominent in the cast are J. W. Johnston, Florence Carpenter, Frank Losee, Phil Riley, Harry Lee, Walter Lewis, Augusta Anderson, Ruby Hoffman, Susanne Willis, Mrs. Priestley Morrison, Thomas Carnahan, Jr., and Jere Austin.

Exhibitors Frame Their Goldwyn Checks

THE fact that hundreds of Goldwyn exhibitors were using at least one of their monthly interest checks for office decoration was brought to light when the home office comptroller discovered that many of them had not passed through the bank, says an announcement from the Goldwyn office. The statement continues: "He notified the managers of the various Goldwyn branches throughout the country and upon investigation they found that many exhibitors preferred to frame the checks as curios and as a fitting mark of respect to one of the few large film distributing companies that pay interest on deposits.

"J. S. Roman of the Rex theatre, Virginia, Minn., returned the first interest check sent him last month. 'There must be some mistake,' he wrote. 'I can't understand it. It's the first check of its kind that I have ever received and I've been in the motion picture business nine years. If it is really intended for me, return it and I will hang it in my office.'

"Goldwyn Pictures have done so well for three Florida exhibitors that they, too, have framed their first interest checks. 'What's the idea?' the manager of the Crystal theatre, Daytona, Fla., wrote Goldwyn. 'Here I've been doing a clean-up business with your productions and then I get some money from you in the bargain.' The first interest check sent to the Monroe theatre, Key West, Fla., was another which never went through the bank."

Christie Schedules Five New Comedies

The Christie Comedy Company has scheduled five new comedies for release as follows: May 6, "A Regular Patsy," with Billy Mason and Eleanor Field; May 13, "Love and a Gold Brick," with Bobbie Vernon, Eleanor Field and Ethel Lynne; May 20, "Their Breezy Affair," with Billy Mason and Dorothy Dane; May 27, "Their Honeymoon Baby," with Jay Belasco and Ethel Lynne; June 3, "Petticoats," with Bobby Vernon and Eleanor Field.

Doug Seen in His Greatest Stage Success

After months of negotiation with A. H. Woods, John Fairbanks, business manager for Douglas Fairbanks, announces the acquisition of the motion picture rights of "He Comes Up Smiling," generally regarded as Fairbanks' greatest stage success. The amount paid is reported to be $10,000.

Although the production date of "He Comes Up Smiling" is not yet settled, it is certain that it will be directed by Allan Dwan and will be released as an Artcraft.

Pathe Keeps Busy on the Coast

Everybody is busy these days at the West Coast studios making pictures for Pathe.

Astra has gone in strong for horses and is buying some fine blooded steeds for use in "Hands Up," the new serial that is being made under the personal supervision of Louis J. Gasner, Astra's chief executive. The cost of exterior sets for "Hands Up" will amount to a larger sum of money than has ever been spent on a serial, it is said by Astra officials.

Frank Keenan, Pathe star, is finding a lot of real enjoyment in making his new picture, "The Sierra Sixties," at the Paralta studio, for the character and the atmosphere remind him of his work in "The Girl of the Golden West," the Belasco play in which he scored his greatest triumph on the speaking stage.

Raymond West is directing the comedian and has made a hit with his snappy work so far.

They are using snow stuff in Bessie Love's new Pathe feature "Carolyn of the Corners," in spite of the heat of the California sun. An extra force of technical experts are supplying the beautiful white.

Another Toto

Toto, the former New York Hippodrome comedian, has captured "Fire the Cook" for release by Pathe, June 23. Clarine Seymour again acts as foil for Toto in this comedy feature, which follows "The Junkman," released May 26.

W. P. S. Earle with World

William P. S. Earle, who for some time past has been directing features for Vitagraph, has joined the directorial forces of World Pictures. He has been assigned to direct Barbara Castleton in "The Blood of the Trevors," by Maravene Thompson.

William P. S. Earle, Now a World Director

Harry Carey Has Signed a Contract to Appear In Universal Special Attractions For Two Years

Uncle Sam's Horses in Current Events

That Uncle Sam has a powerful ally in the horse is illustrated in Universal Current Events No. 50, which presents pictures from the remount depot at Camp Wadsworth, Spartanburg, S. C. Some of the best bronco busters in the country are employed in breaking these animals, fresh from Western ranches. Other Wadsworth scenes show pack-mule instruction, the use of the Browning automatic rifle, a military wedding and other camp scenes.

"As the Sun Went Down" for Edith Storey

As Edith Storey's next starring subject on the Metro program, following "The Demon," George D. Baker, manager of productions at Metro's West Coast studios, has selected a screen adaptation of "As the Sun Went Down," a drama written by Mr. Baker and with which the theatre-going public has been familiar for some fifteen years.

"The Demon," adapted by Mr. Baker from the novel of that name by C. N. and A. M. Williamson, is in its final stages of production at the Metro plant in Hollywood.

First Ward Comedy Ready for Takers

Ernest H. Mayer, of the Corona Film Corporation, announces that the first Ward Comedy, directed by and featuring Gus Alexander, has been finished. Mr. Alexander formerly was with the Biograph, Christie and David Horsley companies. The title is "Matrimonial Adventures of Gus," and in the cast are Eugenie Dingens, Louise Alexander, Doris Doscher and Harry Wise.

The second comedy, title to be announced later, is in the course of production. In it Mr. Alexander has the support of Geraldine Sloane.

"Four Years" Gets Big Dates

First National Books Gerard Film in K. & E. and Keith Theatres—Picture Going Toward West

MANY important contracts in connection with the showing of "My Four Years in Germany" in the leading cities of the United States have been signed by Warner Brothers and the members of the First National Exhibitors' Circuit during the past week, it has been announced.

Efforts to secure the largest high-class houses in each city have proven successful in practically every instance, and an imposing list of Klaw & Erlanger and B. F. Keith theatres are now booked to show Ambassador Gerard's screen revelations of his diplomatic work. Top prices average slightly more than $1.00.

On April 29, the picture opened at the Nixon theatre, Pittsburgh, for an indefinite run, and also got off to a prosperous start at the two Metropolitan theatres in St. Paul and Minneapolis, respectively. In Denver an auspicious opening was also reported at the Broadway, one of the best known legitimate houses in the West, on May 5.

The people of Omaha will be given the opportunity of witnessing a local premiere at the Brandeis theatre on May 12. Elaborate preparations are being made for the Philadelphia opening at the Forrest theatre on the same date, as well as at the Davidson theatre in Milwaukee. Baltimore will see the film at the Academy of Music on the day following. May 19 is the date decided upon for the opening of the Cleveland run at the Opera House, and the extensive advance work that has already been done in that city is expected to result in big business from the first day. Arrangements have also been made to show the picture at the Park theatre in Youngstown and the Hartman theatre in Columbus one week earlier.

In both Toledo and Dayton the Gerard production will open at the B. F. Keith houses on May 20, and will play Keith's Colonial at Akron, beginning May 26.

Bookings are also announced for the Keith theatres in Portland, Me., Lowell, Mass., and Manchester, N. H.

Throughout Indiana the picture will be shown at the leading legitimate houses in Terre Haute, Green Castle, Franklin, Linton, Munice, Elwood and Washington.

Norma Talmadge Plays via Select Only

JOSEPH M. SCHENCK, who presents Norma Talmadge in all of her screen productions, has issued the following statement denying rumors which have gained currency affecting the distribution of pictures presenting Norma Talmadge as their star:

"I wish to deny emphatically rumors which have been spread to the effect that Norma Talmadge's pictures are to be released by the First National Exhibitors' Association. It is absolutely untrue that Miss Talmadge's pictures are to be released by this association or by any distributing organization other than the Select Pictures Corporation, who are, have been, and will be sole distributors of Norma Talmadge's picture productions.

"Some of the rumors to which I refer have crept into print, and publications of this nature are not only embarrassing to the distributors of Select Pictures, but are also calculated to mislead exhibitors whose booking arrangements may be affected by the false information thus disseminated.

"The most cordial relationship exists between the Norma Talmadge Film Corporation, which produces pictures in which Norma Talmadge is starred, and the Select Pictures Corporation, which markets these productions. Also, a cordial friendship is entertained for the Select officials by both Miss Talmadge and myself. Therefore, in the interest of truth and in justice to both parties concerned, I wish both the motion picture industry and Miss Talmadge's numberless friends among the picture fans to know that Norma Talmadge's pictures will be issued by Select, and only by that company.

"(Signed) JOSEPH M. SCHENCK."

De Mille Begins New Artcraft Special

CECIL B. DE MILLE began work last week at the Hollywood studio of the Famous Players-Lasky Corporation on "We Can't Have Everything," a new picture from a well-known and widely read novel by Rupert Hughes, the scenario of which is by his brother, Wm. C. De Mille. In order to keep up with the continuity work it was necessary to divide the work in this fashion so that while Mr. De Mille is working on this picture, Jeanie Macpherson can be employed on writing his next Artcraft special.

"We Can't Have Everything" follows "Old Wives for New," which was completed last week and which will be released shortly, via Artcraft. Full details of the cast, etc., of the new picture will be announced shortly. It is said that the picture will be distinctly different from any of the previous De Mille productions and yet partake of their characteristics to the extent that it will carry to even greater lengths the famous director's ideas of films which embody thought as well as action. As usual elaborate preparations are being made for the production as to sets, costuming and so on.

Vivian Martin will begin work within a short time on a new production at the Morosco studios for Paramount. While the title is as yet unannounced, it is said that the picture will deal with the experiences of a young girl of the social set—quite young in fact, and deliciously ingenuous and vivacious, just the sort of girl that pretty Vivian Martin can so ably portray. James Young will probably direct.

Fox Films Popular in Britain

Careful Selection of Subjects Enables People to Forget the War—Prompt Distribution Also a Factor in Success

THAT in spite of the stress and excitement of the great German drive in Flanders the picture theatres of Great Britain are prospering wonderfully and that Fox films are particularly popular, is the encouraging report which General Manager Winfield R. Sheehan has just received from Ernest Reed, managing director of the Fox exchanges in England. This popularity of Fox subjects is attributed by Mr. Sheehan to careful selection of suitable pictures—since the British public and the soldiers at home on furlough go to the cinema to forget the war—but also to prompt distribution and attractive advertising.

Mr. Reed states that the patrons of the English cinemas demand domestic dramas, Westerns, society comedies and plenty of laugh-provokers, and that for that reason the Fox Sunshine Comedies are always listed among the best sellers in Great Britain. In fact, the British people, especially the returned soldiers, want to get as far away from the war and its memories as they can.

Fox stars are just as popular abroad as at home, and such subjects as "Cleopatra" and "The Soul of Buddha" appeal especially to Englishmen who have sojourned in Egypt and India. Peggy Hyland, with her typical English manner, is naturally a home favorite, while Gladys Brockwell, Virginia Pearson, June Caprice and the Lee children are prime favorites with British film fans, says Mr. Sheehan. George Walsh and Tom Mix win the Tommies with their American dash and go, while the London Cinema pays this tribute to Fox's premier male star:

William Fox Presents William Farnum in "True Blue," a Standard Picture

"It is, of course, needless to expatiate upon the perfect artistry of William Farnum. His characterizations have set a moral standard of manhood which we have never seen excelled on either screen or stage."

Duncan May Set New Serial Speed Record

PRESIDENT ALBERT E. SMITH, of Vitagraph, believes that William Duncan, star and director, will establish a new record for speed in the production of "A Fight for Millions," the next Vitagraph serial. Although he only started working about eight weeks ago, he is already at work on the ninth episode of this fifteen-chapter play, which was written by Mr. Smith and Cyrus Townsend Brady.

Duncan seems to be one of those rare individuals who can work fast without sacrificing any of the detail or artistic value necessary to a perfect production, as was shown in the photography and lightings in "The Fighting Trail," "Vengeance — and the Woman," "Dead Shot Baker," and "The Tenderfoot." All of these productions, exhibitors testify, were notable for their swiftness of action and tensity of climax, and it may be that Duncan's very speed in production is responsible for the fast tempo of his pictures. His keeping the actors "on their toes" in the matter of work probably is responsible for their screen speed, all of which redounds to the benefit of the story.

From the Vitagraph president's office some illuminating statistics on Duncan's methods were obtained, the figures showing a most remarkable record of accomplishment for the Vitagraph strong man.

"The Fighting Trail," which established a new standard in serials, was finished in twenty-five weeks, from the day work was started, despite the fact that production was held up for some time during the rainy season in California last year. It was released in 32 reels, although considerable extra footage was filmed.

"Vengeance—and the Woman," its successor, was made in thirty-reels, and was produced in 27 weeks.

In between the two serials, during a period of forty days, Duncan produced "Dead Shot Baker" and "The Tenderfoot," each of which was released in five reels.

Wanted: A Female Chaplin

Carl Laemmle has cast out his lines for a female Charlie Chaplin. Instructions have been issued by Universal's president to the directors of the L-KO, Nestor and Century comedies that their main effort in life henceforth is to find, rope and keep a female who will be known as the "funny woman of the screen" for some years to come. "With the women working in your companies," President Laemmle informed Abe and Julius Stern, who are responsible for the three comedy brands, "you certainly should have some woman capable of development."

Goldwyn Announces Two More Leading Men

For the reason that Tom Moore, Goldwyn's premier supporting actor, cannot be seen with all the stars simultaneously, two new leading men are about to make their first appearance in Goldwyn productions.

In Mabel Normand's newest production, directed by Clarence G. Badger, Rodrique LaRoque appears as leading man. Though long known in photoplays, Mr. LaRoque is now working for the first time in the East with the Goldwyn organization.

In Madge Kennedy's newest photodrama, as yet unnamed, Clarence Oliver has the role opposite the star.

Other players, new to Goldwyn pictures, who are at work at the Fort Lee studios, are Jules Cowles, who will be in the support of Mae Marsh in a forthcoming production, and Maude Turner Gordon, who will appear in the new Madge Kennedy picture. Mabel Ballin, who was seen in "The Spreading Dawn" and "The Danger Game," will be seen with Mae Marsh in "The Glorious Adventure."

Lord Reading Witnesses "Masks and Faces"

Lord Reading, British Ambassador to the United States, former Chief Justice of England, together with his staff and their families, were present at a private showing of "Masks and Faces," given for them by World Pictures at the British Embassy, Monday evening.

"Masks and Faces" is released by World Pictures on the regular World program May 6.

Emmy Wehlen Begins a New Metro Picture

Emmy Wehlen, who has just returned from a tour in behalf of the Third Liberty Loan in which she disposed of $5,000,000 in bonds, has begun the first scenes of a new Metro All-Star Series picture which was written for her by Katharine Kavanaugh. June Mathis prepared the scenario and Edwin Carewe is directing.

Miss Wehlen will play the role of a society girl and during the course of the action the star will wear some gowns which are said to surpass anything that she has ever worn before the motion picture camera.

A New Glimpse of Beverly Bayne, Metro Star

Gloria Swanson, Triangle Player

Paramount Plans to Alternate Stars

Owing to the fact that Ince productions for Paramount are well ahead of schedule, the plan has been adopted at the western studio of the organization to alternate Ray and Dalton pictures for the time being and later go back to a parallel arrangement. In other words, while Charles Ray is working, as at present, on a picture, Miss Dalton will take a brief rest and immediately on completion of the film, she will start work while Ray takes it easy for a time. Another advantage of this, according to the belief of Thomas H. Ince, is that the stars in the time allotted them for a rest can study their parts for the next picture thoroughly and also get the physical and mental relaxation that will fit them to resume work in a fresh and enthusiastic state of mind and body. And in addition to this, they will have a chance to visit relatives and friends and mingle a bit with the outside world.

Marie Dressler Plans More Comedies

Marie Dressler, the comedienne, is not permitting her Liberty Loan itinerary to interfere with her work of making comedies for release by World Pictures.

Miss Dressler, who has been meeting with success in the sale of the third Liberty Loan, will return to New York City on May 10 to begin the making of the comedies which World Pictures will release. After the conclusion of her long trip—which Miss Dressler volunteered to make and on which she paid her own expenses—she will enjoy a short vacation, then start work before the camera.

Picks a Minter Play

After a personal review of "A Bit of Jade," the recent American-Mutual release starring Mary Miles Minter, Sidney Grauman booked it for first run in Los Angeles for Grauman's new million dollar picture palace.

"Over the Top" Breaks Records

Irwin Announces Remarkable Bookings on Empey Picture—Syracuse Theatre Runs It Two Weeks to Big Success

"OVER THE TOP," Vitagraph's production in which Sergeant Arthur Guy Empey, author of the book, appears as the star, has shattered all booking records in the history of the motion picture industry, Vitagraph claims. Walter W. Irwin, general manager of the Vitagraph distributing organization, makes the announcement that within a period of ten working days contracts have been closed whereby "Over the Top" is to be shown in 250 theatres with total bookings of more than 2,500 days, all to be played within a forty-day period.

Syracuse, N. Y., was the first city outside of New York to view the picture, and it played to such a good business at the Hippodrome of that city that it was forced into a second week. So far as the records show, no picture has ever approached, in the same period of time, the mark set by "Over the Top," and the accomplishment will no doubt stand for a long time to come as one of the greatest tributes to a product and one of the greatest distributing achievements known to the motion picture industry.

The figures given by Mr. Irwin apply only to definite bookings, and do not take into consideration a number of indefinite runs to be inaugurated in centers like Pittsburgh, Boston, Atlantic City, Los Angeles, San Francisco, Portland, Ore., and Denver.

Thus far the bookings on "Over the Top" have been confined exclusively to first runs, and out of fifty-seven cities in the United States with a population of 100,000 or more, forty-nine have been closed. Negotiations are under way in the remaining eight and it is expected that they will be concluded within a few days. Virtually all of the big Eastern circuits have booked the picture solid and in New York and environs it is scheduled to be shown in forty theatres on first run.

Mr. Irwin was in personal charge of the campaign which has put "Over the Top" in its history-making position, and for the ten days that he engaged in approving contracts he had little time to devote to anything else.

Brandt Back from Middle West

Universal's Assistant Treasurer Returns from Tour of Exchanges—Reports Big Boom for the News Weeklies

JOE BRANDT, Assistant Treasurer of the Universal Film Company, has just returned from a tour of the Universal exchanges in the Middle West. Mr. Brandt expressed amazement at the optimism displayed by exhibitors, especially in the territories served by the Chicago, Minneapolis Omaha and Des Moines offices, over the prospects for summer business.

"The war," said Mr. Brandt, "appears to have whetted the appetites of the motion picture patrons for all of the news weekly material it is possible for us to gather. By 'us' I mean not only Universal but every other company that issues a news weekly.

"Many of the exhibitors are taking every service in this branch of the business. Some of them are showing as many as five split reels at each show. They appear especially anxious to obtain parades of troops from the localities in which their theatres are located. The reason for this is the patronage drawn from the relatives of soldiers. These relatives attend the theatres as often as six times a week hoping they may see their soldier-relatives on the screen in one of the parades.

"The fact that the short reel end of the industry is booming is best evidenced by the fact that exhibitors who cancelled our service several months ago now are offering twice as much film rental to get it back. These offers are not exceptional. On the contrary they are very frequent."

In discussing film rental prices Mr. Brandt declared that in his opinion the charges for the split reel news weeklies heretofore have been far too low and that, if the exhibitors are doing a thriving business as a result of the news weeklies, prices should be adjusted along a higher level. However, Mr. Brandt declared, if prices are to be adjusted along a higher level the adjustment should be made with some thought for the exhibiting end of the business and should not be an arbitrary increase.

Dan Lederman, of Des Moines, has been appointed travelling representative of the exchange department of the Universal Film Company and has started on his first tour over the entire country. The appointment was made by Mr. Brandt on his recent trip. Lederman, who has worked for President Laemmle for several years, was appointed at the combined suggestion of Messrs. Laemmle and Brandt.

An Intimate Glimpse of W. S. Hart, Ince-Artcraft Star

New Mutuals in the Making

Feature Productions Starring Mary Miles Minter, Margarita Fisher and William Russell Are Now in the Making

MARY MILES MINTER, Margarita Fisher and William Russell are starred in feature productions now in course of preparation at the studios of the American Film Company, Inc., for release on the Mutual schedule.

Mary Miles Minter's next picture, now in course of preparation, is "The Ghost of Rosy Taylor," a picturization of a story by Josephine Dodge Bacon which appeared in the Saturday Evening Post. It chronicles the amusing and interesting adventures of a young American girl returned after living abroad, who cannot find her wealthy relatives and, to be self-supporting, takes charge of the home of a fashionable American woman who is never at home in the daytime and who never sees her thoroughly competent charwoman. The rich woman's brother runs across Rosy and falls in love with her. There is scandal galore until Rosy's identity is discovered and she turns out to have better social standing and more money than her suitor.

Margarita Fisher has finished her latest picture, "A Square Deal," at the Santa Barbara studios and is resting up for a few weeks before beginning her next, which will be titled "Impossible Susan." The latter story was written by Josephine Franklin Poland and was adapted for the screen by Elizabeth Mahoney. The plot involves Miss Fisher in a series of tomboy adventures.

The next William Russell offering will be "Up Romance Road," which was written especially for Mr. Russell by Stephen Fox. The story is an original comedy drama and it keeps Russell on the jump from beginning to end. Mr. Fox also wrote "The Frameup," "High Play" and "Shackles of Truth," all well-known Russell successes; "Souls in Pawn," a Gail Kane picture; "The Japanese Nightingale" with Fanny Ward, and "More Trouble" with Frank Keenan.

Mary Miles Minter As She Appears In "Social Briars," An American-Mutual Picture

Lois Weber Starts "The Forbidden Box"

LOIS WEBER has started work at her Hollywood studios on the production of "The Forbidden Box," described as "a forceful photodrama of the uncharted seas of life." It is from the pen of E. V. Durling, Los Angeles representative of the New York Morning Telegraph.

In this story of a modern Pandora the leading role has been entrusted to Mildred Harris, whose portrayals of Sydney Page in "The Doctor and the Woman" and Linnie, the department store heroine of "The Price of a Good Time," are of recent memory. Harry Woodward, formerly with Griffith productions, will have the masculine lead. Priscilla Dean, whose Universal special production, "The Two-Soul Woman," was recently released, has been borrowed from Universal City for this one Lois Weber feature, while Kate Toncray of the Lasky forces has been engaged for an important part.

"The Forbidden Box" is a tale of a city man, sickened of the glare of the bright lights, who seeks to find rest in the love of a country maiden. But the rural lass is tired of the green grass, the chores of the farmhouse, the lowing of the cattle and the cackling of the hens, and would lead the man she loves back to the flare and blare of the metropolis. The adjusting of these two radically different Utopias in the minds of the lovers is being woven by "the Belasco of the screen" into a drama said to be more dynamic in its indictments, and more universal in its message, than any of her previous successes.

Morey Begins Work on "Tangled Lives"

Harry Morey, with Betty Blythe as his leading woman, has started work in "Tangled Lives," a story by James Oliver Curwood, to be made into a Vitagraph Blue Ribbon Feature, under direction of Paul Scardon. This is said to be one of Mr. Curwood's strongest stories and gives the author the distinction of having two of his stories under production by Vitagraph practically at the same time. "Baree, Son of Kazan," a Blue Ribbon Feature, with Nell Shipman and Alfred Whitman in the featured roles, was completed last week at Vitagraph's Hollywood studios.

"The One Woman" Is Dixon Masterpiece

Thomas Dixon, Jr., author of "The Birth of a Nation," has returned to New York from Los Angeles, where he has been for the past few months attending to the details of production connected with the filming of his book, "The One Woman," which is now being produced at the Paralta studios by the Mastercraft Photoplay Corporation.

Mr. Dixon spent a number of weeks at the Coast conferring with the executives there in reference to the writing of the screen version of the story and the many details necessary before starting the actual filming of the story. In speaking of "The One Woman" as a film production, Mr. Dixon stated that he expects that it will be ready for release within a reasonably short time.

Stage Play Adapted for Alice Joyce

Vitagraph announces another stage play by Edith Ellis, author of "Mary Jane's Pa," with Alice Joyce as the star. The play was presented in New York several years ago under the title of "My Man," and comes to the screen titled "The Triumph of the Weak." It is scheduled for release the week of May 13. Tom Terriss directed the production and in the cast supporting Miss Joyce are Walter McGrail, Adele De Garde, Bernard Seigel, Eulalie Jensen and Templar Saxe.

In some respects the play is said to recall "Within the Law," with the action just as thrilling but with the underlying theme totally different. Miss Joyce has a role which gives her many opportunities similar to those she had in "Within the Law," and she is said to have made the most of them. It is described as abounding in pathos.

Harold Lloyd Comedies Speeding Along

Harold Lloyd is speeding along at Los Angeles these days with Bebe Daniels and Harry Pollard in the production of Pathe-Rolin comedies for the Pathe program. The next five are: "Kicked Out," May 5; "The Non-Stop Kid," May 12; "Two-Gun Gussie," May 19; "Fireman, Save My Child," May 26; "The City Slicker," June 2.

Alice Brady, in Select Pictures

Margarita Fisher, American-Mutual Star

Cold Weather Keeps Alice Brady in South

Alice Brady, Director Alan Croslin and a large number of her company, including her leading man, H. E. Herbert, recently went to Asheville, N. C., to make some exterior scenes for Miss Brady's next Select picture following "The Ordeal of Rosetta," but instead of finding balmy weather they ran into all kinds of wintry blasts, hail storms, blankety mists, etc., with the result that little or no filming has been done so far.

Meanwhile, "The Ordeal of Rosetta" has been cut and titled and is now ready for release, as originally planned, some time in May.

Miss Brady and her company are hoping to be able to return from the South before another week passes.

Elaborate Set in "Old Wives for New"

What is said to be the most elaborate interior set ever erected and furnished at the Famous Players-Lasky studios at Hollywood has been prepared for "Old Wives for New," Cecil B. De Mille's new special Artcraft picture, adapted by Jeanie Macpherson from the novel by David Graham Phillips.

The set represents the interior of "Dangerfield's," a modiste's palace in New York. The scene required dozens of beautiful and gorgeously gowned young women who appear in creations selected by Alpharetta Hoffman on her recent visit to the metropolis.

Mr. De Mille is said to be devoting much time to the numerous intimate and effective scenes in this picture.

Pauline Frederick's Role Intensely Emotional

As Katusha, the central character in Count Leo Tolstoi's story, "The Resurrection," which is released May 6 as a Paramount picture, Pauline Frederick interprets a role said to exceed that of her last starring vehicle, "La Tosca," in emotional intensity. The story is an arraignment of the double standard of morals as well as an expose of the oppression of the lower classes in Russia.

About New Pictures

George Moss, who DeLuxe Pictures, Inc., says is probably the oldest actor on screen or stage, has a part in "The Street of the Seven Stars," in which Doris Kenyon is the star.

William Fox advises that the ambition of Francis Carpenter, the tow-headed starlet, has been gratified in "True Blue," the production that Wm. Farnum has made as a Standard Picture. He played "Bill" as a child.

Another surprise has been sprung at the Petrova studio, says the press agent. Frederick Truesdale was engaged for a part in "Patience Sparhawk," and he later turned out to be a portrait painter.

"Moral Suicide," the production made by Graphic Film Corporation, is to be released through Pathe, the latter company announced this week. John Mason and Leah Baird are prominent in the cast.

News came from out the press precinct of Metro this week that Director Leonce Perret had much trouble in filming "The Million Dollar Dollies" because the Dolly Sisters look so much alike.

Marshall Neilan has completed "Hit the Trail Holliday," the Artcraft picture starring George M. Cohan. It was adapted from the Cohan play by Anita Loos and John Emerson.

Mary Miles Minter is said to have achieved another triumph in "Social Briars," a new American production for Mutual release. The story is of a country girl who goes to the city.

The interior scenes of Harold Lockwood's "Lend Me Your Name," for Metro, have been completed, and exterior work is now under way. Many artistic shots are promised, with California as the background.

Director Oscar Apfel has started work on a new World production called "Merely Players," the scenario of which is by Mrs. L. Case Russell. Kitty Gordon has the star role, with Irving Cummings opposite.

Hot off the wire comes the news that during the filming of a Mack Sennett Paramount comedy, two of the company almost lost their lives in the Pacific Ocean. Teddy, the Sennett dog, scurried to the rescue.

Cesare Gravina, who is introduced by Pathe as an Italian comedian, has a role in "The Mysterious Client," starring Irene Castle and set for release on May 19. It is said American audiences have never seen him.

Mae Marsh is the busy little good Samaritan these days, says the Goldwyn press department. Since her return from Georgia, where "The Glorious Adventure" was filmed, she has been sending the pickanninies presents.

California had best beware! Universal may expose it in "The Guilt of Silence" May 13, as the picture shows a blizzard and tons of snow, which is unusual for the sunshine state. Scenes were shot April 2.

The Clover Comedy Trio, Bud Duncan, Dot Farley and Kewpie Morgan, are said to present a riot of fun in "The Paper Hanger's Revenge," fifth of the series released by General.

In "Mile-a-Minute Kendall," Paramount Picture, Jack Pickford was called upon to use his knowledge in driving a racing car. The scenario called for a smash-up, and the press agent says that's what it got.

While work was in progress for Paralta's "An Alien Enemy," in which Louise Glaum is the star, the strong studio lights got in some deadly work, with the result that Miss Glaum has been trying to regain her eyesight.

William Russell, who now has his own company in operation at the American Film Company studios on the West Coast, has finished "Hearts and Diamonds," taken from the William Hamilton Osborne story.

Fiction's traditional ship, the Flying Dutchman, has been reproduced on the screen in the William Fox feature, "Queen of the Sea," starring Annette Kellermann. This marks the debut of the "vision" in pictures.

Pathe asserted emphatically last week that every woman in these broad United States will enthuse over Bessie Love in her Pathe Play, "How Could You Caroline?", released May 4. Does this let the men out?

Director Emile Chautard is working on interiors of "Prince Zilah," a Paramount picture starring Pauline Frederick.

Emmy Wehlen, Metro Star, Has Started a New Picture

"No Man's Land," Lytell's Next Picture

Bert Lytell's next picture, his second as a Metro star, is "No Man's Land" and is a picturization of Louis Joseph Vance's novel of the same name. Mr. Lytell and Albert Shelby LeVina prepared the scenario at Metro's West Coast studio.

Notwithstanding its title, "No Man's Land" is not a war picture, the locale being a mysterious island rather than that stretch of shell-ruined terrain that lies between contending armies. The first scenes were photographed at Balboa less than a week after the star had finished "The Trail to Yesterday." In the new production he is directed by Will S. Davis, and Anna Q. Nilsson is his leading woman. Louis Joseph Vance, it will be recalled, wrote "The Lone Wolf," in which Mr. Lytell made his initial appearance on the screen.

Pathe "Tank" Special Ready for Screen

The fact that the Allies are relying upon the British tanks and Foch's reserve army to stem the tide of the Huns, gives added interest to the Pathe war special "Our Fighting Ally—the Tank" which is set for release May 5.

An interesting feature of the film is said to be the work of the farm tractors from which the tank was developed. This mighty industrial machine is shown at work in American fields where it is doing great work in supplying the food for soldiers and animals engaged in the fight for Democracy and its relationship to the tank is thus clearly shown.

Louise Glaum and Company Go to Del Mar

Louise Glaum, Director Wallace Worsley and a company of twenty-five players, including Lawson Butt, the noted English actor, recently went to the town of Del Mar, near San Diego, Cal., to fill some seaside scenes for "Shackled," Miss Glaum's second Paralta picture. After finishing the Del Mar scenes but little more of the picture remains to be taken. The story was written by Lawrence McCloskey, and the screen version was prepared by J. Grubb Alexander and Fred Myton, of the Paralta staff.

Artist Now Metro Scenarioist

Mrs. Louise Rive-King Miller Boyer, Student of Art and Pageantry, Is Newest Acquisition to Metro Staff

METRO has added an artist and student of modern pageantry to its growing staff of scenario writers.

Louise Rive-King Miller Boyer is the latest acquisition. Mrs. Boyer, a graduate of the Carnegie Institute of Technology, has studied painting in Paris and pageantry in America, the latter under the tutelage of Thomas Wood Stevens, a recognized authority. She brings to the screen a sense of pictorial values developed in the arrangement of color, form and mass groupings in the art-processions she has directed. She has specialized in decorative design and her ability in this direction will be fully utilized in the making of Metro pictures.

The stage, the newspaper world, playwrighting, and civil engineering have contributed to Metro's scenario staff. Luther Reed is a civil engineer, having studied that branch at Columbia University. But he became interested in the course in journalism offered at the university, went through with it and became a valued reporter on the New York Herald. Before coming to Metro he served his apprenticeship in scenario writing with Paramount and Universal.

June Mathis and Katharine Kavanaugh who have been responsible for some of the greatest Metro successes, are recruits from the stage. Miss Mathis acted under the management of Cohan and Harris, A. H. Woods, the Shuberts and the Lieblers and her last stage appearance was as leading woman for Julian Eltinge. Miss Kavanaugh acted in vaudeville with Valerie Bergere, presenting a repertoire of one-act plays.

Albert Shelby Le Vino is a trained newspaper man. He has had more than fifteen years' experience on the Times, American and other leading New York dailies and is also a prolific writer of special articles and short stories. He has also had experience in motion picture publicity work.

Charles A. Taylor wrote the melodramatic stage success, "From Rags to Riches," besides numerous other well-known plays, and has put his experience in this line to good use in the writing of scenarios. Alice Solis has devoted all her time since completing her education to the writing of motion picture plays and technical work such as continuity, while Leighton Osmun, of Metro's West Coast studio, was a writer of fiction before beginning his screen career.

World Directors on New Feature Subjects

DIRECTOR TRAVERS VALE is accomplishing an ambidextrous feat at the World Studios at present. He is completing two pictures simultaneously which bear the titles of "The Judge" and "The Echo." His June Elvidge is featured in both productions and John Bowers also plays a double lead in the two productions. Only the smooth studio organization at the World Studio enables the various departments and the one company to change from one picture to another without a hitch. Especial care is being employed by Director Vale to maintain distinctness in characterization and clarity in the continuity of each story.

Director Nell Henderson at present is working upon a new photoplay, "By Hook or Crook," written by Harry O. Hoyt, who is a member of the World scenario department. The photoplay features Carlyle Blackwell and Evelyn Greeley and has a prominent supporting cast.

Director William P. S. Earle, who has recently joined World Pictures, commenced the production work on "The Blood of the Trevors." Miss Barbara Castleton, Madge Evans, John Bowers and George MacQuarrie are the names to be featured. The story was written by Maravene Thompson, who is a well-known dramatist and short-story writer.

Lawrence C. Windom, directly after affixing his John Hancock to a World Pictures contract, departed for the South to make scenes for "The Power and the Glory." Miss Elvidge, who is scheduled to play the lead, will follow in a few days the conmpany, with Mr. Windom, which consists of Frank Mayo, Albert Hart, Clay Clement, Nora Cecil, and some others whose faces will be new to World Pictures.

Louise Huff Not to Renew Lasky Contract?

It is said to be quite likely that Louise Huff, who has appeared in several recent pictures with Jack Pickford and in other Paramount productions, will not renew her contract with the Famous Players-Lasky Corporation. Miss Huff, who has been working at the Hollywood studios of the Lasky Company, will leave the Coast for New York early in May and it is quite possible that she will close a contract with a certain producing concern to make pictures in its New York studios. At any rate, a definite announcement as to her new connections is expected soon.

Tom Moore Again Madge Kennedy's Leading Man

Tom Moore will again be seen as Madge Kennedy's leading man in her fifth Goldwyn production, "The Fair Pretender." Moore's performances have been a prominent feature of several Goldwyn productions, notably "The Danger Game," the previous Madge Kennedy picture. Other well-known players who lend their artistry to "The Fair Pretender" are Robert Walker, Paul Doucet, Florence Billings, Grace Stevens, Wilmer Walter, Emmett King and John Terry.

Peggy Hyland Is Starred In "Peg of the Pirates," a Fox Picture

Big V Companies "Own" Hollywood Plant

With all the other Western Vitagraph organizations absent on location the two Big V Comedy companies now have the big Hollywood plant of Vitagraph all to themselves. The Earle Williams company is housed in one of Los Angeles' finest residences, filming interiors; William Duncan and his company engaged in making Vitagraph's newest serial, "A Fight for Millions," is at work at Burbank, Cal.; Director Paul Hurst with Hedda Nova and J. Frank Glendon and others of the cast of "The Woman in the Web," are at San Fernando, while not far distant the Wolfville series company is busy filming scenes for its fifth picture.

"An Alien Enemy" Shown at Sing Sing

"An Alien Enemy," in which Miss Louise Glaum makes her debut as a star in Paralta Plays, was shown recently to an enthusiastic audience at Sing Sing prison. The production was proclaimed by the prison officials not only as one of the most splendid screen offerings which had been shown in that institution, but as the greatest propaganda picture they had ever seen.

A highly complimentary review of the production appeared in the current issue of the Star-Bulletin, published within the walls by the prisoners.

Recalls the Old Fashioned Press Agent

The title of Enid Bennett's current Thomas H. Ince-Paramount picture, "The Biggest Show on Earth," recalls the methods of the circus press agents of a couple of decades or more ago when every circus was, according to its P. A., the biggest or greatest show on earth.

A. L. Block, Indianapolis, Meets Mae Marsh

A. L. Block, Indianapolis merchant, who is president of the Circle theatre in that city, had never set foot in a motion picture studio until last week. Accompanied by Mrs. Block and by their friends, Mr. and Mrs. C. A. Mann, of Albany, N. Y., the Indianapolis visitor put in an entire afternoon at the big Goldwyn plant in Fort Lee, saw Mae Marsh at work under the direction of Hobart Henley, and was photographed with her as a souvenir of the occasion.

During the visit Mr. Block took occasion to praise his powerful and popular business associate, Robert Lieber, of the Circle, who has just been made president of the First National, and to pay tribute to the skill and fine showmanship of S. Barrett McCormick, managing director of the Circle and member of the Motion Picture News Advisory Board.

A Boost from Uncle Sam

No less than 200,000 pictures of June Mathis, Metro scenario writer, are in the hands of United States soldiers at the battle front in France, and it is said that there will be a million of them there before long. Here's the answer: Miss Mathis appeared some six years ago in a musical comedy with Julian Eltinge, and her picture was entered in a beauty contest. The picture won first prize and was selected by a leading cigar manufacturer to adorn the cigar bands and box covers of a brand of cigars. By purchasing the output of this brand the Government has made Miss Mathis's likeness familiar to the hundreds of thousands of American soldiers abroad.

Yorke Company Occupies Former Studio

On May 1 the Yorke-Metro Company, which produces the Harold Lockwood features for Metro, reoccupied its former studio at 1329 Gordon street, Hollywood, Cal. Since its recent return to the West coast, after a seven months' season of picture-making in the East, the Yorke organization has been occupying space at Metro's Hollywood studios.

"A Square Deal" Finished by Margarita Fisher

Margarita Fisher has completed her latest picture, "A Square Deal," produced by the American Film Company at the Santa Barbara studios, and is taking a brief rest before she begins on her next one. Miss Fisher is taking up horseback riding and the joys of deep sea fishing for her summer's recreation.

Goldwyn Denies Kennedy Is to Quit

Despite report, Miss Kennedy is not to quit the screen next fall to become once more a dramatic star or to go under the management of David Belasco. This announcement comes jointly from Miss Kennedy and Goldwyn.

"I'm a Man" Is a Judge Brown-General Film Picture In Which Patriotism Is Uppermost. Martin Pendleton Is the Boy

Elsie Ferguson Goes West for New Scenes

ELSIE FERGUSON has finished "The Danger Mark," under the direction of Hugh Ford, and after filling a number of engagements for the Liberty Loan Committee, departed for Montana with Marshall Neilan, who will direct her next picture, to be photographed in the West. Many of the scenes will be taken in Yellowstone Park, and a ranch has been engaged near Browning, Mont., with the use of the cowboys, horses and stock.

The title of this picture is "Hearts of the Wild," and as the name would indicate, it is a story of frontier life, said to be teeming with sensational incidents, in which United States soliders play an important part. Attired in picturesque western costume, Paramount thinks the star should make a pleasing picture in her new subject.

This will be the biggest and most spectacular subject Miss Ferguson has done for Artcraft, and it is said that the ability displayed by Marshall Neilan in staging the big western ensembles in "M'liss," Mary Pickford's latest Artcraft picture, was an important and deciding factor in his selection as the producer of "Hearts of the Wild."

A large number of actors for the minor parts will join the Ferguson company at Browning, Mont., but the principal actors in the supporting roles were recruited in the east and accompanied the star. They include Thomas Meighan, Mat Moore, Lucela Squires, Charles O. Laughlin, Sidney D'Albrook and E. Fernandez. Albert Green is acting as assistant to Marshall Neilan, and Walter Stradling is in charge of the camera staff.

Filming of First Mastercraft Is Begun

AT the Paralta studios in Los Angeles one entire stage, divided into various settings, is now being devoted to the production of Thomas Dixon, Jr.'s, novel, "The One Woman," with which feature the Mastercraft Photoplay Corporation makes its advent in the motion picture world.

F. Eugene Farnsworth, president of the Mastercraft company, is actually supervising the production, which is being staged under the direction of Reginald Barker. Ada Gleason and Clara Williams appear in leading roles, while the supporting cast is said to be one of unusual strength.

Mr. Barker worked for several days on scenes scattered throughout the scenario which did not demand the presence of the character of "Gordon," due to the fact that W. Lawson Butt, the English actor who has been selected to interpret that role, has been on location in Southern California taking some of the final scenes in a forthcoming Paralta play featuring Louise Glaum. Mr. Butt recently joined the Paralta Company and has been loaned to Mastercraft for this single production, upon the completion of which he will again appear in the regular Paralta output.

The screen version of "The One Woman" was written by Mr. Dixon himself in collaboration with Harry Chandlee. The scenario was prepared by Mr. Chandlee and E. Richard Schayer.

Mr. Farnsworth estimates that the negative of this picture will be completed in about five weeks. This, however, does not include the time allowed for laboratory work.

Coming Program Offerings

"U" Offers Mae Murray Special

"The Bride's Awakening," Feature for Week of May 20—Carter De Haven Starred in Nestor Comedy

UNIVERSAL heads its list of releases for the week of May 20 with "The Bride's Awakening," a Mae Murray Special Attraction in six reels. In this production Miss Murray plays the role of a young girl who marries a man with a past. After a few weeks the ghosts of the past return to mar the bride's future life. The big ghost in this case is a married woman infatuated with the bridegroom.

The ten-reel Boy Scout serial, "Boy Scouts to the Rescue," reaches its fifth and final episode. Universal reports that requests for this serial are being received from schools, churches and other organizations throughout the country, but that up to the present it has refused to make any bookings outside of the regular motion picture theatres, feeling that the exhibitors should have the first call for the booking of the picture. So great has been the demand that arrangements have been made for another serial along similar lines in which Boy Scouts will be the actors.

The week's Nestor comedy offering is "The Bath House Scandal," featuring Carter De Haven. It is the story of the adventures of a young man at the beach who endeavors to get rid of his ancient female partner.

Little Zoe Rae Is Among the Best Liked Bluebird Stars

Eddie Lyons and Lee Moran appear in another one-reel Lyons-Moran Star comedy, titled "The One Horse Show." These comedies, without slapstick, are said to be growing better and better with every release.

Kathleen O'Connor and Rube Miller, supported by the L-Ko beauty chorus, disport through 2,000 feet of film in an L-Ko Comedy, titled "Who's Zoo?"

The Eddie Polo serial, "The Bull's Eye," reaches its sixteenth episode, the title being "Running Wild," and Marie Walcamp appears in the eighth episode of "The Lion's Claws." The three split reel features, Universal Animated Weekly, Universal Current Events and Universal Screen Magazine, complete the program.

Marriage Drama and Border Play—Triangle

A MARRIAGE drama, "Her Decision," with J. Barney Sherry and Gloria Swanson as the featured players, and "Wolves of the Border," with Roy Stewart as the star, are Triangle's feature offerings for the week of May 12.

In "Her Decision," which was directed by Jack Conway, Gloria Swanson, former Keystone comedienne, has her second dramatic role. The story is one of sisterly sacrifice. The heroine enters into a loveless marriage to keep the secret of a sister's disgrace. She loves a man without character and marries a man with character who loves her. As a wife, she falls in love with her husband.

"Wolves of the Border," with Roy Stewart, is the second release of the week of the 12th. Alvin J. Neitz, who has scenarioized several recent Stewart productions, including "Faith Endurin'" and "Paying His Debt," wrote this play. The Mexican-United States frontier is the scene of the story, which depicts the conditions in that region as they exist today. With the march of progress over the prairies come new methods in cattle raising. A feud between the primitive cattlemen and the progressive newcomer is the result.

In support of M. Stewart are Jack Curtis, Josie Sedgwick, Frank McQuarrie and others. Cliff Smith directed the production.

The concluding release of the week of the 12th is a two-reel Keystone comedy, "Newspaper Clippings." Francis McDonald, Triangle dramatic player who was recently seen in the mystery story "The Hand at the Window," is a featured player in this production. Claire Anderson, former comedienne, who has appeared in several new Triangle feature plays, has the leading feminine role.

Mutual Changes Date

"Social Briars," Mary Minter's latest American production, originally scheduled for release May 6, will be released May 13, by Mutual.

The next Minter production now in course of production at the Santa Barbara studios of the American Film Company, Inc., is "The Ghost of Rosy Taylor."

General Announces First Rancho Drama

General Film Company announces the release of "In the Shadow of the Rockies," the first of its series of Rancho Dramas. The story deals with the son of an Eastern millionaire who is sent West to earn his own living and who becomes involved in a series of unusual adventures.

A company of capable players has been selected for the work of filming the Rancho series, which will be released every other week, alternating with the Blue Ridge dramas produced by Ned Finley.

Following "In the Shadow of the Rockies" will come "Where the Sun Sets Red," and then "Poverty Gulch," each of which is designed to be a real story of the real West with real entertainment value.

Other subjects in the series are now being filmed at Denver and will be announced shortly.

Franklyn Farnum in May 20th Bluebird

The Bluebird production scheduled for release the week of May 20 is "Five Thousand Dollars Reward," featuring Franklyn Farnum. A large cast is presented in Farnum's support, its members including William Lloyd, J. Farrel McDonald, Wharton Jones, Mark Fenton, Gloria Hope, Frank Brownlee, Lule Warrenton and Grace McLean. The story is by Charles Wesley Sanders and first appeared in All Story Magazine. It was adapted for the screen by F. McGrew Willis, and the picture was directed by Douglas Gerrard.

In the story, Dick Arlington, the only relative of a crabbed old uncle, is accused of murdering the old man. Every circumstance points to his guilt and the picturized story is so well done that the audience is kept in doubt until the last few hundred feet of the film as to his guilt or innocence. The utter futility of circumstantial evidence, under certain conditions, is strikingly set forth.

Irene Castle Starred in Pathe Feature

"The Mysterious Client," with Irene Castle, starred episode No. 11 of the Pearl White serial, "The House of Hate," the second chapter of the "Britain's Bulwarks" series. Harold Lloyd, in "Two-Gun Gussie," and Hearst-Pathe News reels are included in the program releases of Pathe Exchange, Inc., for the week of May 19.

"The Mysterious Client" is an Astra production in five reels and was directed by Fred Wright. Prominent in the support of the star are Milton Sills and Warner Oland.

In the 11th episode of "The House of Hate," titled "Haunts of Evil," Pearl White disguises herself as a woman of the underworld and camps on the trail of the Hooded Terror.

Part two of "Britain's Bulwarks" shows Messines and Wytschaete during the storming and capture by the North and South Irish regiments and the Canadians.

Jane Novak Is "Bill" Hart's Leading Woman In "Selfish Yates"

Arbuckle in a Burlesque on Melodrama

In "Fatty" Arbuckle's latest comedy, "Moonshine," set for Paramount release May 13, the mammoth comedian appears as a limb of the revenue law engaged in running down a gang of operators of illicit stills in the Blue Ridge Mountains of Kentucky. He and Buster Keaton, his fellow officer, are brave and resourceful but have a weakness for handsome women. In the production Arbuckle has followed the broadest of burlesque lines with exaggerated melodrama. It is said that from a laugh-making and photographic viewpoint this picture excels "Out West" or "The Bell Boy," generally conceded to be the best comedies ever produced by Arbuckle.

The picture was filmed in the San Gabriel Canyon of California, and picturesque backgrounds and light effects add to its attractiveness.

"The Interloper" Set for June 3

"The Interloper," starring Kitty Gordon, will be released by World Pictures June 3. This is the first World production to be directed by Oscar Apfel and also signalizes the advent of Sidney Cummings as leading man for Miss Gordon. In the supporting cast are Frank Mayo, George McQuarrie, Isabelle Berwin, June Blackman, Anthony Byrd and I. Quong.

"The Interloper" is the story of life on a Southern plantation at the present day. Miss Gordon in the role of Jane Cameron, portrays the emancipated modern girl of the South. She relegates the old prejudices to the rubbish heap and starts to develop her old homestead into a paying proposition.

Los Angeles People Crowd to See "M'liss"

Crowded houses are said to have been the rule at every performance at the Kinema theatre, Los Angeles, during the showing of "M'liss," Mary Pickford's new Artcraft picture.

Program Glances

In Mutual Screen Telegram released May 1, Secretary of War Baker, American war chief, confers with Gen. Foch, new commander of the Allied armies, on French soil during inspection of American overseas force.

A Tennessee mountain village went up in Rockland County, N. Y., for the staging of exteriors in "Cyclone Higgins, D. D.," a Metro All-Star Series picture, starring Francis X. Bushman and Beverly Bayne, which will be released on May 13.

"Mile-a-Minute Kendall," Paramount story, which is released May 13, is said to show Jack Pickford at his best, while he is ably abetted in his labors to entertain by little Louise Huff.

Rex Beach's "The Auction Block," a Goldwyn production, was the opening attraction recently at the Regent in Bay City, Mich., and it packed the new theatre for three days following. The new Regent has contracted for Goldwyn's annual output.

"O'Garry Rides Alone," the second of the new O'Garry stories produced by Ned Finley in connection with his Blue Ridge dramas, will be released next week by General Film Company. This is another story of the Northwest Mounted Police trooper.

The Paramount-Mack Sennett comedy release of May 6, recites the love adventures of a street car conductor, and is entitled "His Smothered Love." The Sennett coterie of girls is seen to good advantage on the beach, attired in natty new suits.

The decoration of American troops for bravery under fire is shown in the current release of the "Hearst-Pathe News," No. 35. The United States soldiers are shown, lined up in full equipment, behind the battle lines as a French army official pins upon the breast of each a medal of honor.

The fifth Blue Ridge drama scheduled for release is "The Man from Nowhere." Reports from Bat Cave, N. C., where the Finley company is at work, indicate that excellent progress is being made on other subjects.

The next five Christie releases are as follows: From May 6, "A Regular Patsy," "Love and a Gold Brick," "Their Breezy Affairs," "Their Honeymoon Baby," and "Petticoats," with Bobby Vernon and Eleanor Field.

Lewis A. Stone is the star of "Inside the Lines," which World Pictures will release on its regular program in June. Mr. Stone is not only an actor, but a soldier; not only is he a soldier, but a cowpuncher. Still further, he is a moving picture performer.

Bryant Washburn, the Pathe star, is featured in a comedy of American life in "Kidder & Ko," which is set for release June 16. The cast includes Gertrude Selby.

"The Riders of the Purple Sage" will be the first William Fox release of the complete series of Zane Grey Western stories, which have been secured especially for William Farnum's film exploitation in Standard Pictures.

The one hundredth and seventeenth release of the Paramount-Burton Holmes Travelogue on May 6 is a continuation of the Hawaiian series and shows the Philippine National Guard, which is a separate organization from the Philippine Scouts. The Scouts belong to and fight as a division of the Regular Army.

The next production from the studios of the American Film Company, Incc., on the schedule of the Mutual Film Corporation, starring Margarita Fisher, is "A Square Deal," for release May 27. Production has been virtually completed.

The second of the Rancho dramas, "Where the Sun Sets Red," a story of the Western mountains, released this week is said to provide a constant succession of thrills and surprises. General Film releases it.

Exclusive motion pictures of the first U-boat prisoners to arrive in the United States are presented in Universal Animated Weekly, No. 22. The Germans composed the crew of the U-58, which was captured by the U. S. Destroyer Fanning.

May 6 is the Paramount release date on "The Biggest Show on Eearth." Earl Rodney supports Enid Bennett, and in the cast are a number of well-known film players, including Ethel Lynn, Bliss Chevalier, Carl Stockdale and Melbourne MacDowell.

Anita Stewart Is Ready to Begin a Series of Specials for Vitagraph

Alice Joyce Leads Off for Vitagraph

The Vitagraph program of releases scheduled for the week of May 13 is announced by Albert E. Smith, president of the company, as follows:

Blue Ribbon Feature, five parts, "The Triumph of the Weak," featuring Alice Joyce. Directed by Tom Terriss.

Serial, two parts, "Full Speed Ahead," episode 6 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Directed by Paul Hurst.

Big V Comedy, one part, "Spies and Spills," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew Comedy, one part, "Fox Trot Finesse," featuring Mr. and Mrs. Sidney Drew.

"The Bride's Awakening" at the Broadway

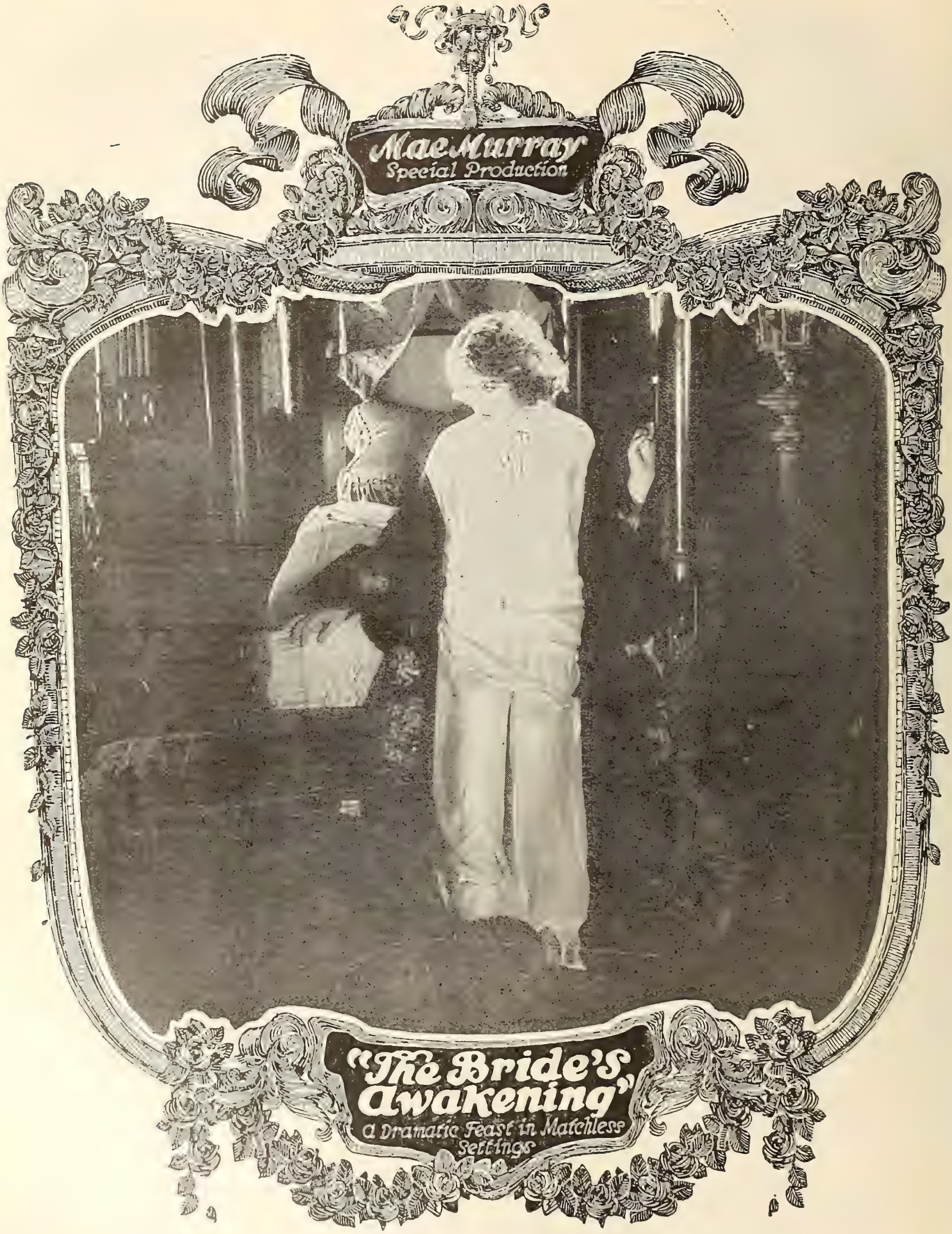
"The Bride's Awakening," a Mae Murray production released as a Universal Special Attraction, is being shown at the Broadway Theatre, New York, for one week, beginning Sunday, May 5.

The photoplay tells the story of a young girl who contracts a marriage to learn too late that the bridegroom has been mixed up in many affairs, any one of which was serious enough to prevent the wedding had the bride known the facts.

Manager Nathan, of the Broadway Theatre, anticipates such business on "The Bride's Awakening" that he has arranged to open the theatre at noon and make a steady grind instead of running just three shows a day as heretofore.

Castle Subject May 19

Irene Castle has the captivating role of a girl with a will of her own in the new Pathe play, "The Mysterious Client," which is set for release May 19. The picture is important since it has the trio in "Patria," Irene Castle, Warner Oland and Milton Sills, and is a swift-moving mystery story with thrills and many twists, according to Pathe.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Special Production
"The Bride's Awakening"
a Dramatic Feast in Matchless Settings

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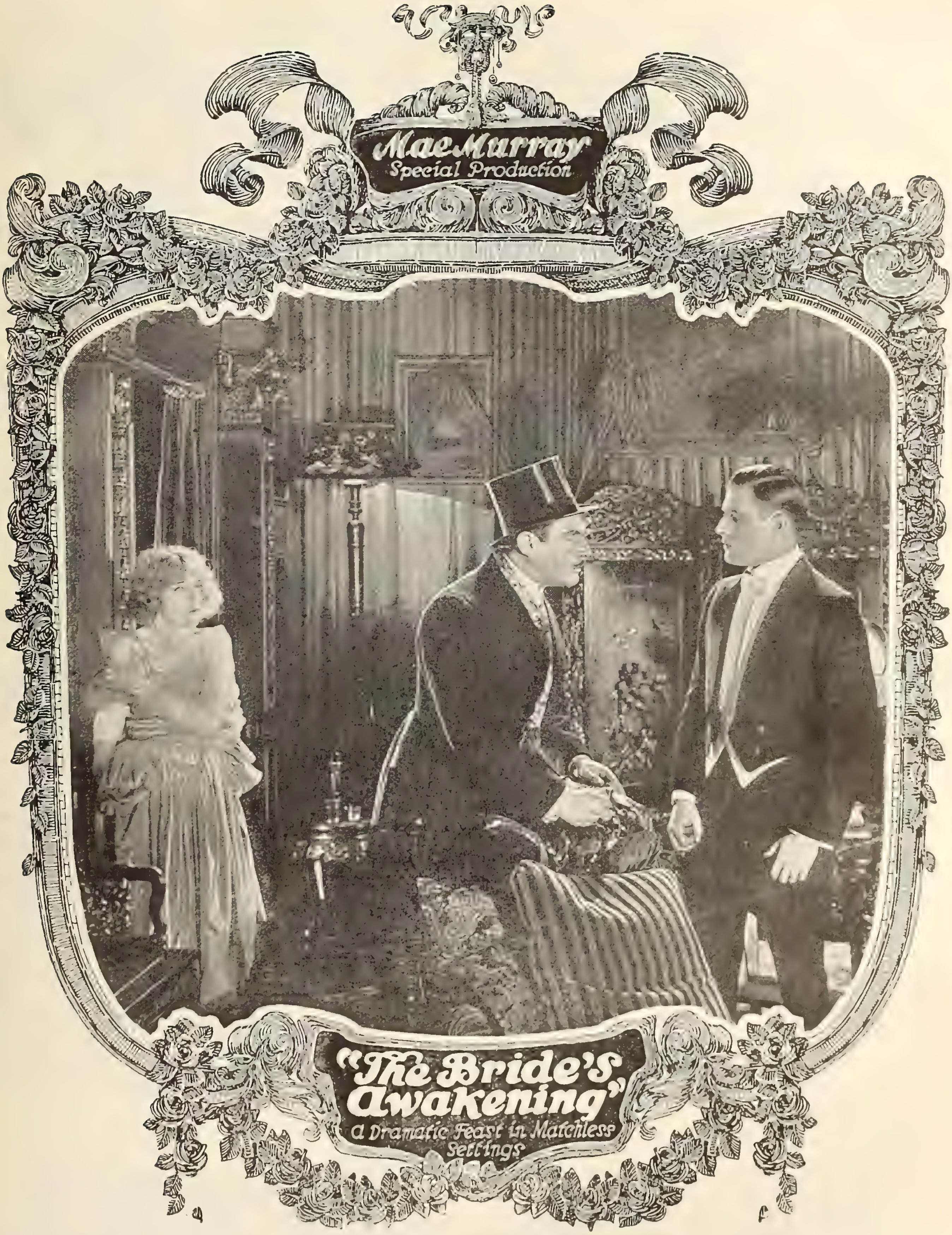
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"The KAISER -The Beast of Berlin"

From One Exhibitor to Another

—The Original is in our files.

"In reply to your letter of April 6th, kindly be advised that after playing 'The KAISER, the Beast of Berlin' five days we found same to be the *greatest attraction ever placed in any of our Theatres.* I would advise you to get this picture regardless of cost and you will find it a *clean-up.* I would further suggest, if you haven't played 'The Price of a Good Time' and 'The Man Without a Country,' you will also find these exceptional attractions which have done very good for us. We are not in the habit of boosting any Company's product, but *these three productions have been so exceptional* that it causes us great pleasure to recommend to any brother Exhibitor."

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with 14,000,000 Parents and Friends, covering every City, Town, Village and Hamlet in the United States.

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Already the whole great Boy Scout organization is boosting this—*their serial*—all over the country. A word from you will start them boosting it in your town to the last limit. *Why?* Because this great picture of Boy Scouts helping to win the war will get them the million new members, Scoutmasters and money that they are driving for today.

They'll rake your town with a fine tooth comb. They'll get every father, mother, big brother, sister and friend. And they'll get the business man because they're after his money.

This Boy Scout Serial is just about the *surest* business proposition we've ever laid before you. The biggest advertising force in the whole country is ready and waiting for you to speak the word. Wire that word to your nearest Universal Exchange—and get our big Boy Scout Folder. Do this *today*. The Scouts will be on the job *tomorrow*.

Boy Scout Serial Dept.

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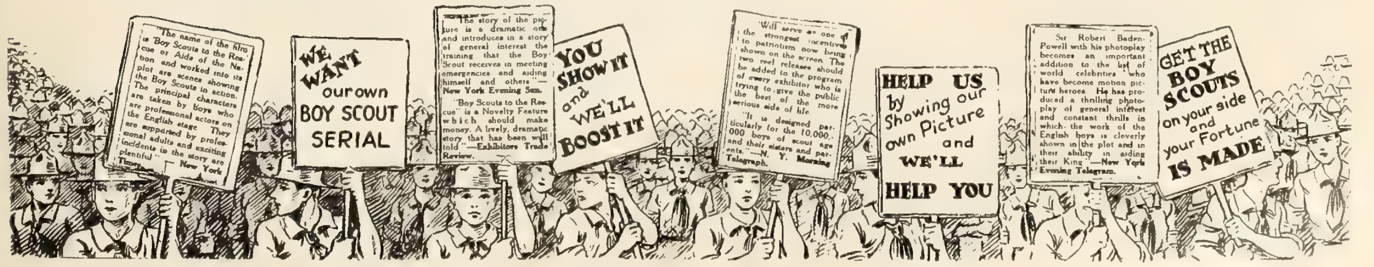
"The Largest Film M'f'g Concern in the Universe"

CARL LAEMMLE, President
1600 Broadway, New York


WE WANT our own BOY SCOUT SERIAL
YOU SHOW IT and WE'LL BOOST IT
HELP US by Showing our own Picture and WE'LL HELP YOU
GET THE BOY SCOUTS on your side and your Fortune IS MADE

"The name of the film is 'Boy Scouts to the Rescue or Aide of the Nation' and worked into its plot are scenes showing the Boy Scouts in action. The principal characters are taken by boys who are professional actors on the English stage. They are supported by professional adults and exciting incidents in the story are plentiful."—New York Times.

"The story of the picture is a dramatic one and introduces in a story of general interest the training that the Boy Scout receives in meeting emergencies and aiding himself and others."—**New York Evening Sun.**

"Boy Scouts to the Rescue" is a Novelty Feature which should make money. A lively, dramatic story that has been well told."—**Exhibitors Trade Review.**

"Will serve as one of the strongest incentives to patriotism now being shown on the screen. The two reel releases should be added to the program of every exhibitor who is trying to give the public the best of the more serious side of life.

"It is designed particularly for the 10,000,000 boys of scout age and their sisters and parents."—N. Y. **Morning Telegraph.**

Sir Robert Baden-Powell with his photoplay becomes an important addition to the list of world celebrities who have become motion picture heroes. He has produced a thrilling photoplay of general interest and constant thrills in which the work of the English boys is cleverly shown in the plot and in their ability in aiding their King."—**New York Evening Telegram.**

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UNIVERSAL FILM MN'F'G CO., Largest Film Mn'f'g Co. in the Universe
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In the Independent Field

Frank Zambreno

Chicago Buyer Makes Varied Purchase

Frank Zambreno, president of the Unity Photoplays Company, Chicago, during his stay in the city purchased the Illinois and Southern Wisconsin rights to Ivan Film Productions, Inc., "Sins of Ambition," "Married in Name Only" and "Life or Honor." Mr. Zambreno is one of the most prominent buyers in this territory and he reports that the other Ivan products, "Her Surrender," "Two Men and a Woman" and "Babbling Tongues," have met with success in his territory. He also purchased the rights to Triumph Film's "The Guilty Wife," five of the series of Bessie Barriscale re-issues, the series of twenty-six Sennett-produced comedies, and the same number of Charlie Chaplin re-issues, handled by the W. H. Productions.

Lynch Enterprises Offers "Carmen of Klondike"

S. A. Lynch Enterprises, Inc., has purchased the domestic rights to "Carmen of the Klondike," and offers it for sale to buyers in the following territories: New England, covering Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut; Central, including Delaware, Maryland, Virginia, Eastern Pennsylvania and District of Columbia; the State of Michigan and States of Minnesota, North Dakota, South Dakota and Wisconsin.

"Carmen of the Klondike" is a seven-reel picture starring Clara Williams. It was written by Monte M. Katterjohn and directed by Reginald Barker.

Seven Reel Semi-Educational

E. W. Hammons, Educational Film, to Produce Seven Reeler, Showing Operations in Coal Region —"Romance of Coal"

E. W. HAMMONS, Vice-President Educational Film Corporation, announces that he has engaged the services of Director Frederick A. Thomson to produce a seven-reel feature picture with a working title, "The Romance of Coal." This is the first attempt of Educational to produce feature pictures. Mr. Hammons said that he was prompted to produce this feature after he and Director Thomson had traveled over the Allegheny region looking for locations. The importance of the West Virginia coal fields with an annual capacity of one hundred million tons, appealed to Messrs. Hammons and Thomson as the basis for, not only a picturesque, but a highly dramatic screen subject.

In seeking the locations they were brought in touch with the coal operators of the district and later with the governor and members of the State Council of Defense of West Virginia. Mr. Hammons was asked to go to Charleston, W. Va., and meet the various interests concerned.

Mr. Hammons has engaged William Addison Lathrop to prepare a scenario dealing with the romance of coal, the scenes to be laid in the localities where the project had received such hearty encouragement. Mr. Lathrop submitted late in April a synopsis of the story which has been accepted. Mr. Lathrop will collaborate with Miss Caroline Gentry, a native of the coal regions.

Mr. Lathrop's primal idea is to use the West Virginia industry as the background of a human interest story. Director Thomson will picturize the story as entertainment, yet with the scenes and facts faithfully registered. Director Thomson, who is now selecting the cast, will go with his company to Charleston, W. Va., late this month, and with this as his headquarters will select the locations.

Prominent state officials of West Virginia who have endorsed the project, including Governor John J. Cornwell, are: U. S. Senator Howard Sutherland, F. S. Peabody, Chairman of the Federal Committee on Coal Production, Attorney General England, State Treasurer Johnson and Commissioner of Agriculture Stewart. The presidents of the various mining associations also endorsed the plan.

Two Smallest Theatres Book "Eagle's Eye"

WHAT are said to be the two smallest motion picture theatres in the United States have booked this serial. The two theatres have a combined seating capacity of but 475 and the combined population of the two towns in which they are situated is but 700. E. Whittaker, the manager and proprietor of both, says that he is satisfied he will make money with the serial because of the interest which has been evinced in it.

The theatres are the Opera House at Andes, N. Y., and the Opera House at Shaifferstown, N. Y. The first has a seating capacity of 175. The population of Andes is 450. Shaifferstown has but 250 population while the Opera House there can seat 300. Mr. Whittaker believes that the serial will increase his patronage by attracting the inhabitants of the rural districts around each of the towns. "The Eagle's Eye" will be run for twenty consecutive weeks at each of the theatres.

Plots against America, for which Franz Bopp, the former German Consul General at San Francisco, Ram Chandra and twenty-seven others were recently convicted in the Federal Court, are shown in detail in two of the episodes of "The Eagle's Eye," the twenty-episode serial story of German spies in America, by William J. Flynn. Bopp appears first in the thirteenth episode of the serial, and the entire eighteenth episode is given over to the plotting in America to cause a rebellion in East India for which the convictions were just returned.

Under the title of "The Reign of Terror," the thirteenth episode shows activities of the former Imperial German Consul at San Francisco.

The eighteenth episode of the serial, to be released under the title of "The Great Hindu Conspiracy," gives in detail the plot for which Bopp and Ram Chandra were convicted after a three months' trial in San Francisco.

Moody Has Pictures Taken After Earthquake

C. C. Moody, sales agent for The Pryer Pictures, Candler Building, New York, announces that he will have for release on or about May 1st, a series of scenics taken in Guatemala since the earthquake. Mr. Moody claims to be the only picture man to have a cameraman on the scene since the earthquake of last December. The series, which consist of scenes taken in and around Guatemala and of the volcano that caused the damage, will be released in single reels, weekly, beginning May 1st

Harold J. (Josh) Binney, Head of the Florida Film Company, Is Promising the World Some Mighty Funny Pictures, With Unusual Situations and Everything to Bring the Chuckles. Here Are Some of His Proofs of the Merit of His Films

Binney Pleased With Initial Returns

JOSH BINNEY and his associates of the Florida Film Corporation, who announced, recently, a series of Josh Binney Comedies for the independent market, report that Ernest Shipman, sales representative, has placed his signature to three contracts for the series and that inquiries are received daily, asking for details concerning the method of distribution and the available territory.

It is Mr. Binney's intention to produce a series of two-reel comedies a bit different from the slapstick variety. The straight and slapstick comedy will be combined and in the combination, Mr. Binney says that he has a variety affording a laugh for the most varied audience.

Mr. Binney has had a wide experience in the comedy field, having worked before the camera as a comedian and behind the camera as a director. The Josh Binney Comedies are produced at the Klutho Studios, Jacksonville, Florida. The first of the series are ready for release. Funny Fatty Filbert is the featured comedian. One two-reeler will be released each month. The entire series of twelve for the year, is available to the state rights buyers.

"Tarzan" Reported Doing Record Business

"TARZAN OF THE APES," National Film Corporation of America's independent production, released through the First National Exhibitors' Circuit, is receiving a rousing reception, according to reports coming from exhibitors throughout the country who have run this feature. J. D. Williams, of the First National Circuit, reports that he has received a letter from Manager Leiber, Circle Theatre, Indianapolis, which ran "Tarzan" for a week, in which Mr. Leiber says that "Tarzan" broke the record established the first day the theatre opened.

"Tarzan" broke all records at the Victoria Theatre, Philadelphia, during its two weeks' run. At the Isis Theatre, Denver, it played to the greatest business in the history of that house. At Swanson's American Theatre, Salt Lake City, and the Globe Theatre, New Orleans, it played to crowded houses. S. Z. Poli, in a statement sent the National Film Corporation, said it broke the daily and weekly record at his Worcester, Mass., house, and exceeded previous business at his Bridgeport, New Haven, Waterbury and Meriden theatres. Mr. Fabian, Paterson, N. J., wrote that "Tarzan" did a smashing business during its run at his house.

Other theatres reporting big successes with this feature are: Webb's Theatre, Newark; Turner and Dahnken's Tivoli Theatre, San Francisco; Strand Theatre, Minneapolis; Globe, Boston; Washington, Detroit; Colonial, Chicago; Kinema, Los Angeles; Nixon, Pittsburgh; Metropolitan, St. Paul; Rex, Winnipeg; Strand, Seattle, and the first-run houses in Canada.

Mr. Williams reports that more than five thousand days have been booked on this production.

Sally Crute in Graphic's "When Men Betray"

Sally Crute, who will be remembered for her work as the spy in Sidney Olcott's "The Belgian," and who has been seen in leading roles in many Metro productions, has the vampire role in Graphic Film Corporation's feature, "When Men Betray," now under production under the direction of Ivan Abramson. Miss Crute claims the distinction of being the only blonde vampire working before the camera.

Mode'Art to Start Producing May 15th

F. J. Kroulik, director general, Mode-'Art Comedies, announces that the company's studio and laboratory in Chicago will be prepared to commence on the making of the first of this new brand of comedies, not later than May 15th. The first two Mode'Art comedies will be ready for release about the first of June. Alice Mann is the featured comedienne, supported by a welll-known comedian.

Many Buyers Distributing "Raffles"

Hiller and Wilk, Inc., selling agents for "Raffles, The Amateur Cracksman," featuring John Barrymore, announce the following buyers as owners of territory for this production:

Boston Photoplay Company, Boston, Mass., Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut; New York Exchange the First National Exhibitors Circuit, New York, New York State and Northern New Jersey; Sidney B. Lust, Super Features, Inc., Washington, D. C., Delaware, Maryland, North Carolina, District of Columbia and Virginia; Big Feature Rights Corporation, Louisville, Ky., Indiana and Kentucky; Ivan Film Corporation, Cleveland, O., Ohio; Dawn Masterplay Company, Detroit, Mich., Michigan; E. H. Hulsey, Dallas, Tex., Texas, Oklahoma and Arkansas; Special Features Company, Knoxville, Tenn., Georgia, Florida, Alabama and Tennessee; A. H. Blank of Des Moines, Ia., Missouri, Kansas, Iowa and Nebraska; Supreme Feature Film Company, Minneapolis, Minn., Minnesota, North and South Dakota, Wisconsin; J. S. McSween, Colorado, Wyoming, Utah and New Mexico; Sol. L. Lesser, All Star Feature Distributors, San Francisco, Calif., California, Nevada and Arizona; The Raffles Company, Pittsburgh, Pa., Western Pennsylvania and West Virginia; Keystone Distributing Company, Philadelphia, Pa., Eastern Pennsylvania and Southern New Jersey.

"Moral Suicide" Proves Box-Office Attraction

"Moral Suicide," the Graphic Film Corporation's feature production, under the direction of Ivan Abramson, recently acquired for distribution by Pathe, is interpreted by a cast of popular screen artists including Leah Baird, Anne Luther, Hazel Washburn, Sidney Mason, Alan Hale, Jack McLean, Claire Whitney and William Lampe. John Mason, the popular stage star, has the leading role.

The feature has run to crowded houses in Greater New York and in Newark, New Jersey, it played for a two-week's run at the Goodwin theatre.

Western Buyer Successful with West Comedies

W. Wintroub, general manager, Fontenelle Feature Film Company, Omaha, Neb., writes that the Billy West-King-Bee Comedies are meeting with big success in his territory.

J. Stern, representing Fontenelle in the Iowa territory, reports that he has placed the Billy West comedies in every city he covered. On his way into Omaha, Mr. Stern stopped off in Des Moines and closed a contract with Abe Frankel for West comedies to be shown in his new Rialto theatre, there. The Rialto is said to be the largest and finest house in Iowa. Some of the leading houses running the Billy West comedies are: The Empress, Omaha; Colonial, Lincoln, Neb.; Rialto, Des Moines, Ia.; Palace, Cedar Rapids, Ia.; Virginia, Boone, Ia.; Majestic, Council Bluffs, Ia. Le Deaux, manager of the Empress in Omaha, states that he knows of no other comedy that will go over as good and draw for him as much as Billy West.

The Fontenelle has also acquired the rights to the Gaumont Weeklies for Nebraska.

Good Sales Reported on McClure Features

A. Blaikie Dick, general sales manager, McClure Pictures, announces that this company has sold to Turner & Dahnken of San Francisco, the territorial rights to the McClure film "Mother" for Northern California and Nevada.

Mr. Dick also announces that McClure Pictures has closed a deal through the Piedmont Picture Corporation, whereby "Seven Deadly Sins" will be shown throughout the Dutch West Indies. Arrangements are also being made through the Piedmont Picture Corporation for a sale of the Cuban rights to "Seven Deadly Sins."

"The Warrior," starring Maciste, and "Mother," starring Elizabeth Risdon, have been successfully distributed by Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc. With the exception of the above mentioned territories Messrs. Sawyer and Lubin have placed these two state right productions in every section of the United States.

McLean and Holmes Seen in Graphic's Latest

Jack McLean, who is seen in the juvenile lead in Graphic Film Corporation's production, "Moral Suicide," has the leading juvenile role in "When Men Betray," now under production under the direction of Ivan Abramson, director general of Graphic. Gail Kane has the featured role and Stuart Holmes is cast as the villain.

"Mickey" on Graphophone

Daniels & Wilson, in collaboration with the Western Import Company, have contracted with the Columbia Graphophone Company to make a record of "Mickey."

What Would Comedians Do Without a Bevy of Beautous Maids? Billy West Consented to Pose With His "Crew" in the Midst of a King Bee Laugh-Maker

"Who's Who" in Gaumont News

Late Gaumont News and Graphic Show Timely War Subjects—Medal Awarded by Uncle Sam, Shown

THE medals of honor which the United States, for the first time in history, have awarded "for superior acts of valor in the field of action," have their first showing to the American people in No. 6 of the independent news-reel, the Gaumont News. The new medals given by the United States, which were made from designs prepared by the most famous artists, comprise the Honor Medal of the United States Navy, the Medal of Honor awarded by Congress, and the Distinguished Service Cross.

To aid in the Third Liberty Loan campaign, General Pershing has sent from France sixty of his picked soldiers who have been fighting in the first-line trenches. All of these men, who are here to impress upon us just what our army is doing over the seas, and what we must do to back that army, won the French Croix de Guerre for exceptional bravery in action. Photographs of them are shown in this issue of the Gaumont News, including an intimate close-up of the "red-headed Corporal," O. W. de Varilla.

The other subjects illustrated in this number cover the current happenings in the United States and abroad. In the National Capital, President Wilson, his hand in a sling because of the accidental burn received during his ride in a British war tank, reviews the monster patriotic parade, celebrating "Liberty Day." In Baltimore, Captain Resnati, famous Italian aviator, bombards thousands of spectators with Liberty Loan pamphlets hurled from his giant Caproni biplane.

In New York City, 20,000 mothers, wives and sweethearts of soldiers are applauded in a spectacular parade for the Third Liberty Loan. In Lexington, a new record is set by "Bradley's Choice," in the first Blue Grass track meet of the season. Out in California, the bathing season opens with record crowds, and subjects showing the recent agricultural exposition in Buenos Aires. There are also scenes which show the destruction wrought by the recent earthquake which destroyed considerable property in Southern California.

The first pictures of Secretary of War Baker and Major General Leonard S. Wood on the battle front in France appear in Gaumont Graphic, No. 5. There are also shown among the war subjects in this issue of the popular independent news-reel, pictures of French General Foch, now in supreme command of the Allied forces, and French Premier Clemenceau, who recently visited the front in connection with the decorating of American soldiers with the French medal of honor.

Not only are they doing wonderful work in connection with the Third Liberty Loan campaign, but there is no let-up in the other wartime activities of the American women. In this number of the Gaumont Graphic is also shown the opening of the third encampment of a war service school in Washington, where many women are taking a six weeks' course in preparedness. Another subject demonstrates that the gasoline tractor has solved the farm problem.

Many other topics go to make this number of the Graphic one of compelling interest. In Washington, the President and the Cabinet attend the military funeral ceremonies held for Don Santiago Aldunate, late Ambassador from Chile. There are the usual scenes of war activities all over the United States.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Sins of Ambition," "Married in Name Only," "Life or Honor" (Ivan Film Productions, Inc.)	Unity Photoplays Co., Chicago	Illinois, Southern Wisconsin.
"Human Clay" (Ivan Film Productions, Inc.)	Foursquare Pictures, New York	Illinois, Southern Wisconsin.
Series of Jester Comedies (Jester Comedy Co.)	Variety Pictures Corporation, Baltimore	District of Columbia, Maryland, Delaware, Virginia.
"The Still Alarm" (Pioneer Film Corp.)	Exhibitors Film Exchange, Seattle	Washington, Oregon, Idaho, Montana.
"The Still Alarm" (Pioneer Film Corp.)	Swanson-Nolan Supply Co., Denver	Colorado, Wyoming, Utah, New Mexico.
"The Still Alarm" (Pioneer Film Corp.)	Export and Import Film Co., New York	European rights.
"Babbling Tongues," "One Law for Both," "Sins of Ambition," "Married in Name Only," "Life or Honor," "Human Clay," "Faded Flower," "City of Illusion" (Ivan Film Productions)	Sterling Film Exchange, Detroit	Michigan.
"Married in Name Only," "Sins of Ambition," "Human Clay," "Life or Honor" (Ivan Film Productions)	Through Piedmont Pictures Corp., Agents	Porto Rico, San Domingo, Hayti, St. Thomas.
"Sins of Ambition," "Married in Name Only," "Life or Honor" (Ivan Film Productions)	Frank Zambreno, Unity Photoplays Co., Chicago	Illinois, Southern Wisconsin.
"Mother" (McClure Pictures)	Turner and Dahnken, San Francisco	Northern California, Nevada.
"Seven Deadly Sins" (McClure Pictures)	Through Piedmont Pictures as Agents	Dutch West Indies.
Series 26 Two-Reel Chaplin Re-Issues; Series 28 Sennett-Produced Comedies, Re-Issues, and Bessie Barriscale Re-Issue, "Satan's Pawn" (W. H. Productions)	Frank Zambreno, Unity Photoplays, Chicago	Illinois, Indiana, Wisconsin (Indiana and Illinois for Barriscale Re-Issue).
Chaplin Series of Re-Issues (W. H. Productions)	Standard Film Exchange, Pittsburgh	Western Pennsylvania, West Virginia.
Chaplin Series of Re-Issues (W. H. Productions)	Peerless Film Exchange, San Francisco	California, Arizona, Nevada.
Chaplin Series of Re-Issues (W. H. Productions)	W. High, Baltimore	District of Columbia, Maryland, Virginia.
Chaplin Series of Re-Issues (W. H. Productions)	Foursquare Pictures, Denver	Colorado, Wyoming, Utah, New Mexico.
Chaplin Series of Re-Issues (W. H. Productions)	Greater Features Company, Seattle	Washington, Oregon, Idaho, Montana.

(Continued on next page.)

Catherine Calvert and David Powell In "Marriage," the Second Keeney Production

"Marriage," Keeney's Production, by Bolton

Frank A. Keeney Pictures Corporation's second independent production, "Marriage," featuring Catherine Calvert, reveals a social evil continually cropping out as scandal in social circles. It tells of two women who form a partnership to obtain money by cheating at cards.

"Marriage" was written by Guy Bolton, playwright, who is one of the most successful writers for the American stage. James Kirkwood is directing. The picture will be ready for release some time in May.

Blanche Sweet's Production Nearly Completed

Harry I. Garson, personal manager of Clara Kimball Young, reports work is progressing rapidly on Blanche Sweet's production, "The Hushed Hour," which is being filmed at D. W. Griffith's Fine Arts studio in Hollywood. It will be completed within the next few days, it is announced.

Mr. Garson's next production will be the filming a screen version of Marah Ellis Ryan's novel "Told in the Hills," in which House Peters and Blanche Sweet will be co-starred. It is unofficially announced that both these pictures will be exploited on the independent market.

"Eagle's Eye" Executive Offices Moved

Offices of "The Eagle's Eye," were moved last week from the third floor of the Longacre Building to Suite 811 on the eighth floor of the Brokaw Building, 1457 Broadway. The move does not take "The Eagle's Eye" offices off the corner of Forty-second Street and Broadway. They are now on the southwest corner instead of the northeast.

Foursquare's Canadian Business on Jump

Activity on Foursquare Pictures product throughout Canada is progressing most satisfactorily under the direction of Superfeatures, Ltd., which is affiliated with Foursquare in its Canadian distribution, reports Foursquare.

Demands for bookings on two features—"The Bar Sinister" and "The Fringe of Society"—have been particularly gratifying the report reads. Canadian exhibitors pronounce both these photoplays to be of the sort which the public wants.

Business on the Wharton serial supreme, "The Eagle's Eye" has started with a rush. In eastern and middle West Canada the elaborate trade showings have aroused the patriotism of exhibitors to a high pitch, with the result that many theatres which do not make it their custom to show serials have broken their rule.

Charles L. Stevens, general manager of Superfeatures, Ltd., reports that Foursquare pictures and distribution methods are those which appeal to motion picture men. "Good pictures at prices which allow the exhibitor to make a profit, and which constitute the chief elements of appeal in Foursquare merchandise and methods, have already had their effect in our country," he said.

Pioneer Film Exploiting "Still Alarm"

Nathan Hirsh, Pioneer Film Corporation, is offering to independent buyers a screen version of Joseph Arthur's melodrama, "The Still Alarm." He reports the sale of the Northwest territory. (See Independent Field Ticker.)

Mr. Hirsh states that the Pioneer Film will distribute this feature in the New York and the New Jersey territory. All other territory, excepting the Northwest, is open.

Pelzman, New York Manager

Samuel D. Pelzman, for the past year manager of the Ft. Pitt Film Exchange handling the Italian Battle Front Films in New York, has been appointed manager of the New York City office of the American Standard Motion Picture Corporation.

Jesters Pass Censors Without Change

William Steiner, Jester Comedy Company, reports that each of the series of Jester Comedies, featuring Twede-Dan, has been passed by the National Board of Censorship, without a change.

Changes in King-Bee Sales Forces

James Mendelsohn is nw selling the Billy West-King Bee comedies in the Long Island territory. Geo. A. Ross is in charge of the Brooklyn territory and Jack Pivar has been made manager of sales through New Jersey.

THE INDEPENDENT FIELD TICKER

(Continued from preceding page)

Chaplin Series of Re-Issues (W. H. Productions)	**Phil Goldstone, Detroit**	**Iowa, Nebraska, Michigan.**
Series of Shorty Hamilton Comedies, Re-Issues (W. H. Productions)	**Standard Film Exchange, Pittsburgh**	**West Virginia, Western Pennsylvania.**
Chaplin Series of Re-Issues (W. H. Productions)	**Magnet Film Exchange**	**New York City.**
Chaplin Series of Re-Issues (W. H. Productions)	**Globe Feature Film Co., Boston**	**New England States.**
Series of Sennett-Produced Comedies, Re-Issues (W. H. Productions)	**Franklin Backer, New York**	**Northern New Jersey.**

Evans Designed Lobby Display for "Mickey"

NELSON EVANS, president of the Evans Studio of Los Angeles, Cal., said to be the largest photographic studio in the world, former exchange man and an authority on photographic values, has been requisitioned for governmental service for the duration of the war.

His last bit of work before leaving the film activities was the construction of a lobby display for "Mickey." In regard to "Mickey," and his work in connection with this comedy-drama, soon to be released by the Western Import Company, Mr. Evans says:

"Human nature is alike the whole world over. Humans live their lives in a chronological order. The events of life, both minor and major, dove-tail themselves to it in sequence consisting of both time and detail. The expectancy of this sequence has been a part of nature itself, and all things incident or depending upon it work in the same consistency. It is looked for everywhere, in everything, and further, is expected, and he who deals with the public must know that in order to get the best results he must cater to this great silent demand.

"In making my selection of panels for 'Mickey,' which I think is the greatest comedy drama that has ever been produced, I first studied the story and determined to cater to this demand for continuity, to perfect my lobby display, so that the story would be presented to the public pictorially and in chronological order, and further to combine with this phase the wonderful story which 'Mickey' possesses.

"My first purpose was to place before the public a series of panels which would pictorially represent the continuity of the story, and my selection of the panels gave me that element. They accentuate the story values and render the public in an expectant mood for what is to be shown.

"In the same category, a campaign book on 'Mickey' has been constructed. It contains descriptive matter, in word and picture, pertaining to every phase of this great photoplay. 'Mickey' will prove the greatest comedy-drama ever presented for the public's entertainment on the screen."

"Lost Chord" Hadley's Cinema-Symphony

ARTHUR SULLIVAN'S song "The Lost Chord" is the subject of Hopp Hadley's first Cinema-Symphony. The feature is in five reels and Mr. Hadley claims that, even without the symphony, it is a powerful drama with a beautiful heart-interest story destined to be as popular as a regulation photodrama with an ordinary "cue-sheet" accompaniment.

"The only difference that I can see when the picture is run without the symphony," said Mr. Hadley, "is that the titles are in verse and are written in the same metre as the song. Of course the poem alone would not tell a complete story as there are only eighty titles in the whole picture.

But I intend, later, to make the poem complete in itself, writing in verse the parts of the story now told in pictures, to take the place of a "synopsis." There are, also, no letters or cards in the picture, verse taking their places in each instance. The eyes and ears of the audience are both made use of by the producer as direct roads to the mind and heart.

"The Lost Chord" was especially well adapted to the idea, as I realized that symphony in its true musical sense is not exactly cornbeef and cabbage to the tired business man, while its application in the story written around Arthur Sullivan's popular song is so simple that a child readily grasps the idea and is almost as much affected by the music as by the story. It is only a question of time, when music will receive full recognition as the real business partner of pictures."

Additional Independent News on Page 3004

News Notes from Canada

Ticket Tax Goes Into Effect on June 1

THE most important bit of news that has come out of the maritime provinces of Canada for some time is that from St. John about the tax which has been imposed upon the picture theatres of New Brunswick. The bill is called "the theatres and cinematographs act" and was passed in the provincial legislature on April 24.

The provisions are as follows: On all tickets ranging in price from 5 cents to 25 cents inclusive, a tax of one cent will be imposed; from 25 to 50 cents, two cents tax; from 51 cents to 75 cents, five cents tax; from 76 cents to one dollar, 10 cents tax; from $1.01 to $1.50, 15 cents tax; from $1.51 to $2.00, 20 cents tax. When admission prices are more than $2.00 the tax will be administered upon a flat ten per cent basis.

It is proposed to have the theatres buy these tax tickets of various denominations from the provincial government, and for the labor of selling them, and seeing that the law is carried out, the government will allow each theatre a small commission or rebate.

Every person attending a public house of entertainment after June 1 will come under this tax, pass holders not excepted. Children are exempted on Saturday afternoons, but pay the tax on all other days. All entertainments for wholly patriotic purposes will be exempt from the new tax.

Longer Subjects Become Canadian Necessity

Two houses in Hamilton, Ont., the Red Mill, owned by "Davy" Stewart, and the Princess, managed by George Swanwick, which have for a number of years played short program subjects, are launching into five-reel features. This change has been found necessary owing to the shortage of suitable two-reelers on the market at present.

Mr. Swanwick has returned from New York, where he made arrangements to show Vitagraph features. Mr. Stewart, of the Red Mill, was in Toronto last week also making arrangements for the change-over in his program. He has booked a number of Bluebirds from Canadian Universal. Mr. Stewart will start immediately on his new policy, while the Princess Theatre will not inaugurate the change until July 1.

General Takes Over Kleine Distribution

The General Film Co. (Canada, Limited, has arranged to take over the distribution of the George Kleine System, K. E. S. E., handling this company's pictures from the General Film offices in both Toronto and Montreal.

The new combination will be directed and managed by T. S. Cooper, who will act in the capacity of general manager for both concerns.

Following the policy which has proven successful in the United States for the General Film Company, the combination of these two companies and offices will lead to a much better and lessened operating expense, as well as a more concentrated service to Canadian exhibitors.

Exhibitors Lose First Round of Sunday Fight

The first round in the fight between the Lord's Day Alliance people and the exhibitors of Quebec province regarding Sunday closing has been won by the church people. A dispatch received from Sherbrooke, Quebec, in Toronto, last Saturday night, April 27, stated that by a judgment of the court given that day the picture houses in Sherbrooke will have to close on Sundays. Two exhibitors pleaded guilty, and were fined $20 each to a charge, which was laid by the Lord's Day Alliance.

B. L. Vallee, of the Princess Theatre, in Sherbrooke, has obtained the signatures of 3,500 citizens, protesting against Sunday closing. This was not, however, forwarded to Quebec City in time to forestall the action of the Lord's Day Alliance people.

New Regent in Hamilton Opens Doors

The Regent theatre, the latest addition to the picture houses of Hamilton, Ont., was opened to the public for the first time on April 22. The house, which seats about 700, is in spick and span condition. It was erected and is owned by McKay Bros.

The new house is situated in the southwest part of the city in a purely residential district. The opening went off with a bang, and the business has struck a wonderful gait, with every prospect of keeping it up.

Osborn to Get Another

Exhibitor Osborn, who operates the Star theatre in Kitchener, Ont., will take over the Regent theatre, Guelph, Ont., commencing June 1.

Seen and Heard in Canada

Contracts have been let for the re-decorating of the Beaver theatre in Toronto and the Regent theatre in Ottawa.

The head offices of the Famous Players Film Co., which are controlled by the Allen interests, have been moved from 12 Queen Street east, Toronto, to the New Allen theatre building.

Plans are out for a modern moving picture theatre for the city of Amherstburg, Ontario. It will be built by Clyde Curry, owner of the Favorite theatre, Windsor, Ont.

The Daylight Savings bill, which is molded upon similar lines as that now in force in the United States, has gone into effect.

The General Film Company (Canada), Limited, is enjoying some splendid business since T. S. Cooper took over the general managership of the Canadian business.

The Regent theatre, Toronto, has declined to combat the daylight evil that threatens the box-office by changing the time of their performance to commence at the old (sun time) time.

Al. J. Miville, formerly with Triangle in Milwaukee, Wis., and also of the Famous Players office in Chicago, is now at the Allen theatre, Toronto, in the capacity of assistant manager.

The under-sea spectacle, "Twenty Thousand Leagues Under the Sea," played at the Rialto theatre, Toronto, a full week to wonderful business.

The Canadian exhibitors have been doing some very important work for the Canadian Food Controller, and their efforts have been much appreciated by government officials at Ottawa.

Charlie Chaplin in "A Dog's Life" opened at the Imperial, the Francais, Loew's and the Midway in Montreal on April 28 to big business.

Mr. Horsfall, general manager of the Mutual Film Corporation in Montreal, was in Toronto visiting the local office. He reports Mutual business in Canada very good.

Jack Stewart of the Unique theatre, Hamilton, has purchased the Crystal theatre in Burlington, Ont., and will run it in connection with his Hamilton house.

I. Soskin, general manager of the Famous Players Film Co., was in St. John last week on his way back to Toronto after a tour of the Maritime provinces. It is likely that the St. John office of the Famous Players will be moved to Halifax.

Walter H. Golding, the prominent Eastern Canada exhibitor, who suffered a nervous breakdown some weeks ago, is much improved in health, and his friends are welcoming him back to his duties at the Imperial theatre in St. John, New Brunswick.

After an illness lasting some months, David M. Richards died in Fredericton on April 23. He was for many years manager of the Gem theatre in Fredericton.

Mr. Bizar, manager of the Metro office in St. John, N. B., made his farewell trip to Halifax last week, and is arranging his affairs to return to the States May 15.

Smythe Opens Screen Club

Johnny Smythe, of Regal Films office in Montreal, is opening a Screen Club shortly at 319 University Street, in that city, for the benefit of picture men, whether managers, owners, exchangemen or salesmen. It will also be a house of call for out-of-town exhibitors. It is understood that Mr. English will be the president.

NEWSY ITEMS FROM THE STUDIOS

Admirers of Raymond Hatton will be glad to hear that he will soon be seen in "The Firefly of France," that thrilling story which recently appeared in the Saturday Evening Post.

Leo Tolstoi's "The Resurrection" has been turned into a picture to be called "Katusha," in which Pauline Frederick will have the leading role.

Peggy Adams, the charming heroine of "The Spirit of the Red Cross," is now rehearsing for a new Elliott, Comstock and Gest play, "Loyalty." She has felt the lure of the pictures, however, and is contemplating offers from various film concerns.

Ben Turpin dreads a blow on the head more than most people. His crossed eyes, which he considers his biggest asset, were the result of such a crack in vaudeville. The attending doctor remarked that another one might jar them back into shape again. Wherefore the dread.

Dell Boone, the lovely blonde business manager and wife of Niles Welch, is extremely enthusiastic over a new Hudson limousine which she is about to purchase for the "firm."

William Russell starts off his first picture, "Hearts and Diamonds," for the Wm. Russell Productions, Inc., by having Charlotte Burton, who is his leading lady in real life, his leading lady on the screen.

A land variation of throwing pennies for urchins to dive after was inaugurated by Olive Thomas, out on location not long ago. She started the curious youngsters, who gathered around on roller-skates racing from the corner to where she stood. Pennies were thrown to the lucky winners.

Muriel Ostriche is undergoing tortures in the interest of science or, perhaps, we should say art. To portray realistically a Chinese girl in a new World picture she is using powerful astringents to draw her skin into the necessary lines.

A big tank has been built in the World Studio for scenes in "The Golden Wall," in which Carlyle Blackwell engages in an underwater fight. It is rather hard on Mr. Blackwell, as he has just recovered from an attack of pneumonia.

Again we are going to see William Desmond as the village blacksmith. His first appearance as this mighty man was in "The Sudden Gentleman," a Triangle Irish hit. His next appearance with the smithy's apron will be in "The Tree of Life."

Mother Mary Maurice is recuperating slowly at Port Carbon, Pa., from her serious illness. It is hoped that she will be able to appear on the screen again in a month or so.

Mabel Normand's Most Stunning Bathing Suit Is a Feature of a New Goldwyn Picture She Is Making

The combination of costumes designed by Lucile and story by Elinor Glyn should make the new Clara Kimball Young picture, "The Reason Why," something to be anticipated. Another fact realized by few is that this is really a collaboration between sisters, as Lucile, Lady Duff Gordon, is in real life the sister of Elinor Glyn.

Mollie Malone inadvertently named the third Billy Parsons picture. As she entered the studio one day she saw before her Smiling Bill ensconced in a large chair with a parrot on one shoulder and a tiny bulldog on the other—smilingly she remarked, "Birds of a Feather"—and the new picture was titled.

The manner of R. A. Walsh in directing several hundred extras in the Congress scene for the new Fox picture, "Enemies at Home," was truly masterful. He didn't for a moment sacrifice the big effect by too much attention to detail—but still seemed to have every man directly under his influence. He occupied the centre back of the enormous set and on a raised platform used his megaphone. His several assistants stationed in various places around the studio helped put his orders into effect.

The fact that the Dolly sisters wear forty-eight complete changes of costume in "The Million Dollar Dollies," their first Metro release, should make a special appeal to dressmakers, department store buyers, and all women who are interested in the latest thing in the fashion world.

Rosemary Theby, Billy West's leading lady, expects to break into the newspapers soon, with a series of articles entitled "Keep Away from the Movies."

Pauline Curley, now permanent leading lady for Harold Lockwood, is writing the most enthusiastic letters to New York friends about her garden on the West Coast. She says it is a big, beautiful adventure, as she has always lived in a city before.

Mabel Frenyear, well known on the legitimate stage, is returning to pictures in the new Bushman-Bayne production. She will be remembered as the young wife in Theda Bara's "A Fool There Was." As she was in the original cast of the stage play "The Mind the Paint Girl" and has one of the few souvenir programs left, Vitagraph has borrowed it for reference in filming this play for Anita Stewart.

Kaj Gynt, whose dark beauty belies her Swedish origin, plays the queen of the slaves in the slave market scene in "The House of Mirth." Miss Gynt has appeared on the continent in Ibsen and Strindberg plays.

Joseph Kilgour had to spend an hour or so trying on dozens of resplendent dressing gowns in order to find just the one to harmonize with the very beautiful breakfast room shown in one of the first scenes in the new Emmy Wehlen picture. Judging from Miss Wehlen's own negligee in the scene, the report that she is going to wear the most beautiful costumes she has ever worn on the screen is correct.

Harry Franklyn, Metro director, took the whole cast for the next May Allison picture, "The Winning of Beatrice," out to his country home on Long Island in order to take exteriors, and as a fitting climax for the finishing of the picture treated them all to a chicken and waffle luncheon.

Maurene Powers, a little girl with golden curls and the biggest eyes from which tears flow with really remarkable fluency and grace, came all the way from Terre Haute, Indiana, to enter filmdom. She has entered almost upon her arrival via Abramson's "When Man Betrays," a Metro's new war picture.

Lawrence Grant, who has impersonated the Kaiser for the last year or so on the legitimate stage, is being featured as "The Monster of Europe." In addition to writing plays and acting on the stage and screen, Mr. Grant is a photographer of some note. He spent several months recently in France, where he had permits to take a great many pictures with his motion picture camera.

Maude Hill has the effective part of the Mother Superior in this picture. Her calm face, her large eyes, her stately figure and manner make the part most impressive. It will be good to see her after her long illness.

Short Subjects in Review

by Clara DeLissa Berg

IN AND AROUND THE PACIFIC

"Tidbits of Travel" is aptly named. It conveys just that fleeting feeling of pleasure to be derived from the rotogravure section of a good Sunday paper and fits admirably into a program needing a light and entertaining short reel.

Japan offers a dainty little lady in a lovely garden, playing with goldfish so tame they jump from the water to eat from her hand. "The Street of Fragrant Breezes," where the travellers carried smelling salts in one hand and a perfumed handkerchief in the other, offers characteristic and interesting sidelights on life in modern China.

The scenes in Hawaii are particularly good. The annual fishing festival at Lau calls forth all the natives, as each shares in the catch. They are a fine, sturdy lot, and both men and women put their shoulder to the line when it is time to haul the great net ashore. A three-hundred pound turtle is one of the trophies and is made to carry one of his captors on his back.

Snapshots of natives cross-bred from the many races who seem to have drifted to these Pacific islands offer curious studies in types.

The reel is briskly titled and is entertaining throughout.

"TIDBITS OF TRAVEL."
EDUCATIONAL FILMS CORP.: May 5.

BRITAIN'S BULWARKS

Every reel of film taken on the front seems to bring the war more intimately home to us. There is something in the cheery bearing of the battle-weary Britishers in this latest Pathe war picture that arouses both sympathy and confidence. The capture of Messines which forms the subject of the reel is one of the many brave victories of the British forces. Before the battle we have pictures of the sports and athletics indulged in by the men to keep them in condition. Then come shots of the signal corps at work in tiny, dangerous dugouts, of German shells bursting over a devastated land, of stretcher-bearers hastening over an exposed road, and wounded resting on their way back to the field hospital. Then come the troops, English and Irish, returning weary and dirty but victorious, a long drink of Dublin stout, a scrub in the pool, a German helmet, perhaps, and the sense of a hard duty well-done the reward of the day's work.

"BRITAIN'S BULWARKS NO. 2"
PATHE EXCHANGE: MAY 19.

A "LADY" IN A FUR COAT

"Mamma" Katzenjammer was expecting a visit from a dear friend of her girlhood. Unfortunately, "Mamma" mentioned the fact that Katrinka was well provided with this world's goods. This was enough to arouse lively anticipations in the good "Captain" and his worthy friend the "Professor" and more than enough to start "der twins" on their evil career of plotting against their elders. A tame bear, a little camouflage of bonnet and wrap, and a certain near-sightedness on the part of the over-eager "Captain" proved the latter's undoing and enabled the "Professor" to act the part of gallant knight to the desirable Katrinka.

"DER TWO TWINS" (Katzenjammer cartoon on reel with Ditmars "Animal Traits")
EDUCATIONAL FILMS CORP.: APRIL 29.

William Farnum's Fighting Face, Used to Good Advantage in Fox's "True Blue"

"LIBERTY BONDS" ADMINISTERS KNOCKOUT TO "IMPERIAL PARROT"

If C. T. Anderson, of Bray Studios, is to be believed, the Kaiser's Pet Parrot has a pretty little fight on his hands—claws, rather. While he is dutifully reproducing His Master's voice and confident predictions of victory, a bird of a different species is winging his way across the sea. This one is of the breed War Eagle and is christened Liberty Bonds. After he has paid his respects to the Imperial Parrot, there isn't even a feather to be seen.

So much for the humorous part of the current Bray Pictograph. Of serious interest are pictures showing the pains Uncle Sam is at to insure his sailor boys. A close-up of ten fountain pens automatically and simultaneously signing allotment cards is an interesting feature.

Professor Spaeth of Yale University continues to reveal the curious life forms that carry on their microscopic activities in a drop of water. Orange Growing in California affords many pleasing pictures.

PARAMOUNT-BRAY PICTOGRAPH NO. 18.
PARAMOUNT PICTURES CORP.: APRIL 29.

AS ADAM DELVED AND EVE SPAN

Down in the sun-baked regions of Arizona and New Mexico are tribes of Indians, fast lessening in numbers, whose methods of living and working and even of dressing much resemble those of ancient Egypt.

E. M. Newman, whose Travels are now being regularly released by the Educational Films Corporation, has made a number of interesting studies of these people showing the various types of Indian, their diversions and occupations. Children are always pleasing on the film, and these little brown tots are particularly attractive, especially one midget who, in full regalia, solemnly dances the "Corn Dance" to the beat of a mighty tom-tom.

Introducing the second part of the reel, which is given over to the industries pursued by the Navajo Indians, is a beautiful picture of flocks of sheep herded under the mighty cliffs that characterize New Mexico. The carding and spinning of wool and weaving of the famous Navajo blankets, and the making of earthenware and fine baskets are shown in detail and are most interesting.

"OUR EGYPT OF THE SOUTHWEST"
EDUCATIONAL FILMS CORP.: MAY 5.

MOBILIZING THE FRANKFURTERS

This isn't a picture of a sausage factory. It's one of the funniest cartoons ever put on the screen, and remarkably good propaganda at that.

Uncle Sam in the guise of the Pied Piper summons the Great Army of the Food Supply. As his magic notes enter the home and shop, the coals leap from their beds, lumps of sugar hop out of the bowls, the wheat bundles itself off the field and the hams hasten from the butcher's. Even the sausages, forgetting their Teutonic origin, curl up on themselves and trundle merrily to join the throng.

The picture was made for the United States Food Administration and given by it for distribution to the Universal Weekly. It appears in Current Events released April 27.

UNIVERSAL ASKED TO COACH SIGNAL CORPS CAMERAMEN

Anyone visiting the Universal Weekly office a few days ago would have seen three husky young men in khaki modestly awaiting marching orders from Mr. Jack Cohn. They had just come down from the U. S. School of Military Cinematography at Columbia University, having been detailed to accompany the Universal Weekly photographers and learn what they could during the actual process of taking pictures.

This is one of several ways that the Universal Weekly is co-operating with the government in patriotic service.

CO-OPERATION OF PARENTS WITH EXHIBITOR BRINGS PROFIT

From the Bulletin of the Affiliated Committees for Better Films comes the following pertinent and suggestive item:

The theatre of a certain small town in California could not afford to give weekly matinees especially for children. However, the manager gave an opportunity to the local Better Films Committee to look over the list of plays he had signed for, and those which they selected he ran on Thursday and Friday, giving a special performance for the children on Friday afternoons after school hours. A picture booked for only one day would mean a financial loss to the manager. Booked for two days, it has brought him a profit even with an admission of five cents.

The motto of the Affiliated Committee is "Co-operate with your Exhibitor."

NEWS WEEKLY AS PROPAGANDA

"But the real thing in propaganda is the News Weekly." Thus, or in similar words, did a well-known dramatic critic deliver a final opinion on a certain notable patriotic feature.

"No better than a News Weekly." Such the opinion of one of our editorial staff, in commenting on still another excellent and popular patriotic picture.

"They cheer the News Weekly," said a certain fine old priest of this city, who makes hundreds of children happy every Saturday morning with five-cent shows in his church.

"I don't like the fiction pictures, but I always enjoy the News Weeklies." We have heard this so often from the mouths of those superior persons who "don't care much for the movies" (but seem to go to them pretty often, none the less!) that we always mentally finish the sentence as soon as we hear the "but."

In this supreme crisis of history, the bare facts are so dramatic that nothing can surpass them in power to drive home the lesson of duty and service. Week after week the News reels bring to a focus the outstanding features of the war—our mobilization for field and shop, the enthusiasm and devotion at home, the devotion and sacrifice abroad.

Not to give your audiences an opportunity to share in this unequalled panorama of the world's mighty effort is to cheat them, your country, and yourself.

TURNING THE CRANK ON TEDDY

For its third "Animated Interview" the Universal Screen Magazine has secured a star performer—Colonel Roosevelt, no less. His theme is one of utmost importance—universal service. With his four sons and son-in-law in active service, Mr. Roosevelt can well speak from a full heart. The snapshots of him are unusually telling and characteristic.

If anything could increase one's appetite for strawberries it would be the picture taken in Warren County, Kentucky, where the berries are raised in large quantities. Perhaps the very fellows, big and rosy, that you floated with cream for breakfast came over the road from Dixieland in cars so well packed with ice that the exquisite flavor of the berry is perfectly preserved.

Quite a different industry is that dealing with the making of rubber boots, peerless product of American ingenuity.

Views of Sulgrave Manor, the English home of the Washington family, and some delightful pictures of the fashionable chow dog complete a very interesting reel.

UNIVERSAL SCREEN MAGAZINE NO. 71.
UNIVERSAL FILM MFG. CO.: MAY 17.

"RUBE" GOLDBERG ON THE SCREEN

At last the long-promised "Mike and Ike" cartoons, by the famous "Rube" Goldberg, are ready for distribution, "The Artist's Model" leading the series.

The film runs nearly a reel in length, with a well-developed story in which the "twins" undertake the impossible and come a corresponding cropper. The "elaborate settings" provided for the background of their activities have all the appearance of "lavish expense," there is plenty of action, and more than one good laugh.

"THE ARTIST'S MODEL (Goldberg Cartoon)
MATRIX PHOTOPLAYS CORP.: MAY 15

Screen Examinations

"Brave and Bold"

(*Fox—Five Reels*)

Reviewed by Peter Milne

"BRAVE AND BOLD," adapted from a story by Perley Poore Sheehan, entitled "Four-Forty at Fort Penn," is stunt comedy at its best, and with the pleasing George Walsh in the stellar role makes an excellent feature. The writer is of the opinion that Director Carl Harbaugh may claim credit for much of the success of it. Of course, Walsh is a real athlete, and without the dash and spontaneity with which he accomplishes his feats of daring there would be a sad tale to tell. But what Harbaugh has done is something which has proven unattainable to many a director who attempts the stunt picture. It is the spirit of the picture which is so fetching. It is always one of optimism. And the action, all of it, is keyed to a lightning rapidity corresponding with the speed in which the thrills are executed. When a stunt is done, it is done, and the action immediately takes up the task of paving the way for the next, and it is not slow about it, either. That fascination of the perfect stunt picture is "Brave and Bold's." This is created by the utter disregard of the star for his amazing stunts. He takes them as a matter of course. This identical rule has long applied to farce. If the exponents of it laugh at themselves, the response of the audience is not so hearty as if they were in all seriousness. Walsh never stops to pat himself on the back after jumping a wall or scaling a building. If he did he would immediately lower himself to the level of the unbearable egotist. He is as calm and sincere in his work as a fireman in his.

There is capital comedy in the five reels and a seasoning touch of romance besides. To enumerate the stunts would be a difficult task. Suffice it to say that many of them are original and that the chase in the last reel is loaded with thrills, laughter and romance. Regina Quinn is the pretty girl and Francis X. Conlon the heavy. A. B. Conkwright's whiskers and bearing fit him well for the role of the Prince. Dan Mason and Mabel Bunyea complete the cast.

THE STORY AND PLAYERS

. Robert Booth (George Walsh) is commissioned by his firm to go to Pittsburgh and negotiate a billion-dollar war contract with a visiting prince (A B. Conkwright). He plans to meet his fiancee (Regina Quinn) in the city and marry her. Booth is trapped and landed in a den of thugs, while the business rival, Firkins (Francis X. Conlon), goes to his hotel assuming the name of Booth. Firkins believes himself in possession of both the contract and the girl until after many amazing adventures and escapes, Booth appears on the scene just in time. He lays bare the conspiracy of Firkins, saves the Prince from German treachery, lands the contract and wins the the girl.

"Joan of Plattburg"

(*Goldwyn—Six Reels*)

Reviewed by Peter Milne

"JOAN OF PLATTSBURG," in which Mabel Normand appears as the little patriot of the training camp, is in its treatment very different from the general run of war pictures. The comparison which the author, Porter Emerson Browne, drew between the ignorant waif of an orphan asylum near the big training camp on Lake Champlain and France's Jeanne d'Arc gives it a certain touch, which, if not exactly spiritual, is far removed from the commonplace. Careful direction has made the many scenes in which the helpless Joan believes herself a second Joan of history possess a certain quality of combined pathos and fantasy that is charming. What Miss Normand lacks in depth and variance of expression is in part made up by this atmosphere. The fact that the title role in "Joan of Plattsburg" was not fitted to the star is only evident in a few scenes wherein she poses for a spiritual effect she cannot produce.

But the picture as a whole, presented with the proper music, an accessory which always adds much to the patriotic picture, is moving. The spy melodrama is logically evolved and furnishes the desired suspense. Then there are the scenes of drilling troops and parades, which send thrill after thrill coursing down the spine. In these days pictures are often made by just such scenes. An audience is ever ready to express its enthusiasm for the boys in uniform. There are also some excellent comedy touches with Miss Normand and the Plattsburg student officers at drill. When she is caught before a bayonet charge and again pelted with prop grenades the effect is amusing to say the least.

George Loane Tucker is credited with the direction of the picture, and in general the directorial work is meritorious. A better personality than that possessed by Robert Elliott might have been found for a hero. Edward Elkas and John Webb Dillon are an active pair of spies, while others in the cast are William Fredericks, Joseph Smiley, Willard Dashiell, Edith McAlpin and Isabel Vernon. The photographic work reflects credit on Oliver Marsh.

THE STORY AND PLAYERS

Joan (Mabel Normand), the drudge of an orphan asylum near the Plattsburg training camp, is an envious spectator of the officers at drill. One day while being cruelly handled by the head of the asylum, she is rescued by Major Lane (Robert Elliott), one of the camp's instructors. He tells her the story of Joan of France and the little waif is fired by a desire to duplicate her wonderful performance. And a little later from her retreat in the cellar of the asylum she hears "the voices." While these voices are not from Heaven, they give her an inkling of a German spy plot to steal a formulae of a new explosive on which an inventor is working near the camp. This she communicates to Major Lane, and as a consequence the spies are apprehended and the formulae saved. Later the Major sails for abroad, courageous because of the faith of Joan, and when he returns with a victorious American army it is Joan, changed into a fine young woman, who welcomes him with his mother.

"Journey's End"

(*World Film—Five Reels*)

Reviewed by Peter Milne

MARITAL complications, which the producers of World pictures are forever setting forth on the celluloid, are again contained in "Journey's End," an original story by Roy Sensebaugh, but the author has treated them lightly and humorously, and so they take original and more interesting form. Indeed, Mr. Sensebaugh's picture is by all odds the most refreshing of the recent releases of this company. Once he has established his characters and created about them the humorous situation which is the foundation of the many complications that follow, the film is never lacking in interest. It moves forward rapidly and has a number of humorous twists, which, according to all standards of comedy, should meet with appreciative, if not enthusiastic, response.

"Journey's End" is also something of a treat to the eye, as well as a mild stimulant to the senses. The main part of its action is staged at a beautiful seaside resort, abounding in scenes that form ideal backgrounds for the story. The photographic work serves to bring out their full beauty.

Ethel Clayton's performance in the stellar role of Aline is a delight, and John Bowers, Frank Mayo and Jack Drumier perform with distinction. Louise Vale is a good vampire, and Muriel Ostriche, though evidently sincere, is rather artificial in her attempts to express the commonest of emotions. Travers Vale directed, while Max Schneider was at the camera.

THE STORY AND PLAYERS

Aline (Ethel Clayton) and her husband, Phil Marsden (John Bowers), break up housekeeping, due solely to the fact that Phil believes himself infatuated with Bernice D'Armond (Louise Vale), a musical comedy star, and agree to live apart for three months, Aline assuming her maiden name. With Pop Moore (Jack Drumier), her guardian, and Jess Alden (Muriel Ostriche), her sister, Aline repairs to Palm Beach and enters upon a life of pleasure. They meet Annis (Frank Mayo), who falls in love with Jess. Phil learns soon enough that it is not so easy to get along without his wife, and he makes the journey to the resort. There, however, he finds Aline perfectly willing to receive him as a new acquaintance, but not as her husband. Matters are complicated by the arrival of Bernice. Phil makes comparisons and discovers his wife so far superior to Bernice that he is disgusted with himself. Pop presses Annis into the game, and as a result this gentleman conspires to arouse Phil's jealousy. This he is successful in doing by using Bernice as an implement. However, his own romance is seriously endangered, even though the trick worked to reconcile Aline and Phil, but explanations shortly follow and the journeys both conclude happily.

" Satan's Pawn "

(*W. H. Productions-Barriscale Re-Issue—Five Reels*)

Reviewed by Joseph L. Kelley

BESSIE BARRISCALE'S " Satan's Pawn," has been dusted off, re-edited, re-cut and made into a brand-new screen offering by W. H. Productions and is scheduled as the first of the series of the Bessie Barriscale re-issues by this company. The one big advertising possibility in this production and one that will stand up under a cavalcade of superlatives on the one, two and three sheets in the lobby, is the personnel of the cast interpreting " Satan's Pawn." Miss Barriscale leads off, with J. Barney Sherry, Rhea Mitchell, Edward J. Connelly and Arthur Maude playing a close second. Mr. Connelly's impersonation of the Devil, is a remarkable bit of characterization and the other members of the supporting cast are equally good in straight roles.

" Satan's Pawn " is adapted from " The Devil." It has been given a good title—appropriate to every scene in the picture—and it has a certain attraction that will arouse the curiosity and demand satisfaction. Nor will an audience be disappointed. The story has substance—a purpose behind its revelation. At several points in the reelage, the action hits the high spots of dramatics and the interest is kept whetted to a keen edge until the final fade-out. It is a subject of sound entertainment and one that will leave an audience in the right humor and with a desire to see Miss Barriscale the second and third times on the screen—not in the same portrayal but in others.

Thomas H. Ince produced " Satan's Pawn," and it is typical of the painstaking care in attention to detail, with which this creator of screen entertainment, handles his every production.

THE STORY AND PLAYERS

Harry Lange (Arthur Maude), an artist, refuses to see Milli (Rhea Mitchell), his model and one-time sweetheart. He has become infatuated with Isabella (Bessie Barriscale), wife of a prominent business man. Rumor has it that Harry and Isabella are lovers, and to disprove the scandal Isabella's husband (J. Barney Sherry) insists that she sit for her painting by the artist. He takes her to his studio and arranges for the setting. When he has left the Devil (Edward J. Connelly) enters and persuades the two that they should forget convention and be frank in admitting their love for one another. The hour passes and the husband returns for Isabella. He notices that the artist has not started work on the painting, but the Devil convinces him that because he, the Devil, unexpectedly dropped in, the work was laid aside.

Later Isabella has a social reception and Harry is invited. The Devil also attends. He induces the artist and an old friend, Elsa (Clara Williams), to renew acquaintances. Isabella becomes jealous, but the Devil by a clever ruse arouses the jealousy of the artist in return.

The artist and Isabella become more frank in their love for one another and the Devil persuades her to write the artist a letter telling him of her love. She consents, but later, becoming frightened at her action, goes to the artist's home and tells him all. The Devil had not delivered the letter. Then the Devil forces Milli to reveal Harry's unfaithfulness to Elsa. Then it is shown that Harry and Isabella are but pawns in the hands of the Devil.

" With Hoops of Steel "

(*Paralta—Six Reels*)

Reviewed by Peter Milne

AFTER doing pictures of politics and the small town for Paralta, Henry Walthall turns to the Western in " With Hoops of Steel," a story from the pen of Florence Finch Kelly. It deals with a prolonged quarrel between independent and corporation cattle men, and the character of Emerson Mead, carried by the star, is the leading light of the former aggregation. There is a love interest and several touches of human interest, but the rather dull squabble of the cowmen occupies the place of prominence. It is dull because the story was never meant for six reels, in the first place, and because the handling of it is poor, in the second place. The introduction of the characters is laborious, the plot is planted by fragments and with insufficient stress on its salient points, while it is developed loosely, with too many cutbacks and too much padding.

The great friendship of Mead and the two cowboys, constantly referred to and from which the picture derives its title, fails to impress because it is never put to the real test. The three join hands time and again and laud their friendship to the skies, but it takes more than mere words to prove such a bond. It is padding such as this which is often obvious. Time and again the characters talk on and on in the face of the camera, talk of many things, but never let deeds follow words.

Director Eliot Howe has made the mistake of permitting his people to play each scene, no matter whether big or small, in the same key. A man drumming on a bass note of a piano would not produce music. And Mr. Howe has not produced a photodrama. He has no range, no tones of light nor of shade.

Mr. Walthall's performance is not the powerful creation he is capable of. But then Emerson Mead was never meant for Walthall. Mary Charleson, opposite, is pleasing, and William DeVaull, Paul Hurst, Joseph Dowling, Howard Crampton and Roy Laidlaw are in support. The little boy, Jack Standing, Jr., is cute, but not clever. The picture has been given an excellent production. The entire street of the Western town and some magnificent shots of the Western cow country lend it realism.

THE STORY AND PLAYERS

Emerson Mead (Henry B. Walthall), champion of the cause of the independent cowmen against the corporation trying to oust them from the territory, is accused by Colonel Whittaker (Joseph J. Dowling), the corporation head, of murdering his son (Clifford Alexander). As there is no evidence against him, Mead refuses arrest and escapes to his ranch, where he remains with his two faithful companions. His love for Marguerite Delarue (Mary Charleson) causes him to return to the town and risk arrest. He is cast in jail, but later escapes. The watch and papers of young Whittaker are found and Mead is accused of the crime. He gives himself over to the law. But on the morning of his trial Marguerite's baby brother (Jack Standing, Jr.,) is lost and the whole town goes in search of him. The judge, rightly believing Mead honorable, permits him to join in the search, and he finds the child. And then it develops that young Whittaker had only been hiding from his father because of his secret marriage. His reappearance liberates Mead, who joins Marguerite.

" Honor's Cross "

(*Selexart-Goldwyn—Six Reels*)

Reviewed by Peter Milne

IN the vivid picture of underworld life which " Honor's Cross " offers and the popular ingredients of heart and love interest and despicable villainy which go to make up the melodrama, this feature offering, the second Goldwyn purchase from Selexart, contains a big appeal to the masses of picture-loving folk. It is crowded with action of the swiftest type. The scenes in the resort of the noteworthies of the underworld present a series of pictures full of typical color and interesting detail. Through this ever-changing array of peculiarly fascinating scenes moves the appealing story of a downtrodden and much-menaced daughter of the city, the political boss, who is the usual wolf, and the hero, who comes from the contrasting country of the rocky Sierras. There is so much action and so many exciting scenes that the erring dramatic judgment of some one connected with the production of the picture need only be mentioned in passing. The fact is that either the scenario writer or the director, Wallace Worsley, forgot all about the high lights of the story. These are run through at the same rate as the less important passages in the picture. Their full worth is not realized.

Rhea Mitchell is a heroine of pleasing appearance, though she is capable of greater depth than she shows in her performance as Jane Cabot. Herschel Mayall is the typical heavy, though the same cannot be said of Edward Coxen as the hero. Adele Farrington, Roy Laidlaw and Joseph J. Dowling complete the cast. But it is not individual performances that make " Honor's Cross." Rather is it the fact that it is a lively and realistically staged melodrama of the underworld.

THE STORY AND PLAYERS

Jane Cabot (Rhea Mitchell) finds employment as a dancer and singer in an East Side cafe, the hang-out of a gang controlled by Thomas Dolan (Herschel Mayall), from which place her mother (Adele Farrington) has just been discharged. Here she first meets Lee Stevens (Edward Coxen), fresh from the mountains, who all unsuspecting has come to take charge of Dolan's " real estate " business. This business is in reality only the blind for the traffic he carries on in exacting tribute from the disorderly houses of the city for protection. Jane refuses to cater to the wants of the proprietor of the cafe, and is discharged. Through the influence of Dolan she is unable to gain further steady employment. Stevens, discovering Dolan's real trade, and believing Jane unfaithful to him, returns to his mountain-home, heartbroken. Jane's father (Roy Laidlaw) kills a policeman in a fight. Dolan offers to use his influence in his behalf if Jane will accept him. She refuses. On the day Cabot is sent to prison his wife commits suicide. Left alone in the world, Jane is so dazed with her predicament that she allows Dolan to take her to his home. Here Stevens finds her, convinced of her innocence, and here also the police find Dolan wanted as the man higher up in connection with an attempt on the life of the district attorney.

" Two-Gun Gussie "

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

HAROLD LLOYD'S burlesque of the Western melodrama will rank with the funniest of his pictures. Throughout the reel are seen the incidents typical of the Westerner and traits common in the serious bad men of the films, burlesqued with a real sense of values. Lloyd takes the part of a piano player who, on acquiring a reputation for being bad by mistake, proceeds to carry it through. Snubs Pollard as the waiter is as funny as ever. Bebe Daniels has only two scenes.

" Selfish Yates "

(*Artcraft-Ince—Five Reels*)

Reviewed by Peter Milne

WILLIAM S. HART reforms in good style in " Selfish Yates," a photoplay prepared for him by C. Gardner Sullivan. Here he is the bad man again but not the usual type. He is the selfish proprietor of the saloon and dance hall of a desert town. His awakening comes through a girl. Mr. Sullivan's continuity is as smooth running as a Rolls-Royce and as might be expected he has awarded the star a role in which there is considerable mental as well as physical action. Mr. Hart in his dual capacity of actor and director has utilized these opportunities to a degree which lifts the picture considerably from the ordinary Western.

The production contains some excellent lighting effects which are credited to Joe August. The night scenes in particular are vastly superior to the usual broad-day-light-stuff-tinted-a-dark-hue that is usually seen. They have all the somber gray of real night. The Western street is a pretentious thing and the rough interiors are realistic.

Opposite Mr. Hart is Jane Novak whose prettiness and delicate appeal are instantly caught. Thelma Salter and Ernest Butterworth, extremely clever child players, contribute a brace of performances that are in evidence enough to give the story of Yates' reform additional interest. Harry Dunkinson and B. Sprotte complete the cast.

As long as Mr. Hart must reform in every picture, " Selfish Yates " is a fine example of the dramatic manner in which he accomplishes it.

THE STORY AND PLAYERS

" Selfish " Yates (William S. Hart), proprietor of the saloon in Thirsty Center, lives only for himself. When Mary Adams (Jane Novak) and her little sister (Thelma Salter) arrive in the town he puts her to work as scrub lady. Gradually, however, she works his reformation, while her sister takes Yates' protege, Hotfoot (Ernest Butterworth), in charge. The climax arrives when Riley (B. Sprotte), covetous of Mary, attacks her and severely injures her. Yates is ready to kill Riley, but Mary bids him stay. Bedridden, she becomes delirious and Yates learns then that she loves him. The townsfolk, aroused to anger against Riley, determine to lynch him, but Yates, realizing what Mary's wish would be, holds them all up while Riley escapes. It is raining, and as Riley gallops over the plains he is

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" How Could You, Caroline? "

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

"HOW COULD YOU, CAROLINE?" with Bessie Love, shows a great improvement over her first Pathe Play. Adapted by Agnes Johnston from a story by Izola Forrester, it gives Miss Love the role of an ultra-romantic school girl, who reads all about " Twin Souls," and the like. Her refusal to obey the rules of mere prosaic existence and her pursuit of her chosen affinity, an affinity, who, by the way, is a taxi driver and so extremely villainous, lead her through many amusing adventures. Miss Love is naturally suited to the role of the unsophisticated young lady. Being of tender years and possessed of a brilliant little personality and a full appreciation of the possibilities of any part she undertakes, she makes Caroline a human girl, so engrossed in the enthusiastic pursuit of her fad that she is ever amusing.

The production furnished the picture by Frederick Thompson is adequate. James Morrison, as Bob, makes a realistic figure of Caroline's admirer, and Dudley Hawley, as the mistaken affinity, is good. Edna Earl, Amelia Summerville and Henry Hallam complete the cast.

THE STORY AND PLAYERS

Caroline (Bessie Love), exceedingly romantic, comes home from boarding school for the wedding of her sister (Edna Earl). One of the ushers disappointing at the last moment, Caroline is given an address book and told to secure a substitute. She chooses the most romantic name, Reginald Van Allen. Reginald is in reality a chauffeur, who has divers trades on the side. In Reginald Caroline believes she sees her affinity. Bob (James Morrison), her admirer from childhood, doesn't like it at all. On the morning of the wedding Caroline deserts Bob and goes off for a ride in Reginald's taxi. It breaks down and Caroline is late for the wedding. As a consequence she is obliged to remain in her room all the next day. She sneaks out, however, and starts to elope with Reginald. Taken to a shabby roadhouse, she discovers that he is married. Exploded romance! Some time later Caroline finds herself engaged to Bob. Desiring a little something " on him," she attends his bachelor party as a masked dancer. Bob is urged to rehearse his wedding ceremony and Caroline is chosen to help out. The service is said over them. The next morning Caroline taunts Bob with her knowledge of the affair. He, however, makes it known that he was aware of her identity all the time and that the marriage service was real.

" Mile-a-Minute Kendall "

(*Lasky-Paramount—Five Reels*)

Reviewed by Peter Milne

THE prodigal son of Owen Davis' play, " Mile-a-Minute Kendall," provides another human comedy role for Jack Pickford. He is a realistic and likable prodigal. The part is in itself natural in conception and treatment and Mr. Pickford's handling of it is a skilled piece of acting from first to last. Even while seen as the thoughtless waster of his father's fortune, he is pleasing. He is thoroughly human when he imagines himself in love with the alluring Rosalynde d'Aubre of Lottie Pickford, and genuine to the last when success comes to him because of the love of Louise Huff's appealing Joan. Miss Pickford is a typical adventuress and Miss Huff is seen as the lovable heroine, a role in which she fits excellently. The trio does fine work.

The greatest portion of comedy is supplied by Jack McDonald and Casson Ferguson in the respective parts of Evans, the old miser, and Eddie Semper, the village messenger boy. Some of the scenes between these two are so burlesqued that they might have been clipped from a Sennett comedy, but this broad style of humor, though not of the original play, seems to fit very well into the picture. There is no danger of the picture audience missing obvious humor.

" Mile-a-Minute Kendall " is the faithful picture of the rich, young and citified man of today. In mirroring this slice of life it is possessed of as much color and appeal as are the Tom Sawyer productions in which Mr. Pickford has appeared. Its space is about equally divided between human interest and comedy touches, a combination which always pleases. Gardner Hunting adapted and William D. Taylor directed. This team seems surefire.

THE STORY AND PLAYERS

Jack Kendall (Jack Pickford), because of the fast pace he sets, known as Mile-a-Minute Kendall, decides to marry Rosalynde d'Aubre (Lottie Pickford), a show girl, because he believes her the only one able to understand him. They made a rapid journey to a roadhouse run by Jack Evans (Jack McDonald), a miser, but sustain an automobile accident just before their arrival there. Philip (W. E. Lawrence) and Kendall's father (Charles Arling) follow. Philip makes known to Kendall Rosalynde's character, and for a five-thousand-dollar check she withdraws. Jack is left in the roadhouse suffering from a serious breakdown caused by the accident. Joan Evans (Louise Huff) cares for him, and when he gets well helps him on his invention of a new type of motor engine. The test of this proves successful just as Kendall, relenting his desertion of his son, arrives on the scene with his wife (Jane Wolff). There is a general reconciliation all around, and Jack, having proved himself a success after all, introduces his parents to his bride-to-be, Joan..

" The Hell-Hound of Alaska "

(*W. H. Productions-Hart Re-Issues—Five Reels*)

Reviewed by Peter Milne

W. H. PRODUCTIONS' third re-issue of the William S. Hart features, like its predecessors, is full of quick, snappy action but unlike the two preceding ones, " The Hell-Hound of Alaska," presents a good bit of society drama, seldom found in Hart pictures. Not until the last three reels, the feature is in five, does the typical outdoor atmosphere—that part of the action which is laid in Alaska—come to the surface. In this combination C. Gardner Sullivan, the author, has created a happy result and most certainly has created a distinctive William S. Hart brand of screen entertainment.

The offering is full of pep from start to finish, the typical Hart action predominating in the later reels. In this offering, the exhibitor will have booked two-in-one. He has the straight dramatic enactment as presented in the first two reels and then the virile strength of the Alaskan atmosphere and its characters depicting life as it is lived in the land where each inhabitant is a law unto himself.

" The Hell-Hound of Alaska " is one of the early masterpieces of Hart, and it stands with the same attractiveness as it held for motion picture audiences, three or four years ago. It will please today as it did then.

The cast interpreting this creation does excellent work. In support of Mr. Hart are seen Enid Markey, George Fisher, in the principal roles. The camera work is done well.

The story tells how Yukon Ed (William S. Hart) revenges the death of the girl he loves.

"Social Ambition"

(*Goldwyn-Selexart—Seven Reels*)

Reviewed by Peter Milne

THIS melodrama of man's redemption through the love of a girl has all the elements of popular appeal. Its scenes range from the business offices and social circles of New York to the muddy streets and lurid dance halls of Alaska, and the action embraces as varied an amount of situations. Howard Hickman's picture of the man who loses all faith in mankind subsequent to the cruel blow received from a wife he thought was loving, is a piece of acting that ever holds the attention. Rhea Mitchell as the young woman who is responsible for his redemption creates an appealing character and Katherine Kirkham gives an interpretation of the other woman that is thorough to say the least.

The story was prepared by William E. Wing and Thomas J. Geraghty made the adaptation. With the exception of the final reel it is expertly handled. This latter part fails to ring true. After Manton's regeneration has been accomplished in far off Alaska he returns to the city believing that his ex-wife will be his sincere friend. The act is false but inasmuch as a happy conclusion is reached after all and poetic justice meted out to the conniving villainess in this manner it will pass. The majority of the way the action grips with an ever-increasing force.

Under the direction of Wallace Worsley the picture has been given an elaborate and realistic production. Mr. Worsley has not been hampered by tradition and has made his dance hall people of Alaska quite human. They are not fighting and drinking all the time and there is no terrible one whose business it is to violate virtue. The photographic work of Robert Newhard is brilliant.

Joseph J. Dowling in a comedy-character role and Noah Beery complete the cast of principals with performances that are adequate in every degree.

THE STORY AND PLAYERS

Through the extravagance of his wife, Vincent Manton (Howard Hickman) fails in business. Mrs. Manton (Katherine Kirkham), furious because her ambition in the social world cannot be attained, divorces him. Later, a broken man, he arrives in Alaska. Under the influence of drink he insults Rose (Rhea Mitchell), the ward of the dance-hall proprietor, Big Dan (Noah Beery). He is severely beaten up by Rose's champions. Rose, taking pity on him, is the only one, with the exception of Old Joe (Joseph J. Dowling), who cares for him through his long sickness. Gossip starts and Rose is ostracized. When completely recovered, Manton marries Rose out of love and gratitude. After a time he makes a big strike, and leaving Rose without explanation returns to the city. There his millions gain him attention from all, including the ex-Mrs. Manton. Willing to be friend with her, he soon discovers that she merely receives him in the hope of effecting a reconciliation, that she may share his fortune. He returns to Alaska and Rose—and incidently a third party.

"The House of Hate"

(*Pathe—Eleventh Episode*)

Reviewed by Peter Milne

QUEENIE KATE of the East Side is a large factor in this episode, entitled "Haunts of Evil." By skilful maneuvering she entraps Pearl in a room above a saloon and informs her that the Hooded Terror will visit her at a certain hour. To Gresham she says that the Terror will be found in the same room at the same hour. Hence both Pearl and Gresham, unaware of Queenie's plot, prepare to shoot each other as the episode closes. It is one of the most thrilling climaxes this serial has yet brought forth.

"Resurrection"

(*Famous Players-Paramount—Five Reels*)

Reviewed by Peter Milne

COUNT LEO TOLSTOY'S "Resurrection" dealt with Katusha, a young woman of Russia, betrayed by a prince and later forced to pay the penalty for his wrong because of the inadequacy and sham of the Russian court. Charles Whittaker's adaptation, prepared for Pauline Frederick, follows Tolstoy closely enough in bringing out the story of Katusha, and it detracts little from the entertainment value of the picture, that the expose of the Russian court of the days before the revolution holds small prominence in the five reels. The fact remains that Katusha's downfall and resurrection is accomplished through a series of entertaining scenes, which at times soar to dramatic heights.

Miss Frederick's performance is one of sincerity and deep appeal. As Katusha, she is always successful in bringing out the innocence of the role as compared to the outright thoughtlessness of the man who betrayed her. Robert Eliott, as the guilty man for whom Katusha suffers, and John Sainpolis as Simonson, the leader of the downtrodden, who is responsible for her spiritual rebirth, give good performances. The production is adequate in every respect and the atmosphere always convincing.

THE STORY AND PLAYERS

Katusha (Pauline Frederick), the companion to two old maids, is betrayed by their relative, Prince Nekludov (Robert Eliott), a soldier. Shortly afterward the ladies discover the affair, and turn Katusha from their home. Her child dies, and with its death Katusha enters upon six whole years of revelry and debauchery, eventually being brought to court and tried for the murder of a wealthy merchant. Though innocent, her character is against her, and she receives a sentence of four years in Siberia. Prince Nekludov is at that time a respected man at the Czar's court. On the borders of Siberia, Katusha meets Simonson (John Sainpolis), a teacher of the masses, committed to exile because of his liberal teachings. It is Simonson who plants the spark of spiritual understanding in Katusha. She becomes a different woman. The Prince, now anxious to make amends and, realizing that he is at fault, secures a pardon for Katusha from the Czar, and from a sense of duty offers to marry her. But she refuses both pardon and offer of marriage, preferring to remain at the side of Simonson and work hand in hand with him in his teachings.

"The Dagger Woman"

(*Russian Art Film-Pathe—Five Reels*)

Reviewed by Peter Milne

SIMPLE to the point of being inadequate for presentation in five reels of film, "The Dagger Woman" is given a certain appeal by the human quality of the two principal characterizations and the finesse with which they are interpreted by Ivan Mozukin and Olga Zovska, the leading players. It is based on a work of L. Andrieff's, a Russian author of prominence. The leading figures are an artist, so engrossed in his work that all love is excluded, and a woman in whom a passionate love is aroused by this man. The working out of the destinies of these two characters is an entertaining study in characterization. It contains none of the sensational elements of the usual picture melodrama; rather does it bring out the psychology of the characters in a manner that will be appreciated by intelligent picturegoers.

M. Mozukin, whose work is well known by previous Russian Art subjects, performs with a naturalness and grace in bearing and expression that has made his acting stand out in the past. Mme. Zovska, a celebrity of the Russian stage, displays an emotional skill that makes her part stand out as particularly human and appealing. The supporting cast is adequate. The director was M. O. Sudokoff. The photographic work in the print exhibited for review is not of the best order.

THE STORY AND PLAYERS

Ivan Savonsky (Ivan Mozukin), popular society artist, meets Olga Kartoff (Olga Zovska), a young woman high in social circles, and while she is instantly attracted by him, he sees in her only the perfect model for his picture, "The Dagger Woman." Studying her, and by carefully playing on her emotions he gains her confidence, and afterward she consents to pose for him. The picture completed, she is grieved and then angered to discover that Ivan's interest rests solely in it, and how it will fare at the exhibition. She pleads with him in vain. The picture is pronounced a masterpiece, and Ivan is in his triumph as he returns to his studio. Here Olga has secreted herself. Humiliated by the reports circulated regarding herself and the artist, and unable longer to bear his disinterest she plunges a dagger to his heart and kills him.

"The Hula Hula Dance"

(*W. H. Productions-Chaplin Re-Issue—Two Reels*)

Reviewed by Joseph L. Kelley

"THE HULA HULA DANCE" is the first release of the W. H. Productions series of Charlie Chaplin re-issues shown for review. It is in two reels and reveals some of Charlie's old-time slapstick served in the characteristic Chaplin style, presenting his entire repertoire of laugh provoking stunts, from the inimicable dip of the black derby to the never-to-be-imitated Chaplin walk.

Charlie takes his audience back to the time of the caveman and presents a two-reel sketch in which he demonstrates just how the caveman brought the fair cavewomen around to his way of thinking. There is only one interior shown.

The comedian has a supporting cast composed of attractive girls wearing the straw costume of the hula hula dancers, and Charlie, himself, is arrayed in a bear skin, not forgetting the black derby. "The Hula Hula Dance" is a typical Chaplin performance of two or three years ago when he was beginning his conquests of the world of slapstick comedy. Audiences will laugh as heartily and as long and as sincerely at "The Hula Hula Dance" in its re-edited form, as presented by W. H. Productions, as they did back in the days when Charlie was mounting the ladder which has taken him to the pinnacle of the comedy field on the screen.

" The Little Runaway "

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

GLADYS LESLIE and Edward Earle put over one of the best comedy dramas ever created for the Vitagraph program when they present the leading roles of Paul West's story, " The Little Runaway," adapted to the screen by George Plympton and produced under the direction of William P. S. Earle. Miss Leslie and Eddie Earle work together with the same happy results as a double act, headlining in vaudeville, make possible. Both have the happy faculty of serving the light comedy in just the right proportion without " spilling the beans." They never exaggerate and each appreciates that a mild laugh if extracted from an audience unsolicited, is worth more than a roar extracted as the result of " overdoing " a certain bit, meant to be comedy but verging onto the ridiculous. Hence the roar. The natural, unaffected manner in which Mr. Earle, especially, does the comedy stuff, is worth mention. Miss Leslie " kicks " a little too high, at times, with the result that her acting verges onto the mildest ridicule. But in her late picture she keeps pretty well within bounds of discretion and the result is, a corking good comedy drama for entertainment via the gold fibre.

The human, every-day incidents brought to life by the author, Paul West, and the clever manner in which they are interpreted by Miss Leslie and Mr. Earle, stand for a good percentage of the worth of this offering. The opening flash shows a typical village in the bog country of Ireland and the setting that Director Earle made ready for reproduction by the camera, would make a son of Ireland get out the old Henry Clay and reminisce of his boyhood days among the bogs of the Emerald Isle. Along in the second reel, the action shifts to America and the home of Father Knickerbocker. Here the white meat of the story's plot is revealed—a little pathos, a little sunshine, a little bit of vampiring and then—the happy ending.

Jessie Stevens carries off the honors of the supporting cast with her character portrayal of the Irish mother. Miss Stevens has done some clever work in these parts for Vitagraph. " Mother " Mary Maurice is seen in a bit and to good advantage. William Dunn in the role of a " black sheep," gives a good account of Peter Dowd. Betty Blythe does not have the opportunity to show her real worth as an actress in this production, but swings through her bit with the kind of assurance that is most certain to lead to stellar roles. William Calhoun as the rent collector does a commendable bit.

THE STORY AND PLAYERS

Ann (Gladys Leslie), a little Irish girl, lives with her Aunt (Jessie Stevens) and her grandmother (Mary Maurice), in a small village in Ireland. The little family are lace makers. The village in which they live is owned by Lord Killowen (Edward Earle). He leaves the duties of collecting the rent to one Harvey Dowd (William Calhoun) and his worthless son, Peter (William Dunn). Killowen plans to visit America, having been invited to spend a season with Eileen Murtagh and her mother, prominent society people. Eileen has set her cap for a title. Killowen visits his township for the first time in years to inform Peter that he must collect all the rents as he needed the money for his trip.

Killowen meets Ann and rescues her from the unwelcome attentions of Peter, the collector's son. To Peter falls the duty of visiting the homes and collecting the money. He does so and decides that he will take a trip to America. Ann hears of this and decides to find Peter and make him return the money.

She persuades a sea captain to give her passage to America. Arriving in New York she is rescued by a policeman who has heard of Lord Killowen's arrival in America. He takes Ann to his home and sends for Killowen. Killowen, who is stopping at the home of the Murtaghs, takes Ann in charge. Eileen (Betty Blythe) becomes jealous of Ann and orders her from the house. Peter Dowd now in America, has inquired for Killowen and fearing Ann will tell him of the thefts, poisons his mind against the girl. When Ann is ordered from the home of the Murtaghs, Killowen decides that Ann and not Eileen is the girl for him.

" The Battle Royal "

(*Paramount-Mack Sennett—Two Reels*)

Reviewed by Peter Milne

BEN TURPIN intrudes himself into the married life of Charles Lynn and Polly Moran in this Sennett number with dire results for all concerned. The men carry their fight to the prize ring and there indulge in one of the best burlesque boxing bouts ever seen on the screen. It is a prolonged affair but contains a number of good gags while Turpin and Lynn (once known as Conklin) make the most of their opportunities. The chases introduced are well handled and the two reels conclude in a climax that goes every stunt in the picture just a little better. Richard Jones directed.

(*Additional Screen Examinations on Page* 3008)

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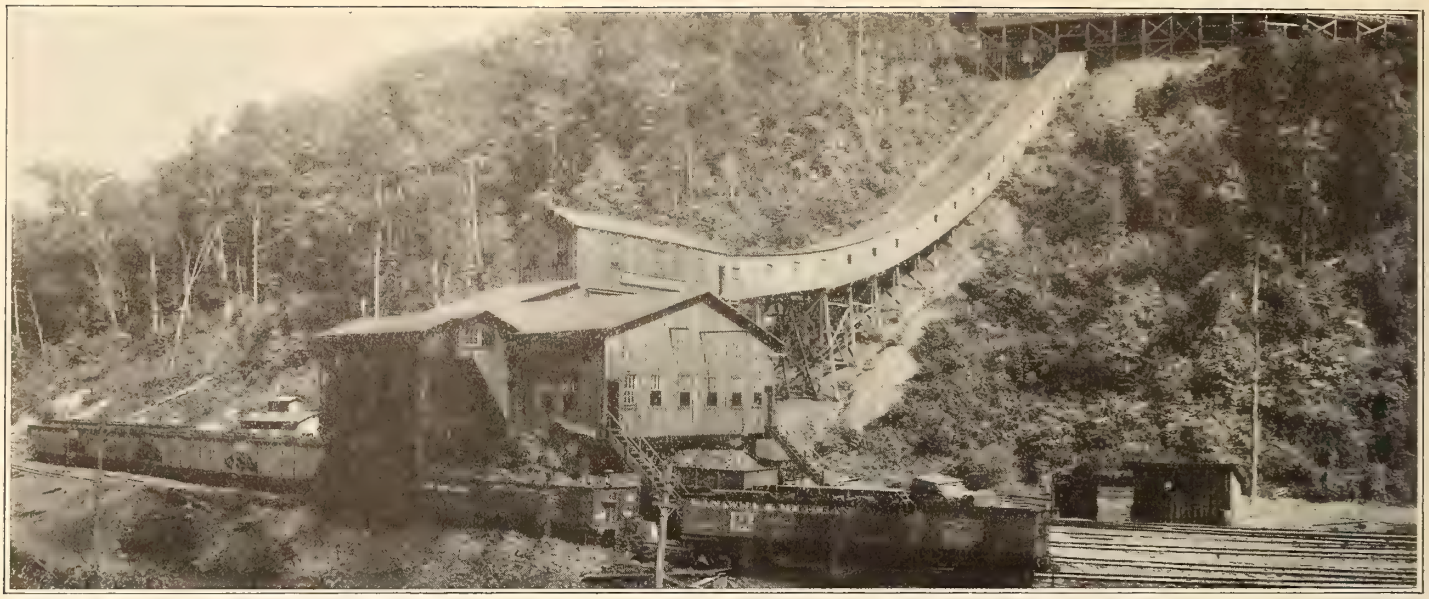

In Educational's "The Romance of Coal" Is Shown a West Virginia Coal Tipple With the Lack of Storing Facilities Plainly Evident. The Mines Depend Wholly On Cars to Move Their Product

Tourneur Moves to Honor Muybridge

MAURICE TOURNEUR, who resigned recently from the Paramount directorial staff, and formed his own producing organization, has started a movement to honor the man whose experiments led to the first motion pictures. "In May, 1872, Edouard Muybridge began his experiments in instantaneous photography," says Mr. Tourneur, "and yet, exactly 46 years later, we have done nothing to honor this pioneer who made the photoplay possible. In the interim Muybridge's experiments have developed into the fifth industry of America.

"The popular idea credits Thomas Edison with being the creator of the motion picture. While Edison contributed a vital part to the development of the film, animated photography really dates back to the Muybridge experiments.

"Muybridge built a shed which was painted black and was 120 feet long. Opposite the shed he constructed a camera house with 24 cameras, each having a lens three inches in diameter. In front of these cameras a horse galloped. The cameras, operated first by strings which were broken by the horse's progress, caught successive exposures. Later a motor operated the cameras. Thus a series of successive movement pictures was obtained. Later the work was taken up by M. Marey, of Paris, who utilized a sensitized film and was able to use a single camera. But Muybridge not only took the first photographs of moving objects, but he also projected them on a screen, leading directly to the exhibition of motion pictures.

"Here was the real beginning of the motion picture, later given splendid contributions by Edison, Eastman and others here and abroad," continued Mr. Tourneur. "It is singular that all the elements of motion pictures developed wholly in the Allied countries — the United States, France, Italy, and, in a measure, in England. Germany has contributed nothing, unless perhaps a certain development of the lens."

First Two Chaplin Re-Issues Ready

W. H. Productions Company announces that within the past two weeks they have disposed of more than two-thirds of the territory in the United States on the series of 26 one and two-reel Charlie Chaplin reissues.

These subjects are being retitled, reedited and reconstructed in their entirety, it is announced and the first four will be two reelers, the first two of which will be entitled, Charlie Chaplin as "The Jazz Waiter," and Charlie Chaplin in "His Dare Devil Queen." In both of these subjects Chaplin is supported by Mabel Normand.

The advertising matter will consist of startling one, three and six sheet posters on each of the two-reelers, and one and three sheets on the single reelers, with a lobby display of 8x10's on all subjects.

They will be released, one each week.

Co-operative Booking Plan Praised by Rapf

Harry Rapf expresses satisfaction with the successful manner in which his productions, "The Struggle Everlasting," featuring Florence Reed, and "The Accidental Honeymoon," featuring Robert Warwick and Elaine Hammerstein, have been exploited by the Exhibitors Booking Syndicate of New York through its co-operative plan of booking. Sydney Cohen, president of the New York League of exhibitors, heads the syndicate.

Al. Harsten, general manager of the New York Booking Syndicate, writes Mr. Rapf that all the exhibitors who have booked these subjects are more than pleased with the plan and pronounce the features box-office attractions of high standing.

Mr. Rapf left Sunday for a trip through the West to close with several organizations similar to the New York Syndicate.

Doris Kenyon Completes First Picture

Doris Kenyon, her director, John B. O'Brien, and several members of her company, returned on Saturday from Virginia, where the last of the exteriors of "The Street of Seven Stars" were taken. These were the concluding scenes of the Mary Roberts Rinehart story, which Miss Kenyon is presenting at the head of her own company, De Luxe Pictures, Inc. The assembling and cutting of the picture will be finished within a few days and the feature, which is in six reels, will be ready for review within a week.

Theodore C. Deitrich, president of De Luxe Pictures, Inc., is now busy on plans for Miss Kenyon's second feature. John B. O'Brien will direct and the company will continue its occupancy of the Plimpton Studio at Mount Vernon.

Demand for Hart Subjects Big in City

Because of the increased demands for bookings in Greater New York for W. H. Productions Company Hart re-issues, "The Two-Gun Man," in "The Bargain," and "The Bandit and the Preacher," the Magnet Film Exchange have been obliged to order additional prints, it announces. The third Hart feature will soon be released, and is entitled "The Hell Hound of Alaska."

Magnet reports the two-reel Keystone subjects booked solidly.

During the week of May 15 the first two-reel Charlie Chaplin reissues will be released. "The Hula Hula Dance," an adaptation from "His Prehistoric Past," is the title.

Jardon, "Tigress of Screen"

"The Tigress of the Screen" will be Dorothy Jardon's title when she makes her first appearance, announces Ed. Rosenbaum, Jr., her personal representative.

Features—Current and Coming

Bluebird Photoplays

Apr. 15.	A Rich Man's Darling (Louise Lovely)	5
Apr. 22.	The Marriage Lie (Carmel Myers)	5
Apr. 29.	A Mother's Secret (Ella Hall)	5
May 6.	Danger Within (Little Zoe Rae)	5
May 13.	The Guilt of Silence (Monroe Salisbury, Ruth Clifford)	5
May 20.	"$5,000 Reward" (Franklyn Farnum	5
May 27.	A Broadway Scandal (Carmel Myers)	5

Universal Productions

Apr 8	Her Fling (Special Attraction) (Dorothy Phillips)	5
Apr. 15.	No Release	
Apr. 22.	The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone)	5
Apr. 29.	No Release	
May 6.	The Two-Soul Woman (Special Attraction) (Priscilla Dean)	5
May 13.	No Release	
May 20.	The Bride's Awakening (Mae Murray)	6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Ray)	
Apr. 29.	Let's Get a Divorce (Billie Burke)	
Apr. 29.	Tyrant Fear (Dorothy Dalton)	
May 6.	Resurrection (Pauline Frederick)	
May 6.	Biggest Show on Earth (Enid Bennett)	
May 6.	The White Man's Law (Sessue Hayakawa)	
May 13.	Mile-A-Minute Kendall (Jack Pickford)	
May 20.	The Mating of Marcella (Dorothy Dalton)	
May 27.	Prunella (Marguerite Clark)	
May 27.	His Own Home Town (Charles Ray)	
May 27.	Believe Me, Xantippe (Wallace Reid)	

ARTCRAFT PICTURES

Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	
May 13.	M'liss (Mary Pickford)	
May 20.	Old Wives for New, by Cecil B. De Mille	
May 20.	Selfish Yates (William S. Hart)	

First National Exhibitors' Circuit, Inc.

On Trial
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).
The Fall of the Romanoffs.
Tarzan of the Apes.

Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

(Special Features)

Apr. 7.	The Bride of Fear (Jewel Carmen)	5
Apr. 14.	Western Blood (Tom Mix)	5
Apr. 21.	American Buds (Jane and Katherine Lee)	6
Apr. 28.	Her One Mistake (Gladys Brockwell)	5
May 5.	Brave and Bold (George Walsh)	5
May 12.	Peg of the Pirates (Peggy Hyland)	5
May 19.	The Firebrand (Virginia Pearson)	5
May 26.	Blue-Eyed Mary (June Caprice)	5

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7
Apr. 21.	The Soul of Buddha (Theda Bara)	—
May 5.	True Blue (Wm. Farnum)	—

Goldwyn Features Corp.

Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
Apr. 21.	The Face in the Dark (Mae Marsh)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6
May 19.	The Fair Pretender (Madge Kennedy)	6
June 2.	The Glorious Adventure (Mae Marsh	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	"The Snapdragon" (Louise Glaum)	—
May 27.	"Rose O' Paradise" (Bessie Barriscale)	—

Jewel Productions, Inc.

Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama)	—
	The Doctor and the Woman (Drama)	7 reels
	The Kaiser, the Beast of Berlin.	

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

Apr. 1.	The Landloper (Harold Lockwood) Metro-Yorke	5
Apr. 8.	Social Hypocrites (May Allison)	5
Apr. 15.	With Neatness and Dispatch (Bushman and Bayne)	5
Apr. 22.	Treasure of the Sea (Edith Storey)	5
Apr. 29.	Riders of the Night (Viola Dana), Metro	5
May 6.	The Trail to Yesterday (Bert Lytell), Metro	5
May 13.	Cyclone Higgins, D.D. (Bushman & Bayne), Metro	5
May 20.	The Winning of Beatrice (May Allison), Metro	5
May 27.	Lend Me Your Name (Harold Lockwood), Metro-Yorke	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5

Mutual Film Corporation

Apr. 1.	A Bit of Jade (Mary Miles Minter) American	5
Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5
Apr. 22.	(Title to be announced later), Mutual-Star Production	5
Apr. 29.	Hearts or Diamonds (Wm. Russell)	5
May 6.	Social Briars (Mary Miles Minter) American	5
May 13.	Social Briars (Mary Miles Minter)	5
May 20.	No releases	

Pathe Exchange, Inc.

Apr. 7.	Twenty-One (Bryant Washburn) Pathe	5
Apr. 14.	The Busy Inn (N. I. Panoff, Mme. Nadya Lesienko Mme. Orlova,	
Apr. 21.	Ruler of the Road (Frank Keenan, Kathryn Lean, Ned Burton, John Charles) Pathe	5
Apr. 28.	Dolly Does Her Bit (Baby Marie Osborne, Alice Saunders, Louis Hahn, Georgia Woodthorpe)	5
May 5.	How Could You, Caroline? (Bessie Love, James Morrison)	5
May 12.	The Dagger Woman (Ivan Mozukin, Olga Zovska), Russian Art.	5
May 19.	The Mysterious Client (Irene Castle, Milton Sills, Warren Oland)	5

Select Pictures

Dec. —	Shirley Kaye (Clara Kimball Young)	5
Dec. —	The Honeymoon (Constance Talmadge)	5
Jan. —	Woman and Wife (Alice Brady)	5
Jan. —	Ghosts of Yesterday (Norma Talmadge)	6
Jan. —	The Marionettes (Clara Kimball Young)	5
Jan. —	The Studio Girl (Constance Talmadge)	5
Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge)	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5
Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5
The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

Apr. 28.	The Lonely Woman (Belle Bennett)	5
Apr. 28.	Paying His Debt (Roy Stewart)	5
May 5.	An Honest Man (Wm. Desmond)	5
May 5.	Mme. Paulette (Claire Anderson)	5
May 12.	Her Decision (Gloria Swanson, J. Barney Sherry)	5
May 12.	Wolves of the Border (Roy Stewart)	5
May 19.	The Honor of Taro San (Jack Livingston)	5
May 19.	Old Hartwell's Cub (Wm. Desmond)	5
May 26.	Old Loves for New (Margery Wilson, Lee Hill)	5
May 26.	High Stakes (J. Barney Sherry)	5

Vitagraph V-L-S-E.

Apr. 1.	Little Miss No-Account (Gladys Leslie	5
Apr. 8.	The Business of Life (Alice Joyce)	5
Apr. 15.	The Girl from Beyond (Nell Shipman, Alfred Whitman)	5
Apr. 22.	A Bachelor's Children (Harry Morey, Florence Deshon)	5
Apr. 29.	The Seal of Silence (Earle Williams, Grace Darmond)	5
May 6.	The Little Runaway (Gladys Leslie, Edward Earle)	5
May 13.	The Triumph of the Weak (Alice Joyce, Walker McGrail)	5
May 20.	The Golden Goal (Harry Morey, Florence Deshon)	5
May 27.	Bares, the Son of Kazan (Nell Shipman, Alfred Whitman)	5

World Pictures

Apr. 1.	The Cross Bearer (Montagu Love)	7
Apr. 8.	The Witch Woman (Ethel Clayton)	5
Apr. 15.	The Trap (Alice Brady)	5
Apr. 22.	The Purple Lily (Kitty Gordon)	5
Apr. 29.	Leap to Fame (Carlyle Blackwell, Evelyn Greeley)	5
May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6
May 13.	Journey's End (Ethel Clayton)	5
May 20.	Vengeance (Montague Love, Barbara Castleton)	6
May 27.	The Oldest Law (June Elvidge)	5
June 3.	The Interloper (Kitty Gordon, Irving Cummings)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly
Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
May 6. A Regular Patsy (Billy Mason, Eleanor Field).
May 13. Love and a Gold Brick (Bobby Vernon, Eleanor Field, Ethel Lynne).
May 20. Their Breezy Affair (Billy Mason, Dorothy Dane).
May 27. Their Honeymoon Baby (Jay Belasco, Ethel Lynne).
June 3. Petticoats (Bobbie Vernon, Eleanor Field).

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs............4 reels
Liberty Hall ....4 reels
The Black Spot............................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels

Doll Van Film Corp. (Chicago)

(In Illinois and Indiana)
The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Florida Film Corporation

JOSH BINNEY COMEDIES (Funny Fatty Filbert)
May —. Fabulous Fortune Fumblers.....2 reels
June —. Fred's Fictitious Foundling.....2 reels
June —. Freda's Fighting Father........2 reels
Aug. —. Fatty's Fast Flivver ....2 reels
Sept. —. Fatty's Frivolous Fiancee......2 reels

The Fordart Films, Inc.

(Francis Ford Productions Co.)
Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness........6 reels
Conquest of Canaan......................5 reels
God's Man ....9 reels
My Own United States (through Metro).

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure)......7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

"OUTING-CHESTER PICTURES"
(To be issued one a week)
Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.
Apr. 22. The Chinese Musketeer.
Apr. 29. Feet and Defeat.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Intolerance ....9 reels

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart
The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
Apostle of Vengeance.
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)..............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)..............5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) ....6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Marine Film Co.

Lorelei of the Sea.....................— reels

Renowned Pictures Corporation

The Public Defender....................6 reels
Naked Hands ....5 reels
Mother Love and the Law................7 reels
In Treason's Grasp.....................5 reels
Should She Obey?.......................7 reels

Frank J. Seng

Parentage ....7 reels

Sterling Pictures Corporation

The Mystic Hour (Alma Hanlon feature).6 parts
When You and I Were Young (Alma Hanlon feature) ....5 parts
The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) ....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy)......500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy).............500 ft.
Mose Is Cured (Cartoon comedy)........500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy)..........500 ft.
The Unknown (Cartoon comedy)........500 ft.

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.........2 reels
Aug. — Fatty's Fast Flivver............2 reels
Sept. — Fatty's Frivolous Fiancee........2 reels

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Jan. 2. A World of Dreams........... 800 ft.
Jan. 9. A Trip Through Japan, No. 3.. 900 ft.
Jan. 16. The Hound of the Hills....... 700 ft.
Jan. 23. Making of an American Officer.1,000 ft.
Jan. 30. Just for Joy.................. 900 ft.
Feb. 6. The Trail to the Sky........... 700 ft.
Feb. 13. The Ridge Roamers........... 800 ft.
Feb. 20. A Mountain Observatory......1,000 ft.
Feb. 27. The Forbidden Isle............ 900 ft.
Mar. 6. From Here to Summerland.... 800 ft.
Mar. 13. Strange Fishermen of Russia.. 900 ft.
Mar. 20. Our Hawaiian Army..........1,000 ft.
Mar. 27. The Making of the Plotless Picture .... 700 ft.
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.

DITMARS "LIVING BOOK OF NATURE"

Jan. 14. The Animals in Midsummer....500 ft.
Jan. 28. Life in the Insect World........500 ft.
Feb. 11. Turtles of All Lands...........500 ft.
Feb. 25. Evolution ....500 ft.
Mar. 11. Animal Traits...................500 ft.
Mar. 25. Adaptation ....500 ft.
Apr. 8. Night Animals ....500 ft.

CARTOONS

Apr. 22. Vanity and Vengeance (Katzenjammer Kids)................500 ft.
Apr. 29. Doing His Bit (Happy Hooligan) ....500 ft.
May 6. Der Two Twins (Katzenjammer Kids) ....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

Mar. 4. In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.
Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Karlson.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsychore; Cartoon: Hornets of the Sea, by J. F. Leventhal.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior Decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon by — "Me and Gott" — Bray Studios.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15. Women in the World of Work; Hawaii, The Beautiful; Cartoon by Earl Hurd.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29. Titles Unavailable.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Mar. 4. On the Way to the Front with the Chinese Labor Corps.
Mar. 11. The Alaska Cruise.
Mar. 18. A Summer Day in Skaguay.
Mar. 25. Over the White Pass.
Apr. 1. Down the Yukon.
Apr. 8. In Happy Honolulu.
Apr. 15. Peerless Pineapples of the Pacific.
Apr. 22. High Spots of Hawaii.
Apr. 29. Our Filipino Fighting Force.

PARAMOUNT ARBUCKLE COMEDIES

Mar. 18. The Bell Boy.
Apr. —. No April Release Reported.

PARAMOUNT MACK SENNETT COMEDIES

Mar. 11. Sheriff Nell's Tussle.
Mar. 25. Those Athletic Girls.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife..............2 C
Mar. 17. A Selfmade Lady.................2 C
Apr. 7. A Waiter's Wasted Life...........2 C
May 5. A Neighbor's Keyhole.............2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Apr. 7. The Freight Investigation.........½ reel
Apr. 14. The Leak.......................½ reel
Apr. 21. On Ice ....½ reel
Apr. 28. Helping McAdoo ....½ reel
May 5. A Fisherless Cartoon............½ reel
May 12. Occultism ....½ reel
May 19. Superintendents ....½ reel

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)
The Rubaiyat of a Scotch Highball (Agnes Ayres, Edward Earle).................2 D
The Buyer from Cactus City (William Dunn, Miriam Miles) ....2 D
The Purple Dress (Agnes Ayres, Evart Overton) ....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) ....2 D

(WOLFVILLE TALES)
The Clients of Aaron Green................2 D
Cynthiana ....2 D
Tucson Jennie's Heart.....................2 D

BLUE RIDGE DRAMAS

(Ned Finley)
The Return of O'Garry....................2 D
Mountain Law.............................2 D
The Raiders of Sunset Gap.................2 D
O'Garry Rides Alone.......................2 D
The Man from Nowhere....................2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

The Soup and the Fish Ball................1 C
A Tough Knight...........................1 C
Our Little Nell............................1 C
Check Your Hat, Sir.......................1 C
Wild Algy of Piccadilly....................1 C
All Stuck Up..............................1 C
The Lie That Failed.......................1 C
The Jazbo Sheriff.........................1 C

SNAKEVILLE COMEDIES

(One reel each)
Slippery Sam and the Green-Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada.........1 Sc.
Through Canada from Coast to Coast......1 Sc.
How Canada and the Farmer Co-operate in Grain Raising ....1 Sc.
Agricultural Opportunities in Western Canada ....1 Sc.
Water Powers of Eastern Canada..........1 Sc.
A Romance of Rails and Power.............1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ....1 Sc.

CHAPLIN COMEDIES

By the Sea...............................1 C
In the Park..............................1 C
Work ....2 C
A Woman ....2 C
The Tramp ....2 C
His New Job..............................2 C
A Night Off...............................2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver...................1 C
What Occurred on the Beach...............1 C
An All-Fools' Day Affair...................1 C
Beating Him to It.........................1 C
Forced Into Matrimony....................1 C

JUDGE BROWN STORIES

Thief or Angel..........................2 C-D
The Accusing Toe.......................2 C-D
The Rebellion...........................2 C-D
A Boy Built City........................2 C-D
I'm a Man..............................2 C-D
Love of Bab............................2 C-D
Dog vs. Dog............................2 C-D
A Boy Built City........................2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia)..................6 D
The Marvelous Maciste....................6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) ....1 Edc.

PIEDMONT PICTURES CORPORATION

(SELBURN COMEDIES)
Hubby's Holiday...........................2 C
Too Much Elephant........................1 C
Wedding Bells and Lunatics................1 C
His College Proxy.........................1 C

CLOVER COMEDIES

The Wooing of Coffee Cake Kate...........1 C
Rip Roaring Rivals........................1 C
He Couldn't Fool His Wife.................1 C
By Heck, I'll Save Her....................1 C
The Paper Hanger's Revenge..............1 C
From Caterpillar to Butterfly..............1 C
A Widow's Camouflage.....................1 C
Love's Lucky Day.........................1 C
O, the Women.............................1 C

EBONY COMEDIES

A Black Sherlock Holmes..................1 C
Spying the Spy............................1 C
The Porters...............................1 C
A Milk Fed Hero..........................1 C
Busted Romance..........................1 C
Spooks ....1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki......................5 D

NOVELTY FILMS

(Cartoons, Novelties, Scenics)
ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands.................. 1
Power, Pro and Con; England's Leaders on Land and Sea; Scenic................. 1
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic................. 1
Truths on the War in Slang; Scenic......... 1
Oh! What a Beautiful Dream; Scenic........ 1
The Ghost; Hocking the Kaiser; Scenic..... 1

DUPLEX FILMS, INC.

Shame (Zena Keefe).......................7 D

RANCHO SERIES

In the Shadow of the Rockies.............2 D
Where the Sun Sets Red...................2 D
Poverty Gulch ....2 D
Bashful Buck Bailey......................2 D

Goldwyn Pictures Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)
May 6. Bill's Baby.......................2 reels
May 20. Bill's Predicament...............2 reels
June 3. Birds of a Feather...............2 reels

VICTORY FILM MFG. CO.

The Triumph of Venus.....................5 D

King Bee Comedies

Mar. 1. The Rogue......................2 reels
Mar. 15. The Orderly....................2 reels
Apr. 1. The Scholar......................2 reels
Apr. 15. The Messenger..................2 reels
May 1. The Handy Man...................2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Jan. 2. Screen Fan......................Edison
Jan. 16. The Bride.......................Edison
Jan. 30. The Superstitious Girl...........Edison
Feb. 13. The Matinee Girl................Edison
Feb. 27. The Artist's Model...............Edison
Mar. 13. The Man Eater..................Edison
Mar. 27. The Stenog......................Edison
Apr. 10. The Art Bug.....................Edison
Apr. 24. A Good Sport....................Edison

ESSANAY

Mar. 1. Broncho Billy's Leap.
Mar. 8. Broncho Billy and the Rattler.
Mar. 15. Broncho Billy's Close Call.
Mar. 22. Broncho Billy and the Settler's Daughter.
Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Feb. 1. Panama Canal, Part 1.
Feb. 8. Panama Canal, Part 2.
Feb. 15. Colombia, Part 1.
Feb. 22. Colombia, Part 2.
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today........................1 C
Apr. 1. Gas Logic..........................1 C
Apr. 8. A Youthful Affair..................1 C
Mar. 25. When a Man's Married............1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Mar. 19. His Quaker Girl................1 reel
Mar. 26. Up She Goes....................1 reel
Apr. 2. She Couldn't Grow Up..........1 reel
Apr. 9. For Art's Sake......................1 C
Apr. 16. Her Helping Hand..................1 C
Apr. 23. Mary's Frame-Up...................1 C
Apr. 30. Spotted ....1 C
May 7. Over the Garden Wall.............1 C
May 14. Her Terrible Time.................1 C
May 21. My Lady Nicotine..................1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer......................2 C

Pathe Exchange, Inc.

Sunday, May 5, 1918
Kicked Out (Harold Lloyd, Harry Pollard, Bebe Daniels) Rolin......................1 C
Our Fighting Ally—The Tank.............1 top
Wednesday, May 8, 1918
Hearst-Pathe News, No. 38................1 top
Saturday, May 11, 1918
Hearst-Pathe News, No. 39................1 top
Sunday, May 12, 1918
The Non-Stop Kid (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin...............1 C
Britain's Bulwarks, No. 1, " Women Munitioners of England " (Official Govt. Pictures), War ....1 reel
Strange Animals from Many Climes (The Crimea), Pathe, Ed.....................1 reel
Wednesday, May 15, 1918
Hearst-Pathe News, No. 40................1 top
Saturday, May 18, 1918
Hearst-Pathe News, No. 41...............1 top
Sunday, May 19, 1918
Two-Gun Gussie (Harold Lloyd, Bebe Daniels, Harry Pollard) Rollin..............1 C
Britain's Bulwarks, No. 2; " Messines and Its Irish Captors " (Official Government Pictures) War ....1 reel
Wednesday, May 22, 1918
Hearst-Pathe News, No. 42...............1 top
Saturday, May 25, 1918
Hearst-Pathe News, No. 43.................1 top

SERIALS

" THE HOUSE OF HATE " (ASTRA)

Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
Apr. 7. Fifth Episode, Spies Within.
Apr. 14. Sixth Episode, A Living Target.
Apr. 21. Seventh Episode, The Germ Menace.
Apr. 28 Eighth Episode, The World Secret.
May 5. Ninth Episode, Poisoned Darts.
May 12. Tenth Episode, Double Crossed.
May 19. Eleventh Episode Episode, Haunts of Evil.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.................1 C
Mar. 3. His Hidden Shame..................1 C
Mar. 10. Wives and Worries..................1 C
Mar. 10. She Didn't Do It....................1 C

KEYSTONE RELEASES

May 5. I Love Charles Albert (Ed. Brady, Ann Kroman)........................2 C
May 12. Mr. Miller's Muddles Through (Ed. Brady, Myrtle Restell) ....2 C
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) ....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson)............2 C

Universal Film Company

Monday, May 13, 1918
NESTOR—New York, By Heck (by Hy Mayer) ....1 C
Wednesday, May 15, 1918
L-KO—Pretty Babies (Featuring L-Ko Beauties and Dave Morris) ......2 C
Monday, May 20, 1918
NESTOR—The Bath House Scandal (Carter Haven) ....1 C
Wednesday, May 22, 1918
L-KO—Who's Zoo (Kathleen O'Connor, Rube Miller) ....2 C
Monday, May 27, 1918
NESTOR—Who's Your Wife? (Gale Henry)1 C
Wednesday, May 29, 1918.
CENTURY COMEDIES—Her Unmarried Life (Alice Howell) ....2 C

UNIVERSAL ANIMATED WEEKLY

May 1. Number 22.
May 8. Number 23.
May 15. Number 24.
May 22. Number 25.
May 29. Number 26.

UNIVERSAL SCREEN MAGAZINE

May 3. Issue Number 69.
May 10. Issue Number 70.
May 17. Issue Number 71.
May 24. Issue Number 72.
June 1. Issue Number 73.

UNIVERSAL CURRENT EVENTS

May 3. Issue Number 51.
May 10. Issue Number 52.
May 17. Issue Number 53.
May 24. Issue Number 54.
June 1. Issue Number 55.

LYONS-MORAN STAR COMEDIES

May 6. Whose Baby Are You?..........1 reel
May 13. The Dodgers.......................1 reel
May 20. The One-Horse Show.............1 reel
May 27. A Ripping Time ....1 reel

SERIALS

" THE BULL'S EYE "

Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.

" THE LION'S CLAWS "

Two Reels Each
(Marie Walcamp)
May 6. Sixth Episode, The Dungeon of Terror.
May 13. Seventh Episode, Quicksand.
May 20. Eighth Episode, Into the Harem.
May 27. Ninth Episode (Title Not Decided).

BOY SCOUTS TO THE RESCUE

Universal Special
Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2.............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.................2 reels
May 13. Treachery at Sea, No. 5.........2 reels

FINLEY NATURE STUDIES

Split Reel
Apr. 1. Number 12, " A Day at Yellowstone Park " and " Beautiful Devon—the Land of Romance, England."
Apr. 8. Number 13, " Sea Birds and Animals " and " The Land of Long Ago."
Apr. 15. Number 14, " Wild Animals at Yellowstone " and " Atop the Alps " (Scenic) Split reel.
Apr. 22. Number 15, Wild Bird Pets " and " In and Around Key West, Fla." (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)
May 6. The Hand of Mystery (Fifth Episode).
May 13. Full Speed Ahead (Sixth Episode).
May 20. The Crater of Death (Seventh Episode).
May 27. The Plunge of Horror (Eighth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)
May 6. The Story of the Glove...........1 C
May 13. Fox Trot Finese...................1 C
May 20. The Mysterious Mr. Davey........1 C
May 27. Rooney's Sad Case.................1 C

Screen Examinations

(*Continued from page* 3003.)

" An Honest Man "

(*Triangle—Five Reels*)

Reviewed by Samuel D. Palmer

TRIANGLE has taken a pretty little story by Henry P. Dowst, which appeared in one of the popular fiction magazines, and applying to it the skill of Scenarioist George E. Jenks and Director Frank Borzage has woven it into one of the best five-reel screen plays it has produced in many a day. " An Honest Man " is the title—plain and simple enough. In fact, in its very simplicity lies the chief charm of the production. There are but four principles in the cast, less than a half dozen modest but adequate sets are employed and there is not an objectionable incident or an offending subtitle.

The plot runs along smoothly, so smoothly, in truth, that one is prone to think that he sees an inevitable conclusion far in advance. But the denouement furnishes a complete and agreeable surprise when an old man who is supposed to have died comes back to life.

William Desmond plays the featured role of a smiling, carefree, thieving vagabond who is remade through the confidence reposed in him by an old farmer. He fills the bill, yet he must yield the honors to Graham Pette who presents a truly wonderful character delineation in the part of Old Man Cushing. In makeup, in facial expression, in manner and mannerisms, in every detail, his performance is thoroughly artistic. Mary Warren and Ann Kroman are more than acceptable in the two most important feminine roles.

The production is splendidly subtitled and the direction by Frank Borzage is beyond criticism. There is some good photography by Pliny Horne and we have never seen better lighting effects than those supposed to be afforded by the rays of a kerosene lamp in two or three of the interior scenes.

THE STORY AND PLAYERS

Benny Boggs (William Desmond), a knight of the road, after numerous amusing experiences, offers his services as a soldier to Uncle Sam. Being badly intoxicated, he is rejected at the recruiting office. Again faring forth on the road, he obtains a day's work on the farm of Old Man Cushing (Graham Pette). The old fellow is not in good health and Benny agrees to stay awhile to help him out. The farmer is stricken at his work, and, believing his end near, he tells Benny of a hidden package and asks him to try to deliver it to his runaway daughter, Ruby (Ann Kroman), who is somewhere in the big city. Benny, thinking the old man is dead, sets out for the city and soon finds that the package contains $50,000. But Cushing having expressed his belief in his honesty, Benny does not touch the money. Through protecting a girl (Mary Warren) from the advances of a city fop, Benny acquires her friendship. Through this girl he finds Ruby and delivers to her the fortune. The two girls and Benny return to the farm and are amazed to find Ruby's father alive and quite well. Benny and Ruby plight their troth, to marry after he has done his bit in the army.

" True Blue "

(*Fox Standard—Six Reels*)

Reviewed by Peter Milne

THERE doesn't seem to exist a word or group of words that adequately describe the William Farnum type of picture. " Virile drama of the great outdoors " has been employed with such frequency that a picture need only have a shot of a sweeping ranch or of the frozen wastes of the north to earn it. And it only partly describes Mr. Farnum's pictures. For while all his pictures are virile and of the great outdoors, whether they be located in the West, the North or on the sea, it is the Farnum personality that gives them their particular attraction. Here is an actor that makes one murmur " all man " and " magnificent " to himself with a feeling of confidence that he is not stretching

(*Continued on page* 3022.)

Monthly Index of Releases

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy-Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parenthesis ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk." Numbers preceded by an asterisk * refer to "Short Subjects in Review."

FEATURES

ALIEN ENEMY, An (Hodkinson-Paralta), 5D, Apr. 1, ... 2556
American Buds (Fox Special), 5D, Apr. 21 .... ——
At the Mercy of Men (Select), 5D, Apr. 2721

BACHELOR'S CHILDREN, A (Vitagraph), 5D, Apr. 22 .... ——
Bit of Jade, A (Mutual-American), 5D, Apr. 1 .... 2096 (2054)
Blindfolded (Hodkinson-Paralta), 5D, Apr. 15 .... ——
Blindness of Divorce, The (Fox Standard), 7D, Apr. 7 .... 2564 (2676)
Blue Bird, The (Artcraft), 6 reels 2253 (2372)
Blue Blood (Selexart), 6D, ... 2718
Boss of the Lazy Y (Triangle), 5D, Apr. 7 .... 2556 2742 (2372)
Bride of Fear, The (Fox Special), 5D, Apr. 7 .... 2418 (2522)
Business of Life, The (Vitagraph), 5D, Apr. 8 .... 2565 (2676)
Busy Inn (Pathe-Russia), 5D, Apr. 14 .... 2586 (2676)

CAMOUFLAGED Kiss, A (Fox Special), 5CD, Mar. 31 .... 2256 (2373)
Chase Me, Charlie (Essanay-Perfection), 6C 2256
Conquered Hearts (Ivan Film Prods.), 7D 2563
Cross Bearer, The (World), 7D, Apr. 1 .... ——
Curse of Iku (Perfection-Kleine-Essanay), Apr. .... (2055)

DANGER Game, The (Goldwyn), 6D, Apr. 7 .... 2416 2742 (2220)
Doctor and the Woman, The (Jewel Prod.), 6D, Apr. 2719
Dog's Life, A (Chaplin-First National), 3C, Apr. 2555
Dolly Does Her Bit (Pathe), 5D, Apr. 28 .... 2722 (2676)

FACE in the Dark (Goldwyn), 6D, Apr. 21 .... 2723 (2522)
Fast Company (Bluebird), 5D, Apr. 1 2097

GAMBLE for Love, A (J. Frank Brockliss), 5D 2563
Girl from Beyond, The (Vitagraph), 5D, Apr. 15 2583

HAND at the Window, The (Triangle), 5D, Apr. 21 2720
Heart of the Sunset (Rex Beach-Goldwyn), 7 reels 2420 2740 (2372)
Hearts or Diamonds (Mutual-Russell), 5D, Apr. 29 .... ——
Her Fling (Universal), 5D, Apr. 8 .... ——
Her One Mistake (Fox Special), 5D, Apr. 28 2421
His Majesty, Bunker Bean (Famous Players-Lasky-Paramount), 5D, Apr. 8. .... 2416 (2523)
Home Trail, The (Vitagraph), 5D, Mar. 25 .... 2255 (2221)
Honor of His House (Famous Players-Lasky-Paramount), 5D, Apr. 1. .... 2420 (2373)
Honor in Pawn (J. Frank Brockliss), 4D 2563
House of Silence, The (Famous Players-Lasky-Paramount), 5D, Apr. 8. 2416
Humdrum Brown (Paralta-Hodkinson), 5CD, ... 2418

LANDLOPEX, The (Metro-Yorke), 5D, Apr. 1 .... ——
Law of the Great Northwest, The (Triangle), 5D, Apr. 14 .... 2585 (2522)
Leap to Fame (World), 5D, Apr. 29 .... 2722 (2677)
Lets Get a Divorce (Famous Players-Lasky-Paramount), 5D, Apr. 29. 2718
Lie, The (Famous Players-Lasky-Artcraft), 5D, Apr. 8 .... 2254 (2373)
Life Mask, The (Petrova-First National), 6D, ... 2253 (2372)
Little Miss No-Account (Vitagraph), 5D, Apr. 1 .... 2257 (2372)
Love Brokers, The (Triangle), 5D, Mar. 30 .... 2254 2743

MAGIC Eye (Universal), 5D, Apr. 1 .... ——
Marriage Lie, The (Bluebird), 5D, Apr. 22 2583
Mothers Secret, A (Bluebird), 5D, Apr. 29 .... 2720 (2676)
Mr. Fix-It (Famous Players-Lasky-Artcraft), 5D, Apr. 22 2417
Mrs. Slacker (Pathe-Astra), 5D, Mar. 31 .... 2258 (2220)

NINE Tenths of the Law (Atlantic Dist. Corp.), 6D 2720

PAIR of Sixes, A (Perfection-George Kleine-Essanay), Apr. 7 2092
Playing the Game (Famous Players-Lasky-Paramount), 5D, Apr. 22, ... 2566
Primitive Women, The (Mutual-American), 5D, Apr. 15 .... (2677)
Purple Lily, The (World), 5D, Apr. 22 .... 2566 (2522)

RECKONING, The (Vitagraph), Episode of "Vengeance—and the Woman" Serial, 2D, Apr. 1 .... ——
Red, Red Heart, The (Bluebird), 5D, Apr. 8 .... 2257 (2373)
Rich Man, Poor Man (Famous Players-Lasky-Paramount), 5D, Apr. 15. .... (2523)
Rich Man's Darling, A (Bluebird), 5D, Apr. 15 .... ——
Richest Girl, The (Mutual-Frohman), 5D, Apr. 8 .... (2373)
Risky Road (Universal), 5D, Apr. 8 2421
Rip Roaring Rivals (Clover-General), 1C 2556
Romance of the Underworld, A (Frank A. Keeney), 5D 2564
Rubaiyat of a Scotch Highball (O. Henry-General), 2D .... (2523)
Ruler of the Road (Pathe), 5D, Apr. 21 2565
Rummies and Razors (Big V-Vitagraph), 1C, Apr. 8 .... ——

SCARLET Drop, The (Universal), 5D, Apr. 22 2585
Seal of Silence, The (Vitagraph), 5D, Apr. 29 .... ——
Social Hypocrites (Metro), 5D, Apr. 8 .... (2523)
Society for Sale (Triangle), 5D, Apr. 21 .... 2721 (2677)

TEMPERED Steel (First National Exh. Circuit, Inc.), 7D, Apr. .... ——
Tiger Man, The (Famous Players-Lasky-Artcraft), 5D, Apr. 1 2565
Trail to Yesterday, The (Metro), 5D, Apr. 29 .... ——
Trap, The (World), 5D, April 15 .... 2419 (2221)
Treasure of the Sea (Metro), 5D, Apr. 22 .... ——
Twenty-one (Pathe), 5D, Apr. 7 .... 2417 (2522)
Tyrant Fear (Famous Players-Lasky-Paramount), 5D, Apr. 29 .... 2719 (2220)

UNCLAIMED Goods (Famous Players-Lasky), 5D, Apr. 15 2586
Up the Road with Sallie (Select Pictures), 5D, Apr. 2555

VORTEX, The (Triangle), 5D, Apr. 7 .... 2743 (2055)

WESTERN Blood (Fox Special), 5D, Apr. 14 2718
White Man's Law, The (Lasky-Paramount), 5D, Apr. 2720 (2677)
Who Killed Walton? (Triangle), 5D, Apr. 14 .... 2587 (2522)
Witch Woman, The (World), 5D, Apr. 8 .... 2418 (2055)
With Hoops of Steel (Hodkinson-Paralta), D, Apr. 29 .... ——
With Neatness and Dispatch (Metro), 5D, Apr. 15 .... ——

SHORT SUBJECTS

ADVENTUROUS Ambrose (L-Ko-Unversal), 2C, Apr. 17 .... ——
Aides of a Nation (Universal Special), Chapter of "Boy Scouts to the Rescue" Series, 2 reels, Apr. 15 .... ——
All for the Love of a Girl (Drew-Vitagraph), 1C, Apr. 29 .... ——
Art Bug, The (Montgomery Flagg-Kleine), 1C, Apr. 10 .... ——
Atop the Alps and Wild Animals at Yellowstone (Finley-Universal), Split reel Sc., Apr. 15 .... ——

BEASTS of the Jungle (Universal), Episode of "The Lion's Claws" Serial, 2D, Apr. 8 2421
Beautiful Devon and A Day at Yellowstone Park (Finley-Universal), Split reel Sc., Apr. 1 .... ——
Beautiful Thoughts (Drew-Vitagraph), 1C, Apr. 22 .... ——
Bill's Baby (Capitol-General), 2C 2256
Bill's Predicament (Capitol-General), 2C .... ——
Black Sherlock Holmes, A (Ebony-General), 1C 2722
Boy Built City, A (Judge-Brown-General), 2CD .... ——
Boy Scouts to the Rescue (Universal Special), 2 reels each:
    Aides of a Nation, No. 1, Apr. 15 .... ——
    On the Trail, No. 2, Apr. 22 .... ——
    The Great Mine Disaster, No. 3, Apr. 29 .... ——
Broncho Billy Series (Kleine-Essanay):
    A Friend in Need, 1C, Apr. 5 .... ——
    Broncho Billy's Wild Ride, 1C, Apr. 12 .... ——
    Broncho Billy's First Arrest, 1C, Apr. 19 .... ——
    Broncho Billy and the Rustler's Child, 1C, Apr. 26 .... ——
Bull's Eye, The (Universal Serial):
    Dynamite (Ninth Episode), 2D, Apr. 1 .... ——
    Coyotes of the Desert (Tenth Episode), 2D, Apr. 8 .... ——
    Fired (Eleventh Episode), 2D, Apr. 15 .... ——
    Burning Lands (Twelfth Episode), 2D, Apr. 22 .... ——
    Sold at Auction (Thirteenth Episode), 2D, Apr. 29 .... ——
Burning Lands (Universal), Episode of "The Bull's Eye" Serial, 2D, Apr. 22 .... ——
Busted Romance (Ebony-General), 1C .... ——
Buyer from Cactus City (O. Henry-General), 2D .... ——
By Heck, I'll Save Her (Clover-General), 1C .... ——

CAUGHT in the Web (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, Apr. 8 2256
Clutch of Terror, The (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, Apr. 29 .... ——
Counts and No Counts (Big. V-Vitagraph), 1C, Apr. 15 .... ——
Coyotes of the Desert (Universal), Episode of "The Bull's Eye" Serial, 2D, Apr. 8 .... ——
Cruise of the Quickern'll (Educational Film), 1 Cart., Apr. 15 .... *2554

DAY at Yellowstone Park, A, and Beautiful Devon (Finley-Universal), Split reel Sc., Apr. 1 .... ——
Deceivers, The (Drew-Vitagraph), 1C, Apr. 15 .... ——
Doing His Bit (Educational Film Corp.-Happy Hooligan), 500 ft. Cart., Apr. 29 .... ——
Down the River (Chapin-Paramount), Release of "The Son of Democracy" Series, 2 Parts, Apr. 1 .... ——
Down the Yukon (Paramount-Holmes), 1 Trav., April 1 .... ——
Dynamite (Universal), Episode of "The Bull's-Eye" Serial, 2D Apr. 15 .... ——

ENGLAND'S Leaders on Land and Sea (Novelty Films-General), Split reel Top .... ——

FIRED (Universal), Episode of "The Bull's-Eye" Serial, 2D, Apr. 15 .... ——
First Aid (Keystone), 2D, Apr. 7 .... ——
Flirts and Fakirs (Big V.-Vitagraph), 1C, Apr. 29 .... ——
Follow the Crowd (Pathe-Rolin), 1C, Apr. 7 .... ——
Following the Scent (Drew-Vitagraph), 1C, Apr. 1 .... ——
For Art's Sake (Strand-Mutual), 1C, Apr. 9 2419
Four Famous Battles of the Civil War (Novelty Films-General), Split reel Sc. .... ——
Friend Husband (Paramount-Mack Sennett), 1C, Apr. 8 2255
Freight Investigation, The (Fox-Mutt and Jeff), half reel Cart., Apr. 7 2718

GAS Logic (Metro-Drew), 1C, Apr. 1	——
Germ Menace, The (Astra-Pathe), Episode of "The House of Hate" Serial, 2D, Apr. 21	2418
Girth of a Nation (Novelty Films-General), Split reel Novelty	——
Good Sport, A (Montgomery Flagg-Kleine), 1C, Apr. 24	—
Gowns and Girls (L-Ko-Universal), 2C, Apr. 3	——
Great Mine Disaster, The (Universal Special), Chapter of "Boy Scouts to the Rescue" Serial, 2 reels, Apr. 29	——
Grizzly Bear Pets (Paramount-Bray), Split reel Ed., Apr. 8	—
HAWAII, the Beautiful (Paramount-Bray), Split reel Ed., Apr. 15	——
He Couldn't Fool His Wife (Clover-General), 1C	——
Hearst-Pathe News, No. 28, Apr. 3, 1 Top	——
Hearst-Pathe News, No. 29, Apr. 6, 1 Top	——
Hearst-Pathe News, No. 30, Apr. 10, 1 Top	——
Hearst-Pathe News, No. 31, Apr. 13, 1 Top	——
Hearst-Pathe News, No. 32, Apr. 17, 1 Top	——
Hearst-Pathe News, No. 33, Apr. 20, 1 Top	——
Hearst-Pathe News, No. 34, Apr. 24, 1 Top	——
Hearst-Pathe News, No. 35, Apr. 27, 1 Top	——
Helping McAdoo (Fox-Mutt and Jeff), half reel Cart., Apr. 28	——
Her Helping Hand (Strand-Mutual), 1C, Apr. 16	2583
Her Movie Madness (L-Ko-Universal), 2C, Apr. 24	——
Hey There! (Pathe-Rolin), 1C, Apr. 28	2564
Hickory Hiram (Nestor-Universal), 1C, Apr. 8	——
High Spot of Hawaii (Paramount-Holmes), 1 Trav., Apr. 22	——
His Busy Day (Pathe-Rolin), 2C, Apr. 28	2721
His New Job (Chaplin-General), 2C	——
Home Cure, The (Drew-Vitagraph), 1C, Apr. 8	——
Horse Training by Experts (Paramount-Bray), Split reel Ed., Apr. 22	——
House that Jack Built, The (Christie), 1C	2255
House of Hate, The (Pathe-Astra Serial):	
Spies Within (Fifth Episode), Apr. 7, 2D	2095
A Living Target (Sixth Episode), Apr. 14, 2D	2254
The Germ Menace (Seventh Episode), Apr. 21, 2D	2418
The Untold Secret (Eighth Episode), Apr. 28, 2D	2587
I'M A Man (Judge Brown-General), 2CD	(2677)
In Happy Honolulu (Paramount-Holmes), 1 Trav., Apr. 8	——
In and Around Key West, Fla., and Wild Bird Pets (Finley-Universal), Split reel Sc., Apr. 22	*2393
In and Out (Christie), 1C	2255
It's a Cruel World (Nestor-Universal), 1C, Apr. 29	——
It's a Wild Life (Pathe-Rolin), 1C, Apr. 21	2418
LAND of Long Ago, and Sea Birds and Animals (Finley-Universal), Split reel Sc., Apr. 8	——
Leak, The (Fox-Mutt and Jeff), half reel Cart., Apr 14	2094
Life or Honor (Ivan Prod.), 6500 ft. D., Apr	(2522)
Lion's Claws, The (Universal Serial):	
A Woman's Honor (First Episode), 2D, Apr. 1	2421
Beasts of the Jungle (Second Episode), 2D, Apr. 8	2421
The Net of Terror (Third Episode), 2D, Apr. 15	——
A Woman's Scream (Fouth Episode), 2D, Apr. 22	——
The Secret Document (Fifth Episode), 2D, Apr. 29	——
Living Target, A (Astra-Pathe), Episode of "The House of Hate" Serial, 2D, Apr. 14	2254
Lost on Dress Parade (O. Henry-General), 2D	2564
MAKING of Russian Caviar, The (Educational Film Corp.), 850 ft. Sc., Apr. 3	2068
Mary's Frame-Up (Strand-Mutual), 1C, Apr. 23	——
Me, der Kaiser (Novelty Film-General), Split reel, Cart	——
Messenger, The (King Bee), 2C, Apr. 15	——
Microscopic Revelations (Paramount-Bray), Split reel, Ed., Apr. 22	——
Milk-fed Hero, A (Ebony-General), 1C	——
Mr. Briggs Closes the House (Keystone), 2C, Apr. 14	——
Mr. Miller's Ecanomies (Keystone), 2C, Apr. 28	——
Mum's the Word (Lyons-Moran-Universal), 1C, Apr. 29	——
Mutual Screen Telegram, No. 10, Apr. 3, 1 Top	——
Mutual Screen Telegram, No. 11, Apr. 7, 1 Top	——
Mutual Screen Telegram, No. 12, Apr. 10, 1 Top	——
Mutual Screen Telegram, No. 13, Apr. 14, 1 Top	——
Mutual Screen Telegram, No. 14, Apr. 17, 1 Top	——
Mutual Screen Telegram, No. 15, Apr. 21, 1 Top	——
Mutual Screen Telegram, No. 16, Apr. 24, 1 Top	——
Mutual Screen Telegram, No. 17, Apr. 28, 1 Top	——
NEMESIS and the Candy Man (O. Henry-General), 2D	——
Net of Terror, The (Universal), Episode of "The Lion's Claws" Serial, 2D, Apr. 15	——
New Use for a Houseboat, A (Paramount-Bray), Split reel, Ed., Apr. 1.	——
Never Surprise Your Wife (Christie), 1C	2255
Night Animals (Educational Film Corp.-Ditmar), 500 ft., Ed., Apr. 8	2703
Night Off, A (Chaplin-General), 2C	——
ON Ice (Fox-Mutt and Jeff), ½ reel, Cart., Apr. 21	——
On the Trail (Universal Special), Chapter of "Boy Scouts to the Rescue," 2 rels, Apr. 22	——
Open Switch, The (Vitagraph Serial), Episode of "Woman in the Web" Serial, 2D, Apr. 15	2555
Our Bone Relations (Paramount-Bray), Split reel, Ed., Apr. 1	——
Our Filipino Fighting Force (Paramount-Holmes), 1 Trav., Apr. 29.	——
Our Heroes (Novelty Films-General), Split reel, Novelty	——
PAPER Hanger's Revenge, The (Clover-General), 1C	——
Peerless Pineapples of the Pacific (Paramount-Holmes), 1 Trav., Apr. 15.	——
Picturesque Wales-Llangollen (Pathe), Split reel, Trav., Apr. 28	*2554
Picture Spots in England (Pathe), Split reel, Trav., Apr. 28	*2554
Pig Skin Hero, A (Lyons-Moran-Universal), 1C, Apr. 8	——
Pink Pajamas (Nestor-Universal), 1C, Apr. 1	——
Pipe the Whiskers (Pathe-Rolin), 1C, Apr. 14	——
Power—Pro and Con (Novelty-Films-General), Split reel, Cart	——
SAUCY Madeline (Paramount-Mack Sennett), 1C, Apr. 22	2565
Saved from a Vamp (L-Ko-Universal), 2C, Apr. 8	——
Scholar, The (King Bee), 2C, Apr. 1	——
Scientific Rose Culture (Paramount-Bray), Split reel, Ed., Apr. 22	——
Sea Birds and Animals, and The Land of Long Ago (Finley-Universal), Split reel, Sc., Apr. 8	——
Secret Document, The (Universal), Episode of "The Lion's Claws" Serial, 2D, Apr. 29	——
Self-Made Lady, A (Fox Film), 2C, Mar. 14	2417
She Couldn't Grow Up (Strand-Mutual), 1C, Apr. 2	——
Shifty Shoplifter, The (Nestor-Universal), 1C, Apr. 15	——
Slave Auction, The (Chaplin-Paramount), Release of "The Son of Democracy" Series, 2 parts, Apr. 8	——
Sleuths and Slackers (Big V-Vitagraph), 1C, Apr. 1	——
Sold at Auction (Universal), Episode of "The Bull's-Eye" Serial, 2D, Apr. 29	——
Son of Democracy, The (Chaplin-Paramount), Series, 2 parts each	——
Down the River (Eighth Release), Apr. 1	——
The Slave Auction (Ninth Release), Apr. 8	——
Under the Stars (Tenth Release), Apr. 15	——
Speeding Doom, The (Vitagraph Serial), Episode of "The Woman in the Web" Serial, 2D, Apr. 22	2555
Spies Within (Astra-Pathe), Episode of "The House of Hate" Serial, 2D, Apr. 7	2095
Spotted (Strand-Mutual), 1C, Apr. 30	——
Spooks (Ebony-General), 1C	——
Spying the Spy (Ebony-General), 1C	——
St. Flour and Aurillac, France (Pathe), Split reel Trav., Apr. 7	*2068
Stolen Keyhole, The (Nestor-Universal), 1C, Apr. 22	——
Strange Sights in the Pacific Islands (Novelty Films-General), Split reel Sc.	——
TAIL of a Cat, The (Lyons-Moran-Universal), 1C, Apr. 15	——
Their Neighbor's Baby (Keystone), 2C, Apr. 21	——
Timber Transportation, Sweden (Pathe), Split reel Ed., Apr. 7	——
Titles Unavailable (Paramount-Bray), Split reel Ed., Apr. 29	——
Training Women Sharpshooters (Paramount-Bray), Split reel Ed., Apr. 1	——
Tramp, The (Chaplin-General), 2C	——
Trinidad, British West Indies (Pathe), 1 Trav., Apr. 21	*2703
UNCLE Sam's Stamp Factory (Paramount-Bray), Split reel Ed., Apr. 8	——
Under the Stars (Chapin-Paramount), Release of "The Son of Democracy" Series, 2 parts, Apr. 15	——
Universal Animated Weekly, No. 18, 1 Top, Apr. 3	——
Universal Animated Weekly, No. 19, 1 Top, Apr. 10	——
Universal Animated Weekly, No. 20, 1 Top, Apr. 17	——
Universal Animated Weekly, No. 21, 1 Top, Apr. 24	——
Universal Current Events, No. 47, 1 Top, Apr. 6	——
Universal Current Events, No. 48, 1 Top, Apr. 13	——
Universal Current Events, No. 49, 1 Top, Apr. 20	——
Universal Current Events, No. 50, 1 Top, Apr. 27	——
Universal Screen Magazine, No. 65, 1 Top, Apr. 6	——
Universal Screen Magazine, No. 66, 1 Top, Apr. 13	*2393
Universal Screen Magazine, No. 67, 1 Top, Apr. 20	*2554
Universal Screen Magazine, No. 67, 1 Top, Apr. 27	*2703
Untold Secret, The (Pathe), Episode of "The House of Hate" Serial, 2D, Apr. 28	2587
VANITY and Vengeance (Educational Film Corp.-Katzenjammer), 500 ft. Cart., Apr. 22	*2554
Vengeance—and the Woman (Vitagraph Serial):	
The Reckoning (Fifteenth Episode), 2D, Apr. 1	——
WAITER'S Wasted Life, A (Fox-Sunshine), 2C, Apr. 7	2556
Where the Clouds Come From (Educational Film Corp.), 500 ft. Sc., Apr. 10	——
Whispering Wires of Wax (Pathe), War film, 1 reel, Apr. 14	——
White Water and Windy Willie (Educational Film Corp.), 500 ft. Sc., Apr. 10	——
Whistles and Windows (Big V.-Vitagraph), Apr. 22	——
Whose Wife (Christie), 1C	2255
Wild Animals at Yellowstone, and Atop the Alps (Finley-Universal), Split reel Sc., Apr. 15	——
Wild Bird Pets, and In and Around Key West, Fla. (Finley-Universal), Split reel Sc., Apr. 22	*2393
Woman, A (Chaplin-General), 2C	——
Woman's Honor, A (Universal), Episode of "The Lion's Claws" Serial, 2D, Apr. 1	2421
Women in the World of Work (Paramount-Bray), Split reel Ed., Apr. 15	——
Woman in the Web, The (Vitagraph Serial):	
Caught in the Web (First Episode), 2D, Apr. 8	2256
The Open Switch (Second Episode), 2D, Apr. 15	2555
The Speeding Doom (Third Episode), 2D, Apr. 22	2555
The Clutch of Terror (Fourth Episode), 2D, Apr. 29	——
Woman's Scream, A (Universal), Episode of "The Lion's Claws" Serial, 2D, Apr. 22	——
Wooing of Coffee Cake Kate, The (Clover-General), 1C	2556
Work (Chaplin-General), 2C	——
YOUTHFUL Affair, A (Metro-Drew), 1C, Apr. 8	——

Theatre Notes

ARIZONA

Frank Damos, of the Nogales theatre, Nogales, reports having closed a deal whereby he acquires a plot of land on Morley avenue, whereon he intends to erect a new motion picture theatre, to have seating accommodations for 2,000 persons.

George Cox has caused the Rainbow theatre, Glendale, to be demolished and on its site is now erecting a much more modern structure to be devoted to the silent drama.

CALIFORNIA

J. C. Odell, president of the People's Trust and Savings Bank at Riverside, states that the plans of Architect Stanley G. Wilson for the remodeling of both exterior and interior of their building have been accepted and work will be commenced as soon as the bank can get possession of the property. The new plans call for two entrances, one leading from Seventh and the other from Main street, and the entire overhauling and redecorating of the Loring theatre. C. L. Nye will have charge of the new theatre.

Plans for the erection of a modern skyscraper building having a theatre with 3,500 seating capacity are now fully developed. The northwest corner of Third and Broadway, San Diego, is the site selected, and extends 150 feet on Broadway, 150 feet on Third street, through to Second street, where a frontage of 70 feet has been procured. The Orpheum syndicate is said to have the matter in hand.

GEORGIA

William Oldknow, general representative of the Universal Film Manufacturing Co. for the Southern States, has negotiated a lease on the property located at 79 Peachtree street, Atlanta, formerly known as the Odeon theatre, and will there conduct a motion picture theatre for the purpose of exploiting exclusively Universal films and their allied interests. Mr. Oldknow is recognized as the pioneer exhibitor of the South.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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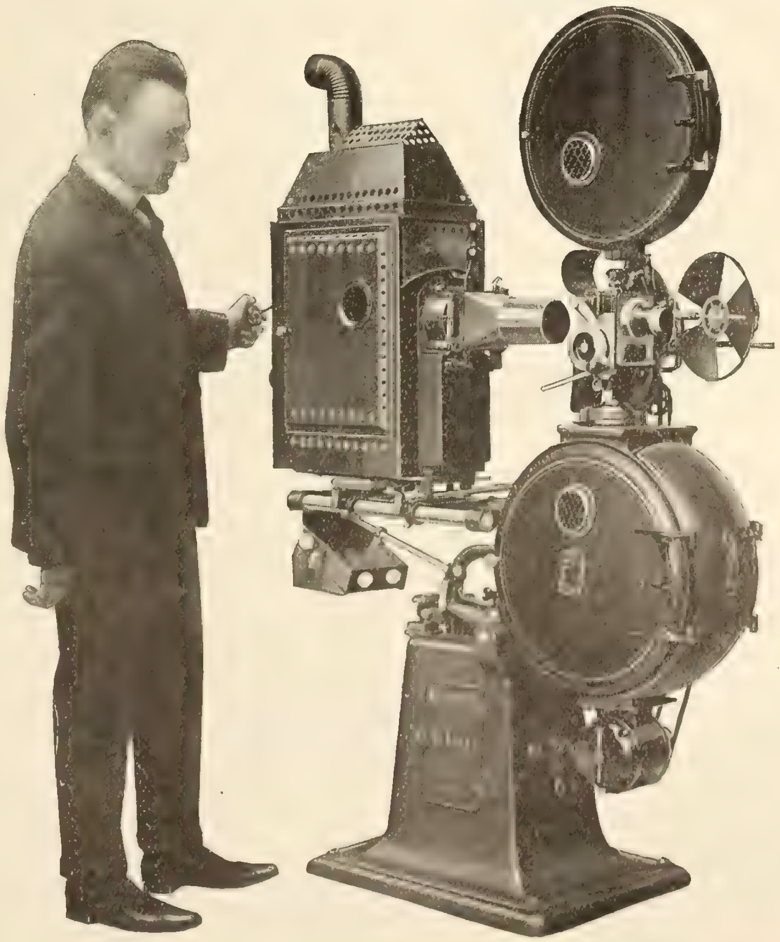

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OFFICIAL CALL

Eighth Annual Convention of the Motion Picture Exhibitors' League of America *and* Exposition of the Motion Picture Industry

Boston, Mass., July 13-20, 1918

To All State and Local Organizations of the
Motion Picture Exhibitors' League of America:

BECAUSE the motion picture industry has been singled out by the President of the United States and publicly commended for the service it has rendered in aid of the government in carrying on the war, and because it has rendered the greatest service of any single industry in the country, it is of the utmost importance not only to the industry as a whole but to the country at large that the annual convention and exposition to be held this summer be the biggest and largest of any convention and exposition in the history of the business.

Shortly after the declaration of war the President called upon the motion picture industry for aid and the aid was promptly given. That aid has been great but the opportunity exists to make it greater. At the last convention a split occurred in the ranks of the exhibitors which for a time looked as though it might have disastrous effects, but the convention held in Washington last winter partially healed that breach. The time has come when it should be entirely healed in order that the exhibitors of the United States may give the greatest possible measure of service to the government.

Because of the vastly important work that is ahead of the exhibitors of the United States during the coming year, and because of the great importance of this convention, I call upon all state and local organizations to pay their per capita tax in order that they may be able to elect a full quota of delegates and alternates to this convention.

The exposition this year will be held jointly by the Motion Picture Exhibitors' League of America and the National Association of the Motion Picture industry. During the week of the exposition I earnestly invite all organizations connected with and affiliated with the motion picture industry have been invited to hold their annual meetings and conventions. The National Association of the Motion Picture Industry, The Associated Motion Picture Advertisers have already scheduled their conventions for this time.

Because of the facts outlined above, I, Lee A. Ochs, by virtue of the power invested in me, as president of the Motion Picture Exhibitors' League of America, do hereby call the annual convention of said Motion Picture Exhibitors' League of America to be held at the Mechanics' Building in the city of Boston in the State of Massachusetts from July 13-20 inclusive, and do hereby designate the Copley Plaza Hotel as the official convention headquarters.

Issued this 2d day of May, 1918.

LEE A. OCHS, President,
Motion Picture Exhibitors' League of America.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.......................................*Editor*

Alfred S. Cory..................................*Technical Editor*

Shall the Projection Room Be Visible from the Lobby?

THE new film standard for home and portable projectors which was adopted by the Society of Motion Picture Engineers at their recent Rochester meeting was discussed on this page in the issue of May 11th, 1918. Definite action was taken on this standard by the Society, though its universal use in projectors of this class was merely advocated.

The second important question which comes up for discussion was that of the Projection Room in picture houses. Should the interior be visible from any particular part of the house other than the auditorium or should the restrictions remain as they are, or be made even stricter?

There was one point on which all were agreed—that under no circumstances shall the wall or walls facing the auditorium be made of anything which is not 100 per cent fireproof and absolutely opaque. We can therefore eliminate any thought that the changing from present conditions would cause additional risk of film fire panic among the audience than that which already exists.

The question was discussed at considerable length, the following arguments being advanced in favor of keeping the projection room restrictions as they are at present, or even making them more strict.

First—From past experience it has been demonstrated that the audience must be kept in absolute ignorance of any fire which may occur in the projection room, for knowledge of such fire means panic and loss of life.

Second—That the projection room should not only be open to view, but should be forced by law to be built outside the theatre, and that access should be had to it only by a ladder or stairs on the exterior of the building.

Third—That it was impossible at all times to have the film handled so as to eliminate all danger, and therefore these exceptional occasions should not be brought to the attention of the audience or passers-by.

Fourth—That film, even when handled by the most expert people and under the most ideal conditions, is dangerous and apt to be a menace. Therefore, why make any change in the projection room by opening it and bringing this menace into prominence, even though it is a million to one chance that trouble will never arise?

* * *

The following arguments were advanced by those who advocate allowing the public to look into the projection room, either through a wired glass window opening on the lobby or foyer or by some other method:

First—That the projection of motion pictures is a hazardous occupation and therefore the more that is known about methods employed the less dangerous it becomes.

Second—The average projection room today is not kept as the law requires. By opening it to public view proper conditions would be absolutely necessary.

Third—Operators smoke in the projection room, which is against the law. This, according to actual statistics, causes 50 per cent of all film fires. This menace would be entirely done away with.

Fourth—The projection machines themselves are often not kept in proper running order—by opening the projection room to view the operator would be forced to keep his equipment in proper running order and thus reduce fire risk.

Fifth—The opening of the projection room would be a decided advantage to the theatre owner from an advertising viewpoint.

Sixth—That the danger from film fire was much exaggerated and that the authorities were beginning to realize this fact and were lifting restrictions rather than making them more burdensome.

Seventh—From a sanitary standpoint the improvement would be very marked, as theatre owners would be forced to equip their houses so as to live up to the letter of the law, which is not the case now.

Eighth—Of all the hazardous occupations the only one where complete concealment is insisted upon is the operation of motion pictures, and as concealment under all other circumstances means added danger, so the concealment of motion picture projectors means added danger.

Ninth—Any inspector or other official would be able to walk into a house and without the operator's knowledge carry on his inspection and make his report, knowing that it was based on facts and that the operator had not been warned of his approach and given time to clean up, turn on the ventilators, blow out the smoke, hide his cigarette and otherwise be ready for the visit.

* * *

We set forth these arguments in the hope that they will start our readers thinking, for there is no doubt that this question is going to be an important one to the industry. We will be very glad to receive comments on the subject, as the wider the opinions which may be expressed the better able will be the Society of Motion Picture Engineers to come to the right decision when making its recommendations to the industry as a whole.

E. K. Gillett.

Equipment Operating Projection Questions Answered

Some Considerations in the Application of Mazda Lamps to Projectors

By L. C. Porter and W. M. States

[A paper read at the meeting of the Society of Motion Picture Engineers, Rochester, N. Y., April 9, 1918.]

(Continued from last week)

A POSSIBLE source of large loss is in the alignment of the condenser lens and objective lens. It is important that the face of the condenser be parallel to the face of the projection lens, and also that the centers of both are on the same axis passing through the center of the light-source and the center of the mirror. Tests were made in which the condenser was properly lined up and the screen lumens measured. The condenser was then moved to one side in steps of 1/10″ also upwards in steps of 1/10″. The results were as follows:

Condenser		
Proper Centered	Relative Light on Screen (Lumens)	100
“ 1/10″ “ to one side	“ “ “ “ “	72.5
“ 2/10″ “ “ “	“ “ “ “ “	39.5
“ 3/10″ “ “ “	“ “ “ “ “	24
“ 4/10″ “ “ “	“ “ “ “ “	20.5
“ 5/10″ “ “ “	“ “ “ “ “	20
“ 1/10″ upwards	“ “ “ “ “	88.5
“ 2/10″ “ “ “	“ “ “ “ “	58.5
“ 3/10″ “ “ “	“ “ “ “ “	29.5
“ 4/10″ “ “ “	“ “ “ “ “	22.5
“ 5/10″ “ “ “	“ “ “ “ “	22

These values of the screen illumination for various positions of the condenser lens are graphically shown by the curves in Fig. 8.

A slight change in the distance between the condenser and the aperture-plate has little effect, but the distance should be approximately right, *i. e.,* 5″ for the 3½″ diameter condenser and 6½″ for the 4½″ diameter. Tests on the 4½″ diameter condenser showed the following variation in screen lumens obtained by moving the lens ahead of and behind its proper location:

Condenser		
“ 6½″ to aperture plate	Relative Light on Screen (Lumens)	100
“ 6¾″ “ “ “	“ “ “ “ “	103
“ 7″ “ “ “	“ “ “ “ “	100
“ 7¼″ “ “ “	“ “ “ “ “	100
“ 7½″ “ “ “	“ “ “ “ “	103
“ 6¼″ “ “ “	“ “ “ “ “	103
“ 6″ “ “ “	“ “ “ “ “	105
“ 5¾″ “ “ “	“ “ “ “ “	105
“ 5½″ “ “ “	“ “ “ “ “	107

(NOTE. *The distance between condenser and lamp remained constant. These results are shown as curves in Fig. 8.)*

Presumably the condenser and objective lens are properly lined up at the factory and it should not be necessary to change this setting. It is well, however, to check this matter and to use great care after moving the lamp housing sideways for lantern slide projection to get it back into the proper position before continuing the motion picture projection. There are three simple methods by which the centering of the condenser may be checked:

Let one man, provided with a piece of dark glass, place his head in the beam of light about ten feet in front of the projector and look through the dark glass directly into the objective lens. The observer's head should be in such a position that the shadow thereof falls on the exact center of the lighted part of the motion picture screen. Looking into the objective lens through the dark glass, the corrugations on the condenser become clearly visible. An assistant should then move the condenser until these rings are concentric with, and centered, in the objective lens, as in Fig. 9*b*.

If one is to line up quite a number of machines, time may be saved by having a simple mechanical device made for this purpose (Fig. 10.) The device consists of a straight rod, A, pointed at each end. A section of a cone, B, of such a diameter that its center will fit snugly into the objective lens jacket after the lens tube has been removed. This cone-shaped piece also has a hole through it fitting snugly to the rod A. A tapered rectangular piece, C, is also provided to fit snugly into the aperture plate. This piece also has a hole in it fitting rod A snugly. A circular plate, D, is provided with a good substantial shoulder bored to fit rod A. These parts may be made of steel or wood, preferably steel. In using them remove the lens tube from the objective lens and insert cone B in the jacket. Insert rectangular block C in the aperture plate, and pass rod A through them. It then becomes a simple matter to place the center of the condenser against the pointed end of the rod, thus centering it perfectly with respect to the aperture plate and the projection lens.

The plane of the condenser is made parallel to the plane of the aperture by placing disc D on the end of the rod and having the face of the condenser touch the disc around its entire circumference. If desired, the mirror may be similarly centered before the condenser is put in place. From the curves shown it is easy to see that if two or more of the component parts of the optical train are slightly out of line a very large loss in screen illumination may result.

The use of wide aperture projection lenses is advocated with Mazda lamps (Fig. 11.) The light transmission possible through 5½″ focus lenses of varying diameters is approximately in the following ratio:

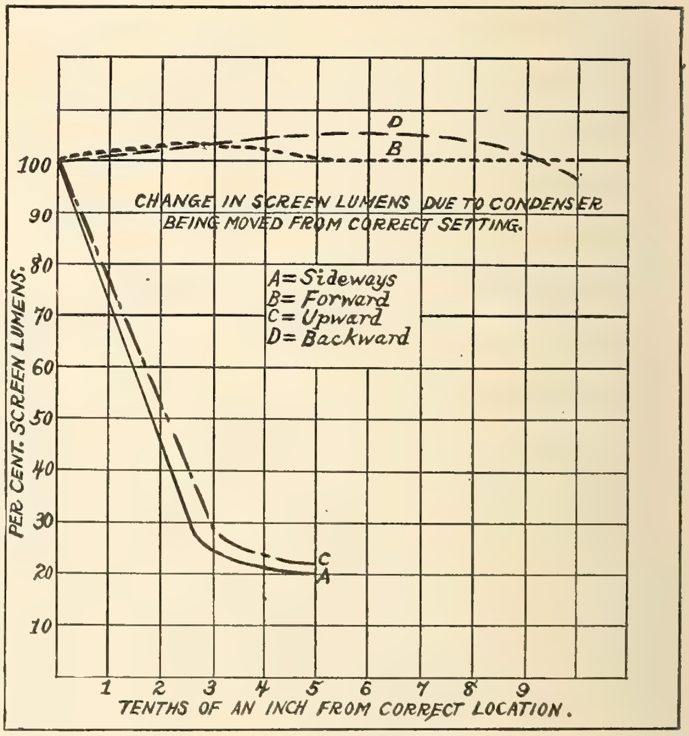

Fig. 8.

Focus	Diameter	Transmission
5½″	1½″	36
“	1¾″	49
“	2″	64
“	2¼″	82
“	2½″	100
“	2¾″	121
“	3″	144

The use of wide aperture projection lenses results in a considerable gain in screen illumination with the Mazda lamp.

The color of the light from the Mazda lamp is warmer than that of the arc and generally more pleasing on that account. There are, however, a few conditions where it is desirable to imitate closely the color of the arc. Thus, in film exchanges and studios, a customer who is an arc user may want to select his films with due reference to his own illuminant. In the film studios, where the selection is made, the pictures are generally projected a relatively short distance, 25 or 30 feet, and a fairly small-sized picture is shown. Under these conditions the Mazda lamp offers more than a sufficient amount of light.

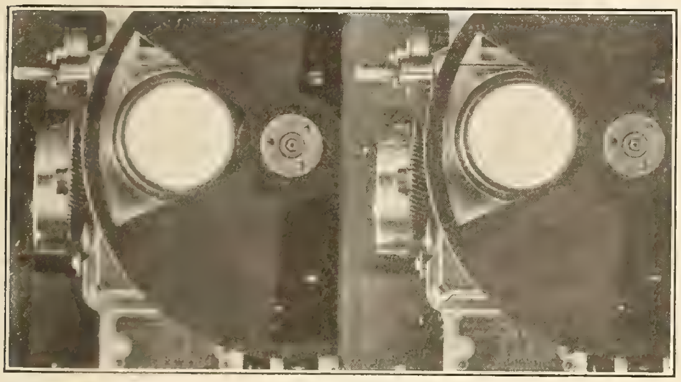
(a) (b)

Fig. 9—(a) Condenser Not Co-Axial With Objective. (b) Condenser Accurately Centered.

We may, therefore, sacrifice a small amount of light in altering its color to conform closely to that of the arc. This may be accomplished by inserting between the condenser and the aperture-plate a piece of glass of the proper quality. Such glass is available as a lamp bulb, *i. e.*, there are Mazda lamps manufactured for color matching purposes with bulbs made of this special glass. They are known as Mazda C2 lamps. A good stunt is to obtain an old, burned-out, 500-watt PS-40 bulb Mazda C2 lamp and remove a section of the bulb to place in front of the aperture of the motion picture machine. There is an old trick that may be used in removing this section of the C2 bulb. With a fine file, make a scratch on the bulb, then take a hot soldering iron, poker, or any convenient pointed piece of hot metal, and place it on the filed scratch on the glass. A crack will start which will follow the hot iron wherever it is moved around the lamp bulb. In this way a nice piece of C2 glass may be easily detached from the bulb.

TESTING

Until recently it was more or less difficult to measure screen illumination. Photometers were expensive and considerable practice necessary to read them accurately. Now, however, there is available, at a low price, a foot-candle meter which can be used to great advantage in measuring the illumination projected by various lens systems or other devices, which it is desired to compare.

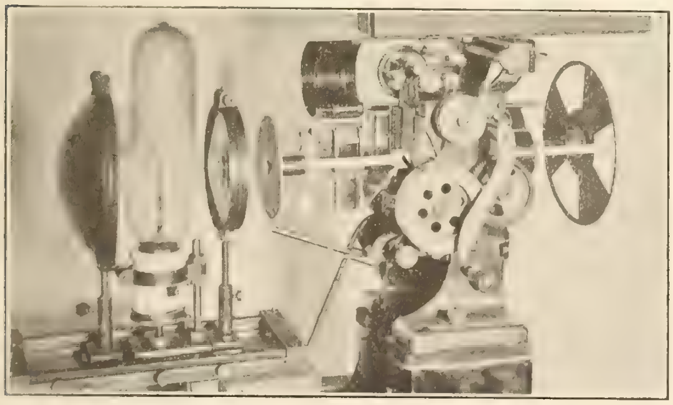
Fig. 10—Apparatus and Method for Aligning Projector Optical System.

In measuring screen illumination there are two methods in common use. One is to divide the actual motion picture screen into sixteen equal rectangles and measure the light intensity at the center of each of these; then average all the foot candle readings thus obtained, and multiply that average by the area (*in square feet*) of the screen. The result will be the total amount of light in lumens on the screen. The chief advantage of this method of measurement is that the distribution of light over the screen, *i. e.*, its relative evenness or otherwise, is measured. The disadvantage is that measuring 16 points on the screen (*and for accuracy's sake taking three readings at each point*) is a rather lengthy process. These readings are usually taken without the film in the machine and with the rotating shutter stationary.

The total screen lumens may be obtained more quickly by placing a piece of good diffusing glass (*dense opal*) over the objective lens. The foot candle meter may then be mounted at any convenient fixed distance in front of this glass and the intervening space inclosed with black cloth or paper so as to shut out all extraneous light. If many tests are to be made, it will be found convenient to build a box lined with black velvet. This box should have an opening in one end to fit snugly around the projection lens; an opening in the opposite end for the foot-candle meter; and an opening at the top near the projection lens through which to view the scale of the foot-candle meter. Relative emitted lumens may then be measured at one set of readings.

If it is desired to obtain actual rather than comparative values, this device should be calibrated by removing the diffusing glass and reading the sixteen stations on the motion picture screen as described above. Then read in the box with the diffusing glass in place. If, for example, it is found that there are 600 lumens on the screen and the foot-candle meter in the box reads 2.00, then the constant by which the box readings should be multiplied to convert to actual lumens is 600 divided by 2 or 300.

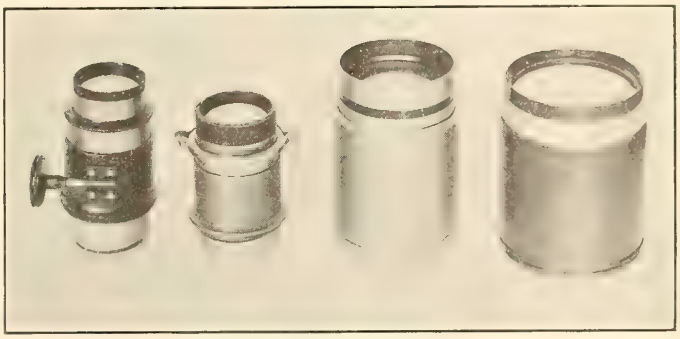
Fig. 11—Series of 5½″ E. F. Projection Objectives of Various Effective Apertures. The Objective at the Right Has an Aperture Ratio of f/2.

If considerable experimental work is to be done, it will be found more convenient to use an optical bar than an actual projection machine. So far as the optical end is concerned, all of the mechanism of the machine is unnecessary. If some means is provided for holding an objective lens, an aperture plate, condensers, lamp and mirror, and for varying the position of each of these elements in three directions, *i. e.*, forward and backward, sideways, and up and down, a most convenient testing device will result. Figure 12 shows such an optical bar. In this case the bar is mounted on a see-saw arrangement which may also be rotated. By this means the 16 points on the motion picture screen may be measured, leaving the foot-candle meter in one position and moving the lighted field around by means of the see-saw arrangement. This may be calibrated and degrees

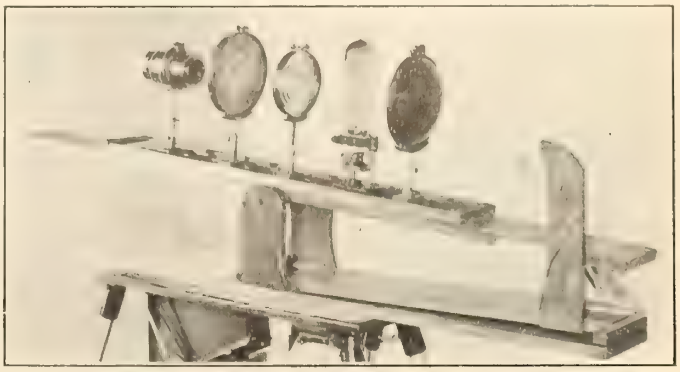
Fig. 12—Experimental Optical Bench, or Bar.

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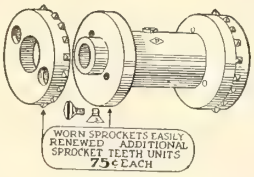
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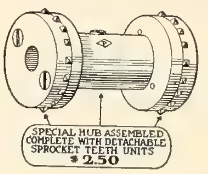
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The field of application for moving picture machines using Mazda lamps for light sources is large. Already the art has advanced to a point where (*taking into consideration the somewhat lower results obtained under average practical operating conditions than are possible under the best conditions*), Mazda motion picture lamps will successfully replace any A. C. arc on 25 cycle current; 50 ampere A. C. arcs on alternating current of 60 cycles and above and also 25 ampere D. C. arcs. In other words, twelve-foot pictures projected on a plain, white screen or sixteen-foot pictures on metallic or mirror screens, up to throws of 100 feet. By such a replacement satisfactory projection is secured at a lower operating cost.

The Society of Motion Picture Engineers has, among its members, many men actively engaged in the manufacture of large as well as small, or portable, motion picture machines. There is a wonderful field open to these gentlemen. The educational possibilities of the motion picture machine are enormous. It is the authors' belief that some day the house machine, and those for use by salesmen, etc., will vastly outnumber its larger prototype, now so common in the motion picture theatre. There are two factors which will contribute most to this accomplishment, *i. e.*, safety and simplicity. The use of the Mazda lamp for a light-source secures the latter and contributes largely toward the former. After simplicity and safety we desire excellence of screen results.

It is hoped that a careful study of the data presented above will be of assistance to manufacturers in producing the highest grade machines, and to the users of these machines in getting the best out of them, thereby jointly obtaining excellent pictures. The lamp manufacturers are with you from start to finish, both in the interest of science, and the advance of education, as well as from the commercial standpoint. Our various engineering departments are in a position to assist you in your development work, and we shall be glad to have you call for such assistance at any time.

In conclusion, the authors wish to thank J. Force of the Laboratory and E. F. Carrington of the Photographic Department of the Edison Lamp Works for their assistance in obtaining and preparing the data presented above.

(NOTE. *Through a mistake on the part of the printer the illustration referred to as Fig. 5 in last week's instalment of this article appeared in an inverted position. In referring to Fig. 5, as printed, the right-hand half of the cut should be taken as (a) and the left side as (b.)*

I. P. A. Secures Larger Quarters

WITH a view to providing added comforts and conveniences to its enthusiastic and steadily increasing membership the International Projection Association has relinquished its old headquarters at 652 Bergen avenue, Bronx, and secured new and commodious quarters at 437 East 145th street, Bronx. The new clubhouse contains eleven large rooms, well fitted up, and will be ready for occupancy about May 15. The club has leased the premises for a term of years and have also purchased a pool table, and the nucleus of a technical library.

To the regret of the membership at large Frank S. Pircher, B.Sc., the recently elected president, was obliged to resign his office, due to the pressure of highly important work which at present is occupying the major portion of his time.

At the club's last business meeting, on April 22, Frank H. Tyler was elected president, to fill the vacancy caused by Mr. Pircher's resignation.

Porter Makes Visit to Simplex Distributors

E. M. PORTER, general manager of the Precision Machine Company, Inc., 317 East Thirty-fourth street, New York City, left New York the latter part of last week on a ten-day trip, to visit a few of the distributors handling the Simplex projector. His first stop was at Chicago.

Mr. Porter will consult with the various companies acting as exclusive distributors for the projectors made by the Precision Machine Company, with a view of taking up details in connection with the company's new sales promotion plans. Mr. Porter expects to obtain important data, indicating the prospects of the accessory business in the Fall.

The Camera

The Optical Requirements of Motion Picture Projection Objectives

By Alfred S. Cory

[*A paper read before the meeting of the Society of Motion Picture Engineers, Rochester, April* 9, 1918.]

IN the motion picture industry, as in every other modern industry, the trend in mechanical and technical matters is always toward increased efficiency, combined with improvement in quality, and on the present occasion I bring to your notice the results of a comparative study of motion picture projection objectives from the standpoint of their defining properties and the efficiency with which they utilize the light-source of the motion picture projector.

As the analogy between the production of an image, or picture, in the photographic camera, and the reproduction of an enlarged screen picture by the motion picture projecting machine, is a very close one (*the two processes being, in fact, merely the inverse of one another*), we are provided with a ready means of studying and comparing the capabilities of projection objectives by subjecting them to the same considerations that are applied to the investigation of the properties of photographic objectives, but before we proceed there is a difference which should be pointed out between the character of the work which is to be accomplished by the photographic objective and the projection objective, respectively.

In the case of the photographic objective, the angular field, or field of view, required to be covered is seldom less than 30 degrees, which is considered a very narrow field in photography, but in the case of motion picture projection, the field which comes into play is only about 15 degrees in angular extent (*for an objective of 4 inches E. F.*), and is even less in the case of long focus lenses. Were it not for these extremely moderate requirements as regards the angular extent of the field of view, the effect of the aberrations of the customary projection objective would be much more apparent in the screen reproduction.

On the score of aperture, or intensity, however, the requirements of photographic objectives and projection objectives are identical, for in both cases the greatest aperture is essential which is compatible with freedom from a noticeable amount of aberration in the projected pictures. Thus the bundles of rays transmitted by a projection objective are of large angular section, as in the case of the photographic objective, but the most extreme rays from the film picture to be projected have very slight inclinations to the axis of the objective when compared with the obliquities met with in photography.

As is well known, the images formed by lenses are affected, as regards sharpness or quality of definition, and as regards the accuracy with which they reproduce the projected object, by a series of aberrations, the most representative aberrations, from the viewpoint of the optical constructor being:

(1) Chromatic aberration (*due to the composite nature of white light*).
(2) Axial spherical aberration.
(3) Spherical aberration for points outside the axis.
(4) Astigmatism.
(5) Curvature of the image field (*invariably associated with 4*).
(6) Distortion.

A brief outline of the cause of these various aberrations, their effect on the projected image, and the requirements for their elimination, or correction, will be given, and a comparison between the customary projection objective, and some objectives of improved construction, will be made on the basis of the extent to which the various aberrations have been eliminated in the several types of objective considered.

To save time in reviewing the effects of the several aberrations upon the definition of the projected picture, we will assume, in the first place, that any objective which is worthy of investigation has been chromatically corrected for at least two spectral colors, and has also been spherically corrected for rays parallel to the axis, *i. e.*, is so corrected that the axial ray and the edge ray, after refraction by the objective, cut the axis at the same point, which point of intersection is known as the focal point of the objective in question.

The fact that an objective is spherically corrected for the center of the field does not, however, assure the sharp reproduction, in the image, of portions of the object which are situated outside the axis, because the zones of the objective between the axis and the margin may exert their influence on oblique pencils in a manner which is quite fatal to crispness in the image, and this effect is number 3 on the list of aberrations, being generally known as coma. Spherical aberration of the oblique pencils of rays gives a fuzzy appearance to the image, the reason for this being that the various zones of the objective have not the same magnifying power, due to the unsymmetrical refraction of the rays in the meridian sections of oblique pencils. In first approximation Abbe showed that for the elimination of coma the ratio of the sines of the angles made with the axis by any and every ray proceeding from the axial object point and refracted to its image point must be constant, or in other words

$$\frac{\sin u'}{\sin u} = \text{constant}$$

where u is the angle which the incident ray makes with the axis and u' is the angle which the refracted ray makes with the axis. This ratio must also be equal to the linear magnification. In the case of parallel incident rays the relationship

$$\frac{h}{\sin u'}, \text{ must be constant}$$

where h is the height of incidence of the ray considered, measured from the axis. This ratio must be equal to the equivalent focal length of the objective and the difference between the value of $h/\sin u'$ and the equivalent focal length, F, for any zone of a given objective represents the deviation from the sine condition for that zone of the objective, and if the sine condition is approximately fulfilled in an objective the values of

$$\frac{h}{\sin u'} - F$$

for the various zones will be nearly equal to the outstanding spherical aberration for the same zones as compared to the focus of the axial ray. Zonal variations of the equivalent focal length are eliminated over a narrow field, *i. e.*, up to 7 degrees from the axis (*15° field of view*) when the sine condition is fulfilled as a first approximation, but in the case of wider fields a special correction for coma may be necessary, which is, however, outside the scope of the present considerations.

The commercial varieties of projection objective are made along lines similar to those proposed by Petzval in 1840, and the deviations in present day manufacture from the original Petzval Portrait objective are so slight that the projection objectives now generally in use are similar in their characteristics to the original Petzval lens. The Petzval objective has always been celebrated for its critical definition in the center of the field, which compares very favorably with the most modern objectives over a restricted area in the vicinity of the axis.

At a distance of 12 mm. from the axis (*corresponding to one-half the width of a film image*), the deviation from fulfillment of the sine condition commences to assume such proportions, however, that there appears to be room for improvement through the use of some other type of objective wherein the sine law is fulfilled for a greater distance away from the axis, because the edges of the motion picture image are outside of the region over which this important correction is operative in the case of the Petzval objective. By the use of certain types of photographic anastigmats as projection objectives, a field much in excess of the diagonal of a film image may be secured which is free from coma, and as

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these modern types of objectives appear to possess numerous other advantages they will be considered more extensively in the course of my remarks.

A further deterioration in the definition of the projected motion picture image is the result of astigmatism and curvature of field, two associated aberrations which appear as numbers 4 and 5 on our list.

A description of the effects of astigmatism and curvature of field upon the projected image will show the importance of correcting the projection objective for these aberrations, so we will dwell briefly upon the matter, reference being had to Fig. 1.

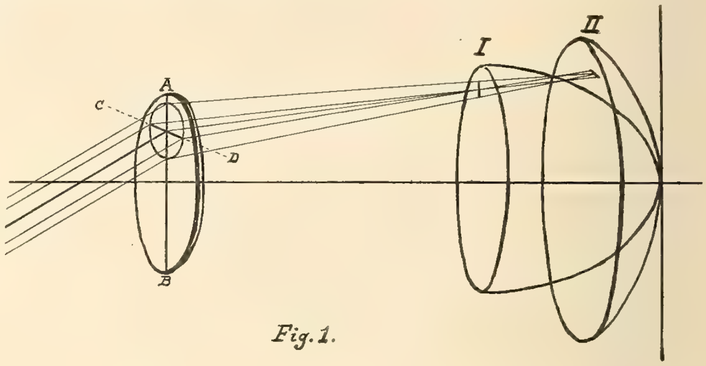

Fig. 1.

In the diagram a pencil of light rays, *supposed to be of very narrow cross-section,* is incident obliquely upon a positive lens. The cause of astigmatism is found in the fact that a different contour of lens surface is presented to sections of the incident oblique pencil which are 90° apart, and the refracting effect of the lens is thus different for different portions of the incident pencil.

The section of the oblique pencil of rays which contains both the axis of the pencil and the axis of the lens is known as a primary or meridian section, and is denoted by A B in the diagram, while the section at right angles to A B *through the oblique pencil* is known as the secondary or equatorial section, C D, of the same oblique pencil. Proceeding now to follow the course of the rays after the oblique pencil has been refracted by the lens, we note that the rays of the equatorial section C D come to a focus at I in the form of a line which radiates from the axis, while the rays of the meridian section A B come to a focus further back at II as a horizontal line which is at right angles to the radial line at I, or, more strictly, it is tangential with respect to the circular image field. At the position I, therefore, we have vertical or radial elements of the object in focus and horizontal details blurred beyond recognition, while at II we have horizontal, or tangential, object elements sharply delineated but the vertical elements hopelessly out of focus. Somewhere between I and II is a position of minimum indistinctness which is known as the circle of least confusion, and would represent the best marginal definition attainable with the uncorrected lens.

The converging of oblique pencils to two focal lines is not the only consequence of oblique refraction, however, for the respective radial and tangential lines are located on two very curved surfaces, as the diagram shows, and these curved image-surfaces only coincide at the axis of the lens. The difference between the curvatures of the I and II astigmatic image-surfaces is known as the astigmatic difference, *which increases with increasing angles of obliquity of the incident rays.* This deformation of the image-surfaces, *i. e.,* their departure from the flatness of an ideal focal-plane, is known as curvature of the image-field, and it is found desirable when correcting an objective for the removal of astigmatism to abolish the astigmatism and the curvature of the field simultaneously.

By suitable design and choice of the glasses, an objective may be made which brings the I and II image surfaces into contact, whereupon the lens is free from astigmatism and renders a sharp image, but this single anastigmatic image field may still be a very considerably curved surface. It is therefore the aim of the optical computer to render the field flat and perpendicular to the axis at the theoretical focal-plane simultaneously with the bringing together of the I and II image surfaces. This is accomplished when the Coddington-Petzval condition is fulfilled, which requires that

$$\sum \frac{1}{r} \triangle \left(\frac{1}{n}\right) = 0$$

i. e., the sum of the products obtained by multiplying the curvature of each refracting surface by the difference of the reciprocals of the refractive indices of the media bounding that surface must be zero. When this equation does not equal zero its value indicates the curvature of the image field at its vertex, or, in other words, at the axial focal point.

NOTE.—The Coddington-Petzval condition is only operative when the astigmatism has first been abolished, that is when

$$\sum \triangle (\delta) = 0$$

i. e., the sum of the differences in the diameters of the circles of confusion (*corresponding to an extra-axial point of the object*) resulting from the refractions at each of the surfaces of the system equals zero.

In the case of some modern photographic objectives the astigmatism and curvature have been eliminated over a very wide field of view, although in anastigmatic corrections, as well as in ordinary spherical corrections, there remain, in the case of most objectives, small outstanding zones where the I and II image-surfaces have not been brought completely into contact, or where the field is not perfectly flat and at right angles to the axis of the objective.

As a concrete instance of the existence of these astigmatic deviations, and departures from strict planeity of the image-field, the Petzval type of projection objective shows a noticeable degree of astigmatism, or curvature of the field, or both, at 5° from the axis (*corresponding to a field of view of 10°*), while at 7° from the axis (*corresponding, roughly, to a 15° field of view*) the astigmatism, or the curvature, or sometimes both, are of quite appreciable extent. To those who have never experimented with lenses from the constructional point of view it will be of interest to state that by separating the front and rear components of a Petzval type objective the flatness of the image-field is improved, but at the same time the I and II image-surfaces tend to separate from one another more and more as the lens components are spaced increasingly farther apart, so that flatness of field is attained at the expense of increased astigmatism when the correction depends solely upon the empirical principle of separation. On the other hand, a very close approximation to complete coincidence of the I and II image-surfaces may be secured by bringing the components of the Petzval objective close together, thus eliminating astigmatism almost entirely, but in this case a very much curved field results, which is equally as objectionable as the presence of astigmatism both to the photographer and the optical projectionist.

As it is therefore to be seen that the Petzval objective possesses neither complete freedom from astigmatism, nor a perfectly flat field of sufficient angular extent to permit of perfect definition over the entire extent of the projected motion picture image, it appears that in order to achieve the utmost in sharpness in cinematographic projection some of the modern types of highly corrected objectives could be utilized to advantage in this class of work. Projection objectives of the photographic anastigmat type have been used in England and on the Continent for some years past with great success, and I need not therefore apologize for directing the attention of the Society, and the industry at large, to the improved results which may be secured by the use of projection objectives of modern design.

(*To be continued next week*)

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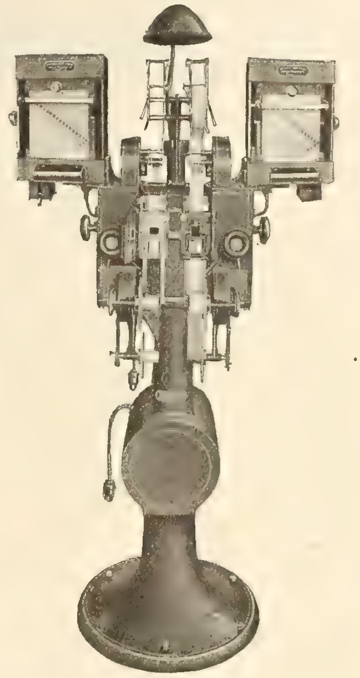

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Music and the Picture

Review of Latest Compositions

1—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style. Played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox edition.)

2—"Fancy Free," the new musical comedy success; also "Sinbad," the latest Winter Garden extravaganza, are published by G. Schirmer.

3—"I'm Sorry I Made You Cry" by Clesi. The latest fox trot and waltz by the famous Leo Feist edition.

4—"American Bells," a fine patriotic march. (Cramer's edition, Frederick, Md.)

5—"Homage of a Nation," by Chavez. A grand memorial march published by Oliver Ditson.

6—"Moonlight Blues," by Homer Deane. A weird and fascinating melody. (McKinley Music Co.)

7—"Oriental Nights," a beautiful dreamy and melodious waltz. (J. W. Stern edition.)

8—"Carry On—General Pershing's March," by M. L. Lake. At this time there is a great need of good, sound, substantial marches of character and inspiration. "Carry On" is just what you have been looking for. The greatest military march hit of the season. (Carl Fischer edition.)

9—"Dear Kiss," waltz by Ager. A very melodious and popular waltz and a most valuable addition to the library of any musician. (Leo Feist edition.)

10—The Cinema Music Co., Columbia Theatre Building, New York City, will mail you free Violin Thematics of their famous Photoplay edition upon request.

Is It Patriotic to Abandon Music?

By GUSTAV SAENGER

SOME day when the complete account of the present war is written, when every phase and part of the gigantic struggle will be known, when the indescribable feats of bravery and endurance of our men, together with the material factors which aided in the ultimate victory will have been duly recorded, a considerable chapter will be necessary for the proper presentation of the important, the essential as well as the uplifting part which music, in its every form, contributed to our cause.

After everything is said and done, the spirit, pluck, endurance and courage of the man behind the gun cannot be upheld forever without outside influences of some kind. Besides being clothed, fed and attended to in cases of accident, the men gathered together from every field of human endeavor, made up from every possible scale of human society, need periodical rest and entertainment of one kind or another to divert their attention from the bloody work in hand. And what more potent or vital influence can be thought of for collecting, strengthening and upholding the morale and courage of our troops, of entertaining them in their hours of leisure and reminding them of the loved ones at home for whom they are fighting, than music? What greater stimulus can be given to a tired, fagged-out company of men than to start them singing a rousing marching song or by letting a military band play it for them?

Everyone of the belligerent nations has long since established bands, choruses, theatres and entertainments of all kinds for the relaxation and amusement of its soldiers. America, too, has quickly seen into the need of providing its fighters with every possible kind of musical relaxation, not only for reasons of absolute amusement but on account of its far-reaching influences as a direct need.

Public attention has been frequently directed of late to the inspiring work done by Lieutenant John Philip Sousa in connection with the organizing of military bands for use in the present war.

Not so very long ago Major-General Leonard Wood issued an invitation to musicians in the seven states from which the men of the Eighty-ninth Army Division were drawn to submit original marches from which an official divisional march was to be selected and I believe it was he or Secretary Baker who stated at one time that "a singing army is a triumphant army"; another has declared that "the singing of the army will be one of the inspiring chapters in the history of the war," and a capable writer in the Chicago Evening Post recently said, among other things, that—"Music when men are going into a charge lifts the heart and makes the hand strong. Music in the intervals between actions, back of the trenches and in the billets, lifts the souls of the soldiers, acts as a palliative of hardships and comforts like a mother. Old soldiers have said that no man can be a coward as long as he can hear the band play. The men of ours who are over there have music supplied to them, and if the ration of instruments or notes or song words is short, they improvise. Almost better a foodless camp than a songless camp. The man who can supply music for the troops is as necessary as the man who can supply munitions.

But while this essential need of music as an inspiring and uplifting force is gaining greater impetus with our authorities as the war keeps on, we are threatened with manifold powerful influences at home to declare a ban on music in general, do away with it and place it in line with those luxuries of life which our authorities have classified as non-essential.

And it seems doubly discouraging to consider that regardless of all the efforts made to provide music for our enlisted men and with due acknowledgment of the value and need of musical activity in connection with their duties, no end of propaganda is being scattered broadcast at home, in connection with civilian life, to depreciate the value of music and prove it worthless as a factor in war-time activities.

Quite recently the New York Musicians' Union approached the so-called Theatre Managers' Association with a request for a ten per cent increase in salaries for all members of their organization. Not only did the Managers' Association flatly refuse consideration of this request but announced through their counsel that it would be impossible for them to reach a higher scale of wages for their musicians, that well-nigh prohibitive cost of living had carried production expenses with it, that music had taken its place with other non-essentials, that it was a luxury now if there ever was one, and that it was not necessary to the production of a great majority of legitimate plays.

Aside from the fact that the general rise in the cost of living has affected musicians just as seriously as any other class of citizens it seems rather high-handed for an organization of theatre managers, dependent upon the amusement-seeking public, to declare music a luxury and non-essential, just because their orchestras have taken it upon themselves to ask for a raise in salaries. Why not declare the products of scene painters, costumers, program printers, electricians, etc., unessential because advance in salaries for services rendered has been asked for?

This question of music for those who stay at home is a serious and a vital matter. Our civilian population must be provided with opportunities for relaxation and amusement and to this end nothing serves to better advantage than music in one form or another. Let us insist upon non-essentials, if they really are non-essentials, but let everyone in a position to do so and in particular American music lovers and the American public in general, register a distinct protest against the proposed and constant efforts of those who are endeavoring to have music and musical performances put into the luxury class.

It would be just as unpatriotic and harmful to deprive our home communities of the benefits and pleasures of music in these trying times as it would be to refuse the same thing to our fighting units.

Music should not be dispensed with or objected to on account of convenience, business reasons or because of thoughtless, war-time classification. Music is a vital essential in the lives of hundreds of thousands of our citizens. To deny it would mean the taking away of one of our strongest and most desirable forces for the up-keep of our spirits, our powers of endurance, our patience, our belief in ultimate success and in depriving us of so many factors necessary for victory it would seem that in the end our enemies would be served and benefited to a much greater extent through such a purpose than we would.

"JOAN OF PLATTSBURG"

(Goldwyn Production)

1—At Screening (2 minutes)—"Salambo-Arenda" (Prelude), 4/4 Moderato Maestoso.

2—T: On Lake Champlaine (1 minute and 30 seconds)—"Salambo-Arenda (Love Scene), 6/8 Molto Moderato.

3—T: A big camp (1 minute and 30 seconds)—"We are Coming" (Sousa), 2/4 Tempo di Marcia.

4—T: A little girl (2 minutes)—"Festival March" (Borch), no introduction, 4/4 Maestoso.

5—T: She had grown up (3 minutes)—"Valse Poupee" (Poldini), 3/4 Tempo di Valse.

6—D: Interior of headquarters (1 minute and 45 seconds)—"Liberty Forever" (Caruso), 2/4 Tempo di Marcia.

7—T: Behold grog shop of camp (2 minutes and 15 seconds)—"Doing Our Bit" (Romberg), Fox Trot, 4/4 Moderato.

8—T: John Miggs (2 minutes)—*"Rouet D'Omphale" (Saint Saens), J to K, 2/4 Lento.

9—D: Joan Climbs in Window (2 minutes and 15 seconds)—"Pierrot Macabre (Lanciani), 6/8 Allegro Moderato.

10—D: Joan climbs out of window (2 minutes)—Hurry *26 (Minot), 2/4 Vivo.

11—D: Major and Joan alone (1 minute and 45 seconds)—*"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato.

12—D: Joan passes sentry (2 minutes)—"My Dough Boy" (Frey), 2/4 a la Patrol.

13—T: To my soldier boy (2 minutes and 15 seconds)—"Sunbeams" (Helier), 4/4 Moderato Grazioso.

14—T: Well Joan was a poor (3 minutes)—"Intermezzo" (Hadley), 4/4 Andante.

15—T: Do you think (3 minutes)—*"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato.

16—D: Joan in tree, children close up (3 minutes)—"March Miniature" (Jacobi), 4/4 Tempo di Marcia.

17—T: Joan takes refuge in cellar (1 minute and 45 seconds)—"Shakes of Night" (Friedland), 4/4 Moderato.

18—T: The time arrives for experiment (3 minutes and 15 seconds)—"Hail, America" (Drumm), 4/4 Maestoso.

19—D: Jim at counter—cigar changed (4 minutes and 30 seconds)—"Implorations Neptune" (Massenet), 2/2 Agitato.

20—D: Men leave wireless apparatus (3 minutes and 30 seconds)—"Woodland Whispers" (Czibulka), 4/4 Moderato.

21—D: Joan and major in cellar (3 minutes)—"Misterioso No. 2" (Minot), 4/4 Moderato.

22—D: Gang enter secret wireless room (2 minutes)—*"Rouet D'Omphale (Saint Saens), 2/4 Lento.

23—T: I want you to make lots of money (4 minutes)—"Misterioso Dramatico 54" (Borch), 3/4 Poco Agitato.

24—T: You saved us, Joan (3 minutes and 15 seconds)—"Land of Romance" (Herbert), 4/4 Tempo di Marcia.

25—T: Joan, I've got an order for you (4 minutes)—*"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato.

25½—D: Joan raises hand, Major walks away (1 minute and 45 seconds)—"La Marseillaise" (French Anthem), work to crescendo until April 6, 1917, on American flag.

26—T: Over there (1 minute and 15 seconds)—"Le Ville" (Puccini), 4/4 Maestoso; Allegro (battle), 2/4 Allegro.

27—D: Major carried from field (1 minute and 30 seconds)—"Trusting Eyes" (Gartner), 4/4 Moderato.

28—T: When the boys come home (1 minute and 30 seconds)—"Patriotic March" (Rosey), 2/4 Tempo di Marcia.

29—D: Major kneeling before mother (2 minutes and 45 seconds)—*"Rainbow Girl" (Hirsch) Theme, 4/4 Moderato * * * END.

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* Repeated selections.

"THE LAW OF THE GREAT NORTHWEST"

(Triangle Production)

Reviewed on page 2585

Theme: "Love Theme" by Abbott Lee

1—"Whispering Flowers" (Characteristic Intermezzo), by Blon (2 minutes and 30 seconds), until—T: "Indians brought in the furry fruits."

2—"Indian Theme" (Characteristic), by Winkler (2 minutes and 40 seconds), until—T: "Into Sinclair's despotism, etc."

3—"Dramatic Tension," by Reissiger (3 minutes), until—T: "So under the command of Sinclair."

4—Battle Hurry to action (2 minutes and 10 seconds), until—T: "Though not yet stationed."

5—"Canzonetta" (Moderato), by Nicode (3 minutes and 45 seconds), until—T: "From the South each year, etc."

6—Theme (1 minute and 40 seconds), until—T: "After a survey of Sinclair's."

7—"Dramatic Recitative," by Levy (2 minutes and 45 seconds), until—T: "Old Monast had saved nothing."

8—"Forest Whispers" (Moderato Gavotte), by Losey (4 minutes), until—T: "Without a struggle, old Monast."

9—Theme (2 minutes and 30 seconds), until—T: "And falsely rich through credit, etc."

10—"Rustles of Spring" (Dramatic), by Sinding (2 minutes and 40 seconds), until—S: The fight.

11—"Dramatic Agitato," by Hough (1 minute and 15 seconds), until—T: "So Mary began to go, etc."

12—"Intermezzo" (Moderato), by Huerter (1 minute and 30 seconds), until—T: "The jaws of the tyrant's trop, etc."

13—"Dramatic Recitative," by Levy (2 minutes and 20 seconds), until—T: "That very evening Sinclair hastened."

14—"Moderato Agitato," by Becker (3 minutes and 10 seconds), until—T: "Realizing that Monast, etc."

15—"Violetta" (Characteristic Concert Piece), by Tobani (2 minutes and 40 seconds), until—T: "They lie, I found the money."

16—Continue fff (45 seconds), until—T: "That trader's up to some."

17—Theme (1 minute and 25 seconds), until—T: "That night without a friend, etc."

18—"Eim Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 30 seconds), until—T: "And then Morin strolled."

19—Continue ff (1 minute and 50 seconds), until—T: "And the trader fell for the plot."

20—"Dramatic Tension," by Winkler (3 minutes and 15 seconds), until—T: "I'm tired waiting."

21—"Erl King" (Dramatic Agitato), (2 minutes), until—T: "There they are now, watch 'em."

22—Continue ff (45 seconds), until—T: "Start the fight."

23—Heavy Agitato to action pp or ff (1 minute and 15 seconds), until—T: "Mary, is that true?"

24—Continue pp (1 minute and 35 seconds), until—T: "Your message came just in time."

25—Theme (35 seconds), until * * * * * END.

"SOCIETY FOR SALE"

Theme: "By the River" (12/8 Romance) by Morse

1—"A la Bien Aimee" (Valse Lente), by Schuett (2 minutes and 50 seconds), until—T: "The inevitable financial smash, etc."

2—Theme (2 minutes), until—T: "In Billy's pocket burned a note, etc."

3—Continue to action (2 minutes and 35 seconds), until—T: "Pierce, a punctillious piece."

4—"Romance" (Melodious Mod.), by Frommel (6 minutes), until—T: "Lady Mary, who puts her."

5—"Love Theme," by Abbott Lee (1 minute and 50 seconds), until—T: "One of the many affairs."

6—Popular Trot to action (2 minutes and 40 seconds), until—T: "Look here, you'll have to."

7—Continue pp (25 seconds), until—T: "Lord Sheldon, whom society, etc."

8—"A la Ballerina" (Valse Lento), by Braham (4 minutes), until—T: "Take my advice, marry her."

9—Continue pp (1 minute and 25 seconds), until—T: "Three a. m. finds honorable Billy, etc."

10—Theme (5 minutes and 10 seconds), until—T: "Remorse was a new emotion."

11—"Sweet Ponderings" (a melodic sentiment), by Langey (4 minutes and 25 seconds), until—T: "By the way, what sort of a chap? etc."

12—"Canzonetta" (Moderato), by Nicode (2 minutes and 30 seconds), until—T: "In fact, I'll lay ten pounds, etc."

13—Continue ff (45 seconds), until—T: "That afternoon."

14—"La Grace" (Moderato), by Bohm (3 minutes and 45 seconds), until—T: "Cynical society would have suffered, etc."

15—Theme (4 minutes and 50 seconds), until—T: "Why should I come around."

16—"Sweet Jasmine" (Melodious Allegretto), by Bendix (4 minutes and 40 seconds), until—T: "Here is the most of your money."

17—"Serenade" (Andante), by Drigo (2 minutes and 45 seconds), until—T: "The honorable Billy experiences, etc."

18—"Dramatic Narrative," by P. Pement (2 minutes and 50 seconds), until—T: "Thillys had followed."

19—"Love Song" (Dramatic), by Flegier (5 minutes and 10 seconds), until—T: "You told me once, etc."

20—Theme (1 minute and 45 seconds), until * * * * END.

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REEL 1

1—At Screening—Allegro Vivace, 2/4.
2—At Silver Beach—Lento, 6/8.
3—I'm awfully tired, mother—Andantino con Espressione, 4/8; segue, Andante Mosso, 4/4.

REEL 2

4—Enter Mr. Scully—Andante Con Espressione, 9/8.
5—When Scully enters rooms—Andante Appassionato, 4/4.
6—Five years later—Andante, 2/4.
7—When Charlie plays piano—Song, "Mother of Mine."
8—The bulls have found us—Andante Dramatico, 4/4.

REEL 3

9—Ain't you taking me with him—Andante Doloroso, 3/4.
10—Won't you even let me say good-bye—Moderato, 4/4.
11—I am coming to-night—Andante, 2/4.

REEL 4

12—While Chicago Charley's Pal—Lento, 4/4.
13—The next morning—Andante, 4/4.
14—When Miss Gordon enters Charley's room—Andante Dramitico, 4/4.
15—At struggle—Allegro, 4/4.
16—And then, half an hour later—Adagio Cantabile; Seque into Dram. Andante, 4/4.

REEL 5

17—I'll report the loss to headquarters—Valse Triste, 3/4.
18—This is the girl who pawned the ring—Dram. Tension, 9/8.
19—Chicago Charley was rotten-bad—Moderato, 4/4, until—END.

(*Continued from page* 3008.)

the point. Mr. Farnum's physical might, his face in which there is not one disagreeable line and his power of expression place him in a class by himself. If one uses "all man" when referring to Mr. Farnum, he cannot justly use it in reference to any other actor. The Farnum of the screen is the ideal gentleman. Not as regards clothes but as regards acts. There may also be something in the fact that he never has a role in which he is anything but frank and truthful in the most distressing situations.

"True Blue" prepared for the star and directed by Frank Lloyd shows him as a ranchman, kind hearted to all, but nursing a secret hatred and a contemplated revenge against the English Earl who broke his mother's heart. The story is simplicity itself and so is a most suitable vehicle for Mr. Farnum. But in its simplicity it is power in itself and moves forward in bold and invigorating strokes. There is nothing petty in plot or situations. It deals with elemental passions in a sequence of scenes that grows more interesting with every reel. The story is beautifully set in magnificent Western scenes and has for variations some glimpses of the high spots of the city of Chicago. Mr. Farnum in his best ranch clothes mingling with the cabaret lizards is at once an amusing and admirable figure.

Katherine Adams is seen opposite the star in this picture and she does a little part competently. William Scott as the weakling English youth, Charles Clary as the Earl and Francis Carpenter as the hero when a child give excellent performances.

THE STORY AND PLAYERS

Mary Brockhurst (Ada Gleason) is deserted by her husband, Gilbert (Charles Clary) when he inherits an earldom in England. She dies shortly afterwards. Years later, Bob (William Farnum), her son, is happy on his ranch, save when a desire for revenge on his father overwhelms him. When the Earl visits Chicago on a mission for his government Bob visits him and denounces him as a scoundrel. His father makes a weak attempt to make amends, but is scorned. The Earl's son by his second wife, Stanley (William Scott), a weakling, visits the town near Bob's ranch to see the sights. In a gambling game he attempts to pass an I. O. U. off on a stranger and is beaten up. Bob, learning his identity, takes him to the ranch, after paying the debt, and with revenge still in his heart forces him to work it off. The youth is mistreated by Bob and the cowboys until Ruth (Kathryn Adams), the school teacher, intervenes in Stanley's behalf. Believing she loves him, Bob sets to work to make a man of him and eventually succeeds. He is surprised to discover after all that Ruth loves him. When the Earl, with a desire to make amends, offers to make Bob his heir he refuses, but sends Stanley back to him—a man.

"Mountain Law"

(*Blue Ridge Drama-General—Two Reels*)

Reviewed by F. G. Spencer

THIS story, by L. Case Russell, is old as the hills wherein it is depicted, although it has been garnished in one or two respects. The blood feuds among mountaineers is the theme, and all features of this "pastime" are amply and aptly dealt with. The refining influence of the schoolmarm is played upon, and Bob Clayton, one of the feudists, when asked to tell of something he has done for which he was ashamed, vividly describes a poor shot of his, which failed to reach its mark.

The school teacher tries to impress the other viewpoint upon him, and has but scant success; showing how deeply set are these mountain feuds. There's a pretty little love story running throughout, and the tenderness of the feudist for child and animal is portrayed as passionately as is the vigor with which the feud is prosecuted.

THE STORY AND PLAYERS

Fanny Bruce (Marion Henry), the new school teacher, hears of the feud between the Claytons and Danceys and essays to smooth matters over by getting the chief feudists to her Sunday school class and learning the evil of such doings. She meets with small success, however, and eventually falls in love with one of them, Bob Clayton (Ned Finley). On their wedding day Bob's brother Dave (Charles Robbins) is killed from ambush. Bob stumbles over the body and learns that Sam Dancey (Richard Neil), a member of the other faction, has been there and starts in pursuit, as also does the sheriff. Bob follows Sam's tracks and kills him in a running fight just as the sheriff shoots from another angle. The wedding party is being held up when the sheriff arrives at the cottage and announces that he shot Sam because he evaded arrest after the ceremony. Bob tries to tell Fanny the truth, but she refuses to listen, simply saying, "I am a Clayton now," and so Bob knows she understands and forgives.

"I'm a Man"

(*Judge Brown-General—Two Reels*)

Reviewed by F. G. Spencer

WHEN a high school cadet is taunted by his fellow members and ridiculed in the presence of his best girl on account of his wearing short pants, there is just cause for ire in the youthful bosom. Frank Eisel (Martin Pendleton), apparently about fifteen years of age, is the victim, and in his wrath he declares to his parents, "I'm a man, and I want long pants." His older sister procures them for him.

This is the beginning of a picture brimful of interest, and shows to what lengths a youth imbued with thorough, out and out Americanism will go in defense of his principles.

The continuity of the story is good, the locations selected with a good eye to realism, and every character in the plot is beautifully woven around the boy character.

There is absolutely no overacting, and the whole reflects credit upon Director King W. Vidor.

THE STORY AND PLAYERS

Frank Eisel declares his patriotism and intention to join some branch of the service. His ardent manner compels attention. On the other hand, his parents, being of German birth, but loyal Americans, are used in a subtle manner by a so-called Frenchman, Jules de Courcey (Wharton Jones), to further his ends as a German spy. And herein lies the plot and denouement. The youngster has a small wireless outfit with which he amuses himself and also instructs himself. The Frenchman, a director of the bank presided over by Frank's father, is looked upon as wealthy and is the parents' chosen suitor for Ruth Eisel's (Ruth Hampton) hand. Ruth, however, favors David Smith (Lloyd Hughes), a young clerk in her father's bank, and a prime favorite with young Frank. De Courcey knows of Frank's wireless, and in informing Simon Eisel (William Davenport) of his desire to use same one night threatens to denounce him as a German spy, for his (the Frenchman's) day had come—a day he had long looked forward to—this day was when he would have a chance to render the Fatherland a service, and that service was to be the burning of the oil fields of the South. Frank's father falls for the ruse and takes the boy for an auto ride that night, but he returns early enough to discover his wireless apparatus being used by the spy, and he deciphers the message. At the risk of life and limb he tears his way to the military guard to give the warning. In a state of complete collapse and with many injuries, he informs the soldiery of the German scheme just in time to save the extensive oil fields. In the meantime Ruth's sweetheart has had his eye on the pseudo Frenchman, and having been made a mmeber of the Secret Service exonerates Ruth's father. The latter now is proud to admit, "My son, you're a man."

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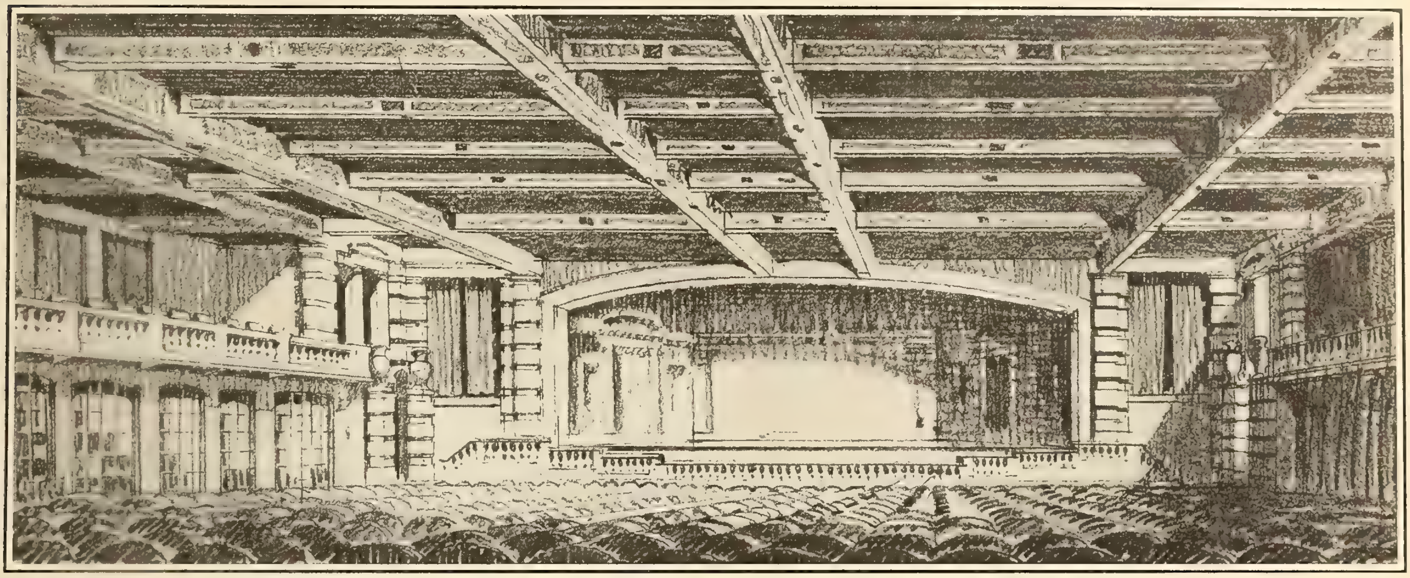

Architect's Drawing of Interior of "The Symphony," New York's Newest Northside Theatre.

Symphony Theatre Nearly Ready to Open

WORK has been progressing so rapidly on the Symphony theatre, New York's newest photoplay palace, that definite announcement of the date of opening is expected within a few days. The building is located at Broadway and Ninety-fifth street, and has undergone a full remodelling to make it one of the finest houses in the country.

The architect's drawing reproduced above gives only a faint idea of the beauty of the interior of the house. An air of cozy comfort is suggested by the substantial lines of the architecture. There is not a post in the place so that an unobstructed view of the screen is gained. All of the seats with the exception of smoking loges are on the lower floor.

Aubrey M. Kennedy, president of the Kennedy Theatres, Inc., and his general manager, Charles L. Cole, have "camped" on the premises day and night and no workman on the building has been more untiring in his efforts to establish a new record in theatre building than has either of these officials.

As a result of the speeding up obtained by their presence, the finishing touches are about to be given to the Symphony, and very soon the opening will be announced along with the inaugural program.

Many innovations in theatrical appointments and equipment are promised as an agreeable surprise to the Symphony patrons. Every detail providing for dignified comfort has been thoroughly studied out and provided. Already applications for reservations for the opening night and for succeeding weeks are pouring in to the Symphony offices.

Handsome New House for Zanesville

ZANESVILLE, O., is to have a handsome new house in the Liberty, which will be ready for opening in the fall. Caldwell H. Brown, assistant cashier of the American Trust and Savings Bank, of Zanesville, has secured a long-term lease of the Schultz Opera House, and this is to be remodelled at an expense of $20,000.

Architect Fred Elliott, who designed the handsome Majestic theatre in Columbus, and the Weller theatre in Zanesville, is making the plans for the alterations. As a matter of fact the Schultz at the time of its erection was called the handsomest house west of New York, and it has not greatly deteriorated since so that the large sum to be spent in the changes should work wonders.

The seating capacity of the house will be between 1,000 and 1,200, reducing somewhat the present capacity of the theatre, because Mr. Brown believes in sacrificing chair room for the comfort of his patrons.

Racine to Have Splendid New House

WITHIN a short time Racine's new theatre, the Rialto, which represents an investment of $220,000, will be in operation.

I. Friedman, owner of the Palace theatre, formed the Rialto Theatre Corporation something over a year and a half ago and secured a perpetual lease on what is known as the Baker Block, a large building situated on Monument Square, a few doors south

YOUR THEATRE'S PICTURE

Let Us Know When It Is Ready and We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the "Worth While Theatres" in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

of the Palace theatre, in the very heart of Racine. A like lease was obtained on a piece of land just in the rear of this building, and the corporation then made known its intention of putting up a theatre building. Construction work was begun in November.

The new theatre, which was designed by Martin Tullegren & Sons, Milwaukee, will have a seating capacity of two thousand. It consists of a main floor, mezzanine balcony of thirty boxes, each seating ten persons, and a balcony above. The theatre proper, eighty by one hundred forty feet in size, is situated on the land at the rear of the Baker Block and will be reached by a hundred-foot lobby running through that building. A foyer, with marble floor and walls, will run the full width of the theatre at the inner end of this lobby, while a canopy and huge sign will adorn the outer end at the entrance. Arch doorways, with copper doors, will lead into the main floor.

Mural paintings will decorate the walls of the theatre, and the proscenium arch will be a thing of beauty. Air shafts have been constructed in the walls and blow fans will draw outside air into a pit along the sides of the building whence it will enter the theatre. The place will be air heated, the same air pits to be used in conjunction with enormous scroll-work registers to distribute the heated air. Over the air pits, which run along each side wall of the theatre, aisles lead toward the rear, becoming tunnel exits opening on Lake Park at the rear of the theatre, facing Lake Michigan, where there is plenty of space for parking automobiles.

The masonwork of the theatre has already been completed, and work is rapidly going forward on the roof, which is supported by four huge steel trusses which span the entire building. Over forty-one thousand dollars' worth of structural steel has gone into this building. Although the Rialto is intended for a motion picture house de luxe, a large stage, thirty by eighty feet in size, has been constructed in order that the theatre may be equipped to run any kind of theatrical performance, up to and including grand opera, on occasion.

Two years ago, Mr. Friedman, convinced that the motion picture business was a big thing, gave up part of his department store for use as a theatre and opened the Palace in the spring of 1916. Since that time the Palace has run the cream of the many pictures on the market, and the people of Racine have shown their appreciation of the quality of the Palace programs by patronizing it well. Some idea of the volume of the business which this small house, seating only about eight hundred, does can be gained from the fact that it paid in war tax from November to March over four thousand dollars. Nearly every evening in the week, a crowd of theatre-goers may be seen standing in the Palace lobby waiting their chance to enter.

This bothered Mr. Friedman. With such an overflow, he figured, there certainly must be room for another theatre in Racine. He also believed it an imposition to keep the public standing in the lobby. For these reasons, he undertook the big proposition of putting over the new theatre.

The Rialto, which will be opened late in the summer, is intended as a motion picture theatre to be run somewhat on the plan of its famous namesake, and will show pictures of the quality the Palace now runs but bigger ones than that small house can handle profitably.

The Palace theatre has been taken over by the Rialto Theatre

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The Undersigned will sell on the 11th day of May, A.D. 1918, at one o'clock p. m., at public auction, all of the personal property of the "Strand Theater," at Conneaut, Ohio, consisting of about three hundred and thirty (330) chairs, two Motiograph motion picture machines, one Gold King moving picture screen, one office safe, one fireproof motion picture booth, one rectifier tube, partitions, attachments, lights, fixtures, wiring and, in fact, all property connected with said Motion Picture Theater. Lease on reasonable terms for continuing the business can be made with the owner of the building.

Terms, cash upon delivery.
R. E. MYGATT, Trustee.

Corporation and will be run along the same lines as in the past. The two theatres will compete for the patronage of the theatregoers of the city, as Mr. Friedman believes there is plenty for both.

Directory of New Theatres

ILLINOIS

The old Parkway theatre, Clark street and Diversey Parkway, Chicago, remodeled and rebuilt, was reopened Saturday, May 4, as the Drury Lane theatre. It has a seating capacity of slightly less than 1,000. As the Parkway theatre it was one of the first big neighborhood motion picture theatres in Chicago. It has been dark alternately for more than a year. The owners, Grossman and Mitchell, have spent a large sum rebuilding it and have placed W. R. Riddell, an old-time theatrical manager, in charge as manager. Mr. Riddell's selection of "Hearts or Diamonds?" for the opening gives that production the unique distinction of having opened two Chicago theatres. "Hearts or Diamonds?" was booked by Andrew Karzas, managing director of the new Woodlawn theatre, Chicago, for opening day. The production was scheduled for first run at the Madison Square, Irving Park, Kedzie Annex, Harper and Gold, Chicago neighborhood houses, and for the Alcazar, a Chicago loop theatre.

Philip Cohn and Joseph Erber, theatrical men of East St. Louis, announce that construction work will shortly be commenced upon a theatre building at Collinsville and Illinois avenues, East St. Louis. The new theatre, which will be managed by Erber, will have a seating capacity of 2,214. It will cost $225,000. The site has a 200-foot front on Collinsville avenue and 153 on Illinois avenue. For the several years Erber has managed the Erber theatre, 219 Collinsville avenue, Cohn also owned an interest in the theatre. The lease on the property expires next year, and it is believed the new building will be completed before then.

INDIANA

June 1 is now the date set for the dedication of the new theatre at Eighth street and Wabash avenue, Terre Haute. Weather conditions and a change in the plans of the theatre, which call for a stage about 68 feet in height, 44 feet higher than the original plans called for, is causing the delay for a few weeks. General Manager A. F. Brentlinger says: "The contract for chairs for the theatre has been let to Messrs. Haywood and Wakefield, of Chicago. They will be of the regulation theatre size, twenty inches in width, upstairs and down. The chairs will be furnished in gray leather and upholstered in line with the color scheme of the house. "We will have a stage 21 x 32 feet, six ordinary dressing rooms and one large dressing room."

IOWA

Hopkinson is to have a new motion picture theatre. The Root Building, recently vacated, has been leased for a term of years by E. L. Belknap, and the work of remodeling is already under way.

M. H. Peterson is erecting a new motion picture theatre at Strahan.

KANSAS

Work has been commenced on the erection of the new Wichita theatre by the Peerless Theatre Company. The building is to cost $75,000. J. H. Cooper, of Topeka, is president of the company, and the location of the structure is 308-310 East Douglas avenue. Its dimensions will be 50 x 140 feet, three stories in height, with ornamental terra cotta front. C. C. McCollister will be the manager of the new house.

MASSACHUSETTS

The new Roslindale theatre and business block being erected at the corner of South and Washington streets, Jamaica Plains, is nearly completed. Opening announcement will be made soon.

MONTANA

The Missoula Theatre Company contemplates the erection of a motion picture theatre at Missoula, and bids are now being sought, according to plans and specifications as prepared by Architect Ole Bakke. Gilbert J. Heyfron is manager of the company behind the project.

Peter Arena has purchased the old City Hall building at Whitefish and is having same remodeled for the installation of a modern motion picture theatre.

NEW YORK

James G. Brownlow, secretary of the Binghamton Chamber of Commerce, is authority for the statement that a large motion picture theatre to cost about $225,000 will be erected in the central part of the city of Binghamton this year.

PENNSYLVANIA

C. F. Yeagley has opened his new brick theatre at Confluence. The building will seat 233 people, and he has selected "The Liberty" as the name.

Farrell is to have a new, up-to-date motion picture and vaudeville theatre. Sharon men are interested, and the location will be on Idaho street.

SOUTH DAKOTA

Blunt is to have a picture show again. R. E. Leeper has rented the room in the town hall for this purpose, which has recently been remodeled and changes made to conform to requirements.

WASHINGTON

A contract for the construction of an auditorium for the display of motion pictures at the State Fair Grounds, Yakima, has been awarded to E. McWilliams for $8,940.

VIRGINIA

Dunn and Fuller have just completed and opened "The Queen," at Norton, a theatre to be devoted to the silent drama. It has a seating capacity of 350.

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Reputation is a structure that is never complete.

We are building ours—the work we do for you is its foundation. Therefore, every job is made perfect in order that our Reputation will stand firm.

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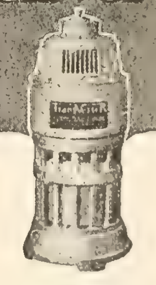

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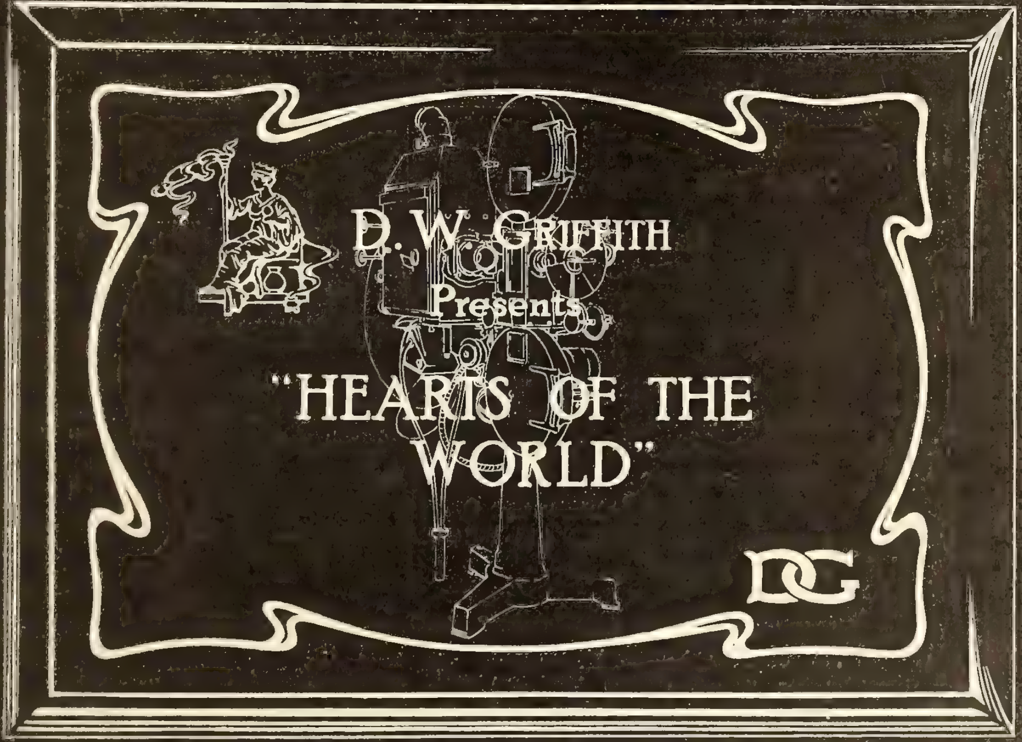

"The Birth of a Nation" proved Simplex superiority; "Intolerance" confirmed it; and the scores of Simplexes Mr. Griffith uses in his Road Shows have justified his faith in the Projector with Permanently Perfect Projection

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18 East 41st Street

New York, April 24th, 1918.

The Rothacker Film Manufactuting Co.,
1339 Diversey Parkway,
Chicago, Ill:

Attention: Mr. Watterson R. Rothacker.

Dear Mr. Rothacker,

We desire to express our sincere thanks to you for having so admirably taken care of our requirements in the printing of the Charlie Chaplin release - "A Dog's Life".

The Members of the Circuit are highly pleased with the results as shown on the screen and we feel deeply indebted to you for so promptly supplying every Member with the required number of prints before the scheduled time, in accordance with our arrangement.

Turning out over two hundred prints of a three reel picture in the short time that you have done this work certainly establishes a new record for speed, particularly when the fact is taken into consideration that the development and photography is up to the highest stardard in every way.

Yours very truly,

THE FIRST NATIONAL EXHIBITORS' CIRCUIT INC.

H. Schwalbe

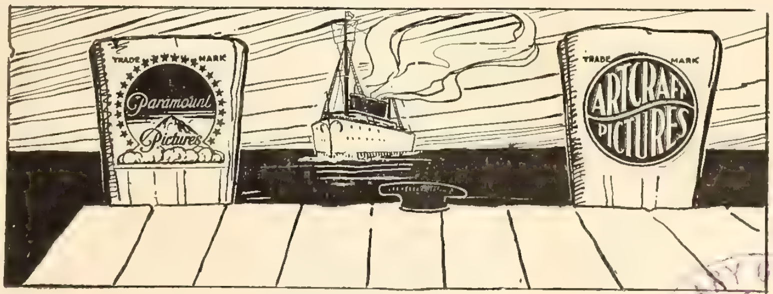
Secretary.

MAY 25, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



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NEW YORK
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are brought to life on the screen in

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AN immense organization of men and women of unusual literary talent is buying, adapting and creating photoplays for Paramount and Artcraft Pictures.

No price is too high to pay for a good play. No exertion is too great if it will bring a story of dramatic value.

The Famous Players-Lasky Corporation believes—as every exhibitor does—that the story has got to be good.

Here are a few of the men and women who wrote the stories for the Paramount and Artcraft Pictures released in March, April and May:

Frederick Ballard
Granville Barker
Elwyn Barron
George Broadhurst
John Browne
Owen Davis
Allan Dwan
John Emerson
Larry Evans
Marion Fairfax
Maximilian Foster
Bret Harte
J. G. Hawks
Laurence Housman
Gardner Hunting
Julia Crawford Ivers
Henry Arthur Jones
Julien Josephson
Bert Lennon
Anita Loos
Jeanie Macpherson
Maurice Maeterlinck
Charles Maigne
Belle K. Maniates
Frances Marion
Johnston McCulley
Sir Gilbert Parker
David Graham Phillips
Joseph Franklin Poland
Olga Printzlau
Alicia Ramsey
Alice Hegan Rice
Victorien Sardou
Perley Poore Sheehan
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NEW YORK

TRADE MARK ARTCRAFT PICTURES

ALBERT E. SMITH *Presents*

HARRY MOREY

with Florence Deshon

in

"The Golden Goal"

The Story of a Man From the Dregs Who Achieved Conscience, Honor and Love

VITAGRAPH

by
Lawrence
McCloskey

Directed by
Paul
Scardon

Did It Prove Worth While?

HE had been a rough, unlettered seaman, brawling in slop-chest togs along the waterfront dives. And then his sleeping caveman soul was awakened by a woman.

To Big John Doran this pampered society beauty was his polestar. And because he could not see the mockery of it all, he set out to become her "equal"—to study, to advance, to become rich, that he might claim her.

But Big John Doran learned much that was not in books. He thought he had discovered a heart of gold—he found it a heart of steel. He had set out to climb to the level of his "wonder woman." And, suddenly, he found himself on moral heights that looked down upon her sort.

Yet there was another woman who had believed in him and helped him along the stony way. Should he turn back—back to the waiting arms of the humble girl of his own station?

Big, masterful Harry Morey is at his best in this latest Blue Ribbon Feature. And prominent in the support of the screen's most virile star are Florence Deshon, Jean Paige, Arthur Donaldson, Robert Gaillard, Denton Vane, Bernard Siegal and other Vitagraph favorites.

SYRACUSE, N. Y. MAY 7TH, 1918

"'Over the Top' the greatest picture ever made. I played it for two consecutive weeks to capacity business. This is the longest consecutive run of any attraction in the history of Syracuse. Some of my patrons returned four and five times. Am arranging for a return engagement. Wish to compliment Vitagraph on its splendid publicity campaign which was of immense assistance."

A. J. SARDINO, *Hippodrome Theatre*

"OVER THE TOP"

WITH EMPEY

IS SMASHING EVERY RECORD IN MOTION PICTURE HISTORY!

VITAGRAPH

ALBERT E. SMITH *President*

MEMPHIS, TENN. MAY 7TH, 1918

"Congratulations to Vitagraph upon your release of 'Over the Top,' which we ran nine days with greatest of success. It is the only picture we ever ran for week successfully, four days being our maximum. After opening night it was necessary to call for police assistance to handle crowds. Results on 'Over the Top' were revelation to us."

MAJESTIC AMUSEMENT CO.
CHARLES McELRAVEY, *General Manager*

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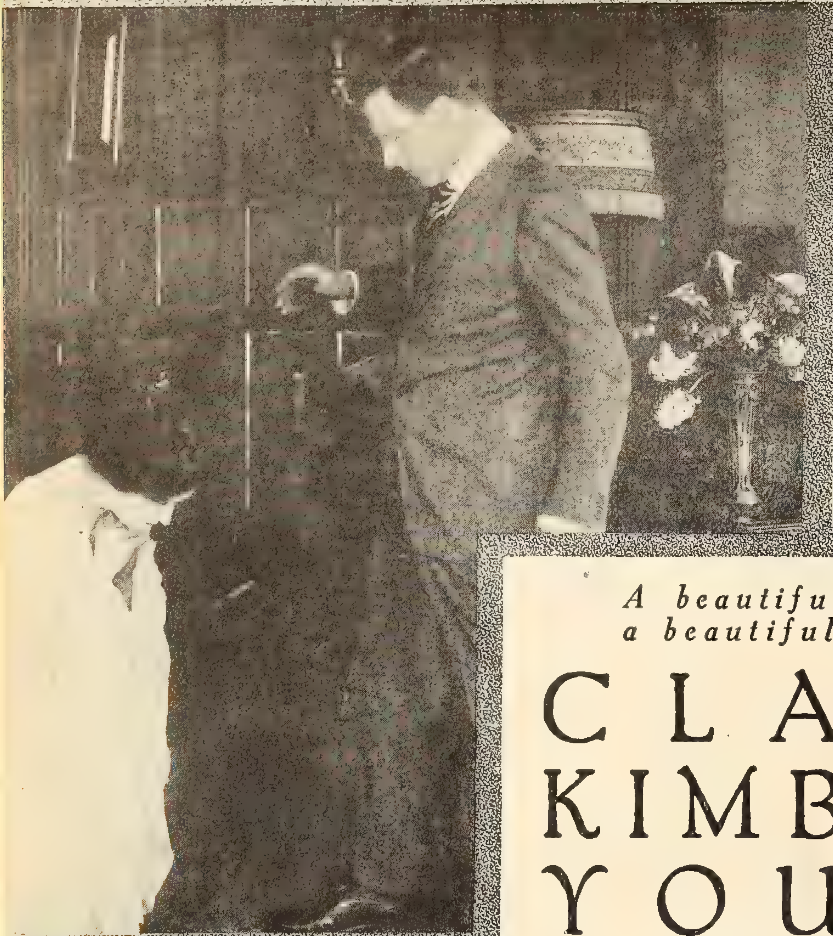

A beautiful star in a beautiful picture!

CLARA KIMBALL YOUNG

AND HER OWN COMPANY
present

"THE REASON WHY"

by Elinor Glyn author of "THREE WEEKS"
scenario by Mary Murillo, directed by Robert G. Vignola

"This is without question the most interesting and entertaining Clara Kimball Young picture ever made. Miss Young is at her best!"
—Exhibitor's review in The Motion Picture News.

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SELECT PICTURES

LEWIS J. SELZNICK

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CONSTANCE TALMADGE

in

"THE LESSON"

by Virginia Terhune Van de Water

directed by

CHARLES GIBLYN

In this latest of her Select Pictures Constance Talmadge is seen in a comedy-drama in which scenes of city life are delightfully intermingled with pictures of life in a small town. There are moments of greater dramatic tenseness than in any of her pictures since "Scandal." The exceptional cast includes Tom Moore, Walter Hiers and Herbert Heyes. Another laughter-plus-drama success!

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Photo Play Artists
Dramatic Artists
Musical Comedy Artists
Theatre Owners
Theatre Managers

THE men and women of our profession have been entrusted with a great responsibility in the American Red Cross War Fund Drive, which opens on May 20th and continues until midnight, May 27th.

Recognizing that our profession is the most potent agency to reach the hearts of the people and stir them to deeds of patriotism and generosity, the managers of this great drive have assigned to us the work of gathering millions from the masses during that week.

We accept the responsibility and hail it as a great opportunity for patriotic service.

Let every man and woman of our profession, every artist and every manager, join hands to send a horde of dollars to supply loving care for our fighting men and to heal the wounded of "No Man's Land."

Let us give generously our own money and our time and labors to collect the money of the millions with whom we come in daily contact.

If we are to measure up to the traditions of our profession and fulfill the trust which President Woodrow Wilson and his fellow officers of the American Red Cross have placed upon us, we must have the united, one hundred percent cooperation of every man and woman of the stage and pictureland.

The Red Cross managers in giving us this opportunity and this responsibility recognized that the greatest efficiency and the greatest sums of money to be collected would result from our unified efforts.

Therefore, the Allied Theatrical and Motion Picture Team was created, and to that team, exclusively, was entrusted the work of raising money from the members of our profession, its allied industries, and the million or more people whom we daily entertain in the theatres of this city.

The Red Cross managers have placed this responsibility upon us and have asked that the men and women of our profession stand unitedly behind our own team.

It has been agreed that the best interests of the great cause for which we are all working will be served if all benefits and all efforts to raise funds through the aid of our profession are handled exclusively by the Allied Theatrical and Motion Picture Team.

We ask all members of our profession, in the interest of efficient work, to adhere strictly to the terms of this agreement. We ask you to give every hour of your time, every ounce of your effort, from now until the end of the Drive, so that we may send a message to the President of the United States, and to the hundred million people of this nation, that we are the most powerful agency of the land in carrying on patriotic work, and that we are "one hundred percent essential" in the hour of our country's need.

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DENNIS NEILSON TERRY
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SIR GEORGE ALEXANDER
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"Unusual attraction. Merits of screen version insure its success. Array of names is a remarkable one."

NEW YORK REVIEW:

"Most remarkable cast. Play is thoroughly interesting. You should like 'Masks and Faces'; it is decidedly a screen novelty."

DRAMATIC MIRROR:

"A super-excellent production."

EXHIBITORS TRADE REVIEW

"A mighty good attraction for all first-class theatres."

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It is the aim of each TRIANGLE Exchange to give an Exhibitor more attention, better service—in fact more for his money than he can obtain elsewhere. The class of service given an Exhibitor is entirely independent of whether he pays $7.50 or $75.00 for a picture.

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Remember the cooperative service for which TRIANGLE stands, whether you are a TRIANGLE Exhibitor or whether, like so many other Exhibitors, you have about decided to run TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY NEW YORK

FROM the unusual interest displayed in the announcement that Maurice Tourneur is to make his first independent picture the Drury Lane melodrama "Sporting Life", it is very evident that the exhibitors and open market distributors who have exploited Mr. Tourneur's picture "The Whip" are looking forward to as great a success in "Sporting Life." Gauging the future by the record Mr. Tourneur has made, it is reasonable to say that they will not be disappointed. Mr. Tourneur thanks the trade for its encouragement and assures it that "Sporting Life" will represent his best efforts. Details as to method of release will be announced in due time.

HILLER & WILK INC.
LONGACRE B'LD'G, N.Y.
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MAURICE TOURNEUR
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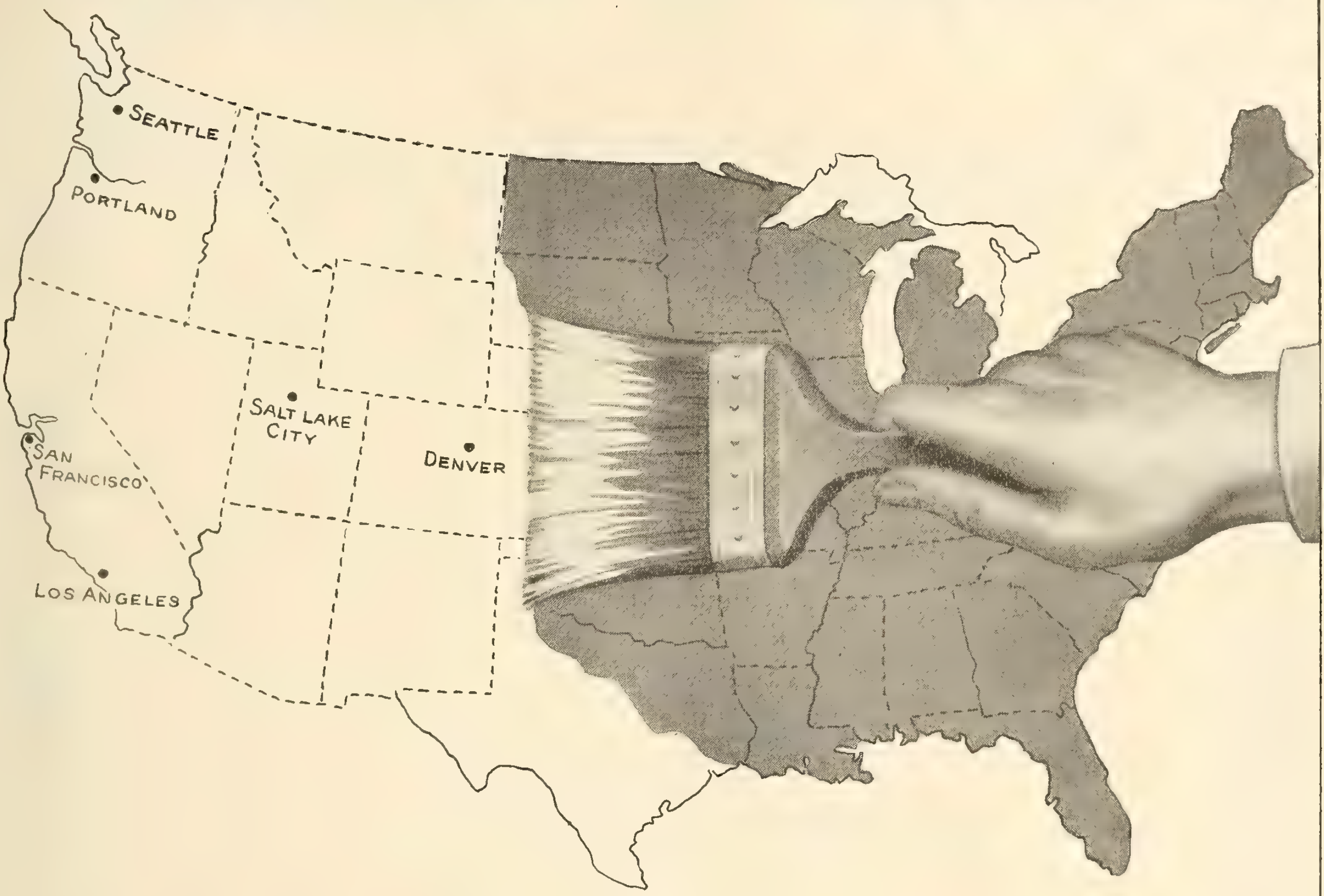
DEVOTION TO AN IDEAL



THE HODKINSON CO-PARTNERSHIP PLAN NOW EMBRACES HALF OF THE UNITED STATES

Any success, to be permanent, must put the *method* of its progress, ahead of its speed.

The expression, "Rome was not built in a day" has more significance in business, then its common usage indicates.

The survival of the fittest is not the survival of the fastest. It is the test of the sturdiest—the most inherently strong.

Ideals are greater than ideas. They persist. It took generations to complete the pyramids—an ideal product of its kind which has withstood the tests of centuries.

The Hodkinson Co-partnership Plan has not been conceived for a day.

Striving for permanency we prefer the steady, healthy growth that overcomes all difficulties and transforms obstacles into successes.

We are devoted to a practical ideal, and the proof of this devotion is found in the map above, which shows that already half of the United States has been embraced by the Hodkinson plan—and the area is extending daily.

As the ancient said, "Things that are difficult to create are equally difficult to destroy." Permanency, progress and equity summarize the Hodkinson Co-partnership Plan.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Hodkinson Service, At All General Film Exchanges

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

HENRY B. WALTHALL

in

"WITH HOOPS OF STEEL"

ELIOT HOWE
Director

FLORENCE FINCH KELLY
Author

ROBERT BRUNTON, Manager of Productions

---

*"**. . . . and there is a friend that sticketh closer than a brother.**"*

—Proverbs 18:24.

When you're in a **tight place**
and nothing **can** pry you loose,
not even **money.**
And you look in **despair** for a **friend**
and you **find him.**
And he goes **the limit** for **you**
at the **risk** of his very **life—**
Would you "grapple him to **your soul**
with **hoops** of **steel"?**
(as old Bill Shakespeare said)
Certainly you would!
It's a subject worth **volumes,**
years of **thought** and **discussion.**
And **surely** worth a picture.

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

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HENRY B. WALTHALL

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"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

CURRENT ISSUE

BESSIE BARRISCALE

in

"ROSE O' PARADISE"

JAMES YOUNG
Director

GRACE MILLER
WHITE, Author

ROBERT BRUNTON, Manager of Productions

The Sunshine picture you **need** in these stern times.

With **her fiddle** and a pail of **kittens,**
Jinnie enters the world's **arena.**

Life's **grime** and grisly **passions**
cannot tarnish **her faith**
in God's **creatures.**

Those **twisted** in spirit,
those **broken** in **body**
are **hers** to **love.**

She plays the **song** of God's **faith**
on her **fiddle,**
and works the **miracle** of HIS **love**
among **halt** humanity
in life's **backyard.**

Bessie Barriscale **is** Jinnie,
a **crystal chalice** that contains
life, **loveliness,** and the ever-young **spirit**
of mother **Eve.**

PARALTA PLAYS, Inc.

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THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with

JANE VANCE

and

WM. SORELLE

An absorbing story of Americanism pitted against enemy plotters at home, and of its triumph in the end.

12 Episodes One Reel each

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Distributed Exclusively by General Film Company
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GENERAL FILM COMPANY

CLOVER COMEDIES

are always funny, always bright, with

"BUD" DUNCAN
"DOT" FARLEY
"KEWPIE" MORGAN

These Comedies have made a tremendous start—they fill the bill—in fact they provide the single-reel joy spot on the house program

YOU MUST HAVE CLOVER COMEDIES.

Produced by NATIONAL FILM CORPORATION, Denver

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

"THERE IS A LINE — — !"

Little Talks with Foreign Buyers—No. 11

By

Paul H Cromelin

President

THERE is a line of standard moving picture accessories—the "Fulco" line—that is so complete that the firm who manufacture it, the E. E. Fulton Company, are known as " the department store of the moving picture trade." How would *you* like to be known as the " department store " of YOUR moving picture trade, the dependable man who can supply HIS trade *whatever* the need—carbons as well as films, supplies as well as accessories. Be an exhibitor's service station: it will pay you in increased *film rentals.* All over the earth exhibitors are looking for *service—beyond that of film.* Exchanges that cater to this call cannot fail to benefit by it. That's why so many foreign buyers of World and Paralta films, and our special features, take Speer Carbons from us. Their success with Speer is now history and history will repeat itself when they order the

" Fulco " Specialties

ENCLOSED REWINDS—BENCH REWINDS—LUGS—CARBON SAVERS—CARBON ADAPTERS—CEMENT—CARRYING CASES

INTER-OCEAN FILM
INTER-OCEAN BUILDING
CORPORATION
218 W. 42ND ST. NEW YORK CITY
PAUL H. CROMELIN
PRES. & GEN'L. MGR.

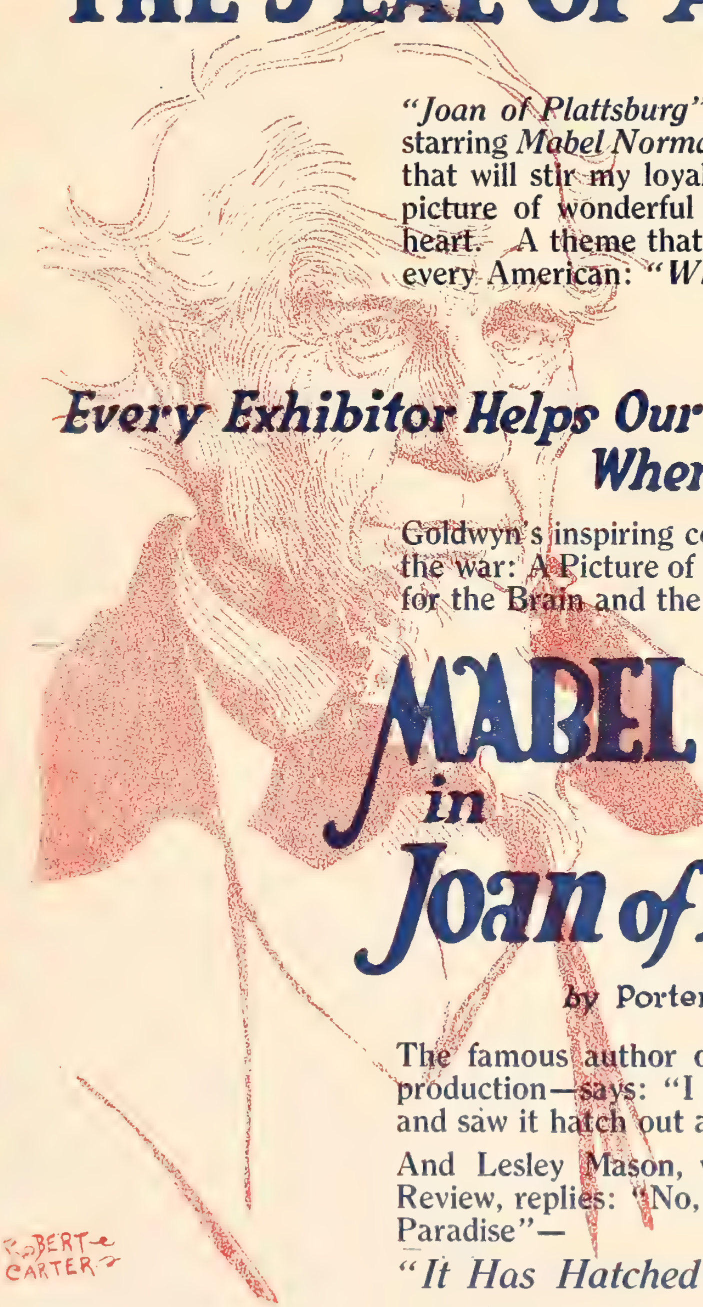
" We Operate Everywhere "—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons

READY FOR WORLD SALE

52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Inside the Lines,"*** *"Man of Bronze," "The Victim,"* ***"Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** ***the surefire comedy brands, Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty)* ***cartoons.***

Goldwyn Pictures

THE SEAL OF APPROVAL



"Joan of Plattsburg" by Porter Emerson Browne—and starring *Mabel Normand*—is a motion picture production that will stir my loyal millions to their very depths. A picture of wonderful patriotism; a story of the human heart. A theme that answers the question on the lips of every American: *"What can I do to help my country?"*

Uncle Sam

Every Exhibitor Helps Our National Government When He Plays

Goldwyn's inspiring contribution towards the winning of the war: A Picture of *Home;* of Love, of Faith, a Picture for the Brain and the Heart, starring beautiful

MABEL NORMAND

in

Joan of Plattsburg

by Porter Emerson Browne

The famous author of this story—watching his screen production—says: "I feel like the hen that laid an egg and saw it hatch out a Bird of Paradise."

And Lesley Mason, writing in the Exhibitors' Trade Review, replies: "No, it has not hatched out a bird of Paradise"—

"It Has Hatched Out an American Eagle."

An exhibitor must use his imagination and enthusiasm in presenting this production. He should rally around him every patriotic agency in his town.

"A clean-up picture that leaves a clean taste in the brain."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

"A Particularly Valuable Picture Right Now—"

SO writes Helen Pollock, daughter of the brilliant dramatist-critic, of Mabel Normand in "Joan of Plattsburg," voicing the opinion of the *New York Telegraph*. And she adds: "It is not only the best Goldwyn picture, but one of the greatest productions ever made for the screen."

"'Joan of Plattsburg' contains a quantity of combined pathos and fantasy that makes it tremendously different from the general run of war pictures," says Peter Milne in *The Motion Picture News*. "This production contains a 'touch' that makes it intensely interesting."

"'Joan of Plattsburg' is meant to typify the American woman's desire to do her share in the great war . . . . . It will win an immediate and hearty response from patriotic picture patrons all over the country." This is the verdict of Edward Weitzel, the keen and cautious critic of *The Moving Picture World*.

"How even the humblest may do something for this country in the world crisis is the theme of 'Joan of Plattsburg'" says Samuel M. Weller, editor of *The New York Review*. "It is a stirring comedy-drama with a fine patriotic background . . . . . Exceptionally fine . . . . . Intensely human . . . . . A complete triumph for Mabel Normand . . . . . The patriotic value of this picture is unusually high."

"As 'Joan of Plattsburg' Mabel Normand has the biggest role of her screen career," says *The New York Dramatic Mirror*. "The very name of this production should prove an inspiration to exhibitors throughout the world."

"A fine thought is behind 'Joan of Plattsdurg'" says Jolo in *Variety*. "It will thrill picture patrons everywhere . . . . . A pretentious production."

George T. Pardy, expressing the verdict of *The Exhibitor's Trade Review*, says: "This picture abounds in spectacular scenes and thrills calculated to arouse patriotic enthusiasm . . . . . It gives every indication of being a valuable box-office attraction."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

"I HAD TO CALL THE MARSHAL TO KEEP ORDER IN THE CROWD"

J. A. QUINCEY, of the Elite Theatre, Greenleaf, Kan., is talking about the business Madge Kennedy draws into his house . . . . . "I double my prices for this star and play to capacity," he says.

"The star who is achieving national popularity faster than any other screen personality," says J. A. Quinn, of Los Angeles, the little wizard of Pacific Coast exhibitors.

The heroine of ten thousand small towns —the new favorite of the nation's youth —beloved of all who approve of refinement and good fun—*the first girl star of the screen who ever became a matinee idol.*

Made famous and popular in "Baby Mine," "Nearly Married," "Our Little Wife," "The Danger Game" *and now coming in another melodramatic farce of new delights*—in a story of the second greatest American game—BLUFF. Use your mailing lists at once to summon into your theatre her throngs of admirers.

Her Newest Picture—

MADGE KENNEDY

in

THE FAIR PRETENDER

The Romance of a Beautiful Widow Who Never Had a Husband.

By Florence C. Bolles—*Directed by* Charles Miller

RELEASED: MAY 9

GOLDWYN PICTURES CORPORATION

Samuel Goldfish, *President* Edgar Selwyn, *Vice President*
16 East 42nd Street New York City

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"BILL'S PREDICAMENT"

"BILL'S BABY"

The finest, cleanest, wholesomest comedies in the world.

"SMILING BILL PARSONS" is their hero—a joyous, buoyant, lovable fellow. Happy, funny—and plump. You like him the minute you see him.

He will not do slapstick; he hates suggestiveness and smut. He wants to win the affection of a world-wide public on the basis of merit and cleanliness.

The biggest theatres—and hundreds of smaller houses—already have booked

CAPITOL COMEDIES

26 a Year *Every Other Monday*

His first releases are:

May 5	*"Bill's Baby"*
May 19	*"Bill's Predicament"*
June 3	*"Birds of a Feather"*
June 17	*"Matching Billy"*

Write or wire your nearest Goldwyn branch for prices and playing dates.

"BIRDS OF A FEATHER"

GOLDWYN DISTRIBUTING CORPORATION

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16 East 42nd Street New York City

The big three in a round robin

CHAPLIN IN **"A DOG'S LIFE"**

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TARZAN OF THE APES

AMBASSADOR **GERARD'S** "MY FOUR YEARS IN GERMANY"

Each a money-maker that is playing to overflow business

What other Exchange Service can offer the equals of these peerless

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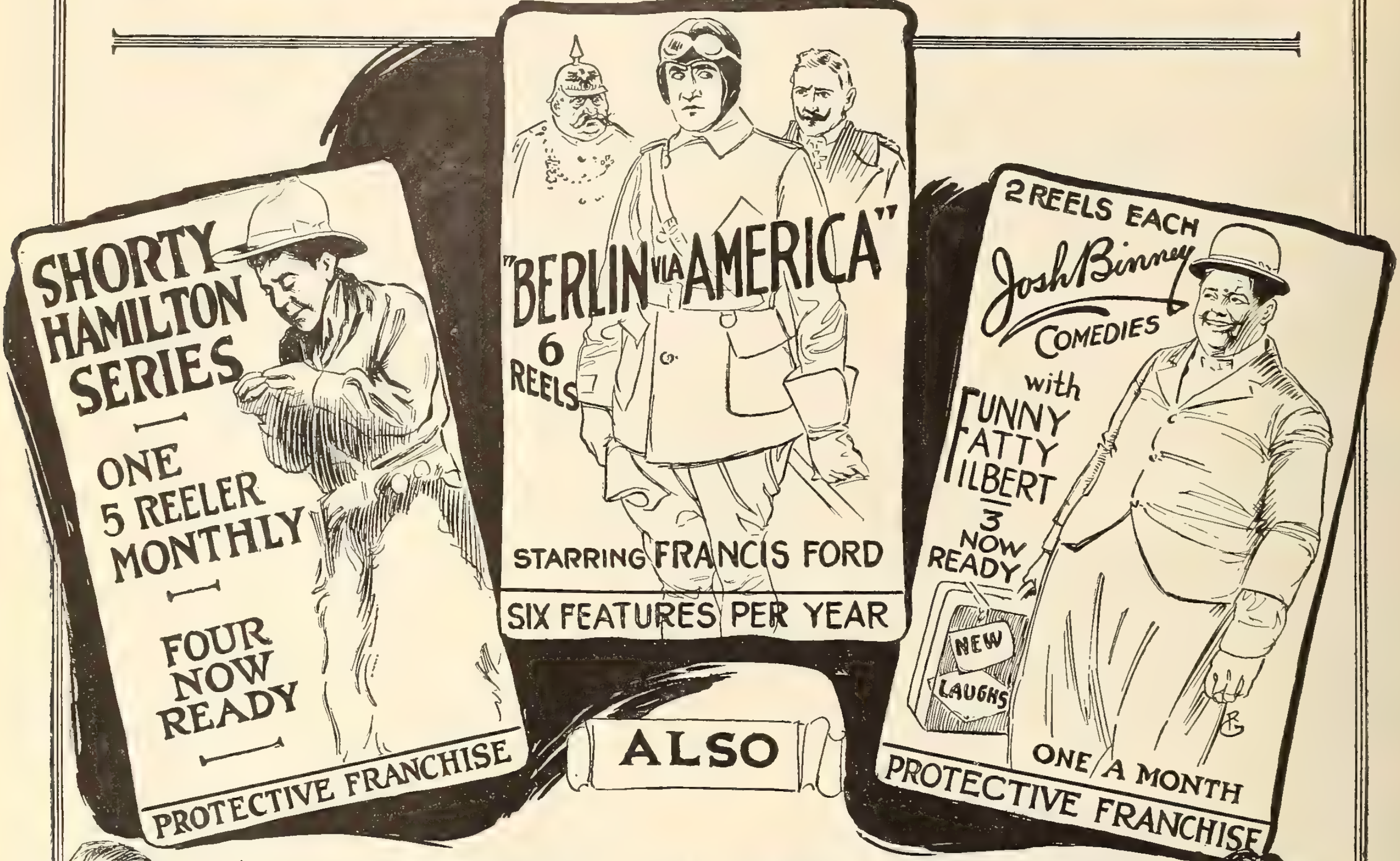
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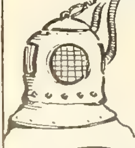
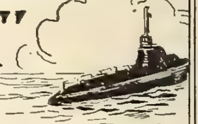
ONE 5 REELER MONTHLY
FOUR NOW READY
PROTECTIVE FRANCHISE
"BERLIN VIA AMERICA"
6 REELS
STARRING FRANCIS FORD
SIX FEATURES PER YEAR
2 REELS EACH
Josh Binney COMEDIES
with FUNNY FATTY FILBERT
3 NOW READY
NEW LAUGHS
ONE A MONTH
PROTECTIVE FRANCHISE
ALSO

"A NUGGET IN THE ROUGH"

A FIVE REEL WESTERN COMEDY DRAMA

"TROOPER 44" 5 REELS

FEATURING THE STATE POLICE OF PENNSYLVANIA

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BY NELL SHIPMAN

SIX FEATURES PER YEAR - M'F'D - BY
THE TITAN FEATURE PHOTOPLAY CO.
OF SPOKANE, WASH.

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(LATER ANNOUNCEMENTS)
AVERAGE
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PER YEAR

NEW PRODUCTIONS FINANCED
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CABLE "ERNSHIP"

REPRESENTING
INDEPENDENT
PRODUCERS IN THE
OPEN MARKET

Plank No. 2

Leaving Good Enough Alone

THE Affiliated Distributors' purpose is *evolutionary*, rather than revolutionary.

Its aim is to *develop*, not to destroy—to broaden the scope of the exhibitors' booking associations now operating, not to absorb them.

The AFFILIATED is not a commercial enterprise. It is a *movement*—the outgrowth of the success already achieved by exhibitors' booking associations.

To these associations, the AFFILIATED owes its existence. They have been the pathfinders, the trail blazers. They are the ones that have demonstrated that co-operative booking is practical and profitable by actually providing their members with better pictures, at a third to a half former prices,

Working independent of one another, however, these associations have been limited in the number and quality of the pictures which they could obtain. Furthermore, they have been prevented from securing *all* the price concessions which their combined booking power would have earned for them. Manufacturers could not count on this market to cover the country.

The AFFILIATED has come into the field to unite the potentialities and strength of these associations.

Dependent upon them for its support, the AFFILIATED must deal justly with them, or go out of business. They have the whip hand. They maintain their complete independence, combining their booking strength *only*, for the purpose of securing a consistent, dependable supply of pictures, at prices which they cannot obtain individually.

They *run* the AFFILIATED. They dictate, not only their own policies, but the policies of this central organization. They pick their own pictures. They get all their own profits, and share in the profis of the central organization, as well.

The AFFILIATED simply multiplies the power of each individual booking association, by that of all of them.

Could any plan be simpler, fairer, surer?

The "AFFILIATED" Platform

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

7—To regulate expenditures, according to sound business methods and to protect exhibitors against excessive salaries, extravagant advertising and pretentious executive offices.

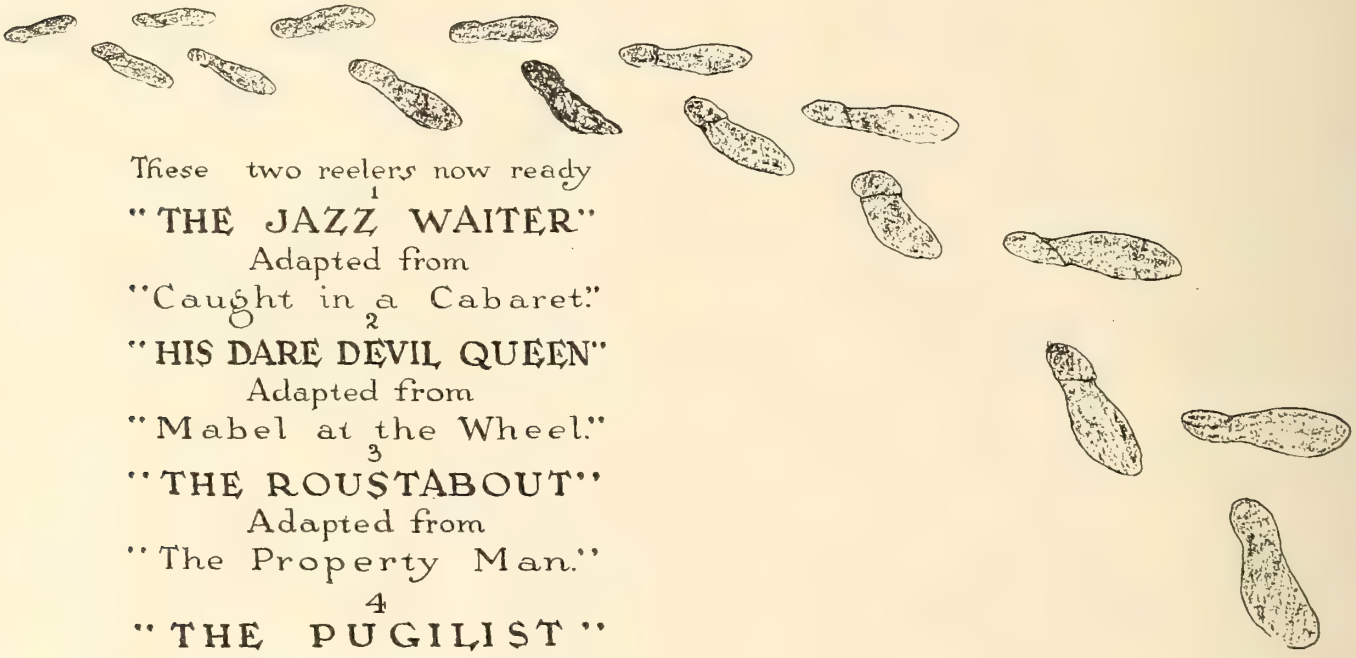
8—To arrange, on behalf of the booking associations, now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

AFFILIATED DISTRIBUTORS CORP.

CHARLES C. PETTIJOHN, *General Counsel*
1476 BROADWAY, NEW YORK CITY

TO ALL EXHIBITORS ~

26 CHARLIE MASTER
MAKE A TRAIL THAT BIG PROFITS!!



These two reelers now ready

1

"THE JAZZ WAITER"
Adapted from
"Caught in a Cabaret."

2

"HIS DARE DEVIL QUEEN"
Adapted from
"Mabel at the Wheel."

3

"THE ROUSTABOUT"
Adapted from
"The Property Man."

4

"THE PUGILIST"
Adapted from
"The Knockout"

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FROM ORIGINAL NEGATIVES
WHICH WE OWN and CONTROL

W·H·PRODUCTIONS CO.

71 WEST 23rd ST. NEW YORK
PHONE GRAMERCY 3027

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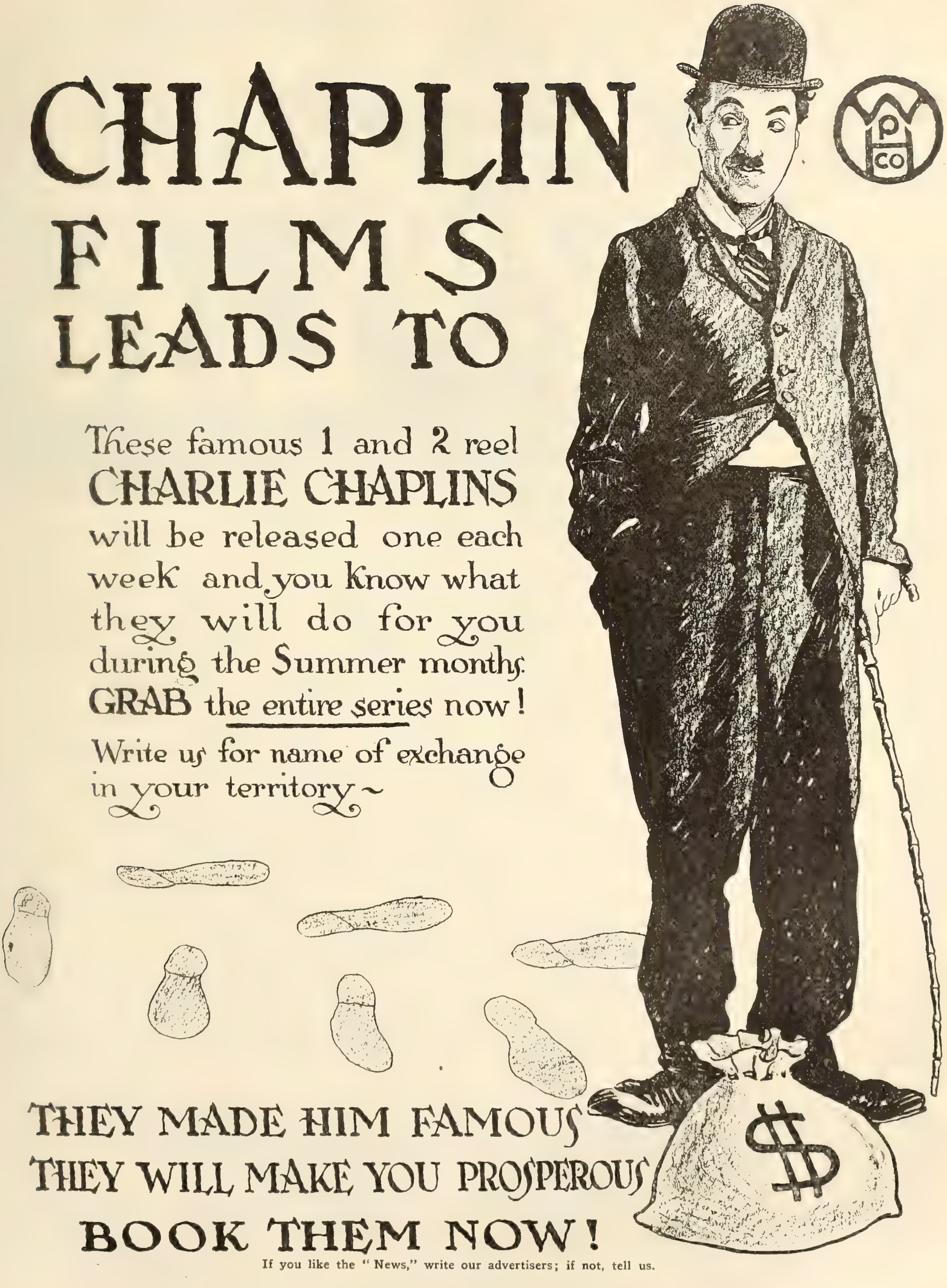


These famous 1 and 2 reel **CHARLIE CHAPLINS** will be released one each week and you know what they will do for you during the Summer months. **GRAB** the entire series now!

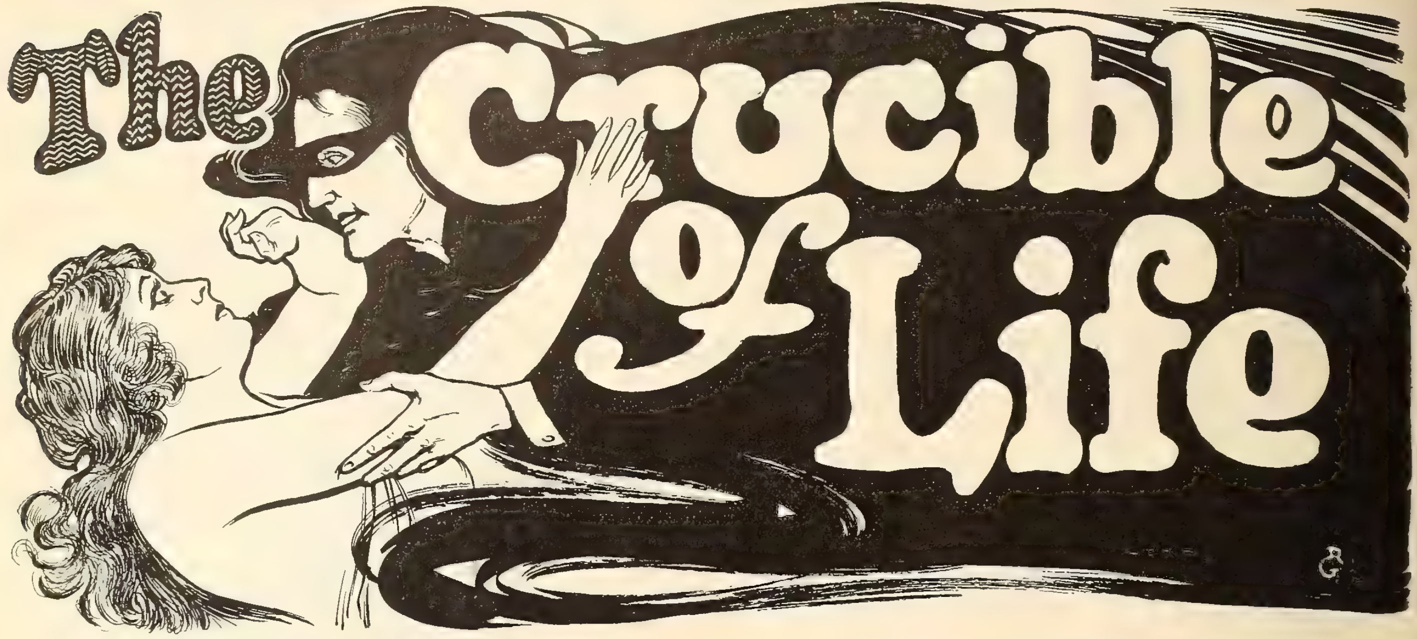
Write us for name of exchange in your territory~

THEY MADE HIM FAMOUS
THEY WILL MAKE YOU PROSPEROUS

BOOK THEM NOW!

NOW BOOKING

The Big Special Authors' Film Co. Production



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Not exactly as an experiment, but *something different*— —

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To enable you to make more money out of

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Paper, Press Stories, Cuts and Mats on all of the above

> Ask the Exchangeman for "Service Plus." We believe our releases to be "features" and want to help you put them over as "features"—THEN YOU CAN CLEAN UP

WATCH THIS SPACE FOR HELP NUMBER TWO NEXT WEEK

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OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

NOW OPEN FOR

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BIG BOX-OFFICE
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"A ROMANCE"

PAUL ARMSTRONG'S
GREAT DRAMA OF NEW YORK LIFE
STARRING

THE LADY BEAUTIFUL OF THE SCREEN

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WITH AN ALL-STAR CAST, INCLUDING
DAVID POWELL, EUGENE O'BRIEN,
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IN SIX THRILLING PARTS
SUPERVISED AND
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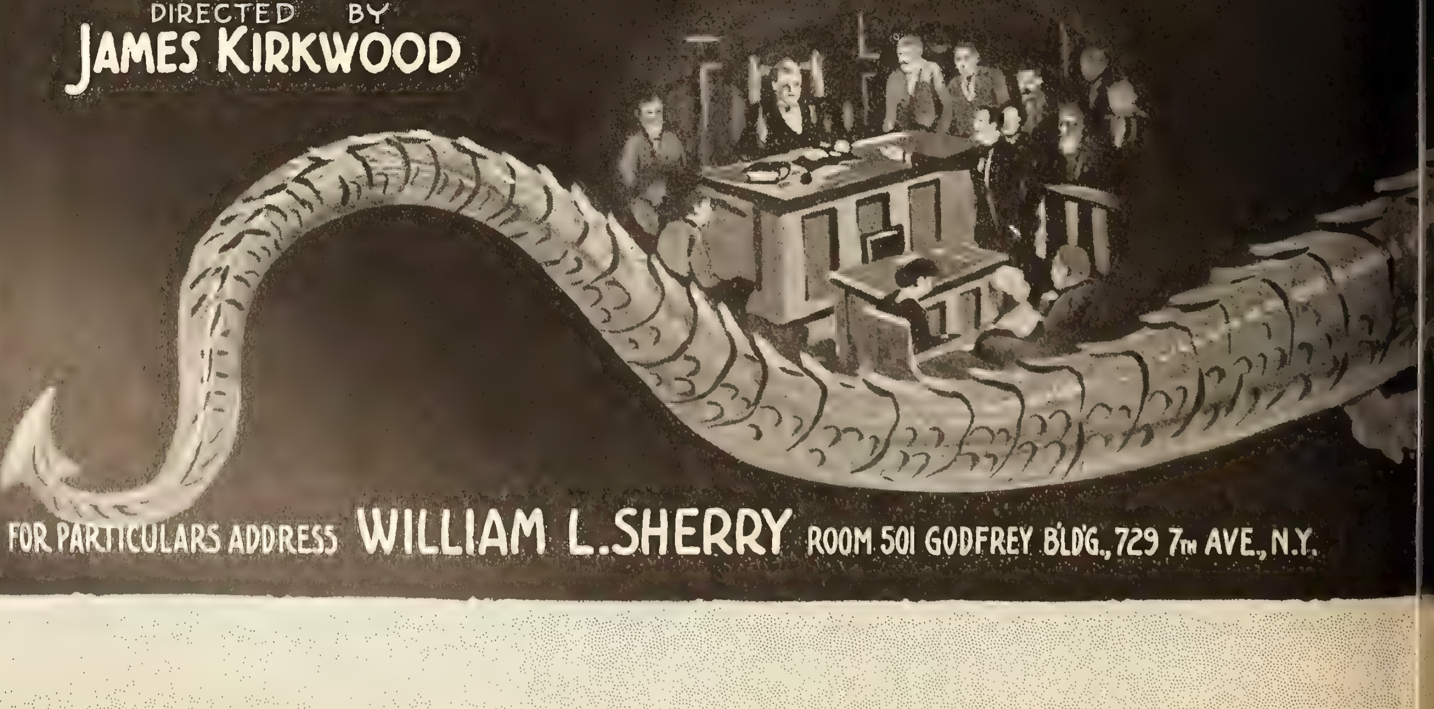

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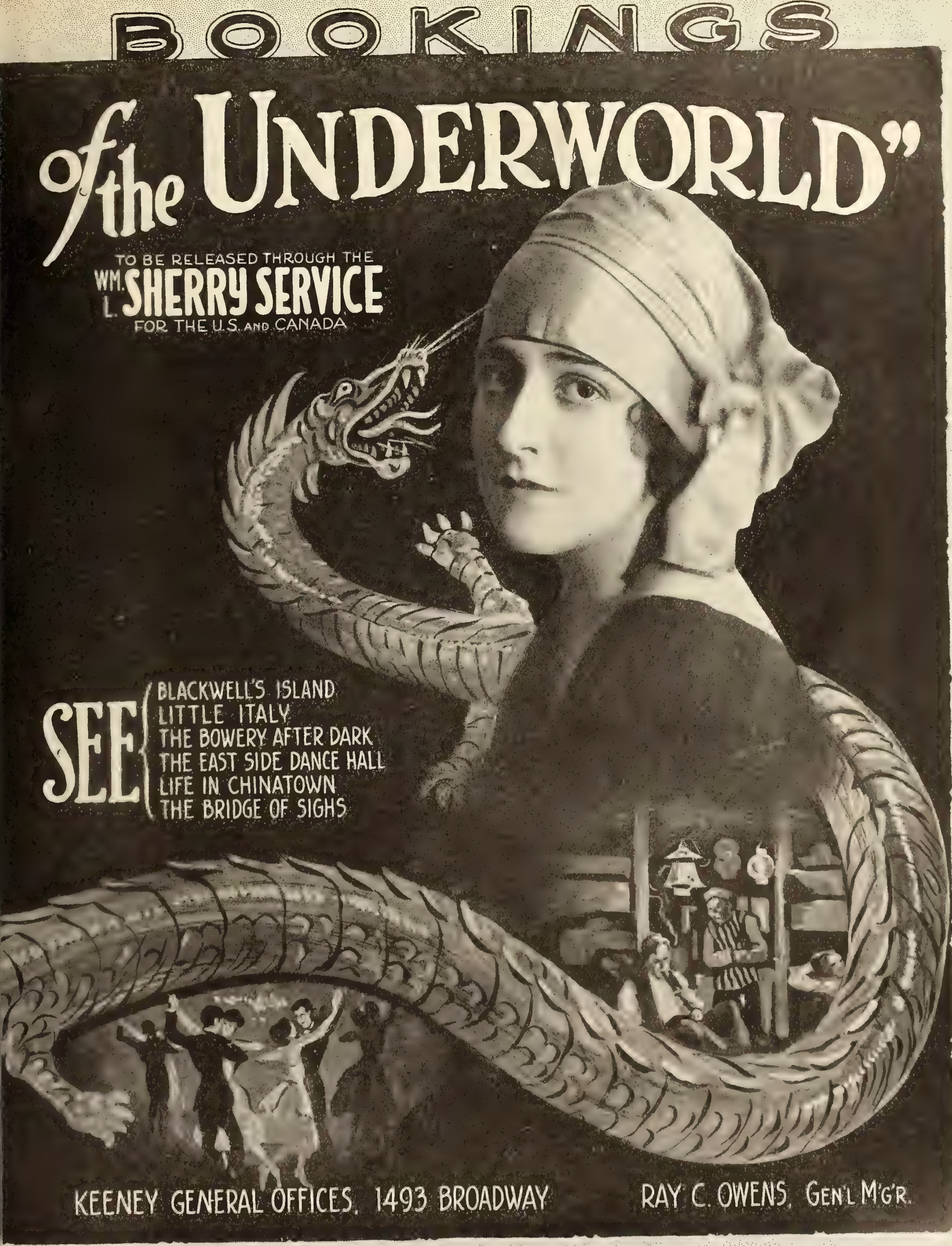

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WM. L. SHERRY SERVICE
FOR THE U.S. AND CANADA

SEE
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- LIFE IN CHINATOWN
- THE BRIDGE OF SIGHS

KEENEY GENERAL OFFICES, 1493 BROADWAY

RAY C. OWENS, GEN'L M'G'R.

UNITED PICTURE THEATRES OF AMERICA
INC

A FEW OF THE MANY TRIBUTES TO AND ENDORSEMENTS OF THE PLAN

OF THE

United Picture Theatres of America

INCORPORATED

A. J. Gilligham, one of Michigan's most prominent showmen, in an interview published in the Michigan Film Review, stated:

> "I know from inside information that the United Picture Theatres will go over, as some of the biggest men in the picture business are preparing to affiliate with the movement. The books are open and the whole plan is laid out along co-operative lines with a view of giving exhibitors reduced film rental—nothing is to be concealed from exhibitors—it's just as simple as the A B C language."

The Exhibitors' Herald of Chicago, in an editorial published in the issue of April 27, asserted:

> "Among the booking circuits and similar associations that have been advanced the United Picture Theatres of America, Inc., gives greatest promise of reaching its goal. It has much to commend it in the way of a definite and set plan and an organization that includes in its personnel a number of men of demonstrated ability in film affairs."

L. W. Brophy, secretary of the American Exhibitors' Association of Oklahoma, writes:

> "I wish to state that I have investigated the United Picture Theatres of America co-operative profit sharing proposition and I find the personnel of the company high class. I have investigated through my banking connections their depository, The Commercial Trust Company of New York and want to say: if you had $500,000 to place on deposit with a bank, you could not pick a more solid institution."

The Pittsburgh Moving Picture Bulletin, in its issue of May 1, declared editorially:

> "The United Picture Theatres of America, Inc., has interested many prominent men of the exhibiting side of the industry and has a good chance of success."

"Lower Prices—Better Quality"

UNITED PICTURE THEATRES OF AMERICA, Inc.

J. A. BERST, *President*
1600 BROADWAY, NEW YORK CITY

UNITED PICTURE THEATRES OF AMERICA
INC

SECURITY, PROTECTION and BETTER PICTURES AT LOWER PRICES

shall at all times constitute the goal of United Picture Theatres of America, Inc., and to insure the attainment of this goal, President J. A. Berst has appointed the following pre-eminent exhibitors as

THE ADVISORY BOARD OF UNITED PICTURE THEATRES of AMERICA

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A National Institution

UNITED PICTURE THEATRES OF AMERICA, Inc.
1600 Broadway, NEW YORK CITY
DEPOSITORY: Commercial Trust Company of New York, 41st Street and Broadway

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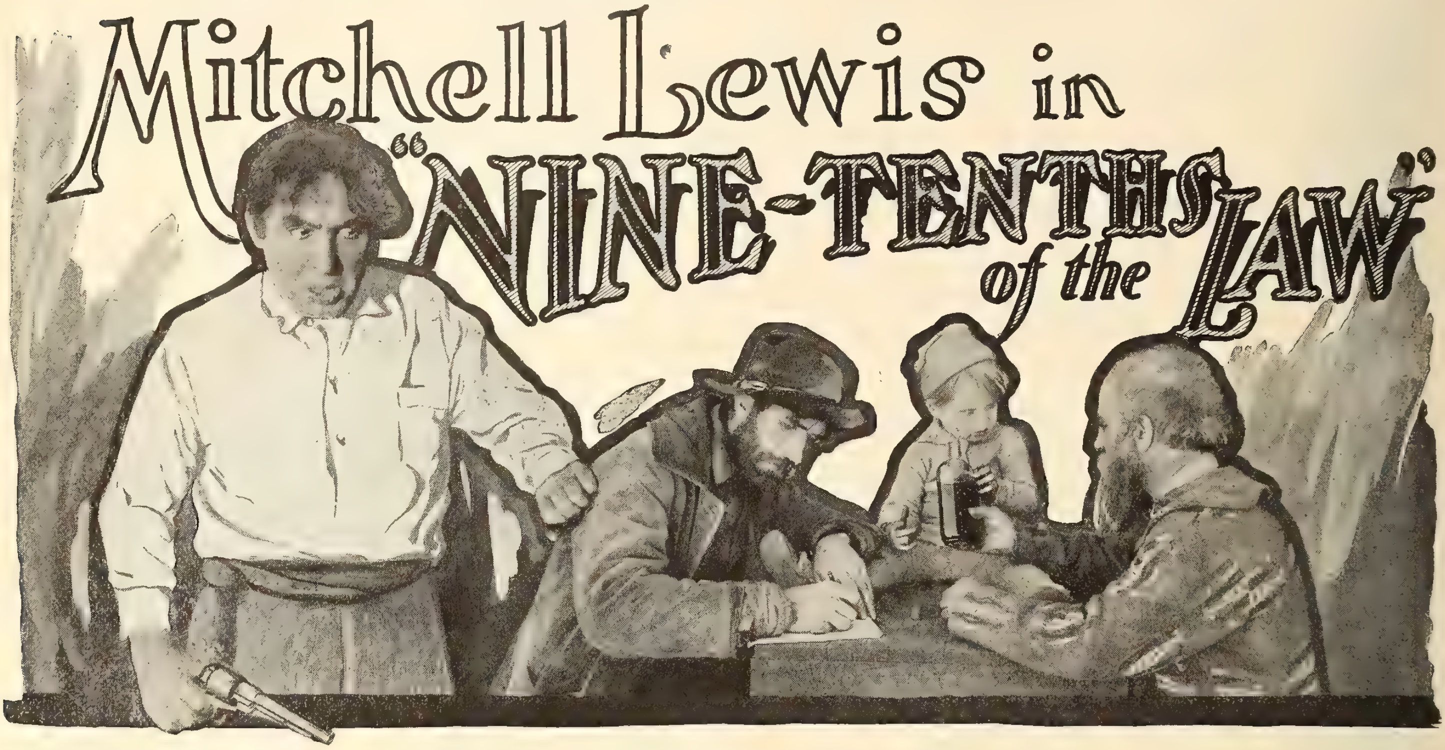
FOR NEW YORK AND BOOKED IMMEDIATELY IN ALL
THE BIG LOEW THEATRES



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Sold To **CHARLES F. SCHWERIN**
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SEE VERA MICHELENA

in the thrilling drama of the Great White Way

"THE DEVIL'S PLAYGROUND"

STAGED BY HARRY McRAE WEBSTER

ALL TERRITORY FOR THESE TWO SURE-FIRE BOX-OFFICE WINNERS WILL BE DISPOSED OF AT THE EARLIEST POSSIBLE MOMENT

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He Has Bought the
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Preview critics say it is a crackerjack! Shorty, working with the United States Secret Service, traps an Alien enemy. Thrilling situations! Rapid action! Natural direction! Perfect Photography! Five reels of liquid film fire that only curiosity can quench! And at PRICES THAT BRING YOU REAL PROFIT! The story is

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W. H. CLIFFORD

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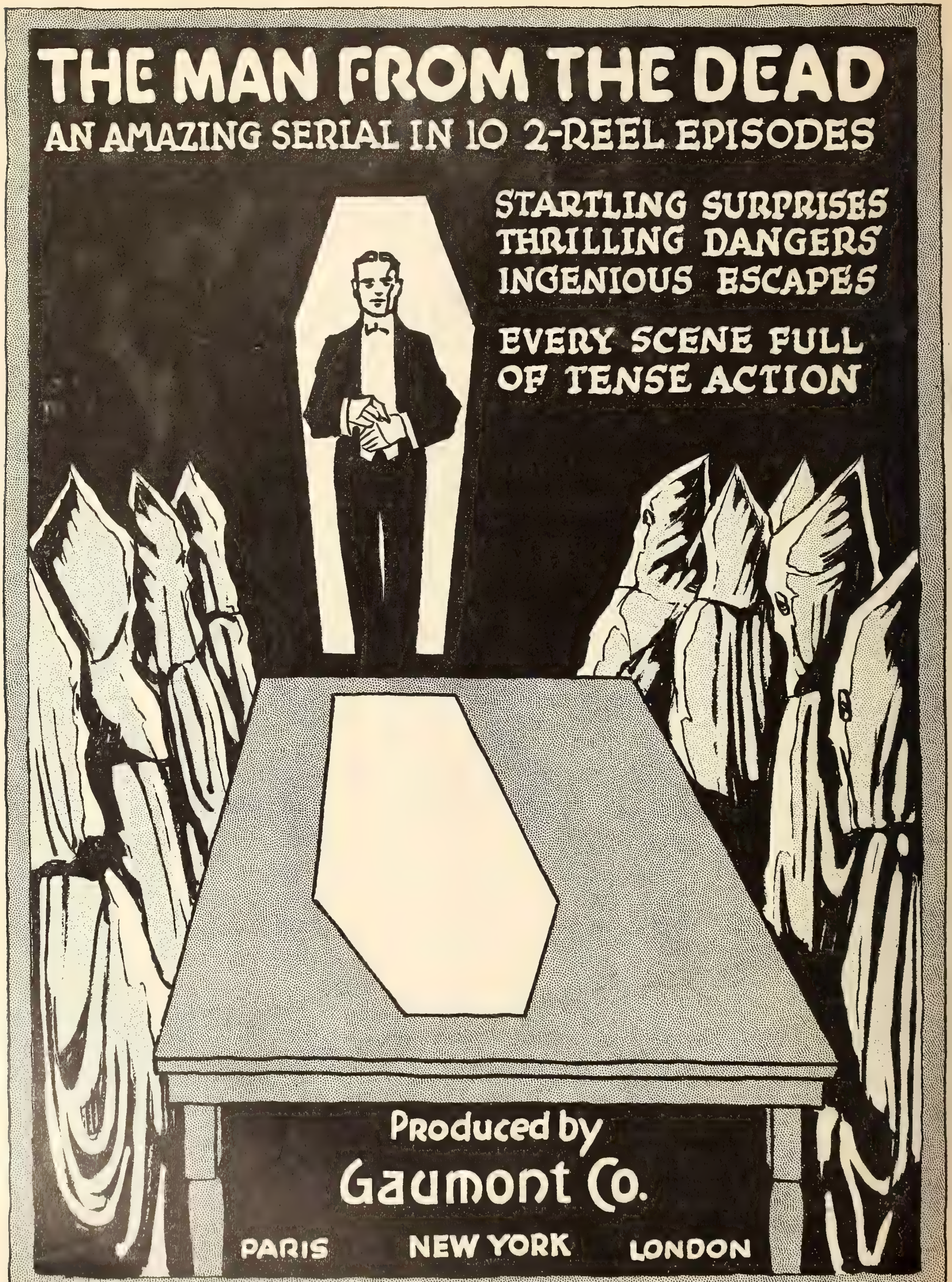
THE W. H. CLIFFORD PHOTOPLAY COMPANY
5817 Santa Monica Boulevard, Los Angeles, California



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AN AMAZING SERIAL IN 10 2-REEL EPISODES

STARTLING SURPRISES
THRILLING DANGERS
INGENIOUS ESCAPES

EVERY SCENE FULL
OF TENSE ACTION

Produced by
Gaumont Co.

PARIS NEW YORK LONDON

MARION DAVIES

VIVACIOUS, CHARMING AND STILL IN HER 'TEENS, HAS FORCED HER WAY TO THE FRONT IN RECORD BREAKING TIME BY THE DISPLAY OF A REMARKABLE HISTRIONIC TALENT AND AN INDOMITABLE WILL TO SUCCEED.

IN

"CECILIA OF THE PINK ROSES"

SHE HAS A PICTURE, ALREADY POPULAR IN BOOK FORM, WHICH WILL GRIP THE HEARTS OF ITS AUDIENCES BY A BEAUTIFUL SIMPLICITY RUNNING THROUGH AN EXTREMELY INTERESTING STORY, FILLED WITH DRAMATIC MOMENTS.

DIRECTED BY ***JULIUS STEGER*** *RELEASED EARLY IN JUNE*

MARION DAVIES FILM CO. INC.
311 LONGACRE BLDG.,
NEW YORK CITY

WONDROUSLY BEAUTIFUL MARION DAVIES

THE GIRL WITH THE PIQUANTLY APPEALING PERSONALITY WILL MAKE HER BOW EARLY IN JUNE IN A SCREEN VERSION OF KATHARINE HAVILAND TAYLOR'S CHARMING STORY OF LOVE AND LIFE ENTITLED

"CECILIA OF THE PINK ROSES"

DIRECTED BY ***JULIUS STEGER***

AND RELEASED BY THE

MARION DAVIES FILM CO. INC.
311 LONGACRE BLDG.,
NEW YORK CITY

An Open Letter To "Wid"

To Wid Gunning,
Publisher " Wids " Daily,
71-73 West 44th St.,
New York, N. Y.

Dear Wid:

I have just read with much interest your criticism of trade papers which serves to introduce your new daily (first copy at hand, by the way, and it certainly is *readable*).

Some things you say against the trade press are right, I believe; in other respects, I think, you are wrong. And I'm going to refer candidly to both sides of the matter in another letter.

In the meantime I want to put some frank questions to you. I know you will answer as frankly. And we'll give a page like this next week for your reply.

When you came back from your recent trip of investigation you said to me, as I recall: " Well, I've got to hand it to you. I'm not much for trade papers, you know; but I'll say that wherever I found an exhibitor reading one it was Motion Picture News."

You said another trade paper was weak and another was nowhere in sight.

Isn't that what you said?

And isn't it also true, Wid, that you found Motion Picture News at every theatre you visited.

Frankly, wasn't each copy being read and used? Go ahead, we'll print your answer.

And finally, how do you account for our subscription receipts for the first quarter of 1918, as published, of nearly $4,000,00, mostly renewals. (Records here at our office.)

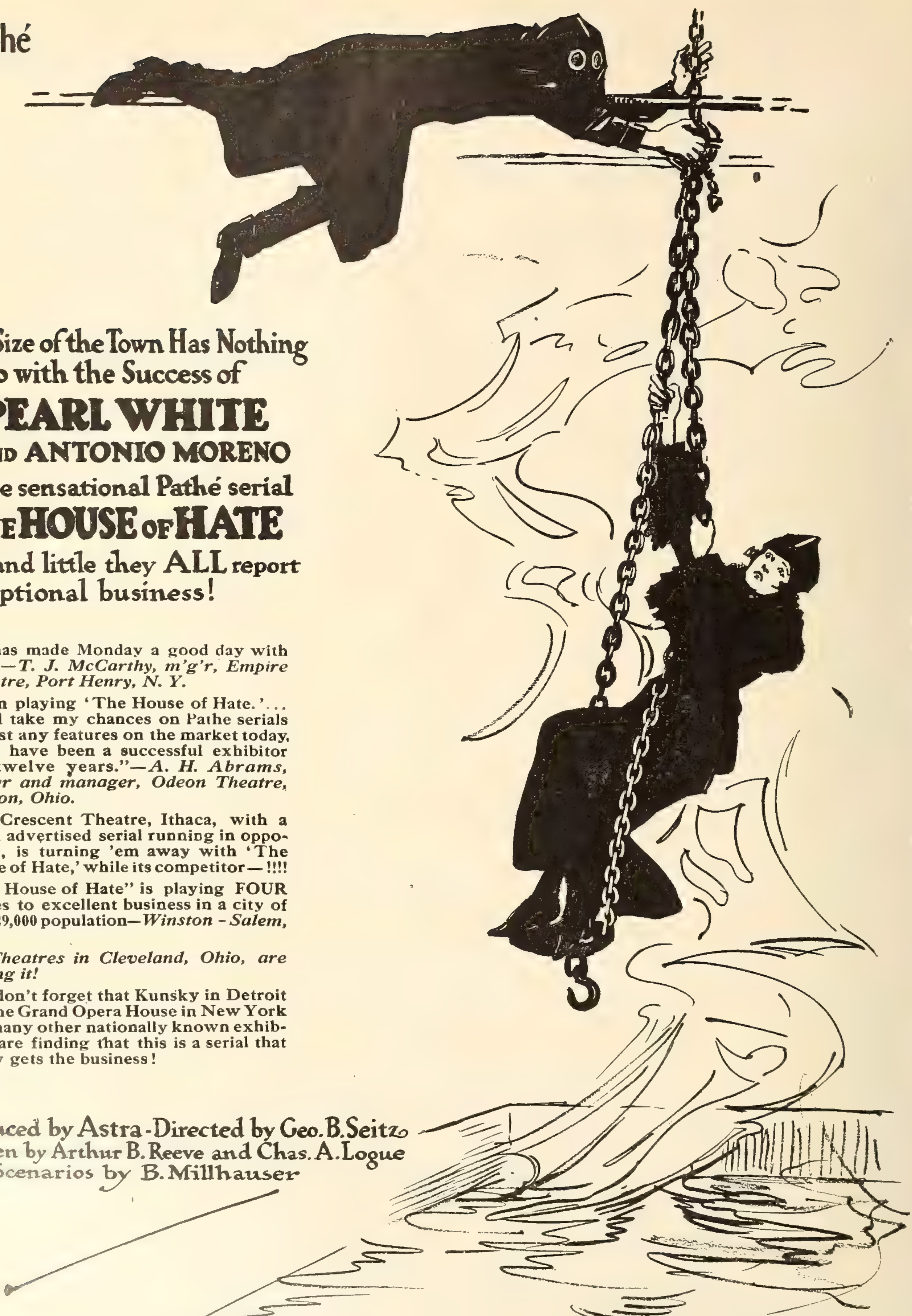
Does an exhibitor pay for and keep on paying for something he doesn't use?

All right, Wid! Your turn next.

Sincerely,

W A Johnston

Pathé



The Size of the Town Has Nothing to do with the Success of

PEARL WHITE

AND ANTONIO MORENO

in the sensational Pathé serial

THE HOUSE OF HATE

Big and little they ALL report exceptional business!

"It has made Monday a good day with me."—*T. J. McCarthy, m'g'r, Empire Theatre, Port Henry, N. Y.*

"I am playing 'The House of Hate.'... I will take my chances on Pathe serials against any features on the market today, and I have been a successful exhibitor for twelve years."—*A. H. Abrams, owner and manager, Odeon Theatre, Canton, Ohio.*

The Crescent Theatre, Ithaca, with a much advertised serial running in opposition, is turning 'em away with 'The House of Hate,' while its competitor—!!!!

"The House of Hate" is playing FOUR houses to excellent business in a city of only 29,000 population—*Winston-Salem, N. C.*

57 Theatres in Cleveland, Ohio, are playing it!

And don't forget that Kunsky in Detroit and the Grand Opera House in New York and many other nationally known exhibitors are finding that this is a serial that surely gets the business!

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Written by Arthur B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser

Pathé

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BABY MARIE OSBORNE

and the funny little coon in the Pathé photoplay

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Produced by Diando
Directed by Wm. Bertram

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WILL BE

TOP NOTCHERS—
Each and Every One

They Will { Make Money For You
Make Your House Popular

WONDERFUL PERSONALITY OF
NOTED JAPANESE ACTOR LOOMS
BIG IN THESE CINEMA CREATIONS

For further particulars write or wire

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Put 2 and 2 Together

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¶The only Trade Organs where advertisers are certain of being placed where West Coast and Central States readers are certain to read are **The West Coast** and **Central States Sections** of Motion Picture News.

ANNOUNCEMENT

"SPANUTH'S ORIGINAL VOD-A-VIL MOVIES"

Watch for the sign of the Peacock

For the first time in moving pictures high class vaudeville acts will be presented to moving picture fans commencing June 1st, 1918.

**Theatre managers are at last offered an added attraction entirely different from anything ever heretofore seen on the moving picture screen.
No program will be complete without**

"SPANUTH'S ORIGINAL VOD-A-VIL MOVIES"

Each release will contain from four to seven of the finest, highest priced all-star vaudeville acts available in this country and abroad.

Communicate with us at once and we will send you the name and address of the branch distributing exchange of one of the foremost distributing agencies in America that will handle

"SPANUTH'S ORIGINAL VOD-A-VIL MOVIES"

in your territory.

Exhibitors, this is your opportunity to be first in your community to get something new and entirely exclusive to your patrons.

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Motion Picture News

Vol. 17 No. 21. May 25, 1918

The Week in the Film World at a Glance

FEATURES

GERMANY PROPOSES (WM. A. JOHNSTON).......3075
SPEAKING EDITORIALLY.......3076
SERVING IT WITH SPEED AND GINGER.......3077
IS A SALESMAN A PIRATE?.......3078
A NEW FABLE.......3079
WHAT KIND OF A FELLOW IS RAVER?.......3087
EXHIBITORS' ADVISORY BOARD ON BETTER PICTURES.......3100
INDEPENDENT FIELD TICKER.......3139

OF SERVICE TO EXHIBITORS

Exhibitors' Box-Office Reports.......3093
Exhibitors' Service Bureau.......3098
Ready-Made Ad Talks.......3110
Newsy Items from the Studios.......3150
Short Subjects in Review.......3131
Releases—Current and Coming.......3151
Projection Department.......3158
Music and the Picture.......3164
Theatres Worth While.......3167
Exhibitor to Exhibitor Reviews.......3096

NEWS OF THE WEEK

Germany Seeks Market Control.......3081
Red Cross Big Drive Begins.......3083
Northwest Exhibitors Meet.......3085
Canada Revises Tax Program.......3080
Pettijohn Stirs Cleveland.......3080
Allen Promoted by Famous Players.......3084
Robertson-Cole Makes Record.......3086
Goldfish Offers Fox Backing.......3088
Live News from Producers.......3112
Coming Program Offerings.......3125
In the Independent Field.......3133
News of the Exchanges.......3132
In and Out West Coast Studios.......3146

SCREEN EXAMINATIONS

"The Triumph of the Weak" (Vitagraph).......3140
"Confession" (Fox).......3140
"The Mysterious Client" (Pathe).......3140
"Her Decision" (Triangle).......3141
"Moonshine" (Paramount-Arbuckle).......3141
"Over the Garden Wall" (Strand-Mutual).......3141
"$5,000 Reward" (Bluebird).......3141
"Peg of the Pirates" (Fox).......3141
"Wolves of the Border" (Triangle).......3142
"Fireman, Save My Child" (Rolin-Pathe).......3142
"Vengeance" (World).......3142
"The House of Hate" (Pathe).......3142
"Men" (Bacon-Backer).......3142
Three Sennett Comedy Reissues.......3143
"Pershing's Crusaders" (Government War Film).......3143

Newsy Announcements of the Week Found in the Ad-Pages

"The Model's Confession" from Universal Features Mary MacLaren.......3030
Paramount's Literary Talent.......3031
Vitagraph's "The Golden Goal".......3032
"Over the Top" Still Topping Records.......3033
An Opinion on Clara Kimball Young's "The Reason Why".......3034
Popular Support in Constance Talmadge's Next, "The Lesson".......3035
A Message to Professionals Regarding the Red Cross Drive.......3036
Mutual Presents Mary Miles Minter in "Social Briars".......3037
Opinions on World's "Masks and Faces".......3038
Triangle Service Through the Exchange.......3039
Hiller and Wilk on Maurice Tourneur's "Sporting Life".......3040
Hodkinson.......3041
Walthall in "With Hoops of Steel".......3042
"Rose o' Paradise," with Bessie Barriscale, a Charming Picture.......3043
"A Daughter of Uncle Sam".......3044
Trio of Favorites in Clover Comedies.......3045
Products Offered to Foreign Buyers by Inter-Ocean.......3046
Goldwyn's "Joan of Plattsburg".......3047-48
"The Fair Pretender" is Madge Kennedy's Latest.......3049
Bill Parsons's Comedies.......3050
First National Box-Office Successes.......3051
Ernest Shipman's Offerings in the State Rights Field.......3052
The Affiliated Distributors Corporation.......3053
W. H. Productions, 26 Charlie Chaplin Reissues.......3054-55
Array of Pictures Handled by U. S. Exhibitors'.......3056
Educational Offers Exhibitor Publicity Service.......3057
Keeney Productions.......3058-59
United Picture Theatres.......3060-61
Territory Selling on "Nine-Tenths of the Law".......3062
Sol Lesser Takes the Shorty Hamilton Series.......3063
Gaumont Product.......3064
Marion Davies in "Cecilia of the Pink Roses".......3065-66
"The House of Hate"—Pathe.......3068
Pathe's "A Daughter of the West".......3069
Haworth Productions Featuring Sessue Hayakawa.......3070
Spanuth Will Feature Vaudeville Acts in Pictures.......3072
The Broad Appeal of the Taylor Holmes Pictures.......3074
On "The Kaiser, the Beast of Berlin".......3127
"The Lion's Claws".......3128
Universal Special Attractions.......3129
The Lyons-Moran Star Comedies.......3130

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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Critics call "A Pair of Sixes," featuring Taylor Holmes, the greatest comedy drama ever produced. It is running S. R. O. at first class theatres throughout the country. Book it, then run the other George K. Spoor features, with Taylor Holmes—"Ruggles of Red Gap," "Uneasy Money," "The Small Town Guy," "Two Bit Seats," "Fools For Luck," "Efficiency Edgar's Courtship." They appeal to the entire family.

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"FIRST TO STANDARDIZE PHOTOPLAYS"

George Kleine System
Distributors

Perfection Pictures
The Highest Standard in Motion Pictures

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 21 May 25, 1918

Germany Proposes—!

GERMANY has prepared for a film war.

And Germany, we already know, has a way of preparing for war.

Germany has made a trust of its film companies, backed and financed by the German government. Theatres are being acquired right and left throughout all of Central Europe.

Germany proposes to Germanize all Central Europe—through the one most effective, modern means, *the film.*

Germanize means not merely the spreading of German Kultur, but the introduction of German products, such as agricultural implements, clothing, foodstuffs, chemicals—what not?

Two thousand negatives have been made by the German film trust—ready and waiting. Germany is afraid of American films—admittedly—because American films are immeasurably better.

But Germany doesn't care because Germany has *organization,* backed by the German government's deep appreciation of the publicity power and commercial utilization of the film.

Germany intends, if possible, to keep American films out of Germany—and other countries.

Germany will go into South America—and other countries, and give its Trust films away, if necessary. Its Government will stand the loss.

But favors will be asked in return. Perhaps the purchase of German-made projection machines—or any kind of trade reciprocity, mostly outside of the film business.

Thus does Germany propose to break down after-the-war economic trade barriers.

Through Films!

Read the facts in the interview in this issue with Frederic Burlingham.

Copies of this interview have been released in advance by Motion Picture News to all the big dailies in this country.

What does this government propose to do?

What will the U. S. Chamber of Commerce do?

What does the motion picture industry propose to do?

And above all, when will this country see the truth—that the film today is the greatest offering modern science has made to the spreading of the propaganda of world democracy and to the expansion of America's commerce and industry?

The Pictures' Opportunity

OUR hat is off to William Fox!

It was only natural that he should be asked to head the motion picture and theatrical drive in Greater New York for the Red Cross War Fund, after his spirited and successful leadership of previous charitable drives in connection with the war.

In replying to the Red Cross Committee, however, he has done a very fine thing, for which this industry owes him thanks.

He seized the opportunity to make certain and conclusive the picture theatre's full claims to recognition as a force in making public morale and in bringing its charitable and the committees of the allied motion picture and theatrical industries.

Heretofore, noticeably in the Third Liberty Loan drive, district committees were appointed and in their subdivisions the aid of the theatre, while obviously highly thought of, was subsidized to the extent that individuals and companies in other industries got credit for the work done and the facilities contributed by the theatre and the picture star or manager, let alone the peculiar power and publicity of the motion picture itself.

Mr. Fox gave to the general committee as a condition of his acceptance the stipulation that this unfair status be set aside. All of his demands, and they were definite and comprehensive, were agreed to.

As it now stands all monies collected in or in front of the theatres of Greater New York will be credited only to the allied motion picture and theatrical industries.

So also will all monies collected from the individuals, corporations, and employes within these industries; and from the businesses directly allied with the studios and theatres.

Moreover, the theatre benefits and all activities to the above ends will be governed solely by the industries' own committee.

Thus we have, for the first time, unity and clear coordination in a war drive; unity of purpose and action; clear-cut and full credit for results to be accomplished.

We deserve this credit; and we need it.

There is, in our opinion, no great danger that this industry will be classed by the government as a non-essential.

But should this happen it will only be through ignorance at Washington of what the screen has done and can do; of what a tremendous force it is in the whole work of war and war charities; of how necessary it will be in the great reconstruction era to follow the war.

These important facts should and must be made known.

The opportunity is here; let every firm, every individual put his shoulder to the wheel. Let the opportunity *commandeer* you. Give your time or your money, or both—freely!

You are working not only for the greatest of charities, the most blessed, but you are also doing your best for the motion picture and yourself.

(*Continued at Top of Following Page*)

Speaking Editorially:

Extending the Movement

IT is only regrettable that the unity of purpose and action achieved by the picture industry in connection with the Red Cross war drive is limited to Greater New York.

There will be great work done by picture theatres all over the country. Their activities, the monies they collect, should be made known and made part of the total credited to the industry and to the fame of the screen.

Benefits have already been held. Theatres everywhere have undoubtedly been asked by district and local committees to lend themselves to this greatest of all charities. It is too late now to secure unity. The State Leagues of Exhibitors might have effected this for each state as it has been accomplished in New York City.

We can only suggest this: If each theatre participating in the Red Cross drive will send us a post card, giving a total of receipts collected Motion Picture News will publish the amount and the theatre's name in an honor list and see that the facts are made known and filed with the American Red Cross.

Send the post cards in.

Make this contribution to the lasting honor of the industry.

Dead or Alive?

ABOUT the most foolish question we know of, the most useless to give time or type to, is that mossy one: "Is the State rights market dead?"

The State rights market, like the whole picture market, is alive if it gets good pictures, and dead if it gets poor ones.

That's the whole answer! Only the pictures must be exceptionally good.

Our friend, Joe Lee, who certainly knows the picture market, answers the question with a story.

Two men stood on the edge of a woods in the centre of which was a gold mine.

One man who had been in, said "There's a gold mine in there. I'm going in and work it."

Said the other fellow: "I can't see it," and walked away.

In Again Out Again

THE New York *Times,* in its usual Monday column of photoplay reviews, jumps suddenly away from the bills of the three big photoplay houses and refers enthusiastically and at length to "Masks and Faces," which the critic found on the Saturday night bill of Loew's New York theatre.

The audience, says the critic, "which undoubtedly went because it was Saturday night and not because of any special attraction for them in the modestly advertised feature film, saw a photoplay in which probably more men and women of note connected with the English stage appeared than in any previous screen production."

He goes on to refer to the origin of the photoplay—the famous Peg Woffington story; to the appearance of such celebrities as Barrie, Shaw, Pinero, Hare; and expresses amazement that a film of such exceptional cast and origin should step in and out of New York unheralded to New York's educated classes and into oblivion as part only of a one night's bill at a "movie fan" house.

It is amazing, Mr. Critic, but such are the ridiculous mechanics of the film industry.

We take occasion here to recommend this photoplay for special audiences and proper advertising. By "special" we mean the cultured people who exist in sufficient quantities most everywhere.

Misplaced Ardor

A NEW YORK exhibitor tells of the four-minute man who, in the heat of his address in this particular theatre, declared:

"Instead of coming to these places of amusement you should stay at home—save the money for Liberty Bonds and Thrift Stamps. You shouldn't be here."

Our idea of a four-minute man in need of a stop second watch and a gag.

If it weren't for the motion picture as an institution and the courtesy of the individual managers this four-minute man would be wailing:

"If there were only some way of reaching the people with the message of the war! They don't read the papers, they won't read pamphlets, they can't afford Broadway shows. What can we do?"

That's what he might be saying. But as it is the picture and patriotic managers are supplying him his audiences and are also supplying those audiences with pictured messages of far more value than his words.

The "Specials" and Summer

"SUMMER is coming on," say the pessimists when you ask them how the film outlook is.

"Summer won't make a bit of difference," say the exhibitors who have had recent experience with such "specials" as "The Kaiser," "My Four Years in Germany," "The Unbeliever," "Revelation," "The Bluebird" and "Tarzan of the Apes."

And we think the latter are right. Give exhibitors, as Frank Carroll says in an interview in this issue, a product which has selling points and the exhibitor will sell it.

An Answer to Our Call

DO you remember that some weeks ago a film salesman asked us to answer the question, "Why are all film salesmen called pirates?"

And do you remember also that we passed up the job of answering—and even said that we did not know that all salesmen were called pirates?

Then we asked our readers to help us out and settle the salesman's worries. One veteran showman has already obliged us in more than interesting fashion. His article appears in this issue.

You will want to read it. It's on Page 3078.

W A Johnston

Serving It with Speed and Ginger

QUICK action on the part of Canadian film men seems to have saved the day. It has at least secured modifications which remove the almost prohibitive import tax originally intended.

But since the changes seemed only to result in different forms of taxes to attain the same end, it would still appear that the outlook for producers and exhibitors in the Canadian field is far from rosy. However, reel taxes, and such methods, by their indirectness, have not the drastic character of an excessive import tax. For one thing a reel tax is only collected on films that are working and bringing in money, while high import duties tax all films regardless of their possible financial prospects, thus taking on the semblance of an embargo.

Speaking of embargoes on imports—can you imagine a laboratory telling a customer that he would have to improve the quality of his photography or take the subjects to some other laboratory? Watterson Rothacker did that a few weeks ago to a good steady account. And what is more—he didn't tell us about it himself.

This may sound like an ad, but we just had to tell you about it to show how fast this old game of ours is moving.

* * * *

THIS paragraph is going to be a wail against the boss. Just think of the joy we could have and the spice we could give this page writing about that Teutonic film octopus which is preparing to drive America out of the European market after the war. The story, from the lips of Frederic Burlingham, makes reading that you don't want to miss. You'll find it as soon as you turn this page.

After you have read it—*what are you going to do about it?*

"You" in this case refers to the manufacturers—members of the National Association.

Which brings to mind an unpleasant thought. We suppose that with a National Exposition under way such an unimportant little trifle as the German Film Trust will have to step aside.

Of course, we will be told that the Exposition is the place to organize the offensive, but—

Have you ever seen anything *organized* at a picture exposition?

* * * *

The boss also took from us the opportunity to sing our own song of praise for the two-fisted way in which William Fox has jumped into the Red Cross drive. But there's one thing we can say: Don't forget that every time William Fox takes on his shoulders a double load of altruistic work, there's a husky lot of toil wished on Winfield Sheehan.

The present is no exception. Just now Winfield Sheehan is a regular twin-cylinder Red Cross engine. More power to him!

* * * *

WE are going to watch with interest the results of Willard Mack's acquaintance as scenario editor of Goldwyn.

Brother Mack, from his Salt Lake days down through his recent—and current—stage and screen successes has been a prolific writer and a sure-fire one.

"Sure-fire" in the theatre and literary sense of the phrase—that is, frequently reaching great heights, but *always* up to standard. Willard Mack possesses the entertainment sense—that knack which enables a great writer to be at least entertaining even in his hack moments.

It will be entertaining to watch the career of Willard Mack—Scenario Editor.

PHYSICAL CULTURE NOTE: *Al Lichtman plays tennis every morning from 7 to 8; Bill Kalem Wright is running home early evenings to harden his muscles bossing a New Jersey ranch, estate or farm; Arthur Leslie still jaunts to the Y. M. C. A. several times a week and any number of picture personalities are looking over the golf sticks.*

Don't know what it's all about but just to get in the swim we're thinking of trying Kelly pool ourselves. Yes—trying.

* * * *

JAMES SHELDON only sat in the President's chair out at Mutual's Chicago office long enough to be sure that it was a good fit, and then boarded a train bringing him to New York for a hustling week.

Together with his other activities of the week, it is understood that President Sheldon's visit is the first step to a re-establishment of the Mutual headquarters in New York.

Thus does time and "the center of the film world" move!

Welcome to our midst, Jerry.

* * * *

Ran into "First National" Williams, "National" Reichenbach and "Ivan" Chadwick at one table in the Astor last Saturday. Learned that "Tarzan of the Apes," "My Four Years in Germany" and Chaplin are running a dead heat at breaking box-office records. And as we left Harry's insistent voice asserted that "Tarzan" had taken to breaking the others records.

Never thought, until we struck the sidewalk, that modest Mr. Chadwick hadn't even mentioned his own picture. So we'll do it for him here, in small caps, too: "GRACE VALENTINE IN "THE UNCHASTENED WOMAN."

* * * *

IF you want five minutes of zippy reading turn to Page 3089 and read a letter Jerome Beatty wrote to Dr. Frank Crane, well-known brother to the sob sister.

The doctor wandered into a picture show recently and then fell upon us of the picture industry with minnenwerfers, whiz-bangs and what-nots.

If the doctor hadn't sharpened his pencil so finely—and he is incisively witty—that it dismembered his logic, all might have been well. There is room for improvement in many, many picture stories. But Dr. Crane just closed his eyes and swung wildly—yes, *wildly*.

The doctor's style is so good that his articles make most interesting heading—provided one forgets what he says. But Jerome Beatty's letter is so good that you want to be sure to remember what he says— for it will come in handy on frequent occasions.

For a closing paragraph we have a line contributed by a reviewer signing as Antony Anderson in the Los Angeles Times of April 30. The picture reviewed is "Woman and Wife," and the line reads: "Alice Brady is Jane. . . . A better actress for the part than 'Diamond Jim's daughter could not be imagined."

Yes—and Douglas Fairbanks is the man who makes the scales.

Is a Salesman a Pirate?

Exhibitor John C. Green of Canada Also Wants to Know Other Things About Picture "Peddlers" Who Mix "Bull" with Business. Maybe He Has the Right Idea. What Do You Think?

EXHIBITOR JOHN C. GREEN, one of the real, genuine veterans of the industry, and who is now manager of the Temple theatre in Galt, Ont., Canada, has profited by the experience he has undergone in the business.

But there are still a few things he would like to know, and a few things he wants to get "off his mind" through the medium of MOTION PICTURE NEWS.

So a further introduction to his letter, which follows, is unnecessary:

"I am a constant and very thorough reader of all the trade papers published, from front cover to back page, having had an experience dating back from the very beginning of the game here in Canada, 1896, June 20. You see, I had this business well in hand many years before any such animal as a film peddler or film exchange existed, having bought many thousands of feet of film from Pathe, Lubin, Edison, Biograph, Vitagraph and George Kleine; in fact, I think I am safe in stating that 85 reels of film I sold to a man named Phillips in Toronto many years ago were the pictures used to open the first exchange in Toronto. I can find no record of any person who rented films out of Toronto at any earlier date.

"To get back to your editorial entitled 'Help Us Out,' which attracted my attention, I will say there are various reasons for calling some film peddlers 'pirates,' and it's darn tough on some real old high sea pirates to reflect on their good name in this way. The old saying, 'There is honesty among thieves,'" doesn't apply to the film salesman of a certain kind. They have no speaking acquaintance whatsoever with old man Truth. Their motto evidently is: Every small-town manager is a Hick and Rube, overlooking quite frequently the fact that many small town and small city managers have had long theatrical experience as showmen on the road before they settled down in some moss-grown village to try and make a living.

The writer has been all through the theatrical mill from circus side show performer, talker, lecturer, advance agent, imitation press agent, sheriff dodger, magician, actor (very bad one), so in a certain sense is entitled not to be classed as a come-on or easy mark, yet these Johnny Newcomers in the game try it on Old Man Green with the same baby stare and wide-open countenance that they do on some Bohunk manager, and think they are getting away with it.

"No later than four weeks ago a brand-new bird of this variety came along, and after listening to his line of patter, booked three features—a weekly animal reel, a single-reel comedy series and a two-reel comedy series. I told him the paper I used, all new, also just the accessories required, all to be here a week in advance. All fine, so he said. Now here is the answer: The exchange manager in Toronto looked over the contracts, sent back the ones that the price suited him; the single-reel comedies contract he failed to return, and sent a letter stating the two-reel comedies were booked in my opposition house. In place of the all new paper photos, cuts, etc., on feature, they shipped me a bundle of junk. After three or four dollars spent in phones and wires, I cancelled the feature. Then you could hear them yell in Hoboken, N. J. Threats to sue, etc. Just so soon as film exchange managers realize that running a theatre in a small city or town is a tough proposition and far from being a gold mine, and send out some intelligent business men who look over all the features they try to sell, become thoroughly acquainted with the strong and weak points of their production, and can talk to a manager in a manner that sounds at least reasonable and not like 'bull,' I think the feeling toward the exchanges will change.

"Why is it that all pictures are 'cheese' except the brand that our friend film peddler is handling. I frequently happen into a grocery store, jewelry store, hardware or dry goods establishment, and have often done the good listener act, and I note the difference in the line of

The Curse of Drink!

IS NOTHING COMPARED WITH THE MANY

Promises Made by Film Peddlers

THE CURSE OF DRINK

NOTICE!

All Film Exchanges in future must supply the Temple Theatre, Galt, with all new photos, posters, slides, cuts, press matter, and all accessories promised by your travellers. I don't believe in cancelling a contract once made, but will also insist on the Exchange filling every promise made. I have just had trouble with an exchange over a "bundle of junk" they sent me that I would not use to adorn a dog kennel, much less the lobby of my theatre. Fair play is a jewel, so let's all play fair. Don't misrepresent either your production or the accessories that go with same and you will never receive a film cancellation from John C. Green. The days of strong-arm, black jack methods are gone, even in the film business, so I say, gentlemen, play fair! Don't let your travellers say they will furnish anything they cannot deliver, then any exhibitor that plays dirty deserves all the Exchange can hand him. In future John C. Green will be a tough old buzzard to sell film to, but when the exchange plays fair and gets away from the idea that my name is "Mr. Izzy Easy" the war will stop and all will be like a June day.

OVER THE TOP, GIRLS

JOHN C. GREEN,
Temple Theatre, GALT, ONT.

This card-notice prepared by Exhibitor Green is probably the first time on record where a manager has tried to bridge the gap between theatre and exchange in a practical way and by appealing to reason while retaining a blessed sense of humor.

FABLES OF AN INDUSTRY'S GOOD NAME

No. 1—The Producer

Aristotle P. Slugg was a manufacturer of Aniline Confectionery for the Penny Trade when he heard that people Got Rich Overnight in the Fillum Business.

Slugg had a good education as far as it Went, which was only to the Fifth Grade of P. S. 132, Bronx. But he had a Pile of Rocks, and calculated that the Sinews of War would Put Him Over the Top.

He bought a Story and hired a Director, a Star and a Crowd.

The Story was by a Well Known Author, but it was Dashed Off a good many years before his name was ever Set Up in Mazdas. In the Spots where it wasn't Mushy it had to be read with a Gas Mask.

The Star had a great following in her Day, but most of them had followed the Undertaker since Then.

The Director was a Master Technician, who had Developed his Art running an Afro-American Entertainment in the interests of Dr. Munyon's Reliable Pain Killer.

The Cast was composed of boys from the Gas House District and girls who were Simply Crazy about dear Mr. Slugg for giving them a chance to Express their Movie Souls.

Slugg took the Gang out to a Lot and shot the picture in Thirteen Days, while Nature provided the Illumination and Providence looked after the Details.

Then an Expert who was an Old Friend of the Director cut the Film in a Dark Room and Ninety Minutes. He titled it with Original Poetry.

Slugg hired a theatre for a Trade Showing and tried to Camouflage the Production with a Real Orchestra and Ushers in Esquimo Costumes.

The House was filled with a Large and Intelligent Audience of Friends and Relatives. Also eleven Reviewers who had not Tasted Blood for a Week and were Thirsty. Also seven Foreign Buyers and One Exhibitor looking for a Warm Place to Sleep.

Slugg offered "THE SEX LURE" to the Big Companies and they Lied politely and told him that they made all of their Releases.

So he announced that it would be Sold on State Rights.

The Market was very Dull, except for a few struggling Exchanges, who made him Percentage Propositions.

He took them Up, and the picture ended their Agony and put them Out of Business.

If Chaplin were At Liberty for a Dollar a Day and Found, Slugg's End would not buy a Wiggle of the Celebrated Cane.

Today he will tell you what he Thinks of the Motion Picture Industry.

He will mention that he was once a Big Producer, but is now Off the Stuff for Life.

He explains that the Fillum Business is Economically Unsound, and is conducted by an Organized Gang of Thieves, Cut-throats, and Pirates.

JACK NATTEFORD.

talk and politeness used by the commercial drummer to his prospective customer as compared with the line of drip handed out by some of the 18-year-old youths trying to sell Hokum and Boukum's world's stupendous super features in 5, 6, 7, 9, 11 reels, that will turn 'em away at every performance for our manager (so they say)? Well, Jim Spriggins over at Acorn Haller did three hundred in two days with this big mastodon production (yes, he did not).

"Any time any peddler tells me how much any certain picture will get me in two or three days, just right there I know I have run across the brother of Ananias—the champion liar—so I say, Mr. Editor, to call some film peddlers pirates is to flatter them. They are just plain liars, who think managers of theatres in small towns and cities were specially made to pick from topknot to pin feathers; but at that I gather many a laugh at their silly attempt to describe the very marvelous drawing power of their stupendous productions. Any manager that follows the trade papers as closely as 'yours truly' and then lets one of these birds hand him a nice, juicy quince in the way of a lot of false promises deserves all he gets. My advice is to keep posted—yes, better posted, Mr. Manager, than the film peddler, and many of the punk features now on the market will go to the scrap heap with their praises unsung. Get out in the sticks, Mr. Producer, study the conditions in a twelve-thousand city like Galt, Canada, and you will not try to make managers pay fifty dollars per day in a ten-dollar per day town. Your population methods are all wrong. *Some* twelve-thousand town will stand a daily matinee and two evening performances, but Galt, Ont., Canada, will not.

All the houses here give one performance at 8:15 in the evening. No matinee except Saturday or on a holiday. Then why not let the man on the job who knows conditions tell you what price is fair and reasonable, especially if that man has always been fair and square so far as giving the public the best pictures produced are concerned and giving it to them first. I would imagine that such managers are of more use to uplifting this business than the money-grabbing guy who hands the public junk and filth as long as he can get away with it. In parting let me say that faults are to be found on both sides, with the exhibitor as well as the so-called film pirate, and the sooner exchanges get the idea out of their heads that the small-town and small-city exhibitors are a bunch of poor forlorn Hicks, the better for them.

"Good advice Mr. Film Peddler: Never promise one single little thing in connection with any picture you handle that your exchange cannot fulfill to the very letter. Then, and not until then, are you entitled to be called a human, truthful representative of a film concern. Take a night off from your poultry farm and chicken chasing and study the life of that illustrious and truthful statesman, General George Washington. Don't let 'em call you a film pirate; force their hand; use 'em square, son; make 'em call you an honest film representative.

"(Signed) JOHN C. GREEN,
"Manager Temple Theatre,
"Galt, Ont., Canada."

73

No, this is not a Lucky Number Contest. But that figure 73 is what you want to keep in mind until you get to page 3091. Meanwhile you want to know the reason for that 73. Here is one of them: "Motion Picture News is the only trade paper I read, as I find it supplies all my needs. Enclosed find my check for two years' subscription."—Harry Rockefeller, Ocean Theatre, Asbury Park, New Jersey. And W. B. Powell, of the Picto Theatre, Bradfordsville, Ky., says: "Motion Picture News is meat and bread to me." **SEE PAGE 3082.**

Canada Revises Tax Program

Impost on Imported Film Reduced from Five Cents Per Lineal Foot to Three — Exhibitors' Reel Tax Raised Instead

BY the prompt and co-operative action on the part of several prominent exchange men and exhibitors of Canada, the disastrous blow aimed at the film industry by the Government at Ottawa, in its war budget, announced a short time ago, has been lessened to a great degree. Everybody in the trade is breathing easier today.

The readjustment of the prohibitive tax now places the burden on a much more equal distribution basis. Whereas, according to the first announcement, the tax, which was an increase of exactly 150 per cent. over the former duty on imported film, was a burden that threatened the ruination of film exchanges in Canada, the new adjustment spreads the tax out between both exchanges and exhibitors.

In short, the adjustment is as follows: The duty on imported film into Canada has been reduced by the Government from five cents per lineal foot to three cents per foot. This will be a flat rate. In view of this reduction to the exchanges, the exhibitors will be asked for a reel tax from the Government which will be fixed at either 10, 12½ or 15 cents per reel per day. The exact reel tax has not been officially announced at Ottawa.

This reel tax is to be collected by the exchanges and handed over to the Government. To A. S. Aronson, secretary of the Regal Films, Limited, is given the credit for the solution of the problem. He was the father of the movement, and through his aggressiveness and clear understanding of the situation the Government was persuaded that an adjustment on a more equal basis was absolutely imperative.

Pettijohn Stirs Up Cleveland

New Ohio Exhibitors' Film Exchange Is Expected Eventually to Ally Itself with Producers and Exhibitors Affiliated

FOLLOWING the recent visit in Cleveland of C. C. Pettijohn, during which he set forth to the motion picture exhibitors of the city the final plans of the direct releasing proposition known as the Producers and Exhibitors Affiliated, the exhibitors of Cleveland have co-operated to the extent of forming a corporation in the State, for the purpose of buying and distributing motion picture films on a mutual benefit basis. The organization is called The Ohio Exhibitors' Film Exchange Company, and was incorporated with a capitalization of $5,000.

This plan was adopted and the necessary amount of money was paid in May 3, at a special meeting which was called to discuss the Pettijohn plan. Temporary officers were elected as follows: Henry H. Lustig, president; Dave L. Schumann, vice-president; M. B. Horwitz, secretary, and W. J. Slimm, treasurer.

Preliminary methods of procedure were discussed in a general way, but the only plan actually determined upon was in the matter of stock. It was agreed to sell no more than a single share of stock just now, to each exhibitor, at ten dollars a share. This will guarantee the company sufficient working capital to allow it to proceed in the regular manner. After the organization is in practical working order there will be no such restraint in the matter of holdings.

While the Ohio Exhibitor's Film Exchange has not yet definitely committed itself to the adoption of the Pettijohn plan to the extent of becoming an integral part of it, it is fairly certain that it will ultimately become one of the Pettijohn units, as soon as both of the plans are in actual working operation.

The direct producer-to-exhibitor proposition has been a live issue in Cleveland ever since the idea was first presented. Several times it has been on the point of really accomplishing something in this new branch of the film industry, but each time something has interfered. Mr. Pettijohn, however, made the plan so evidently to the advantage of the exhibitor that its adoption went right through without a hitch.

Resigns City Office

James S. Kleinman, attorney for the Department of Licenses of the City of New York for the past three years, has tendered his resignation to Commissioner John F. Gilchrist. He will continue the practice of law at 120 Broadway and will specialize in theatrical work.

The Power Service Flag

Thirty-two stars adorn the service flag which the Nicholas Power Company has flung to the breezes at 90 Gold street. Seven more are about to be added.

In and Out of Town

John H. Collins, director for Metro Pictures Corporation, arrived in New York from the West Coast, last week, to begin work on a series of pictures in which Viola Dana is to be featured. Miss Dana, who in private life is Mrs. Collins, accompanied the director East.

Sam Katz and A. Balabon, owners and operators of several large theatres in Chicago, including the Central Park theatre, arrived in New York last week for the purpose of looking at some of the up-to-date New York houses. Messrs. Katz and Balabon are building a large new theatre at the junction of Lawrence avenue and Broadway, Chicago, and they want the last word in modern construction of motion picture theatres.

James M. Sheldon, who succeeded John Freuler as head of Mutual Film Corporation, is in New York in the interest of that company.

John E. De Wolfe, the Milwaukee banker, one of the purchasers of Paralta interests, arrived in New York last week. Mr. De Wolfe expects to be in town for several days.

W. A. S. Douglas, Diando Film Corporation, Los Angeles, leaves this week for the coast after a few days' business visit to New York.

Emmett Flynn, Los Angeles, arrived in New York, last week, with a print of his late production, "The Right Hand and the Left."

N. H. Friend, publicity director for Bray Studios, left for Atlantic City this week to spend a short vacation.

J. A. Gove, Fox publicity manager, returned to New York last week from a business trip through the East.

Claud McGowan, auditor, Universal, leaves New York this week for a tour of the company's exchanges. He will be absent from the New York office for several weeks.

Charles C. Pyle, Chicago, representing Bartola, manufacturers of musical instruments, is in New York on business.

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, is in New York on a business trip.

Germany Seeks to Control the Market

Producer of Rare Swiss Films Asks in Interview If America Is Going to Let Other Countries Outdo Her After the War Is Decided

WHO is to dominate the world film market after the war?

This was the foundation of an interview last week between MOTION PICTURE NEWS and Frederick Burlingham, well known cinematograph film producer, who recently reached the United States from Switzerland where for years he has devoted his time to securing rare views of the Alps and the beautiful country thereabouts.

The keynote of the interview can best be explained, probably, when it is made known, Mr. Burlingham is greatly interested in the American film industry, and believes the time is now ripe for organization and going after the world's markets. He is boosting American films at his every opportunity.

Germans in Film Scheme

Relegating his own films to the conversational background, Mr. Burlingham wanted to know, Who is to dominate the world film market after the war?

Continuing, he said: "The Germans have a perfected organization, but their film production is inadequate. On the other hand, the Americans have the films, but practically no organization.

"This is what the Germans are doing: The German producing companies have pooled their interests. In this combination are the following large concerns: Meister, Nordische, Union, Hansa, Olivier, Mia-May and Eiko.

"This film trust has been capitalized at 25,000,000 marks. It is backed by the Reichsbank and Dresdenerbank, besides the government has subventioned the combination to the tune of 10,000,000 marks. The capital it is stated is shortly to be increased to 40,000,000 marks.

"In order to control the business in Germany, this trust has bought ninety of the leading cinemas, which makes them virtually all powerful. As the 2,500 other cinemas are likely to follow the leading cinemas in making up their programs, having suceeded in controlling Germany, the trust is now organizing Austria, the Balkans and Russia.

"Just before I left Switzerland, the Germans had either bought or leased twenty-four of the leading cinemas. Moreover, in order to get a tighter grip in Switzerland, they have organized into a local Trust a large percentage of the exhibitors. This was quite easy, as eighty per cent of the people exploiting cinemas in Switzerland unfortunately are of German origin. Having done this, they then proceeded to organize the film renters into a trust and the scheme was to have the film renters' trust place their programs with the Film Exhibitors' Trust. Independent or Allied concerns in Switzerland, therefore, found it extremely difficult to do business. The plan was audacious, but temporarily has fallen through because the powerful French firms, Pathe and Gaumont, refused to be a party.

Trust Fixes Prices

"While the German trust is finding some resistance in neutral countries, they virtually control the situation in the Central Empires. This is made possible because the Government has closed the frontier to all outside films. The Film Trust magnates therefore sit around a table and fix prices and the exhibitor has nothing to say in the matter. The prices for positive film fixed by the trust for Germany varies from three to seven marks a metre, according to subject.

Frederick Burlingham

"In case a cinema exhibitor wants a popular film, such as one of Henny Porten, the Mary Pickford of Germany, he is forced to contract at the same time for a number of other films which he does not want. Not only that, but to get films now, the trust forces him to sign contracts for 1919 for films, the scenarios of which have not been created. Naturally the trust is making money. This is evidenced by the statement that the Hansa Film, which started about four years ago with a capital of 30,000 marks, already shows a net profit of 1,200,000 marks.

"Besides effecting these enormous profits, the trust has finished and paid for some 2,000 film negatives, which are being held back for dumping on the market the moment peace is declared. As the negatives are paid for, these films can be sold virtually at the printing price of positive, the German plan being, in case of commercial war, to demoralize the world film market. They are in a position to carry out this menace, because it is not necessary for them to think of immediate profits.

"In case of a compromise peace, the Germans propose to open the market to such countries as give Germany equal facilities. Their idea is to work on the lines of compensation. I understand they are seriously concerned with the American menace, because American films are very popular in Germany and the exhibitors are very sore with the trust. The exhibitors say that when the war is over, and they can get films from America, they will have their revenge.

"Even now certain American films are running in Germany. I understand the Germans have succeeded in getting a number of films featuring Clara Kimball Young, through neutral countries, and have duped the positives and are spreading these films broadcast. Some of the films mentioned to me in this connection are 'Sudden Riches,' 'Traviata' and 'Carmen.'

Big Prices to America

"The Germans," said Mr. Burlingham, "are prepared to pay big prices for American films now. Just before leaving Switzerland, I had indirectly a proposition from official representatives of the trust, stating that the Germans were prepared at the present moment to buy American films in New York, deposit the money and to hold the films here in New York for shipment just as soon as peace is declared. The trust wishes to control the American production within the Central Empire and to do this, are prepared to advance millions. In case they do not succeed in controlling American output, the small German exhibitors will combine and deal direct with America, thus eliminating the trust.

"The weak side of the German scheme is their lack of films. They must have Allied films. The neutral countries especially, refuse to be fed up with German production.

"In this connection, the German mentality is curious. The Germans even in Germany will run Allied propaganda, showing Joffre decorating French soldiers. This is in line with their playing 'Hamlet' in a theatre at Lille. Moreover there is a strong desire on the part of German film men to get back on good terms with America.

"German Government agents, however, have taken a special interest in American films. Some time ago the Vitagraph film, 'The Invasion of the United States,' was bought for the Swiss market, but almost immediately disappeared from the market and it is said in Switzerland, is now running in Germany with reversed titles, showing what will happen to Germany if the

(*Continued on page* 3082)

73

Keep that figure in mind; if you let its lesson sink in it will save you money. Here are more of the reasons for it: "I do not subscribe for any other trade paper, as I do not know of a better one than the News, from which I can get all the necessary news and information."—J. F. Crossley, Sorg Opera House, Middletown, Ohio. While Charles E. Frohman, of Sandusky, Ohio, a cousin of the original Charles, says: "There is only one thing I can say about the News—it ought to come oftener than it does." **SEE PAGE 3084.**

Germany Seeks to Control the Market

(Continued from page 3081)

Anglo-Saxon armies get across the Rhine.

"The stealing of films has led recently to more than one scandal. The result is, it is extremely difficult at the present moment to ship films to any neutral country bordering Germany. As a matter of fact these restrictions in Holland and the Scandinavian countries have led to a film famine. Not being able to get Allied films, these border countries have been forced to take German films and such short sighted policy has played directly into the hands of the Germans.

"Before leaving Switzerland, I was asked by the French to make a report on conditions. Seeing this report, the Americans in Berne considered it sufficiently important to take the matter up immediately with Washington.

"My idea, instead of preventing films from going to neutral countries bordering Germany, is that immediate facilities should be given, allowing films to be shipped without delay or frontier interference, to all of these countries and to control them through special bureaus to be created.

Give Films Big Chance

"President Wilson has stated that America is fighting for Liberty and Democracy and it is a role of American film companies to propagate these ideas on the screen. Films therefore are something more than merchandise, and should be given special facilities.

"Take Switzerland, for instance. If film producers in New York could send films to Washington to one central distributing organization, which in turn would forward these films without delay to a bureau, to be created and attached to the American Legation in Berne, shipment to be made through the Government Commercial Service, these films on arrival could be leased on license to bona fide Swiss, after the Government had assured themselves that the films would not fall into the hands of Germans, but would be used only in this country.

"This is perfectly feasible, and such centralization actually would be cheaper than at present. Furthermore there is no reason why large American concerns should not have representatives working with this central organization. In fact such an organization might co-operate with all the other Allies, so that a co-ordinated effort would supersede present haphazard methods.

"If this could be done in Switzerland, it could be done not only in all the neutral countries bordering Germany, but in every country where there is an American Consular Service. American Film Manufacturers therefore could send sample films all over the world and have then returned to New York, if not sold, without facing the danger of losing money or having the films duplicated by unscrupulous agents.

"At the present moment America is about the only country producing first class films. If American Film Manufacturers can get together, and if the Government will co-operate, there is no reason why the Americans cannot control now the entire world with the exception of the Central Empires and after the war is over, to divorce the organization from the Government influence and go ahead on their own.

"If American film manufacturers don't organize and take advantage of this supreme opportunity, another such occasion may never present itself.

Swiss Market Interesting

"Americans don't realize the vast possibilities for American films on the world market. Switzerland is small, but the market is interesting. Good American films should bring about one dollar a metre or thirty cents a foot. This price may be a little high for unknown stars, but as advertising in the leading Swiss papers can be had for two dollars a page, it would not cost a fortune to get stars before the public. At the present moment, Mary Pickford is absolutely unknown in Switzerland. As a matter of fact, Swiss buyers, who generally go to Paris for their films, don't even know the names of the leading American manufacturers. When a good American film does get to Switzerland, it goes there with a French trade mark, the origin of the film in many cases being concealed.

"Another reason why American films don't get a fair show is that before arriving in such countries as Switzerland, they pass through so many hands, that the final price is prohibitive. Charlie Chaplin, for instance, is bringing ten francs a metre, which at the rate of exchange works out at about seventy-five cents a foot. Swiss film renters cannot get their money back at such prices.

"If Americans could deal direct with film renters in all these countries, through a perfected organization, they would no longer be outsiders on these markets."

"Street of Seven Stars" Finished

It is announced from the New York office of De Luxe Pictures, Inc., that "The Street of Seven Stars," the first picture to be made by Doris Kenyon at the head of her own company, will be ready for a private showing in a few days. The story is by Mary Roberts Rinehart and the picture was directed by John B. O'Brien.

Mabel Normand Renews Her Goldwyn Contract

After making an announcement to the effect that Mabel Normand had renewed her contract with Goldwyn for a term of years, Samuel Goldfish departed for California last week. He will go first to Los Angeles, after which he will visit the principal cities of the Far and Middle West.

"Miss Normand has borne out every prediction we made for her even before she had made her first Goldwyn production," said Mr. Goldfish before leaving. "We predicted that she would surprise her tremendous audience of admirers by being a brilliant dramatic actress instead of merely a comedienne. In Goldwyn she has developed a new personality that combines her former graces as a comedienne with dramatic power that we knew she had. I am especially happy that Miss Normand has signed a new contract with Goldwyn for a term of years, for I know that she is once more at the flood tide of popularity in all parts of the world."

Paralta Studio Sold to Brunton and Hampton

In connection with the sale and reorganization last week of Paralta Plays, news of which appears on another page of this issue of Motion Picture News, it was reported from the Coast, May 13, that Robert Brunton and J. D. Hampton have purchased the studio. It is understood Paralta, reorganized, will make Louise Glaum, Bessie Barriscale and Kerrigan features for Paralta and Hodkinson.

It is said that in all probability Thomas H. Ince will rent space at the Brunton-Hampton studio and close the one he is now using.

World Salesmen Determine Picture Policy

In order to get a comprehensive idea of the wants of exhibitors during war times, World Pictures has just completed a mail symposium among all of its salesmen, asking them to give their honest opinions of just what the World should do in the way of productions while the war continues.

As the result of this symposium and a careful survey of picture conditions in England, France and Italy, World Pictures has determined to increase its output by the addition of the Fay Tincher and Marie Dressler comedies and to produce pleasing pictures of civil life, reflecting hope, optimism and uplift instead of the sordid and tragic phases of life. There will be occasional war pictures, depicting the tense, dramatic phases of the war, but these will not be morbid or depressing.

Red Cross Big Drive Begins May 20

Allied Theatrical and Motion Picture Team Is Headed by William Fox and Represents Every Branch of Amusement in New York—Headquarters Opened on Broadway

LAST week William C. Breed, chairman of the American Red Cross War Fund Committee, commandeered the prominent managers who are to constitute the Allied Theatrical and Motion Picture Team during the big Red Cross drive, which begins May 20 and ends the following Saturday.

The general committee selected represents every branch of the amusement industry in the Greater City, and the despatch with which the various generals took command of their respective departments indicates that of all of the various trade teams none will outdo the theatrical and motion picture contingent in energy and organization.

Fox Chosen Team Captain

The list of generals who form the Central Committee of which William Fox was appointed team captain, includes Winthrop Ames, E. F. Albee, David Belasco, R. H. Burnside, William A. Brady, George M. Cohan, Pat Casey, Charles B. Dillingham, A. L. Erlanger, Morris Gest, Alf Hayman, Sam H. Harris, Marc Klaw, Marcus Loew, Lee Shubert, J. J. Shubert, Sam A. Scribner, Winfield Sheehan, A. H. Woods and Adolph Zukor, with Mark A. Luescher in charge of the publicity.

William Fox, after being appointed to head the Red Cross drive, called a meeting at the Hotel Astor on Tuesday of producers, officers of the local Exhibitors' Leagues and members of the trade press. A buffet luncheon was served.

Mr. Fox explained at length the circumstances of his appointment. When he was asked by William C. Breed, chairman of the American Red Cross War Fund Committee, to accept the appointment, he found that the amusement places and interests of New York City were completely subsidized to the main committee appointments of the American Red Cross. In citing the injustice of this arrangement he evidently echoed the feeling of all present. In the third Liberty Loan drive practically every exhibitor in Greater New York found that his house was being used by some outsider who got all the credit for the funds raised. Exhibitors have already been approached by local Red Cross committees and the use of their theatres solicited in the same manner.

Industry Gets Credit

Mr. Fox took up the matter with Mr. Breed at considerable length in a letter in which he detailed the various points on which he would accept the commission. Briefly, his demands stipulated that all benefit performances, subscriptions from individuals or corporations owning theatres, or producing companies and exchanges, from the employes of all theatres and branches of the industry, all money collected not only within the theatres, but about the theatres, and from all lines of business directly allied with the theatrical and motion picture companies and theatres should be received through Mr. Fox's committee and credited to the allied theatrical and motion picture industry.

Through this systematic organization only those connected with the allied theatrical team will be permitted to solicit in the theatres, and then only when authorized by the committee, and all the speakers will be assigned from the committee.

PLAYERS

IF you are going to be in New York from May 20-27 a wonderful opportunity is offered you to do your bit for the boys over there.

About four hundred players are needed to make personal appearances each night at theatres in Greater New York as part of the Red Cross Drive of the Motion Picture Industry, under the leadership of William Fox.

Four hundred is a big number. So whether you are a star or not, if you earn a salary by appearing on the screen, if you depend on exhibitors for that salary, if you depend on the mothers of the boys over there—turn out for the Red Cross.

Call Bryant 2600 and ask for Mr. Sydney Cohen—he will tell you how to get aboard the band wagon.

All the trade papers are going to publish an Honor Roll of those who respond—perhaps a casualty list of those who could but wouldn't—so get on the Honor Roll now.

Chairman Breed accepted Mr. Fox's provision in toto, and, therefore, for the first time in Greater New York, at least, the Motion Picture industry will proceed in a war drive as a unit and get full credit for all funds raised.

Mr. Fox instructed all theatres which so far have been approached by local Red Cross societies to state that they are to use their theatres only under instructions from the committee.

Much enthusiasm and complete accord was manifested at the meeting.

Samuel Goldfish offered the use of his entire organization in New York. He furthermore stated that he was about to leave for the Coast, and would proceed there under orders from the committee, if the committee so wished. He thereupon made his personal contribution of $1,000 to the Red Cross Fund.

All Offer Their Help

Mr. Fox stated that this action was in line with the attitude of many others thus far. The Van Buren Outdoor Advertising Company had already offered an unlimited amount of free advertising space. The Lithograph companies offered free paper as desired.

Generals were thereupon appointed for the picture theatres in the three largest boroughs of Greater New York. They were John Mannheimer for Manhattan, John J. Wittman for the Bronx and William Brandt for Brooklyn. These appointments were unanimously approved. These generals are to appoint captains and lieutenants in their respective territories. The generals for the boroughs of Richmond and Queens are to be announced shortly.

Chairman Fox announced that two floors of the Subway Central Building, 1465 Broadway, had been contributed by the owners to be used as Red Cross headquarters for the Allied Theatrical and Motion Picture Committee. He also announced much progress already made by the committee along different lines. Shows at Madison Square Garden and balls at leading hotels on a very large and sumptuous scale are already arranged for. Several thousand women in New York City have volunteered their services, and will provide their own uniforms. Automobiles are freely offered from all quarters. New York City regiments and one thousand soldiers from Yaphank will participate in public exhibitions.

One of the most important events of the drive week in New York City will be the appearance at picture houses of the screen stars. A committee of the trade press, with Sidney S. Cohen as chairman, has been appointed to enlist from the various companies the services of their stars. It is requested that the heads of the picture companies in New York immediately communicate with Sidney S. Cohen, 1465 Broadway, telephone Bryant 2600, and give him a list of their stars who will be available for the eight days of May 20 to May 27. These stars will be booked at the various theatres by Mr. Cohen and his committee of exhibitors. Bookings will be arranged by Thursday evening, May 23.

Russell Bassett, Screen Actor, Dies

Russell Bassett, well-known Famous Players-Lasky actor, died the morning of May 8, at his home, 101 West Eighty-ninth Street, New York, of cerebral hemorrhage. He had been working in a picture up to the preceding Friday, his last role being that of a priest in Madame Cavalieri's new production. He had been ill since Sunday.

Mr. Bassett was 72 years old. Following a career of a half century on the speaking stage he appeared in motion pictures during the last seven years of his life. His first work before the camera was done at the old Staten Island Nestor Studio. He soon went to California, where he was three years with Universal.

73

We have a couple of long explanations of that 73 to give you on this page. O. I. Demaree, of the Franklin Theatre, Franklin, Indiana, wrote recently: "Enclosed find my check for subscription to Motion Picture News. I don't mind telling you that I cannot get along without it." E. K. Hardwick, of the Lyceum, Clovis, N. Mex., says: "We know of nothing that gives us more pleasure than to enclose our check for subscription to the Motion Picture News." **SEE PAGE 3086.**

Allen Promoted by F. P.-Lasky

Former Manager of San Francisco Branch Office Becomes Special Representative to Exchanges —Will Have Headquarters in New York

J. W. ALLEN has been promoted by the Famous Players-Lasky Corporation to the new and important position of Special Representative to Exchanges and has arrived in New York from San Francisco, where he was manager of that exchange for three years, to take up the activities of his new post. As previously announced, Myron H. Lewis, formerly manager of the Los Angeles branch, succeeds Mr. Allen at San Francisco and J. J. Halstead, formerly assistant manager at Los Angeles, becomes manager there.

Mr. Allen has been associated with the motion picture industry for eleven years, and for the past seven has been managing exchanges. In 1915 his San Francisco office won first prize in Paramount's Exchange contest for the greatest amount of business obtained in ninety days. In 1917 he made a trip to China, Japan and the Philippine Islands covering a period of six months, during which time he placed the Paramount product in these countries. He is the first exchange manager to institute the direct-by-mail campaign to the theatre patron in behalf of the exhibitor, which is now widely used throughout the industry.

J. W. Allen Has Been Appointed by Famous Players-Lasky As Special Representative to the Exchanges

In speaking of Mr. Allen's promotion and his new duties, Walter E. Greene, managing director of distribution, said: "Mr. Allen's new position as special representative to exchanges has just been created by the Famous Players-Lasky Corporation. His headquarters will be in New York, and he will immediately start activities which will take him to the various exchanges, where he will assist local managers in introducing methods resulting in closer co-operation with and from the home office, and help in every way to enhance the workings of out of town branches. Widely known and liked in the industry and thoroughly acquainted with exchange and exhibiting problems, Mr. Allen in his new work will prove another strong link in the chain of Famous Players-Lasky service now rapidly culminating in a standard of value, marking a new era in the annals of the motion picture distribution world."

Stage Women's War Relief Thanks Petrova

Madame Olga Petrova, who was an active participant in the recent Liberty Loan campaign and is about to start on a country-wide tour in the interest of the War Savings Stamp drive, has received the following letter in appreciation of her assistance in the work of the Stage Women's War Relief:

"Dear Madame Petrova:

"The photographs which you so kindly sent me for the Stage Women's War Relief have been received, and I want to thank you for the co-operation which you have shown in this great work. It is indeed gratifying to find such willing helpers among the busy people of the theatrical world.

"Again thanking you, and with best wishes, I am

"Most sincerely,
"Eleanor V. V. Brewster."

A New Law Firm

Walter N. Seligsberg, Clarence M. Lewis and Alexander L. Strouse announce the formation of a law partnership under the firm name of Seligsberg, Lewis & Strouse. Their office is at 55 Liberty street, New York City.

Sennott Joins Sherry in New Concern

Norman J. Sennott, who recently retired from the business managership of the Paramount and Artcraft Exchange of New York, becomes general manager of the new concern which William L. Sherry has started, with offices in the Godfrey Building. Mr. Sennott was associated with Mr. Sherry for many years in the Paramount and Famous Players-Lasky Corporations, even back to the time when Mr. Sherry helped to form the Paramount Company.

Mr. Sennott's former associates in the exchange tendered him a farewell dinner at Healy's, May 4. Those present were Mr. Sennott, L. Rogers, H. Danto, A. A. Corn, J. C. Clark, W. Roosevelt, F. A. Lappen, C. J. Fitch, F. W. Langtree, W. Conlin, J. Goetz, H. Malhardo, M. Nathien, A. G. Whyte and S. Friedman.

G. D. Baker Operated Upon for Appendicitis

George D. Baker, manager of productions at Metro's West Coast studios, who has been in Los Angeles less than two months, is in Good Samaritan Hospital, Los Angeles, recovering from an operation for appendicitis. Mr. Baker was stricken at his desk at the studio and underwent the operation a few hours later.

During Mr. Baker's illness his duties will be assumed by Joseph W. Engel, treasurer of the Metro Corporation, who is in direct charge of the West Coast studios in Hollywood.

South Africa Wants Film Printers and Developers

South Africa is in need of expert film printers and developers, especially those who are used to the Williamson, Newman and Sinclair machines, says the International Variety and Theatrical Agency, Ltd. Only such men as may procure passports can possibly be considered. The reason given by M. A. Schlesinger of the I. V. T. A. for coming to America to select experts is that South Africa recognizes from the American films shown that this country is far advanced in the matter of tinting and toning and in film developing generally.

Florida League Meets

The Motion Picture Exhibitors' League of Florida held its semi-annual meeting at Daytona May 7 and 8, with C. D. Cooley, manager of the Strand at Tampa, in the president's chair. The main topic of the meeting was that of greater co-operation with the Government as an assistance in winning the war.

Northwest Convention Well Attended

Contradicts Expectations and Develops Into Peaceful and Successful Meeting—Parker of Duluth Chosen as Exception on "Blue" Ticket—Steffes Insurgent

THE internal explosions, which according to predictions, were to rend the seventh annual convention of the Motion Picture Exhibitors' Corporation of the Northwest during their sessions May 7 and 8 at Minneapolis developed into mere flareups that sizzled out harmlessly, making the elections and order of business a mere duplication of previous annual sessions. Instead of secessions and splits, the convention terminated with a better understanding of things in general among the exhibitors gathered there and a more firmer cementing of friendships. The convention went down on record as being the best attended of all the annual meetings held by the Northwest body.

For a time, however, things looked as if it might in a small way turn out similar to the historic national convention held at Chicago last year. The insurgent party, of no mean numbers, led by the militant W. A. Steffes, chairman of the By-Laws Committee, opposed to the administration in charge of the convention, kept things moving lively for a while on the last day with demands and much criticism.

Flare-up as Finale

The big flare-up that looked for a while as if it might develop into an explosion, came on the final day when a determined movement was started by the Steffes faction to throw out the present system of by-laws and give the members the privilege of electing the board of officers from the floor instead of having them named by a directorate. Steffes, as chairman of the by-laws committee, started right off in the beginning of the reading of his report to recommend a change. It met with immediate assault from the other side. David G. Rodgers, who drafted the by-laws now in use, stated that they had been drawn up in accordance with Minnesota corporation laws. Others substantiated his claim and it was brought out that they could not be legally changed without reorganizing and taking a new charter. The argument for and against switched back and forth in a heated debate.

President Gilosky intervened by appointing a committee to secure legal advice on the matter. A lawyer was secured and he voiced the opinion that the officers had to be elected as previously—by the directorate or a new charter had to be obtained. While objections were made from several of the members and the opinion pronounced absurd, it accomplished the object, however, of putting an end to the wrangle. Chairman Steffes did not finish reading the recommendations of his committee. President Gilosky, three times chief executive of the Northwest body, made an announcement in which he flatly refused to be a candidate for any office.

Then came the election. The insurgent party, although relinquishing their effort to change the by-laws, tried the next best move when the election of the directors came up—they nominated a ticket of their own, known as the blues, to go against the organization selections, known as the whites, and the battle was on. When the smoke cleared away the white ticket had won the election of the directors with the exception of one member. Ralph Parker, of Duluth, who had been nominated by the Blues, was the exception, and it was noted with much glee by the Steffes faction that Parker received the highest number of votes cast. The rest of the personnel of the directorate elected was composed of: Clyde Hitchcock, Minneapolis; Dan Eselin, Minneapolis; William Deeth, Minneapolis; Billy B. Watson, Minneapolis; D. W. Chamberlain, Mankato; Ellsworth Cameron, St. Paul; Joseph Friedman, St. Paul, and Fred Upham, Minneapolis.

Deeth Chosen President

The board of directors announced at an evening session the following officers selected for the ensuing year: William H. Deeth, president; Ralph E. Parker, vice-president; Clyde H. Hitchcock, secretary; Dan Eselin, treasurer. The new president was formerly treasurer of the Northwest body. The entire board of directors was selected as delegates to the national convention in Boston. Despite the fact that the election came far from suiting the supporters of the blue ticket and that they considered the election of Parker meant merely a sop for them, they remained loyal to the organization and applauded in many cases the announcement of the voting. In closing the convention gave a rising vote of thanks to the retiring president, Mr. Gilosky.

The printed and word of mouth rumors that had made their way through the trade prior to the convention that the Northwest body would withdraw from the national organization, the Motion Picture Exhibitors' League of America proved to be mere rumors when the test came. The matter of withdrawing was touched upon lightly at the first day's session when attention was called to the resolution made previously by a number of the members to secede. After that it was referred to indirectly several times without drawing fire. National President Lee A. Ochs and Vice-president Joseph Hopp jumped up at the mention of it the first day and expressed their regrets that such a move had ever even been thought of. They urged the exhibitors to remain loyal to the national body and rather than withdraw to send a strong delegation to the Boston convention, in July, and get what they wanted by fighting for it there. These urgings acted soothingly upon a good many of the belligerents and the others strangely dropped all their previous vigorous determination to force an issue and withdraw. So while there was a flare-up in this direction it was merely red fire and unexpectedly sizzled out.

Telegram to Wilson

Among the resolutions offered at the convention and adopted were those of Secretary Hitchcock, who asked that a telegram to be sent to President Wilson assuring him of the hearty support of the Northwest organization, and S. G. Lebedoff's resolution requesting national distributing companies to give their local exchange managers more authority in executing their duties. Mr. Lebedoff maintained that the local exchange manager was much more fit to accept or reject contracts for big productions than the home offices and recalled several recent instances where exhibitors had booked big pictures, had paid big money for them and held contracts accepted by local exchange managers who were later informed that all such contracts had to be cancelled and more money secured for the productions. The applause that greeted the passing of Mr. Lebedoff's resolution was second only to that on the occasion of the passing of the secretary's resolution.

Secretary Hitchcock's resolution demanding exchanges operating as branches of a national organization keep advance deposit moneys received from exhibitors in local or state banks, and asking that the legislative committee of the Northwest organization exert its efforts to have a bill making such action a law, brought before the next Minnesota Legislature, was also the subject of much debate.

On Tuesday President Gilosky appointed the following committees: Auditing, W. G. True, Minneapolis; F. E. Nemec, St. Cloud, Minn., and T. E. Hansing, Minneapolis. Resolutions, Joseph Friedman, Minneapolis; H. C. Zander, Rhinelander, Wis.; Dan Eselin, Minneapolis; Anton Gilles, Breckenridge, Minn., and Archie Miller, Devil's Lake, N. D. Grievances, Billy B. Watson, Minneapolis; Fred Upham, Minneapolis; Ed Hinz, Minneapolis; W. A. Steffes, Minneapolis, and William Watson, Excelsior, Minn. Credentials, D. W. Chamberlain, Mankato, Minn.; Thomas Foster, Stanley, Wis.; D. G. Rodgers, Minneapolis; R. C. Gibbs, Huron, S. D., and Dan Eselin, Minneapolis. Mr. Gilosky also appointed William True, Minneapolis, and C. S. Watson, St. Paul, sergeants at arms.

Secretary Hitchcock's yearly report showed 172 members to be in good standing on May 7, 1918, and that 78 were behind in their dues. Thirty-two new members were added to the Northwest branch's roster during the 1918 convention Mr. Hitchcock reported.

73

If you are one of those who helped make that figure you are one of those who gets a dollar's worth for every dollar he spends. If you are not—but here is another of the reasons for that mysterious 73: "I wish to congratulate you on the progress made by Motion Picture News in the last year. You certainly have jumped away ahead of all other publications in interesting and instructive news, and I trust your present speed will keep on."—D. E. Knorr, Pergola Theatre, Allentown, Pa. **SEE PAGE 3088.**

Big Record for Six Months

Robertson-Cole Company Proves Boon to Independent Producers in Marketing Productions in Foreign Territory

REALIZING that the chief difficulty that confronted the independent producer in foreign fields was his inability to get the sort of representation that would enable him to get the maximum return for his picture, the Robertson-Cole Company, one of the largest exporting firms in the world, entered the motion picture field. The company's main office is in New York, with branch offices located in London, Sydney, Melbourne, Singapore, Rangoon, Bombay and Karachi, with travelers throughout South America and other parts of the world.

This entrance of the Robertson-Cole Company into the motion picture business was made six months ago. The independent producer had but to turn over to Robertson-Cole Company his completed picture and the big organization started the machinery which sent prints of the picture into all parts of the world where Robertson-Cole Company representatives arranged all details from trade showings to the sale of the picture. This enabled the independents to enter the competition in foreign fields backed by an organization with a thorough knowledge and wide experience in foreign salesmanship.

Miss Edna Williams, who for several years had been identified with the foreign end of the motion picture business, was engaged to take charge of the sales rights for such pictures as the company might acquire, where such sales rights were negotiated in New York City. It also arranged with the Arrow Film Corporation to negotiate the exclusive foreign marketing rights for productions marketed by independent producers. Since the first of the year these arrangements have resulted in there having been negotiated and sold the following rights:

"The Public Defender," "Betty, Be Good," "Bab the Fixer," "The Checkmate," "A Bit of Kindling," "The Wildcat," "Sunny Joe" and "The Castoff" in Norway, Sweden and Denmark.

"The Accidental Honeymoon," "The Master Crook," "The Struggle Everlasting," "The Passing of the Third Floor Back," "Weavers of Life" and "Souls Redeemed" in Norway, Sweden, Denmark and Africa.

"The Grain of Dust," "Just a Woman" and "Nine Tenths of the Law" in Chile, Peru, Bolivia and Ecuador.

"The Finger of Justice" and "The Great White Trail" in Africa.

"Lust of the Ages" in the British Isles and Africa.

"Her Fighting Chance" in the British Isles.

"Those Who Pay" in Australia, New Zealand, Norway, Sweden, Denmark, Brazil, Africa, France, Spain, Chile, Peru, Bolivia, Ecuador.

"The Zeppelin's Last Raid" in Africa, Brazil, Japan, China, Philippine Islands, Dutch East Indies, Hawaiian Islands, India, Burma, Ceylon, Chile, Peru, Bolivia, Ecuador, Mexico, Scandinavia, Australia.

"The Belgian" in Australia, New Zealand, Norway, Sweden, Denmark, Brazil, Mexico, Africa, Chile, Peru, Bolivia, Ecuador.

"The Eagle's Eye" in Cuba, Porto Rico, Santo Domingo, Japan, India, Burma, Ceyton, Straits Settlements, Philippine Islands.

The Jester Comedies in Norway, Sweden, Denmark, United Kingdom, Russia, France, Italy, Spain, Switzerland, Holland.

Farnum Appears on Stage for War Relief

William Farnum made his first appearance on the speaking stage for the first time in years at Los Angeles a few days ago, the occasion being the launching of the Los Angeles branch of the Stage Women's War Relief at the Morosco theatre. A distinguished gathering of stage and screen folk was present.

Mr. Farnum came to the affair direct from the Fox studios in Hollywood where he has been busily engaged in finishing the interior scenes of "Riders of the Purple Sage," the Zane Grey novel which Director Lloyd is picturizing.

Two Capital Theatres in 10-Cent Ranks

The Maryland and Virginia theatres, Washington, D. C., have at last joined the ten-cent ranks. Their managers, Mr. Johnson and Mr. Noonan, respectively, believed that the war tax necessitated their having a five-cent admission in order to maintain patronage. They now state that not only has patronage been maintained, but increased box office receipts have resulted, with better service possible.

"Our Boys" Tobacco Fund

The total amount of contributions to "Our Boys in France Tobacco Fund" received to date is $217,464.36.

Fox Editor Speaks at the National Board Luncheon

At the annual luncheon of the National Board of Review, given at the McAlpin Hotel in New York recently, Hettie Gray Baker, editor of the William Fox productions, was one of the speakers. About 200 were present and among the other speakers were Cranston Brenton, chairman of the Board; George Middleton and Dan Beard. In her talk, Miss Baker said:

"Besides 976 other duties, the film editor is like a pioneer regiment as far as his relation to the National Board is concerned. That kind of a regiment prepares the ground for the battle, eliminates obstructions, removes non-combatants, lays out the line of attack and generally sees that everything is disposed to the most favorable advantage. Wednesday afternoon is the battle." (The reference is to the day on which the pictures are shown to the National Board.)

"After the smoke has cleared away and the attacking party has retired (seldom with any casualties), the pioneer regiment comes up, clears the ground of dead and wounded, rebuilds trenches, reconstructs the field of action and generally makes itself useful. The analogy is obvious.

"May I venture, from my frontline trench, to say 'Greetings' and to express my thanks for and my appreciation of the work of the National Board and especially of the spirit of co-operation that is constantly manifested by those individual members with whom I am in professional contact? Please notice that I said contact—not conflict."

Powers Buys Fireproof Film Company Plant

The Powers Camera and Film Company, of which P. A. Powers, treasurer of Universal, is the head, had purchased the plant of the Fireproof Film Company in Rochester, which was built some time ago at a cost estimated at $750,000. The present deal is said to involve nearly a half million dollars.

The Powers organization was recently organized by Mr. Powers, and it is said that a number of prominent producers are associated with him. Mr. Powers has stated that he has obtained sufficient orders to engage the full capacity of the plant for the next year. It is probable that at least a thousand hands will be employed. The capacity at present is about 500,000 feet per week, but it is not expected that that amount of film will be turned out for the first month or two. Mr. Powers has obtained orders for a large amount of Government work, as well as the orders of those concerns the executives of which he has succeeded in interesting.

What Kind of a Fellow Is—Raver?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WE were going to open this article by saying that Harry Raver was the man who tried to save Art Dramas from the wreck.

But that wouldn't be fair. Besides, it's too long a story for this page. And besides again—it wouldn't tell you what kind of a fellow Harry Raver is.

For Harry Raver is the smiling kind—and smiles don't go with wrecks.

Especially the Harry Raver brand of smiles. Harry has a smile that shows all over—a smile that curls around the edges of his mouth, that dances from his eyes, that shows in every carefree move of his body, that shouts in the jaunty tilt of his hat.

Just to meet Harry Raver on the street and to hear his jovial "Hallo" is to feel your own spirits mounting higher. He's a regular smile tonic—a spring, winter, fall or summer tonic.

We always wondered how any man could acquire so *positive* a smile—until we one day caught Harry Raver off his guard.

And then, in a moment of confession, we learned his secret.

Harry Raver has actually studied, read and digested big, bulky, wordy tomes on psychology, psycho-therapy and other psycho-high-brow subjects of the sort.

Can you imagine it?

Can you picture a film magnate who gets the time to read even his evening newspaper?

We begin to suspect them all. Maybe William Fox gets up at midnight to read ancient history; Adolph Zukor may be absorbing political economy; Richard A. Rowland may be memorizing Rozet's Thesaurus for more names to call us when we criticize his dancing.

You never can tell.

But we suspect that Harry Raver got his smiling habits before he took up psychology—back in the business where smiles were a necessity and an asset.

For Harry gained his show knowledge in the great outdoor show world. He was a prominent and important figure in tent show land before pictures were even program fillers.

We doubt if many picture magnates can boast of so early and solid a groundwork of experience as a showman.

Even to-day he is president of the Showmen's National Organization.

Perhaps it was that experience which led to the formation of the All Star Feature Company—that early step to put famous stars and plays on the screen.

Let's see, that was about five years ago—gosh, but doesn't it seem a long time?

Then there was "Cabiria." Don't you remember how startled we all were to learn that a *motion picture* was to be given its initial presentation in the Astor's Grand Ballroom?

Showmanship again.

Then the opening night at the Knickerbocker — with the brightest luminaries of society in the boxes. To see a *motion picture — five years ago.*

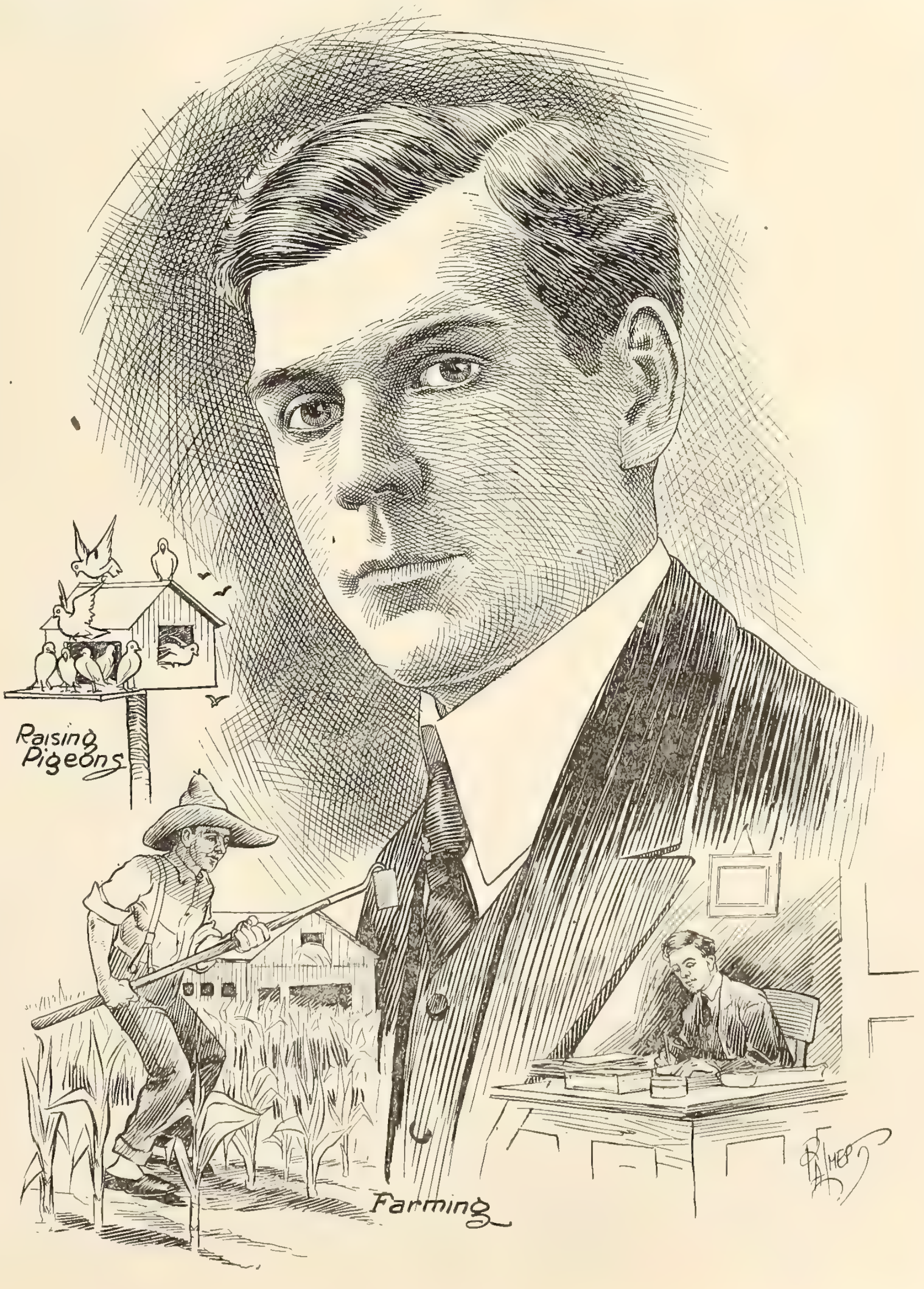
Showmanship again.

Showmanship is ingrained in Harry Raver—and he is still a young man.

Put those two facts together, remember them, and keep your eye on Harry Raver.

We have a whole-souled admiration, you may gather, for Harry Raver the man and Harry Raver the showman. He's clean as a whistle and as lively as an electric spark—so we're watching for the next flash.

What it will be we don't know. Just now he is making independent productions. Under his wing he has also Maciste, three-time box-office winner in "Cabiria," "Marvelous Maciste" and "The Warrior." Up his sleeve he has big big plans — so we are watching.



73

You are getting so close to the explanation of that haunting figure that we don't want to hold the suspense much longer. So we'll give you a short and sweet reason for the existence of that 73. Sweet to us—and to you if you let the number 73 become your lucky number. Here's the final reason: "We could not do business without Motion Picture News."—W. W. White, Crescent Theatre, Pittsford, New York. **NOW SEE PAGE 3091.**

Goldfish Offers Fox Backing

Places Goldwyn Organization's Resources at His Command in Coming Red Cross Drive Week of May 20-27

SAMUEL GOLDFISH, president of Goldwyn, has written a letter to William Fox, who has consented to serve as captain of the Allied Theatrical and Motion Picture team in the Red Cross drive for funds the week of May 20-27, offering him the resources of the entire Goldwyn organization. Incidentally, Mr. Goldfish takes the occasion to pay a warm tribute to Mr. Fox, whose work in the interests of war relief already has accomplished so much.

Mr. Goldfish's letter and Mr. Fox's reply follow.

My Dear Mr. Fox:

Returning from your luncheon with both producers and representative exhibitors and responding to the magical thrill of your appeal, I take pleasure in handing you herewith my personal check for $1,000 as my contribution to the second nation wide drive for the Red Cross Fund.

My departure to-morrow for California is going to prevent my participation as one of your lieutenants in this drive during the week of May 20 to 27, but in leaving I place at your disposal the resources of the entire Goldwyn organization. You do not need to "commandeer" it, Goldwyn volunteers to give you its full support.

I wish to take this means of saying what a splendid thing it is for the motion picture industry and for the charitable and relief agencies to which you so freely give your money, your enthusiasm and your genius, that there is a William Fox. You communicate your enthusiasm to others and give them inspiration. I know that your two recent brilliant successes in raising tremendous sums of money—for the Jewish War Relief and the Knights of Columbus—will spur you on to a still bigger success for the Allied Theatrical and Motion Picture Industry team, of which you are the able captain.

With personal good wishes, I am,

Cordially,
(Signed) SAMUEL GOLDFISH.

To this Mr. Fox replied.

My Dear Mr. Goldfish:

I beg to acknowledge your most beautiful letter and your most beautiful check. Believe me, I highly appreciate the sentiments expressed in your letter, and it during this drive I become tired and weary and feel as though I would like to stop I shall read your letter, which will inspire me to go on and bring the drive for the American Red Cross of the Allied Theatrical and Motion Picture Team to a successful conclusion.

Wishing you a pleasant trip, I beg to remain

Sincerely yours,
(Signed) WILLIAM FOX.

Pitt Theatre Adopts Summer Pictures

It was announced from the offices of the Fort Pitt Theatre Company, in the *Times* building, last week, that the Pitt theatre, in Pittsburgh, which earned quite a reputation with big pictures a year ago, and which has been playing legitimate dramatic attractions during the season just ended, would return to pictures for the summer months, next week.

The first picture to go into the Pitt theatre for the summer season will be the Vitagraph feature, "Over the Top," with Arthur Guy Empey. The Pitt theatre, by reason of its location and the fact that it has a cooling system for hot weather, has always run through the summer months in Pittsburgh and done a big business. Among its many features is a forty thousand dollar pipe organ. It is perfectly equipped with screens, booth, machines, etc., for the perfect projection of a film.

Get United Franchises for El Paso

William R. Winch, of the Wigwam theatre, El Paso, has purchased the first and second run franchises for this city of the United Picture Theatres of America, the new co-operative association of exhibitors. The Hidalgo theatre, F. F. Montressa, manager, signed for the third run privilege. W. G. Underwood, representing the U. P. T. of A., closed the deals.

Cinema Exhibitors Open New Headquarters

The Cinema Exhibitors' Association of Bronx County, of which Henry Cole is executive secretary, formally opened its new headquarters at 1323 Southern Boulevard on the evening of Thursday, May 9.

The opening was a grand success, with members, their friends and representatives of the trade press in attendance. Secretary Cole had issued invitations to the affair on May 6.

To insure the presence of the exhibitors and others whose businesses kept them away during the earlier part of the evening, the opening was held at 11 p. m., and continued until far past the midnight hour.

The old headquarters of the Association were at 1243 Southern Boulevard.

World Photographer Goes to France for Y. M. C. A.

Frank R. Willey, who has been connected with World Pictures for some time as a news photographer, has resigned his position to accept the position of news photographer for the Y. M. C. A. in Europe. Mr. Willey will take "stills" and motion pictures of the Y. M. C. A. huts and other establishments and the photos he takes will be used in the forthcoming drive for additional funds with which to further the work of this organization.

First National to Move Its Offices

Owing to the steady increase in the volume of its business, the First National Exhibitors' Circuit is preparing to move its head offices in New York from 18 East Forty-first street to larger quarters, occupying the entire eighth floor of the new building at 6 and 8 West Forty-eighth street. The change will be effected some time before June 1.

With the release of the first of the Chaplin Comedies and the taking over of "Tarzan of the Apes" and "My Four Years in Germany" for distribution througout the United States and Canada, the suite of offices on Forty-first street soon became too crowded for comfort or efficiency.

The new offices have been finished throughout in mahogany, and laid out in such a way that every department will have plenty of light and air.

Spacious quarters have been reserved on the Forty-eighth street side of the building for the directors' meeting room and the executive offices of J. D. Williams and H. O. Schwalbe. The doors of these two administrators of the circuit's destiny will be found to open as readily in the future as they have in the past to any one with ideas that fit into the co-operative policy which is being applied so successfully to the task of film distribution.

J. R. Fulkerson, El Paso Owner, Is Dead

John R. Fulkerson, owner with his brother, of the Alhambra theatre, El Paso, Texas, and possessor of an interest in the Bijou theatre, died in New Orleans, Friday, May 3, after an illness of several months. Mr. Fulkerson was forty-seven years old and unmarried. His brother, S. Vance Fulkerson, manager of the theatres named, was with him at the time of death, and took the remains to Bryan, Texas, for interment.

Caruthers Promotion Manager

F. D. Caruthers, for many years associated in the management of the New York *World*, has been appointed promotion manager of that newspaper. The appointment was made by Ralph Pulitzer.

Director Alan Crosland in the Army

Alan Crosland, the able young director who worked with Alice Brady on a forthcoming Select Picture in her Star Series, has been placed in Class 1-A of the Selective Draft and has already joined the National Army.

Herbert Griffin

Griffin Does Y. M. C. A. Work Abroad

Herbert Griffin, for many years selling representative of the Nicholas Power Company, has temporarily severed his connection with that company and is now in Russia with the Y. M. C. A. Commission.

Mr. Griffin has long been identified with the industry, and is an expert in projection matters. It is confidently expected that his experience and ability will prove of great value in this new field.

Mary Maurice, Vitagraph "Mother," Dies

Mary Birch Maurice, aged Vitagraph actress, died suddenly Friday, May 3, at the home of relatives at Port Carbon, Pa., where she had gone to recuperate from a long illness following an operation performed at St. John's Hospital, Brooklyn,

Mrs. Maurice was born in Ohio in 1844 and was fifty-one years on the stage. Notable among her appearances were those in Shakespearian roles in support of John T. McCullough, Lawrence Barrett and Edwin Booth and with Joseph Jefferson in "Rip Van Winkle" and "The Cricket on the Hearth." Her screen career began in 1910, since which time she has been continuously with Vitagraph, playing "mother" roles almost exclusively. Her last appearance was as the aged nurse in "Over the Top."

The funeral was held Tuesday, May 7, at Port Carbon.

George Gould Over-Seas

According to a notification card received by Motion Picture News, Sergeant George Gould, formerly on the editorial staff of the publication, and who was called to the colors in September of last year, has arrived safely in France. He is attached to the 302nd Supply Train, American Expeditionary Forces.

Beatty Returns Crane Barrage

Famous Players-Lasky Advertising Man Heaves Terse Words in Checking Up Critic's Pointed Thrust at Punk Pictures

ONCE more has a critic lifted his pen against the alleged weakness of motion picture plots in general, and once more has the motion picture industry, through one of its representative representatives, replied in kind—only more so.

In a New York daily paper under date of May 3, Dr. Frank Crane, who has contributed many readable articles to the public, saw fit to take a caustic rap at motion pictures as they are "writ." He was perfectly satisfied with actors, settings, direction and photography, but when it came to the story he threw up his hands, and cried: "Why does the producer spend thousands on his production, and then get the barber to write the story?" Dr. Crane admitted he was mad—and mad yet—because of that fact.

But his article made Jerome Beatty, of Famous Players-Lasky, madder still. So Mr. Beatty replied in this manner:

Dear Dr. Crane: I have just read your editorial in The Globe, "To Movie Men," and to paraphrase it, "I am mad yet." I was insulted. How did any editorial writer have the audacity to make such statements in print? What do you think the American public is, anyway—paralyzed from the chin up?

Do you think they are going to believe that sort of talk? I'm afraid you have been talking to some of those disgruntled members of the Authors' League and not to the successful members of that League.

We are perfectly willing to admit that a few of our stories are bad; so are a lot of editorials in The Globe—but the majority of our stories, like the majority of your stuff, is far above the average. We are trying hard and we are paying real money to authors. For instance, just a few days ago Douglas Fairbanks paid $10,000 for the rights to "He Comes Up Smiling."

The trouble is, Dr. Crane, that you're not at all fair about it. You damn us all—every story we put out—when as a matter of fact you will find that the average quality of our stories is just as high, if not higher, than that of the stories in the magazines that reach the people who go to the movies. The Saturday Evening Post, I believe, would be the best example.

You ask, "Why are actors cheerfully paid $1,000 a week while if an anthor wants $1,000 a year the movie man will have a fit?" You know that's unfair.

You say, "The average movie plot is simply punk." That's not true. You say, "Why pay Mary Pickford a billion dollars a year and then get the 'teamsters and plasterers' to write the story for 50 cents?

Let's take Mary Pickford's pictures, that you say were written by the "teamsters and plasterers" for 50 cents.

The "plasterer" who wrote her most recent release, "M'liss," was Bret Harte. A darn good man with a trowel. She is now working on a story by Eleanor Hoyt Brainerd.

Before "M'liss" she appeared in "Stella Maris," which you remember came from the whip of a first-class cart driver named William J. Locke.

If you saw Mary Pickford along in December, you noted among the productions of "teamsters and plasterers" in which she played were "Rebecca of Sunnybrook Farm," by Kate Douglas Wiggin, and "The Little Princess," by Frances Hodgson Burnett.

To get down to the "teamsters and plasterers," or their agents, who have drawn such insignificant sums as one to ten thousand dollars, either for no work at all (when we merely bought the rights to an already produced play or novel) or for two or three weeks' work in which it was necessary merely to outline the skeleton of the story—are

Alice Hegan Rice, Joseph C. Lincoln, Mary Roberts Rinehart, Edward Sheldon ("The Song of Songs), Gelett Burgess and Carolyn Wells, Maurice Maeterlinck, Victorien Sardou, Earl Derr Biggers, Percy Poore Sheehan, Arthur Wing Pinero, Henry Arthur Jones, Robert Hichens, Harry Leon Wilson, Maximilian Foster, Count Leo Tolstoy, Owen Davis, David Graham Phillips, Granville Barker and Laurence Housman ("Prunella"), Larry Evans, Henrik Ibsen, Frederick Ballard ("Believe Me, Xantippe"), George M. Cohan, Marion Polk Angellotti ("The Firefly of France"), George Broadhurst.

These you will admit are pretty good "teamsters and plasterers," and they are people that have been writing for us only recently. If I went back to 1917 I would have to pay extra postage on this letter.

If what you say is true—"If an author wants $1,000 a year the movie man will have a fit"—then we must by this time be a madhouse of epileptics, for it is hardly probable that any of these "plasterers and teamsters" would be satisfied with the wages which you say are the union scale. It is just such as your editorial that holds us back when we need encouragement.

We are trying our best to get good stories. We are paying a pile of money for them, and we are frank to admit that it's no easy job to pick them. Instead of your unfair criticism we should be getting your help, because the motion picture is the universal amusement, and it is up to all editorial writers to make that amusement better. They can't do it by criticism that is so inconsistent that nobody believes it.

Sit right down now and give me a list of novels or plays that you think would make great motion pictures. Give me a list of authors who would be wiling to write for motion pictures if they were given their own price. We will not only be grateful for your suggestions, but will go after the stuff. I think if you make out a list we wil be able to show you that either a great many of them have already been produced, and that you didn't happen to see them, or that for some good reason—not **our** reason but a reason that you will admit is sound—that will not make good motion pictures.

Consider the drama. All of it — vaudeville, stock companies, New York productions, and Omaha productions. Average them all up, and I think you will find that the quality of the motion picture stories is higher than the quality of those produced on the stage.

That's all. I didn't mean to be rough in this letter. I'm just bouncing back your own language to you.

Sincerely,
JEROME BEATTY.

Sheldon Makes Known New Mutual Policy

James M. Sheldon, who was recently chosen president and general manager of Mutual Films Corporation to succeed John R. Freuler, resigned, was in New York last week in connection with business of the organization. He returned to the Windy City May 13, where he expects to remain but a few days, coming back to Broadway next week.

In an interview with Motion Picture News, Mr. Sheldon said that the new policy of Mutual will revolve around the axis of fewer and better pictures, to meet the demands of the present market. Mr. Sheldon appears convinced that the exhibitor of today wants quality above everything else. In this same connection it is expected that announcement will be made next week of the making of eight big pictures for Mutual, one now finished.

Mr. Sheldon said that four of the quality pictures are to be made beginning immediately in the New York Biograph studio, with Edna Goodrich in the star part. An announcement of considerable importance is also expected to be made shortly in connection with the Mutual Screen Telegram.

The eight big pictures will be backed by an extensive advertising campaign, in keeping with the Sheldon belief that worthy subjects deserve producer boosting to the fullest possible extent. Mr. Sheldon, it might be incidentally stated, is a great believer in service, and the new Mutual policy of fewer and better pictures will permit of adequate service with each release. Mr. Sheldon intends to reorganize the selling system to insure this service.

The American productions, Mr. Sheldon said, will be handled for the present, at least, by Mutual.

Carroll Plans More "Specials"

Pioneer Film Man After Trip Through Country Declares Market Healthy for the "Super-Production

FRANK CARROLL, who in collaboration with Ira Lowry, gave the screen the remarkably successful Goldwyn special, "For the Freedom the World," is back at his desk in the Chandler Building after a trip through the United States and Canada undertaken as the preparatory step to new activities soon to be announced.

Mr. Carroll returns to New York in a far more optimistic frame of mind than many recent film arrivals in the metropolis. "The market may be dull in some spots," he declares, "but never in the long years that I have been in the game have I seen conditions so prosperous for the unusual production—the picture that is big in theme and staging.

"Give the exhibitor a picture with strong selling points to-day, and you don't have to worry. Exhibitors are advertising more and better than ever, and they are giving longer runs. Provided you make a picture that is worthy of being called a 'special' or 'super-production,' the exhibitor will do the rest."

It is known that Mr. Carroll has plans under way that follow the lines suggested in his interview with a NEWS representative.

Frank Carroll's observations on films conditions are backed by an experience in the picture field which dates back to the "pioneer" days. He gained a varied schooling ten years ago successively as actor, director, technical expert and production manager, and for the past five years or more has been an independent figure in the film world. Among his early individual activities was that which gained for him the honor of having produced one of the first five-reel productions made in America.

Not the least important of his activities during the past three years has been as advising and consulting expert on productions and playing talent.

Frank Carroll

It was through his efforts that Kitty Gordon first appeared in motion pictures; that the popular E. K. Lincoln was induced to return to the screen; he first saw the possibilities in Barbara Castleton, which have since led her to stardom; he first made the then unheard of offer of $3,000 per week to Mary Pickford, acting with J. D. Williams; while numerous other prominent film players attest that his is the mind which first started them on their way to success.

Among the recent contracts engineered by Frank J. Carroll are the consummation of an agreement between Fred Stone and the Lasky Company, and the coming appearance in films of Louis Bennison, the star of "Johnny-Get-Your-Gun" with the Betzwood Film Company.

Kleine Nails Unfounded Rumor

Declares Trade Publication Printed Untrue Story That General Had Taken Over Kleine New York Exchange

GEORGE KLEINE, in a letter to MOTION PICTURE NEWS last week, took occasion to nail and deny what he claims were false rumors and statements which were published in the Exhibitors' Trade Review of recent date.

Mr. Kleine declares this latest misstated rumor, which bore the news that he had turned over his New York exchange to General Film, is in line with the also false report published to the effect he had sold his Canadian business.

The Kleine letter follows:

Motion Picture News, 729 Seventh Avenue, New York, N. Y.

Gentlemen: There is a statement published in The Exhibitors' Trade Review, Volume 22, page 1738, to the effect that the General Film Company "has taken over the business of the George Kleine Exchange in New York."

This statement is untrue, and as far as I know not the slightest attempt was made by the paper to verify it. It is in line with another statement printed to the effect that I had sold my Canadian business to one Mr. Smeraldi. This was also untrue, and the paper printed it without attempting to verify the alleged fact.

The least that a responsible publication can do when it hears such reports is to verify them before publication.

For your information I will add:

I have not sold nor do I contemplate selling my film distributing business operating under my name and the trade name, "George Kleine System." This business is being conducted conservatively and is as sound as any in the industry. On January 1 I changed releases from the program system to superfeatures and short length features released at irregular intervals. We have had some of the most conspicuous successes of the year, including "The Unbeliever," "Ruggles of Red Gap," "A Pair of Sixes," "Brown of Harvard," the Flagg Comedies, etc.

We have coming a number of big features not yet advertised, among them a great Italian war picture made by Cines at Rome at the instance of the Department of War and Munitions of Italy; also "Young America," a Cohan and Harris play, and "Hawthorne of the U. S. A."

In Canada our offices are aout to be merged with those of the General Film Company; they have not sold out to me nor I to them, the merger maintaining the interests of both parties, and involves economy of operation only.

Very truly yours,
GEO. KLEINE.

"Tarzan" Booked for 6,000 Days in Two Months

The First National Exhibitors' Circuit had closed bookings on "Tarzan of the Apes" up to May 10, totalling 6,009 days. It is claimed that these figures top anything on record in moving picture annals, when the fact is taken into consideration that "Tarzan" was released a bare two months ago.

Many of the leading exhibitors have preferred to play "Tarzan" on a percentage basis. On the other hand, T. L. Talley, of Los Angeles, holder of the First National franchise for Southern California, closed a cash contract with the Kinema theatre in Los Angeles for $3,500 for a two-weeks' run.

John H. Kunsky, of Detroit, announces the opening of the picture at the Washington in Detroit the latter part of this month, while Tom Moore is getting ready to present "Tarzan" at his new Rialto theatre in Washington, D. C.

Griffith Film Shown with Deletions

It was announced last week that the censorship troubles in Chicago and Philadelphia in conection with the D. W. Griffith picture, "Hearts of the World," manager by Elliott, Comstock and Gest, had been bridged over to a certain extent, and the presentations were continued in both cities with slight deletions.

Educational Pre-Releases the Current Week

The Educational Film Corporation presents as its pre-release at the New York Rivoli the week of May 12, the Katzenjammer cartoon, "Fisherman's Luck," while at the Strand, "Night Animals," by Professor Ditmars, will be shown. These pictures are on the regular releases of the Educational for the week beginning Sunday, May 19.

Haworth Official on Way East

F. J. Hawkins, manager of distribution of the Haworth Pictures Corporation, is on his way to New York from Los Angeles. C. L. Cole, New York distributor for company, accompanies Mr. Hawkins, and they will visit the leading exhibitors of the United States and Canada to arrange for first-run bookings of the Sessue Hayakawa productions.

League in New Quarters

The New York branch of the Motion Picture Exhibitors' League of America has removed its headquarters from 218 West Forty-second street to Room 1211 of the Godfrey Building, 729 Seventh avenue.

Universal Buys Ambulance

The Universal Film Company has started a fund for the purchase of an automobile to be presented to the National Corps for American War Relief for use on the battle front.

73

A film salesman, just returned from a trip covering every theatre, town and city in Ohio, western Pennsylvania and Kentucky, reports a copy of MOTION PICTURE NEWS in *every single theatre* visited.

Not merely that—*but, in every instance,* also, the " NEWS " was at the exhibitor's desk *being used;* and *in every instance,* a complete file was kept for *constant* reference.

This is true of no other trade paper—and the plain answer is right inside the covers of MOTION PICTURE NEWS

The " NEWS " is the *one* paper the exhibitor *works* with. True of every picture house in the U. S.

That's why, since January 1st, 1918, MOTION PICTURE NEWS has carried seventy-three more pages of paid advertising than any other paper in the field.

Name of above film salesman on request. Why don't you, Mr. Advertiser, make a similar investigation before you spend your appropriation?

Willard Mack with Goldwyn

Famous Playwright Becomes Head of Scenario Department and Confirms Announcement of Pauline Frederick as Goldwyn Star

WILLARD MACK, well-known playwright and husband of Pauline Frederick, star of the screen, has taken charge of Goldwyn's scenario department, with his offices at the company's studios at Fort Lee, N. J. Coupled with his announcement of his assumption of his new duties, Mr. Mack gives definite confirmation of the report telegraphed recently from Los Angeles that Miss Frederick will shortly be seen in pictures produced by the Pauline Frederick Feature Film Company and distributed through Goldwyn.

The field of motion pictures is not new to Mr. Mack, who, during the past four years, has written some of the most successful stage plays of the past decade, among them "Kick In" and "Tiger Rose." His affiliation with the screen began in the days of the Biograph Company, and have continued virtually without interruption since that time. In 1917 alone twenty-seven of his screen plays were picturized and released.

"I should say that I am merely returning to the motion picture field in a newer and bigger environment," said Mr. Mack in connection with his announcement. "Further interest is added to the step I have taken by the fact that in the course of my work I have been able to select and secure for production the first three stories for Pauline Frederick, who, as you know, is Mrs. Mack. Miss Frederick, at the termination of her contract with the Famous Players, will be starred by the Frederick Feature Film Company, recently formed, and her productions will be released through Goldwyn. When she begins work she will be under my personal direction.

"I am particularly happy in forming my new association with the Goldwyn Pictures organizations, because in a single year Goldwyn has brought definitely new standards to the screen under the able guidance of Samuel Goldfish, who formed and founded the Lasky Company, at that time introducing new and hitherto unknown elements of quality and refinement in motion picture production. To my mind he is one of the big, imaginative factors in the advancement of this most important of the new arts, and in Goldwyn I am sure that he is going to make still greater advances, for he now has the opportunity to do the things he has always wanted to do for the screen.

"Goldwyn has an individuality all its own, and these new productions in less than seven months have by their quality compelled public recognition and won public liking. In assuming charge of its scenario department I am given the chance to draw upon the best of the world's dramatic output for our future productions, though it is hardly necessary to say this if you are familiar with the splendid literary and dramatic material already produced by this company."

Famous Players Makes a Record

Reports from Exchanges Bring Total in Liberty Loan Drive to Over Forty Millions—Stars Biggest Factors

IN addition to the $39,896,000 worth of Liberty Loan subscriptions credited to the various stars and units affiliated with the Famous Players-Lasky Corporation in the last drive, it is announced that a summary of the subscriptions taken by the exchange offices throughout the country and just compiled, brings the grand total well over the forty million mark.

Last week the Famous Players-Lasky Corporation announced that the various studios, stars and executives in the New York offices were credited with a total of $39,896,000, at which time it was stated that this company expected to bring the grand total up to forty million dollars when the subscriptions of the exchange staffs were accounted for. The final total is well over the expected amount—viz., $40,215,150.

The amounts reported by the exchanges are as follows: Minneapolis, $1,700; Portland, Me., $550; Boston, $4,950; Buffalo, $50; New York Exchange, $4,100; Fort Lee, $13,650; Fifty-sixth Street Plant, $15,300; S. A. Lynch Enterprises, $250,000; New Haven, Conn., $950; Twenty-third Street, New York City, $150; Kansas City, Mo., $3,150; Detroit, Mich., $1,950; Philadelphia, Pa., $14,700; Omaha, Neb., $200; Denver, Col., $550; Chicago, Ill., $6,100, and Salt Lake City, $100.

The biggest factors in bringing this grand total to such magnitude are, of course, the stars including Mary Pickford, Douglas Fairbanks, Marguerite Clark and William S. Hart, who made personal tours in behalf of the Government's new Loan. Adolph Zukor Motion Pictures Day in New York City was another important contributory toward this total, the other subscriptions coming through stars, players and other members of the Famous Players-Lasky Eastern and Western Studios and offices, and the Ince, Arbuckle, Sennett and Morosco organizations.

Farnum Film Makes Hit in Washington

Applause from leaders in governmental officialdom, including President Woodrow Wilson himself, greeted the exhibition at Keith's Washington, D. C., theatre, of William Farnum's Liberty Loan boosting film. The picture was made at the William Fox Studios on the Coast, under the direction of Frank Lloyd, in spare moments and half-hours snatched during the period that "True Blue" was in work.

United Theatres Assembles Its Board

By degrees the Advisory Board of the United Picture Theatres of America is being assembled, President J. A. Berst having just issued an announcement containing the names of several exhibitors from all sections of the country who had already been appointed to places on the board. Among those named in Mr. Berst's announcement are Alfred S. Black, the president of the Maine Theatres, Inc., and the proprietor of the theatres in Maine, Vermont and Massachusetts: L. W. Brophy, secretary of the Motion Picture Exhibitors League of Oklahoma; Herman J. Brown, the president of the Exhibitors' League of Idaho; David Cohen, the leading exhibitor of Binghamton, N. Y.; Harry M. Crandall, proprietor of eleven theatres in Washington, D. C.; William Epstein, owner of the Royal in San Antonio, the Prince in Houston, and the Strand in Laredo; Thomas Furniss, member of the National Executive Commitee of the Motion Picture Exhibitors' League of America and the owner of the Strand and two other houses in Duluth; A. J. Gilligham, a prominent theatrical man of Michigan; Alfred Hamburger, of the Twentieth Century, the Ziegfeld and the Fine Arts in Chicago; S. S. Harris, owner of the Royal and the Crystal in Little Rock; Gilbert Heyfron, a leading Montana exhibitor; Ernest H. Horstman, president of the Princess Theatre, Inc., of Boston, and national treasurer of the Motion Picture Exhibitors' League of America; William Isenberg, a prominent Mississippi theatre owner; George A. Mank, proprietor of nine theatres in Arizona; Charles A. McElravy of the Majestic Amusement Co., Memphis; Hector E. M. Pasmezoglu, owner of the Mozart theatre, St. Louis, and R. D. Shirley of the Muse theatre, Omaha.

Metro Gives Two More to Uncle Sam

Voluntary enlistments have added two more stars to Metro's service flag. "Benny" Alexander, an employe of the shipping department, has enlisted in the Engineers and Hazen Ross, of the executive office force, has joined the Field Artillery. Ross enlisted on his eighteenth birthday. He was eleven pounds underweight, but in view of his excellent physical condition this objection was waived. Metro now has men in every branch of the service both at home and abroad.

Soriero Dines Employes of His Theatres

Thomas D. Soriero, member of the Advisory Board of MOTION PICTURE NEWS and manager of the Park theatre, Boston, and general manager of the Strand in Lowell, entertained the staffs of both theatres and a number of other invited guests at a banquet at the Hotel Westminster, Boston, recently. An elaborate musical program was provided. During the course of the entertainment subscriptions were taken for Liberty Bonds, Mr. Soriero leading with four.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

Let's Get a Divorce (Paramount-Billie Burke)—"Big." "Not a picture that will please all the people."

Legion of Death (Metro-Story)—"Fine production but story poor. Did not draw."

Unclaimed Goods (Paramount-Martin)—"Fair offering; good satisfaction." "This story was so impossible—just fair picture."

Woman and the Law (Fox Special)—"Everybody said this was fine." "Splendid." "Interesting story."

With Neatness and Dispatch (Metro-Bushman-Bayne) — "Very pleasing." "Best Bushman for a long time."

My Four Years in Germany (First National)—"One week. Extra big."

Over the Top (Vitagraph-Empey)—"Record breaker. One week."

The Biggest Show on Earth (Paramount-Ince)—"A dandy picture. Everybody liked it."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Extra Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters." "Best ever." "Best Pickford since 'Tess of the Storm Country." "Pleased." "Big in spite of rain." "Mary Pickford at her best."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest." "Poor feature."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded." "Ordinary."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment."
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." His best." "He never made a better one than this." "Some picture." "A knockout."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked."
BLUEBIRD, THE (Artcraft)	Big	"Big for ladies and children." "Wonderful." "Splendid picture but our patrons don't take to this kind." "Disappointment from every angle." "They do not want fairy tales." "Average person didn't care for this." "Wonderful picture. Big business." "Splendid. Pleased well." "Impossible to take care of the crowds on this. Made my sixth anniversary week the best ever. Book it—it will please."
BLUE BLAZES RAWDEN (Hart—Artcraft)	Average	"Well liked." "Hart reissues are hurting his new pictures." "Big." "His worst picture." "Two days to capacity." "Pretty good." "Very good." "Hart slipping with us." "Hart works very hard in a poor story."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Star does not have his old drawing power. Good picture." "Well liked."
BREAKERS AHEAD (Dana—Metro)	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here."
BROADWAY BILL (Lockwood—Metro)	Average	"Lockwood good; story poor." "They all like Lockwood." "Excellent picture but Lockwood is not a pugilist." "Very good." "Star well liked. Good picture." "His pictures are all the same." "Good."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show." "Extra good." "Patrons liked it."
CAPTAIN OF HIS SOUL, THE (Desmond—Triangle)	Average	"Desmond has done better."
CLEOPATRA (Bara—Fox)	Extra Big	"Will play a return date on this sure." "Good picture, business rotten (maybe Holy Week?)." "Great show." "Excellent."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular." "Best picture we have had with Story." "Pictures like this will put Story a story higher." "Good picture. Well directed."
CROSS BEARER, THE	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made."
DANGER GAME, THE (Goldwyn—Kennedy)	Average	"Pleasing comedy drama." "Average business." "Pleasing. Well received." "Madge Kennedy slow starting, working up well. Tom Moore should at least be co-starred. Typical Goldwyn settings, etc. Better than most Madge Kennedys." "Clean picture." "One of the best Goldwyn has released." "Excellent every way."
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class." "Big. William Scott deserves equal credit with star." "Dandy show; patrons liked it." "Star better than in others." "Average picture." "Average business." "Best Fox Special this year." "Very good picture." "Remarkably good." "Better than it sounds; more like this will put Brockwell back."
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much." "Pleasing picture." "Good picture; star not known yet. "Very good." "Good show."
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	"Only a fair picture." 'Good picture"
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town." "Second episode slow." "Increasing interest." "Holds to fair business." "Fourth episode fair."
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value." "Good picture. Well received One of Stewart's best." "Story and cast good. Stewart is sure a comer."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FAMILY SLEKETON, THE (Ray—Paramount)	Average	"Sermon has no place on the screen. Keep Ray in Rube roles." "Very disappointing." "Ray drew them but it didn't please." "Ray draws very well." "Poorest Ray in long time." "Not up to standard." "Nothing to picture." "Well liked. My patrons like him better in more comedy." "Very good." "Want Ray in Rube plays." "Good feature. Star always pleases."
FIGHTIN' GRIN, THE (Farnum—Bluebird)	Average	"Not up to Farnum's standard." "Poor picture for Bluebird." "Farnum popular here." "Did not draw." "Well liked here."
FLOOR BELOW, THE (Normand—Goldwyn)	Big	"Very good. Best yet from Normand." "Nice picture, fully up to Goldwyn standard." "Mabel big favorite." "Picture good though drew poor. Six reels too long for small house." "Very good, but did not draw." "Pleasing." "Very satisfactory. Drew fairly well all three days." "Very good." "Star and story poor." "Good picture; drew fair business." "Mabel is slipping." "Everybody liked it."
FLARE-UP SAL (Dalton—Paramount)	Big	"While good it didn't go over." "Pleased everybody." "As good as Dalton has done." "Big." "Ince Standard. Standard at her best in this type of play"
FLASH OF FATE (Rawlinson—Universal)	Big	"They want good melodrama." "Pleasing." "Picture mediocre."
FORBIDDEN PATH, THE (Bara—Fox)	Big	"Bara in a very pleasing role." "Pleased the Bara fans." "Big for two weeks." "Bara at her best. Played capacity with little advertising."
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	"Very nice picture."
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	"Big business for two days. This looked more like a serial than a feature, though."
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	"A good picture." "Went big for me." "Average value." "Star not popular." "Very good picture." "Below Fox standard." "Fair program picture." "No good, no star, no story."
GHOSTS OF YESTERDAY (Talmadge—Select)	Extra Big	"Best Talmadge to date." "Star becoming more popular with each picture." "A good bet." "Great with the women." "Conceded one of Talmadge's best." "Beautiful production star popular. Good business." "Best Talmadge to date. She is growing popular." "Fine picture. Star well liked." "Repeat booking. Stood them up while raining outside." "Very good." "Fair business; people do not like Norma here."
GREAT ADVENTURE, THE (Pathe—Love)	Average	"Fair. Not up to Pathe standard." "Average program picture."
HARD ROCK BREED (Wilson—Triangle)	Big	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast." "Very good."
HANDS DOWN (Salisbury—Bluebird)	Big	"Not Salisbury's best by any means." "If anybody but Bluebird had this they'd ask $150 for it."
HEADIN' SOUTH—Artcraft)	Extra Big	"This star made our Holy Week business best we ever had. Will play return on this." "Not as good as others. Stealing Hart's stuff won't do." "Great medicine for the box office." "Good Fairbanks subject." "No one but Fairbanks could get by in this."
HEIRESS FOR A DAY (Thomas—Triangle)	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture." "Kind of picture the public wants."
HIDDEN PEARLS (Hayakawa—Paramount)	Average	"Good picture." "Drew well; star popular here." "Story has objectionable episode."
HIRED MAN, THE (Ray—Paramount)	Big	"Three days; great." "Star becoming great favorite; show well done." "Ray a coming big star." "Star very pleasing." "Good." "Ray draws like a mustard plaster. Keep him in this class of stuff."
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford)	Average	"Great picture." "Press agent's promises not entirely fulfilled. Just a fair picture." "Suitable feature for war times. Plenty of good laughs. Satisfactory financially."
HIS ROBE OF HONOR (Walthall—Paralta)	Poor	"Fair picture but star does not draw." "Title bad." "Little too long." "Too heavy and slow." "Appealed to thinking class."
HOPPER, THE (Mong—Triangle)	Average	"Good picture."
HOUSE OF GLASS, THE (Young—Select)	Big	"Up to standard." "This kind will bring Clara back." "Good picture." "Not up to standard." "Fine picture."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."
HOUSE OF SILENCE, THE (Paramount—Reid)	Average	"Very bold. Has no place on Paramount programme." "Fair picture; fair business." "Hardly a theme for a family house. Used the shears on two scenes."
HUCK AND TOM (Jack Pickford—Paramount)	Extra Big	"Fine for family trade." "Good clean stuff that brings business." "Dandy picture." "Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere." "Big, but not as good as 'Tom Sawyer'." "Best this star ever made."
HUMDRUM BROWN (Walthal—Paralta)	Average	No comments with reports.
INNOCENT (Ward—Pathe)	Big	"Pleased most of my patrons and drew well." "Good picture; fair drawing card." "Didn't take as well as it ought." "It's a shame to make Fanny act so young." "Very good. This star is sure to please." "Good feature." "Splendidly directed picture. Didn't hold up second day." "Fine picture." "Fair picture. Poor business."
JACK SPURLOCK, PRODIGAL (Walsh—Fox)	Poor	"Did not please." "Star draws them big, but story is off." "Walsh pulls well." "Not up to his standard." "Poor picture for George Walsh." "Great picture. Drew well."
KAISER, THE (Jewel)	Extra Big	"Biggest since 'Birth of a Nation'! Broke all house records." "Gave extra midnight show." "Over-boosted and with impossible ending, but a money-getter." "Broke records for past two years. Held over for three extra days." "A wonderful production. Packed them in." "Extra big at big prices." "Biggest box office attraction ever playing this city. Patrons thought it great." "Broke all records." "All week great."
KEYS OF THE RIGHTEOUS (Bennet—Paramount)	Average	"Title against picture; story did not go." "Just fair." "Not a drawing card." "Extra good." "Good picture." "Not the sort that is wanted now." "Our patrons can't see Bennet." "Ince standard. Bennet promises to be one of the best stars."
KNIFE, THE (Brady—Select)	Average	"Poorest Select picture. Not fault of star; uninteresting story." "Did not draw. Crude melodrama; way below standard."
LANDLOPER, THE (Metro—Lockwood)	Average	"Very good picture." "Pleased very much." "Very fair picture." "Not as good as usual." "Just an average programme offering, but Lockwood always draws."
LA TOSCA (Fredericks—Paramount)	Average	"Good production, well staged, but not generally liked." "This type of picture does not draw well." "People do not care for this kind of play. Anything with costume is dead." "Very good picture." "Failed to please and failed to produce the cash. Too gruesome' Heard many complaints. Not a laugh in picture." "Very good." "Subject too old.' "Good picture; poor business."
LAND OF PROMISE, THE (Burke—Paramount)	Average	"Star was killed by serial, 'Gloria's Romance'!"
LES MISERABLES (Farnum—Fox)	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (700 seats in high rent section.) "Strong picture. Well done. Star at his best." "Good."
LIE, THE (Artcraft—Ferguson)	Average	"Very good picture because it had heart appeal." "Very good. Pleased all."
LIGHT WITHIN, THE (Petrova—First National)	Average	"Nothing big." "Just a fair feature." "Good picture." "Good photography. Star too 'stiff'."
LIMOUSINE LIFE (Thomas—Triangle)	Average	"Appeals to the ladies, but not the men."
LOVE ME (Dalton—Paramount)	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power, but watch this star." "One of the best we have had." "Light production with light story."
LOADED DICE (Keenan—Pathe)	Big	"Remarkable. Great production." "Good picture." "No drawing power." "Ought to have done better; comments good." "Morbid story. Lots of crime. Very dramatic." "Good story but this star gets no dough." "Splendid picture, though story is morbid. Star fine" "Bound to please them all." "Up to Keenan's standard."
MADAME JEALOUSY (Fredericks—Paramount)	Poor	"Star not popular in this picture." "Not suited for pictures, too deep. Waste of time to produce such stuff." "Nix." "Patrons don't like this style." "Poor Pauline doesn't get a chance." "Ordinary." "Very bad story." "Appealed to better class, but not a two-day star here.' "Pleased the majority." "Adverse comments."
MENACE, THE (Vitagraph)	Average	"Good picture, both are going to make stars." "Fair production." "Excellent picture but no pull." "Poor picture."
MEN WHO HAVE MADE LOVE TO ME (Kleine—Essanay)	Poor	"Decided failure and taken off after two days." "This is a frost.' "Out of the ordinary and well liked."
MIDNIGHT TRAIL, THE (Russell—Mutual)	Average	"Our patrons said this was Russell's best." "Good." "Not up to Russell's standard "Fair."
MOTHER'S SINA, (Williams—Vitagraph)	Average	"Not up to standard but star got it over." "Below average." "Just a piccure.'
MORAL LAW, THE (Brockwell—Fox)	Average	"Poor photography, subject will not please." "Story good." "Photography punk, picture the same." "Good picture." "Too much like general run." "Average picture; business same."
NANCY COMES HOME (Triangle)	Average	"Story pleased." "Fair picture."
NAUGHTY, NAUGHTY (Bennett—Paramount)	Big	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A good picture. Poor title." "Excellent." "Star beginning to be very popular." "Pleased."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
NAULAHKA (Pathe—Doraldina)	Big	“Big for one week.” “Wonderful picture; good for anything you pay for it.”
NEW LOVE FOR OLD (Hall—Universal)	Average	No comments received with reports.
NEARLY MARRIED (Kennedy—Goldwyn)	Average	“Public divided on this star, she don't draw here.”
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports.
OTHER MAN, THE (Morey—Vitagraph)	Average	“Good picture, Morey popular.” “Perfect—100.’ “Liked.” ‘Star and Grace Dormond well liked.”
OTHER WOMAN, THE (Hyland—Pathe)	Average	“They liked this.” “Excellent picture, attractive star.” “Melodramatic story and star hasn't enough pep.”
ONE MORE AMERICAN (Beban—Paramount)	Average	“Good picture and pleased public.” “Beban doesn't draw.” “Good, pleasing picture.’ “One of the most interesting pictures in a long time.” “Very good.” “He is an artist ” “Great stuff.”
PAINTED LIPS (Lovely-Universal)	Average	“Excellent picture. Story well acted with fine scenes and beautiful photography.”
PETTICOAT PILOT, A (Martin—Paramount)	Big	“Immense.” “Star improving.” “Good light feature.” “Very good.” “Title means nothing and star alone doesn't draw for me.”
POWERS THAT PREY (Mutual—Minter)	Average	“Not up to standard.” “Star is popular here.”
REVELATION (Nazimova—Screen Classics, Inc.)	Big	“Liked by everybody.” “One of the best I have ever seen. Nazimova wonderful.” “Business held steady for four days. Picture gave wonderful satisfaction.” “Capacity three days to unusual satisfaction. From her reception I consider Nazimova the find of the screen.”
REVENGE (Storey—Metro)	Average	“Not satisfactory to our patrons.” “Back to the nicolet with this sort.”
RUGGLES OF RED GAP (Holmes—Essanay)	Big	“Everybody enjoyed and boosted this.” “Good comedy drama.” “Did not please.” “Too deep for them here.”
SIX SHOOTER ANDY (Mix—Fox)	Poor	“Good picture but not in it with Mix's first.” “Title too melodramatic.” “They didn't come.” “Fair Western; pleased.” “Poor picture. Poor photography.” “Not as good as ‘Cupid's Round-Up.’ ”
SON OF DEMOCRACY (Chapin—Paramount)	Big	“Exceptionally good attraction.” “Fair but did not hold up with first week.” “Good family card.” “ Keeping them away.” “Fine stuff.” “Ninth of series. Still going strong. Brought many new faces to theatre.” “Best series ever produced.” “Big drawing card.” “Great pictures.” “Opinion divided on ‘Mother’.” “ ‘My First Jury’ immense.” “This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents.”
SONG OF SONGS (Ferguson—Paramount)	Average	“Fine picture. Ferguson will prove drawing card soon.” “Very fine.” “Star very good but one of those pictures that goes with half and other half doesn't like it.” “This star's best picture.”
SPLENDID SINNER, THE (Garden—Goldwyn)	Average	“Fine production.” “Great.” “Well produced but six reels too long for small house.” “Very bad ending.” “Very good picture.” “Very good, but nothing to make them talk or send others.” “Magnificent production, but ending very bad.” “Much better than her first picture. Second day better then first.” “Good picture. Public well satisfied though opinion divided on the tragic ending. Went over better than ‘Thais’.” “Good.” “Fair.” “Best Garden picture.” “Got by—that's all.”
STELLA MARIS (Pickford—Artcraft)	Big	“Great. We cut to 5879 feet.” “One of her best.” “Business held up on second day to first. “Made big hit.” “Repeated to good business.” “Very good.” “Pickford great.”
SHELL GAME (WEHLEN—Metro)	Average	“Very pleasing picture.” “Excellent production.” “Well liked by all.”
SHOES THAT DANCED (Starke—Triangle)	Average	“Pleased.” “Fine picture. Star not known.” “Fairly good picture.”
SILENT SACRIFICE (Brady—Select)	Average	“Fair picture, but no knockout.”
STRONG WAY, THE (Elvidge—World)	Average	No comments received with reports.
SUNSHINE NAN (Pennington—Paramount)	Average	“Poor offering.” “Star's last production well liked and patrons expected better picture.” “Excellent.”
TARZAN OF THE APES (First National)	Extra Big	“At advance prices extra big.” “Made big hit.” “Extra big one week.” “Extra big. Interesting picture but bad finish.” “Fine picture, but extra business did not materialize.”
THING WE LOVE (Reid—Paramount)	Poor	“Poor picture.”
TIGER MAN, THE (Hart—Artcraft)	Big	“Good picture, but locally all exhibitors are killing Hart with reissues.” “Hart not drawing as well as when first with Artcraft.” “Some kind soul should steal Hart's wardrobe and guns. Then maybe we'd get a change.” “Pleased generally.” “People tiring of Hart.”
TURN OF A CARD, THE (Kerrigan—Paralta)	Big	“Broke all house records. Four days.” “Better than his first.” “This company has them all beaten.” “Star popular and picture good.” “Very good. Well liked.”
UNBELIEVER, THE (Kleine—Edison)	Extra Big	“Returned for a week and went big.” “Greatest patriotic picture ever.” “Very good.” “Five week knockout.” “Great picture. Gave best of satisfaction.”
UNFAITHFUL and MARRIAGE BUBBLE (Combination Bill—Triangle)	Average	“Seemed good to get away from the long features. Public enjoyed the change.”
UNDER SUSPICION (Bushman-Bayne—Metro)	Average	“Everyone seemed to like this.” “Best Bushman in months.” “Well Liked.”
WEAVER OF DREAMS (Dana—Metro)	Average	“Dana holds up fairly well. Picture no good.” “Poor attraction.”
WHIMS OF SOCIETY (Clayton—World)	Average	“Fair story.”
WHISPERING CHORUS, THE (DeMille—Artcraft)	Average	“Acting excellent. Story too morbid.” “Very gruesome.
WIDOW'S MIGHT, THE (Eltinge—Paramount)	Average	“Very good picture.” “Clean, excellent novelty.” “Fine, one of his best.” “Eltinge best in this so far.” “Better business than last one, Eltinge improving as draw.” “Stories of this star too much alike.” “Eltinge pleases.” “Eltinge does good work and drew for two days.”
WIFE HE BOUGHT, THE (Myers—Bluebird)	Big	“Excellent attraction.”
WILD STRAIN, THE (Vitagraph)	Average	No comments received.
WITHIN THE CUP (Barriscale—Paralta)	Big	“Not as good as her first one. An entertaining picture but too long.” “Good story, we acted, but too long.”
WASP, THE (Gordon—World)	Average	No comments received.
WOOING OF PRINCESS PAT, THE (Vitagraph)	Poor	“No room for this type.” “Nice picture but didn't pull business.”
WILD WOMEN (Carey—Universal)	Big	“Good stuff.” “Pretty good picture. Better than average business for two days.”

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Love Breakers (Triangle)—“ A fair picture.”

Primal Lure, The (Triangle)—“ Repeat picture. Big business.”

Good Bad Man, The (Triangle)—“ Repeat picture. Big business.”

Crab, The (Triangle)—“ Repeat picture. Big business.”

Shoes That Danced (Triangle-Starke)—‘ A fine picture. Star not known.”

Halfbreed, The (Triangle Reissue)—“ Rottenest piece of cheese ever produced.”

Lust of the Ages, The (State Rights)—“ As a business getter—rotten.”

Wolves of the Rail (Artcraft-Hart)—“ Hart is not popular with our patrons.”

Innocent's Progress (Triangle)—“ Business poor. Story good.”

Alimony (First National)—“ No drawing power.”

Rough and Ready (Fox-Farnum)—“ Wonderful picture, well produced, but opposition too heavy and failed to bring them as usual.”

Bandit and the Preacher (W. H. Hart Reissue)—“ Does not draw as well as Artcraft.” “ One of the best pictures Hart has ever been seen in.”

Rough Lover, The (Bluebird-Farnum)—“ Rough stuff not big. Farnum does not belong.”

Red, Red Heart (Bluebird)—“ Fair value.” “ Only fair.”

Amazons, The (Paramount-Clark)—“ Best Clark picture we have ever run.”

Beauty and the Rogue (Mutual-Minter)—“ Not up to Mutual standard.”

David Crockett (Paramount)—“ Subject O. K. Condition bad.” (Minnesota).

Secret Game, The (Paramount-Hayakawa)—“ Good offering. Star not popular here.”

Prince in a Pawnshop (Vitagraph)—“ Very good. Big business here for one day.”

Law of the Land, The (Artcraft-Petrova)—“ Exceptional picture.”

In Bad (Mutual-Russell)—“ Just fair. Russell doesn't draw for me.”

Flames of Chance (Triangle)—“ Good one nighter. War story.”

Trouble Busters (Paramount)—“ Kid story, light entertainment.”

Whom the Gods Would Destroy (Vitagraph)—“ Story good. Film bad condition.” (Minnesota).

Gun Woman, The (Triangle-Guinan)—“ Too rough—vulgar.”

Dodging a Million (Normand-Goldwyn)—“ Only went over fair but pleased.” “ Very good.”

Stolen Honor (Fox-Pearson)—“ Average picture.”

Nan of Music Mountain (Paramount-Reid)—“ Fair. Star not popular.”

Cheating the Public (Fox)—“ Poor title, strong picture.”

Camouflage Kiss, The (Fox-Caprice)—“ Got by through comedy parts.”

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

" Her Decision "

Money to Pay the Doctor's Bill the Basis of This Story

(Triangle—May 12)

THERE is plenty of heart interest in this picture. The subject, however, is quite "shady," and although put over cleverly, it will prove objectionable.

The story was written by Lotta Gannet and tells of Phyllis, a girl who worked and slaved to provide for her younger sister, Inah. The latter became involved with a rich young man who betrayed her. As Phyllis needed money to help her sister out of her predicament, she tried to borrow from the man she was engaged to but he refused to let her have it. She then explains the whole affair to her employer, who had loved her all the while and offered to help her and her sister. She told him she was now ready to marry him although she didn't love him as that would be the only condition under which she would accept help from him. They marry and in the end she learned to love him.

Miss Swanson gets a whole lot of sympathy as the devoted sister, and does some fine emotional acting. This picture will appeal to the middle and lower class elements.

" Wolves of the Border "

A Roy Stewart Western with Thrills Aplenty

(Triangle—May 12)

YOUR patrons will find plenty of thrills in this Western drama if they enjoy this kind of stuff. The story tells of a hard feeling between two ranchmen, one of them being Roy Stewart, due to the intrigues of a conspiring foreman. In the end Stewart marries his opponent's daughter after an explanation clears their misunderstandings.

There is some daredevil riding in this picture that will help to make it thoroughly enjoyable, as everybody like horses and good horsemanship.

" Moonshine "

Arbuckle's Latest Pronounced " As Good as Any in the Past "

(Paramount-Arbuckle Two Reel Comedy)

"MOONSHINE" is as good an Arbuckle comedy as any ever released. There are several new tricks in this one that will prove very amusing. Mr. Arbuckle and Buster Keaton are the "terrible" revenue officers and Al St. John, the moonshiner. It is a clean comedy that will please any audience.

" Struggle Everlasting "

At Last—A Vampire Who Wins Your Sympathy

(Harry Rapf Production)

THIS is the first vampire play I have seen since I first saw objects moving on the screen that I could safely recommend even to those of you catering to family patronage. Although I am a strong advocate of clean pictures I have always believed it possible to produce a play of this kind and still be clean and free from vulgarity. My faith was justified after seeing this picture. Not only is there real dramatic art in it but heart interest as well.

In most plays of this character, you almost hate the vampire woman although you admire her for her art. This picture, however, is an exception inasmuch as your sympathy goes with her from the very beginning, and is intensified greatly towards the end. There are situations in it that will bring sympathetic tears to the eyes of the spectator, a strong one among them being the church scene. Though I always deem it wise to keep the religious element out of pictures, I must admit that in this particular instance it is used very effectively. If it is possible for you to secure a small church organ to play appropriate music to add the proper atmosphere I am sure it will increase its effectiveness a hundredfold.

Miss Reed portrays her role in a very dignified manner and at times she looks very beautiful. The supporting cast is splendid and includes such good players as Milton Sills and Irving Cummins. Some of the types fit so well in their roles that they will be the cause of no little merriment to your patrons.

The direction is splendid, and interior settings very beautiful, although the photography is somewhat dark.

This picture will undoubtedly have a strong appeal to the feminine element.

" Five Thousand Dollar Reward "

Franklin Farnum in Heavy "Weller" for a Change

(Blue Bird—May 29)

THIS is a well produced melodrama that will hold your interest to the end. As far as entertaining your patrons is concerned, however, it all depends on whether they will like a picture based on a murder.

The scenario was taken from the story "His Arcadian Wife," by Charles Wesley Sanders, published in All Story Magazine, and tells of a young man who quarrelled with his uncle on account of his gambling habits. The uncle is murdered that night and the crime fastened upon the nephew. He is arrested but escapes. Later he saves a girl from a runaway horse, falls in love and marries her. Eventually the real murderer is found. It happened to be a lawyer who committed the crime to avoid arrest for stealing certain of his uncle's securities.

Franklyn Farnum followers have been used to seeing him in light comedy dramas and I am afraid this one will prove too heavy for them. Why don't producers stick to the "Bringing Home Father" kind of stories for him as long as they appeal more to picturegoers?

The picture is clean and will please those who enjoy melodrama.

" Broadway Scandal "

A Drama Helped by Touches of Franco-American Sentiment

(Blue Bird—May 27)

THIS picture will please as it is rather interesting. The author, Harvey Gates, had the happy thought of inserting some Franco-American patriotic touches that are timely, and he has incorporated them so cleverly that they are bound to have a strong appeal and cause a sympathetic tear or two to trickle down the cheeks of your patrons.

Another clever idea is the elimination of the court room scene giving only a glimpse through the open door, thus cutting all the unnecessary details of the trial and the subsequent conviction.

Miss Myers makes a convincing young French girl, while Mr. Edwin August gets lots of sympathy as the young doctor and the lover.

" The Triumph of the Weak "

Alice Joyce Appealing in a Story of a Past That Will Not Down

(Vitagraph—May 13)

THE foundation of a good drama is heart interest and you will find this element in abundance in this offering.

The story was written by Edith Ellis and tells of Edith Merril (Alice Joyce), who is sent to prison for stealing to obtain money to feed her baby boy. When paroled, she seeks the orphanage where her boy was placed, steals him, and later marries. "Diamond" Mabel (Eulalie Jenson), who served time with her, recognizes her and threatens to tell the authorities and have her boy taken away from her unless she joins her and her pal in a certain crime. She later is forced to steal five hundred dollars of her husband's money and is arrested by a detective. Her past is now exposed to her husband, who is shocked, but when informed that she stole originally because of her baby, he forgives her and declares he will be waiting with open arms to receive her when she comes back after serving the balance of her sentence.

Miss Joyce does some very good emotional work. The supporting cast is excellent, Eulalie Jensen deserving special mention. As a whole it is a clean offering that will entertain any audience.

"Vengeance"

Montague Love in a Story of England and India

(World—May 20)

THE very best can be said of "Vengeance" is that it is an average program offering that will help fill the week's bill.

The story tells of a nobleman, an officer of the Queen's regiment, who through his brother's trickery is made to appear a card cheat. Thus humiliated he leaves for India where he marries a Hindu girl and a son is born. The father is killed while on a tiger hunt. The son, when grown, in going through some of his father's papers reads the story of his father's disgrace and decides to avenge him. He goes to England but shortly after his arrival his uncle is stricken and dies. He now discloses his identity, and although the rightful heir, he refuses to accept the title, preferring to go back to India.

The foundation of the story, that is the marriage of a white to an Asiatic, is not a popular feature with the American public at the present time, and it would be well if producers would avoid incorporating such a material into pictures.

"The Mysterious Client"

Irene Castle in a Rapid Action Mystery-Romance

(Pathe—May 19)

"THE MYSTERIOUS CLIENT" is an offering of the serial story type, nevertheless, it is interesting and entertaining.

The story, written by Charles Davey, tells of a girl who appeals to a young attorney for help against some mysterious enemies. After many thrilling events her queer actions and the mystery surrounding the case are explained to the young attorney as being a scheme conceived by her and her father to get for herself a husband who would prove to be a real man.

The element of heart appeal is absent from this picture, the entertainment being derived entirely from the mystery of the story, the suspense and the physical action, which is swift throughout.

It is an attraction that will give variety to your program.

"Pay Day"

The Latest Drew Production a Five Reel "Screen Classic Offering

(Screen Classics, Inc.—Released by Metro—Five Reels)

CLEVER handling saves this picture and I can safely assume that it will prove a success. The story itself, adapted from the stage play by M. Meaney and Della Bailey, is strongly dramatic and had it been presented in its original form it would have undoubtedly proven too heavy for most picturegoers.

The picture opens with Sidney Drew seated at a table and working on one-reel scenarios. Just then Mrs. Drew enters, takes the scenario Mr. Drew had just completed away from his hands and tears it to pieces to his great dismay. She then hands him one for a five-reeler stating she would rather work in such a feature as it gives her a chance to act. Mr. Drew starts to read it and the main story of the picture begins.

It tells of Kirke Brentwood (Sidney Drew), who induces Doris Fenton (Mrs. Drew), his sweetheart, to steal one thousand dollars from the safe of Dr. Grayson, her employer. She is arrested, and when she appeals to Kirke for the refund of the money he professes inability to come to her assistance. Rather than implicate the man she loves, she goes to jail for a term of two years.

In the meantime Brentwood has married a wealthy widow, but when she discovers he had affairs with other women she tells him she has decided to apply for a divorce and that in her will she will cut him off without a cent.

Shortly afterwards Doris, whose prison term has now expired, comes to the Brentwood home. Kirke has just strangled his wife and by a ruse he fastens the crime upon Doris. After a trial she is committed to the penitentiary for life. Embittered, Doris tells Kirke that some day he will pay.

Five years later she escapes and disguised as a nurse, gains entrance to the Brentwood home. Kirke is terror stricken when she appears in his room. A struggle ensues, during which Doris proposes to Kirke that they should try to forget and live the old life back again. Kirke agrees, they embrace and kiss. Doris then tells Kirke she is now revenged and that he will soon pay in full. Holding out her hands she shows him she has leprosy which she has given to him and that it means the leper colony for both of them for the rest of their lives, and she says, "Just as you used to say to me when I thought there was truth in your lies—'you and I together'—always you and I."

"Toys of Fate," with Mme. Nazimova

Nazimova Gets Acting Opportunity in a Strong Drama

(Screen Classics Inc.—Seven Reels, Released by Metro Pictures Corporation)

DRAMATICALLY this is a perfectly produced picture. This dramatic success, however, is attained at the expense of the entertainment, because there are some points in the story that will prove rather repulsive. For instance, it isn't pleasant to see a father, even if he be a gypsy, who would give his daughter as a wife to the very man that ruined his home by having induced her mother to follow him. Then again, drugs and drug fiends have no place on the screen, at least right now. I agree that in this instance the dramatic intensity sought for is attained, but to the detriment of the entertainment.

It is a gypsy story that tells of Hagar, the wife of a gypsy chief, who leaves Farros, her husband, and Azah, her baby daughter, for the wealthy Bruce Griswold. Soon he tires of her, and she kills herself by jumping from a window. The tribe, years later, in one of their wandering trips, camps on Griswold's property. Azah, now grown to womanhood, meets Henry Livingston and falls in love. He also is attracted by her beauty. Griswold, having a sinister purpose in view, induces her father to allow him to send her to school, stating he will marry her after she is educated. Two years later she returns from school just as Livingston, who thought Azah lost to him forever, is announcing his engagement to Griswold's daughter. Learning from Livingston's lips of the marriage agreement her father entered without her knowledge, she forces Griswold, who had no intention of marrying her, to abide by the terms of the agreement, and thus the ceremony is performed.

Later her father tells her the story of her mother's death and of Griswold's guilt. Horrified to think she is the wife of such a beast, she determines to commit suicide. She places three drug pills in a glass of champagne. As she goes to the window, temporarily attracted by her father playing on his violin outside, Griswold enters, drinks the wine with the poison and falls dead. Azah is arrested as the murderer and tried, but cleared through the efforts of Livingston, who has now broken his engagement to Griswold's daughter. Azah and Henry are married, and no longer the toys of fate, face a future of happiness together.

The story offers Mme. Nazimova, one of the best emotional screen actresses ever born, splendid opportunities to display her wonderful talents.

The supporting cast is excellent; direction, photography and lightings are of the highest standard. Most of the scenes have been taken outdoors and are very beautiful.

Exhibitor Service Bureau

Up On Their Toes Every Day

All of Cleveland Newspapers and a Generous Share of Theatres Strive for Publicity Always Before the Patron

LAST week we told you that Cleveland is "over the top" so far as newspaper co-operation and the advertising patronage of a good share of the theatres is concerned. We told you then what was being done with Sunday advertising, how the theatres of the better class were paying attention to preparing pulling copy and how the newspapers were encouraging them by printing real news matter—the sort of stuff that the "fans" want to read.

We want to give full credit to the theatre that does plan its display for Sunday and uses big space for the announcements, but the theatre that has done this has not done its full duty. If it is a downtown house running the same bill for a week, some managers may count on the patrons remembering the name of the star and the production, but the wise manager takes no chances on that. He keeps the bill before the patron who has planned on Sunday to go to a theatre on Wednesday so that he won't forget and that he won't forget which theatre to visit.

So, too, are we glad to credit the neighborhood houses which advertise their bill for the week on Sunday. Too many neighborhood managers simply announce that it does them no good to advertise in the daily papers and pay the rate for the full circulation when a comparatively small percentage of the people taking the paper live in their neighborhood. *But it remains a fact that in every city where it has been tried and the newspapers have undertaken to afford co-operation, the really intelligent managers of neighborhood houses have been converted into regular advertisers.*

We know, from experience in the daily field, that it is mighty hard to convert the average neighborhood manager into advertising at all and a great deal has been accomplished when he is brought into the Sunday issue. There he will use a small space and give his bill for the week. In mighty few cities, indeed, has the point of perfection been reached where the neighborhood theatre is converted to daily advertising. But that is the ideal state of affairs and it will pay the theatre where the newspaper shows desire to give intelligent co-operation. And the newspapers of Cleveland are certainly doing that and today exhibitors can take their example as the best that the country affords. *If every newspaper in the country would do what Cleveland newspapers are doing there would be a growth overnight of fifty per cent in the motion picture business—and that is saying a great deal.*

We have told you that the *Leader* is the Sunday edition of the *News*. The *Plain Dealer* is the only morning paper and the *News* and *Press* are the afternoons. All of these papers are following somewhat the same lines, all are affording co-operation and all are getting profit out of it. And more than that they are furnishing their readers interesting matter and we very much doubt whether any one of the three papers would be willing to drop this daily feature even if they did not get a line of advertising from it hereafter. We feel sure that if one of them did there would be such a demand from the readers that it would be speedily restored. This motion picture matter is just as much a feature of the newspapers as the sporting pages and we'll wager that more people read those departments than do the columns of baseball and prize-fight gossip.

What is the result of this co-operation so far as the dailies are concerned, omitting in this article all reference to the Sunday situation which was fully covered in the first article? Briefly, it is this: All the papers print the news and gossip each day and each one of them carries advertising of a large number of theatres, both downtown and neighborhood. The *Press* has 72 of these houses represented every day; the *News* 31 and the *Plain Dealer* 48. The larger number of theatres advertising in the *Press* is probably explained by the fact that the newspaper directories give it some 45,000 more circulation than its nearest competitor.

Let's see what they do. First, the *Press*. We are reprinting on the page opposite its Monday page. Here you will note the advertising grouped under headings "Photoplay Features" for the day. There is a short review of each of the new attractions at the first-run houses, not in extended detail, but enough to give the fan an outline of the picture. There is a cut used, in this case that of Charlie Chaplin's leading lady, Edna Purviance.

On other days during the week the *Press* runs a column or more of motion picture news. For instance, in a Friday issue which we have before us we find the gossip leading with a story about "The Caillaux Case," being made by Fox, one about Margarita Fischer discarding the German "s" in her name, and a lot of other gossip that the fans will relish.

On Monday the *News* leads its column with a discussion of the features of the news weekly which is issued by the paper in connection with Pathe, prints an outline of the subjects covered, with illustrations, and then devotes a five to eight-line paragraph to the new pictures shown at the various theatres.

One of the features of the *News* on Monday and every other day in the week is the "Ask Me" column, where several questions and answers are run. It is our idea that this belongs rather more as a feature of the Saturday afternoon edition or Sunday issue, but the paper probably had found that the people want to read these day after day and, of course, it knows the situation best.

Now, all through the week there is carried a special heading, "Moments in Movie Land," which consists of one main story illustrated generally with a half-column cut of the player being discussed, with sometimes a larger cut. This matter is signed by "Lottie Lee," but we are pretty sure that it is the work of the photoplay editor, who is of the opposite sex to that indicated by the name. This matter is written in gossipy style and is mighty good reading. For instance, in the page that we reproduce here is carried the news item that Chaplin has not been drafted, and then follows a lot of semi-humorous stuff about what would happen if he should be, and pictures the whole German army in flight with Charlie pursuing them with custard pies.

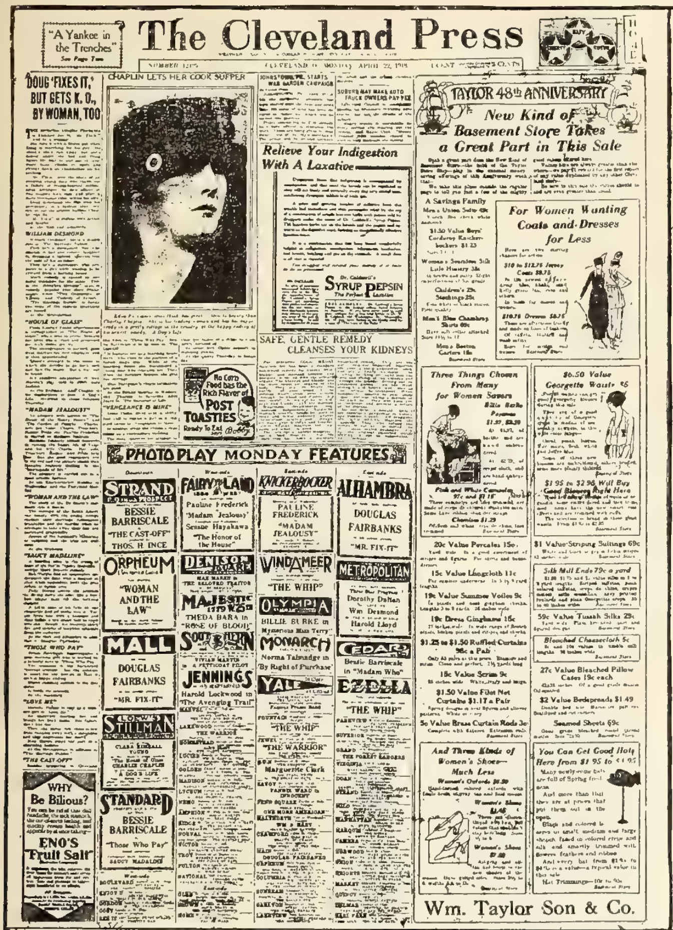
There is another column headed "Lenslights by Lottie" and in short paragraphs this gives the news of the industry as taken from the trade paper, together with original paragraph of observation on developments.

In another issue there is some gossip about domestic happenings in stardom, possibly matter that the producers would rather not have published, but the sort of stuff that the fans "eat up." Right here is one point where many of the publicity departments of film companies, in our opinion, make a serious mistake. When they have a real news item they generally try to hide it. We do not mean mere scandal, but actual happenings. Any publicity man ought to know that the newspapers that want this matter will get it, and they lose prestige with the newspapers by not frankly giving it to them.

The writer remembers, some years ago, when he assumed the motion picture editorship of a big paper that he wrote to the producers telling what he wanted in the way of biographical sketches and including in this whether the players were married. The press agents literally held up their hands in horror; they didn't want such matter printed under any circumstances; that sort of stuff would kill the popularity of stars, etc. Well, it was more trouble to get it, but the writer compiled a column and a half of names of husbands and wives and it was clipped all over the country. Publicity departments have progressed since that time, but they will do well to send out all the news that is NEWS even though it may not be exactly straight boost stuff. Failure to include any such stuff is why the batch of "news matter" from some com-

(*Continued on page* 3108)

What Cleveland Does for the Theatres Every Day In Every Week



"A Yankee in the Trenches" See Page Two

The Cleveland Press

CLEVELAND, O., MONDAY, APRIL 22, 1918

DOUG 'FIXES IT,' BUT GETS K. O., BY WOMAN, TOO

"WILLIAM DESMOND"

"HOUSE OF GLASS"

"MADAM JEALOUSY"

"VENGEANCE IS MINE"

"WOMAN AND THE LAW"

"SAUCY MADALINE"

"THOSE WHO PAY"

"LOVE ME"

"THE CAST-OFF"

CHAPLIN LETS HER COOK SUFFER

JOHNSTOWN, PA., STARTS WAR GARDEN CAMPAIGN

SUBURB MAY MAKE AUTO TRUCK OWNERS PAY FEE

Relieve Your Indigestion With A Laxative

Dr. Caldwell's SYRUP PEPSIN The Perfect Laxative

SAFE, GENTLE REMEDY CLEANSES YOUR KIDNEYS

No Corn Food has the Rich Flavor of POST TOASTIES Ready To Eat says Bobby

WHY Be Bilious? ENO'S "Fruit Salt"

PHOTOPLAY MONDAY FEATURES

Downtown — STRAND E. 9th and Prospect: BESSIE BARRISCALE "THE CAST-OFF" THOS. H. INCE

FAIRYLAND 1806 W. 25th: Pauline Frederick "Madam Jealousy" Sessue Hayakawa "The Honor of the House"

KNICKERBOCKER: PAULINE FREDERICK "MADAM JEALOUSY"

ALHAMBRA: DOUGLAS FAIRBANKS "MR. FIX-IT"

ORPHEUM: "WOMAN AND THE LAW"

DENISON SQUARE: THE BELOVED TRAITOR

MAJESTIC 1779 W. 25th: THEDA BARA in "ROSE OF BLOOD"

WINDAMEER: "THE WHIP"

OLYMPIA: BILLIE BURKE in Mysterious Miss Terry

METROPOLITAN: Three Star Program Dorothy Dalton Wm Desmond Harold Lloyd

MALL: DOUGLAS FAIRBANKS "MR. FIX-IT"

SOUTHERN: VIVIAN MARTIN in A PETTICOAT PILOT

JENNINGS: Harold Lockwood in "The Avenging Trail"

MONARCH: Norma Talmadge in "By Right of Purchase"

CEDAR: Bessie Barriscale in "Madam Who"

YALE

EZELLA: "THE WHIP"

LOEW'S STILLMAN: CLARA KIMBALL YOUNG "The House of Glass" CHARLIE CHAPLIN "A DOG'S LIFE"

STANDARD: BESSIE BARRISCALE "Those Who Pay" SAUCY MADALINE

"THE WHIP"

"THE WARRIOR"

Marguerite Clark

FANNIE WARD in INNOCENT

ONE MORE AMERICAN

DOUGLAS FAIRBANKS

TAYLOR 48th ANNIVERSARY

New Kind of Basement Store Takes a Great Part in This Sale

A Savings Family

For Women Wanting Coats and Dresses for Less

Three Things Chosen From Many for Women Savers

$6.50 Value Georgette Waists $5

$1.95 to $2.95 Will Buy Good Blouses Right Here

20c Value Percales 15c

$1 Value Striping Suitings 69c

15c Value Longcloth 11c

Silk Mill Ends 79c a yard

19c Value Summer Voiles 9c

19c Dress Ginghams 15c

59c Value Tussah Silks 29c

$1.25 to $1.50 Ruffled Curtains 98c a Pair

Bleached Cheesecloth 5c

18c Value Scrim 9c

27c Value Bleached Pillow Cases 19c each

$1.50 Value Filet Net Curtains $1.17 a Pair

$2 Value Bedspreads $1.49

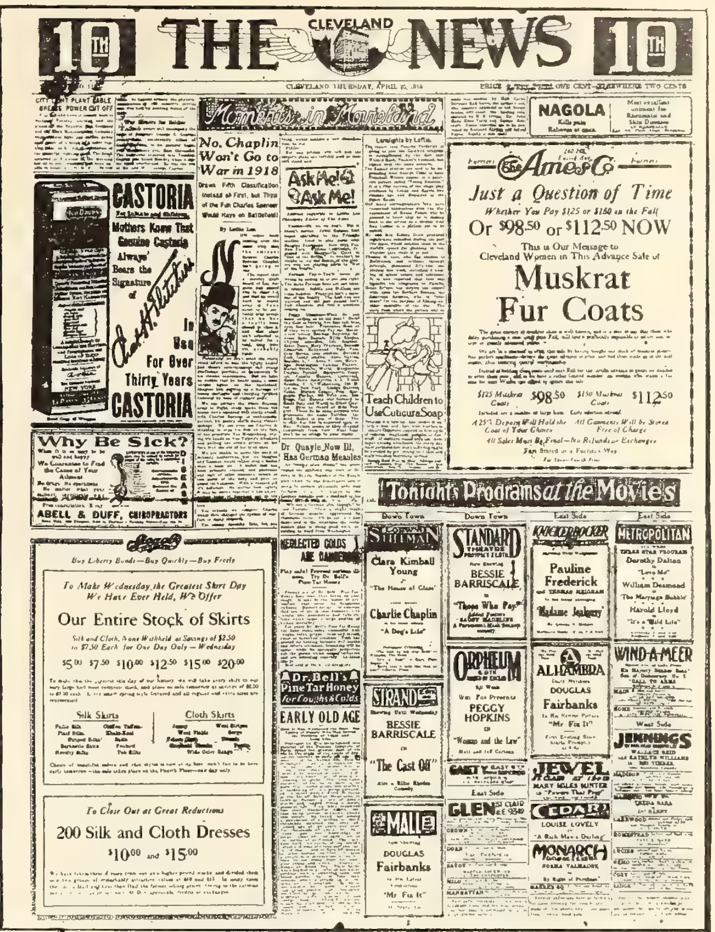
5c Value Brass Curtain Rods 3c

Seamed Sheets 69c

And Three Kinds of Women's Shoes—Much Less

You Can Get Good Hats Here from $1.95 to $4.95

Wm. Taylor Son & Co.



THE CLEVELAND NEWS

10TH 10TH

CLEVELAND THURSDAY, APRIL 25, 1918

PRICE ONE CENT—ELSEWHERE TWO CENTS

CITY LIGHT PLANT CABLE BREAKS, POWER CUT OFF

Moments in Movieland

No. Chaplin Won't Go to War in 1918

Draws Fifth Classification Instead of First, but Thinks of the Fun Charles Spencer Would Have on Battlefield!

By Lottie Lee

Ask Me! Ask Me!

Lamplights by Loftis

NAGOLA Kills pain Relieves at once. Most excellent ointment for Rheumatic and Skin Diseases

CASTORIA For Infants and Children. Mothers Know That Genuine Castoria Always Bears the Signature of Chas. H. Fletcher In Use For Over Thirty Years CASTORIA

Teach Children to Use Cuticura Soap

Dr Quayle Now Ill, Has German Measles

Why Be Sick? We Guarantee to Find the Cause of Your Ailment ABELL & DUFF, CHIROPRACTORS

Furriers The Ames Co. Furriers

Just a Question of Time

Whether You Pay $125 or $150 in the Fall Or $98.50 or $112.50 NOW

This is Our Message to Cleveland Women in This Advance Sale of

Muskrat Fur Coats

$125 Muskrat Coats $98.50 $150 Muskrat Coats $112.50

A 25% Deposit Will Hold the Coat of Your Choice. All Garments Will be Stored Free of Charge

All Sales Must Be Final—No Refunds or Exchanges

Furs Stored in a Furrier's Way

Buy Liberty Bonds—Buy Quickly—Buy Freely

To Make Wednesday the Greatest Skirt Day We Have Ever Held, We Offer

Our Entire Stock of Skirts

Silk and Cloth, None Withheld at Savings of $2.50 to $7.50 Each for One Day Only—Wednesday

$5.00 $7.50 $10.00 $12.50 $15.00 $20.00

Silk Skirts — Cloth Skirts

To Close Out at Great Reductions

200 Silk and Cloth Dresses

$10.00 and $15.00

NEGLECTED COLDS ARE DANGEROUS

Dr. Bell's Pine Tar Honey for Coughs & Colds

EARLY OLD AGE

Tonights Programs at the Movies

Down Town — LOEW'S STILLMAN: Clara Kimball Young "The House of Glass" Charlie Chaplin "A Dog's Life"

Down Town — STANDARD THEATRE: BESSIE BARRISCALE in "Those Who Pay" SAUCY MADELINE

East Side — KNICKERBOCKER: Pauline Frederick and THOMAS MEIGHAN "Madame Jealousy"

East Side — METROPOLITAN: Three Star Program Dorothy Dalton "Love Me" William Desmond "The Marriage Bubble" Harold Lloyd "It's a Wild Life"

ORPHEUM: Wm. Fox Presents PEGGY HOPKINS "Woman and the Law"

ALHAMBRA: DOUGLAS Fairbanks "Mr. Fix It"

WIND-A-MEER

STRAND: BESSIE BARRISCALE "The Cast Off"

GAIETY

JEWEL: MARY MILES MINTER "Powers That Prey"

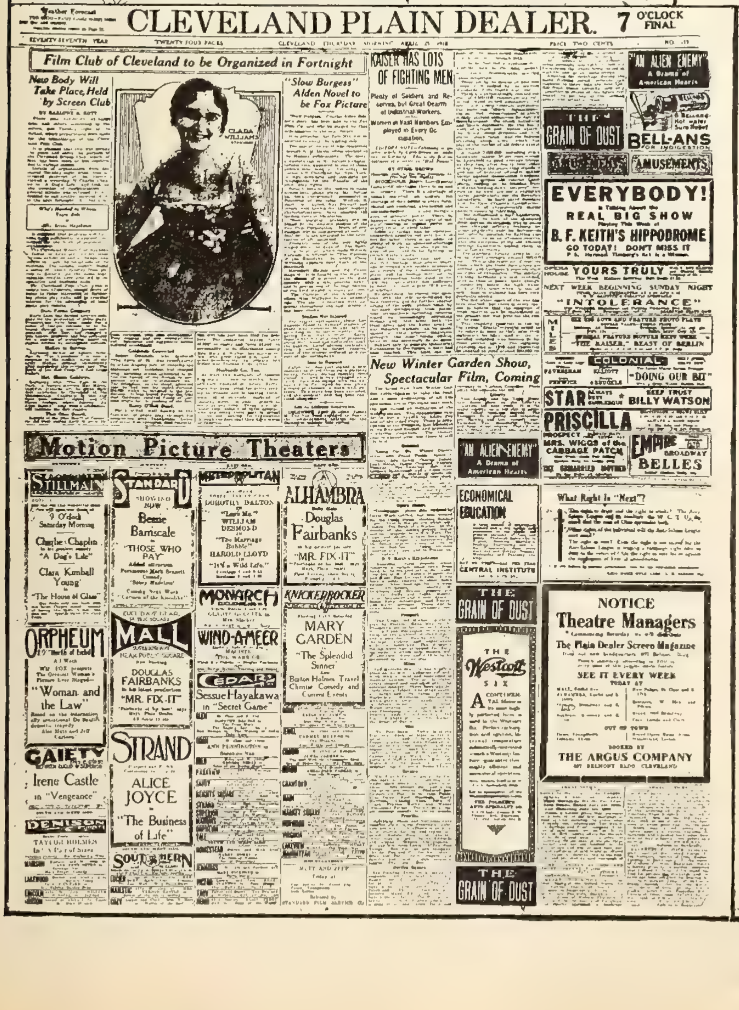
JENNINGS: WALLACE REID and KATHLYN WILLIAMS

GLEN St. Clair & E. 93rd

CEDAR: LOUISE LOVELY "A Rich Man's Darling"

MALL: DOUGLAS Fairbanks "Mr. Fix It"

MONARCH: NORMA TALMADGE "By Right of Purchase"



CLEVELAND PLAIN DEALER. 7 O'CLOCK FINAL

SEVENTY-SEVENTH YEAR — TWENTY-FOUR PAGES — CLEVELAND, THURSDAY MORNING, APRIL 25, 1918 — PRICE TWO CENTS

Film Club of Cleveland to be Organized in Fortnight

New Body Will Take Place, Held by Screen Club

CLARA WILLIAMS

"Slow Burgess" Alden Novel to be Fox Picture

KAISER HAS LOTS OF FIGHTING MEN

Plenty of Soldiers and Reserves, but Great Dearth of Industrial Workers.

Women in Vast Numbers Employed in Every Occupation.

New Winter Garden Show, Spectacular Film, Coming

"AN ALIEN ENEMY" A Drama of American Hearts

THE GRAIN OF DUST

BELL-ANS FOR INDIGESTION

AMUSEMENTS

EVERYBODY! Is Talking About the REAL BIG SHOW Playing This Week at B. F. KEITH'S HIPPODROME GO TODAY! DON'T MISS IT

OPERA HOUSE YOURS TRULY

NEXT WEEK BEGINNING SUNDAY NIGHT "INTOLERANCE"

MILES: "THE KAISER, BEAST OF BERLIN"

COLONIAL "DOING OUR BIT"

STAR BILLY WATSON

PRISCILLA

PROSPECT MRS. WIGGS of the CABBAGE PATCH

EMPIRE BELLES

ECONOMICAL EDUCATION CENTRAL INSTITUTE

What Right Is "Next"?

Motion Picture Theaters

STILLMAN: 9 O'clock Saturday Morning Charlie Chaplin "A Dog's Life" Clara Kimball Young "The House of Glass"

STANDARD: SHOWING NOW Bessie Barriscale "THOSE WHO PAY"

METROPOLITAN: DOROTHY DALTON "Love Me" WILLIAM DESMOND "The Marriage Bubble" HAROLD LLOYD "It's a Wild Life."

ALHAMBRA: Douglas Fairbanks "MR. FIX-IT"

ORPHEUM: "Woman and the Law"

MALL: DOUGLAS FAIRBANKS "MR. FIX-IT"

MONARCH

KNICKERBOCKER: MARY GARDEN "The Splendid Sinner" Burton Holmes Travel Christie Comedy and Current Events

WIND-A-MEER

CEDAR: Sessue Hayakawa in "Secret Game"

GAIETY: Irene Castle in "Vengeance"

STRAND: ALICE JOYCE "The Business of Life"

DENISON: TAYLOR HOLMES

SOUTHERN

THE Westcott SIX

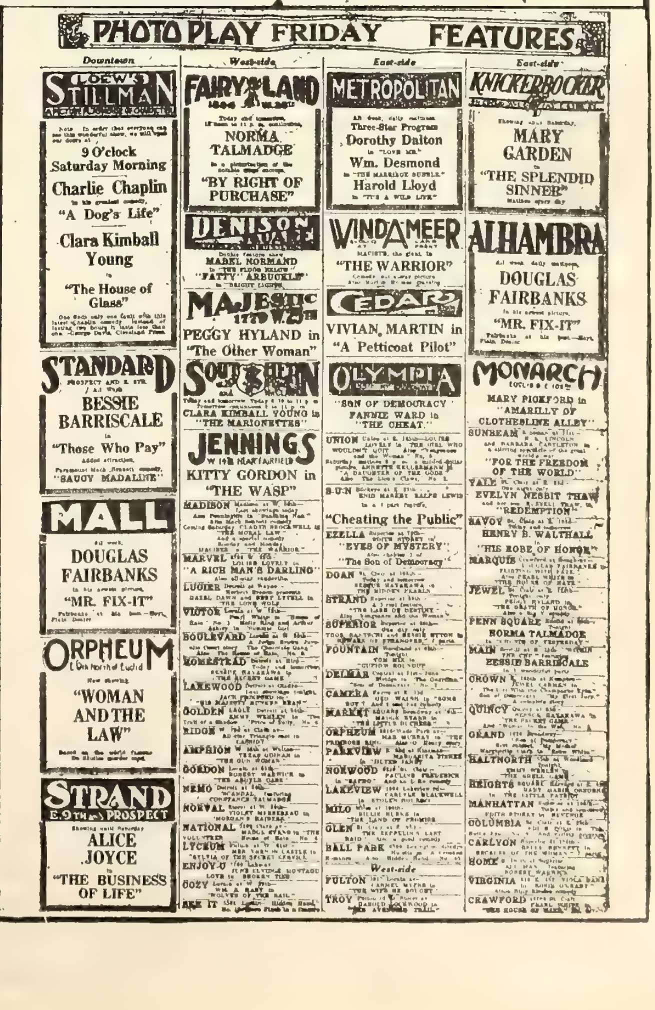
THE GRAIN OF DUST

NOTICE Theatre Managers

The Plain Dealer Screen Magazine

SEE IT EVERY WEEK

THE ARGUS COMPANY



PHOTOPLAY FRIDAY FEATURES

Downtown — LOEW'S STILLMAN: 9 O'clock Saturday Morning Charlie Chaplin in his greatest comedy, "A Dog's Life" Clara Kimball Young in "The House of Glass"

West-side — FAIRYLAND 1806 W. 25th: NORMA TALMADGE "BY RIGHT OF PURCHASE"

East-side — METROPOLITAN: Three-Star Program Dorothy Dalton in "LOVE ME" Wm. Desmond in "THE MARRIAGE BUBBLE" Harold Lloyd in "IT'S A WILD LIFE"

East-side — KNICKERBOCKER: MARY GARDEN in "THE SPLENDID SINNER"

DENISON SQUARE: MABEL NORMAND "FATTY" ARBUCKLE

MAJESTIC 1779 W. 25th: PEGGY HYLAND in "The Other Woman"

WINDAMEER: MACISTE, the giant, in "THE WARRIOR"

ALHAMBRA: DOUGLAS FAIRBANKS "MR. FIX-IT"

CEDAR: VIVIAN MARTIN in "A Petticoat Pilot"

STANDARD Prospect and E. 9th: BESSIE BARRISCALE in "Those Who Pay" "SAUCY MADALINE"

SOUTHERN: CLARA KIMBALL YOUNG in "THE MARIONETTES"

OLYMPIA: "SON OF DEMOCRACY" FANNIE WARD in "THE CHEAT"

MONARCH: MARY PICKFORD in "AMARILLY OF CLOTHESLINE ALLEY"

JENNINGS: KITTY GORDON in "THE WASP"

MALL: DOUGLAS FAIRBANKS "MR. FIX-IT"

ORPHEUM: "WOMAN AND THE LAW"

STRAND E. 9th and PROSPECT: ALICE JOYCE in "THE BUSINESS OF LIFE"

MADISON · MARVEL "A RICH MAN'S DARLING" · LUCIER · VICTOR · BOULEVARD · HOMESTEAD · LAKEWOOD · GOLDEN EAGLE · RIDON · AMPHION · GORDON · NEMO · NORVAL · NATIONAL · LYCEUM · ENJOY-U · COZY · SEE IT

UNION · S-U-N · "Cheating the Public" · EZELLA "EYES OF MYSTERY" · DOAN · STRAND · SUPERIOR · FOUNTAIN · DELMAR · CAMERA · MARKET · ORPHEUM · PARKVIEW · NORWOOD · LAKEVIEW · MILO · GLEN · BALL PARK · West-side · FULTON · TROY

SUNBEAM "FOR THE FREEDOM OF THE WORLD" · YALE EVELYN NESBIT THAW "REDEMPTION" · SAVOY HENRY B. WALTHALL "HIS ROBE OF HONOR" · MARQUIS · JEWEL · PENN SQUARE NORMA TALMADGE · MAIN BESSIE BARRISCALE · CROWN · QUINCY · GRAND · HALTNORTH · HEIGHTS · MANHATTAN · COLUMBIA · CARLYON · HOME · VIRGINIA · CRAWFORD

Will You Pay As Much For Short Film?

FOLLOWING the first symposium on "What Is the Matter with Pictures?" participated in by members of the Advisory Board there have come to the MOTION PICTURE NEWS so many complaints against padding features that we have addressed to the board members a second question: **"Would you pay as much for a three or four-reel feature where the action was carried to only its proper footage as you are now paying for a padded five-reeler with the same star?"**

The first question that the members of this board considered was largely general, but it brought out startling unanimity about what was the matter with present productions. There was apparent agreement that the people want pictures that will interest, that they are sick of the problem play, that the costume drama will not draw and that the fairy story has been overdone. There were faults to be found with inconsistencies of stories, with the failure of directors to familiarize themselves with the people that they were attempting to picture, with the result that the production was ridiculous to those who knew. There were many other points brought out, but the chief sin of them all was emphasized in every response—padding.

When the first five-reel picture was made it was more or less of an experiment, but the production was made in five reels because it required that footage to tell the story. It was not merely an attempt to achieve length. Exhibitors now charge that since the five-reeler has become a habit many of the producers undertake to make every story that they get into that length, regardless of whether the story justifies it. **If there is not enough material for more than three or four reels of action, of story essential, they add the rest in more or less "artistic" padding—but despite the artistry padding just the same.**

Naturally the solution of the problem—the ideal one—would be that the producer should not take any story that did not have five reels of action in it, but still there are stories that will make delightful amusement for three or four reels. The producer would have the salary of the star to pay just the same though it would probably take a shorter time to make the shorter picture, he would have the story to buy at probably the same rate as the longer story, and there would be the special settings and other things that would keep up the cost. So would the exhibitor be willing to pay as much for the three or four-reeler, chuck full of action.

It has been suggested that if the manufacturer limited the length of the picture to the real worth of the story it would be of greater value in causing longer runs. A particular star, it is held, would draw as well, or better, in a four-reeler that is full of action and would leave more satisfied patrons than result from audiences watching the same star through five, six or more reels of padded stuff. One of the contributors this week points out that one, two and three reels are sometimes taken in mere introduction. It is really not a part of the story; it is put there to get length. **Certainly the picture that calls for three reels of introduction in order to explain the two reels of story that follows is not going to satisfy the audience and is not going to increase the popularity of the star or the prestige of the manufacturer.**

It is pointed out, too, that some manufacturers are advertising each production of the star's as the greatest picture in which she has ever appeared. Exhibitors complain that this is deceiving the exhibitor and leading the exhibitor to deceive the public. The result, in the long run, is obvious. **Methods of legitimate exploitation are weakened by this plan and the long run for the meritorious picture is made far more difficult because the public has heard the cry of "Wolf, Wolf" far too often.**

HAROLD B. FRANKLIN, manager of Shea's Hippodrome, Buffalo, wants the producers to leave alone stories that cannot be made into good features. He declares that even if the output of various stars should be limited it would mean a step toward longer runs and a satisfied public. He declares that the exhibitor will pay regardless of length, but he wants no padding in any case:

It has been suggested that one of the reasons that manufacturers encourage the padding process is because exhibitors will not pay the same price for a short "feature" as they might for one running five, six or more reels. The price of any commodity is regulated by demand. This same rule applies to picture productions. A feature's value can only be measured by the box-office returns, because ultimately the public pays.

Progressive stars like Douglas Fairbanks and a few others apparently have recognized that a feature should be measured by merit and not footage. For example, Mr. Fairbanks has appeared in "A Modern Musketeer," "Headin' South," "Mr. Fix-it," and a few others where the footage did not exceed much over four thousand feet and these productions gave complete satisfaction.

The writer doesn't mean that Mr. Fairbanks, Miss Pickford, or Miss Marsh should appear in two or three-reelers. Because Charlie Chaplin can pack a theatre with a two or three-reel picture doesn't prove that these other stars can do likewise. It should be remembered that Chaplin's productions are in a separate field and similar to a vaudeville act, are written principally to provoke laughter, which makes plot or story secondary. On the other hand, stars like Fairbanks generally appear in a sustained story which must be developed intelligently. It is generally understood that it is more difficult to write a good short story than a novel. The same rule might apply to the writing of motion picture

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
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Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
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Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Public Demands Quality, Says Newman

scenarios. The scarcity of stories would not make it easier to present these stars in two or three reels than it would longer productions. There can be no objection to the length of a good feature. What the public objects to is drawn-out scenes and unnecessary detail. They want the stars and directors to stick to the story and eliminate "camouflage."

Stories that cannot be developed into good features should be left alone, even if less productions were made. The great fault with our producing system is that a star is expected to turn out seven, eight or nine features a year, the same way as one might order eight or nine suits of clothes.

Good stories cannot be thrown together to order and stars should refuse to appear in anything but good stories, no matter how hard they are to get. *The public will repay the star and manufacturer by continuing to idolize the star, and the manufacturer will find that this method will be a step closer to longer runs for pictures.*

Another fault lies with the method of cutting pictures. After a production leaves the studio it is then cut by the manufacturer. With a few exceptions the man who makes the cuts knows nothing about either producing or exhibiting, and naturally the result is unsatisfactory. The best paid job with a magazine or newspaper is the editor (the man who cuts). Every manufacturer ought to have an editor—a man who knows and understands the audiences that are expected to digest the feature.

There is the added danger that some exhibitors may themselves pad the program when the manufacturer's offering falls below the customary length. In the better grade theatres this situation would adjust itself. The progressive manager who watches his audience will use good judgment here. Either he will not add anything to his program or else will fill in with a short subject that will balance the show "just right." The theatre that sells quantity and pads the program just to get a long show doesn't count, because there is no future for it anyway.

There would be more "long-run" features if manufacturers would stop using meaningless adjectives in connection with their releases. It is decidedly old-fashioned to call every release the "greatest" production ever. How do you expect to hold the confidence of the public and exhibitor when you misrepresent.

Modern advertising is based on sincerity. Some manufacturers hire Broadway theatres to establish a production as a special "long-run" feature—and when it leaves New York to make good with exhibitors it generally falls flat.

The question of long runs always adjusts itself. If the patrons of a theatre want a picture bad enough, they turn out in such great numbers that any progressive manager must hold the picture over. On the legitimate stage productions run a week or sometimes a year, depending on its success.

In conclusion, Mr. Manufacturer, the exhibitor wants good pictures, regardless of length, and will pay you as much for a four-reeler as a seven-reeler, but it must be all solid—no alloys.

FRANK L. NEWMAN, president of the Royal and Regent theatres, Kansas City, would be just as willing to pay as much for a three or four-reel picture as a five-reeler, and he points out the way in which he would complete his program to the satisfaction of his patrons. To prove that this will be profitable he cites the interest of a show that lasted half an hour and left the patrons satisfied:

I have been giving this matter a great deal of thought, for just recently I saw two or three pictures which were about eight thousand feet long and I was wondering to myself just when were the exhibitors going to realize that footage was not the thing the public want, it is the story and action.

This brings to my mind, you take in the ase of Douglas Fairbanks' pictures, most of them have been round four thousand to forty-two hundred feet. *We have never ad a complaint from our patrons saying that the subject was oo short because it was full of action and the public is not interested in the length of the pictures but solves itself that the public want quality and not quantity.*

I believe at the present time the majority of the exhibitors throughout the country are using Current Events and I believe when anyone goes into the average picture show and sits still and looks constantly at a picture for an hour or an hour and a half, they really have had enough, so if the producers are making pictures that are four reels in length and this picture is full of action and no padding, the patron's attention is held at all times and then you add on a Current Event with this picture, the patrons are not worn out or tired out by a long subject and when they leave the theatre they leave fresh and have enjoyed the show, but you take pictures that the first two or three reels just simply introduce the characters and start working up to the plot, the patrons lose the interest and then finally when the story does begin to be of some interest the picture is over.

I for one would be willing to pay the same price for a three or four-reel picture as I do for a five, six or seven-reel picture if the story was carried out at the length justified and not padded just to make it a five-reel picture.

You take in my case, I have been running for four years, an hour and fifteen minute show, charging fifteen and twenty-five cents (fifteen cents the last nine months) and if we have a full five thousand feet I add on about four minutes of Current Events. If we only have forty-five hundred feet I add on five hundred feet of Current Events; in other words, I take the Current Events reel and add on whatever I can to make this hour and fifteen minute show.

If I get a subject that is more than five thousand feet I do not use the Current Events at all that week. In other words, I have made a standard for my houses of a show of an hour and fifteen minutes. I have been doing that for four years and my patrons have been very well satisfied. There have been very few instances where I had to change this schedule. Personally I do not think there are very many stories that cannot be put into five reels or even less, and I believe if the producer would keep in mind to make his plays short and sweet that they will hold the public better and will make them more hungry for pictures instead of keeping them in one place and wearing them out with one big eight or ten-reel picture.

In nearly every instance the producer will say to the exhibitor with each subject that it is the greatest story in which that star has ever played. They have said that so much that I do not pay any attention to it whatever and never make any announcement to my patrons until I personally see this picture myself on account of my houses running only first-run pictures in both of my theatres and I am unable to guide myself by what other exhibitors have done with their pictures and naturally must wait until the picture arrives before I can make any announcement to my patrons.

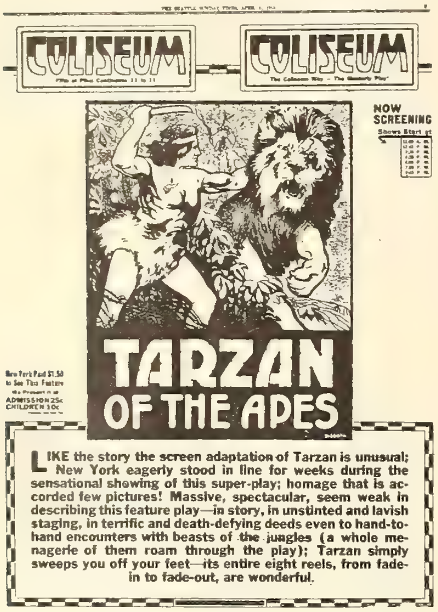
Just recently my competitor had on Charlie Chaplin in his latest picture and he has a theatre seating about seven hundred and he ran his show every thirty-five minutes. He was unable to take care of his people from eleven o'clock in the morning until eleven o'clock at night, and a great many people who saw this picture came over to my theatre and there was not one who complained of the length of his show. Now you can imagine people paying seventeen cents for a thirty-five minute show and being satisfied. I am citing this instance to you that the public want the show and not the length of time.

I am not saying this will fit in every case, but when you give the public an hour or an hour and fifteen minute performance for ten and fifteen cents, they are well satisfied, if you give them the quality. A great many exhibitors think that the more film they show their patrons the more business they will get. I believe they are mistaken. There are a few of course who will sit there all day, but the majority of the people are well satisfied with an hour or an hour and fifteen or twenty minute show.

I hope that more exhibitors will see this in the same light as I do and urge the producers to make pictures that will hold the interest from the first reel and do away with the added footage just to make a five-reel or six-reel picture.

Your Idea and Ours

G. F. FULLERTON always used big space in his displays, generally three or four full columns in his Sunday announcements for the Jessen and von Heberg theatres in Seattle, but when he gets a picture that he thinks is bigger than the others, he goes to it with page displays. Here is one that he used on "Tarzan of the Apes," which was the first picture that the company ever played for more than a week. It ran for eight days to packed houses. Advertising was responsible to a considerable extent.


COLISEUM
COLISEUM
NOW SCREENING
Shows Start at
TARZAN OF THE APES
New York Paid $1.50 to See This Feature
ADMISSION 25c
CHILDREN 10c

LIKE the story the screen adaptation of Tarzan is unusual; New York eagerly stood in line for weeks during the sensational showing of this super-play; homage that is accorded few pictures! Massive, spectacular, seem weak in describing this feature play—in story, in unstinted and lavish staging, in terrific and death-defying deeds even to hand-to-hand encounters with beasts of the jungles (a whole menagerie of them roam through the play); Tarzan simply sweeps you off your feet—its entire eight reels, from fade-in to fade-out, are wonderful.

Note the liberal amount of white space in this advertisement. That is one of the things that "Hundred Per Cent" insists on in all of his displays. He never crowds the eye or confuses the reader. When he wants to "say more," he takes more room in which to say it — a mighty safe rule to follow, especially if it will keep you from saying too much. Another thing that stands out is the circus style of reading matter used here. It is justified by the spectacular character of the picture.

"Mine's better" never sold anything, unless you first told the public and then proved it.

FROM the specimens of advertising of the various theatres that we have seen, we don't hesitate to say that Louisville, Ky., is one of the leaders in being behind the times. This is an example that evidences it. We take from the Sunday *Courier-Journal* the display of the Walnut theatre on "The Kaiser," which was about to start a week's run.

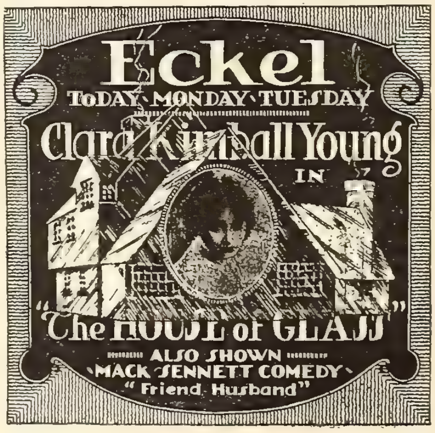
WALNUT COM. TO-DAY, MAY 5th
At 12 Noon. Daily 11 A. M.
"THE KAISER"
THE BEAST OF BERLIN
A Sensational Exposé of the Private Life of the Kaiser, Who Set the Whole World Aflame
20c and 30c ———— ADMISSION ———— 20c and 30c
NEXT WEEK—HOWARD HICKMAN IN "BLUE BLOOD"

You are familiar with the advertising possibilities of this picture and the fact that theatres all over the country are using the biggest space that they have ever used on it, averaging quarter pages and running up to full pages. But when this picture comes to Louisville, what does the Walnut theatre do? It uses the vast amount of two inches double column, buried down among a lot of other advertising. It does not make any play on the features of the film that will appeal to the general public.

We have been told that Louisville is a poor motion picture city. With such advertising we are fully prepared to believe it.

The chief trade-mark to put on your theatre is that of satisfaction to your patrons.

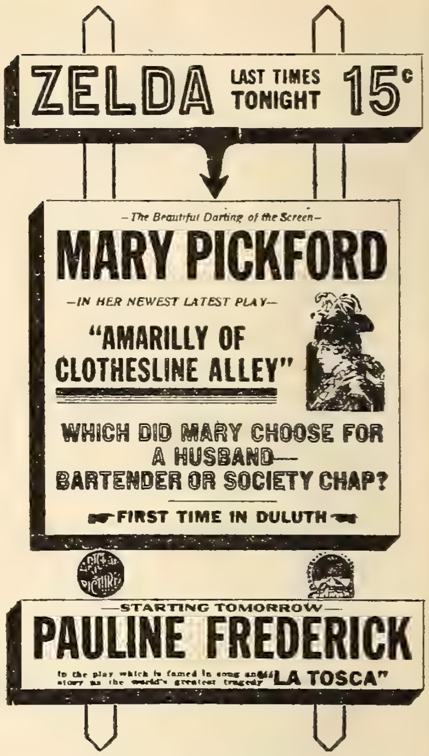
LAST week we printed a striking advertisement on "The House of Glass," work of the Majestic theatre, Portland, Ore., which had just one thing the matter with it. Here is an ideal display on the same production, designed by the Eckel theatre, Syracuse. This occupies a space 6½ inches deep across three columns, somewhat smaller space than the Eckel generally uses. The black and white effect is cleverly used and the house built out of glass immediately attracts the eye to the display, while the picture of Clara Kimball Young is centered and stands out because of its surroundings.


Eckel
TODAY · MONDAY · TUESDAY
Clara Kimball Young
IN
"The HOUSE of GLASS"
ALSO SHOWN
MACK SENNETT COMEDY
"Friend Husband"

Now one thing to be noted about this display is that there is the least possible amount of reading matter. In the first place, all around the advertisement is a quarter of an inch of white space and then the line effect makes the black and white stand out all the stronger. The display is so different that it will attract attention in any newspaper, even if thrown up against a mass of other motion picture advertising.

It's worth a lot to know, but it's worth more to tell the public, too.

HERE is an excellent advertisement, the work of the Zelda theatre, Duluth, Minn. Now the great trouble about all of the advertising in Duluth is the use of heavy black borders and heavy Gothic type. Every house seems to think that it has to use this material to be right and after a survey of the local advertising other than motion pictures, we are inclined to believe that the newspapers themselves are responsible for this custom. Either Gothic or open face seems to be the style. And it is true that these two styles are used by the Zelda, but here the heavier rules have been well used and the signboard effect is brought out for the reason that there is plenty of white space given.

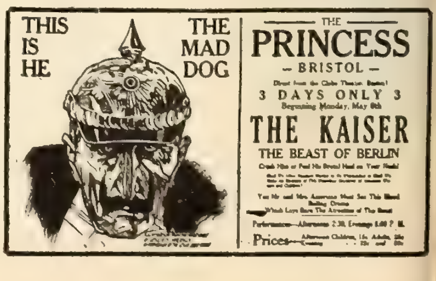

ZELDA
LAST TIMES TONIGHT
15c
—The Beautiful Darling of the Screen—
MARY PICKFORD
—IN HER NEWEST LATEST PLAY—
"AMARILLY OF CLOTHESLINE ALLEY"
WHICH DID MARY CHOOSE FOR A HUSBAND—BARTENDER OR SOCIETY CHAP?
FIRST TIME IN DULUTH
—STARTING TOMORROW—
PAULINE FREDERICK
in the play which is famed in song and story as the world's greatest tragedy "LA TOSCA"

Here is the very thing that we have said about the use of rules: Never use one unless you use it with a definite purpose. The designer of this advertisement knew just the effect that he wanted to achieve and he succeeded in getting it. That is what rules are for. Don't be afraid of them when you know how to use them; but by all means, if you don't know, keep off.

Bet the ordinary fellow who doesn't believe that motion picture advertising pays still has a lightning rod on his house.

USING a half page in the Hartford *Courant*, the Princess theatre, Bristol, Conn., has done some good advertising on "The Kaiser." Of course, the main thing is the employment of the cut furnished by Jewel Productions, but the designer has some good lines in "This Is He, the Mad Dog."

It is a good advertisement, but we be-


THIS IS HE
THE MAD DOG
THE
PRINCESS
— BRISTOL —
Direct from the Globe Theatre, Boston!
3 DAYS ONLY 3
Beginning Monday, May 6th
THE KAISER
THE BEAST OF BERLIN
Performances—Afternoons 2:30, Evenings 8:00 P. M.
Prices—

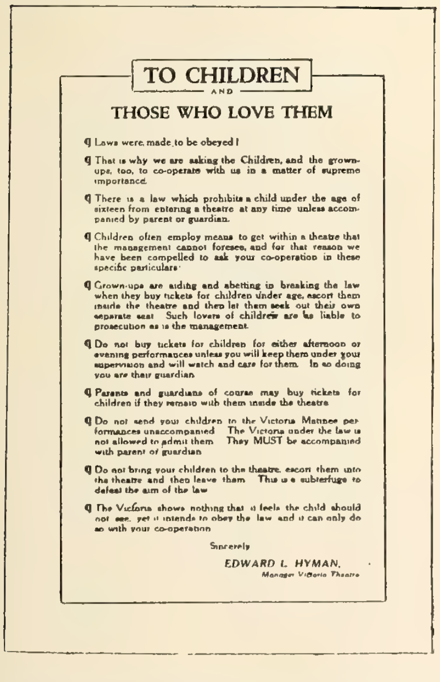
What Live Wires are Doing

lieve that this would have been more effective had the space been taken up and down the page. This would have resulted in the left-hand portion of the display being used at the top and the eye would naturally have read down the column.

But this is only a slight improvement. The main lesson from the reproduction of this display is that the theatres everywhere are learning to appreciate the value of advertising, and big advertising at that. When a theatre uses a space in its nearest city paper like this it is a good sign, and it's a mighty good thing that big pictures are encouraging these big displays.

The fellow who advertises each production as "the greatest ever" is not one of those who is interested in raising the standard of productions.

VICTORIA theatre, Buffalo, one of the finest neighborhood houses in the country, recently devoted an insert in its house program to an appeal to its patrons to see that the law regarding the attendance of children at picture shows is enforced. In a statement addressed "To children and those who love them" Manager Edward L. Hyman asked that children under sixteen remain away from the theatre unless accompanied by parent or guardian and that grownups do not abet the breaking of the law by buying tickets for the children, escorting them into the theatre and then leaving them.



TO CHILDREN
AND
THOSE WHO LOVE THEM

¶ Laws were made to be obeyed!

¶ That is why we are asking the Children, and the grown-ups, too, to co-operate with us in a matter of supreme importance.

¶ There is a law which prohibits a child under the age of sixteen from entering a theatre at any time unless accompanied by parent or guardian.

¶ Children often employ means to get within a theatre that the management cannot foresee, and for that reason we have been compelled to ask your co-operation in these specific particulars·

¶ Grown-ups are aiding and abetting in breaking the law when they buy tickets for children under age, escort them inside the theatre and then let them seek out their own separate seat Such lovers of children are as liable to prosecution as is the management.

¶ Do not buy tickets for children for either afternoon or evening performances unless you will keep them under your supervision and will watch and care for them. In so doing you are their guardian

¶ Parents and guardians of course may buy tickets for children if they remain with them inside the theatre

¶ Do not send your children to the Victoria Matinee performances unaccompanied The Victoria under the law is not allowed to admit them They MUST be accompanied with parent or guardian

¶ Do not bring your children to the theatre, escort them into the theatre and then leave them This is a subterfuge to defeat the aim of the law

¶ The Victoria shows nothing that it feels the child should not see, yet it intends to obey the law and it can only do so with your co-operation

Sincerely

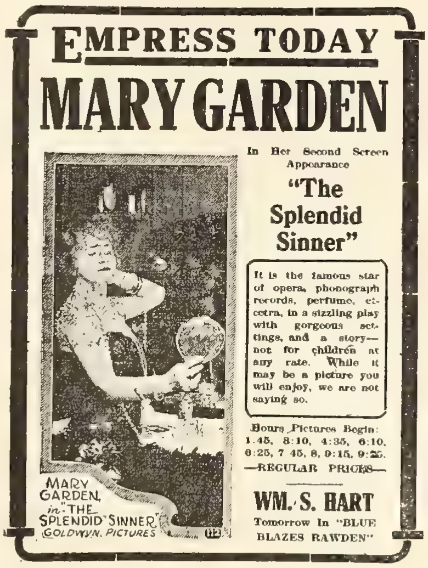
EDWARD L. HYMAN,
Manager Victoria Theatre

This is unquestionably a genuine appeal to the patrons to see that the laws are enforced, but it is even more than that. It is a fine piece of constructive work from the point of view of the theatre. Everyone who reads this appeal is going to be convinced that the Victoria stands for law enforcement and that it appeals to the best in the community. Mr. Hyman recently became manager of a picture theatre for the U. S. at one of the training camps.

Put the "The" in your theatre.

WE have before us a number of advertisements of the Empress theatre, Owensboro, Ky. As a general rule we would say that the chief fault of most of them is in the heavy border and the black type used, but the Empress is able to get its displays placed next to reading matter, so that this is not serious, as it would be where the display was placed along with other theatre advertising.

While we do not especially like the border used, the Empire is evidently striving to have something distinctive for this same one is used on a number of displays. That is always commendable. We can see from the specimens sent in that the writer of these displays knows that something is wrong, and that he is trying to hit at the right idea. One thing to be remembered is this: With a heavy border you must have the maximum of white space or the crowded effect will be emphasized. Such is the case with the Mary Garden ad. Had the Empire used a Ben Day border running into the top of the cut and then starting off from the lower right-hand corner, it would have had an effect that would have made his reading matter stand out much stronger.



EMPRESS TODAY

MARY GARDEN

MARY GARDEN in "THE SPLENDID SINNER" GOLDWYN PICTURES

In Her Second Screen Appearance

"The Splendid Sinner"

It is the famous star of opera, phonograph records, perfume, etcetra, in a sizzling play with gorgeous settings, and a story—not for children at any rate. While it may be a picture you will enjoy, we are not saying so.

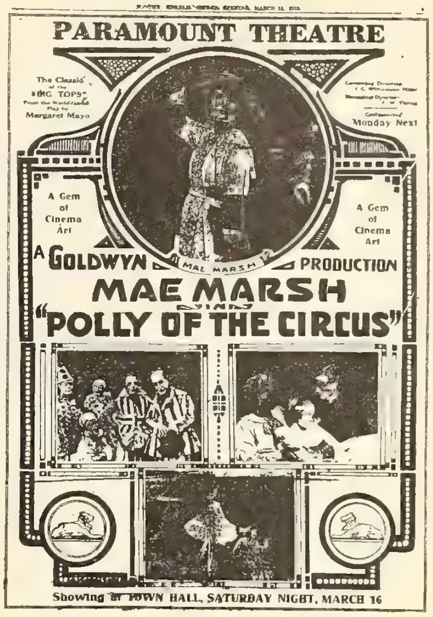
Hours Pictures Begin: 1.45, 3:10, 4:35, 6:10, 6:25, 7 45, 8, 9:15, 9:25.
—REGULAR PRICES—

WM. S. HART
Tomorrow in "BLUE BLAZES RAWDEN"

Experience may be a good teacher, but it's costly unless its lesson is progress.

NOW that New York is just recovering from its hoarseness over cheering the Anzacs, the people here at least can appreciate that the Australians do things. And they not only produce good soldiers, fine, up-standing fellows, but they furnish now and then some good examples of newspaper advertising of theatres.

Here is a full page display that was carried on the opening of Mae Marsh in "Polly of the Circus." Of course, the picture is somewhat an old story over here by this time, but it takes time for the picture to get to Australia and the advertising to come back again. The display is a lavish use of cuts with the minimum of reading matter. A one-sheet sent out by Goldwyn was used for the ad.



PARAMOUNT THEATRE

The Classic of the "BIG TOPS" From the World-famed Play by Margaret Mayo

Monday Next

A Gem of Cinema Art

A Gem of Cinema Art

A GOLDWYN PRODUCTION

MAE MARSH

"POLLY OF THE CIRCUS"

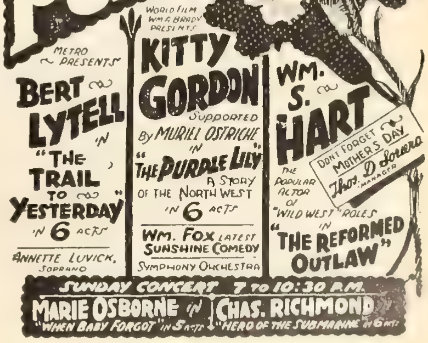
Showing at TOWN HALL, SATURDAY NIGHT, MARCH 16

This display occupied more space than the advertisements of the other Melbourne theatres for that day.

This is the season for spring fever; it's bad enough temporarily, but it seems to become incurable in some exhibitors.

YES, it does pay, and pay mighty well, to hook every week's bill up with current events. It makes your theatre appear up to the minute, as we have told you once before, and the patron will quickly conclude that the theatre that is taking advantage of every event is pretty apt to be getting the best in photoplay attractions.

Thomas D. Soriero is one of the livest of managers in taking advantage of current happenings. This display reproduced here comes on the week of mother's day and by the use of the carnation and then the warning not to forget mother's day. All during the Liberty Loan campaign, Mr. Soriero directed attention to this, the week before the display consisting of a bull's-eye, with the warning: "If You Don't Want Your Favorite Theatre to Be Bombarded, Buy a Liberty Bond."



THIS WEEK
Park THEATRE

METRO PRESENTS
BERT LYTELL IN "THE TRAIL TO YESTERDAY" IN 6 ACTS
ANNETTE LUVICK, SOPRANO

WORLD FILM WM. A. BRADY PRESENTS
KITTY GORDON SUPPORTED BY MURIEL OSTRICHE IN "THE PURPLE LILY" A STORY OF THE NORTH WEST IN 6 ACTS
WM. FOX LATEST SUNSHINE COMEDY
SYMPHONY ORCHESTRA

WM. S. HART THE POPULAR ACTOR OF "WILD WEST" ROLES IN "THE REFORMED OUTLAW"

DONT FORGET MOTHERS DAY
Thos. D. Soriero
MANAGER

SUNDAY CONCERT 7 TO 10:30 P.M.
MARIE OSBORNE IN "WHEN BABY FORGOT" IN 5 ACTS
CHAS. RICHMOND "HERO OF THE SUBMARINE" IN 6 ACTS

Seeing Rialto and Rivoli with Rothapfel

HOW the comedy can be made to stand out after a long and somewhat dreary feature is being exemplified at the Rialto this week with "Moonshine," the Fatty Arbuckle burlesque, where there is a regular score used embracing no less than thirteen different numbers. We believe that this is a world's record for a comedy, and it was certainly a splendid climax to the bill, which up to this point hadn't any approach to a laugh in it.

Rivoli bill is almost the opposite. There is good humor or action every moment of it, as near a perfect presentation as one would want to see. It embraces one of the most powerful musical numbers that we have ever seen on any stage, and though we have been on record as opposing national airs played as an incident to presentations, here is a case where the whole thing was set around a national air to give an inspiration, a coupling up of America and France in a manner that brings the countries all the closer together in our hearts.

So brilliantly is the "First Hungarian Rhapsody" played that the entire orchestra, under the leadership of Erno Rapee, is compelled to bow again and again and the applause is hardly stilled in time to make way for the scenic that follows. The lights are all in red for this with the panels around the stage in green. These fade away leaving onily a blue dome for the scenic, "Beauty Spots of the Empire State," released by Progressive Films.

Then comes "Jeanne d'Arc Speaks," a remarkable original number arranged by Dr. Reisenfeld and sung by Mlle. d'Espinoy, accompanied by the Rialto male quartette. This was fitting for the Joan of Arc anniversary Sunday. First there are several bars of music with the fanfare of drums and the rumble of drums, then the sound of bombardment and the flashing of red on the side panels. With the exception of the blue dome all the lights in the house are out. Then the curtains part as the call of bugles is heard from behind the stage and there is revealed in the night, with only the blue sky behind, the statue of the maid of France in a village, with four American soldiers resting at the foot of the statue. In the dim light the statue is apparently lifeless. Then comes a hum of voices from the soldiers and then they begin to sing "Old Folks at Home," and then after a pause Joan answers them, finally bursting into the "Marseillaise." Of course every one in the audience arose and even in the dim light we thought that we could see a tear of patriotism and of love for the afflicted ally nation of ours on many a cheek near us. During the singing of this there is just a ray of light on the helmeted form of she who was burned at Rouen, and toward the end the sky becomes pink with the coming of dawn and again the bugles call as the curtains slowly come together and the audience bursts into thunderous applause.

Rivoli Animated opens with Universal pictures of the "Blue Devils'" visit to West Point. There is hearty applause for the Frenchmen, and why shouldn't there be after the battle song of France had stirred every heart, but there are thunders for the boys who are soon to be our officers. "March Lorraine," another tribute to France, is used for this. Then come Gaumont pictures of King Victor reviewing French and Italian soldiers, another signal for great applause, shown to "Italian Royal March." "Wilson Helps Hoover" is the title of a Universal showing sheep in the White House grounds, and this and Gaumont pictures of sheep shearing in California are shown to "Causerie."

"Butterfly" is the music for Universal pictures of pigeons beating an express train, and then come Gaumont pictures of Esquimaux dogs on the war front in France and Hearst-Pathe views of breaking Western horses at Fort Dodge, with "Dance Circassian" played. "Cute and Pretty" is the music for Progressive Film pictures of the only fox farm in the country. Now the Animated is broken by a good laugh with Mutt and Jeff in "Superintendents." This is built around a heavyweight lady tenant who insists on working the player piano for all she is worth much to the annoyance of her neighbors. "Indianola," played by two men on the piano is used for the portion where she is playing and then "Lovingless Day." It is a riot. Gaumont shows the Camden plant breaking shipbuilding record to "Pride of Columbia," and then follow Ford pictures of making inner tubes to "Pierrot and Pierette." Gaumont pictures of the New York police parade follow, and then comes a smashing finish with Universal pictures, and then sailors at Pelham Bay in their white uniforms spelling a living "Victory," of Annapolis cadets drilling while the orchestra plays "Before the Mast."

With all the lights in gold then the orchestra plays "March of the Toys" from Victor Herbert's "Babes in Toyland," and it gets a big hand. *This calling back of tunes popular a few years ago is a big hit at the Rivoli and it will prove the same with any exhibitor who tries it, even if he uses only a piano.*

There is a splendid musical score for "Bill" Hart in "Selfish Yates." The audience likes the picture and when we saw it it got one of the biggest receptions in weeks. There is a storm effect in it that the Rivoli staff takes full advantage of with the drums and the lighting. "Zephir" is the theme used.

With an introduction by the orchestra, the Rialto made quartette, seated on the stage before the drop showing a Southern plantation sings that old time favorite, "The Musical Trust," and leaves the audience in laughter that scarcely has time to die down before the champion side-splitter, the Katzenjammer Kids in "Fisherman's Luck," released by Educational, is shown. These pictures are setting a new mark in animated cartoons and it is a solid laugh from start to finish. "A Little Peach," "A Kiss for Cinderella" and "Make Way" were the three musical numbers used.

Rialto has a novelty this week that it introduced during the overture, Dukas' "The Sorcerer's Apprentice." After a few bars of the music comes a dramatic exposition of the theme read by Regan Hughston. Only the dome is lighted for this number, first in blue and then becoming green. On either side of the stage is a witch's cauldron and these flame up as the curtains part revealing the reader. This reading is effective and the entire number affords dullest play for the lighting effects, for after the speaker has finished the lights slowly merge into gold and then dim again, the dome becoming purple and the inner dome pink, both shading into heavier colors toward the end.

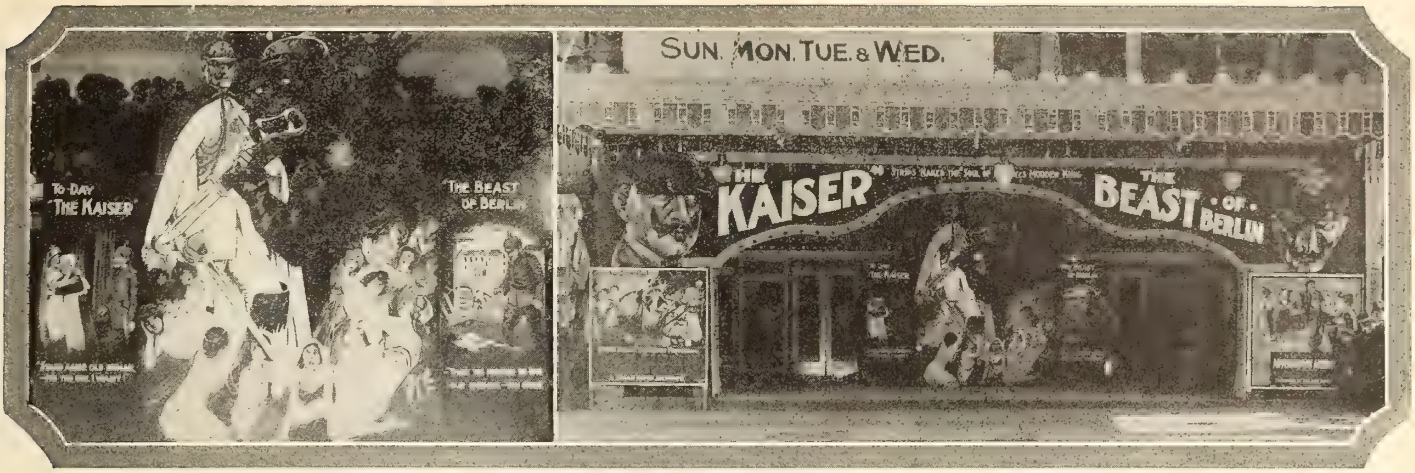
The main point of this number is its novelty—that fact that the audiences at the Rialto and Rivoli never know what to expect and that they are always waiting to be surprised—and delighted.

Rialto march is used for the opening flash and then comes a Beacon film picturing an unknown corner of Catalonia and this is carried by special organ music. Hearst-Pathe shows King George reviewing the boy marine scouts, which merge into American soldiers marching through the streets of London on their way to the front. Then follow Universal pictures of Canadians who survived the first gas attack, survived it by using handkerchiefs before their faces. They get almost as much applause as has just been given the Americans. "Rainbow Division" march continues through both of these numbers and then "Globe Trotters" is used with Universal pictures of the New York marathon, and Gaumont pictures of yacht races at San Francisco. Gaumont shows pictures of ninety trucks starting on a record run for Detroit, and here "Panama Exposition" march continues through Hearst-Pathe pictures of Gen. Wood arriving at Camp Funston. Now to get the punch in at the end Gaumont pictures of Gen. Pershing and Secretary Baker inspecting Red Cross units in France is shown, and this goes into a Hy Mayer cartoon showing Uncle Sam mixing from the bottles of Liberty, Honor, Love and Duty the element of Patriotism. "Fox Trail" is the music, and the end of the Animated gets a big hand and puts over a strong appeal for the Red Cross drive. Pictures of the police parade were added after we saw the show.

Before the Byzantine setting with all of the lights red, Emanuel List then sings "Invictus," and the feature, Mme. Petrova in "The Life Mask" follows. Miss Annie Rossner is the effective soloist in an aria from Verdi's "The Masked Ball."

Now comes the real feature of the bill, the comedy, because of the manner in which is was fitted with music. Fatty

(*Continued on page* 3105)



Full lobby display of the Midway theatre, Montreal, is shown at the right and at the left the details of the center effect

This Week at the Strand

MME. NAZIMOVA in "Toys of Fate" is the feature at the Strand this week and as we left the house the lobby was packed with crowds waiting to get in. It is a tense story, but it is relieved with the spirit of youth in the girl that now and then brings refreshing laughter. The feature is given an excellent musical setting, including a number of the gypsy favorites, starting off with the tambourine effect and carrying the charm of the wild through the picture.

This week, as once before, there is but a few bars of music in place of the overture. The curtain rises on the full orchestra, with Conductor Carl Edouarde in his place and the setting showing the Greek temple revealed, and then the curtains come together for a moment only to part again, revealing the screen and the beginning of the Topical. In other words the overture is practically cut out.

This week's topical opens with Hearst-Pathe pictures of King George reviewing the boy soldiers and then the pictures of the marching Americans cause the audiences to roar. From the same source come pictures of breaking in western horses at Camp Dodge. Paramount-Bray then supplies some interesting studies in character analysis, the study being the hands, and then come Hearst-Pathe pictures of sailing boats at San Francisco. Paramount-Bray supplies an interesting cartoon showing the operation of depth bombs, getting quite a hand with an aeroplane "Hunting a Hun," and finally sinking the menace of the seas. Hearst-Pathe supplies pictures of Gen. Wood arriving at Camp Funston and the Topical comes to an end with Paramount-Bray pictures of Salvation Army work, ending with the women on their march to the steamer for service abroad, while the orchestra plays "Onward Christian Soldiers." The Topical closes with the waving American flag.

"A Mountaineering Memory" is the interesting and beautiful scenic, one of the Outing-Chester series. It is taken on Mt. Assiniboine and includes some wonderful shots of snowclad mountains. The human element is brought into it with the visit of a porcupine to camp and his attack on one of the party. There are some views of seemingly impossible mountain climbing, many of the shots being taken from above the climbers, looking down sheer precipices and others from the side. There is a clever effect arranged here when the storm comes up, for the lightning flashes are shown in the panels at either side of the screen and the effect of moving clouds is thrown over the screen itself, followed by the dashing rain. Of course this is an arrangement of lights and films, but it adds much to the picture.

"Here Comes the Groom," a Christie comedy with Bobbie Vernon, is full of laughs. The musical numbers are Miss Irene Audrey, soprano, singing "The Star" and "When You're Away," and Henry Miller, basso, in "God Be With the Boys Tonight" and "The Rosary."

Rialto and Rivoli

(*Continued from page* 3104)

Arbuckle, here is a burlesque, revenue officer, and the very strong element of burlesque is carried through the picture, frequent reference being made to the fact that all of this is being done merely to make a picture. There is an effective opening with "Trail of the Lonesome Pine," and then comes a tympani rumble. "The Lullaby of War" is used as the scores of deputies emerge from the lone auto and then comes "Bugle Call Rag." Some of the other selections that are employed in the course of the picture are "Uncle Tom," "Little Buttercup," "Umbrellas to Mend," "Sympathy," "I'm Sorry I Made You Cry," "Deep in the Cellar," "Blame it on the Blues" and "Out There." In addition to this the manner in which the music is burlesqued can hardly be appreciated without being heard. For instance, a funeral march is played when Fatty is giving an imitation of Monte Christo, but it is all done with such good taste that it adds to the laughs.

There is a lot in making the comedy stand out like this. It is not necessary on most occasions, but Dr. Reisenfeld knew that he has a bill without a laugh in it and that he needed a big dose of fun at the end. *He wanted to send the audience away laughing at the burlesque and humming the tune as they left, remembering this as the happy part of the bill.*

Striking Lobby Display on "The Kaiser" Costs Theatre But $16.80

A. J. LAURIE, publicity manager of the Midway theatre, Montreal, is one of the leaders of the continent in striking big lobby displays. Many examples of his work have been published in these columns because of the fact that he gets splendid results from them at an expenditure that any exhibitor can afford if he will run the picture long enough to reap the benefits.

On "The Kaiser" he had a particularly effective display and the whole thing cost the immense amount of $16.80. The exploitation covered the full front of the theatre, leaving long enough room for comfortable entrance and exit for the large crowds. The big banner sign across the front of the house was 42 feet long and was illuminated with thirty-five electric globes which were connected with a flasher to give the running effect.

At either side of the lobby was a six sheet on the two current attractions, but the main display was in the center, fifteen feet long and nine feet high. There was a cut-out of the figure of the Kaiser showing his body and next to him was placed a monster beast, something of the Dr. Jekyl and Mr. Hyde effect, showing the Thing killing women and children who beg in vain for mercy. It is particularly striking and every one "got" the intention of the designer.

At the two ends of the streamers were different pictures of the Hun ruler, one as he was represented before the great war and the other in the character that he has revealed himself. The entire effect was in black and white. Note the way that the separation of the word "The Kaiser" and "Beast of Berlin" on the banner, with the different pictures, brings out the same effect that is emphasized in the center display.

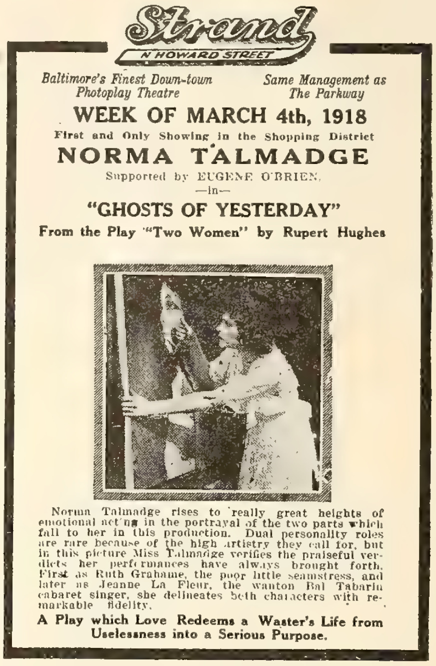
Depkin Puts the Motion Picture on New Plane in Baltimore and Wins Best Element

UNTIL a very few years ago there were thousands of Baltimoreans who had never seen a motion picture performance. This may seem strange in view of the fact of the advancement in film art, but it was nevertheless true. But fortunately this condition is now history.

Until about three years ago there were hundreds whom, upon the mention of motion pictures, thought only of the nickelodeon which was due to the fact that no one went out of their way particularly to educate this exclusive class. The miracle was brought about more through the effort of Bernard Depkin, Jr., manager of the Parkway theatre, than any other individual in the Monumental City.

When the idea of the Parkway was conceived by Messrs. George R. and Harry W. Webb, it was on a rather elaborate scale but it remained for Mr. Depkin to put the finishing touches to the enterprise which made it an unique proposition. From the time of the opening of the Parkway there has always been an atmosphere of refinement about the house which is not found in other theatres. From the opening night, which was over three years ago, every effort was made to interest the more exclusive citizens and this plan met with remarkable success.

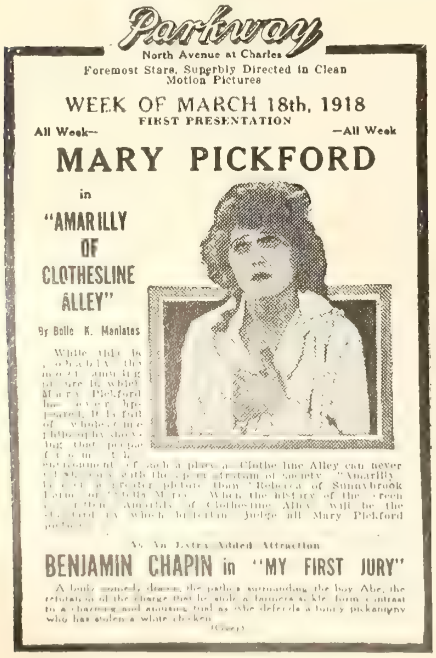
Where a few years ago it would have been unusual to see anyone walk in a picture performance in evening clothes, at the Parkway it is now a very constant occurrence. As a matter of fact, there are now exclusive motion picture parties given, followed by dinners along exactly the same lines as in the case of the larger and most prominent legitimate theatres. At all times the audiences are composed of the more intelligent classes and the performances are selected to appeal to those who were formerly skeptics as far as the screen was concerned.


Strand
N HOWARD STREET
Baltimore's Finest Down-town Photoplay Theatre
Same Management as The Parkway
WEEK OF MARCH 4th, 1918
First and Only Showing in the Shopping District
NORMA TALMADGE
Supported by EUGENE O'BRIEN
—in—
"GHOSTS OF YESTERDAY"
From the Play "Two Women" by Rupert Hughes

Norma Talmadge rises to really great heights of emotional acting in the portrayal of the two parts which fall to her in this production. Dual personality roles are rare because of the high artistry they call for, but in this picture Miss Talmadge verifies the praiseful verdicts her performances have always brought forth. First as Ruth Grahame, the poor little seamstress, and later as Jeanne La Fleur, the wanton Bal Tabarin cabaret singer, she delineates both characters with remarkable fidelity.

A Play which Love Redeems a Waster's Life from Uselessness into a Serious Purpose.

Similar style is followed at Strand, with the Wizard on other side


Parkway
North Avenue at Charles
Foremost Stars, Superbly Directed in Clean Motion Pictures
WEEK OF MARCH 18th, 1918
FIRST PRESENTATION
All Week— —All Week
MARY PICKFORD
in
"AMARILLY OF CLOTHESLINE ALLEY"
By Belle K. Maniates

As An Extra Added Attraction
BENJAMIN CHAPIN in "MY FIRST JURY"

(Over)

Style of program mailing card used at the Parkway

The success of Mr. Depkin has been due first to the class of pictures he selects. While he gets first run Paramount and Artcraft pictures, if the week's releases are not up to his idea of the standard for the house he does not hestitate to shelve the pictures and go into the open market to secure something that will appeal to his class of audience.

In connection with the feature production, a very interesting scenic is also shown with a weekly, a comedy or cartoon. There are the little touches about the theatre that while rather hard to describe in the aggregate make an especial appeal. Included in this are the novelty introductory films to the weeklies, the introductory film to the leading feature and other such touches.

The stage of the theatre is always decorated with potted plants, cut flowers and various evergreens. A Russian orchestra, with instrumental solos and organ recitals, gives the musical program a touch of individuality. At the entrance and again in the reception room on the second floor there are always containers of cut flowers, which touch is always appreciated by the class of patrons to whom the theatre makes its appeal.

One department in which the Parkway is decidedly different is in its children's morning performances, which take place on Saturday mornings. This was an innovation in Baltimore when it was first started, and the class of film selected was of the kind that appeal to children from eight to fourteen years. This class of performances proved very successful and other theatres followed the Parkway, but the Parkway has always kept far in advance of all competitors.

Another feature which is carried out by Mr. Depkin is that, in addition to his newspaper, billboard and screen advertising, he makes a direct appeal from a mailing list secured from "The Blue Book" of Baltimore when he has a feature that will appeal particularly to those of exclusive tastes. There is also a weekly mailing list in which Mr. Depkin gives his regular patrons the program for the current week and hints of coming attractions.

Mr. Depkin also directs the destinies of the Strand and the Wizard, and for all three of these he uses the highest class of matter for his mailing list. He is never content simply to put his imprint on something that the manufacturer has sent out and let it go at that, but all of this matter follows a general plan that he has laid out. The matter is generally printed on heavy plate cardboard just the size to fit into an envelope and printed in colors. These generally contain a picture of the star or a scene from the production, but these cuts are kept clean of advertising matter, manufacturers' trademarks and anything else that might mar the artistic effect.

In fact, Mr. Depkin carries the high character of his theatres through everything that he does—to the smallest, and that is one of the reasons for the unusual position occupied by the Parkway and the success of the Strand and the Wizard.

Canadian Exhibitors Protest Newspaper Treatment

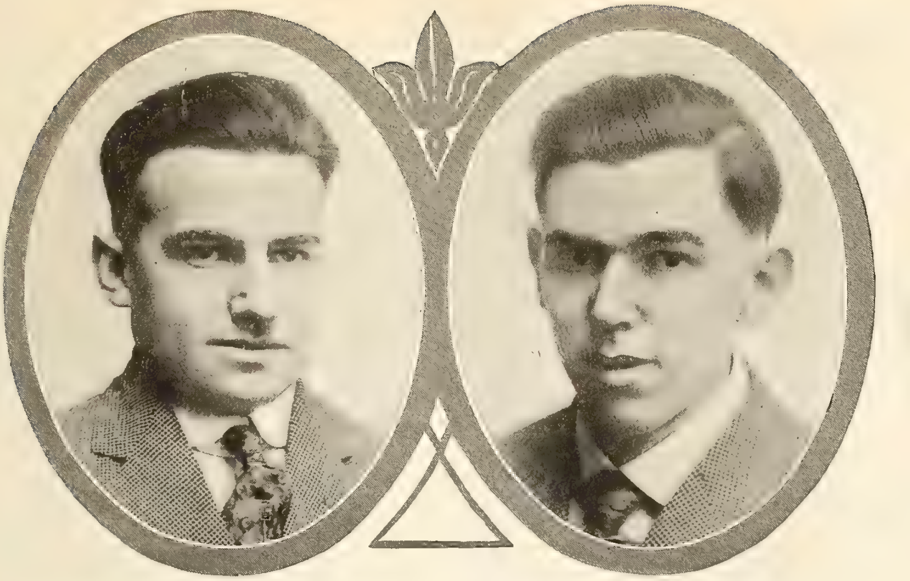
Members of the Canadian Moving Picture Association at a meeting just held in Montreal voiced their indignation at what they claim is the unfair treatment given them by the Canadian press, especially in Montreal and Toronto. They declare that they are anxious to advertise, but that the rates charged are prohibitive. The immediate cause of the protest is the advancing of the rate in the Montreal Star to twenty-one cents a line.

In addition to these high prices, the exhibitors declare that most of the newspapers offer practically no co-operation. The Toronto World, which is quite generous, is held to be the only one that evidences any desire to help the theatre along. The position of the newspapers of that city on motion picture advertising is—take it or leave it.

The complaint in Montreal is that the vaudeville and legitimate houses are given space out of proportion to the advertising and that the motion picture houses are ignored. Columns are given in the Tuesday issues to the reviews of the various road shows, and the only mention that the picture house gets is a trite mention hidden away in some corner of the paper.

Gives Passes to Purchasers of Liberty Bonds

Manager P. E. Coe, of the Theatre Louisiana, Baton Rouge, La., and an exhibitor who is always pulling new ideas, helped boost the Liberty Loan by giving a free pass good for two weeks to the first hundred patrons who were owners of Third Liberty Loan bonds. The only requirement was that the patron should show the bond to the manager before May 4.



Here are "The Boys." At the left Berry J. Sisk and at the right Walter James

"The Boys" Show How to Win Success in Town of 5,000 Against Handicaps

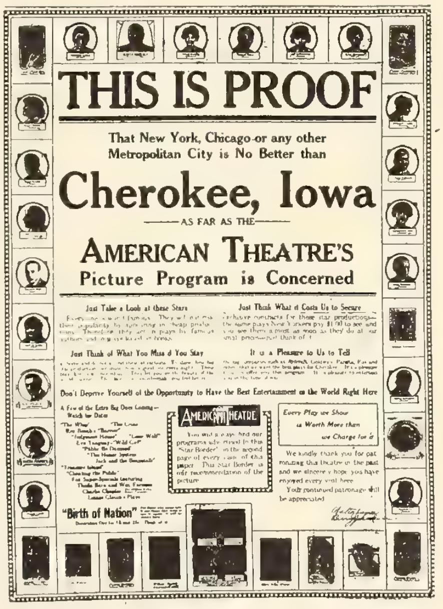
HAVE you met "The Boys," of Cherokee, Iowa? If you haven't you've missed a couple of the most successful young exhibitors of the country whose methods of exhibition and whose ideals in motion picture are worth a great deal to the industry.

Four years ago Walter James was playing the trap drum at the Olympic theatre, Sioux City, and there he met Berry Sisk, who was attending the local high school. Both boys walk on crutches and they were attracted to each other, and they were friends from the start. They decided to go into business together and Berry suggested that his home town offered a good opportunity in what was then the Happy Hour theatre.

Then they started to work and they met with the worst of opposition. They heard that the manager of the other house predicted their failure, but they turned a deaf ear to him and gave their attention, not to what their competitor was doing, but to the interests of their theatre. That has been one of the secrets of their success, for since the day they took charge of the house they have not failed to keep a close watch on pictures and a hand on the public pulse.

The first thing that they did was to change the name of the theatre to the American. They declared that they knew at the start that many people thought that they were going to run the house on the patriotic appeal of the name, but what they wanted to do was to give the house a new name and at the same time give it a new personality. "We have succeeded in putting it out of the 'movie' class," they write. "Everyone knows the American as a photoplay theatre. People soon began to think of 'The Boys' as representing Cherokee's best entertainment, and we have always striven to keep up to the mark."

"The Boys" make their hobby. They put on the best pictures that they can get and they watch the MOTION PICTURE NEWS carefully to keep out any suggestive pictures. If a company insists on putting out such a one their policy is immediately to cancel the entire service.



THIS IS PROOF

That New York, Chicago or any other
Metropolitan City is No Better than

Cherokee, Iowa

AS FAR AS THE

AMERICAN THEATRE'S
Picture Program is Concerned

Just Take a Look at these Stars

Just Think What it Costs Us to Secure

Exclusive contracts for these star productions—the same plays New Yorkers pay $1.00 to see and you see them almost as soon as they do at our small prices—just think of it.

Just Think of What You Miss if You Stay

It is a Pleasure to Us to Tell

Don't Deprive Yourself of the Opportunity to Have the Best Entertainment in the World Right Here

A Few of the Extra Big Ones Coming—Watch for Date

"Birth of Nation"

AMERICAN THEATRE

You will always find our programs advertised in this "Star Border" in the second page of every issue of this paper. This Star Border is our recommendation of the picture.

Every Play we Show is Worth More than we Charge for it

We kindly thank you for patronizing this theatre in the past and we sincerely hope you have enjoyed every visit here.

Your continued patronage will be appreciated.

Page advertisement used in the Cherokee papers to show that the American theatre is up to date

"We have told more than one salesman," they say, "that we did not intend to pay for his company's mistakes, and that if it made mistakes it would have to be the loser. Nine times out of ten they will see it our way, for one bad picture will kill the effect of twenty good ones. The exhibitor who does not stand firm against bad pictures is a traitor not only to himself, but to the whole industry, because every bad picture that you take plants the seed for more through the encouragement of the sale, the profit to the manufacturer. *The real exhibitor must sell his show and he must have something that he can advertise truthfully.* At present the whole industry is condemned on account of a few rotten sex films, but producers won't make these pictures as exhibitors refuse to encourage them."

That they do believe in advertising is evidenced on a page display that is reproduced here. Cherokee's population is given at less than 5,000 in the last census, and there is probably not another town of equal size in the country that has used similar space simply to list the attractions that it offers. Grouped around the border are the Goldwyn, Paramount, Artcraft, Paralta, Mutual and Select stars, which regularly appear at the American. The announcement is used to show to the people that no metropolitan city gets any better attractions than do the citizens of Cherokee. While the typing might have been a little better in some big city paper, we doubt if there has been a more ably prepared display than this, and one that was more convincing.

Sisk and James follow many of the ideas that we have suggested from time to time since the inauguration of the Exhibitors' Service Bureau. Attention is called to one of these in this page display, and that is that the advertisements of the American theatre will always be found on page two of the semi-weekly *Democrat* with each issue, and that these displays are always enclosed in the distinctive star border. The theatre also uses its own name plate in all its advertising. These are two elemental things, but most small city theatres dodge their use because it costs a little something even though they may know, from the experience of others, that these little things will pay for themselves over many times in a mighty short time. *Sisk and James are liberal and consistent advertisers, and they prove that advertising does pay, even if there is only a semi-weekly available.* It is in advertising and many other things that "The Boys" stand out as examples to their exhibitors in smaller cities. And they are not content with their success, for they are now planning the construction of a $60,000 theatre that will give their city everything that the big city houses afford.

In addition to their excellent theatre they have built up a big music publishing business under the name of "The Boys" Music Publishing Company. They have written some fifty compositions and a number of these have been published, including "'76 to '17," "Head of the Nation," "Boy Scouts' Patrol," "Spuds," "Hip 'Er Up, Keep 'Er Up" and several others, but their biggest success had been the song which they have just written, 'It's Up to Uncle Sam" and for which they are getting big orders from all sections of the country.

"The Boys" have gone about building up their business in a systematic manner. They have not been content to merely get the patronage of the town itself, but they have gone out into the surrounding country after it, and with success. They are to furnish the material for other articles which will appear in these pages from time to time, and while Sisk and James do not undertake to teach others what to do, they have proven by their works what can be accomplished in a small city theatre and their success and their ideals ought to prove of value and interest to every exhibitor.

Here is another of the splendid stage setting that Harold B. Franklin used at Shea's Hippodrome, Buffalo, on the Liberty Loan. This series of setting was given a big share of the credit for the showing made by Buffalo

Pays to Exploit Every Day Proved By Baltimore Papers and Many Theatres

(*Continued from page* 3098)

panies goes direct to the waste basket unopened.

During the week the *Plain Dealer* does even more for the local theatres than any of the papers. It starts off on Monday with a three column layout covering five of the first run houses, and Tuesday two more are represented in pictures, with four on Wednesday, one two-column, one on Thursday, two on Friday and three on Saturday.

Monday's issue, besides the layout referred to, is largely devoted to general news of motion pictures, there being about half a column of this, and then follow short paragraphs about the offerings at each of the first run houses. On Tuesday the same policy is followed in regard to a number of the neighborhood houses, and on Wednesday some more of the neighborhood houses are covered. Thursday, the issue that we have reproduced here, is devoted entirely to general news, as is the case with the Friday and Saturday issues. This matter is written in a more serious style than the *News,* and it covers the field mighty, mighty well. Let us say right here that the readers of the *Plain Dealer* will be right up to date on the news of the industry. The paper doesn't wait for matter to get stale while it is being passed on by some film officials, but prints it now.

As a matter of fact so far as news matter is concerned Cleveland newspapers are far away ahead of any others that we have discussed. *They deserve the fullest encouragement of every theatre in the city and we are distinctly sorry for the lack of foresight on the part of the theatres that fail to advertise regularly every day. The house that cannot afford to advertise in such excellent organs certainly must have a poor sort of clientele.*

Which brings us to a point that we want to discuss—that of daily advertising. Let us say first that the form of "card" advertising that the Cleveland theatres have adopted does not appear to us as the best advertising for first run houses, for the simple reason that it makes the same announcement appear day after day without adding different appeals that would bring in more patrons. However, this is the custom in Cleveland, and so long as everything else is so lovely we are not going to try to break this up.

We are also reproducing the Photoplay Directory from the *Press.* It contains the ads of 72 theatres, most of them neighborhood houses, of course. The smallest of these is three lines and certainly that is inexpensive enough and at the same time this covers the feature bill for the day. The name of the theatre is given, and the location, which is desirable, the name of the star and the title. That is all that is absolutely essential.

Several months ago we printed an article here about neighborhood theatre advertising and we urged just such a policy as a large number of these Cleveland houses are following. The day has passed when you can expect your possible patron to walk around to your theatre to see whether you have a bill that he wants to see. It may be only a couple of blocks away, but you are going to find him turning to his newspaper and finding the picture at some other theatre and going there, even if it is a little further, because he knows in advance what he is going to see before he stops and studies the lithographs. And there's many a rainy night when the possible patron is not going to get out of his own free will when he would be dragged out if the wife and kiddies looked at their evening newspaper and found that some picture that they wanted to see was playing at your house for that day only. And another thing: Don't kick because the people pay street car fare and a higher admission price to go downtown if you are expecting them to come and see what you have—blind.

Yes, the program, the house organ has its uses and it is a mighty good thing to have around. But, after all, especially in the larger cities, it is only a supplement to the newspaper. And in cities like Cleveland we feel sure that the people have come to regard these pages as of as much importance as their telephone books.

And for the newspapers, we are sure that every circulation manager will tell you that he would never in the world consent to drop these advertisements. He will tell you that they are just as much a part of the newspaper as the editorial page itself.

You neighborhood houses present the problem to most newspapers because you refuse to advertise on the ground that "you can't afford it." There's not a theatre in the world that can't afford to advertise in papers that are doing as much for them as the Cleveland newspapers. And at the same time there is not a newspaper in the world that would not add to its prestige and be a more interesting newspaper to its readers by doing what the Cleveland newspapers are doing.

This Cleveland situation is worthy the study of every man who has a cent's interest in either motion pictures or newspapers. There's a lesson there. It's not a fad in Cleveland. It's a great, successful business venture for all concerned.

Last week we declared that Cleveland was "Over the Top." Yes, and in closing we want to add that she is there up on her toes, ready to meet any situation with which she is faced and that worries have little place with these Cleveland exhibitors that do advertise—for they are getting there.

Pathe Starts Big Campaign on "Yellow Ticket"

Pathe announces an unusual advertising campaign and many aids for the exhibitor on "The Yellow Ticket," starring Fannie Ward, which will be released June 2. Prints and advertising matter have been available in exchanges for a month in advance of the release date and the publicity campaign is already in full swing.

One of the business builders for this picture is a facsimile of the yellow ticket, printed in two colors on cardboard. These are available in quantities at all the Pathe exchanges. There is a complete plan book and a series of specimen ads ranging from a page down, together with half tones for illustrating these which can be obtained for less than cost price. Material for lobby displays, done by Madan, is unusually striking.

Advertising in the *Saturday Evening Post* includes a coupon which will bring to the reader an illustrated booklet giving further details of the production.

Quinn, With 900-Seat House, Proves It Pays to Use Big Newspaper Space

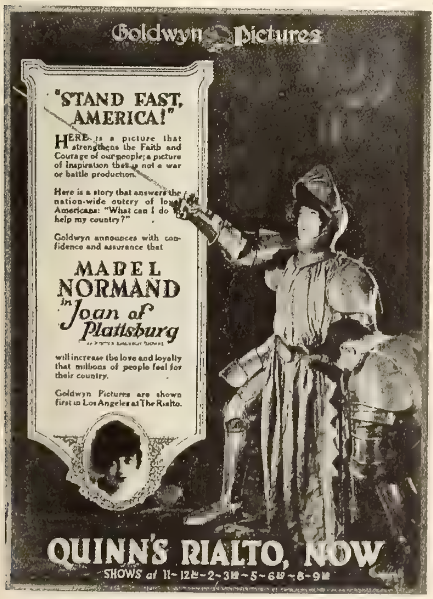
As the result of the visit of one of the officials of the Goldwyn Distributing Corporation to the Pacific Coast and a careful study of the advertising and exhibiting conditions that obtain there, new attention is being directed to the work of a number of the more prominent managers.

One of these is J. A. Quinn, proprietor of the Rialto, a 900-seat Los Angeles house which is one of the leading advertisers of the country. Going through the morning papers, it is a common occurrence for the business man on his way to work to encounter a striking full page of some attraction about to open at this comparatively small theatre. In discussing Mr. Quinn's work, the Goldwyn exploitation department says:

"Every one recognizes that to carry a big feature production and the overhead in a theatre of this size the management must keep the seats filled from the moment the doors open until they close. And Quinn knows this better than anyone else in Los Angeles. Therefore, he turns to the daily newspapers to 'sell his show' to the public. He takes no chances. He uses big space and pays cash for it. He uses quarter pages without skimping or stinting. He goes the limit by jumping on occasion to full pages in the stronger newspaper mediums. He uses 'punch-'em-in-the-eye' advertising copy, but clean copy. He nails attention. When he starts to make an advertising drive in the dailies he goes right up under the guns with his bankroll and plays his competition off the boards.

"When he breaks loose this way you can usually count on it that it is 'a Quinn week' in Los Angeles—a Quinn week with a 900-seat house and with nearby competition ranging from 1,900 seats to 2,500 seats in other parts of the downtown section.

J. A. Quinn, proprietor Quinn's Rialto, Los Angeles



Goldwyn Pictures

"STAND FAST, AMERICA!"

HERE is a picture that strengthens the Faith and Courage of our people; a picture of Inspiration that is not a war or battle production.

Here is a story that answers the nation-wide outcry of lo Americans: "What can I do help my country?"

Goldwyn announces with confidence and assurance that

MABEL NORMAND in Joan of Plattsburg

will increase the love and loyalty that millions of people feel for their country.

Goldwyn Pictures are shown first in Los Angeles at The Rialto.

QUINN'S RIALTO, NOW

SHOWS at 11-12½-2-3½-5-6½-8-9½

The Rialto is right up to date on advertising. This is how it took advantage of a Goldwyn ad. in the Motion Picture News

"Like Jim Clemmer of Seattle, Quinn has a tremendously clever advertising man for the Rialto—a young man full of boyish enthusiasm, but of seasoned experience. His name is Bob Blair and he knows the show business. He knows the value of punch in advertising; he doesn't waste his time circling around his selling points in a picture. He picks out his bull's-eye, and he hits it oftener than most advertising men.

"Quinn trusts his advertising man. When he says, 'Bob, what do you think we can do with this picture?' he knows that Blair will seize upon the exploitation values in the production under inspection. An example of the splendid abilities of Quinn and his ally is found in the Rialto's experience with Goldwyn Pictures, which have their Los Angeles first run home at the Rialto.

"Today there have been nineteen Goldwyn Pictures released—one every second week. Quinn has played eight out of the nineteen productions two weeks each at the Rialto and one of these eight, 'The Cinderella Man,' for three weeks. In other words, when backed up by showmanship of a skilled and modern exhibitor, fifty per cent of Goldwyn's total of productions released have had runs of two weeks each.

"Mr. Quinn has more than a mere hobby—it is actually a plan about to be put in execution—that he can make any strong picture stand a run of three or four weeks, or longer, in Los Angeles. He made 'The Whip' run nine weeks at his Rialto to remarkable business. But he cannot do this without sacrificing the Rialto's fine established business. So he has leased the property immediately adjoining his Rialto and already is at work on a second theatre to bear another name. He could have torn out his side wall and doubled the capacity of his present house, but he didn't wish to do that. He wants to have two houses. He wishes to take a fine, strong picture, play it one week at the Rialto, link it up with newspaper advertising, and move it next door to the new house, and there let it settle down for as long a run as his showmanship and skill can obtain for it.

"When this time comes you may confidently expect that J. A. Quinn will advertise in his home town newspapers on the liberal scale employed by the department stores to move goods off their shelves. If advertising moves goods out of a store it will move a similar huge volume of people into a theatre, reasons Quinn, and you can imagine the co-operation he receives from his home town newspapers when he holds such opinions as these.

"'When Quinn loosens up and gets behind a show he has the spirit of a crusader,' said the owner of a big Los Angeles daily recently. 'In this mood he is the ablest amusement advertiser I have ever encountered. He makes newspapers pay him because he knows how to use them.'"

Exhibitor Uses "Eagle's Eye" to Get New Patrons

Value of a "word of mouth" advertising campaign has again been proved by A. Johnny Mack, manager of the Hill theatre, Newark, N. J. When he took charge of the house the gross receipts were greatly exceeded by the overhead expenses, and the first problem was to get more patrons and to get them quickly. So he changed his booking policy to earlier runs, improved the house and started an intensive newspaper campaign.

Nearly two months ago he booked "The Eagle's Eye" and immediately began to advertise that he would present in motion pictures twenty reasons why the United States is at war with the Huns. After he had shown the first episode he talked to his audiences about the menace of German spies in America, confining his statements strictly to events covered in the pictures. When the second was shown he used the facts of the attempt to dynamite the Hotel Ansonia, as told in the film, while it housed eight hundred American naval officers. He continued this with each episode. He declares that the result of the dramatic interest of "The Eagle's Ele," and the word-of-mouth advertising that he created through the discussions that he started that his receipts during those days have increased 40 per cent and that the results are permanent.

Pictures of Old 'Frisco Shown on Anniversary

Manager J. A. Partington, of the Imperial theatre, San Francisco, surprised his patrons on Thursday, April 18, the twelfth anniversary of the great fire, by showing them a picture of streets of the city made a few days before the fire. The scenes, showing the cable cars and the old time buildings, aroused a great deal of interest and created invaluable word-of-mouth advertising as well as commanding newspaper space.

Ready Made Ad Talks

Sir Johnston Forbes-Robertson in "Passing of the Third Floor Back"

(First National Circuit Release—6 Reels)

"The Passing of the Third Floor Back," adapted from the popular stage play of the same name, produced by Herbert Brenon and released through the First National Exhibitors' Circuit. Sir Johnston Forbes-Robertson is casted in the leading role and is surrounded by a supporting cast including, Augusta Gaviland, Molly Pearson, Alfred Hickman, Germaine Bourville, Ben Graham, Grace Stephens, Ketty Galanta, Robert Fisher, George Le Guere, Sydney Goldin, Thorton Bastion, Ricca Allen and Dora Mills Adams. "Passing of the Third Floor Back" was one of the biggest hits on the speaking stage a few seasons ago. It was written by Jerome K. Jerome and produced under the personal direction of Herbert Brenon who is responsible for "The Fall of the Romanoffs," "The Daughter of the Gods" and other big feature productions. The scene of the action is laid in London. To a dingy London boarding house in Bloomsbury Square, a house beset with misunderstanding, bitterness and rancor, there comes a stranger with a smile that seems to say that the possessor understands the trouble of all. Without meddling, this stranger, out of innate kindness, seeks to adjust the troubles of his neighbors and to bring happiness out of chaos. The landlady from whom he rents his room, is deeply affected by the stranger's kindness and she is reminded of her better past. Stasia, the slovenly little house-maid, listens to the stranger and she is prompted to give up her careless ways and work to better things. And so the stranger works miracles in the London boarding-house district. His kindness has literally swept the neighborhood from its feet and its inhabitants are struck by a reform wave which takes them from the narrow world in which they live to one of brightness and free from care and suspicion.

Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back" will be seen on the screen of the ——— theatre on ——— of ——— week.

Frank Keenan in Strong, Virile Role in "The Ruler of the Road"—Pathe

(Pathe Five-Reel Production)

Frank Keenan's latest Pathe feature is titled "Ruler of the Road," produced under the direction of Ernest C. Warde. The screen version was made by Gilson Willetts from the successful novel, "Simeon Tetlow's Shadow," by Jeanette Lee. In the supporting cast with Mr. Keenan, Kathryn Lean, Thomas Jackson, Frank Sheridan, Ned Burton and John Charles. Mr. Keenan is one of the most able actors working before the camera. He is a distinct type, and his character work is considered by critics to be unsurpassed in its artistry. In "The Ruler of the Road" Mr. Keenan has the role of Simeon Tetlow, who manages the affairs of the Stillwater Railroad. Quick in decision, Tetlow shows the kind of metal he is made of, when he offers to make the run of one of the engineers of the road, Hugh Tomlinson, when the latter complains that he has been on duty for eighteen hours, and is ordered out to make another run. Shamed into making the run, Tomlinson falls asleep at the throttle, and a rear-end collision with a freight train is the result. Tomlinson is discharged, and when a strike is about to result from the action Tetlow reveals the engineer's guilt. The president of the Central Railroad, Nixon, tries to ruin the Stillwater road in a stock deal. Tetlow is taken with a nervous breakdown, but when he hears of the attempt of his competitor, he makes his appearance in public, and the stock deal results disastrously to Nixon. Tomlinson, unable to get another job, does his best to injure Tetlow. Tetlow, unbeknown to Tomlinson, acts as his silent benefactor, giving him money and assistance. When this is found out, Tomlinson and Tetlow are brought into the closest of intimacy, and Tetlow proves his confidence in Tomlinson by allowing him to drive his special train to Chicago.

"The Ruler of the Road," with Frank Keenan in the featured role, will be seen on the screen of the ——— theatre on ——— of ——— week.

"The Purple Dress," an O. Henry Subject One of the Author's Best

(General-O. Henry Release—Two Reels)

"The Purple Dress," one of your favorites from O. Henry's collection of popular short stories, has been adapted to the screen and produced by the Broadway Star Feature Company for release on the General program. The picture is in two reels. Agnes Ayres, Evart Overton, Adele De Garde, Mr. Wangeman, Mrs. Beck and Bernard Siegel. It is a comedy-drama, and was produced under the direction of Martin Justice, who has done such commendable work with most of this series. O. Henry was, perhaps, the greatest writer of short stories of his day. He could bring out the human incidents with a touch that no other author seemed to possess. The same touch has been transferred to the screen, and this two-reeler will afford entertainment to young and old alike. Maida and Grace, of the Beehive store, are chums, but rivals for the hand of Mr. Ramsey, head clerk and a fresh-air fiend. Old Bachman, the proprietor, always give a Thanksgiving dinner to his employes, and for this particular occasion, Maida has managed to buy the material for a purple dress. She tells Schlegel, the tailor, that she will pay a balance, owing, of four dollars, the night before Thanksgiving. That night she is turned from her room for failure to pay four dollars owing on room rent. The sacrifice is a bitter pill to swallow. After the dinner she leaves and goes to the tailor, and, to her surprise, he gives her the dress. She discards her old one and starts forth with the new purple beauty. On the way she meets Mr. Ramsey, and she makes such an impression on him that he decides now is the time to get married.

An O. Henry subject will be seen on the screen of the ——— theatre on ——— of ——— week, "The Purple Dress."

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

May 18, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Seal of Silence"	Vitagraph	5 reels
"Honor's Cross"	Goldwyn	6 reels
"Moonshiners"	Paramount-Arbuckle	2 reels
"Snakeville's New Waitress"	General	1 reel
"Slipper Slim and His Tombstone"	General	1 reel
"The Dagger Woman"	Pathe-Russian Art	5 reels
"Berlin via America"	Fordart	6 reels
"Brave and Bold"	Fox	5 reels
"The Biggest Show on Earth"	Paramount	5 reels
"The Bravest Way"	Paramount	5 reels
"How Could You, Caroline?"	Pathe	5 reels
"Blindfolded"	Paralta	5 reels
"An Honest Man"	Triangle	5 reels

Bert Lytell in His First Metro Picture, "The Trail to Yesterday"

(Metro Five-Reel Production)

Bert Lytell, who was so-starred with Hazel Dawn in Herbert Brennon's "The Lone Wolf," is seen for the first time under the banner of Metro Pictures Corporation in "The Trail to Yesterday," scenarioized from the novel of the same name by Charles Alden Seltzer. June Mathis did the continuity. Robert Kurrle was cameraman. Mr. Lytell has as leading lady Anna Q. Nilsson. In support are Harry S. Northrup, Ernest Maupain, John A. Smiley and Danny Hogan. Mr. Lytell belongs to the class of screen actors who are known for the "pep" they put into their work. This Metro offering gives Bert every opportunity to live up to his name as a "stunt" man. He has not been seen in many screen productions, but the few in which he has appeared have all proved winners and have been received by the public with a welcome. Ned Keegles, better known as "Dakota" to his pals at college, gives his father, the proprietor of a hardware store the shock of his life when word comes to him that "Dakota" has been expelled. The expulsion was not so bad, but when the old man learns that his son left with a long list of debts behind, his heart was broken. Keegles' partner, Langford, attempts to ruin him, and he learns of this on the night that Ned returns. A fight results from the quarrel between the two partners, and Ned, fearing that he will be accused, goes West. It is then that name, "Dakota," becomes prominent. Five years of life in the West makes him forget that he once wore stiff collars and fancy linen. "Dakota" buys a ranch, and the Mexican from whom he makes the purchase, plans to ruin him. His partner changes the brand on the cattle, and after "Dakota" comes into possession he accused him of "rustling" another's cattle. But a friend comes to his aid, and the Mexicans are beaten at their own game. One night while "Dakota" is resting in his cabin, he hears the voice of a woman, and, after investigating, he discovers that he has met for the first time the girl of his dreams.

Bert Lytell in his first Metro, "The Trail to Yesterday."

"The Marriage Lie," Featuring Carmel Myers, Tells Unusual Story

(Universal Five-Reel Production)

"The Marriage Lie" features Carmel Myers. It is a Universal feature produced under the direction of Stuart Payton. The screen version was adapted from Blair Hall's story by Harvey Gates. In the supporting cast with Miss Myers, are seen Kenneth Harlan, Harry Carter, William Quinn and Joe Girard. Douglas Seward, a young engineer, applies to Terence Craver, contractor and builder, for a job on his construction work in South America. Carver's great failing was beautiful women. When Seward applies for the job, Craver tells him that he will not employ any except married men. He gives Seward a week to decide and tells him that if he expects the job he must bring his wife with him. Seward had never found time to marry and the proposition looked hopeless until one night he meets Eileen Orton. It developed that Eileen was even more desperate than Seward. Her father had died and left her penniless and an outcast in the world. She had not received training in any occupation and had lost one opportunity after another through her refusal to be a "good fellow." Seward puts the proposition squarely up to her, and promises to support her and give her half of his salary if she will go to Craver's office with him and pose as his wife. Craver becomes infatuated with her. Seward is sent into the swamps to do some surveying, and several months later returns to see how his "wife" is. He arrives just in time. Craver learns that Eileen is only posing as Seward's wife, and he makes unfair advances. Seward defends Eileen and teaches Craver a lesson that he never forgets. Seward and Eileen are married.

"The Marriage Lie," featuring Carmel Myers, will be seen on the screen of the ——— theatre on ——— of ——— week.

Louise Glaum in "An Alien Enemy," Thrilling Story of World War

(Paralta Play—Seven Reels)

Louise Glaum presents a dual role in her latest Paralta Play, "An Alien Enemy," written by Monte M. Katterjohn and produced by Paralta, under the direction of Wallace Worsley, with L. Guy Wilky at the camera. In the supporting cast are seen, Mary Jane Irving, Thurston Hall, Albert Allardt, Charles C. Hammond, J. Morley, Roy Laidlaw, Joseph J. Dowling and Clifford Alexander. "An Alien Enemy" tells the story of how a girl who had fallen into the hands of two German subjects, is forced to work in the interest of Germany but who in the end turns the tables and renders her country a noble service. Miss Glaum has the dual role of Neysa von Igel and Frau Meyer who is American born but who has been kept in ignorance of the fact all her life. Her father and mother were killed in Germany before the outbreak of the war by Emil Koenig and his fellow officers. The opening of the story finds her in America under the guidance of Koenig. The war breaks and she is instructed by Koenig to ensnare Major Putnam, U. S. A., and get from him valuable Government plans. Neysa's heart is with the American cause and the thought of having to work against her own conscience, is repelling. She purposely fails in her mission. Neysa is in love with David Hale who has an important Government position. They are married. Later David leaves for France. One day she meets Koenig and she is informed that she must get certain information for him. She consents and sends him daily erroneous reports. She learns that Koenig's partner has been killed in an internment camp. Finally she goes to Koenig and tells him that she has been sending him false reports. He attacks her and she stabs him to death. She turns and finds David watching her. She has done her bit for the U. S. A.

At the ——— theatre on ——— of ——— week, Louise Glaum in "An Alien Enemy."

"The Lonely Woman"—Story of a Wife's Abiding Faith

(Triangle Five-Reel Production)

"The Lonely Woman," which comes to the screen of the ——— theatre on ———, is a story of the wonderful faith of a woman in her husband, who, innocent, has been sentenced to Sing Sing. More than a gripping, heart-pulsing play of emotion, it is a call to faith. It visualizes the power of prayer. It emphasizes the nobility of true womanhood. This remarkable photoplay is adapted from the story by John A. Moroso, master writer of short fiction, which recently appeared in one of the popular magazines. Under the direction of Thomas N. Heffron a superb cast, headed by Belle Bennett and Lee Hill, has interpreted it to the delight of picture lovers wherever it has been shown. According to the story, Martha Sellers, woman of mystery, arrives in a small town within an hour's ride of New York. Her reticence excites the suspicion of the village gossips, headed by Percival Peevy. She rents a small cottage and installs the village drunkard, Jim Ransom, as her handy man. Peering eyes discover that her mail comes from Sing Sing prison, and the report is spread that someone she loves is serving time there. This is true, for her husband has been convicted of an embezzlement of which he is innocent. Martha treats Jim Ransom with kindness and at last succeeds in breaking down his sullen reserve. In his effort to save a child Jim is injured and Martha nurses him. In his delirium he cries for the woman to be taken away, that he has hidden "the money" and that she will never be able to find it. Martha prays continually that Jim, in his conscious moments, will make a confession, and her prayers are answered. Restored to health, Jim's manhood comes to the surface and he bares the fact that he is the thief. Martha and her husband are then happily re-united.

"The Lonely Woman," featuring Belle Bennett, is the attraction announced for ——— at the ———.

Mary Miles Minter in "Social Briars," Story of Singers Rise to Fame

(Mutual Five-Reel Production)

Mary Miles Minter's late Mutual release, "Social Pirates," is one of the best yet. Henry King directed and he has selected for Miss Minter's support a cast composed of Alan Forrest, Anne Schaefer, Edmund Cobb, Milla Davenport, George Periolat, Frank Whitson and Claire Du Brey. The production is in five reels? Miss Minter has the role of Iris Lee, who has developed a sweet-toned voice, and who is the organist and leader of the choir in the little town of Dalton, where she lives with a relative of her dead mother, a Mrs. Kane. Mrs. Kane's son, Jim (Edmund Cobb), is in love with Iris. He teaches in the Sunday-school. Iris dreams of being a great singer and she longs to get away from the restrictions and convention of the sedate country town in which she lives. Mrs. Kane encourages a match between her son and Iris, and when Iris does not respond to the love-making of her son, Jim, she proceeds to make life miserable for her little ward. Iris can stand the life no longer and packs up her belongings and leaves for the big city. She misses the train, but is offered assistance by Jack Andrews (Alan Forrest). a wealthy young man who is passing in his car. Jack becomes familiar and Iris jumps from his car and returns to the station to wait for the next train. She finally arrives in the city and finds that all is not "peaches and cream." She is unable to get work. Passing a church one night she enters and makes her way to the choir. Her voice attracts the attention of Peter Andrews, Jack's father, and a pillar in the church. On his recommendation, she is given a position as soloist. Her fame reaches the theatrical district and she is signed as prima donna in a light opera company. Jack makes violent love to her, but his true character is revealed, and Iris returns to the little town. Later, Jack, who has reformed, finds her and she returns as his wife.

At the ——— theatre on ——— of ——— week, Mary Miles Minter in "Social Briars."

"Cyclone Higgins, D.D.," Another Triumph for Bushman and Bayne

(Metro Five-Reel Production)

William Christy Cabanne, the man who wrote "The Slacker" and "Draft 258," has contributed to the screen another masterpiece in "Cyclone Higgins, D.D.," which is announced as the attraction at the ——— theatre on ———. In this extraordinary production with a most unusual title Francis X. Bushman and Beverly Bayne, two of the best known and best liked co-stars of pictures, are featured. It is the story of how a fighting parson tames Yellville, a Southern mountain town of the roughest sort, and finds the girl of his heart. Mr. Bushman is the parson who by nature of his deeds becomes known as "Cyclone," while Beverly Bayne, of course, is seen as Sally Phillips, the belle of Yellville, who wins his heart. Many queer and quaint folk appear in this truly human story which opens with the arrival in Yellville of Cyrus Higgins, D.D., an itinerant preacher, with his faithful Chinese servant. One of the first girls he meets is Sally Phillips, the vilage belle who, though she laughs at him and imitates his pigeon-toed walk, really admires him. Jasper Stone, the deputy sheriff, has Abner Phillips, Sally's father, thoroughly cowed and one day tries to take advantage of Sally. Higgins sees him and forces him to apologize, thereby making him a bitter enemy. Goaded by his superior officer, the sheriff, to put an end to the robberies which have been frequent lately, Stone forces the simple-minded Abner Phillips to pose as a robber and then arrests him. With the father in jail Stone goes to the Phillips home to abduct Sally. But the girl has fled to the preacher's for refuge. The house is turned over to her for the night, Higgins and his Chinese servant rolling up in blankets outside. But Stone, finding where Sally is, spreads a scandalous story around the town. The result is a fight in which the parson wipes the earth with Stone and then offers up a prayer. Sally is subsequently taken in charge by "Cyclone's" sister Mary, who takes her away to give her the advantages of schooling and society. In her absence the preacher finds that he is really in love with her, while Sally finds that the polished youths of the city do not interest her after all.

"Cyclone Higgins, D.D.." a Bushman-Bayne feature, at the ——— on ———.

THOSE LONG RUNS

They Didn't Come from "Blind" Advertising of Pictures

WEEK after week you are reading in these pages of long runs at this and that theatre—of records being broken and of new methods of exploitation established.

Possibly you cannot afford the newspaper advertising, the lobby displays, the stage settings that attended these exhibitions. But you can gather one lesson from them that applies to the use of the Ad Talks.

Before a single one of those managers put pencil to paper in planning his campaign he knew what the picture was about, and he set about making it clear to the public. He would still be running pictures one day only if he had not been familiar with them. And you cannot run with success a daily change house unless you know about your pictures and can answer inquiries.

June Elvidge Has Highly Dramatic Role in "The Oldest Law"

(World Five-Reel Production)

The story of a mountain girl who comes to the city and there has strange experiences in her endeavors to eke out an existence, is told in "The Oldest Law," which is announced as the attraction at the ——— theatre on ———. This picture has for its star June Elvidge, the charming young lady who has been making such a tremendous hit lately in World Pictures. In the role of Jennie, the mountain girl, Miss Elvidge has one of the biggest parts that has yet been assigned to her. Her supporting cast, too, is worth talking about. John Bowers is again seen as Miss Elvidge's leading man, and others are Captain Charles, Eloise Clement, Frank Andrews and Frank Norcross. In this interesting tale, Jennie Fox lives alone with her aged father in the Maine mountains and roams the woods and rocks at her own sweet will. All goes well until Jennie's father is killed in an accident and Jennie is forced to come to the big city to make her living. She becomes the housekeeper for Billy West, who is a divorced man. She is not long in finding out that Billy gambles for fearfully high stakes and she seeks to stop him from doing this, but without success. Finally Billy loses so much that he becomes financially embarrassed and then an opportunity presents itself to Jennie by which she thinks that she can save him. But it is a trap laid for her by a designing old man, and she is about to fall into it when she is saved by Billy's ex-wife. Then Billy reveals his love for her and they are happily united. A wealth of scenic effects of an exceedingly nature enhance the production. Many of the scenes were taken in the South in the early Spring and are notably beautiful. In fact, the whole production has been elaborately staged.

"Peg of the Pirates" Provides Peggy Hyland with Good Story

(Fox Five-Reel Production)

Old colonial days are vividly brought back in "Peg of the Pirates," in which Peggy Hyland, the beautiful English screen actress, will be seen at the ——— theatre on ———. One of the most interesting pages of our early history was furnished by the struggle against the pirates who made the sea so unsafe at a time when the struggle for existence here was a hard one. Miss Hyland does some fine work in this photoplay and makes one of the best looking boys seen on the screen in many a day. The scenic effects, too, are beautiful to behold. The picture was directed by O. A. C. Lund and the especially selected cast includes Sidney Mason, Frank Evans, Ajax Carroll, Eric Mayne, Carleton Macy and James Davis. Margaret Martyn (Peggy Hyland) lives in the days when pirates sailed the seas and were just as vicious as the pictures show them. Her uncle wants her to marry the man he has chosen for her, but Peg, being a romantic maiden, prefers Terry, a brave, upright young man. When her uncle refuses his consent she wishes that "the pirates might get her," which they do after looting her uncle's home. The pirate brig sails away and Peg has a terrible time with the buccaneers and finally feigns death by whitening her face with flour. The sea rovers take her ashore to bury her in their hidden treasure cave, superstitiously believing that she would protect their gold and silver and precious stones. But once in the cave Peg lets them know she is not dead, and seizing the jewels she starts for the boat, pursued by the captain and his murderous crew. They capture her and take her to the brig, but just then Terry, who has been in pursuit in a chartered boat, shows up with his crew and the pirates are killed and Peg rescued.

"Riders of the Night," Features Viola Dana in Kentucky Drama

(Metro Five-Reel Production)

Viola Dana, that young and attractive actress who has acquired the reputation of being one of the most versatile of screen stars, will be seen at the ——— theatre on ——— in "Riders of the Night," a fascinatingly typical story of mountain life in Old Kentucky. The story was written by John H. Collins, who also directed the production, while Albert Shelby Le Vino put the narrative into scenario form. In support of the star are George Cheseboro, who plays the leading male role; Monte Blue, Russell Simpson, Mabel Van Buren and Clifford Bruce, the last named of whom gives a splendid characterization of a Kentucky mountain villain. Miss Dana is admirably cast as Sally Castleton, a daughter of the Old South, who lives in the Blue Grass region of Kentucky with her grandfather, a Confederate veteran, and her domineering aunt. The old man has made a hard fight against the obnoxious toll-gate monopoly conducted by John Derr. The latter is in love with Sally and forces his attentions upon her to such an extent that the old man is obliged to order him from the house. The excitement is too much for him and he succumbs, after urging Sally to keep up the fight. Sally has given her love to Milt Derr, John's cousin, whom he has managed to cheat out of his inheritance. A band of night riders, of which Milt is a member, smashes the toll-gates, but their rendezvous is betrayed to John by a man known as "The Killer." In their flight Milt loses his hat and John finds it. With it he forces Sally into a promise of marriage, threatening to send Milt to the gallows if she refuses. In his mountain retreat Milt sees an announcement of the coming marriage and hastens to prevent it. Sally tells him of John's threats and he leaves in a rage, vowing to kill his cousin. Sally, frightened, follows him, taking her grandfather's ancient pistol for self-protection. But "The Killer" has beaten them to the Derr homestead and in revenge for John's refusal to pay him for his dirty work has killed him. Suspicion falls on Sally and she is tried and sentenced to be hanged. But with the aid of Milt the real slayer is found at the eleventh hour,

Roy Stewart Has a Dual Role in "Paying His Debt"

(Triangle Five-Reel Production)

The Triangle trinity—one could almost call the term a double triple—has produced another triply successful Western feature. For the benefit of anyone who has not yet learned who the members of this triumvirate are we will recall the fact that Roy Stewart, actor; Cliff Smith, director, and Steve Rounds, photographer, produced in "Boss of the Lazy Y," one of the finest Western five-reel features ever turned out. Again they have collaborated and the result of their efforts, "Paying His Debt," will be seen on the screen of the ——— theatre on ———. The story, which is by Alvin J. Neitz, gives Mr. Stewart a dual role of a bandit and a "lunger" who has gone West in search of health. The story is handled beautifully, without any disagreeable details, by a fine cast which contains, among others, Josie Sedgwick, Dixie Doll, William Ellingford and Harry Yammamoto. Broken in health, Frank Borden seeks the dry climate of a Western town and there arouses the sympathy of Nan Christy, daughter of the owner of the Bar L ranch. One day he is found half dead by Pete Morton, his double, who carries him to his shack and nurses him back to health. Then Pete reveals himself as the bandit who has been responsible for the many recent holdups in the vicinity. He proposes that Borden go into the town on the days that he, Borden, decides to hold up the stage coach. Grateful to Morton for saving his life, Borden agrees to do it. During a stage robbery the father of Nan Christy is shot in the arm. He sees the bandit's face and swears he will shoot him on sight. Returning to the town where he has played the alibi role for Morton, Borden finds a child unconscious by the roadside. He takes the child to the Christy home and there Christy encounters him. Believing Borden to be the bandit he endeavors to shoot him. Borden escapes to the shack, where he warns Morton to flee, then gives himself up. He faces death by lynching until it is revealed that his double is the real bandit. Borden is then accepted by Nan Christy as her fiance.

Live News from the Producers

Jewel Affixes the Price Tag

Aims to Try Out "One Price" Policy on a Combination of Six Productions—Six Weeks Allowed for Showing

JEWEL PRODUCTIONS, INC., last week announced its intention of trying out a policy of unchangeable film rental prices.

While the new system has not as yet taken in current releases of Jewel Productions it does take in all of their well-known recent pictures. This is said to be simply a step toward the time when current releases also will be plainly price marked.

In the announcement to the exhibitors throughout the country, Jewel Productions say:

"Our entire group of productions starting with 'Come Through,' with Herbert Rawlinson; 'Pay Me,' with Dorothy Phillips; 'Sirens of the Sea,' with Louise Lovely and Jack Mulhall; 'The Co-Respondent,' with Elaine Hammerstein; 'The Man Without a Country,' with Florence La Badie, and 'The Price of a Good Time,' with Mildred Harris, are offered to you in combination at a cost that will allow you to make a profit on each production, give prestige to your house and present to your public a series of rare treats at a popular price that heretofore the single picture booking plan seemed to you utterly impossible.

"The advertising allowed on each individual plan will be spent in newspaper advertising before the first Jewel Production is exhibited, and will carry a list of pictures as they are to be shown. It is understood that the exhibitor will use the entire group of six pictures within six weeks from the date of the signing of the contract and the pictures will be used in order of their release dates. 'The Price of a Good Time' to be the final presentation.

"Jewel Productions will prepare and furnish without cost to exhibitors all advertising cuts, publicity stories, and necessary figures for newspaper productions. Leader strips from the different pictures will be furnished them to be used each week preceding the showing of the pictures scheduled for presentation the following week. Thousands of exhibitors have been making a claim that the distributing companies should put an unchangeable rental price on all pictures. Many of the leading distributors have insisted that such a plan was impossible. The experiment now being tried by Jewel Productions no doubt will give the answer. If the exhibitors like the plan and support the company by booking its pictures, the one price plan will be enlarged upon, and will be followed on every opportunity."

Franklins Engaged for Norma Talmadge

SELECT PICTURES announced last week that Norma Talmadge has engaged the Franklin Brothers to direct her next picture.

Among the men who have achieved success among motion picture directors the names of C. M. and S. A. Franklin are very prominent. The acquisition of this team of directors by Norma Talmadge is considered therefore another step in the perfection of her series of Select Pictures, in which she is presented by Joseph M. Schenck.

The Franklin Brothers, although both young in years, have had a full experience in the field of the screen. They directed Norma Talmadge in some of her earliest pictures, when the Select star was one of the screen players enrolled under the Triangle banner in the early days of the Triangle Film Corporation. Among the later productions which the Franklin Brothers have directed are "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Ali Baba and the Forty Thieves," and other Fox productions.

The Franklins, not content with their achievements in the directing end, co-operate to an unusual extent with the scenario writer by actually collaborating with him in the preparation of the continuity. This experience is standing them in especial good stead in this production, for Paul West, who was retained to write the scenario, recently was called to sail for France and see active service with Pershing's men. His departure, therefore, has thrown almost the entire preparation of the script on to her directors.

Hodkinson Service Opens Des Moines House

The New Rialto theatre in Des Moines, Ia., opened with the Paralta play, "A Man's Man," as its first attraction. It is further announced that Paralta plays will be presented at the Rialto in the order in which they appear.

The new American theatre in Cherokee, Ia., one of the finest houses of the Middle West, also has announced that it will avail itself of the Hodkinson-Paralta service.

Montagu Love Is Starred By World Film In "Vengeance"

Gradwell Now President of World Pictures

Ricord Gradwell, former vice-president and general manager of World Pictures, was elected president and general manager of the concern at the annual meeting of the board of directors held this month. Joseph L. Rhinock, former president of World Pictures, has been named chairman of the board of directors. Other officers elected are as follows: Vice-president, E. J. Rosenthal; second vice-president, Lee Shubert; secretary and treasurer, Briton H. Busch. The following were named members of the finance committee: Joseph L. Rhinock, Ricord Gradwell, Milton J. Work, Paul Stamm and E. J. Rosenthal.

Essanay Offers Second Broncho Billy Series

The second series of ten revivified Broncho Billy dramas are now being offered by Essanay through the George Kleine Exchanges, and are rapidly being booked, it is said. The first set of ten, which began March 1 with "Broncho Billy's Leap" and ended May 3 with "Broncho Billy's Last Deed," had such a run that it was decided to issue the second block, beginning May 10 and running to July 12.

The second set of ten are: "Broncho Billy's Squareness," "Broncho Billy's Secret," "Broncho Billy and the Greaser," "Broncho Billy's Fatal Joke," "Broncho Billy's Grit," "Broncho Billy's True Love," "Broncho Billy and the Western Girls," "Broncho Billy Wins Out," "Broncho illy Trapped" and "Broncho Billy Rewarded."

"Thrift Day" at the Broadway

Patrons to Be Charged Only Amount of Ticket Tax, But All Are Expected to Buy War Savings Stamps in Lobby

WEDNESDAY, May 15, will be celebrated as "Thrift Stamp Day" at the Broadway theatre, New York, where the Universal special attraction, "The Bride's Awakening," is being shown. On that day the only money that will be accepted at the box office in exchange for tickets will be the small amount demanded by the Government as the war tax on theatre admissions.

The idea of "Thrift Stamp Day" belongs to Manager Nathan of the theatre, who has worked out all of the details. He has arranged for the placing of booths, at which thrift stamps will be sold, in the lobby of the theatre, and also is completing arrangements to have members of the Mayor's Woman's Committee on National Defence to be present and sell stamps.

Probably for the first time since the issue of the thrift stamps they will be used as a medium of exchange to the extent that they will be given as change. A person may tender at the box office a War Savings Stamp of the five-dollar denomination in payment of tickets and as change will receive thrift stamps of the twenty-five cent denomination.

The plan of Manager Nathan was made possible through the offer of President Carl Laemmle of Universal to accept all of the thrift stamps received at the Broadway box office, keep as many of them as possible under the law for himself and see that the balance are apportioned to other Universal executives and employes. Under the law no person may own War Savings Stamps to the value of more than $3,000.

Maintaining the F. P.-Lasky Standards

THE Famous Players-Lasky Corporation points out as a notable fact that, despite the general and decided increase in the cost of materials going into the making of pictures, there has been no decline in the quality of Paramount and Artcraft productions. The wonderfully high standard of motion pictures in general, moreover, has been quite uniformly maintained through a period fraught with many difficulties for the manufacturers.

In a recent attempt to elucidate this question, Milton E. Hoffman, studio general manager at Hollywood for the Famous Players-Lasky Corporation, was asked frankly how the thing was done. Mr. Hoffman's reply was illuminating and may be taken as indicative of the general policy of the organization in this direction both East and West.

"It is simply a question of keeping track of every penny," declared Mr. Hoffman. "Whereas, in the past, there has been more or less waste, today, with our organization and perfection of the unit system of work throughout every department, there is no waste. That is the answer. For example—time was when there were delays in many departments all too frequently. And delays are not only dangerous in the film business—they are decidedly costly. If a high salaried star is kept waiting, with company and director and staff—for sets, stories, etc., there is a most alarming waste of money and time—which are identical in this work, even more so than in many other industries.

"Nowadays, thanks to the big stages, the efficient workmanship and the fact that the responsibility for each department is placed upon the head of that unit, there are no waits—or at least none that are serious. Every penny is accounted for also; not that we are penny wise and pound foolish, or niggardly in respect to requirements but that we watch for loopholes of waste and close them at once. Every cent goes, either directly or indirectly into the production and the exhibitor and his patrons get the benefit in perfect pictures. Thus, while costs of materials have gone up and up, during the war period, by effecting this tightening of gaps and avoiding unnecessary wastage, there has been no difficulty in keeping up the quality of the pictures in proportion to the increase in cost."

World Inaugurates a Trial Casting Day

ONE afternoon each week has been set aside at the World Studio for the purpose of trying out new material and making selections of material for the smaller roles in new productions of World-Pictures, thereby getting the variety in casts that the film fans crave.

A comprehensive and successful plan for the selection of these new people has been inaugurated. On the appointed afternoon the aspirants are gathered in the studio and are there tried out by the directors as to their quickness of perception, their ability to grasp the essentials of a scene and their success in depicting emotions. Those who prove capable along these lines are then given screen tests—that is, they are put through their paces before the camera by the directors. If they show up well when the tests are developed and printed they are hired for some production in which they will fit well.

Recently at one of these try-out afternoons thirty-five young ladies were given a trial. Of the thirty-five six developed enough ability to warrant screen tests and of the six, two were hired for work in new pictures.

Some New Comedy

When her new Pathe feature, "A Little Sister of Everybody," is released in June it will be seen that Bessie Love has developed a new strain in comedy-making. It is also declared that she arises to a striking emotional climax.

Cast of "Old Wives for New" Is Notable

With no particular star specially featured, the entire cast of "Old Wives for New," the forthcoming Artcraft special being directed by Cecil B. DeMille and written by Jeanie MacPherson from the novel by David Graham Phillips, is being pointed to as one of the most notable ever assembled in one production.

The players selected by Mr. DeMille for the picture includes Elliott Dexter, Wanda Hawley, Sylvia Ashton, Florence Vidor, Theodore Roberts, Helen Jerome Eddy, Marcia Manon, J. Parks Jones, Julia Faye, Edna Mae Cooper, Gustav Seyffertitz, Tully Marshall, Lillian Leighton, Maym Kelso.

Justin Fair with Pathe

Announcement is made that Justin Fair, recently dramatic and photoplay editor of the Newark Star-Eagle, has become a member of the Publicity Department of Pathe Exchange, Inc., in the New York headquarters. Several years ago, Fair was editor of the famous "Photoplay Pink" edition of the Los Angeles Record.

Allen Interests Buy Grand in Kitchener

The Allen interests in Canada, the company controlling the Paramount-Artcraft franchise for the Dominion, whose head offices are in Toronto, have again purchased another theatre to add to their rapidly-increasing string of houses in Canada. This time it is the Grand in Kitchener, Ontario.

It was just a few weeks ago that announcement was made that the Allen people had purchased two leading Ontario houses, the Temple in Hamilton, and the Majestic in London.

Quits Showing Pictures

The Gem theatre, St. John, N. B., has changed from a picture theatre to a vaudeville house.

Director Albert Capellani and May Allison, Metro Star, Discussing a Scene

George Walsh, Peggy Hyland and William Farnum Are Three of the William Fox Stars Who Shine Exceedingly Bright. They Are All Bringing Out New Productions

Fox Retains Book Title for New Picture

ALTHOUGH it was believed at first at the William Fox offices that "Riders of the Purple Sage" would not be retained as the title of the William Farnum de Luxe production now in work in the West, Mr. Fox has definitely determined to keep the name of this Zane Grey novel for the picturized version.

The chief reason for this decision, Mr. Fox says, is the desire to let exhibitors profit from the wide publicity and word-of-mouth advertising that Mr. Grey's book received.

"There are undoubtedly thousands of persons throughout the country," Mr. Fox declares, "who will welcome the opportunity of seeing the story in film form although they never read the novel itself. They have heard of its power and were the title changed they probably would not recognize from billboard advertising that the production is really a faithful transcript of the book.

"The temptation was strong to call it 'Lassiter,' after the name of the vigorous and virile character that Mr. Farnum is impersonating. Mr. Farnum himself, however, was one of those who protested against any change from the original title.

"Consequently, we are using what is one of the longest titles that has ever graced any of our photoplays. We have been particularly careful in titling pictures that we did not employ many or lengthy words. Rarely have we exceeded three short words. In the majority of cases we run to two-word titles because they lend themselves so well to display on electric signs and on lithographs and in newspaper advertising."

Livingston in Triangle May 19 Feature

FOR the week of May 19 Triangle offers at the head of its program a five-reel drama, "Who Is to Blame?" featuring Jack Livingston and Maud Wayne. This is a screen adaptation of a story by E. Magnus Ingleton and was directed by Frank Borzage and photographed by Pliny Horne. A rickshaw driver, Taro San, is taken to America by his employer, Grant Barton. In the new land Taro San's loyalty is tested, when it becomes necessary for him to sacrifice the respect and admiration of his benefactor that he may save Barton from a life of sorrow and regret. Jack Livingston has the part of the American lawyer, Grant Barton, and Maud Wayne, the former Keystone beauty, will interpret her first dramatic part as Marion Craig. Jack Abbe, the talented Japanese juvenile, who had an important part in "Her American Husband," will be seen as Taro San.

The second release of the week is "Old Hartwell's Cub," featuring William Desmond. Mabel Richards wrote the story and the scenario is the work of George E. Jenks, formerly of the staff of the Saturday Evening Post. It relates the development of a young blacksmith, whose only objects in life were the love and admiration for his drunken father, from sodden indifference to one of the foremost citizens of the town, through the inspiration and love of a good woman. The play opens amid small town comedy and pathos, then jumps to the West, where the hero is rescued from a mob lynching as a horse thief.

William Desmond is Bill Hartwell, while Mary Warren, who so successfully played opposite to Desmond in the Triangle production, "An Honest Man," will appear as Mary Lane. Walt Whitman and Edwin J. Brady are also in the cast. Thomas N. Heffron directed and Alfred Gosden photographed.

"The Hand at the Window," a two-reel Keystone Comedy, formerly announced for release the week of May 12, concludes the week's program.

World to Produce It

"The Unveiled Hand," a story by Izola Forrester and Mann Page, has been purchased by World Pictures, and the work of preparing the continuity is now under way. Miss Forrester has long been a feature writer on the New York Sunday *World* and a contributor to leading magazines.

Uncle Sam Puts O. K. on "My Four Years"

Charles S. Hart, Director of the Division of Films of the Committee on Public Information, has written a leter to My Four Years in Germany, Inc., in which he puts his official O. K. on Ambassador James W. Gerard's "My Four Years in Germany," and personally endorses the production as patriotic propaganda. The letter, written on the official stationery of the Committee on Public Information, follows:

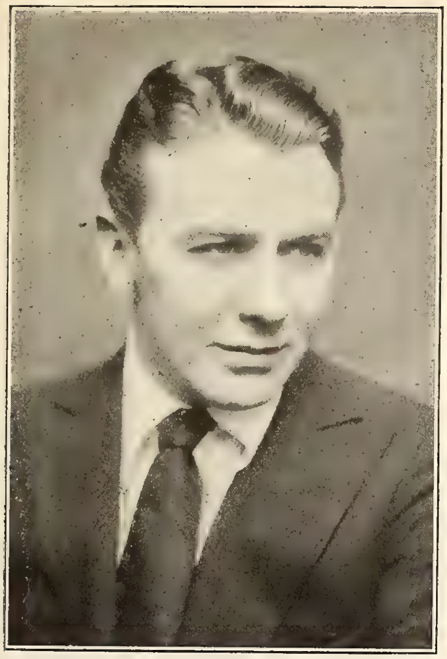
"Ambassador James W. Gerard's 'My Four Years in Germany' should be productive of great good throughout the country, both from the standpoint of showing German methods of warfare as well as stimulating patriotic activity on the part of our own people.

"This picture was reviewed by us officially in Washington. At the same time it was reviewed by Captain Shephard, Aid to the Chief Military Censor and a representative of the State Department. There was nothing seen in the picture at that time which was deemed subject to elimination."

Seyffertitz Not to Leave Lasky Company

From the Famous Players-Lasky Corporation comes the statement that, despite announcements to the contrary, Gustave Seyffertitz, one of the most valued members of the Lasky Stock Company, will remain with the organization, appearing in Paramount and Artcraft pictures. One of the rumors was to the effect that he was to become a director of stage productions for David Belasco.

Mary Warren Is Said to Give a Commendable Performance in Triangle's "An Honest Man."



Tom Moore, Goldwyn Player, Whose Popularity Is On the Increase

Tom Moore's Popularity Grows

Even though it is Goldwyn that says it, perhaps with a little partiality, inasmuch as he is that company's leading man, one is forced to admit that Tom Moore's popularity is growing. As a matter of fact, Moore has been fortunate in having been cast in Goldwyn Pictures in parts for which he has been well fitted. Playing a diversity of characters in "The Cinderella Man," "Dodging a Million," "The Floor Below" and "The Danger Game," he portrays Anthony Quintard in the first named play with precisely the same ease with which he assumes the quizzical crookedness of Jimmie Gilpin in "The Danger Game."

It is this ease more than any other quality which makes Tom Moore a player of the first rank. No matter what he elects to do, he is first of all entirely natural. Nothing of the conventional actor marks his work, and he is as much himself on the screen as he is away from it.

Underlying his ease of manner, Tom Moore's never failing sense of human nature is said to be responsible for his success. He knows people and can project what he knows because he is one of them. Without being a type he is representative of all types, and is equally at home as a careless man of wealth as he is a denizen of the slums.

When he finds time for recreation Moore plays golf or goes on long tramps in the country with some friend who knows more about the woods and fields than the intricacies of make-up or cutting a picture.

Screen Magazine Makes a Hit in India

Manager Jack Cohn reports that the Universal Screen Magazine is making a hit in India, according to a letter recently received from Harold B. Pereira, of Calcutta.

Goldwyn Changes Marsh Release

Substitutes "All Woman" for "The Glorious Adventure" for June 2 —Production Was Directed by Hobart Henley

GOLDWYN PICTURES CORPORATION announces the substitution of "All Woman," a dramatic story by F. Lloyd Sheldon, as its Mae Marsh release for June 2 in place of "The Glorious Adventure." The last-named production will be the subsequent Marsh release. "All Woman" has been cut and titled and within a few days prints of it will be on their way to Goldwyn contract customers in all parts of the country.

Hobart Henley, who directed Mae Marsh's picture, "The Face in the Dark," directed "All Woman." He is said to have provided for it the same quality of snap and punch that made the former subject so popular.

The new production is said to give Mae Marsh a stronger dramatic role than any she has had. "All Woman" tells the story of Susan Kildare, "the good girl who tamed a bad town." Every inch a woman —a real woman—is Susan, though the beginning of the story finds her a New York factory girl. She goes to a little Adirondacks town to claim an inheritance and finds herself in a tangle of exciting circumstances.

Instead of the splendid hotel she thought she had inherited the girl finds a wretched roadhouse, frequented by the worst element in the country. Susan decides on an immediate "clean-up." Miriam Strong, the sister of Austin Strong, a young political leader of the district, elopes with a worthless young man and they seek shelter in Susan's hotel, intending to be married the next day. When they have registered Susan begs them to reconsider and succeeds in persuading them to return home.

Then follows other troubles, but of course a happy ending is brought about.

Berman Issues Broad Challenge

General Manager of Jewel Wants to Know Name of Picture That Can Match "The Kaiser" as Box Office Winner

H. M. BERMAN, general manager of Jewel Productions, Inc., has issued a sweeping challenge to producers and distributors of motion pictures to name a feature that has made as much money for the exhibitor as "The Kaiser, the Beast of Berlin."

"The number of bookings of a production before it has been shown," said Mr. Berman, "usually only is proof of the efficiency of the sales force. These advance bookings are no criterion in proving the value of a picture from a box-office angle.

"There have been numerous pictures that have been booked in thousands of theatres throughout the country as a result of circus advertising methods and intensive sales campaigns. The promoters of these pictures with great glee have told the exhibitors through the trade press of the tremendous booking success of the pictures. Naturally when these productions have failed to make money for the first-run exhibitors, the second, third and fourth-run exhibitors as a result of this fact have canceled the bookings. Nothing, however, has been said of the cancellations by the producers and distributors who pointed with such pride to the advance bookings.

"I now challenge any distributor of motion pictures to open his books, check his film rentals on his most popular production with the receipts of the theatres that presented the production and produce one single instance where a picture has made as much for the exhibitors of the country as has 'The Kaiser, the Beast of Berlin.'

"The picture had a pre-release showing in Boston on March 15, where it ran for five weeks at the Globe theatre. From March 15 until the present it has been shown constantly all over the country, and I have kept in touch with the box-office receipts of every theatre that has presented it. Out of thousands of presentations but one exhibitor failed to make money and that man has acknowledged the failure was his fault and not the fault of the picture.

"In making this claim for 'The Kaiser, the Beast of Berlin,' I don't even except 'The Birth of a Nation,' which is acknowledged to have played to greater total receipts than any other feature photoplay, even though 'The Birth of a Nation' until very recently was not presented along regular film rental lines.

"Present indications lead me to believe that in the near future I may be able to make the statement that 'The Kaiser, the Beast of Berlin' was rebooked for repeat presentations in more motion picture houses than any other production. I do not make this claim, however, at this time because the picture has been released for less than two months, and it is a little early to make such claims, but the requests for repeat bookings are so large that indications are that I will be able to make and prove such a claim."

Sets a Record for Denver

A letter just received at the home office of Select Pictures from H. L. Knappen, manager of the Denver branch, claims that all Saturday attendance records for Denver had been broken at the America theatre by Alice Brady's latest Select Picture, "At the Mercy of Men." Wherever this picture has been shown, Select says, it has proved to be one of Miss Brady's most successful productions.

With a Flivver Like This, in "From Caterpillar to Butterfly," the Girls Flock Around Like Bees on a Honeysuckle. The One-Reeler Was Made by National and Is Released Through General Film

General Film Reports Progress

Organization Now Handling the Product of Thirty-one Separate Producers—Points to Efficiency and Economy of Service

GENERAL FILM COMPANY is now releasing the product of thirty-one separate motion picture manufacturers, tripling its list of producing clients since last fall. From a big program group of star releases down to a single-reel educational, the product handled by the company embraces every imaginable subject, while the distribution ranges from the whole of the United States and Canada down to single specified States.

"General Film Company is able to care for a multitude of accounts like this," said a prominent official of the company, "because its sole business is that of a service company. Any motion picture product of merit can find in General Film a route to its market. We are handling now a volume of business such as the company has not had in recent years. This does not show completely in regular weekly releases, because not all of our clients produce on the traditional weekly schedule. In fact, isolated special releases of all lengths are now being routed through our exchanges that formerly were sold through State rights exchanges of various ownership, various efficiency and various responsibility. The owners of these films are convinced that one statement a week from one responsible concern covering the whole field economically and intensively is just about the right thing."

"General Film did not start its service expansion at the easy end. It started with the biggest undertaking of its career with the acceptance of 'Hodkinson Service' of General Film as its medium for serving the country with Paralta Plays. Our company felt big enough to tackle this, and quickly proved itself to be in that our exchanges already have one and one-half million dollars' worth of business laid out on the product."

"Having thirty exchanges, each thoroughly organized and equipped, all directed from headquarters in New York and constantly inspected by a force of traveling auditors and supervisors, the organization finds its task simplified by the more product it handles. Every customer for one brand of product becomes a customer for additional product of another brand. If these brands were distributed through a number of exchanges in the same town, each sale would have to be made separately—at a compound of selling cost instead of a simple one."

General Film states that a great deal more of new product is under negotiation at this time, and that future announcements may be expected of considerable trade interest.

Viola Dana Returns to New York Studio

Viola Dana has returned to Metro's New York studios and has started work in a screen version of "Opportunity," a story by Edgar Franklyn, which was published serially in All-Story Weekly. John H. Collins, who has guided the little star in most of her pictures, is both the adaptor and director of this new production, and John Arnold is the photographer.

Her new picture is the second of Miss Dana's new series of screen comedy dramas, the first of which, "The Only Road," was completed just before she left California.

Cavalieri Play Renamed "Love's Conquest"

Under the direction of Edward Jose the last scenes of the Paramount picture version of "Gismonda," starring Lina Cavalieri, have been taken at the Fort Lee Studios of the Famous Players-Lasky Corporation. The production, claimed to be the biggest ever undertaken in the East, will be released under the title of "Love's Conquest." In it Madame Cavalieri wore her famous collection of jewels, said to be worth more than a million dollars.

During the film of a lion scene a near-fatality occurred, according to the assertion of the Famous Players-Lasky publicity department. A large lion with a bad record had been secured and, after it had been put through its paces before the camera, its owner and trainer, J. A. Cahill, attempted to drive it back into its cage. The animal turned on Cahill and would have killed him, it is said, had not John Abbott, Jr., one of the studio carpenters, come to the rescue with an axe. One lusty blow caused the lion to drop the body of the unconscious trainer. Two more equally lusty blows—one dead lion. Cahill's life was despaired of for a time, but he is now recovering in the Englewood Hospital, it is said.

"Dot" Farley Has a Good Chance to Shine

"From Caterpillar to Butterfly," the current Clover Comedy released by General Film Company, is said to afford "Dot" Farley ample opportunities to display her talents. Miss Farley is supported by "Bud" Duncan and "Kewpie" Morgan. The comedy for the following week is "A Widow's Camouflage." These one-a-week comedies are made by the National Film Corporation.

"The Cross Bearer" Used for Recruiting

One of the recent World-Pictures, "The Cross Bearer," is being used with success in the enlistment of recruits by the Naval Recruiting Bureau. At the Star Casino, in New York City, over one hundred recruits were secured at a single showing of the picture.

June Elvidge Is In the Cast of World's "The Cabaret"

Parke and Cushing Work Out New Stories

Wiliam Parke, director, who has just completed the production of "The Yellow Ticket," starring Fannie Ward, for Pathe release, has returned to New York after a trip to Atlantic City, in the course of which he and Tom Cushing, who wrote the scenario of "The Yellow Ticket," worked out a number of stories which they had had in mind for some time.

Mr. Parks decided not to accept the offer of the Astra Company that he produce their next serial as he wants to stick to features. At the present time he has not yet decided definitely what he will do, and it is reported that he is considering several propositions.

Chaplin's Dog Is Dead

"Mutt," the white mongrel pup which, in the role of "Scraps," the world's champion thoroughbred mongrel," was costarred with Charlie Chaplin in "A Dog's Life," has shuffled off this mortal coil. His demise, attributed to a broken heart caused by the long absence of his master on his Liberty Loan trip, occurred the other day at Hollywood.

J. Barney Sherry to Have a Raffles Role

In "High Stakes," the concluding Triangle release on the May schedule, J. Barney Sherry has a typical Raffles role. In his long career on the screen Mr. Sherry has come to be associated in the public mind as a portrayer of only the so-called dignified parts, such as the politician, the lawyer or the millionaire. He has a fine presence and the force and dignity of his personality have always conformed admirably to the characterizations entrusted to him. His advent in a crook role part, therefore, will excite no little interest.

Included in the cast of "High Stakes" are: Harvey Clark, Jane Miller, a new leading woman who will make her first appearance with Triangle in this vehicle; Myrtle Rishell, Dick Rosson, Ben Lewis and J. P. Wild.

J. Barney Sherry, One of Triangle's Best Known Players

Clara Kimball Young, With Her Mother and Father and the Family Dog, at Miss Young's Recently-Leased Residence on the West Coast

Tom North Wins a Promotion

Pathe Makes Him Division Manager with Jurisdiction Over Eastern District—Proctor and Wessling in Other Sections

TOM NORTH, one of the best known and most popular men in the Pathe organization, and editor of the company's official house organ, the Pathe Sun, has been appointed division manager with jurisdiction extending over the entire eastern district. Friends in the amusement world from coast to coast will learn with pleasure of Mr. North's promotion. Pathe now feels the eastern district is assured of a live, wide-awake expert with boundless energy, a remarkable personality and a business man who is strong on the "square deal." North's appointment follows closely on those of Ralph O. Proctor for the middle western, and W. S. Wessling for the southern districts, to work under the direction of Sales Manager F. C. Quimby.

For more than a score of years Tom North has been associated with ventures in the field of amusements. His first connection was with Price's floating theatres, showing on the Ohio and Mississippi Rivers. Then he was with Jule Walters' old-time melodramas. He was with Gentry Brothers' show, with Charles Whittaker, and with Lincoln J. Carter. He also conducted dramatic shows for Arthur C. Hastings, and was the director of the Lefley-Bratton Company. He was press man for the Ringling Brothers Circus for several years, and booked and directed road attractions for Harry Askin for three years. In San Francisco Mr. North organized and directed sixteen road companies at one time on five Kleine shows.

Later Mr. North was in charge of the V-L-S-E Seattle office. The movement for adequate advertising of motion pictures in the Seattle newspapers received its first impetus through him. Seattle still ranks foremost in the opinion of many as a result of the pioneer work done by Mr. North.

Tom North joined Pathe as manager of the Super Feature department handling special engagements of such features as "Les Miserables" and "The German Curse in Russia." When Tarleton Winchester took charge of all publicity, Mr. North became editor of the Pathe Sun and has handled this branch of Pathe's exploitation work with marked ability and consequent success.

Douglas Color Pictures for N. Y. Trade Showing

W. W. Hodkinson, who expects to return to New York the latter part of this month, has just announced to his home office that he is so impressed with the quality of the Douglas Color Pictures that instead of commencing immediate bookings in the various exchanges he has decided to bring the latest production, "Cupid Angling," to New York City for a large trade showing, and also public exhibition, so that the true quality of these pictures may be fully appreciated by both the trade and the public who will be invited to the showing.

The Douglas Natural Color Pictures are re-creations of the scenes that they portray; no colored rotary shutter, or hand-colored prints enter in the process.

The new process is the discovery of Leon Forrest Douglas, of San Rafael, Cal. The pictures have already been shown to the public in Los Angeles, where the Kinema theatre has secured the sole rights. Their showing would seem to bear out all the claims made for them, judging from the flattering criticisms received.

Mary Miles Minter in a New Ghost Story

AT the Santa Barbara studios of the American Film Company, Mary Miles Minter is now engaged in the filming of "The Ghost of Rosy Taylor," from a story written for the Saturday Evening Post for Josephine Dodge Bacon. Rosy is a mythical person who is never seen by the lady who employs her, but who keeps the home and the silver in a state of immaculate cleanliness.

Under the editorship of Will M. Ritchey the scenario department of the American Film Company is providing many high class stories for the American stars and is keeping the productions up to the high standards set and maintained by this company. A number of well-known writers have been added to the scenario staff, among them:

Stephen Fox, author of "The Frame-Up," "High Play," "Shackles of Truth," and "Souls in Pawn," all released on the Mutual program. Mr. Fox's recent releases also include "The Japanese Nightingale," with Fanny Ward, and "More Trouble," with Frank Keenan.

Daniel F. Whitcomb, author of "A Game of Wits" and "A Bride's Silence," on the Mutual program. Mr. Whitcomb is also well known as the author of several of "The Mary Sunshine Series," including "Told at Twilight" and "Little Mary Sunshine."

Elizabeth Mahoney, who has recently adapted "Ann's Finish," "Beauty and the Rogue," "The Mate of the Sally Ann," "Molly Go Get 'Em" and "A Square Deal" for the Mutual program. She is also the author of "Limb of Satan" and "The Close Account," released on other programs.

William Parker, author of "Miss Jackie of the Army," "The Craving," "The Bruiser" and "Powder," all on the Mutual program. One of his recent releases on another program is entitled "The Nemesis."

Titles Chosen for Ray and Dalton Plays

ANNOUNCEMENT has been made of **titles of several new Thomas H. Ince** productions for Paramount release. The Charles Ray picture which probably will follow "His Own Home Town" has been named "A Son of the Snows." With Irvin Willat directing under the supervision of Mr. Ince, it is said that some of the best snow scenes in the history of the film excursions to Truckee, Ariz., which affords superior locations for winter scenes, were obtained. The new Ray picture recently finished has been titled "The Hand of the Hun." It has the war as its background. Ray is now engaged on still another story, written by Victor L. Schertzinger. Jane Novak is leading woman in both "A Son of the Snows" and "The Hand of the Hun."

Dorothy Dalton soon will be seen in a Paramount picture, "The Mating of Marcella," and later she will appear in "The Triple Cross," a mystery story of the present war. After that, Miss Dalton will be seen in a Southern play—something quite new for her. It was written by Ella Stuart Carson.

Variety of theme and treatment is said to mark the forthcoming Dalton pictures. "The Mating of Marcella" is a tale of a divorce problem with the star as a girl of exotic parentage; "The Triple Cross" is one thrill after another, it is said, with Miss Dalton as a Secret Service operative; the Southern story has to do with the emotion of jealousy largely. "Tyrant Fear," the current release of the Thomas H. Ince star, is a virile tale of the Canadian Northwest.

Enid Bennett is completing "The Desert Mating," her first picture for Paramount since she became Mrs. Fred Niblo. The picture is said to be admirably adapted to the Australian star's abilities. Jerome Storm is director of this production. Jack Holt supports Miss Bennett.

Jesse C. Hampton has resigned the position of business manager of the Thos H. Ince studio to accept a similar position with another studio. Mr. Hampton has been succeeded by John Kelly, who has been for a number of years a valued employee of Mr. Ince.

General Alternating Its Short Releases

THE Western releases known as Rancho Dramas, produced by the National Film Corporation of Denver, are being dated on alternate weeks with the Blue Ridge Dramas produced by Ned Finley, according to General Film Company.

This will enable the exhibitor to book a continuous weekly succession of two-reel out-door photoplays of the type that General Film says has already been demonstrated a big commercial success. In accordance with this arrangement of two-reel subjects, the current Blue Ridge Drama will be followed by a Rancho story said to provide an unusual number of thrills and suspenseful moments.

Similarly, the O. Henry releases, through General Film, are now dated every other week to alternate with the Wolfville Tales, by Alfred Henry Lewis, providing a succession of comedy-dramas of high literary calibre—the O. Henry subjects dealing with urban life and the Lewis tales with the unharnessed West.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Madame Olga Petrova Shows a Visitor Around Her Country Place on Long Island

Lawrence Again Directs Virginia Pearson

Edmund Lawrence, who directed Virginia Pearson's newest William Fox Feature, "Firebrand," is about to start work on another production featuring the same star, to be titled "For Gold."

Mr. Lawrence made his directorial debut with the Fox forces in the production of "A Daughter of France," which is said to have proven an immensely popular vehicle for Miss Pearson, although Mr. Lawrence screened most of the picture under the handicap of illness. Probably no director in the industry is more popular with his technical staff and company of actors than Mr. Lawrence, it is said.

Chaplin on Front Page of Society Journal

Charlie Chaplin and his faithful hound adorn the front cover of The Lookout, the oldest and most exclusive of society journals published south of the Mason-Dixon line. This is an honor that is said never before to have been accorded a film player.

This unique publicity beat was put over through the enterprise of Frank H. Dowler, Jr., general manager of the Signal Amusement Company, of Chattanooga, where The Lookout has been printed for the past twenty-two years. Incidentally, Mr. Dowler did such remarkable business with Chaplin in "A Dog's Life" in both Chattanooga and Knoxville the first week of its release that he has been obliged to book the picture for a second run.

Steele in Petrova Play

In Madame Petrova's fifth picture, "Patience Sparhawk," the part of Beverly Peale is played by Vernon Steele, the young English actor who appeared on the legitimate stage with the Polish star in "Panthea." He has appeared on the screen as leading man with Clara Kimball Young, in "Hearts in Exile," and with Mae Marsh in "Polly of the Circus."

William "Smiling Bill" Parsons and His Leading Woman, Teddy Sampson Are Putting the Brand of Comedy Into Capitol Pictures For Goldwyn that Is Fast Winning Approval Throughout the Land

Choosing Cast for "The Demon" a Hard Task

The hardest job in the twelve years' experience of Horace Williams, Metro's West Coast casting director, so he declares, was the picking of a cast to support Edith Story in "The Demon," which was adapted by George D. Baker from the novel by the Williamsons. Choosing the principals, Lew Cody, Charles Gerrard, Fred Malatesta, Virginia Chester, Molly McConnell and others, was easy, but among those Mr. Williams was required to engage for "bits" and extra work were: One Sultan, and women of his harem; one Arab chief and followers; three dozen bewhiskered merchants of Algeria; one dozen Moslem and Christian slaves; one slave auctioneer; twenty fierce Corsican brigands; three Nautch dancers; ten Nubian guards; one hundred assorted tourists, the pick of Los Angeles; one goat, one donkey and one Ford!

Raymond West Suffers a Broken Arch

Raymond B. West, the Paralta director who has staged more of that company's productions than any other director, is suffering from a broken arch in his left foot. Mr. West believes that the fracture is due to natural weakness of the bone brought on by the constant use of his feet in driving his automobile. He is anxiously awaiting sufficient recovery so that he will be able to undertake the production of J. Warren Kerrigan's next Paralta play, "Toby," which he has been chosen to direct.

Fox Finishes Three More

Three pictures were finished at the Fox Film Corporation eastern studios and one in the western studios last week. Miss June Caprice completed "Blue Eyed Mary," "Peggy Hyland" and "Peg of the Pirates," and Miss Pearson wound up "The Firebrand." In the West Tom Mix ended his work in the interesting play of western life, "Ace High."

Parsons on His Ninth Comedy

Smiling Comedian's Capitol Pictures, Released Through Goldwyn, in Big Demand — Reichenbach Going to Europe on Sales Campaign

"SMILING BILL" PARSONS is now at work on the ninth of the twenty-six Capitol Comedies he will make this year for distribution through Goldwyn. Although less than three weeks have elapsed since the first was released, over six hundred theatres throughout the country have contracted for the comedies. These include the Jones, Linnick and Schaeffer houses, Ascher Brothers' circuit, Marcus Loew's theatres, the Mastbaum, McGurk and Sablowsky theatres in Philadelphia and the A. H. Blanck and Thomas Saxe houses throughout the Northwest. The two last named have booked the entire series.

Many of the best known comedy women on the West Coast will be seen in the Parsons pictures. Billy Rhodes is seen opposite the smiling comedian in "Bill's Baby" and "Bill's Predicament." Molly Malone, formerly featured with Universal, supports Bill in "Matching Bill" and "Birds of a Feather." Teddy Sampson (Mrs. Ford Sterling), formerly starred in World Film and Triangle subjects, will be Parsons' principal support in two releases, already completed, but as yet unnamed, while May Agnew, one of the Famous Players-Lasky featured players, is now working opposite Parsons in "Bill Bulls the Market" and has been engaged for another picture.

Through the Goldwyn foreign department, offers have been received from Scandinavia, Australia, France, Italy, Spain and Portugal, while Harry Reichenbach, the company's general sales and business manager, has received offers of outright purchases or franchise sales from Walturdaw and Jury's, Ltd., of London; from Williamson and Australian for Australia; from Di Luggo and Antemorra for Italy, Portugal and Spain and the Balkan states, and from Howells for the Orient.

No arrangements have been concluded for the foreign territories as yet. Mr. Reichenbach will leave for Europe early in June and contemplates handling the sales for all European countries from a London connection.

"Honor's Cross" Second Goldwyn-Selexart

"HONOR'S CROSS" is announced as the second Selexart subject distributed by Goldwyn. A cast of prominent players is featured.

Rhea Mitchell is seen in the stellar role of Jane Cabot, in turn a cabaret dancer, a seamstress and a waitress. Miss Mitchell, who formerly was on the vaudeville stage, has appeared on the screen in "The Three Musketeers," "Sealed Lips," "Gilded Youth," "Whither Thou Goest" and "On the Level."

To Herschell Mayall is entrusted the important role of Hon. Thomas Dolan, a corrupt politician, and he is said to be equal to the many opportunities of the part. Mayall is best known as a screen player for his performances in "The Renegade," "Sorrows of Love," "The Beast," "Civilization" and "Cleopatra."

Edward Coxen has the role of Lee Stevens, a sturdy mountaineer lured to the city by Dolan. For several seasons Coxen has been leading man in screen productions.

Roy Laidlaw, who did fine work in "The Gun Fighter," "The Female of the Species" and "The Patriot," is seen as "Gentleman Jim" Cabot, formerly a lightweight pugilist, but later a fighting heavyweight loafer.

Adele Farrington and Joseph J. Dowling are other players of note who have important roles.

Hopper Now Directs for Metro

Placed in Charge of Edith Storey's New Picture, "As the Sun Went Down"—Reicher to Direct Bert Lytell

METRO has added E. Mason Hopper to its directorial forces at the Hollywood studios and he has already started work guiding Edith Storey in "As the Sun Went Down," her next picture following "The Demon," which is now being assembled, cut and titled.

"As the Sun Went Down" is a screen version of the play by George D. Baker, manager of productions at Metro's Hollywood studios, who also wrote the continuity. Mr. Baker directed Miss Storey in "The Demon," and is now completing the picture. Mr. Hopper was engaged by Mr. Baker to direct Miss Storey in her newest starring vehicle because of the fact that Mr. Baker's duties as manager of productions are heavy without the added responsibility of the continual direction of a star.

With the departure of Viola Dana for the East, Frank Reicher, who directed Miss Dana in "The Only Road," will cut the film and prepare it for shipment, after which he will take over the direction of Bert Lytell in his next picture — his third for Metro — which will follow "No Man's Land," directed by Will S. Davis, and "The Trail to Yesterday," directed by Edwin Carewe. A. S. Le Vino is working on the new story for Mr. Lytell, who is still engaged in making "No Man's Land."

Mr. Hopper has served with Paramount and Triangle, having directed such prominent players as Vivian Martin, Gail Kane, Alma Rubens, Wallace Reid and House Peters. He was the creator of the George Ade Fables as interpreted on the screen. Before starting as a director he had been a newspaperman, cartoonist and vaudeville headliner.

Katherine Harris Barrymore and Henry Kolker Are Presented By Metro In "The House of Mirth."

Memphis Stampedes to See "Over the Top"

POLICE reserves had to be called out in Memphis to restrain the crowds seeking to see "Over the Top," at the Majestic theatre, according to a telegram received by the Vitagraph Company from Charles McElvray, of Memphis, general manager of the Majestic Amusement Company.

In Syracuse, N. Y., where it ran at the Hippodrome, it played to capacity business for two consecutive weeks, thereby recording the longest run of any attraction in the history of Syracuse, according to a wire from A. J. Sardino, manager of the Hippodrome. Syracuse is known in theatrical circles as a "two-day" town, so that this record for "Over the Top" would seem to indicate a remarkable appeal by the most remarkable picture Albert E. Smith, president of the Vitagraph Company, ever turned out. It adds another to the growing number of tributes which have come to Mr. Smith and Wilfrid North, the director, for their handling of Sergeant Empey and his book.

"Over the Top," by showing at the Majestic in Memphis for nine days, also hung up a new mark, according to the telegram from Mr. McElvray, which read:

"Congratulations to Vitagraph upon your release of 'Over the Top' which we ran for nine days with greatest of success. It is the only picture we ever ran for week successfully, four days being our maximum. After opening night it was necessary to call for police assistance to handle crowds. Results on "Over the Top" were revelation to us."

The Syracuse manager wrote in similar vein, his message reading: "'Over the Top,' the greatest picture ever made. I played it for two consecutive weeks to capacity business. This is the longest consecutive run of any attraction in the history of Syracuse. Some of my patrons returned four and five times. Am arranging for return engagement. Wish to compliment Vitagraph on its splendid publicity campaign, which was of immense assistance."

Fine Balboa Used for New Lytell Picture

A number of scenes in Bert Lytell's forthcoming picture, "No Man's Land," adapted to the screen by Mr. Lytell and A. S. Le Vino from Louis Joseph Vance's popular novel of the same name, were photographed on a big estate at Balboa Palisades, one of the summer residence sections on the Pacific Coast and overlooking the ocean.

"My Four Years" Continues Success

Reports to the First National Exhibitors' Circuit are said to indicate that the box-office success attained by "My Four Years in Germany" at its run at the Knickerbocker theatre, New York, is being duplicated in other large cities in the East and Middle West.

Managing Director S. Barrett, of the Circle Theatre, Indianapolis, was obliged to break a hitherto inflexible rule and continue the Gerard film for a second week, owing to unprecedented popular demand. Besides using half-page and quarter-page ads in the daily papers, one of the novel features of Mr. McCormick's campaign was the excellent use he made of a letter from Mayor Charles W. Jewett, in which he urged every citizen to see the film as a patriotic duty.

"My Four Years in Germany" has been filling the Tremont Temple in Boston since April 14. The Transcript, in a leading editorial endorsing the film, said: "This film should be seen at the Government's expense in every army camp and cantonment, every fort, every naval barrack, and on board every ship in the United States service to-day. It is deeply productive of the emotional energy indispensable to the courageous, relentless pursuit of the war to a positive victory."

At Fabian's Regent theatre, in Paterson, N. J., the picture rolled up a six-day box-office total of $8,106, which is likely to stand as a record in that city for some time to come.

An April 21, John Kunsky showed it to the biggest first-night audience on record at the Madison theatre in Detroit, and expects it will break the run record of "The Birth of a Nation" before the engagement is completed. Similar reports come from Providence, Minneapolis, Newark and many other cities.

Pathe Has Something New in Lobby Display

Pathe has notified all its branch managers that beginning with the release of "Kidder & Ko.," a new Bryant Washburn comedy, improved photographic sets for lobby display will be offered exhibitors. The new sets to be sent out with all Pathe feature releases following "Kidder & Ko." will comprise eight photographs and a title card and will be sold at cost. Each set will have an exclusive border design and will be printed in a distinctive color. "Kidder & Ko.'s" release date is June 16.

Henley Directs Mae Marsh a Third Time

Hobart Henley, who directed Mae Marsh in "The Face in the Dark" and "The Glorious Adventure," the latter set for June release, is now in the midst of directing the Goldwyn star in a third picture, the title of which has not yet been announced. Since Miss Marsh cast her lot with Goldwyn, more than a year ago, Mr. Henley is the only one to have directed her in more than one production. Goldwyn professes to be delighted with the success of the combination.

Aubrey M. Kennedy, President of the Kennedy Theatres, Inc., Enters the Exhibitor Field With the Symphony Theatre In New York

Aubrey Kennedy to Produce Comedies

Aubrey M. Kennedy, who in partnership with Thomas Healey, planned the new Symphony theatre on upper Broadway, New York, which is now nearing completion, has turned producer on his own, and within the week will commence production of his first picture. While Mr. Kennedy is unable as yet to announce the name of his star, owing to contracts entered into between the player and his present management, it may be said that he is one of the best known comedians on the American stage, having been in the limelight for fully twenty years. He was the star of one of Broadway's successes this season. Mr. Kennedy plans to put this star in two-reel comedies, a series of which is to be produced and issued monthly. Roy Somerville, well-known scenario writer, who has many successful comedies to his credit, has finished the first script.

Mr. Kennedy lays first claim to the institution of a novelty in putting a Broadway star of national reputation in two-reel comedies, just as he departed from the beaten path in building the Symphony theatre on such an elaborate scale. It will be the first neighborhood house in New York city to maintain a fifty-piece orchestra and to present first run pictures to its patrons.

In all probability the new comedies will first be presented at the Symphony theatre. The name of the star will be announced next week.

Jane Novak Again in Hart Picture

In "Selfish Yates," William S. Hart's newest Artcraft picture, produced under the supervision of Thomas H. Ince and directed by the star himself, Jane Novak again appears as Hart's leading woman. B. Sprotte plays the heavy role and others in the cast are Harry Dunkinson, Ernest Butterworth and little Thelma Salter. C. Gardner Sullivan wrote the story.

About New Pictures

In her newest picture for Metro, "The Only Road," Viola Dana has a scene in which she makes a raid on the assorted clothing of half a dozen small boys, who are frolicking in a swimming hole.

Anita Stewart, with her director, Wilfrid North and members of Vitagraph Company working with her in "The 'Mind-the Paint' Girl," narrowly escaped death in an automobile accident last week when returning to the studio from location.

Having worked at top speed for six weeks to complete "De Luxe Annie," in time for advance, showing the middle part of May, according to the Select schedule, Norma Talmadge has plunged at once into a new production.

Madge Kennedy is busy at the Goldwyn Studios in Fort Lee on her newest production, an original photodrama by Charles A. Logue, called "The Service Star." This is not a war story.

Increased interest is added to the big production of "Uncle Tom's Cabin" by the Famous Players-Lasky Corporation as a Paramount picture by the fact that Marguerite Clark is playing the dual roles of Topsy and Little Eva.

Emily Stevens has begun work in a screen version of Rachel Crothers' problem play, "A Man's World." June Mathis picturized the drama.

Baby Marie Osborne appears as a diminutive cowgirl in her new Pathe play, "A Daughter of the West," and rides her own little Shetland.

Attractive New Orleans locations are utilized in "Way Up in Society," the first of the Diamond comedies featuring Diana Allen, General Film Company reports.

Immediately upon the filming of the final scenes of "Merely Players," Director Oscar Apfel commenced the work of direcing Kitty Gordon, World star, in "Mandarin's Gold," an original story from the pen of Philip Lonergan.

Herbert Heyes, one of the best known leading men, has returned to the William Fox forces after a long absence, and will be seen opposite Gladys Brockwell in "The Bird of Prey."

Word comes from Los Angeles, where Astra is at work on the first episodes of the new Pathe serial, "Hands Up," that it will be the best "action" serial Astra has turned out.

For the new Victor Schertzinger picture, "A Nine o'Clock Town," on which Charles Ray is now engaged, a country street was required and oddly enough this was found in the heart of Los Angeles.

Wm. S. Hart is back from his Liberty Loan tour, and has resumed work on "Shark Monroe" for Artcraft, which he will complete shortly and then begin on a new picture, details of which are still absent.

Seldom has a story been screened with as few interior scenes as in "The Light of the Western Stars," which features Dustin Farnum. There are less than fifty interior scenes.

Lucian Hubbard and W. A. S. Douglas, who wrote Pathe's forthcoming serial, "The Wolf-Faced Man," have grouped together a series of adventure ideas, many of which are based on fact.

The staging of strike scenes at a candy factory, provided a half-holiday for the employes so that they might become players in "The Winning of Beatrice," May Allison's next Metro picture.

A new block of Judge Brown Stories is promised for early release through General Film Company by the Boy City Film Corporation. Four additional subjects have been completed.

Harry Carey, the star of "The Three Bad Men," a dramatic Universal picture of the open country, did a fantastic flip from a high cliff at Newhall, Cal., in which he scraped off most of his face.

"Over There," is said to be in such demand that, in order to be able to accommodate demands for showings of this picture, the Select Pictures Corporation has been forced to reprint the subject.

When "The Judge" is released by World Pictures, it will mark the return of Marguerite Gale to the screen. Miss Gale supports June Elvidge and John Bowers in this production, directed by Travers Vale.

Edith Storey Has a Character Role In "The Demon," a Metro Picture

Hayakawa Pictures to Be Made at U City

A leasing arrangement has been entered into whereby the Hayakawa Productions, which are to be released by the Haworth Pictures Corporation, are to be made at Universal City. The principal settings already have been built and the filming of the first of the productions has been begun.

Vice-President and General Manager Hawkins of the Haworth Pictures Corporation says that the company will carry out its intention of erecting a studio of its own later on. He has the plans in hand for the studio, which will be the most unique institution of its kind in the realm of filmdom, it is claimed, and especially adapted to the type of photodramas in which the Japanese star will be featured.

The new company's studio manager will be George Stout, who for a number of years was associated with Mack Sennett.

Petrova in Out-and-Out Melodrama

A radical departure from the type of role usually portrayed by Madame Olga Petrova is promised when "Tempered Steel" is released for public view. Written especially for Petrova, by George Middleton, author of the Broadway success, "Polly With a Past," Madame Petrova's fourth special feature is an out-and-out melodrama. The first production to mark the contract under which Ralph Ince has been engaged to direct the Polish star in a series of pictures, "Tempered Steel" is said to have all the "punch" elements for which Ince is noted.

The role of Lucille Caruthers, which Petrova depicts, is that of a young and stage-struck southern society girl, who suddenly finds herself involved in the mad whirl of theatrical life in Manhattan. Through a chain of peculiar circumstances she finds herself guilty, in the eyes of the law, of murder.

Rothapfel Gets Petrova Plays

Will Present Forthcoming Productions at Rialto and Rivoli—Praises Box Office Value of Previous Petrova Pictures

MADAME OLGA PETROVA'S next two productions, "The Life Mask" and "Tempered Steel," will be seen in New York at the Rialto and Rivoli theatres during the course of the next six weeks. This announcement is made from the offices of the Petrova Picture Company.

"The Life Mask," the third special vehicle in which Madame Petrova appears, has been booked by the managing director, S. L. Rothapfel, for an engagement at his Rialto commencing the week of Sunday, May 12. The picture is a film version of the novel of the same name by the celebrated, though anonymous, author of "To L. M. G."

"Tempered Steel," Madame Petrova's fourth special feature, designed as a screen medium for her by George Middleton, author of "Polly with a Past," and directed by Ralph Ince, will be presented at either the Rialto or Rivoli during the early part of June.

Frederick L. Collins, president of Petrova Picture Company, was recently in reecipt of the following letter from Samuel L. Rothapfel, relative to the third and fourth productions in which Madame Petrova appears:

Dear Mr. Collins:

Since our recent talk, I have been looking over my Rialto attendance records again and find that the Petrova figures are even better than I told you.

During the four months I have played two Petrova Pictures, "Daughter of Destiny" and "The Light Within," the former played to more money than any other picture, save one, which has appeared at the Rialto during the period; and the latter played to more money than any other picture, except "Daughter of Destiny" and the one picture referred to above. In other words, your two pictures rank second and third in point of box office value, over a period of eighteen weeks.

These facts, together with my great admiration for Madame Petrova as an artist, lead me to accept, with pleasure, your very kind offer to allow my theatres to continue presenting Petrova Pictures, notwithstanding the severance of my relations with The First National Exhibitors' Circuit.

Very sincerely yours,
(Signed) S. L. ROTHAPFEL,
Managing Director.

Pathe Uses New Policy on Travel Series

BY virtue of an important deal consummated between Pathe and the Post Film Co., of which Albert Redfield is president and treasurer and Clyde E. Elliott is vice-president and general director, release throughout the country of a new travel series will be made by that distributing company in conjunction with daily newspapers.

Forty papers in the United States are parties to the contract, and as each film is shown in each city, a travel article corresponding appears in each newspaper. The subjects are in single reel form. The countries covered by the touring cinematographers are those with which most Americans are totally unfamiliar, hence should prove of paramount interest.

The first release will be on June 16 and affords a comprehensive picture of life in St. Thomas, in the Virgin Islands, bought from Denmark by the United States last year.

The newspapers signed up to participate in this remarkable project are as follows: New York Evening Mail, Philadelphia Inquirer, Cleveland Plain Dealer, Pittsburg Press, Baltimore American, Detroit News, San Francisco Chronicle, St. Louis Globe-Democrat, Chicago Evening Post, Buffalo Evening News, Minneapolis Daily Tribune, Los Angeles Express-Tribune, Milwaukee Journal, Denver News-Times, Portland Oregonian, Houston Chronicle, Atlanta Journal, Salt Lake Telegram, Dallas Dispatch, Charlotte Observer, Richmond (Va.) Times-Dispatch, Duluth News Tribune, Grand Rapids Herald, New Orleans Item, Hartford Courant, Albany Times-Union, Topeka Daily Capital, Birmingham Age-Herald, Arizona (Phoenix) Republican, Des Moines News.

First National Shows Canadian Strength

ON a recent visit to New York, W. P. Dewees, general manager of the First National Exhibitors' Exchange, Ltd., of Vancouver, British Columbia, had the following to say:

"The co-operative idea behind the First National Exhibitors' Circuit has taken hold of our exhibitors in western Canada strongly. For a long while past the tendency has been toward the open market which gives the exhibitor freedom to select those productions made by independent men of genius who wish to do their own work in their own way. By securing features of such unusual box-office appeal as 'Tarzan of the Apes,' 'My Four Years in Germany' and 'The Fall of the Romanoffs,' together with the new Charlie Chaplin comedies, the executives of the circuit have made it not only possible but extremely easy for all wide-awake exhibitors to fill their houses with record-breaking crowds without contracting for half-a-dozen indifferent pictures in order to secure one big money-getter.

"At my own house, The Rex, in Vancouver, I am happy to say that we have done well on every First National attraction we have played to date, while with 'Tarzan of the Apes' and 'A Dog's Life' we literally 'cleaned up.' We are preparing to run 'My Four Years in Germany' soon, and judging from the number of inquiries we have already had regarding the date of showing, prices, etc., we expect to break a few more records with Ambassador Gerard's remarkable screen story of German intrigue."

"The Fair Pretender," With Madge Kennedy, Is a New Goldwyn Picture

Young to Direct an Earle Williams Picture

Tom Mills, who has directed Earle Williams in his last three Vitagraph features and is now completing "The Girl in His House," the Blue Ribbon Feature in which Williams will be presented June 24, will take a much needed rest after finishing the picture. Mr. Mills has never fully recovered from an attack of grippe, which he suffered some time ago. To take his place in the production of the next Earle Williams picture, which probably will be "The Man from Rodney's," by George Barr McCutcheon, President Albert E. Smith, of Vitagraph, has engaged James Young, one of the best-known directors in pictures. The selection of Mr. Young to direct Williams brings about a re-union of old friends, for Young directed the star several years ago at the Vitagraph Eastern studio, their chief production being "My Official Wife."

Mr. Young, with Mr. Smith, Eugene Mullin, editor-in-chief of the Vitagraph scenario department, and other prominent Vitagraphers made memorable the trip around the world five years ago, which is still remembered as one of the most enterprising undertakings in the industry.

Browning, Mont., Acclaims Elsie Ferguson

Elsie Ferguson and her company have gone to Browning, Mont., to begin the production, under the direction of Marshall Neilan, of "Hearts of the Wilds" for Artcraft release. Miss Ferguson, fresh from her successful campaign in behalf of the third Liberty Loan, was given a rousing reception, the local band and hundreds of citizens awaiting the train's arrival.

The company has taken possession of a large ranch, and nothwithstanding the shortage of labor in the West but little difficulty has been experienced in securing the large ensembles of people required for the picture. Surrounding ranch owners have gladly co-operated with the picture people in permitting their employees to work in the film.

After the ranch scenes have been taken the company will go into Yellowstone Park to film the scenes requiring the use of the soldiers and the military post.

Unique Features Claimed for "Blindfolded"

Many unique features combine to make Bessie Barriscale's Paralta play, "Blindfolded," one of the best pictures in which she has ever appeared, Paralta claims.

It is a story of the underworld and the plot is woven about the thrilling life of Peggy Muldoon, who is the adopted daughter of Patrick Muldoon, well-known among crooks as "The Ear," because of his remarkable powers of hearing. Before the opening of the story, Patrick Muldoon is blinded by a premature explosion of nitroglycerine, while he is robbing a safe. From this time on, he educates Peggy to believe that there is no wrong in robbing the rich.

At length Peggy is apprehended and sent to prison for two years, after which she finds employment as a companion to a wealthy woman and tries to go straight. There is a startling climax, which occurs when several of her former friends in the underworld find her after "The Ear's" death and threaten to disclose her past to her husband if she does not aid them in their crooked enterprises.

Constance Talmadge Back from Vacation

With more than a month's holiday behind her—a period spent chiefly in motoring over Southern California's sunlit roads —Constance Talmadge, Select star, is once more facing the camera. At the Hollywood studio, where Miss Talmadge's Select Pictures are now being filmed, daily routine of picture making is in full swing. Heavier by a few pounds, and with an added flush of sunburn on her fair complexion, "Connie," as the younger Talmadge star is known to her friends, has returned to her favorite occupation of breaking records for speed and efficiency in photoplay filming.

For the new production which Miss Talmadge is now making, Harrison Ford has been engaged as leading man, and Walter Edwards as director. The title and other details will be announced later.

Blackton Has Scheme

Commodore J. Stuart Blackton has divided a new scheme for photographing scenes under water and he thinks it can be used to advantage by motion picture photographers. While filming "Missing," his next Paramount release, the Commodore took a trip in one of the glass-bottom boats at Catalina Island. He immediately conceived the idea of a special lens to be lowered into the water, the camera always remaining above.

Barriscale's Next

A brand new characterization is promised by Bessie Barriscale in her seven-act adaptation of Grace Miller White's popular American novel, "Rose o' Paradise," which is her forthcoming Paralta play.

The story concerns the adventures of a little optimist, Jinny Singleton, rightful heiress to a fortune left by her mother, but made victim of a chain of unpleasant circumstances by her scheming uncle.

Bill Hart in a Selfish Role

In "Selfish Yates," by C. Gardner Sullivan, Artcraft Star, Is Required to Completely Submerge His Own Nature

To portray an entirely selfish individual is no easy task for a man whose generosity is as great as that of William S. Hart, yet that is what the Artcraft star does in "Selfish Yates," his next Artcraft release following "The Tiger Man." The story was written by C. Gardner Sullivan, and in the beginning of the picture Hart is required to so submerge his own nature that he seems almost inhuman in his selfish egotism. Then a woman enters his life and he is entirely changed.

Inasmuch as the underlying theme of his new picture is the habit of selfishness someone asked Hart what he thought about it.

"I can't imagine what it would be like to be selfish," returned Hart, seriously, "because I never felt that way about anything that I can remember. Maybe it is selfish to get such a lot of satisfaction out of giving someone else pleasure, but certainly I have discovered the truth of the injunction— 'seek your own in another's good,' or words to that effect.

"This role I am playing in 'Selfish Yates' is that of a man who is so wrapped up in himself that he thinks the world and everybody in it was simply made for his pleasure. Just think of a man going through life like that! But when a real woman comes into his life he finds that he has been wrong all along and immediately changes his tactics.

"Selfishness is one of the worst evils of human existence, and most of our troubles come from indulging it. The selfish man is greedy, insincere, unreliable, unjust. And his house is built on sand — just when he thinks he's in the middle of a heaven of his own, the sand slides from under him and he finds he's headed for the other extreme.

"I think this picture is going to teach a big lesson. I try to have some such lesson in all my films. If it makes one man or woman do a little self-examining to discover if they've been selfish in their relations to others, it will have done all that I hope for. Of course, it will interest and entertain, I hope, also. I think there are few scenario writers who have a finer record for writing genuinely entertaining photoplays than C. Gardner Sullivan — and he's responsible for this story."

New Vitagraphs Are Announced

"To the Highest Bidder" and Another O. Henry Story for Alice Joyce—New Plays for Other Vitagraph Stars

Alice Joyce, who has about finished her work in "Find the Woman," the O. Henry romance of New Orleans, is about to start on "To the Highest Bidder," a novel by Florence Morse Kingsley, according to an announcement by Albert E. Smith, president of the Vitagraph company. Tom Terriss will direct the production. Mr. Smith also has in contemplation for Miss Joyce another O. Henry play, the title of which he is not yet prepared to make public.

For Earle Williams, several strong plays have been picked out, his next vehicle after "The Girl in His House," being "The Man from Broadney's," which will be directed by James Young. This has been called the best story which George Barr McCutcheon ever wrote, and was read by millions in book form. Other works in preparation for him include "Out of the Dark," an original story by Roma Raymond and Jane Dixon; and "A Gentleman of Quality," from the pen of Frederic Van Rensselaer Dey. It is quite possible also that he may appear in "The Cambric Mask," a Robert W. Chambers story, before the summer is ended.

With "Baree, Son of Kazan" completed, Nell Shipman and Alfred Whitman began work about two weeks ago on "A Gentleman's Agreement," by Wallace Irwin, and they are now said to be well advanced with its production under the direction of David Smith. Two other plays are in prospect for this company, one being an O. Henry play, "A Matter of Mean Elevation." This story has been specially built and probably will bear a more graphic title when it is produced. "By the World Forgot," a powerful story by Cyrus Townsend Brady, also is ready for this company.

Gladys Leslie, working under the direction of Martin Justice, will begin work this week on "The Rebel," an original story by Douglas Bronston. She completed "The Soap Girl" last week and no time was lost in starting her on the new feature, which is said to give her greater opportunities than any picture she has yet had.

Harry Morey, with Betty Blythe and a strong supporting cast under direction of Paul Scardon, is in the midst of "Tangled Lives," by James Oliver Curwood, and as soon as he finishes this feature will begin work on "Fiddler's Green." This story, written by Donn Byrne, ran in the Saturday Evening Post not long ago.

Lytell Slips on a Bunch of Wet Seaweed

Bert Lytell, Metro star, has suffered his first mishap since his arrival on the Pacific Coast a few weeks ago. While at Balboa on location for his forthcoming picture "No Man's Land," the story called for a chase over the rocks. A wave broke in front of the star and he slipped on the drenched seaweed and fell heavily between two boulders, giving his ankle a bad wrench and ruining his striped flannel trousers. Lytell spent two weeks in the Badlands of Arizona, working on his last picture, and rode bucking bronchos without receiving a scratch. But it remained for a little bunch of seaweed to turn the trick.

Paralta Plays in New Hands

Messrs. Anderson, Kane and Brown Dispose of Their Entire Holdings to John E. DeWolf, Herman Katz and Associates

PARALTA PLAYS, INC., is in new hands. By the terms of a deal which has been in progress for some time and which was finally consummated last Tuesday, the entire holdings of Messrs. Carl Anderson, Robert T. Kane and Nat I. Brown in Paralta Plays, Inc., and its subsidiary companies have been purchased by John E. DeWolf, Herman Katz and their associates. New officers, chosen by the Board of Directors immediately after the sale, include John E. DeWolf, president; F. M. Guinzburg, vice-president, and Herman Katz, treasurer, it is stated. In the complete reorganization which has already taken place Robert Brunton, who has been the chief executive at Paralta's West Coast studios, remains in his former capacity of manager of productions, and will retain his entire staff of directors.

Paralta Plays, Inc., made its entrance into the industry in March, 1917. A number of photodramas were produced before any were presented to the public and it was the first of last December before the first Paralta Play was released. This was "A Man's Man," with J. Warren Kerrigan as the star, and the excellence of that production immediately placed the new organization on a high plane. The second release, December 15, was Madam Who?" with Bessie Barriscale. At about this time Henry B. Walthall was engaged as a star of Paralta Plays and made his debut in "His Robe of Honor." The most recent addition to the list of Paralta stars is Louise Glaum, whose "An Alien Enemy" was released April 1. About nine weeks ago Mr. Walthall was released from his contract to permit him to go with David W. Griffith.

Eighteen productions have thus far been completed by the Paralta organization and it is stated that the work at the California studios will continue without let-up under the new executive direction. Mr. DeWolf and his associates state that it is their intention to produce in the future still larger and better plays. The new executives are now negotiating with other stars of prominence and expect soon to be able to announce important additions to their already brilliant list.

Each star will continue to make eight productions a year, to be distributed by the W. W. Hodkinson Corporation.

Select Names a Field Manager

J. S. Woody Appointed to New Position—H. B. Dobbs Succeeds Him as Pacific Northwest General Manager at Seattle

J. S. WOODY has been promoted by Select Pictures from the position of Pacific Northwest General Manager to the office of Field Manager. Mr. Woody's new duties will take him to all the Select exchanges, thus enabling him to give his personal attention to specific situations in various fields, as the occasion may require.

Mr. Woody's promotion is a direct outcome of the showing he has made in the Seattle territory since the time, only a few months ago, when he took charge of Select's exchange located in that metropolis of the Pacific Northwest. The Seattle territory made a splendid showing under Mr. Woody's energetic campaigning.

Succeeding Mr. Woody, the Seattle Exchange will be under the managership of H. B. Dobbs. Mr. Dobbs has been with Mr. Woody ever since the latter entered the service of Select Pictures. It was Mr. Dobbs who won the soubriquet of "100% salesman" in this territory a short time ago. On one occasion Mr. Woody sent Mr. Dobbs, then a salesman, into sixteen towns in Montana with the request that he size up and do his best with sixteen "hard customers" in these several towns. After a period of hard campaigning, Mr. Dobbs returned to the Select Exchange in Seattle with sixteen contracts in his pocket, each one of the "hard customers" having signed for all of the pictures to be made by all of the Select stars. After that, Mr. Dobbs was known as the "100% salesman." Under his management the Seattle territory is expected to continue to thrive.

Mr. Woody's first scene of activity as Field Manager is the Los Angeles territory, where he is spending ten days in close co-operation with Bernard E. Loper, Select's Los Angeles Branch Manager.

Miss Barriscale Enthuses Over Her Pictures

Bessie Barriscale, Paralta star, who was recently called to New York by the illness of her sister, following the completion of "Patriotism" at the West Coast studio under Raymond West's direction, visited the home offices of Paralta and expressed great enthusiasm over her coming productions. She states that in her opinion they are the finest screen offerings in which she has ever appeared.

Howard Hickman, who will direct Miss Barriscale's next production, is busily engaged at the studios at the present time, preparing the scenes for the next Paralta-Barriscale Play, "The Rainbow," by William Parker. Miss Barriscale expects to return to the West within a few days to commence the filming of this production.

West's Latest Scheduled for May 15th

"Bright and Early," Billy West's late King-Bee comedy, will be released May 15. Billy has the role of a bell-boy in this late one. Babe Hardy, Leo Whie, Budd Rose, Rosemary Theby, and Ethel Gibson are in support.

"The Golden Goal," With Harry Morey, Is a Vitagraph Blue Ribbon Feature

Universal to Re-issue Several Serials

UNIVERSAL is planning to re-issue several of its serials in the form of complete shows to be run in long episodes, equivalent to three or four of the present ones, according to the best judgment of the exhibitors. By these re-issues, made at the request of numerous exhibitors, Universal will fill the place of one serial on its present two-serials-a-week program.

Under the original plans, immediately upon the release of the eighteenth, the final episode of "The Bull's Eye," the first episode of "The Brass Bullet," featuring Juanita Hansen was scheduled for release. The release date for "The Brass Bullet" has been postponed until the first week in August when it will follow the final episode of "The Lion's Claws." Owing to the change in plans, from June 3 until August 1, the only Universal Serial on regular release will be "The Lion's Claws."

The serials to be re-issued in the new form are: "The Voice on the Wire," "The Perils of the Secret Service," "Liberty," "The Purple Mask," "The Gray Ghost," "The Mystery Ship," "Lucille Love," "The Trey o' Hearts," "The Black Box," "The Master Key" and "The Red Ace."

Numerous exhibitors have signified their intention of setting aside two days a week for a program to consist of serial episodes. In case the serial consists of eighteen episodes they will run the first four episodes on Monday, the second four on Thursday, the third four on the following Monday, the fourth four on the following Thursday. On the third Monday they will run the last two episodes of their first serial and the first two of their second, in this way giving eight serial episodes for several weeks.

This Is How June Caprice Illustrates "A Camouflage Kiss" In Her Wm. Fox Picture By That Name

Peggy Hyland and Farnum in New Fox Plays

All the feminine tricks known to pirate lore are said to be played by Peggy Hyland in "Peg of the Pirates," the current William Fox release. Penzance, in its palmiest days, never turned out a rougher, tougher crew than the bold buccaneers who kidnap the daughter of Sir Wyndham Martyn in this play, 'tis said. Supporting Miss Hyland are Carleton Macy, Sidney Mason, James Davis, Frank Evans and Eric Mayne.

"True Blue" is the title of William Farnum's latest Fox Standard release. It is said to be especially timely, being calculated to give fresh impetus to the real American propaganda intended to revive the spirit of the patriots who founded this "land of the free and home of the brave." Francis Carpenter, William Scott, Katherine Adams, Ada Gleason, Genevieve Blinn and Carrie Ward Clarke support the star. There are said to be some characteristic cowboy types and realistic rough-riding in the picture.

Five Stars Featured in This World Picture

World Pictures announces the release on June 10 of "The Cabaret," with a cast made up exclusively of stars. Carlyle Blackwell is the player most prominently featured, and associated with him are Montagu Love, George McQuarrie, June Elvidge and John Bowers. The picture is said to be a faithful transcript of the famous Bohemian section of New York City, known as Greenwich Village, and the majority of the scenes were photographed in that locality. Harley Knoles directed the picture.

The story deals with the adventures of four artists, all stanch friends until they meet Helene, a cabaret entertainer. They agree to submit portraits of her to a jury, thereby determining which is to have the right to woo her.

Coming Program Offerings

Fox Schedules Five for June

Promises Stories of Great Variety, with June Caprice, Tom Mix, Lee Kids, Gladys Brockwell and George Walsh as Stars

FIVE productions from the Eastern and Western studios are to be released as Special Features in June, by William Fox, according to the schedule which has been announced.

This is the order in which the pictures will be issued: June 2—June Caprice in "Blue-Eyed Mary," a girl's sprightly adventures in the field of love. Staged by Harry Millarde from the story by Frances Crowley. June 9—Tom Mix in "Ace High," a tale of adventure in the service of the Canadian Northwest Mounted Police. Written and directed by Lynn Reynolds. June 16—Jane and Katherine Lee in "We Should Worry!" an impish, stormy comedy-drama written and staged by Kenean Buel. June 23—Gladys Brockwell in "The Scarlet Road," the drama of a woman's triumph over the wolves of society. Directed by Edward J. LeSaint from the story and scenario of Charles Kenyon. June 30—George Walsh in "The Kid Is Clever," a surprise photoplay built on an original dramatic structure.

In "Blue-Eyed Mary," June Caprice is supported by Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallen, Jack McLean, Henry Hallam and Florence Ashbrooke.

"Ace High" is said to be a perfect vehicle for Tom Mix.

"'We Should Worry!' is said to be the most expensive film that Jane and Katherine Lee have had," the statement says. "The unusually big cast was taken to the Southland for all the exterior scenes."

"Betty Schade returns to the Fox forces for an important characterization in 'The Scarlet Road.' The other principals in the cast are L. C. Shumway and William Scott.

"In 'The Kid is Clever,' the last Special Feature for June, we have provided the athletic George Walsh with another of the action and 'stunt' productions which have won him much high favor."

The first of the Sunshine Comedy releases in June will be "Wild Women and Tame Lions."

Three Comedies on Universal's Program

UNIVERSAL offers three comedies in its list of releases for the week of May 27.

Eddie Lyons and Lee Moran are presented in another of their series of Star Comedies, a one-reeler titled "A Ripping Time." Universal executives state that the popularity of this brand of comedies is growing fast and it is only a question of time when the demand may be greater than the company will be able to supply. The two comedians have divorced themselves from slapstick as a means of extracting laughs. Another contribution to the week's releases is by Alice Howell, in "Her Unmarried Life," in two reels.

The Nestor Comedy for the week is "Who's Your Wife?" and features Gale Henry.

"The Bull's Eye" will reach its seventeenth episode under the title of "In Irons." In this episode Eddie Polo has the limelight very much to himself in stunts such as have caused exhibitors throughout the country to request another Polo serial in the near future, it is said by officials of the Universal organization.

"The Lion's Claws" is the other Universal serial offering. This serial, starring Marie Walcamp, reaches its ninth episode. In it the entire Universal City menagerie, consisting of lions, elephants, gorillas and monkeys, is used.

The regular weekly releases also include the Universal Screen Magazine, Universal Current Events and Universal Animated Weekly. One of the features of the screen magazine is a series of animated food conservation cartoons presented at the request of government officials. Another feature is the picturization of trained animal acts of the stage.

Monroe Salisbury and Ruth Clifford Are Featured in "The Guilt of Silence," a Bluebird Photoplay

Mae Marsh, Goldwyn Star, in One of Her More Dignified Moments

Vitagraph Schedules Drew Comedies Far Ahead

President Albert E. Smith announces a list of three months' releases of Drew Comedies, covering the months of June, July and August, as follows:

June 3, "Romantic Reggie;" June 10, "A Case of Eugenics;" June 17, "When Two Play a Game;" June 24, "When Greek Meets Greek;" July 1, "Cupid's Column;" July 8, "Boobley's Baby;" July 15, "The Honeymoon Baby;" July 22, "The Cub and the Daisy Chain;" July 29, "Their Agreement;" August 5, "Miss Sticky-Moufie-Kiss;" August 12, "Diplomatic Henry;" August 19, "By Right of His Might;" August 26, "The Professional Patient."

Marie Osborne in Pathe's Program Leader

"A Daughter of the West," featuring Baby Marie Osborne, heads the program to be released by Pathe for the week of May 26. This is a five-reel production, said to have Western thrills a-plenty.

The twelfth episode of "The House of Hate" is also released on this program. In it Pearl White is trapped in a gangster's den from which she sends a wireless to her hero, Antonio Moreno.

The week's comedy release is "Fireman, Save My Child," with Harold Lloyd as the leading funmaker.

Part Three of "Britain's Bulwarks" (one reel) shows the hardships endured by the British army in Mesopotamia, while the week's Pathe scenic shows the southern part of the Crimea, notably Sebastopol.

Hearst-Pathe News, No. 44, comes May 29 and No. 45, June 1.

Frederick Feature May 6

It is said that the interpretation by Pauline Frederick of the difficult role of Katusha in "Resurrection," the Paramount picture scheduled for release on May 6, is the best dramatic work she has performed in her career.

The double standard of morals, the cruelty and brutality practiced upon prisoners by Russian officers in the days of the monarchy, are the central notes of the book.

Program Glances

"Dolly Does Her Bit," Pathe's most recent Baby Marie Osborne release, is proving very successful. Clara Beranger wrote this story especially for Baby Marie.

"Shame," the seven-reel John W. Noble feature in which Zena Keefe is starred, seems to be ranking as a popular success since its general distribution was undertaken by General Film Company.

An invention of particular importance is illustrated in the one hundred and nineteenth release of Paramount-Bray Pictograph, released May 13, under the title, "Eliminating Train Stops."

"Pershing's Crusaders," the United States Government War feature, packed the Grand Opera House in Cincinnati at every performance during its week's run, beginning April 29.

Irene Castle's latest Pathe release is "The Mysterious Client," and branch offices are reporting a splendid advance demand for this feature.

Three Paramount comedies will be released during the month of May, presenting two subjects from the Mack Sennett Studio, and one from the Roscoe Arbuckle fun plant. The initial comedy of the month is "His Smothered Love."

Virginia Pearson is a Russian princess in "The Firebrand," the current Special feature release from William Fox's Eastern studios.

The romantic theme of his latest Paramount-Arbuckle comedy, "Moonshine," released May 13, is counted upon by "Fatty" Arbuckle to make this the most popular picture he has produced up to the present time.

In Universal Current Events, No. 52, motion pictures of French artists and sculptors inspecting the ruins of the Rheims cathedral are shown.

Metro has set May 27 as the release date for Harold Lockwood's newest Metro starring vehicle, "Lend Me Your Name." The picture is a farce comedy.

"Cynthiana," the second of the two-part Wolfville Tales, a Broadway Star Feature released this week by General Film Company, is a story of the West.

The next Douglas Fairbanks production to be released as an Artcraft Picture following "Mr. Fix-It," is entitled, "Say, Young Fellow." In this subject the energetic Douglas appears as a "cub" reporter employed in a small city.

Viola Dana is "vamped" by a girl in her forthcoming picture, "The Only Road," which follows "Riders of the Night" and "Breakers Ahead" in the Metro program.

Carmel Myers, in the role of a sparkling vivacious French girl, stars in the Bluebird release of May 27 a five-reel feature, entitled "A Broadway Scandal."

Goldwyn offers to exhibitors a strong attraction in Madge Kennedy, as is proved by box-office reports throughout North America.

"Way Up in Society" will be released shortly by General Film Company.

There were many who went so far as to call "M'liss," the latest Artcraft Picture, in which Mary Pickford is starred, the best story the little star has ever had when it was given a special showing in Los Angeles recently.

"The Campaign in Mesopotamia," instalment of Pathe's war series, "Britain's Bulwarks," is No. 3, released May 26.

Louise Huff is again seen opposite Jack Pickford in "Mile-a-Minute Kendall," which is a Paramount release of May 13. As Joan Evans, Miss Huff has a particularly sympathetic role.

Pathe's Official British War Film, "The Battle of the Somme," released some time ago, has now been re-edited and condensed into a four-reel feature.

"The Mating of Marcella," which R. William Neill directed with Dorothy Dalton in the star role, is a new Paramount picture from the Thomas H. Ince Studio for May 20.

The capture of Messines and the surrounding territory which has since been wrested from the British by the Germans, is shown in the second episode of the great "Britain's Bulwarks" series, released by Pathe and giving graphic official scenes from all phases of the war.

Viola Dana, As She Appears In "The Only Road," a Metro Production

"The Battle Royal" Next Sennett Comedy

In "The Battle Royal," the Paramount-Mack Sennett comedy released May 20, Charles Lynn pursues Ben Turpin until both drop through a roof into a ring where a battle royal of dusky fighters is in progress. The new arrivals are welcomed by the battlers. Realism was added to the battle by the offer of Mack Sennett to the winner. The dusky fighters immediately proved that blood is thicker than water when they made a mass attack on Turpin and Lynn, who lost their front line trenches a number of times before they were able to effect a strategic retreat.

"The Little Runaway" Is Vitagraph Leader

President Albert E. Smith announces that "The Little Runaway" will be the Blue Ribbon feature on the Vitagraph schedule for the week of May 6. This is an Irish romance, written by Paul West and directed by William P. S. Earle, in which Gladys Leslie is featured. Jessie Stevens, Mother Mary Maurice, Betty Blythe, William Dunn and William Calhoun are in the cast.

The week's serial offering is the fifth episode of "The Woman in the Web," featuring Hedda Nova and Frank Glendon. It is titled "The Hand of Mystery." The Big V Comedy is "Laws and Outlaws," and the Vitagraph-Drew comedy is "The Story of the Glove."

Three Stars in This

Agnes Ayres, star of a number of the most successful four-reel O. Henry pictures, makes her re-appearance in an O. Henry role in the current release, "The Purple Dress," said to be a diverting and highly interesting story of New York department store life. Two other O. Henry stars, Evart Overton and Adele De Gardes, are also featured.

In accordance with the new arrangement announced recently, General Film next week will release "Cynthiana," an Alfred Henry Lewis "Wolfville Tale," as the Broadway Star Feature, the Western subject hereafter alternating with the O. Henry subjects, to form a high class short-length series of pictured American literature.

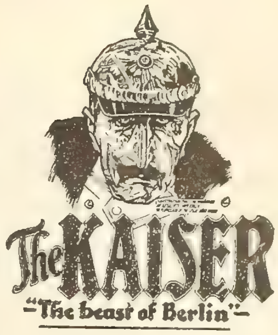
It's netting more money for Exhibitors than any other production in the country.

It's going to keep on netting more money for Exhibitors than any other production of years past.

It's going to total up—when everybody has seen it—more money than Exhibitors ever netted before on any other production in the history of the world.

The way for you to get the most money out of it is to book and show it now.

See and book at any Jewel Exchange or the Home Office.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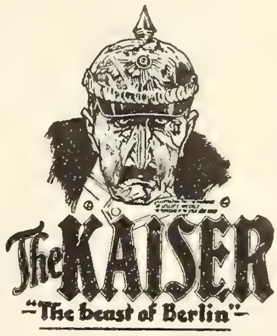
"The beast of Berlin"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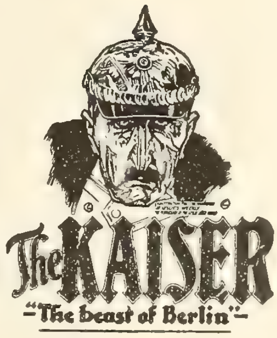
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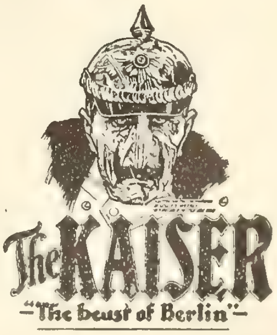
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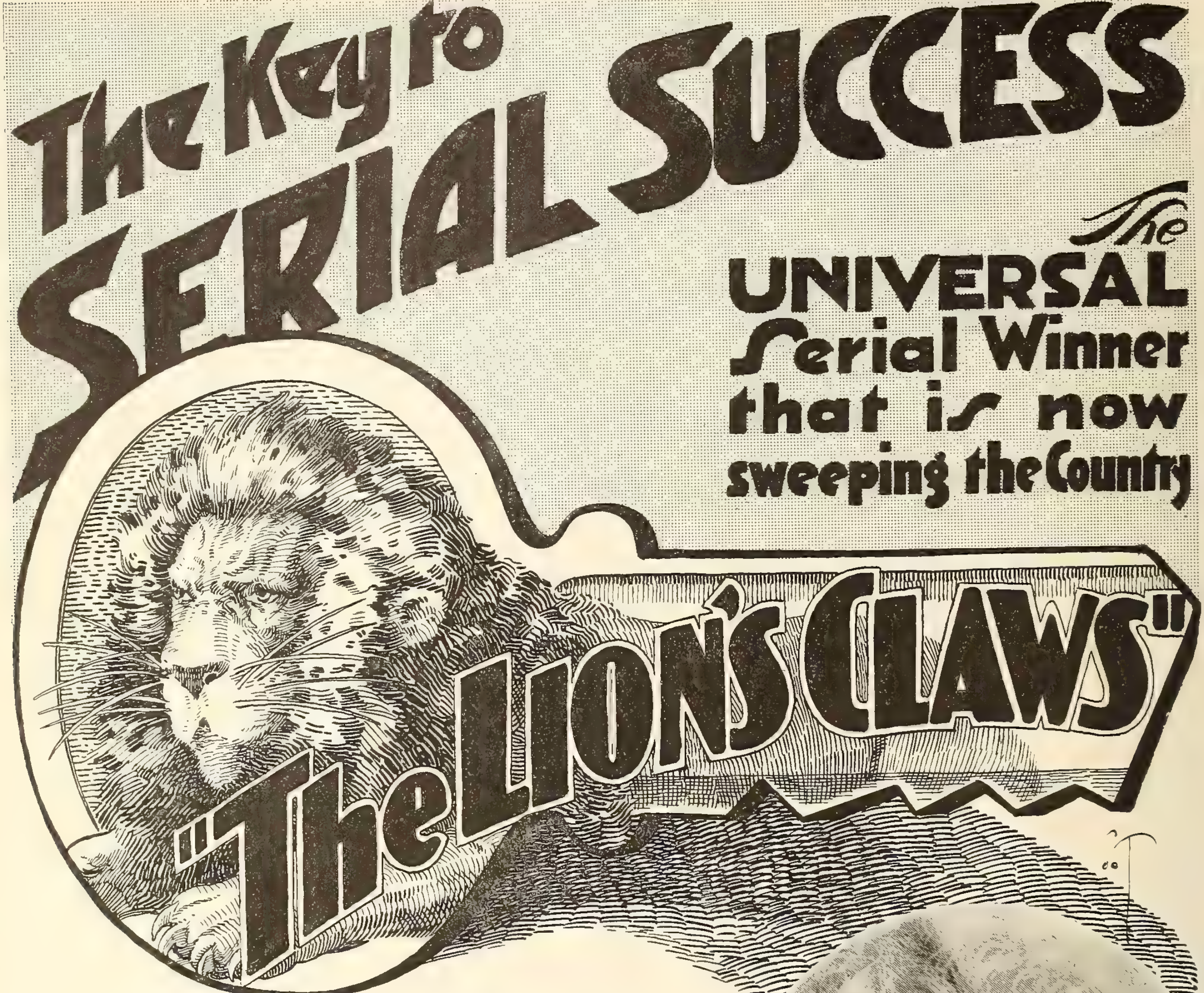

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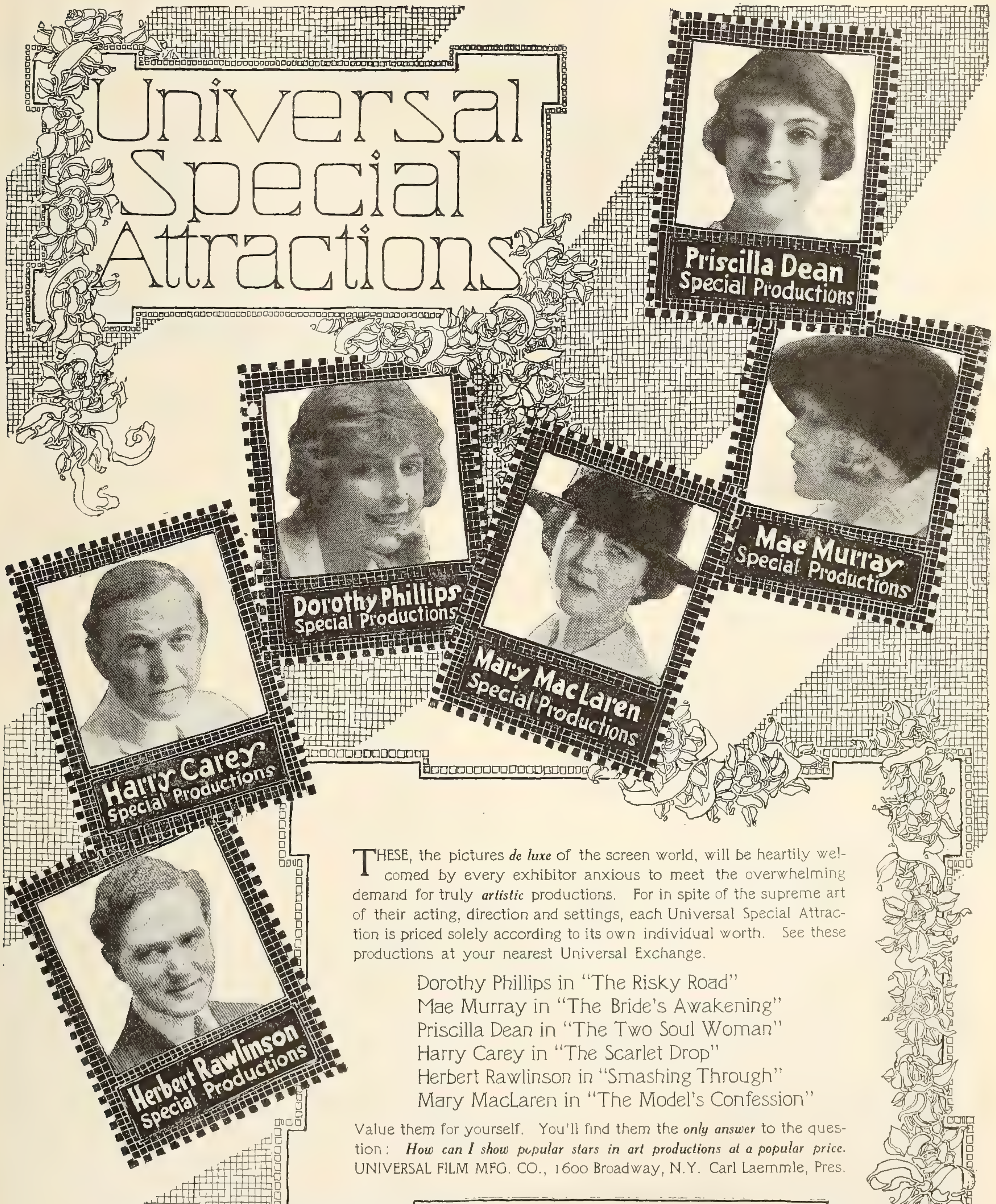
Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY. Largest Film Manufacturing Company in the Universe. CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.



Universal Special Attractions

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Special Productions

Mae Murray
Special Productions

Dorothy Phillips
Special Productions

Mary MacLaren
Special Productions

Harry Carey
Special Productions

Herbert Rawlinson
Special Productions

THESE, the pictures *de luxe* of the screen world, will be heartily welcomed by every exhibitor anxious to meet the overwhelming demand for truly *artistic* productions. For in spite of the supreme art of their acting, direction and settings, each Universal Special Attraction is priced solely according to its own individual worth. See these productions at your nearest Universal Exchange.

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Mae Murray in "The Bride's Awakening"
Priscilla Dean in "The Two Soul Woman"
Harry Carey in "The Scarlet Drop"
Herbert Rawlinson in "Smashing Through"
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"MUMS THE WORD"
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"THE ONE HORSE SHOW"
"A RIPPING TIME"
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Go to your nearest Universal Exchange now, or make a note of it next time you go, and see with your own eyes these new LYONS-MORAN Star Comedies. See what's new in the new comedy line. Any Universal Exchange will project these comedies for you upon request

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Short Subjects in Review

By Clara DeLissa Berg

WE ENJOYED WRITING THIS

When Buck Helzfire, "so hard he bruises everything he comes in contact with," broke into Cactus Cafe, he thought he could put one everlasting dent into the outfit. So did Mendiz Ways, Buck's Assistant Hard Guy. And when the flashlights of the Big Chief Bad Man lit upon Gwendolyn Cookie, blooming sweetly in the alkali powder, it appeared to be all up with Gwendolyn and any dreams she cherished about a Noble Hero and Love's Young Dream. But of course Buck Helzfire had Another Guess coming to him, Gwendolyn got a Square Deal, and the Sympathetic Reader—no, we mean Onlooker—has the Surprise of his Life. We are not trespassing on Peter's prerogatives; this is not a review of the latest William S. Hart feature. It's a cartoon by Wallace Carson, and a roar from beginning to end. "Goodrich Dirt" is the stalwart champion ot the distressed lady.

We have been saving the above for two weeks, so we had to get it off our mind quick, but we are just as anxious to talk about the remarkable trapdoor spider whose home and habits are disclosed by the Pictograph camera. This insect, who ought to be drafted into the Engineer Corps, bars the entrance to his underground house with a door set on hinges which opens only from within and lines his living rooms with silk. No wonder the brood of youngsters who appear with Mother Spider ar so numerous and handsome!

American Sleeping Giants are disclosed as waterfalls, 92 per cent of whose power is as yet unused. They form a series of charming views.

PARAMOUNT-BRAY PICTOGRAPH NO. 19.
PARAMOUNT PICTURES CORP.: MAY 6.

INFORMATION PLEASANTLY CONVEYED

Universal Screen Magazine scheduled for release on May 24 manages to convey a lot of useful and interesting information without taxing the spectator's interest and enjoyment. We ourselves have been through a silk mill and studied at close hand the working of the jacquard loom, so we know how hard it is to convey a clear idea of the principle of this important mechanism. But with good close-ups and short, well-written titles, the Magazine editor "puts it over" successfully. This is an episode in the subject ot ribbon as a substitute for feathers in women's headgear. The artist is shown getting his inspiration for new designs in the wonderful bird groups of the American Museum of Natural History.

An appeal is made on behalf of Uncle Sam for his "Land Army" of willing workers in the field. Here are college men spending their vacation in spraying fruit trees, and Boy Scouts and school children planting and hoeing their own gardens.

The Attila Brothers, the world's greatest strong men, exhibit their grace and wonderful muscular development in groups of "living statuary." Marble for *real* statues, however, is still sought for, and we are shown the chiet source of the native supply in Vermont. Willie Hopkins contributes his "Miracles in Mud."

UNIVERSAL SCREEN MAGAZINE NO. 72.
UNIVERSAL FILM MANUFACTURING CO.: MAY 24.

THE GLACIER, MASTER SCULPTOR

Robert C. Bruce has "come back." Not to civilization—we believe he is still following the "trail of the cayuse" in the wilds of the northwest. But he is on the screen with a new picture, "What the Ice-Age Left." The scene is the familiar Glacier National Park, but Mr. Bruce adds a new element of interest with an animated cartoon tracing the movement of the great ice sheet which reached down from Hudson Bay countless ages ago and cut off great mountain tops as if they were knobs of cheese. Following this graphic illustration, the comedy man has his innings and gives us *his* conception of what happens to the camera man, his pack horse and his dog, when they attempt to climb mountains that make for the sky in an almost straight line.

Needless to say, the photographic effects are equal to any of the fine scenics associated with Mr. Bruce's name.

"WHAT THE ICE-AGE LEFT."
EDUCATIONAL FILM CORP.: MAY 12.

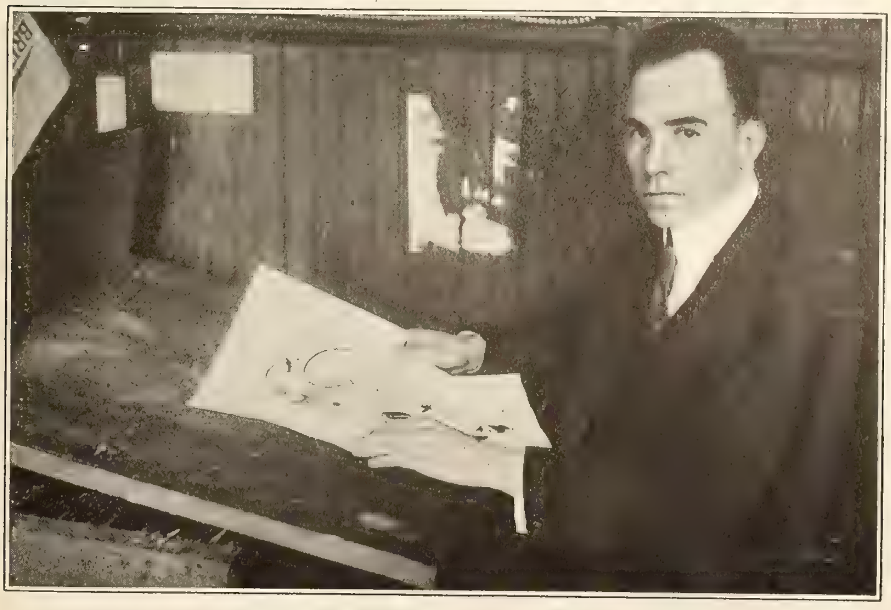
INTERNATIONAL CARTOONS BOOKED BY VAUDEVILLE HOUSES

Under the careful handling accorded them by the Educational Films Corporation, the International cartoons featuring the "Katzenjammer Kids" and "Happy Hooligan" are rapidly achieving a wide popularity. Marcus Loew has booked these little comedies for his chain of theatres, using them on Saturday and Sundays. The Proctor and Moss houses find them an excellent attraction. The Duffield theatre, one of the big houses of Brooklyn, has substituted the International cartoons for the comedy it has been running.

OUTING-CHESTER PICTURES SUCCESS AT STRAND

The Outing-Chester pictures which Manager Harold Edel has booked for the Strand have proved one of the biggest attractions of this type that he has ever played. "Kaietur, the Pertect Cataract," went splendidly, and its success seems to have been duplicated by "A Cannibal Carnival," one of the finest and most entertaining travel pictures we have ever seen. Producers and film editors, as well as theatre managers, are beginning to realize that the mere name "educational" will not carry. Indeed, as a factor in entertainment, it is a handicap. The very interesting material in this last picture is made all the more enjoyable by titling as humorous as it is well written and in good taste.

Mr. Edel has booked twelve of the Outing-Chester Pictures, with an option on others.



Gregory La Cava, Directing "Katzenjammer Kids" and "Happy Hooligan" For International

UNIVERSAL OFFERS "CARELESS AMERICA" TO EXHIBITORS

With a "punch" every tew feet, in the shape of an automobile going over an embankment or headlong into the water, or a runaway or spill that holds the spectator to the edge of his seat in suspense, Universal's new free offering to exhibitors, "Careless America," drives home the lesson that reckless handling of automobiles sends each year an army of victims to death.

What happens when a car is backed sharply against a curb, when corners are taken at high speed, when warnings at grade crossings are disregarded, when chances are taken with a defective brake, when, most tragically contemptible, the driver is drunk—all these conditions, with their dreadful consequences, are illustrated in breathtaking episodes.

The picture was made at the suggestion and with the co-operation of H. S. Firestone, president of the Firestone Tire & Rubber Company, and is the product of the Industrial Department of the Universal Film Manufacturing Company. It is being offered to exhibitors without cost and is receiving the active support of chiefs of police in all cities in which it is being shown. It is one reel in length.

"DER BLACK MITT" WORKS TWO WAYS

Are you lucky enough to have such a large and complicated income that you were nearly distracted trying to find out what you owed Uncle Sam on it? Then you will sympathize with "der Captain" in his agonies. Figures appear on the atmosphere, nice and clean, only to whirl and interchange till they become a hopeless blur.

And in the midst of it, "der twins!" With a blackmailing scheme, and "black mitts" tastened with every variety of devilish ingenuity to every specimen of wandering animal that the backyard afforded. When this Noah's Ark out of Nightmare Land trailed by the poor "Captain," even the dancing figures take the shape of black mitts, and the ink that in his agony he drinks is ejected and falls on the floor in the same horrid shape.

But vengeance is two-handed, and in the end a certain large "mitt" is applied where it will do the most good.

A winner of a cartoon!

"DER BLACK MITT" (Katzenjammer Cartoon).
EDUCATIONAL FILM CORP.: MAY 12.

LITTLE ANIMALS AT PLAY

Baby animals have exactly the same humorous and tender appeal that is possessed by human babies, and Curator Ditmars brings out their delightful qualities to excellent advantage. His list of youthful actors this time includes the Canadian porcupine, tiny mountain sheep who must learn to climb, baby deer playing with the grownups of the herd, a brood of little horned toads who use mother toad as a perambulator, and the always interesting tadpole, who goes through his various transformations on the screen. A reel such as this is welcomed and enjoyed by any type of audience.

"WILD BABIES" (with cartoon).
EDUCATIONAL FILM CORP.: BAY.

CARTOON CONSIDERED A "SAFE BET"

Nothing as hard to find as a good comedy. Nothing on which the exhibitor takes a bigger chance in the matter of pleasing his patrons [illegible] offending them.

But on a cartoon there is no chance. It is *one hundred per cent good*, that is not to say that all cartoons are of equal excellence. But there is never one of the so-called "cartoon comedies" that isn't good for a laugh at some point, and, the best of them, such as those reviewed elsewhere on this page, are concentrated tarce-comedy of the finest.

Furthermore, it is, indeed, a bad cartoon that offends against good taste. Like everything else on the screen, cartoons have followed the upward line in the matter of eliminating vulgarity, and it is seldom that the most fastidious can find reason for criticism. Indeed, there is something about a cartoon that makes it particularly popular with people who find most moving pictures banal and a bore. The mystery of "how it is done" piques their curiosity, while at the same time they readily succumb to the vivacity and the real humor and humanity that underlie the little dramas.

Among the Exchanges

First National Opens Buffalo Exchange

R. H. CLARK, treasurer and general manager of the First National Exchange, Inc., of New York, announced this week the opening of an exchange in Buffalo, to be managed by Dan Savage.

Offices are now being leased in the Lake City, it is said, and will be equipped with every convenience for facilitating business. The location of the quarters and the date of their opening have not been made known, but an announcement is expected shortly.

It is said the opening of a Buffalo exchange had been contemplated by First National officials for some time, but became an urgent necessity when the booking of "Tarzan of the Apes," the Chaplin comedies and the Petrova pictures began to overwhelm their then existing facilities.

William L. Sherry was expected in Buffalo last week to appoint a successor to Mr. Savage, who is a former manager of the Buffalo Mutual exchange and former president of the Buffalo Screen Club. He has guided the policies of the Buffalo William L. Sherry Feature Film Company branch for several years.

In announcing the acquisition of Mr. Savage, First National said last week: "Mr. Savage's appointment should meet with the approval of exhibitors in Buffalo and adjacent cities, for he is one of the best known and best liked film men in that part of the country, having always been associated with the distribution of highest grade productions on the market."

General Makes Further Exchange Changes

Simultaneously with the removal of the New York branch of General Film Company to the former Paramount exchange quarters in the Godfrey building, removals took place in three other cities.

The new exchanges are located as follows: Buffalo, 106 Pearl street; Chicago, 207 S. Wabash avenue; Washington, 6th and F streets, N. W.

The Washington move marks this branch's third location in six months.

General Film has also made a change at St. Louis, having installed F. J. Fegan as branch manager at that point. Mr. Fegan has been for some years in charge of the Standard Film Company at Kansas City. He succeeds H. E. Elder, one of General's veteran employes, who is to be transferred to another point.

Standard Keeps Busy on Sennett Laughs

The Standard Film Corporation reports that its various offices have been "rushed to death" by the inquiries on the two-reel Keystone-Mack Sennett comedies that organization is handling in the Middle West.

Phil L. Ryan, the general manager of the Standard, is highly enthused with the showing made by the various offices of the organization on these productions. "Our Minneapolis office," said Mr. Ryan, who has just returned to the home office from Minneapolis, "is surely meeting with a great demand for the Mack Sennett stuff. The exhibitors everywhere out there in the Northwestern states seem to feel that as a director of slapstick comedy Mack Sennett has never had a peer. And we hold, in common with the W. H. Productions Co., that these two-reel productions we are handling are the best that Sennett has ever made.

General Film Moves Into New Montreal Offices

The General Film exchange at Montreal is now established in its new quarters at 6 McGill College avenue, where it has obtained greatly increased facilities for the transaction of business.

The move from the old quarters at 243 Bleury street was made last week.

Three Cheers for Triangle!

"Over the top" for the Denver Exchange of the Triangle Distributing Corporation.

In the Third Liberty Loan drive the Triangle Denver office was one of the first to be reported as having subscribed 100 per cent.

They All Bought Bonds

Leo. F. Levison, Pittsburgh branch manager for Select Pictures, has a clientele of which he is proud, and rightly so. A recent canvass by his sales force showed that every Select Pictures exhibitor in the Pittsburgh territory had purchased a Liberty bond in the first week of the great drive. "This proves conclusively," said Mr. Levison, "the quality of the men in the Select Pictures family. Wide awake, keen business men, appreciative of the public's wants, and full to the brim with an active patriotism."

Have You Heard That—

Allen May, known on Philadelphia's Vine street as "Smiling Al," is now looking after that territory for the Metro Exchange.

Gilbert H. Penn, city sales manager in Cleveland for Famous Players Film Service, Inc., collected $2,000 worth of subscriptions for Liberty Bonds in one day.

Manager Ernest Boehringer, of Boehringer Amusement Company, New Orleans, has moved his offices to the new Liberty Theatre Building.

V. P. Whitaker, Select branch manager in Washington, was a recent visitor to Select headquarters in New York. He informed General Manager Kane that he is about to begin a sales drive in North Carolina.

E. Mandelbaum, president of the First National Exhibitors' Circuit of Ohio, with headquarters in Cleveland, came to New York to attend the annual meeting of the stockholders on April 15.

A. G. Buck has left the Hoffman Exchange in Philadelphia to become associated with the Select Pictures branch in that city.

The new Metro Exchange in Cleveland had its formal opening a few days ago. W. C. Bachmeyer, district manager, was in town for the opening, and introduced C. E. Almy, who will take the management of the office.

Phil Selznick, salesman in the Cleveland Exchange of Select Pictures Corporation, has a new way of going after contracts.

World Opens New Philadelphia Building

World Pictures has opened another of its branch office buildings.

Following the opening some weeks ago of its own building in Boston, World Pictures on May 2 opened to exhibitors and the public its new two-story branch office building in Philadelphia. This structure was especially designed and erected to house the Philadelphia World branch and it is one of the most up-to-date and completely furnished film exchanges in the entire country.

Jack Grauman, Manager of Metro Pictures Service In Milwaukee

In the Independent Field

Sighting the Air-Craft Guns In "The Last Raid of Zeppelin L-21," An Interstate Picture

Interstate "Zep" Feature Offered to Buyers

The Interstate Film Company announces that its production, "The Last Raid of Zeppelin L-21" which was shown for private review recently, will be placed on the independent market and offered on a territorial basis. An official of the company said that after the showing he received a number of offers to buy the negative of the picture, outright, but that the company has decided to offer it through the regular channels of the independent market.

"Although the picture is to be offered as a two-reeler," the official said "the subject has sufficient substance in the way of real thrills and daring, to take rank with the five-reeler. For the first time the L-21's said on London, is depicted on the screen. In photographing the raid and the Zeppelin's subsequent destruction, enough film was used to make a ten-reeler, but we have sacrificed quantity for quality in cutting. 'The Last Raid of Zeppelin L-21' is a strong box-office attraction."

The company announces also that work has been commenced on another picture, title not chosen, which will be a historical chronology of the life of President Wilson.

Popular Pictures Take New Offices

The Popular Pictures Corporation which formerly occupied offices at 218 West 42d street, is now located in the Candler Building, 220 West 42d street, New York. In its new offices, the corporation has installed a projection room.

Popular Pictures market features throughout the world. A. J. Bimberg, sales manager, announces that Popular's late picture, featuring Florence Reed, supported by Frank Mills and Jack Jackson, is nearly completed.

Pettijohn Expects Big Results

Affiliated Distributors' Corporation Doing Well He Says—Local Organizations Rounding Into Shape—Parke at Work

CHARLES C. PETTIJOHN, general counsel for the Affiliated Distributors' Corporation, which was organized a few weeks ago, announces that he will have the machinery of the organization running at top speed within a short period of time. In commenting on the progress made by this distributing company, Mr. Pettijohn said:

"Although incorporated only three weeks ago, this new co-operative booking movement has been received with unusual response on the part of exhibitors all over the country, and the work of completing the affiliation of the various independent exhibitors' booking associations that are now operating with this national body, is going on rapidly.

"Just as soon as these affiliations are consummated, the exhibitor organizers of the central body will take up the work of assisting exhibitors in territories where units have not yet been formed in the organization of their association."

Byron Parks, secretary of the Exhibitors' Committee which is responsible for the formation of the Affiliated, addressed a meeting of the Pittsburgh exhibitors on Tuesday night, and under the direction of Fred Herrington, the organizer of the Tri-State Exhibitors' Circuit, the Western Pennsylvania exhibitors are now completing the details necessary to join in this co-operative movement.

Following the meeting Mr. Parks left for Salt Lake City, to affect the affiliation of the exhibitors of the six Western States, now organized in the Exhibitors' Booking Association in the inter-mountain States.

Michigan, Ohio, Illinois and Eastern Pennsylvania exhibitors are also lining up their forces, enthusiastic meetings having been held in Detroit, Cleveland, Chicago and Philadelphia during the past week. The meetings in the first three cities were attended by Mr. Pettijohn and the one in Philadelphia by Sydney Cohen and John Manheimer of New York.

Shipman Announces Fifty-two Films a Year

ERNEST SHIPMAN's spring announcement carries the names of thirty-two pictures for the current year which include twelve from the W. H. Clifford Co., featuring Shorty Hamilton in his new five-reel comedy sensations; six from the Francis Ford Producing Co. which has already released "Berlin, Via America"; twelve from the Josh Binney Co., featuring Funny Fatty Filbert in a series of two-reel comedies; "A Nugget in the Rough," a five-reel western comedy drama; "Trooper 44," featuring the State Police of Pennsylvania; "The Tiger of the Sea," a seven-reel timely sensation from the pen of Nell Shipman, and six features from the Titan Feature Photoplay Co. of Spokane, Wash.

But twenty more pictures are necessary to reach the announced output of fifty-two pictures per year, and contracts now executed and other plans in the making give Mr. Shipman assurance of exceeding this number.

With the exceptions of Nell Shipman's "Tiger of the Sea" and the forthcoming productions of the Titan Co., territory has been disposed of on all of the pictures in hand, and in some cases almost sold out.

A system which first of all brings the selling value of the picture to a mutually satisfactory basis, and then guarantees to the buyers a strict fulfillment of all contracts, is enabling Mr. Shipman to dispose of the most of his territory without the necessity of screening the pictures.

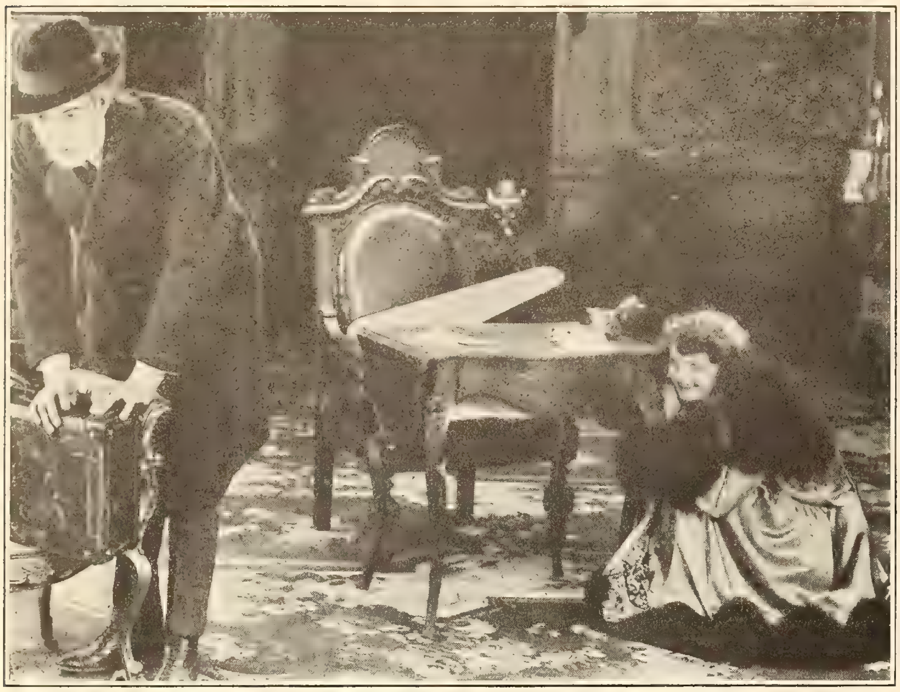
Thirty-four states have been contracted for on the Francis Ford feature, and with the exception of three buyers all have bought on the strength of Mr. Ford's reputation and the generally favorable trade-paper reviews, those who exploit the first Ford feature having the option on his other product.

Ernest Shipman aims to represent the Independent producers in the open market, and states he will only handle product which appeals to the active class of exhibitors and meets with the full approval of the governmental authorities at Washington.

"Wrong Flat" Scores for Jester Company

"The Wrong Flat," the May release of the Jester Comedies, has exceeded, it is said, all predictions for bookings from all points in the country.

In New York at its first showing, the Marcus Loew theatres went over the top solid for this release. Reports from all other points show that this is going to be a record breaker, according to the Jester Company.



"The Street of the Seven Stars" is Doris Kenyon's First Production for DeLuxe Pictures, Inc.

Hardin Begins New Campaign

Will Show Exhibitors Benefit to Be Derived from Billboard Advertising—Ideas Gathered from Recent Tour

EDWARD HARDIN, manager of the Motion Picture Department, Thomas Cusack Company, has begun an educational campaign to acquaint exhibitors, producers and public with the affirmative value of billboard advertising in connection with motion picture production and sales.

Mr. Hardin, a well-known figure in metropolitan cinema circles, has handled the outdoor advertising for some of the most gigantic features and serials that have been marketed, among them "The Perils of Pauline," "The Iron Claw," "Vengeance and the Woman," "Womanhood," etc., and his comments upon the billboard phase of national advertising campaigns are instructive and interesting.

"I have recently concluded a tour of the country," said Mr. Hardin, "and my broadened perspective convinces me, more than ever, that outdoor advertising—or 24-sheet posters—is the logical link to connect the motion picture exhibitor and his patron to advantage.

"The exhibitor and producer are already put upon a plane of intimacy and mutual understanding by trade paper advertising. The second link in this chain of the printed word is the binding of the patron to the exhibitor and it is my opinion, shared by some of the most notable men in the motion picture industry, that billboard advertising with its continuity and attractiveness of appeal surpasses any other medium for the sale of features and serials direct to the patron.

"It is consequently obvious that motion picture sales may be divided between the wholesale and the retail, or that of the producer to the exhibitor and that of the exhibitor to the patron. It is my opinion that trade paper promotional campaigns will continue to be the outstanding advertising feature of motion picture wholesaling, while billboards are to establish a new and surpassing factor in motion picture retailing."

Garrett Reports Sales in Foreign Fields

Sidney Garrett, president of the J. Frank Brockliss, Inc., exporters of films, has sold the Metro Specials, "Revelation" and "Blue Jeans," for Scandinavia. Mr. Garrett recently sold the entire Metro program under contract for Argentine, Chile, Paraguay, Uruguay, Bolivia and Peru.

As president of the Bengar Picture Company, Mr. Garrett also sold "Brown of Harvard" for Brazil and the "Garden of Allas" for Java and the Straits Settlements, and has the entire Selig output under contract for Argentine, Chile, Paraguay, Uruguay, Bolivia and Peru.

Webster's "Reclaimed" Now in Cutting Room

Harry McRea Webster, Harry McRea Webster Productions, Inc., announces the completion of the camera and directorial work on his first feature production for the independent market. The picture is in seven reels and is titled "Reclaimed." Niles Welch and Mabel Julienne Scott are co-starred. The picture is now in the cutting room, being assembled and titled, and is announced for private review and release within the next week.

"Reclaimed" is the work of Richard Field Carroll and develops the theme telling of the struggle between love and hate.

Miss Gentry Speaks of Educational Feature

Caroline Gentry, co-author with William Addison Lathrop, of Educational Film Corporation's first big educational feature, "The Romance of Coal," now under production, returned to New York last week after spending three days in Charleston, W. Va., attending the annual convention of the coal operators, West Virginia Coal Association, reports that a keen interest is shown by the people of this district in the first big picture to be made in its vicinity. Vice-president E. W. Hammonds, of the Educational Films, has guaranteed that every precaution will be taken in the production of this picture, to insure a faithful and accurate account of the production of coal.

Miss Gentry addressed the convention and told the operators of the progress that was being made with the picture. She stated that Director Frederic A. Thomson would begin active work, this week, and that the company would work in Charleston the last of the month.

Exhibitors of Cleveland Organize Exchange

Fifty Cleveland exhibitors have organized and filed incorporation papers under the corporate name, The Ohio Exhibitors Film Exchange, it is announced. The new organization will purchase special features offered on the independent market for distribution among its members in Cleveland. Plans have been formulated whereby the organization will extend its operations throughout the entire State of Ohio.

The officers elected are: H. H. Lustig, Erie and Angella theatres; D. Shulman, Yale and Dennison Square theatres; M. B. Horwitz, Globe, Fountain and Haltnorth theatres; W. J. Slimm, Marquise theatre, and Max Schachtel, owner of the Eclaire and "Y" theatres.

Jimmy Aubrey, comedian, starring in Tom Bret comedies

Pryer Pictures Considered Very Rare

This month brought the release of the first of the Pryer Pictures, which are considered by all who have seen them as exceptionally rare in their line.

Charles C. Moody, sole agent for Pryer Pictures, has opened an office in the Candler Building, 220 West Forty-second street, New York, to distribute these subjects in a series, comprising scenes in Latin America, chiefly Guatemala. The first release features the recent earthquake in Guatemala.

Carl DeForrest Pryer, the cameraman who secured the views, is said to be the only photographer who has been able to get into the city since the earthquake.

Other subjects of equal merit are promised in the future.

" Zongar " Placed in New England

Bernard Macfadden, of Physical Culture Photoplays, Inc., announces that further territory for the feature " Zongar," starring George Larkin, has been disposed of during the last week. The New England territory, comprising the States of Maine, New Hampshire, Massachusetts, Connecticut, Vermont, and Rhode Island, has been disposed of to S. V. Grant and J. E. Dunne, of the Grandum Film Company, 50 Piedmont street, Boston, Mass.

Frank Zambreno, president of the Unity Film Servicce, Chicago, Ill., has contracted with the representative of the Physical Culture Photoplays to market " Zongar " in the States of Illinois and Indiana. Western and Southern territory is all that is now left open on this feature.

" Mickey " In No Hurry

In commenting upon the method of distribution for Mabel Normand in " Mickey," a Western Import Company official makes the following statement:

" We are in no hurry to release ' Mickey ' until everything has been properly done to make it possible to give ' Mickey ' a most thorough foundation for a successful showing in every part of the world.

" ' Mickey ' will be just as valuable as a box office asset two years from now as it is today."

Mabel Normand, As " Mickey," In a Hitherto Unpublished Pose In the Western Import Production

An Intense Moment in the Bacon-Backer Photoplay Feature, " Men," Which Has Been Completed

Whartons Finish "Eagle's Eye"

Last of Twenty Episodes Filmed at Studio in Ithaca—First Run Houses Have Reached Twelfth Chapter

THE Whartons completed the filming of the nineteenth and twentieth episodes of " The Eagle's Eye," the serial story of the Imperial German Government's spies and plots in America, by William J. Flynn, at their studios in Ithaca this week. The twentieth episode brings the serial to a patriotic conclusion by showing the events which immediately preceded the declaration of war on imperial Germany by the United States.

First-run houses have now reached the twelfth episode of the serial, which depicts the attempt to blow up the locks of the Welland Canal, and reports which have reached the Whartons from the Foursquare Exchanges, which is releasing the picture, indicate that it is reversing the usual business of serials by increasing patronage as it progresses. Bookings on the serial for second, third, fourth and fifth runs are record breaking, according to M. H. Hoffman, the manager of Foursquare.

Many exhibitors are making special arrangements for the showing of the thirteenth and fourteenth episodes. The thirteenth episode, under the title of " The Reign of Terror," shows activities of Franz von Bopp, the imperial German Consul General in San Francisco. The recent conviction of Bopp for having fomented a rebellion in the British East Indies makes the picture so timely that capacity business is anticipated.

The fourteenth episode, " The Infantile Paralysis Epidemic," shows incidents in connection with the activities of imperial German spies in America, which raises a grave question as to whether the Kaiser's agents in this country should not be blamed for the various epidemics which have had such disastrous effects in the last three years.

Shipman Issues Warning

Ernest Shipman last week made the following announcement:

" Information has reached this office that certain parties are claiming the right to explain the Francis Ford Picture, entitled ' Berlin via America,' in certain territories, especially the states of New York and Pennsylvania.

" To avoid any possible misunderstanding and protect all parties concerned my office will publish in the trades papers a list of all bona fide buyers.

Territory not so listed is either only held under option or not sold, as no contract is bona fide until the final payments are made, and the prints delivered."

ERNEST SHIPMAN.

Canada Likes " Eagle's Eye "

Reports of the Foursquare-Superfeatures, Ltd. Exchanges which are handling " The Eagle's Eye," the twenty-episode serial story of the Imperial German Government's spies and plots in America, by William J. Flynn, the recently retired chief of the United States Secret Service, indicate that the demands for the serial are extraordinary in Canada. Canadian exhibitors have seized upon the slogan of " Twenty reasons why America went to war " in connection with the picture and have found that it brings results anywhere in the Dominion, it is said by the company's officials.

Tourneur Sees Shorter Films

Thinks War Makes Them Preferable to Full Evening's Entertainment —Compares Features with Poetry and Short Stories

MAURICE TOURNEUR, the director who is now at work on his initial independent picture, "Sporting Life," which is to be a companion picture to "The Whip," believes that the world war is creating a trend towards shorter picture dramas.

"The movement, as I see it, is distinctly away from the full evening photoplay," declares Mr. Tourneur. "This is psychological in its cause. The world war, with its attendant excitement, sacrifices and worry, is playing upon the nervous system of the world. Whether we know or realize it, the war has keyed up our nerves to a high pitch. We are keenly restless, high strung, unable to concentrate for any length of time upon anything but the world's tragedy.

"This nervous reaction is reflecting itself in every walk of life. Short stories, requiring but fifteen minutes or so to read, were never so popular as now. Poetry, which is after all but the drama of life condensed into more or less beautiful particles, is tremendously popular, too. So it is coming to be with pictures.

"I am, of course, a steady patron of the film houses. It is part of my business to watch the progress of my fellow workers. I have come to note a marked unrest in audiences when a drama runs longer than six reels—or six thousand feet. Six reels requires about an hour and a half for adequate presentation.

Constance Binney Is One of Two Sisters to Appear In Maurice Tourner's "Sporting Life"

"I had a curious example of this nervous reaction presented to me the other night when I once again witnessed 'The Birth of a Nation.' This beautiful drama —a classic of the screen—did not seem overlong when first presented, but the audience of today reflects the war-time reaction. A man who sat just ahead of me remarked to a friend, 'It's beautiful, but just a little too long.'

"For my part, I do not intend to run my productions over six reels or seven at the very most, for the duration of the war. We must meet conditions as they are."

Inter-Ocean Agents for "Fulco" Product

PAUL H. CROMLIN, president of the Inter-Ocean Film Corporation, announces that Inter-Ocean has taken over the entire foreign distribution rights to the accessories and supplies made by the E. E. Fulton Company, Chicago, known as the "Fulco" line. In commenting upon the new arrangements, Mr. Cromlin said:

"While Inter-Ocean is best known as a film exporting house, through its exploitation of World, Paralta and other feature films in foreign territories, we have been exporting for the past year the Speer carbon. The results that were obtained with it made us decide to add a standard line of accessories and supplies, and we have been investigating the American manufacturing field for more than three months in an endeavor to secure a line that would best suit foreign requirements. This we finally concluded to be the 'Fulco,' and about two weeks ago our Mr. Eugene H. Kaufman spent several days with Mr. Fulton at the Chicago factory, following which contracts were signed.

"We are going into the foreign field with 'Fulco' gradually. We do not expect to throw the full line hurriedly into the full world market. At the beginning we will offer such 'Fulco' specialties as enclosed rewinds, bench rewinds, lugs, carbon savers and carbon adapters, and concentrate on their promotion. The Fulton business is about ten years old and is conducted by the founder, E. E. Fulton, in conjunction with his son, L. M. Fulton, who is superintendent of the factory. Mr. Kaufman, who managed our campaign for the Speer carbon, will be in charge of the 'Fulco" foreign sales drive. It is an odd fact that the day after our contract was signed with Mr. Fulton a small order for cement and tickets reached this office from Trinidad, and so the first 'Fulco'-Inter-Ocean sale was made without loss of time."

Inter-Ocean recently took over the entire office building known as 218 West 42d street.

Billy West-King-Bee Notes

Harry Hacker, traveling through Illinois, has closed with twenty-two exhibitors in that State for all the Billy West-King-Bee Comedies. Mr. Hacker was formerly with Triangle. This is his first trip on the road, and is proving a "live wire" for West Comedies.

Joe Zaretzky, city manager of the Bee-Hive Exchange in St. Louis, and assistant to Joe Levy, who has been in New York the past two weeks, writes that during Mr. Levy's absence he closed six new contracts on Billy West-King-Bee Comedies.

United Theatres Get Forces in Line

It was announced last week that with one or two exceptions the branch managers of United Picture Theatres of America are now installed in their own offices with the field forces fully organized, and booking days are being rapidly contracted for throughout the most populous sections from Boston and New York as far as Denver and Salt Lake City and from Minneapolis and Chicago down to New Orleans. The names and addresses of the local managers are as follows:

A. S. Abeles (eastern representative) and Aaron Corn, 1600 Broadway, New York; C. W. Bunn, 220 South State street, Chicago; Floyd Lewis, 2201 Olive street, St. Louis; Ernest H. Horstmann, 248 Boylston street, Boston; E. E. Erickson, 503 Renshaw Building, Pittsburgh; A. J. Gilligham, Empire Theatre Building, Detroit; D. F. O'Donnell, Chatham Courts, Washington, D. C.; N. I. Filkins, 324 Pearl street, Buffalo; C. C. Hite, Strand Theatre Building, Cincinnati; J. E. Schwartzbine, 447 Loeb Arcade, Minneapolis; C. E. Holah, First National Bank Building, Omaha; C. S. Edwards, Sr., (district manager) and C. S. Edwards, Jr., 1003 Commerce Building, Kansas City; K. A. Bugbee, 714 Poydras street, New Orleans; W. G. Underwood, 107 South St. Paul street, Dallas; C. R. Gilmour, Albany Hotel, Denver; I. P. Arnold, 30 Woodruff Apartments, Salt Lake City.

Schwerin Opens Own Exchange in Cleveland

Charles F. Schwerin, prominent Pittsburgh film man, has gone into the independent releasing field, and has opened his own state rights exchange in Cleveland, to be known as the Success Film Productions. Mr. Schwerin has already acquired the Ohio rights to "Nine-tenths of the Law" of which Mitchell Lewis is the star; the new edition of "The Spoilers" and "The Mask of Life."

Mr. Schwerin has a record of eight years in the film business. Five of those years were spent in the exhibiting end, and the remaining three, in the distributing branch. In Flushing, L. I., he conducted the Janice theatre. His exchange experience was acquired in Pittsburgh, where he has been connected with the World Film Corporation, Select Pictures, and most lately with the First National, from the management of which he recently resigned, in order to open his own exchange.

The Success Film Productions has taken space in 405 Sincere Building.

Jester Keeps June Release a Secret

A bit of mystery attaches as to what the title of the June release of the Jester Comedies will be. So far no announcement has been made as to what it will be called. The picture has been finished for some weeks, and just why the name has not been given cannot be said at this time.

Guess Big Bill Steiner has something up his sleeve.

Diana Allen Is Star of the Diamond Film Company, of New Orleans, Which Released Through General

W. H. Comedy Re-Issues Having Success

From advice received by W. H. Productions Company from exchanges throughout the country that are handling the twenty-eight Mack Sennett-Keystone comedies, these two-reel comedy subjects are meeting with success. The first five subjects have already been booked. The following is a list of the first twelve subjects:

"A Small Town Bully," featuring Mabel Normand, Roscoe Arbuckle, Mack Sennett and Owen Moore; "Friendly Enemies," featuring Sydney Chaplin and Chester Conklin; "His Diving Beauty," featuring Mabel Normand, Roscoe Arbuckle and Mack Swain; "A Polished Villain," featuring Al. St. John, Charles Arling and Mae Bush; "His Bitter Half," featuring Polly Moran and Charles Murray; "The Dynamiter," featuring Chester Conklin; "A Desperate Scoundrel," with Ford Sterling; "Soaked and Scorched," featuring Chester Conklin and Mack Swain; "A Farmyard Romeo," featuring Roscoe Arbuckle and Mabel Normand; "Looking Them Over," with Sydney Chaplin; "For Better or Worse," featuring Mabel Normand, Roscoe Arbuckle and Ford Sterling, and "The Hula-Hula Dance," featuring Charles Chaplin.

Sacks Books Series of West Comedies

Milton L. Cohen, general manager of the Bee-Hive Exchange selling the Billy West-King Bee comedies, has just closed a contract with Manager Sacks of the University theatre on Fordham road for all Billy West comedies starting Monday, May 11, with "The Scholar."

Twede-Dan Takes a Rest

Twede-Dan, featured in Jester Comedies, is taking a much needed rest. He is now four subjects ahead and feels that a little vacation will put him in shape to start on the last four comedies that will make up the first year's release of twelve.

Sherry Releases for Keeney

Former Distributes Latter's Productions in United States and Canada —First Picture Will Be "Romance of Underworld"

AN agreement has been effected between Frank A. Keeney, head of the Keeney Pictures Corporation, and William L. Sherry, formerly vice-president of the Paramount Pictures Corporation, and still one of its largest stockholders, whereby Mr. Sherry will be the sole distributor of the Keeney pictures for the United States and Canada. Mr. Sherry recently resigned as head of the purchasing department of the Paramount concern in order to carry out some large plans he had, including the distribution of the Keeney pictures.

The first release under the new agreement will be "A Romance of the Underworld." Applications for bookings are being addressed to Mr. Sherry at his temporary office, 501 Godfrey Building, 729 Seventh avenue. The first release, which will be available to exhibitors in the very near future, is a screen adaptation of the drama of the same name by the late Paul Armstrong. It features Catherine Calvert, who was also featured in the play. She is supported by a cast including David Powell, Eugene O'Brien, Edwin Forsberg and Sybil Carmen.

The second release will be "Marriage," by Guy Bolton, one of the most successful of American playwrights. It is now complete except for the titles. The Keeney forces are working on a third picture which has not yet received its title. It is by E. Lloyd Sheldon, who wrote "The Forbidden Path" for Theda Bara.

"I am very optimistic over the outlook of the Keeney pictures," says Mr. Sherry, "because they are the kind of pictures the public likes. Their stories are wholesome and full of real heart-interest and the productions are in every detail artistic and accurate.

All three of the pictures star Miss Calvert. The Keeney productions are under the direction of James Kirkwood, one of the oldest directors in point of service.

Newman Arrives Safely Abroad

His Travel Series Will Be Issued as Usual Through Educational—Twenty-six More One-Reelers Coming

E. M. NEWMAN, the lecturer and producer of the Newman Travel Pictures, is now touring the Allied countries as a commissioner of the United States Government for the study of industrial and social conditions behind the battle lines. He sailed from an Atlantic port about two weeks ago, with the members of his staff and a flock of motion picture and still-life cameras.

News has been received of his safe arrival on the other side by Charles Mercer, Mr. Newman's representative at the offices of the Educational Films Corporation of America, 729 Seventh avenue, which releases his pictures in the United States.

During Mr. Newman's absence the Educational Films Corporation of America will continue to release his travel pictures. Four of them have already been issued: "The Forbidden Isle," "Our Hawaiian Army," "Tidbits of Travel" and "Our Egypt of the Southwest." There are twenty-six more one-reelers in the forthcoming series, representing the product of seventeen years of travel and exploration. In the course of that time the lecturer-photographer has been four times around the globe, visited almost every important city in the world, and explored some of its remotest wilds and recesses, accompanying the Roosevelt hunting expedition to East Africa and going up the crests of the Himalayas in the ascent of Mount Kinchinjunga with the Duke of the Abruzzi.

Gaumont and Graphic Ship for Convenience

The two independent news-reels, the Gaumont News and Graphic, are printed and shipped on Tuesdays and Fridays, and are ready for release as soon as they are received by the exchanges. This enables the exhibitor to be certain that he is showing only live news topics on his screen.

The current issues of these news-reels are said to be filled almost to overflowing with well photographed news events from all parts of the United States, South America and Europe.

Gaumont Graphic No. 6 has a baker's dozen of subjects. Perhaps the most interesting is that showing the fighting aeroplanes and some of the most prominent of the French "Aces," including Adjutant Garaud, a mere boy in appearance, who has twelve air victories to his credit, and Lieutenant Madon, who has brought down twenty-six German flyers.

Frank Hall Looks for Another Picture

With the completion of all preparations for the immediate release of the two new U. S. Exhiibtors' Booking Corporation productions, "Men" and "The Crucible of Life," Frank Hall is again keeping his committee of selection busy with a view to finding, at the earliest possible moment, another picture that measures up to his special production standards.

W. H. Official Defends Market Condition

IN commenting upon an article in the trade papers during the past week, from a prominent state rights producer, to the effect that the state rights market is becoming of less importance, an official of W. H. Productions Company made the following statement:

"The point emphasized was that the State Rights buyers were not anxious to acquire the rights to independent productions on account of the fact that they could not be booked in a majority of the first-run houses. This is true to a certain extent. However, the independent market is in just as healthy a condition to-day as it ever was, but there is a difference in the market valuation of features exploited independently.

"Although the great number of the first-run houses are practically tied up, as this producer states, still a State Rights buyer will invest his money now as before in exceptional special features, because the majority of the first-run houses will lay their regular feature on the shelf as soon as they realize they can secure an exceptional box-office feature to take its place. A production of this nature still retains its high value on the market, and can be readily disposed of, not only to the State Rights buyer, but also from the State Rights buyer to the exhibitor, the method of exploitation, of course, being taken into consideration.

"On the other hand, a fair or average production released independently can also be sold to State Rights buyer provided the price for the Rights is gauged according to the possible revenue a State Rights man can take in, allowing a fair profit on same.

"There are, therefore, these two distinct types of productions that can be sold easily and quickly on the State Rights market to-day, for the reasons above mentioned. But if a producer has only a fair picture and places a prohibitive price for the Rights to the various territories on same, he realizes very soon that there is no demand for the production, and consequently he blames the condition of the State Rights market.

"W. H. Productions Company have been in business since December, and have disposed of practically their present output on a cash basis to State Rights buyers—a million dollars' worth of cash business during this time, through the independent market. We have sold the entire country on all of the Wm. S. Hart reissues, the series of 28 two-reel Mack Sennett-Keystone Comedies, most of the country on the Bessie Barriscale Series and the Shorty Hamiltons, and upon deciding to release the series of 26 one and two-reel Charlie Chaplins, about two weeks ago, before being able to place our advertising matter, we have been able during this short period of time, by sending wires to the various State Rights buyers throughout the country, to dispose of practically the entire country on this series of Chaplins. This is the most remarkable sales record ever made in the history of film industry. And, in fact, all of our business was done without the solicitation of salesmen, which we attribute to the fact that we have made it a point to buy productions that are, without a question, box-office successes, good stories with prominent stars, so that we can satisfy not only the clamor for stars on behalf of the public, but at the same time give them quality productions that back up these stars. For instance, our Wm. S. Hart features with Wm. S. Hart as a star, our Barriscale features with Bessie Barriscale as star, Keystones and Chaplins with the great number of stars appearing in them have proven themselves of double value. We have been able to sell them to the exchanges, exhibitors and to the public on the strength of the names of the stars, and because of the success of our first releases we have been able to resell rapidly to the same exchanges, exhibitors and public other subjects of equal value.

"We are fortunately blessed with being able to pick box-office pictures. We buy with the thought of disposition, at the same time buying only those productions which we know the various exchanges and exhibitors will want and will buy because the public will buy from them. In addition to this we have given these productions an entire new dress, being reedited, retitled and reconstructed, and exploited with the most thorough advertising and service helps that it is possible to give any motion picture. Every one of the various exchanges throughout the country that are handling W. H. Produuctions Company's output have been obliged to order additional prints on nearly all of the various subjects, due to the successful showings to date.

"Mr. Leon Netter, general manager of the Masterpiece Film Attractions, of Cleveland, Ohio, who control the three big Harts for Ohio, states as follows: 'We have been surprisingly pleased at the phenomenal success of these subjects in this territory. Not only have we already booked the majority of theatres on the three Hart features, but a number of the exhibitors have taken return dates. W. H. Productions Company are to be complimented not only for releasing these subjects, but for the magnificent advertising campaign gotten up to help the exchange man and exhibitor to put them over.'

"The Wisconsin Film Corporations states: 'We have released Wm. S. Hart in "The Hell Hound of Alaska," the third of W. H. Productions Company. Hart super-features here in Milwaukee last Sunday at the Princess theatre, and this picture has broken all records without exception, whatsoever. It was a complete turnaway from 11 A.M to 10 P. M. In fact, the business done at this theatre on Sunday, so Mr. Cook informs us, was the greatest he has ever seen in any theatre in the city of Milwaukee.'

"Mr. Harry Siegel, general manager of the Globe Feature Film Company, states: 'W. H. Productions Company three Hart super-features are booked solidly for a long time to come. The Gordeon-Olympic Circuit of theatres have been booked on all of these subjects, having already played the first two which broke all Hart records in these theatres. For the first time in the history of our exchange we have been able to book almost 75 per cent. of the live exhibitors in New England on these Hart features without soliciting the business by salesmen. The advertising matter brought this business in. We are also meeting with exceptional success in booking the series of 28 Mack Sennett-Keystone Comedies released by W. H., and the first Bessie Barriscale feature, "Satan's Pawn," from the present outlook will also be a winner.'

"Mr. W. E. Drummond, president and general manager of the Special Features Company, of Knoxville, Tenn., who control a number of W. H. subjects for the South, upon a visit to New York during the past week purchased the Rights to the 28 Mack Sennett-Keystone Comedies and the 26 one and two-reel Charlie Chaplins. He advised that he made this purchase because of the fact that his W. H. Production-Hart features have met with more success than any other features he has released through his exchange, so that he felt this additional output would be just the proper thing to maintain a high standard for his exchange, and give the exhibitors in the South good box-office pictures for the summer season.

"This is also the case of Mr. Frank Zambreno, president of the Unity Photoplays Company, of Chicago, who control the big Hart Super-features for this territory. Mr. Zambreno purchased the Rights to the 28 Mack Sennett-Keystone Comedies, the 26 one and two-reel Charlie Chaplins and the series of Bessie Barriscale for the same territory, realizing that this product would help him materially in giving his customers good box-office pictures for the summer months.

"Magnet Film Exchange, who control the entire W. H. Productions' output for the New York territory, advises that business on these subjects is materially increasing each day, and that from the present outlook their product will enable a great many of the smaller exhibitors throughout Greater New York to keep their theatres open during the summer months, owing to the fact that these pictures have box-office drawing power and that the rental prices are fair and reasonable.

"W. H. Productions Company attribute the success of their output with these exchanges and with the exhibitors throughout the country to the fact that not only have the pictures been put out properly, but that the advertising matter was of a practical nature which enabled the exhibitors to display the productions to the best advantage of themselves and thus secure maximum returns and profits on their investment. And these W. H. Productions Company subjects, no doubt, will be the means of a great number of exhibitors throughout the country keeping their theatres filled during the hot summer months."

W. H. Buys More Rights

W. H. Productions Co. have acquired the foreign rights to two features for this market, viz., "Carmen of the Klondike," which is now being exploited in this country, and the special Triangle comedy, "The Siren in the House," starring Olive Thomas.

A number of territories have already been disposed of on "Carmen of the Klondike," it is said.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Senator Howard Sutherland, of West Virginia, Has Indorsed Educational's "Romance ofCoal"

Educational Makes Series of Navy Subjects

Educational Films Corporation of America will release a series of subjects titled "Your Fighting Navy at Work and Play." The pictures, which have been completed, are now being titled with the co-operation of Lieutenant Henry Reuterdahl of the U. S. N. Mr. Reuterdahl is not only a celebrated marine artist, but also one of the foremost experts on the strength, resources and offensive power of the world's navies.

The aim of the pictures is to show the ships and the service as they are today, keyed up to the highest efficiency in the struggle with the submarine. The series will be different from a set of peace-time Navy pictures, for every form of fighting activity is illustrated: the guns at work, the battle evolutions of the fleet, the work of the submarines and destroyers, the firing of torpedoes and the building up of smoke screens. Other units of the series will illustrate the life of the bluejacket both afloat and ashore.

Secretary Daniels has written to the maker of the pictures, congratulating him on the fine results that have ben achieved.

Backer Gets Hadley's First Cinema-Symphony

George Backer has taken over the controlling interest in Hopp Hadley's "Cinema-Symphony," according to an announcement made by Mr. Hadley this week. Mr. Backer is associated with Foursquare Pictures and Bacon-Backer Film Company.

"The Lost Chord," Sir Arthur Sullivan's composition, is the subject for Mr. Hadley first cinema-symphony, and the symphonic arrangements are under the supervision of Sol Levy, and M. Winkler. The picture accompaniment is in five reels, and will be released through Foursquare exchanges.

Mr. Backer expressed his opinion that exhibitors will welcome this new innovation. "Exhibitors will welcome every chance," he said, "to let their patrons know of the standing of the musicians in the motion picture theatre. Many of the leading organists, pianists and orchestra leaders of the profession, are now engaged in guiding the destinies of the theatres' musical programs. In view of this, Mr. Hadley's innovation should be received with a welcome."

Webster Shows Broadway White Lights

Confining itself to the gay night life of Broadway, "The Devil's Playground" is said to be unique, in that its characters are all prosperous men and women, respected in their several communities, while the dark side of life, with its underworld characters, has no place in the drama.

Harry McRae Webster, who directed the production, and also collaborated with Dallas Tyler, in the writing of the story, saw in the gay life of the wealthy who flock to Broadway from all parts of the world, an excellent opportunity for a strong drama with exceptional spectacular features.

Vera Michelena, who stars in the Webster productions, is surrounded by a cast including Harry Springler, William H. Tooker, George S. Trimble, Robert Cummings and Lillian Cook.

"Triumph of Venus" Comes Shortly

Arrangements are now being completed for the release of "The Triumph of Venus" in New York, Atlanta and Boston at an early date, following which formal openings will be held in other large cities. Exhibitors in these three cities who have booked the film are said to be making elaborate arrangements for the presentation of the mythological story, with its swimming scenes that are said to challenge anything ever performed in the way of stunts for the screen.

The chief swimmer is Phyllis Beveridge, who is also cast as the goddess Diana. Wm. Sherwood is also one of the chief performers, his floating down a series of waterfalls while simulating death, being something never before recorded, it is claimed.

American Standard Takes New Offices

The American Standard Motion Picture Corporation announces that it has taken the entire third floor of the Leavitt Building, 126 West 46th street, New York. A projection room is included in the company's new facilities.

Grace Valentine Is the Star of "The Unchastened Woman," Rialto-DeLuxe Production

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Revelation," "Blue Jeans" (Metro Specials—J. Frank Brockliss, Inc., Agent)		**Scandinavia.**
"Brown of Harvard," "Garden of Allah" (Selig Productions—Sidney Garrett, Agent)		**Brazil.**
Series of Five Barriscale Re-Issues (W. H. Productions)	**M. Monat, Paris France**	**France.**
"Carmen of the Klondike" (W. H. Productions)	**Apex Films, Ltd., Johannesburg, South Africa**	**South Africa.**
Series of Twenty-six Two-reel Chaplin Re-Issues (W. H. Productions)	**McMahan and Jackson, Cincinnati, O.**	**Ohio.**
Series of Twenty-six Two-reel Chaplin Re-Issues	**Special Features Co., Knoxville, Tenn. — W. E. Drummond**	**North and South Carolina, Georgia, Florida, Alabama and Tennessee.**
Series of Two-reel Sennett-produced Comedies—Re-Issues (W. H. Productions)	**Special Features Co., Knoxville, Tenn. — W. E. Drummond**	**South Carolina, Georgia, Florida, Alabama and Tennessee.**
"Berlin via America" (Fodart Films—Ernest Shipman, Agent)	**Special Features Co., Knoxville, Tenn. — W. E. Drummond**	**Tennessee, Alabama, Georgia, Florida.**
"The Still Alarm" (Pioneer Film Corp.)	**Special Features Co., Knoxville, Tenn.**	**Tennessee, Alabama, Georgia, Florida, South Carolina.**
"Million Dollar Mystery" (Arrow Film Corporation)	**Special Features Co., Knoxville, Tenn.**	**Tennessee, Alabama, Georgia, Florida, North and South Carolina.**

"Unchastened Woman" Now Ready for Sale

So many are the inquiries from throughout the country and so pressing the demands for an early release of "The Unchastened Woman," the Rialto-De Luxe production adapted to the screen from Oliver Morosco's play, that it has been decided to initiate the territorial selling without further delay.

Grace Valentine, who is starred in "The Unchastened Woman," will be seen throughout the country in one of Morosco's plays on the spoken stage during the summer and early fall, and it may be that the fact of exploiting the double publicity that her name will bring may perhaps have been in some respects the cause of the demand for an early release.

The success attained by the last pictures that Miss Valentine was featured in, which pictures were released in respective territories about the time that she filled the dates on the spoken stage in San Francisco, Los Angeles, the largest cities of the Mountain West, culminating her tour in Chicago, is bound to be increased manifold, for "The Unchastened Woman" has been considered by critics and the theatre-going public a dramatic hit.

Seldom if ever has an actress had the opportunity of being able to find out what people think of her when she simultaneously appears in diametrically opposite roles, for while in "Lombardi, Ltd.," Oliver Morosco's comedy in which Grace Valentine will tour the country, she presents the light and frivolous comedy work in "The Unchastened Woman," she is called upon to present some of the most difficult situations that are demanded from artistry.

Key Visits Cleveland

P. V. R. Key, general sales manager of Foursqpare, spent a day in Cleveland last week going over the local situation with Manager George W. Erdmann, who lately purchased the controlling interest in the Cleveland Foursquare exchange.

Screen Examinations

" The Triumph of the Weak "

(*Vitagraph—Five Reels*)

Reviewed by Samuel D. Palmer

VITAGRAPH has a good box office attraction in "The Triumph of the Weak," a five-reel Blue Ribbon Feature from the pen of Edith Ellis. It abounds in heart interest, on the side of the pathetic, at any rate. Indeed, its pathos is its outstanding characteristic. There is not a line of humor in it. A young woman has stolen to keep her baby from starving and the picture's opening finds her in prison, finishing the third year of a five-year sentence. Released on parole she marries, only to struggle, through three and a half reels of film, to keep the story of her past from her husband and to elude the officers of the law who are seeking her for violating the terms of her parole by kidnapping her own child from an orphanage. Not a very pleasing story for the discriminating critic of modern picture plays, but nevertheless just the kind of thing Mrs. Average Picturegoer and her daughter still like to see.

As the heroine, Alice Joyce has a part which gives full play to her appealing style of acting. The role is calculated to draw the pitying sympathy of the audience and Miss Joyce, as might be expected, draws it with every look and every move. Her leading man, Walter McGrail, gives the finished performance of which he is capable and Eulalie Jensen handles the difficult role of a chronic offender against society who has done time and ought still be doing it, with true artistry. Tom Terriss directed.

THE STORY AND PLAYERS

Edith (Alice Joyce), a young widow, has stolen a ring from a jeweler in order to buy milk for her baby and finds herself in prison for a five-year term. At the end of three years she is paroled and by the terms of the parole she must leave her boy in the orphanage for the remaining two years. She kidnaps the child and finds employment in another city. There she meets Jim Roberts (Walter McGrail) and they marry. In the meantime Mabel (Eulalie Jensen), a former fellow prisoner, has found her and endeavors to get her to lead a wicked life. Edith gives her refuge in her house and Mabel, threatening to tell her husband of her past, prevails upon her to steal a large sum of money from him. She is caught in the act by her husband and his friend, Robert Jordan (Templar Saxe), a detective who has recognized her as the ex-convict who broke her parole. Edith's story is then told to Jim for the first time and although she wins his forgiveness she insists on going back to serve out the balance of her sentence, holding that they can never have true happiness until her crime is fully expiated according to law. When she has done this the long-withheld happiness arrives.

" Confession "

(*Fox—Five Reels*)

Reviewed by Peter Milne

OPINIONS differ as to the best photodramatist in the field today but certainly no one can deny the fact that S. A. Franklin is right up at the top. His pictures have always been noted for their strength and "Confession," which he wrote and directed, is the most gripping picture the writer has seen in many a day, week or month. It will be plain to the man who sees films day in and day out that it is cut from conventional material. Its hero, convicted of murder on circumstantial evidence—the attempts of his wife and her father to prove his innocence, and the last-minute rush for the governor's pardon. It was of such stuff that many a popular, but no less frightful melodrama, was made in the past. And yet the manner in which Mr. Franklin has handled his material in "Confession," the many touches he has introduced, and the excellent work he has drawn out from the members of the cast soon makes one forget the age of the skeleton upon which he hangs his picture. He carries the spectator up to a state of emotional intensity that only a truly great director can produce. He makes him feel the suffering of his heroine and sit in constant suspense for the ultimate safety of her husband. And when, after all, her efforts to free her husband are not productive of the desired results, when the governor receives news over the 'phone that his order to stay the execution has come too late there is a moment of breathless suspense, before it is revealed that the action was a dream. This is a real surprise and not an illogical one as most screen dreams are.

Even the court-room scene has been handled to dramatic advantage . The close-up is handled so that its full power is felt. There is a particularly powerful stretch of action during the night when Mary believes the trap set for the real murderer has failed to catch the victim. The desperate despair of the woman is brought out by the actress, Jewel Carmen, with terrific force. Miss Carmen never before has acted with the skill she shows in "Confession." Her Mary is one of the best done characters the screen has ever brought forth. Mr. Franklin has brought the whole cast up to the exceedingly high pace set by the star. L. C. Shumway as the hero, Fred Warren as the father, and Jack Brammall as the hotel clerk have prominent roles, and Charles Gorman as the detective and Andrew Arbuckle as the governor do smaller parts in the same excellent style.

THE STORY AND PLAYERS

After their marriage Mary (Jewel Carmen) and Bob Anderson (L. C. Shumway) beat a retreat from the wedding guests and depart for a country hotel. On the road crooks hold up their automobile and rob the honeymooners of all their valuables, including Mary's wedding ring. Arrived at the hotel the clerk (Jack Brammall) refuses to give them a room because they have no luggage. They are allowed to occupy the public parlor for the night. Just before dawn Bob stirs himself, and goes out on the piazza for a smoke. A woman's screams attract his attention. Rushing to the room from whence they came he finds a woman lying on the floor murdered. He picks up the knife, and when the clerk arrives is instantly blamed for the crime. He is arrested, tried and convicted of murder in the first degree. With her father (Fred Warren) Mary follows out the only clue which might lead to a proof of Bob's innocence. More hotel robberies are reported. Mary and her father together with a detective (Charles Gorman) return to the hotel. Mary is extravagantly dressed and loaded with jewels. With only seventy-two hours left before the hour set for Bob's execution, they breathlessly wait for the hotel crook to attempt to rob them. On the second night he appears and proves to be the clerk. Under the third degree he breaks down and confesses the murder. The governor (Andrew Arbuckle) is sought at the last minute. He calls the warden, but it is too late, Bob has been executed. Mary faints and is carried to a couch.

Then, in the parlor of the hotel, she awakes. Bob is asleep beside her. She slowly realizes that she has dreamed it all. Then her father arrives with the clerk to set matters aright for the honeymooners.

" The Mysterious Client "

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

"THE MYSTERIOUS CLIENT," starring Mrs. Vernon Castle, is another mystery story, differing, however, from her previous pictures in that a comedy denouement supersedes the usual revelation that tails the mystery picture. The greater part of the five reels deal with the mystery and there would be almost too much of it if it were not for the vein of comedy that alternates with the mysterious action. This is supplied by the character of Tony Cavallo, an Italian who aspires to be a second Sherlock Holmes. His amateur enthusiasm and blundering tactics and his exaggerated recounting of his activities to his friends produce a steady supply of comedy. Caesar Gravina, in this role, registers a distinct success.

For the rest it may be said that Charles Dazey's story, from which the picture was produced, makes mystifying entertainment of a pronounced sort. There is a small amount of sustaining interest, but the adapter, Roy Somerville, by the introduction of the comedy note has made the absence of this quality felt only slightly. Mrs. Castle is always on the go as Jeanne Darcey, the mysterious client, and Milton Sills as hero, and Warner Oland in the other prominent role, complete the same trio of players that brought so much popular success to the serial, "Patria."

The direction by Fred Wright and the photographic work is well up to the exceedingly high standard always set in these two departments by the Astra producing forces.

THE STORY AND PLAYERS

Harry Nelson (Milton Sills), a lawyer with no clients, sits reading his bills one day when a gentleman giving the name of Boris Norjunov (Warner Oland), enters and offers him a fat bank roll to do a crooked piece of work. Harry refuses. A few minutes' later Jeanne Darcey (Irene Castle) enters hastily, and begs Harry to guard her, and a certain paper until the villains stop pursuing her. Harry agrees, and leaves the building with her. At the entrance he is knocked down and the paper stolen by a man previously seen with Boris. There follows a most harrowing time for Harry. He is cast in the power of Boris, and what is his surprise to discover Jeanne as one of his captors. She, however, seems to serve Boris through fear. Tony Cavallo (Caesar Gravina), proprietor of an Italian restaurant, who entertains ambitions to become a detective, gets a clue as to Harry's whereabouts, and starts to follow it up. This only leads him into all sorts of trouble from which he has difficulty extricating himself. At last he appeals to a private detective agency for assistance. They decide to take a chance and accompany him to the mysterious house. When, however, Boris and Jeanne are confronted with this serious menace, they give their game away. Boris is none other than Jeanne's father, in league with her to discover whether there was a chivalrous gentleman left on the earth. They selected Harry to experiment on, and needless to add he fulfilled all requirements.

"Her Decision"

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

THIS is a really pathetic story depicting the self-sacrifice of a hard-working girl for her flighty, wayward selfish sister who thinks more of finery and a good time than anything else, only in the end to realize her betrayal and believe suicide to be the only way out of her dilemma. It is a picture that carries its lesson and points its moral.

A really refreshing feature of the picture is the pure action of the girl's employer, who learning of the sister's betrayal, advances a sum of money that she may be sent away to recuperate.

The story is by Lotta Gannet, and was directed by Jack Conway, who has certainly put some pretty turns to the work.

Gloria Swanson in the chief role registers emotion, sadness and sympathy with equal readiness, while Ann Kroman as the wayward sister is equally convincing and interesting.

The photoplay is good throughout, and especially so is this the case with the old country mansion at Delaware Gap, where both exteriors and interiors are striking examples of the cameraman's art.

THE STORY AND PLAYERS

Phyllis Dunbar (Gloria Swanson), Martin Rankin's (J. Barney Sherry) secretary, is in love with Bobbie Warner (Darrel Foss). Rankin loves her, proposes marriage, and is regretfully refused.

Phyllis' younger sister, Inah (Ann Kroman), becomes involved with rich Billie Dexter and attempts suicide. Phyllis persuades her to give up the attempt and promises to obtain money to send her away.

Bobbie Warner refuses Phyllis a loan that she begs him to make her. She therefore offers to marry Rankin if he will let her have the money to send Inah away. Rankin offers to help her without marriage. Phyllis refuses his help without marriage, frankly confessing that she does not love him. Rankin agrees to the marriage.

The two live like pals rather than a married couple. Phyllis still bears a strong love for Bobbie Warner. Finally she asks her husband's permission to seek out Warner with the purpose of finding out whether she cares for him as deeply as ever. Rankin gives his consent. Phyllis finds Warner intoxicated and repulsive. Her love is killed. She returns to Rankin and declares, "Now I have found my real love." Incidentally, at the same time Billy Dexter has become conscience stricken, and marries Inah.

"Moonshine"

(*Paramount-Arbuckle—Two Reels*)

Reviewed by Peter Milne

THERE is much in this two-reel burlesque of the once popular moonshiner picture to amuse. Fatty Arbuckle and Buster Keaton as detectives arrive in the mountains and attempt to apprehend the band of moonshiners headed by Al St. John and in which Alice Lake thrives. There are a number of good gags while the comedy of Fatty and the athletic funny business of his two supporting principals is excellent. The first reel is all that a comedy should be. It has originality, a plentiful supply of gags which bespeak the inventive genius of Arbuckle and his partners-in-fun, and is so obviously a burlesque of the old moonshine picture that it registers with every scene. The second reel slows up to a certain extent but no one can complain that it is the least bit tiresome.

"Over the Garden Wall"

(*Strand-Mutual—One Reel*)

Reviewed by F. G. Spencer

BILLIE RHODES as Mary the irrepressible has been cast in many ludicrous comedy characters, but as the minister's daughter she is the limit. What with climbing over a ten-foot wall, drowning the members of a house party at the rectory with a garden hose and then being arrested with her sweetheart for speeding in his auto, she certainly shows herself capable of taking any kind of a risk, not quite in conformity with the decorum expected of a minister's daughter. But this single-reeler is full of ginger and will delight any but the most decorous of sober-sided audiences.

"$5,000 Reward"

(*Bluebird—Five Reels*)

Reviewed by Peter Milne

HERE is an interesting murder-mystery picture with Franklyn Farnum as the wrongly-accused party who becomes a fugitive from justice rather than risk the verdict of twelve good men and true. It is a picture that contains an amount of rapid action and a plentiful supply of sustaining interest due to the fact that the identity of the murderer is carefully concealed until the climax. The author has thrown suspicion on another character who might well be the guilty party and in this way has built up the interest and carried his story through to a successful conclusion.

The story, which is by Charles Wesley Sanders, first appeared in the All-Story Magazine under the title of "My Arcadian Wife" and was converted into scenario form by F. McGrew Willis, a screen writer who is well acquainted with the possibilities of his medium of expression and who has a thorough knowledge of picture values. Douglas Gerrard directed and has adequately realized the comparative values in the script. The locations and settings are appropriate and the photographic work of a high order.

Farnum is supported by Gloria Hope as the heroine, Wharton Jones as heavy and J. Farrell MacDonald in a character part. The performances of these players and the remaining members of the cast are quite satisfactory.

THE STORY AND PLAYERS

After a quarrel with his uncle (William Lloyd), Dick Arlington (Franklyn Farnum) decides to leave his house. When he comes from his room he discovers the old man murdered. Dick's revolver lies by his side. He picks it up and is standing with it in his hand when Norcross (J. Farrell MacDonald), secretary to the murdered man appears. He believes Dick guilty. The police are called and Dick seeing that the evidence looks bad for him, beats a hasty retreat and hops a freight. Out in the country he stops the runaway horse of Margaret Hammersley (Gloria Hope). He is injured and is cared for by Margaret at her father's house. Ackley (Frank Brownlee), one of her local admirers, becomes jealous. He attempts to embrace Margaret and is knocked down by Dick. Furious, Ackley calls the sheriff, who recognizes him as the supposed murderer. Again Dick makes his escape and Margaret elects to go with him, soon afterward becoming his wife. Dick imparts information regarding his whereabouts to Tracy (Wharton Jones), his lawyer. Norcross, after an interview with Margaret, kidnaps Dick and holds him captive. Meanwhile Margaret entertains Tracy, telling him she only married Dick for his money and that she hopes he will be convicted when at last caught. Tracy falls into the trap and confesses killing Arlington when afraid that he would turn him over to the police for misappropriation of funds. This accomplished, Norcross reveals himself as a private detective before the astonished Dick.

"Peg of the Pirates"

(*Fox—Five Reels*)

Reviewed by Peter Milne

THIS is a costume picture of pirates bold and of a young lady who quite mastered the villainous band until her lover came to the rescue. It has a supply of comedy, pieces of melodrama and considerable sentiment. Peggy Hyland is an attractive Peg and the old-fashioned gown she wears for the greater part of the film is a pretty setting for a pretty face. However, the author of "Peg of the Pirates" has introduced some touches that are neither romantic nor adventurous but foolish. Some of his work reminds one of a cup of coffee so heavily sugared that it is a sticky syrup. Perhaps, though, the coffee wouldn't have filled the cup by itself. Something had to be added to give a full portion. Sugar was used instead of cream—or even milk.

O. A. C. Lund gave the picture a production rich in atmosphere of bygone days. The pirate crew with Captain Bones and his hooked arm might have stepped from the deck of a real outlaw ship—or from "Peter Pan." The ships used create an atmosphere of complete illusion. The fight between the pirate crew and the rescuing party is done effectively. Some of the lighting is poor. Bars and light and shadow often cross the players' faces. Sidney Mason as the poet-hero gives a suitable performance. Frank Evans is Captain Bones and Carleton Macey, James Davis and Wally Walheim make up a good supporting cast.

THE STORY AND PLAYERS

Sir Wynham Martyn (Carleton Macy) of the Carolina territory gives a betrothal party for his daughter Peg (Peggy Hyland). He plans marrying her to the rather ancient Mr. Arthur Elliott (James Davis) whereas Peg is deeply in love with a poor poet, Terry (Sidney Mason). Pirates break up the reception and carry Peg off a captive. Captain Bones (Frank Evans) considers her his special prey. The pirate mate (Wally Walheim) resents the disorder into which Peg throws the ship and is ever desirous of killing her. When her plight grows dangerous Peg feigns death. She is carried ashore and is about to be buried when she fools the pirates into believing that she is her own ghost. All goes well for a time until the mate discovers her deception. Things begin to get serious when Peg finds herself again a prisoner on the pirate craft. Terry, however, has come to her rescue in another vessel and after a fight the pirates are beaten. Safely home, the marriage of Peg and Terry is sanctioned by Sir Wynham.

" Wolves of the Border "

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

FOR plenty of pep and ginger and wild border life this picture can scarcely be beaten; and as a pretty little love affair is neatly interwoven it should prove an acceptable offering where Western stuff is appreciated.

The whole story is based on the jealousy of a ranch foreman, Pete Wright, who stops at nothing to prove in the eyes of his boss Joe Warner that the newcomer George Merritt is a cattle rustler and general crook. On these terms, then, one may readily see how numerous are the angles of the game open to the wily conspirator. None of these chances has, however, been overlooked in the production, and Jack Curtis as Pete Wright renders a good account of himself. Josie Sedgwick, as Ruth Warner the ranchman's daughter, always suspicious of her father's foreman and in love with the alleged "interloper," has ample opportunities to play the sweet, demure countryside girl. This she does very nicely, and on the other hand, when it comes to a rough and tumble game of catch as catch can with the foreman, she—well, she shows up far too well for such a frail girl with a burly ruffian.

Louis Durham as the Mexican bandit chief, Jose Mardones, makes up well for the part and acquits himself just as well.

The locations for the film have been selected with a fine regard for the theme, and the wild, craggy, mountainous scenery is realistic to a degree, and all are beautifully photographed.

THE STORY AND PLAYERS

Joe Warner (Frank MacQuarrie) is a ranchman of the old type, honest to a fault, and with a keen dislike of such new-fangled notions as irrigation. His new neighbor, George Merritt, has up-to-date ideas and proceeds to put them into effect. Incidentally, he has his eye on Warner's daughter. Pete Wright, Warner's foreman, is in league with a Mexican bandit, and is helping drive Warner's cattle over the line and accusing Merritt of same. When, however, the Mexican band decide upon a raid on Warner's ranch on a larger scale, Pete makes old man Warner believe that Merritt is the malefactor. A stirring battle takes place, in the course of which Ruth is captured by Pete and carried off to the Mexican camp, only to be rescued by Merritt. The result is that Merritt is acknowledged a white man and Pete a scoundrel, and there it ends with Merritt and Ruth married and Pete fired.

" Fireman, Save My Child "

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

THIS burlesque featuring the firemen's ball is not quite as funny as Harold Lloyd and his company are capable of doing, though the business interpolated by the star and Harry Pollard is original and often effective. Lloyd joins the fire department when the assistant chief quits and saves the heroine (Bebe Daniels) by blowing out the fire raging in the house where she is trapped.

" Vengeance "

(*World Film—Six Reels*)

Reviewed by Peter Milne

THIS picture the central character of which is the son of an English exile, falsely accused of cheating at cards and for ever disgraced, who returns to avenge his father, has a plentiful supply of incident and with the varied scenes it offers should prove averagely interesting. It is not the acceptable photoplay when one enters upon technicalities. There is too much stress laid on minor action, and there are twists in the plot which are obviously artificial and introduced by way of convenient situations. "Vengeance" is, however, lavishly produced and is possessed of a realistic atmosphere of far-eastern India when the action shifts from England.

Montagu Love as the apostle of vengeance, the son of an English father and an Indian mother, plays impressively. Barbara Castleton, co-starred, does well in a role that is only slightly removed from a hit. Louise Vale puts life and appeal into the part of Nan, the escaped slave girl. Madge Evans and George MacQuarrie complete the named class. Travers Vale directed.

THE STORY AND PLAYERS

John Cuddlestone (Montagu Love) falsely accused of cheating at cards by his brother Andrew, is turned from home by his father. Disgraced he journeys to India, where he takes a native wife (Lila Chester).

Years later Lorin (Montagu Love), John's son, about to enter the Buddhist church as a priest, learns of the wrong done his father, now dead, and determines to avenge him. He goes to England accompanied by Nan (Louise Vale), once an Eurasian slave girl, who is deeply in love with him. To obtain money for her passage and living expenses she steals jewels from the Buddhist statue, including its sacred eye. In England Lorin sets up as a Swami, and soon obtains entree into the best society. He is admitted to Andrew's club, and soon manages to show him up as a card cheat. When he goes to Andrew's home to demand payment of his debts which he has bought up, he again meets Lady Elsie (Barbara Castleton), Andrew's ward, who roundly upbraids him for his treatment of Andrew. Desiring to set himself right in her eyes he tells her the whole story. Andrew dies from the shock of it. When Lorin returns to his quarters he finds several of the Buddhist faith there to accuse him of stealing the valuable eye of the statue. Nan has pawned this for their living expenses. Lorin is given until dawn to produce the jewel. When Nan goes for it, the broker is nowhere to be found. He only returns in the nick of time and produces the jewel. His father avenged, Lorin returns to India with Nan as his wife.

" The House of Hate "

(*Pathe—Twelfth Episode*)

Reviewed by Peter Milne

"FLASHES in the Dark" opens with Pearl and Gresham, each believing the other is the Hooded Terror, attempting to kill one another. Luckily neither is successful. Harvey, however, feigns death in order to bring the Terror out of his hiding place. Naomi discovers Harvey's camouflage and warns Haynes. The Hooded Terror, disguised as Pearl's chauffeur, attempts to do away with her by running the car up to high speed and then jumping to a girder over the road. The car comes dangerously near going into the river and is only stopped by Pearl's quick action. Later both Harvey and Gresham are trapped in deserted houses.

" Men "

(*Bacon-Backer Film Corp.—Six Reels*)

Reviewed by Joseph L. Kelley

BACON-BACKER'S first venture in the producing field of the picture industry is represented by a screen version of Harry S. Sheldon's stage play, "Men," produced under the direction of Perry R. Vekroff, with Anna Lehr, Charlotte Walker and Bradley Barker in the stellar roles. The story tells of how environment affects the lives of two sisters—one reared in humble circumstances, the other nursed in the lap of luxury. The story considered as a whole, is a good subject for screen adaptation, and has been reroduced by Perry Vekroff faithfully. There are one or two situations, especially the one at the opening of the play where the mother gives up her child and promises never to make an effort to see or communicate with her, which are a bit far-fetched. In general, "Men" resents a good story, and its principal characters have been faithfully presented by a competent cast.

The principal appeal in this picture is its heart interest. Throughout the run, the human element stands out on the surface, and these touches, representing the human tragedies in the lives of the humbler classes and the superficiality in the lives of the rich, make this production a subject for the review and entertainment of all. The action moves in logical sequence, and, although the climax reveals the much-abused scene of the mother rushing up the aisle of the church and preventing the wedding ceremony, at the last minute, there are so many good points about this offering, that the minor defects, will pass by, without detracting an appreciable interest from the main body of the presentment.

The author's main situation in developing the plot of his story, is rich in possibilities, and Director Vekroff has not missed a single, advantageous angle. He has played up the heart-interest element and toned to proper coloring the situations which might have risen to heights of the risque in other hands. "Men" is a clean, straightforward, recital for screen presentation. It represents an offering which both the small-town and big-town exhibitor can book and cash a good percentage at the box-office.

Anna Lehr is easily the star of the picture. Her work is one of the high lights of the production. Charlotte Walker is not prominently casted. The little she does is done with appreciation. Gertrude McCoy overacts in many of the scenes calling for emo-

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tional acting. Her work is average. Bradley Barker comes through with a good bit of acting. Wilette Kershaw, Ida Darling, Robert Cain, William Tooker, Huntley Gordon and Fred Radcliffe complete an average good supporting cast. The photography is good.

THE STORY AND PLAYERS

Mrs. Burton (Charlotte Walker) and her two little daughters live in humble circumstances. Mr. Fairbanks (William Tooker) and Mrs. Fairbanks (Wilette Kershaw) are of the wealthy class. Fairbanks is advised by the family physician that unless a child can be secured for Mrs. Fairbanks, the reason which has failed her through disappointment of her hope for offspring, cannot be restored. Mrs. Burton is approached, and consents to give one of her little daughters up and promises never to see or seek out the child after she parts with it.

Years later when the sisters are grown, the one, Laura Burton (Anna Lehr), living in humble circumstances with her mother, and the other, Alice Fairbanks (Gertrude McCoy), Roger Hamilton (Robert Cain) comes into their lives. He is the only son of a wealthy and vain mother (Ida Darling). Hamilton meets Laura, the poorer sister, while she is posing for Anthony Gerard (Bradley Barker), an artist. Later he is persuaded by his mother to win the hand of Alice, the wealthy sister. Neither sister know of the existence of the other. Tom Courtney (Huntley Gordon), a young engineer, is in love with Alice, and she tells him that she is going to marry Hamilton. She really loves Courtney, but decides in favor of Hamilton. Hamilton has promised to Marry Laura, and when he tells her that he is going to marry another, she reveals to her mother, the circumstances of her relations with Hamilton. Hamilton and Alice are to be married. Mrs. Burton goes to the church, and tells her daughter's secret. The ceremony is stopped, the sisters are united and married to the men they love.

Three Sennett Comedy Reissues

(*W. H. Productions—Two Reels Each*)

Reviewed by Joseph L. Kelley

THE first three of the series of Sennett-produced comedy reissues by W. H. Productions were shown for review last week, and if they can be accepted as criterions for the balance of the series, no one of the series will prove a disappointment: "His Diving Beauty," with Fatty Arbuckle, Mabel Normand and Mack Swain (some cast); "Soaked and Scorched," with Chester Conklin and Mack Swain, and "A Desperate Scoundrel," featuring Ford Sterling. These comedies are shown in two reels each, and each contains a bunch of laughs and some clever slapstick comedy.

The first named is the best bet for obvious reasons. It has strong advertising possibilities, as it shows three of the leading slapstick and straight comedians working before the camera. Fatty, Mabel and Mack turn some clever stunts. The action of the comedy is laid along one of the beaches on the California coast, presumably near Los Angeles.

"Soaked and Scorched" reveals some of the old-time slapstick variety, with Chester Conklin and Mack Swain dividing honors. It is a good laugh producer and full of action from the start.

"A Desperate Scoundrel" revives one of Ford Sterling's best works in the slapstick field. His adventures in a steam laundry provide a laugh-a-minute. All three are good bets and all three will be welcomed as the one best bet in the "filler" line.

"Pershing's Crusaders"

(*Government War Film—Eight Reels*)

Reviewed by Joseph L. Kelley

THE film division, Committee on Public Information, Government War propaganda, has assembled eight reels of the most interesting war film yet seen on the screen. Every branch of the Government's activities in the war has been covered by the camera, and there are numerous scenes showing action in the first-line trenches in France. "Pershing's Crusaders" is the title of the picture, and it presents a series of pictures of the utmost interest to an American audience.

The photography is not always the best, and the print shown for review gave evidence of poor laboratory work. But this is trifling, compared to the subject matter behind it all. Training camps, industrial branches, activities in the aviation camps, ship yards, action in the first-line trenches, the Kaiser reviewing German troops, doing the "goose step," President Wilson in a number of poses, General Pershing and Secretary of War Baker in France—in short, everything of interest in the Government's preparations and actual activities in defeating the Kaiser—is shown in this most interesting Government picture.

It is eight reels in length, but the American audiences will wish for eight more like them, after the final flash has crossed the screen.

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State Rights Distributors, Inc., to Meet

SOL L. LESSER, president of the State Rights Distributors, Inc., has called a meeting of the members and directors of this independent organization, to convene in New York on May 16, for the purpose of discussing the general business of the organization and passing upon applications for new membership.

The State Rights Distributors, Inc., was organized about a year ago and since then it has developed into one of the most progressive and constructive organizations operating in the independent field. It was formed for the purpose of co-operative buying of negatives of special features for distribution through the exchanges of its members. It is announced that several big productions are under consideration and will be given a private showing for the members during the session in New York.

Following is a list of the members and their respective territories: Sol L. Lesser, of San Francisco, Cal., California, Nevada and Arizona; M. R. Rosenberg, of Seattle, Wash., Washington, Idaho, Oregon, and Montana; B. S. Cohen, of Denver, Col., Wyoming, Utah, Colorado and New Mexico; D. M. Vandawalker, of Chicago, Ill., and Henry L. Dollman, of Indianapolis, Ind., Indiana and Illinois; Leon D. Netter, of Cleveland, O., Ohio and Kentucky; Harry M. Grelle, of Pittsburgh, Pa., western Pennsylvania and West Virginia; Nathan Hirsh and Louis Haas, of New York City, New York State and New Jersey; J. J. Allen, of Toronto, Ont., Dominion of Canada.

State rights buyers whose territories are not listed above are invited to attend this meeting, to be held May 16, at the offices of the organization in the Longacre Building, New York City.

Webster's "Reclaimed" Ready for Showing

HARRY M'RAE WEBSTER, Harry McRae Webster Productions, Inc., has completed the assembling and editing of his first independent production, "Reclaimed," the struggle for a soul between love and hate, according to an announcement made this week. Niles Welch, considered by critics to be one of the best juvenile actors on the screen, and Mable Julienne Scott are co-starred in this production, which is in seven reels and was written by Richard Field Carroll.

Mr. Webster with the completion of his production was taken suddenly ill and is now confined to his home. When seen at the Yonkers Studio, where the interiors of "Reclaimed" were taken, Mr. Webster spoke with the utmost frankness about his picture when he stated to a NEWS representative that he did not consiler "Reclaimed" a wonderful production, but that he did think that the scenario submitted was one of the most consistent and best constructed scripts ever submitted for his consideration and reproduction.

"Mr. Welch and Miss Scott, with the assistance of a very able supporting cast, have interpreted Mr. Carroll's ideas of 'Reclaimed' with remarkable ability," said Mr. Webster, "and in my opinion there isn't an audience in the United States that will not leave a theatre where my picture is shown that will not be pleased with the entertainment afforded.

"The photography is 100 per cent, and Harry Forbes, cameraman, has turned out a piece of work that reflects credit on his ability. In the supporting cast are seen Anders Randolf, Mabel Wright, Frederic W. Peters, Warren Cook, Sidney Bracy and little Bobbie Connelly, a cast of players known to every picture lover. 'Reclaimed' will not alone please the public but will satisfy the exhibitor," concluded Mr. Webster, "and I will miss my guess if it is not one of the most consistent long-lasting sellers on the market."

The feature will be given a private showing for the trade and reviewers in the near future. Due notice of the showing will be given.

Sawyer Gets Letter Endorsing "Mother"

ARTHUR H. SAWYER, of General Enterprises, Inc., 1,476 Broadway, which organization is distributing via state rights the seven-part McClure feature, "Mother," was recently in receipt of the following communication relative to the production starring Elizabeth Risdon. Mr. Kimpton's letter may be taken as an indication of the attention being paid to the matter of proper musical settings by exhibitors throughout the country today:

Grand Theatre, International Falls,
Minnesota. (P. O. Box 567)
16th April, 1918.

General Enterprises,
1476 Broadway, New York.
Dear Sirs:

Referring to your kind favor of the 18th March last, it is with not a little satisfaction (I'll confess) that I am handing you One Sheets and Musical Suggestions for your remarkable feature, "Mother," which closed here last night after a two-day showing.

Especial care has been taken in compiling these suggestions. Several alterations were made before we finally agreed upon the selections chosen to "bring out" this picture. I inclose two copies as I thought you might like to run off a few. You are at liberty to use them to any purpose whatever.

In "Mother" you have given us a feature carrying with it a cast to lovers of outdoor beauty from start to finish. It is a picture which an exhibitor should try to get before people NOT accustomed to the horrid (!) movies; it will easily change an anti into a red hot Fan.

Macheroni's beautiful song, "For All Eternity," is a fitting climax to the musical setting. We worked the "die-away" effect (getting sotter and softer till the end) with remarkably good results.

Please accept my humble efforts as belonging to the movement for "better music for the film," and closing with my best wishes, I remain,

Sincerely,
HARRY KIMPTON,
Musical Director.

Mabel Julienne Scott, In Harry McRae Webster's "Reclaimed"

W. H. Productions Starts Campaign

W. H. Productions Company announced this week that it is starting a pretentious trade paper advertising campaign on the one and two-reel Chaplin pictures which it distributes to state rights buyers. This, it is made known, is for the purpose of aiding the various exchanges to secure a minimum of bookings.

The first three subjects of the Chaplin series will be two-reelers and are entitled "The Jazz Waiter," adapted from "Caught in a Carabet"; "His Dare-Devil Queen," adapted from "Mabel at the Wheel," and "The Roustabout," adapted from "The Property Man."

The entire series are being re-edited, retitled and reconstructed, with an advertising display of one, three and six-sheets for the two-reelers and one and three-sheets for the single reelers; also a lobby display of 8 x 10 photographs on each subject.

Abramson Shoots Exteriors on Famous Estate

Ivan Abramson, director general of the Graphic Film Corporation, has finished the interiors of his late production, "When Men Betray," and has left for Lakewood, N. J., where the exteriors are to be shot. Permission has been obtained to use the famous Gould Estate for these scenes.

"It will be the biggest picture I have ever made," he said. "The theme is strong and exposes the truth that small transgressions often lead to disastrous results. The characters are not mere puppets of an author's imagination, but are all types I have known and carefully studied."

Gail Kane is featured. The supporting cast includes Robert Elliot, Stuart Holmes, Sally Crute, Gertrude Braun, Jack McLean, Reed Hamilton, Dora Mills Adams, Tallulah Bankhead, Hazel Washburn, Lilian Berse and Julienne Moore.

Alice Howell Added to Universal Program

Alice Howell, in a Century Comedy, will appear once a month hereafter on the Universal program, her picture taking the place of the usual L-Ko Comedy on the list for that week.

Jane Novak Cast in Hart Picture

Jane Novak, with William S. Hart in "The Tiger Man," will next appear in the Artcraft picture, "Selfish Yates," starring William S. Hart, the Ince Western star, as Mary Adams, the girl whose sweetness and simple charm causes a thorough epotist to renounce his ways and become unselfish.

Later she will be seen in support of Charles Ray in the Paramount picture, "The Hand of the Hun," also an Ince production.

Versatility is declared to be one of the assets of the young actress.

Dorothy Dalton in Domestic Drama

Following "Tyrant Fear," her newest Paramount release, Dorothy Dalton, the Thomas H. Ince star, will soon be seen in "The Mating of Marcella," by Joseph Franklin Poland, produced under the supervision of Mr. Ince.

This is a domestic drama said to give the star every opportunity for the utilization of her gifts for emotional acting, and presenting a situation that is distinctly original, which is led up to gradually by a series of events, wherein suspense of the highest order is developed.

As an American girl in straitened circumstances who becomes involved in a selfish woman's plot for divorce and alimony, Dorothy Dalton is cast for a role that is full of subtleties and shades of emotion.

Fox Corporation Makes Changes

Several changes, already in effect, among the branch managers of Fox Film Corporation, are noted in an announcement from the William Fox offices.

William Jenner has assumed the managership of the Chicago exchange, while Lester Sturm is now in charge of the branch at Cincinnati, succeeding George Beihoff, who is no longer with the organization. M. A. Walsh has been appointed manager of the Los Angeles exchange.

Select Salesman Rallies Round the Flag

The selective draft which is recruiting the National Army to stamp out the Hun has called to the colors A. E. Rosenberg, a member of the sales force of the Pittsburgh branch. Mr. Rosenberg has been doing yeoman work for Select in his territory under Leo Levison, branch manager, and is a well-known figure in the film world of the Smoky City and its vicinity.

Given with Goldwyn

Herbert Given, formerly with Select Pictures, is now manager of the Goldwyn exchange in Philadelphia. He reports that Goldwyn pictures have been going over big in that territory.

Short Run Houses Change for "Revelation"

THREE theatres in the South, heretofore opposed to giving their houses over to week runs, have set custom aside and booked Screen Classics, Inc., super feature, "Revelation," starring Nazimova, for a solid week's engagement.

Harry J. Cohen, of Metro, who has returned from a whirlwind tour of that section of the country in the interests of Screen Classics, Inc., productions, cites the Strand, in New Orleans, and the Queen and Liberty, in Dallas and Houston, respectively as examples of the new policy houses. The strength and quality of "Revelation," together with the fame of Nazimova and the success of other Screen Classics, Inc., photo dramas throughout the country, are the reasons why these amusement houses have broken their long established rule.

Screen Classics, Inc., pictures in general, Mr. Cohen found, have taken the South by storm. Exhibitor and public alike seem pleased with the high standard maintained by these pictures. "Blue Jeans," with Viola Dana; "Lest We Forget," in which Rita Jolivet, survivor of the Lusitania, is starred, and "The Legion of Death," which shows Edith Storey as the leader of Russia's battalion of women warriors, have done well. Among the theatres which have projected these screen productions with success are the Trianon, in New Orleans, which played them for ten days, and the Criterion of Atlanta, which has used the first two mentioned with similar results. Wherever they are played the strongest opposition is pitted against them, Mr. Cohen says.

Agreements entered into by Mr. Cohen with other theatres in the South insure these pictures an even greater popularity in this part of the country. He also established a regular showing of Metro's All-Star Series productions in Atlanta, Houston, Dallas and other large cities.

"Distinction, Big Element in Picture"

OF the first independent production by the newly organized Bacon-Backer Film Company, "Men," under the direction of Perry Vekroff, George Backer, of Foursquare Pictures, which distributing organization wlil place this subject before the exhibitors of the country, has the following to say:

"Distinction is the element which every motion picture producer aims constantly to put into his photoplays. 'Men,' the Bacon-Backer six-reel photoplay, has in it that continually sought after and hard to obtain ingredient of photoplay success—distinction. It is not the intention, nor the desire, of Foursquare Pictures, Inc., to raise a hue and cry as to the excellences of 'Men,' though they are many. To understate, rather than exaggerate, the fine qualities in the pictures it distributes is one of the Foursquare principles.

"But this quality we are speaking about—distinction—happens to be part and parcel of 'Men.' It runs through the entire photoplay. You find it in the atmosphere of the production, in the settings which are the last word in this most difficult branch of feature-picture production, in the cast and the acting. The story itself, which was written by the celebrated playwright, Harry S. Sheldon, from his play of the same name, has distinction. And all this makes the Bacon-Backer photoplay something out of the ordinary—even among pictures which bear the impress of unusual quality.

"I took the time to supervise personally, the designs for the sets and furnishings. Made to fit a particular need, 'Men' was created with care, by a corps of experts. The aim was solely to create a picture to arouse the admiration of those who show a picture and who look at one.

"Foursquare has deemed it fitting to explain these various matters because exhibitors are steadily growing more appreciative of fine features. They seek those having heart interest and 'pep' and 'punch' but lately, also the features with distinction. And Foursquare is proud to be able to offer 'Men' to its patrons for the reason that it has all these essentials."

Mabel Normand Starts "The Venus Model"

MABEL NORMAND'S next picture, successor to "Joan of Plattsburg," is announced by Goldwyn as "The Venus Model," written by H. R. Durant. Goldwyn is authority for the statement that "no expense has been spared to invest the production with richness and beauty and to surround Miss Normand with a cast which could not be improved upon. The star's role fits her like the proverbial glove."

"The Venus Model" is being directed by Clarence G. Badger. The title of the play is derived from a bathing suit created by Kitty O'Brien, who is employed in the factory of Braddock & Co. The business is going to the dogs by reason of the old-fashioned methods prevailing, which means that the bathing suits manufactured by Braddock & Co. are without the snap and style demanded by alert buyers. Braddock, the head of the firm, has other troubles. His health is failing, for one thing, and his son, Paul, is wasting his time at college on friends who can do him no good. Kitty has her troubles, too. She has befriended a child whose father turns up at intervals to wring money from Kitty. Braddock has to go away for his health and Kitty comes to the front with the design of a new bathing suit, "The Venus Model," which turns out to be a big winner. In the meantime Paul Braddock returns, becomes greatly interested in Kitty and settles down to business.

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Several changes have been effected at Universal City with respect to the producing units. One provides that Joseph de Grasse shall direct the production of Grace Cunard, which is titled "The Spawn." This story was written by Kingsley Benedict and continuity prepared by Harvey Gates. "The Spawn" deals with the conditions resulting from the present world war, and especially the rape of Belgium. Another change concerns the production of "Nobody's Bride," starring Ella Hall, which is to be made by Tod Browning, who recently was affiliated with Metro, where he directed Edith Storey.

Mary MacLaren is starting work in a new film play, named "Bread," by Evelyn Campbell, and Ida May Park will continue as directress for this star.

Lyons and Moran, with Edith Roberts as their leading woman, have filmed a comedy named "Straight Crooks," which was originally known as "Honesty Is the Best Policy." "The boys" have an entirely new comedy situation that gives the story five reels of laugh in one reel of film. Fredrick Palmer has been engaged to write for the Lyons and Moran Company. He was formerly with this organization, and later served the Lehrman-Sunshine studios.

Douglas Gerrard is making the final scenes for "The Cub," a newspaper story starring Franklyn Farnum with Eileen Percy as leading woman, and Allen Holubar is almost through with the filming of "Discipline and Genevra," which stars Dorothy Phillips. Within a few days the Mae Murray production, "The Big Little Person," will be completed by Robert Leonard and company.

William Gibson, chief clerk of the scenario department, has been given a six-weeks' vacation by Manager of Production Henry McRae, which is the first time he has been off since beginning work for the Universal in the Kennedy administration in 1914. Gibson is the oldest man in point of service with the Universal western studios, now with the organization. He is spending the vacation at his former home in Texas.

Two leading women were added to the Universal staff last week. Eileen Percy, formerly of the Douglas Fairbanks Company, has been engaged to play opposite Franklyn Farnum, who is now working under the direction of Douglas Gerrard. A newspaper story is next to be filmed by this company, and for it a marvelous set, a replica of the interior of the Los Angeles Examiner office, is being constructed.

The Lyons & Moran Comedy Company is still at work on "The Woman Haters."

Dorothy Phillips Is Featured In the Jewel Picture, "A Soul for Sale"

The F. P.-Lasky Studio

Pending the return of Mary Pickford, Director William D. Taylor has been working on scenes in which the star does not appear for a photoplay titled "Captain Kidd, Jr." All settings are complete and ready for use, which will enable Director Taylor to complete this Pickford subject in a short time. Miss Pickford is taking a short vacation following her strenuous Liberty Loan Bond activities, and will be back in Los Angeles in a few days.

Douglas Fairbanks is back at work after a vacation spent near Butte, Montana, following his Liberty Loan tour, and under Director Joseph Heneberry is making the final scenes for "Say, Young Fellow," of which Heneberry is the author. A greater portion of this picture was filmed before Fairbanks left the first of April, and the principals of the cast are Marjorie Daw, Frank Campeau, Edith Chapman, James Neill, Jay Dwiggins and Bull Montana. This picture is the cause of a romance, which will not be seen in the film. Director Heneberry sought the use of a ranch of the early-day Mission type, and in addition to getting the privilege of making exterior scenes there for the picture, Heneberry also induced the daughter of the ranch owner to become his bride. The couple were married two weeks ago, and left immediately for Chicago on a honeymoon trip, which was combined with the business of getting an official O. K. on many of the scenes from Douglas Fairbanks, when he was in Chicago.

Vitagraph News Bits

Joe Rock leaped twenty feet once from one skyscraper to another in making a Vitagraph Big V. Comedy and this leap was his record until last week when he went it a full ten feet better. There was no director or camera to register the leap, but the way Joe tells it and the evidence he offers are most convincing. Joe was sunning himself outside his cabin on the side of Look-Out Mountain not so far from Hollywood, Calif. A ten-foot rattlesnake was doing likewise. The snake knew Joe was there but Joe's first intimation of the "propinquity," as the comedian puts it, was the song of the rattler. Then it was Joe made the leap in question and just as the snake struck at him. Joe turned the corner of the cabin still in midair and presently returned with his shotgun. Now, as to the jump being thirty feet. Joe was seated precisely where the snake's head fell when he shot it off. The snake, head and all, was ten feet long and it was just twice his length from the head to the corner of the cabin. And Joe went another ten feet around the corner. Between comedy scenes at Vitagraph lot, Mr. Rock will show you the rattles preserved in a box of cotton and tell you all about it.

There was another hurry call for carpenters last week at Vitagraph's Hollywood plant. A big stockade is being put up to be used for some of the most thrilling scenes in the forthcoming serial, "A Fight for Millions," being directed and starred in by William Duncan. An elaborate set also is being built for "The Woman in the Web" serial company, directed by Paul Hurst. This set, when completed, will occupy almost the entire light studio at the Hollywood plant and many of the later scenes will be staged there.

The Earle Williams Company is housed in one of Los Angeles's most elaborate residences filming interiors for "The Girl in His House;" William Duncan and his serial players are in Burbank, where, with built-to-order buildings and bridges, they are burning and hazarding in new super thrills, for Vitagraph's newest serial, "A Fight for Millions;" Paul Hurst, with Hedda Nova and J. Frank Glendon, and others in "The Woman in the Web" cast, are at San Fernando and with a burning bungalow all their own and galloping horses, speeding automobiles and unlimited daring, are photographing scenes for the last chapter of that serial. And not far distant but in the seclusion of their own Western street, the Wolfville Series Company is busy filming scenes for the fifth picture.

What's This! Snow in California? Yes, on April 2, When the Bluebird Company Was Filming "The Guilt of Silence," Featuring Ruth Clifford and Monroe Salisbury

Live Triangle Items

Following the completion of the Triangle subject, "High Stakes," which was co-directed by H. O. Davis and Arthur Hoyt, Mr. Hoyt has been placed in charge of the production of a five-reel story now known as "Station Content," based on romance and heartaches of a theatrical career, with Gloria Swanson and Lee Hill as the central figures. This play will consist of about five reels, and a big cast has been selected for appearance in it.

Another new story, filming of which was started last week, is known as "The Heritage." It has an unusual plot, which provides that both leading characters, taken by Jack Richardson and Irene Hunt, shall play dual roles. The story opens with a romance of the South, which ends with the couple being separated. The second episode is laid in the West, and has thrilling action together with a romance of the son and daughter respectively of the lovers of the South. Jack Livingston and Dot Hagar are cast for important parts in this play, being filmed by Raymond Wells.

William Beaudine is filming a comedy at present titled "The Poor Fish," which deals with a speedy girl at the wheel of a racing car. Claire Anderson, Josie Sedgwick, Fritzi Ridgeway, Ed Brady and a number of other Triangle prominent players are cast for parts in this.

While at work on location filming scenes for "Prudence Pay the Piper," starring Olive Thomas, Director Frank Borzage was taken suddenly ill. He had a great number of extra people who had been transported with the company to a hotel thirty-five miles from the studio, and he attempted to finish the work laid out for the day, but finding this impossible, his assistant, Park Frame, completed the filming. Arthur Hoyt as his working companion. The title of the next picture has not been made known, nor is it stated the nature of the story to be used for this coming production.

The six or seven-reel subjects made under the special supervision of General Manager H. O. Davis are to bear his name and be known as separate releases from the regular Triangle program. At present it is the plan to call them H. O. Davis Productions.

This week's work was begun on two additional subjects which will be released under the H. O. Davis Production title. One is at present known as "Prudence Pays the Piper," and is centered about a modest Quaker maiden who invades a fashionable school for girls. Olive Thomas is to be the featured player of this story and the direction is in charge of Frank Borzage. The cast selected to support Miss Thomas includes Francis MacDonald, Claire McDowell, Edward Peil, Harvey Clark, John T. Wilde and several others.

The other new story put in production is temporarilly called "Mme. Sphinx." This is to be directed by Thomas N. Heffron, and will offer Alma Rubens in the stellar role. This story has an atmosphere of the Latin Quarter of Paris before war times, and some sets representing artists' studios to be built for this are marvels of beauty. In the filming of the first few scenes, an accident occurred which caused a fire in one of the sets, and the entire company and directors turned in and proved themselves vigilants in the matter of fire fighting. Supporting Miss Rubens are Wallace MacDonald, John Lince, William Dyer, Dick Rossen, Dot Hagar, Betty Pearce, and a number of other well known Triangle players.

With Pathe Players

The Fannie Ward Astra Company has finished the filming of "The Narrow Path," in which W. E. Lawrence and Mary Alden are the principal supports of the star. George Fitzmaurice is responsible for the direction.

The Astra serial company filming "Hands Up" for Pathe, has begun work with Ruth Roland and George Chesebro as leads. Already fifteen exterior location settings for this serial have been completed, and the equipment and properties purchased for the filming of the fifteen episodes now represent an outlay of more than fifteen thousand dollars. The direction is by James Horne.

Edna Mae Cooper Is In the Cast of Artcraft's "Old Wives for New"

Norman Manning is taking a vacation from his duties as business manager of the Astra, the first he has had since entering the picture field, and is touring Southern California in his new one hundred horsepower MacFarland.

The Diando Baby Marie Osborne Company has made the final scenes for "The Evidence" and work has been commenced on one of a fairy tale type which will be known as "Milady o' the Beanstalk," which is an adaptation from the story of the same name by Edgar Selden.

The first three episodes of "The Wolf Faced Man," starring George Larkin and Betty Compson, have been completed, and General Manager W. A. S. Douglas has taken the prints to New York.

Frank S. Beresford, who came West and served as scenario editor at Triangle for more than a year, has been engaged in the capacity of Production manager by Diando. Mr. Beresford has had a very wide experience in motion picture fields following an experience of a number of years on the legitimate stage in the production work.

Fox Studio Doings

A large portion of one block occupied by the Fox studio is now in use for a very pretentious Spanish Mission setting, consisting of street scenes, entrances to a hacienda, which will contain a half-dozen or more Spanish Mission buildings for the next Theda Bara special production, "Spanish Love," which is now in the making. The scenes required for this big setting are laid in the Philippines. Another big set erected for this represents the in-

William Desmond Is a Brawny Smithy In "Old Hartwell's Cub," a Triangle Play

terior of the home occupied by the American ambassador, where a big ball is enacted. More than four hundred people, including a forty piece orchestra, took part in these scenes with Miss Bara and her leading man, Al Roscoe.

"The Bird of Prey" is the present title of a photoplay being filmed by Edward J. Le Saint, which stars Gladys Brockwell in the role of a female bandit. This is of a semi-western nature, and the company is now working on the exteriors in the vicinity of Elsinore Lake, which is located in some of the most rugged mountains of Southern California. Herbert Hayes, who recently appeared in "The Heart of the Sunset," is leading man for Miss Bara.

Director Lynn Reynolds has completed the filming of "Ace High," the Canadian Northwestern Mounted Police story starring Tom Mix, and is now starting work on a western picture with this actor. Director Reynolds is the author of the story as well.

Here and There

Victor Schertzinger is to direct the next Enid Bennett-Ince-Paramount film, and work on this, which is from a story by C. Gardner Sullivan, has been commenced.

Dorothy Dalton motored to San Diego last week, where she entertained members of an engineer corps of which she is godmother, and presented each member with a burlesque smileage book, which contained thirty-two small, smiling portraits of herself. The books were bound in leather and finished in gold.

David Wark Griffith has begun work on his first Artcraft release, which will not be ready for the market for several months. With the exception of Dorothy Gish, practically all of the people who took important parts in Griffith's "Hearts of the World" will play in this five-reel film now in the making. As with all Griffith productions, no information is given out as to the character of the play.

The German spy melodrama, made under the direction of Chet Withey and titled "The Enemy Within," was given a try-out showing one evening this week at Clune's Theatre at Pasadena. This is a story of an American lad, the son of German parents, who becomes a German spy in America after spending several years in Germany, where his teaching caused him to admire the German military system. While this picture was made at the Griffith studio, it does not bear the name of the master producer, and all credit is given Mr. Withey for the excellence of the picture, which consists of six reels.

Bert Lytell and Anna Q. Nillson are still working on the Southern California pioneer day story, "No Man's Land."

Viola Dana, who has been at the coast working in Metro subjects since last fall, left Tuesday of this week for New York, where she will remain until September.

Cecil B. deMille is next to film an adaptation prepared by William C. deMille from the Rupert Hughes book, "We Can't Have Everything." In this Kathleen Williams, Elliot Dexter, Sylvia Bremer, Thurston Hall, Alma Francis, Theodore Roberts, Tully Marshall and Raymond Hatton will have the important roles.

Another new production started at the F. P. L. studio is that directed by Donald Crisp with Wally Reid and Ann Little. This is an adaptation from a magazine story, the release title of which has not been selected.

Walter Edwards has completed the direction of "A Pair of Silk Stockings" starring Constance Talmadge, with Harrison Ford playing the opposite lead. This Select picture is from the play of the same name.

Director James Young is working at the Morosco studio on a picture featuring Vivian Martin.

Viola Dana, who has been at the Coast for the past seven months, this week worked in the last scenes for her coming release, "The Only Road," and early in the coming week will depart for New York, where she will work until September at the Metro studios. This, the last Viola Dana subject made in the West, was directed by Frank Reicher.

"The Demon," starring Edith Storey, has been completed by Director General George D. Baker, who is busy with the preparation of the script for her next film, which is an adaptation from Mr. Baker's play known as "As the Sun Went Down."

The third Metro Company is still at work on the Bert Lytell picture, "No Man's Land," dealing with a land-grabbing situation in the early days in California.

All work on the D. W. Griffith supervised subject, "The Enemy Within," directed by Chester Withey, has been completed, and after a number of try-outs in small cities in and about Los Angeles arrangements will be made for its premier. The story, as the title suggests, deals with the German spy system in America, and interwoven into this is a pretty romance, with Dorothy Gish as the central figure. George Fawcett is another principal of this Griffith subject. Charles Gerrard appears as the German spy, or the heavy of this picture, and another player taking an important part is Douglas McLean.

C. Gardner Sullivan has written the story for the next subject in which Dorothy Dalton will be featured, and the work of producing this will be started early during the coming week. Director R. Wm. Neill will continue in charge of the Dalton Company. The other members of the cast have not been selected.

The Enid Bennett story which has had several working titles, is to be known as "A Desert Wooing." This film is now completed, and the company will start work within a few days on a new story, which is also written by C. Gardner Sullivan, and gives Miss Bennett the role of a vampire.

The Charles Ray Company has taken all scenes for "The Night o'Clock Town," written and directed by Victor Schertzinger, and the company, now being far ahead of their release on the Paramount program, will take a vacation of several weeks before beginning work on the new subjects.

Since Mr. Griffith's return from the East, where he personally attended the premiers of "Hearts of the World" at New York, Boston and Chicago, he has been busy making preparations for his first Artcraft release. The cast for this has now been selected, and includes Lillian Gish, George Seigman, Robert Harron, George Fawcett, and a number of others who have appeared in Griffith productions. He has had the company in rehearsal for the past several days, and active filming will be started shortly.

Realism that nearly resulted in a riot marked the filming of "Bombs and Blunders," a forthcoming Vitagraph Big V Comedy. An incident in the comedy is where the comedians, Montgomery and Rock, shoot a German spy up a flag pole, where the waving Stars and Stripes are dutifully kissed before the German falls some 100 feet to an asphalt grave. Montgomery and

"Blindfolded" Is Bessie Barriscale's New Production for Paralta

Marshall Neilan Directs Paramount and Artcraft Pictures

Rock did not need any urging when it came to pitching into the spies and the spies were game and fought back. It was a fair fight and a delight to Director Howe until the enthusiasm and patriotism of the two score spectators on the Hollywood lot got the better of them and they surged about the players demanding that the comedians kill the Huns.

Satisfied usually with a studio or a specially built building or street in which to tear things up generally, Vitagraph's two Big V. comedy companies are having the times of their lives just now, for they have the entire Hollywood plant all to themselves. Night has been turned into day, runways and breakaway buildings have sprung up, mountain lakes appeared as if by magic and a general commotion stirred up that bespeaks a new and even higher standard for at least two Big V's.

Metro Will Shortly Present Harold Lockwood in the Farce-Comedy, "Lend Me Your Name"

Grace Cunard is again back with the Universal, and is to play under the direction of Joseph DeGrasse. A play at present known as "The Spawn," which deals with the condition in Europe after the present war, will be the first subject in which Miss Cunard will appear. The story deals largely with the results of the conditions caused in Belgium, French, Italian and Russian territory, as the result of the invasions, and will point out the moral effect the many degenerate acts of the German army will have on posterity.

Allen Sears, who recently was seen as the young officer in "The Beast of Berlin," has been selected to play leading man role opposite Mae Murray in "The Big Little Person," which is now in production under the direction of Robert Leonard.

Other five-reel subjects now being filmed are "Nobody's Bride," starring Ella Hall; "The Eagle" with Monroe Salisbury, which is being directed by Elmer Clifton; and "The Shadow Man," with Ruth Clifford and Kenneth Harlan, directed by Rupert Julian.

President Carl Laemmle arrived in Los Angeles last week, and at the same time announcement was made at Universal City that there would be considerable more producing activities there, inasmuch as negotiations had been completed for a number of additional Pathe producing units to work at this producing plant. Mr. Laemmle's visit to the coast is made for the sole purpose of familiarizing himself more closely with producing conditions at Universal City.

Hollywood Hookum

MAY 25, 1918 NEWS MORE NEWS

California weather—nothing unusual.

Tod Browning is vacationing in our midst.

Bill Parker, the Santa Barbara bard, was in town last week.

Lyons and Moran have been mis-cast in the comedy, "The Women Haters."

Clifford Bruce is whiling away his spare moments in an attempt to perfect substitute for gasoline.

Art Rossen has a new hat, and he is camouflaging the price from a dollar fifty to fourteen dollars.

Hampton Del Ruth buys his automolies by the pound. The last one came to $2.15, and it's some boat.

Now that Monroe Salisbury is playing in "The Eagle," we may expect to see him unfurl the flag in the fith reel.

Milton Sills, as an actor, is a wonderful Liberty Loan Bond four-minute man, as he demonstrated in Los Angeles recently.

Latest reports are that Charley Chaplin could not find a woman who would buy a hundred thousand dollar bond, even if he would marry her.

Lynn Reynolds-Tom Mix production coming up is to be "Ace High," and the critics want to know if that's the title, or refers to the quality.

There are reports that "Scoop" Conlon, the gay publicity man about the colony, has taken to himself a bride. HOOKUM has not learned the name.

William Russell was in town last week. (HOOKUM could tell a story of him being pinched by speed cops, but that's not news—just a regular occurrence.)

Roscoe Arbuckle decided every pound of his body was worth two hundred dollars to the Government, so he bought sixty thousand dollars' worth of bonds.

D. W. Griffith is making a new record for himself in the matter of early rising and late to bed. The watchman says the lights are never out.

Frank Beresford, after several months of seclusion in Hollywood, has returned to active life in the film game—yes, he's production manager of Diando.

Bob McKim, as Liberty Bond speaker, called every one down for spending their money at Vermon with the admission that he knows they did it—he saw them do it.

W. Desmond Taylor is considered a wizard because he can make a Mary Pickford subject (or almost all of it) with Miss Pickford in another section of the country.

William Duncan is petitioning the Government to set the clocks back another hour, believing he can shoot for sixty minutes more if such another time change is made.

Edward Sloman just can't stay out of the limelight because he's a director. He played the star role in "The Wolf" at a Red Cross presentation at Santa Barbara this week.

Monte M. Katterjohn is having the interior of his car lined with Oriental draperies, so it will be possible to remain in that atmosphere for writing a Far East drama.

Charley Fuhr is responsible for the new name given Mary Pickford's publicity representative—Itzalie Cohn. Nobody knows why Charley insists on giving Al such a name as this.

Being the only direct representative of Pathe on the Coast, Jack Cunningham finds its a strenuous job to be production manager, author, continuity writer, screen critic, etc.

Grace Darmond, known throughout the colony as the most beautiful blonde, is finding the heat so intense that she is daily counting the hours when her rattler will leave for the East.

John Fairbanks, the day after the Lasky Studio fire, pointed out three holes in the lapel of his blue coat in an attempt to claim damages, but every one around the studio knows he wore a brown suit the afternoon of the fire.

Liberty fair.

Al Cohn's home.

Herman Katz is in town.

B. Ziedman's in town.

Jess. Lasky's in town.

Carl Anderson's in town.

C. Laemmle he's in town.

Viola Dana has gone east.

D. W. Griffith's back in town.

Bill Hart came back the 28th.

Carl Robinson's back from his trip.

H. O. Davis Productions looks good on the screen.

Jewel Carmen has been doing her New York shopping.

Doug. Fairbanks hunted in Wyoming after Liberty Bonding.

Roy Stewart has a deer skin vest with bear claw buttons.

Charley Chaplin is vacationing after a strenuous Bond campaign.

Robert McKim admits he's the meanest man in the world on the screen.

Mary Pickford knocked 'em dead in Pittsburg. She's back in L. A. too.

Now that so many have come home, our film colony seems to be normal, and a lot of film will be spoiled shortly.

Lieut. Bob Kane is furloughing from Camp Lewis, and spent several days in the mids of our well known film colony.

Here's a secret—Catherine A. Traynor is secretary to Margarita Fisher, and thereby answers practically all the letters.

B. A. Rolfe is to stick with the game even if he's not with Metro. There will be a new Rolfe producing company, we guess.

Henry McRae wore a business suit to U City the other day, and everybody wanted to know if someone had stolen his puttees.

William Farnum can now talk above a whisper, and therefore claims he is again good for the legitimate as well as the screen stage.

Bill Desmond wears a leather overcoat, but that don't mean he's an aviator. Bill's a regular guy even if he isn't a high flyer.

Bill Duncan has bought so many Liberty Bonds that he don't feel he can afford a haircut, and has again become proficient with a Gillett.

If motion picture stock was as easy to sell as Liberty Bonds, say a few promoters, over-production would be even worse than it is today.

Charley Christie lost seven pounds last week talking Liberty Bonds. Charley, you know, was chairman of the motion picture studio committee.

Doug. Fairbanks claims to have lived twenty days on the menu of parades, handshakes and coffee, but he didn't lose anything but his voice.

Dean Fiefield, publicity man at the American, has joined the army and is now at American Lake. A farewell was given Dean, and a good time had by all.

Henry Lehrman has started the making of a comedy that "promises to be extremely funny as well as thrilling and clever," and so we are led to believe Henry uses 3 in 1 oil on his scenario machine.

Paralta has a policy which provides officers shall not be mentioned in the public print, and therefore HOOKUM apologizes for mentioning the fact that President Carl Anderson, John deWolf and Herman Katz are in town.

Lloyd Hamilton is appearing before the camera this week in the nude—yes, he hasn't come forth without his mustache since nigh on to five years ago, when he and Ruth Roland played under the direction of Mickey Neilan.

Rumors: Pathe has merged with Universal, and Thomas H. Ince with Paralta. Verification brought out Pathe will lease space at U City, and Thos. H. will do the same at Paralta. Verification not by an official, therefore no verification.

NEWSY ITEMS FROM THE STUDIOS

Olive Tell's return to the screen from the legitimate stage where she has been playing in "The Fountain of Youth" will be in Metro's new war picture whose working title is "The Monster of Europe."

John Sunderland will play the lead opposite her and will have a chance to show his skill in flying. He gained his experience in Belgium in the early part of the war before he was injured and discharged from active service.

Miss Kirmse, beloved adviser of so many stars, has installed herself and her little secretary in an attractive apartment on West Thirty-eighth street, where the business effect of Kirmse, Inc., has softened under the influence of hangings, rugs and shaded lamps, but not the business acumen of Miss Kirmse.

Rumor has it that we are to see a dual Marguerite Clark, a funny black-faced Topsy and a sad white-faced little Eva. No need to mention the name of the picture.

California Is Not the Only Place Where Outdoor Stages Are Used Successfully. This Busy Place Is the World Studio at Fort Lee

Spring pictures seem to follow out the spring desires of the female of the species to see the newest and gayest of fashions. "Society For Sale" is another picture which is a treat from this point of view. In it the lure is the intimacy of a fashion shop in which the heroine is a model.

One day when "The Danger Game" was being shown at the Strand there were ten rows deep of soldiers in uniform. At the point in the cafe scene when Tom Moore drank a whole seidle of beer without a stop the applause was so prolonged that had the picture been a stage play the action would have had to stop for fully five minutes.

That thing called star dust, *sine qua non* a star can scarcely hope to shine, has been very well defined as "grey matter" by an authority upon the subject. Proof of this definition was a citation of the names Mary Pickford, Douglas Fairbanks and Charlie Chaplin.

Truly, Music Hath Charms—When Played by a Player Like Mabel Normand. The Whole Studio Turns Out When the Goldwyn Star Strikes Up a Tune on the Hawaiian Fiddle

Mae Marsh is an Eastern godmother to Company B, 145th Machine Gun Battalion, Camp Kearny, California. She was chosen by the unanimous vote of the company.

Jean Dumar, a former Edison ingenue, who has been off the screen for about a year due to a serious accident, is back again. She has been seen recently in Brady's "The Whip" and Vitagraph's "The Grell Mystery." She will appear next opposite Jack Sherrill in the next Frohman Amusement picture.

After Jack McLean and Stuart Holmes had indulged in a particularly strenuous fight in a cabaret scene for "When Man Betrays," Jack had to remain on the floor just as he was knocked out for some twenty minutes while lights and the camera were adjusted for a close-up. Seems to show that directors are more careful about technical flaws than the public sometimes believes.

Marion Davies as "Cecilia of the Pink Roses" makes a most bewitching golden-haired school-girl, judging by reports from visitors at the Biograph studio.

Features—Current and Coming

Bluebird Photoplays

Apr. 15.	A Rich Man's Darling (Louise Lovely)	5
Apr. 22.	The Marriage Lie (Carmel Myers)	5
Apr. 29.	A Mother's Secret (Ella Hall)	5
May 6.	Danger Within (Little Zoe Rae)	5
May 13.	The Guilt of Silence (Monroe Salisbury, Ruth Clifford)	5
May 20.	"$5,000 Reward" (Franklyn Farnum	5
May 27.	A Broadway Scandal (Carmel Myers)	5
June 3.	Prentice Tiller (Title to be changed) (Rupert Julian, Ruth Clifford)	5
June 10.	Nobody's Bride (Title to be changed) (Ella Hall, Priscilla Dean)	5

Universal Productions

Apr 8	Her Fling (Special Attraction) (Dorothy Phillips)	5
Apr. 15.	No Release	
Apr. 22.	The Scarlet Drop (Special Attraction) (Harry Carey, Mollie Malone)	5
Apr. 29.	No Release	
May 6.	The Two-Soul Woman (Special Attraction) (Priscilla Dean)	5
May 13.	No Release	
May 20.	The Bride's Awakening (Mae Murray)	6
May 27.		
June 3.	The Model's Confession (Mary MacLaren) (Special Attraction)	6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Ray)	
Apr. 29.	Let's Get a Divorce (Billie Burke)	
Apr. 29.	Tyrant Fear (Dorothy Dalton)	
May 6.	Resurrection (Pauline Frederick)	
May 6.	Biggest Show on Earth (Enid Bennett)	
May 6.	The White Man's Law (Sessue Hayakawa)	
May 13.	Mile-A-Minute Kendall (Jack Pickford)	
May 20.	The Mating of Marcella (Dorothy Dalton)	
May 27.	Prunella (Marguerite Clark)	
May 27.	His Own Home Town (Charles Ray)	
May 27.	Believe Me, Xantippe (Wallace Reid)	

ARTCRAFT PICTURES

Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	
May 13.	M'liss (Mary Pickford)	
May 20.	Old Wives for New, by Cecil B. De Mille	
May 20.	Selfish Yates (William S. Hart)	

First National Exhibitors' Circuit, Inc.

	On Trial.	
	Charles Chaplin.	
	Daughter of Destiny (Mme. Petrova).	
	Herbert Brenon's "Empty Pockets."	
	The Sign Invisible (Big Mitch Lewis).	
	The Fall of the Romanoffs.	
	Tarzan of the Apes.	
Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

May 5.	Brave and Bold (George Walsh)	5
May 12.	Peg of the Pirates (Peggy Hyland)	5
May 19.	Confession (Jewel Carmen)	
May 26.	The Firebrand (Virginia Pearson)	
June 2.	Blue-Eyed Mary (June Caprice)	
June 9.	Ace High (Tom Mix)	
June 16.	We Should Worry (Jane and Katherine Lee)	

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7
May 5.	True Blue (Wm. Farnum)	6
May 19.	The Caillaux Case (All Star Cast)	6

Goldwyn Features Corp.

Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6
May 19.	The Fair Pretender (Madge Kennedy)	6
June 2.	All Woman (Mae Marsh)	6

GOLDWYN SPECIALS

	The Manx-Man	7
	For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	Rose o' Paradise (Bessie Barriscale)	—
May 27.	Shackled (Louise Glaum)	—

Jewel Productions, Inc.

Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama)	—
	The Doctor and the Woman (Drama)	7 reels
	The Kaiser, the Beast of Berlin.	

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

May 6.	The Trail to Yesterday (Bert Lytell), Metro	5
May 13.	Cyclone Higgins, D.D. (Bushman & Bayne), Metro	5
May 20.	The Winning of Beatrice (May Allison), Metro	5
May 27.	Lend Me Your Name (Harold Lockwood), Metro-Yorke	5
May 27.	Pay Day (Mr. and Mrs. Sidney Drew), Metro	55
June 3.	The Demon (Edith Storey), Metro.	5
June 10.	The Only Road (Viola Dana), Metro	5
June 17.	No Man's Land (Bert Lytell), Metro	5
June 24.	The Scheme (F. X. Bushman, Beverly Bayne), Metro	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5
Toys of Fate (Nazimova), Screen Classics, Inc.	7

Mutual Film Corporation

Apr. 1.	A Bit of Jade (Mary Miles Minter) American	5
Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5
Apr. 22.	(Title to be announced later), Mutual-Star Production	5
Apr. 29.	Hearts or Diamonds (Wm. Russell)	5
May 6.		—
May 13.	No release	—
May 20.	No release	—
May 27.	Social Briars (Mary Miles Minter), American	5

Pathe Exchange, Inc.

Apr. 21.	Ruler of the Road (Frank Keenan, Kathryn Lean, Ned Burton, John Charles) Pathe	5
Apr. 28.	Dolly Does Her Bit (Baby Marie Osborne, Alice Saunders, Louis Hahn, Georgia Woodthorpe)	5
May 5.	How Could You, Caroline? (Bessie Love, James Morrison)	5
May 12.	The Dagger Woman (Ivan Mozukin, Olga Zovska), Russian Art.	5
May 19.	The Mysterious Client (Irene Castle, Milton Sills, Warren Oland)	5
May 26.	A Daughter of the West (Baby Marie Osborne, Frank Whitson, Marion Warner, J. Morris Foster, Wm. Quinn), Diando	5

Select Pictures

Dec. —	Shirley Kaye (Clara Kimball Young).	5
Dec. —	The Honeymoon (Constance Talmadge).	5
Jan. —	Woman and Wife (Alice Brady)	5
Jan. —	Ghosts of Yesterday (Norma Talmadge)	6
Jan. —	The Marionettes (Clara Kimball Young)	5
Jan. —	The Studio Girl (Constance Talmadge)	5
Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge).	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5
Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5
The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

Apr. 28.	The Lonely Woman (Belle Bennett)	5
Apr. 28.	Paying His Debt (Roy Stewart)	5
May 5.	An Honest Man (Wm. Desmond)	5
May 5.	Mme. Paulette (Claire Anderson)	5
May 12.	Her Decision (Gloria Swanson, J. Barney Sherry)	5
May 12.	Wolves of the Border (Roy Stewart)	5
May 19.	The Honor of Taro San (Jack Livingston)	5
May 19.	Old Hartwell's Cub (Wm. Desmond)	5
May 26.	Old Loves for New (Margery Wilson, Lee Hill)	5
May 26.	High Stakes (J. Barney Sherry)	5

Vitagraph V-L-S-E.

May 6.	The Little Runaway (Gladys Leslie, Edward Earle)	5
May 13.	The Triumph of the Weak (Alice Joyce, Walker McGrail)	5
May 20.	The Golden Goal (Harry Morey, Florence Deshon)	5
May 27.	Bares, the Son of Kazan (Nell Shipman, Alfred Whitman)	5
June 10.	Find the Woman (Alice Joyce)	5
June 17.	The Soap Girl (Gladys Leslie)	5

World Pictures

May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6
May 13.	Journey's End (Ethel Clayton)	5
May 20.	Vengeance (Montague Love, Barbara Castleton)	6
May 27.	The Oldest Law (June Elvidge)	5
June 3.	The Interloper (Kitty Gordon, Irving Cummings)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American Standard Motion Picture Corp.

Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.
Mormon Maid.
Whither Thou Goest.
God's Man.

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)	6 reels
The Devil's Playground (Vera Michelena)	7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly

Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
May 6. A Regular Patsy (Billy Mason, Eleanor Field).
May 13. Love and a Gold Brick (Bobby Vernon, Eleanor Field, Ethel Lynne).
May 20. Their Breezy Affair (Billy Mason, Dorothy Dane).
May 27. Their Honeymoon Baby (Jay Belasco, Ethel Lynne).
June 3. Petticoats (Bobbie Vernon, Eleanor Field).

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs	4 reels
Liberty Hall	4 reels
The Black Spot	4 reels
Victoria Cross	4 reels
His Vindication	5 reels
I Believe	7 reels
The Hypocrites	6 reels

Doll Van Film Corp. (Chicago)

(In Illinois and Indiana)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Florida Film Corporation

JOSH BINNEY COMEDIES (Funny Fatty Filbert)

May —. Fabulous Fortune Fumblers	2 reels
June —. Fred's Fictitious Foundling	2 reels
June —. Freda's Fighting Father	2 reels
Aug. —. Fatty's Fast Flivver	2 reels
Sept. —. Fatty's Frivolous Fiancee	2 reels

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness	6 reels
Conquest of Canaan	5 reels
God's Man	9 reels
My Own United States (through Metro).	

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)	6 parts
The Warrior (Maciste) (McClure)	7 parts
The Liar (Jane Gail, Stanley Walpole)	6 parts

Jesse J. Goldburg

"OUTING-CHESTER PICTURES"

(To be issued one a week)

Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.

Apr. 22. The Chinese Musketeer.
Apr. 29. Feet and Defeat.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Intolerance	9 reels

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart

The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
Apostle of Vengeance.
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge

The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro. De Cordoba, James Morrison)	7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)	7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)	6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)	7 reels
Human Clay (Mollie King)	5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)	6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)	2 parts
Mar. —. His Golden Romance (Twede Dan)	2 parts
April —. All "Fur" Her (Twede Dan)	2 parts
May —. The Wrong Flat (Twede Dan)	2 parts

Marine Film Co.

Lorelei of the Sea	— reels

Renowned Pictures Corporation

The Public Defender	6 reels
Naked Hands	5 reels
Mother Love and the Law	7 reels
In Treason's Grasp	5 reels
Should She Obey?	7 reels

Frank J. Seng

Parentage	7 reels

Sterling Pictures Corporation

The Golden God (Alma Hanlon feature)	5 parts
She Was a Dangerous Girl (Cartoon comedy)	500 ft.
Zippy the Fireman (Cartoon comedy)	500 ft.
Zippy in a Sanatorium (Cartoon comedy)	500 ft.
Zippy Buys a Pet Pup (Cartoon comedy)	500 ft.
Slick and Tricky (Cartoon comedy)	500 ft.
Doctor Bunny's Zoo (Cartoon comedy)	500 ft.
The Old Forty-Niner (Cartoon comedy)	500 ft.
Mr. Coon (Cartoon comedy)	500 ft.
Mose Is Cured (Cartoon comedy)	500 ft.
Zippy's Insurance (Cartoon comedy)	500 ft.
Zippy's Pets (Cartoon comedy)	500 ft.
The Unknown (Cartoon comedy)	500 ft

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain"	6 reels
William S. Hart in "The Bandit and the Preacher"	5 reels
William S. Hart in "The Hell Hound of Alaska"	5 reels
Also Series of two-reel W. H. Hart productions.	
Satan's Pawn (Bessie Barriscale).	

Western Import Co.

Mickey (Mabel Normand).

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.........2 reels
Aug. — Fatty's Fast Flivver............2 reels
Sept. — Fatty's Frivolous Fiancee........2 reels

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Jan. 2. A World of Dreams........... 800 ft.
Jan. 9. A Trip Through Japan, No. 3.. 900 ft.
Jan. 16. The Hound of the Hills....... 700 ft.
Jan. 23. Making of an American Officer.1,000 ft.
Jan. 30. Just for Joy.................. 900 ft.
Feb. 6. The Trail to the Sky........... 700 ft.
Feb. 13. The Ridge Roamers........... 800 ft.
Feb. 20. A Mountain Observatory......1,000 ft.
Feb. 27. The Forbidden Isle............ 900 ft.
Mar. 6. From Here to Summerland.... 800 ft.
Mar. 13. Strange Fishermen of Russia.. 900 ft.
Mar. 20. Our Hawaiian Army..........1,000 ft.
Mar. 27. The Making of the Plotless Picture .... 700 ft.
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.

DITMARS "LIVING BOOK OF NATURE"

Feb. 11. Turtles of All Lands............500 ft.
Feb. 25. Evolution ....500 ft.
Mar. 11. Animal Traits...................500 ft.
Mar. 25. Adaptation ....500 ft.
Apr. 8. Night Animals ....500 ft.
—Wild Goats and Sheep........
—Wild Babies ....

LYMAN HOWE

—Milan Cathedral; Logging in Italy.............................

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left........

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.............
Our Egypt of the Southwest....

CARTOONS

Apr. 22. Vanity and Vengeance (Katzenjammer Kids)..................500 ft.
Apr. 29. Doing His Bit (Happy Hooligan) ....500 ft.
May 6. Der Two Twins (Katzenjammer Kids) ....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

Mar. 4. In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.
Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Karlson.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsychore; Cartoon: Hornets of the Sea, by J. F. Leventhal.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior Decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon by — "Me and Gott" — Bray Studios.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15. Women in the World of Work; Hawaii, The Beautiful; Cartoon by Earl Hurd.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29. Titles Unavailable.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Mar. 4. On the Way to the Front with the Chinese Labor Corps.
Mar. 11. The Alaska Cruise.
Mar. 18. A Summer Day in Skaguay.
Mar. 25. Over the White Pass.
Apr. 1. Down the Yukon.
Apr. 8. In Happy Honolulu.
Apr. 15. Peerless Pineapples of the Pacific.
Apr. 22. High Spots of Hawaii.
Apr. 29. Our Filipino Fighting Force.

PARAMOUNT ARBUCKLE COMEDIES

Mar. 18. The Bell Boy.
Apr. —. No April Release Reported.

PARAMOUNT MACK SENNETT COMEDIES

Mar. 11. Sheriff Nell's Tussle.
Mar. 25. Those Athletic Girls.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife..............2 C
Mar. 17. A Selfmade Lady.................2 C
Apr. 7. A Waiter's Wasted Life...........2 C
May 5. A Neighbor's Keyhole............2 C
June 2. Wild Women and Tame Lions....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon............½ reel
May 12. Occultism ....½ reel
May 19. Superintendents ....½ reel
May 26. Tonsorial Artists ....½ reel

General Film Company

BROADWAY STAR FEATURES

(O. HENRY STORIES)

The Rubaiyat of a Scotch Highball (Agnes Ayres, Edward Earle)................2 D
The Buyer from Cactus City (William Dunn, Miriam Miles) ....2 D
The Purple Dress (Agnes Ayres, Evart Overton) ....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) ....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green...............2 D
Cynthiana ....2 D
Tucson Jennie's Heart....................2 D

BLUE RIDGE DRAMAS

(Ned Finley)

The Return of O'Garry....................2 D
Mountain Law.............................2 D
The Raiders of Sunset Gap................2 D
O'Garry Rides Alone......................2 D
The Man from Nowhere.....................2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell...........................1 C
Check Your Hat, Sir.......................1 C
Wild Algy of Piccadilly...................1 C
All Stuck Up..............................1 C
The Lie That Failed.......................1 C
The Jazbo Sheriff.........................1 C

SNAKEVILLE COMEDIES

(One reel each)

Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.

ESSANAY SCENICS

Water Powers of Western Canada.........1 Sc.
Through Canada from Coast to Coast......1 Sc.
How Canada and the Farmer Co-operate in Grain Raising ....1 Sc.
Agricultural Opportunities in Western Canada ....1 Sc.
Water Powers of Eastern Canada..........1 Sc.
A Romance of Rails and Power.............1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ....1 Sc.

CHAPLIN COMEDIES

By the Sea...............................1 C
In the Park..............................1 C
Work ....2 C
A Woman ....2 C
The Tramp ....2 C
His New Job..............................2 C
A Night Off..............................2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver...................1 C
What Occurred on the Beach...............1 C
An All-Fools' Day Affair..................1 C
Beating Him to It.........................1 C
Forced Into Matrimony.....................1 C

JUDGE BROWN STORIES

The Rebellion..........................2 C-D
A Boy Built City.......................2 C-D
I'm a Man..............................2 C-D
Love of Bab............................2 C-D
Dog vs. Dog............................2 C-D
A Boy Built City.......................2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia).................6 D
The Marvelous Maciste....................6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) ....1 Edc.

PIEDMONT PICTURES CORPORATION

(SELBURN COMEDIES)

Hubby's Holiday...........................2 C
Too Much Elephant.........................1 C
Wedding Bells and Lunatics................1 C
His College Proxy.........................1 C

CLOVER COMEDIES

The Wooing of Coffee Cake Kate............1 C
Rip Roaring Rivals........................1 C
He Couldn't Fool His Wife.................1 C
By Heck, I'll Save Her....................1 C
The Paper Hanger's Revenge................1 C
From Caterpillar to Butterfly.............1 C
A Widow's Camouflage......................1 C
Love's Lucky Day..........................1 C
O, the Women..............................1 C

EBONY COMEDIES

A Black Sherlock Holmes...................1 C
Spying the Spy............................1 C
The Porters...............................1 C
A Milk Fed Hero...........................1 C
Busted Romance............................1 C
Spooks ....1 C
The Bully ....1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.......................5 D

NOVELTY FILMS

(Cartoons, Novelties, Scenics)

ME, der Kaiser; Our Heroes; Strange Sights in the Pacific Islands.................. 1
Power, Pro and Con; England's Leaders on Land and Sea; Scenic................. 1
The Girth of a Nation; 4 Famous Battles of the Civil War; Scenic................. 1
Truths on the War in Slang; Scenic......... 1
Oh! What a Beautiful Dream; Scenic........ 1
The Ghost; Hocking the Kaiser; Scenic..... 1

DUPLEX FILMS, INC.

Shame (Zena Keefe)........................7 D

RANCHO SERIES

In the Shadow of the Rockies..............2 D
Where the Sun Sets Red....................2 D
Poverty Gulch ....2 D
Bashful Buck Bailey.......................2 D

Goldwyn Pictures Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby......................2 reels
May 20. Bill's Predicament..............2 reels
June 3. Birds of a Feather..............2 reels

VICTORY FILM MFG. CO.

The Triumph of Venus.....................5 D

King Bee Comedies

Mar. 1. The Rogue......................2 reels
Mar. 15. The Orderly...................2 reels
Apr. 1. The Scholar....................2 reels
Apr. 15. The Messenger.................2 reels
May 1. The Handy Man...................2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Jan. 2. Screen Fan.....................Edison
Jan. 16. The Bride.....................Edison
Jan. 30. The Superstitious Girl........Edison
Feb. 13. The Matinee Girl..............Edison
Feb. 27. The Artist's Model............Edison
Mar. 13. The Man Eater.................Edison
Mar. 27. The Stenog....................Edison
Apr. 10. The Art Bug...................Edison
Apr. 24. A Good Sport..................Edison

ESSANAY

Mar. 1. Broncho Billy's Leap.
Mar. 8. Broncho Billy and the Rattler.
Mar. 15. Broncho Billy's Close Call.
Mar. 22. Broncho Billy and the Settler's Daughter.
Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Feb. 1. Panama Canal, Part 1.
Feb. 8. Panama Canal, Part 2.
Feb. 15. Colombia, Part 1.
Feb. 22. Colombia, Part 2.
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today....................1 C
Mar. 25. When a Man's Married..........1 C
Apr. 1. Gas Logic........................1 C
Apr. 8. A Youthful Affair................1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

Apr. 23. Mary's Frame-Up..................1 C
Apr. 30. Spotted ....1 C
May 7. Over the Garden Wall............1 C
May 14. Her Terrible Time..................1 C
May 21. My Lady Nicotine................1 C
May 28. Her Rustic Romeo................1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer....................2 C

Pathe Exchange, Inc.

Sunday, May 19, 1918
Two-Gun Gussie (Harold Lloyd, Bebe Daniels, Harry Pollard) Rollin............1 C
Britain's Bulwarks, No. 2; "Messines and Its Irish Captors" (Official Government Pictures) War ....1 reel
Wednesday, May 22, 1918
Hearst-Pathe News, No. 42..............1 top
Saturday, May 25, 1918
Hearst-Pathe News, No. 43...............1 top
Sunday, May 26, 1918
The Junkman (Toto, Bud Jamison. Kathleen O'Connor), Rolin ....2 C
Fireman! Save My Child (Harry Pollard, Harold Lloyd, Bebe Daniels), Rolin....1 C
Britain's Bulwarks, No. 3, "Hardships of the British Army on Its Way to Bagdad'" (Official Gov't Pictures), War........1 reel
In Southernmost Russia...................1 Sc.
Wednesday, May 29, 1918
Hearst-Pathe News, No. 44................1 top
Saturday, June 1, 1918
Hearst-Pathe News, No. 45................1 top

SERIALS

"THE HOUSE OF HATE" (ASTRA)
Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

Apr. 7. Fifth Episode, Spies Within.
Apr. 14. Sixth Episode, A Living Target.
Apr. 21. Seventh Episode, The Germ Menace.
Apr. 28 Eighth Episode, The World Secret.
May 5. Ninth Episode, Poisoned Darts.
May 12. Tenth Episode, Double Crossed.
May 19. Eleventh Episode Episode, Haunts of Evil.
May 26. Twelfth Episode, Flashes in the Dark.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat................1 C
Mar. 3. His Hidden Shame.................1 C
Mar. 10. Wives and Worries................1 C
Mar. 10. She Didn't Do It...................1 C

KEYSTONE RELEASES

May 5. I Love Charles Albert (Ed. Brady, Ann Kroman)................................2 C
May 12. Mr. Miller's Muddles Through (Ed. Brady, Myrtle Restell) ....2 C
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) ....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson)...........2 C

Universal Film Company

Monday, May 27, 1918
NESTOR—Who's Your Wife? (Gale Henry)1 C
Wednesday, May 29, 1918.
CENTURY COMEDIES—Her Unmarried Life (Alice Howell) ....2 C
Monday, June 3, 1918
NESTOR—Home James (Kathleen O'Connor) ....1 C
Wednesday, June 5, 1918
L-KO—Liberty Belles (Dave Morris, Rube Miller) ....2 C
Monday, June 10, 1918
NESTOR—Butter Again (Gale Henry, Wm. Franey) ....1 C
L-KO—Merry Mermaids (Rube Miller, L-Ko Beauties) ....2 C

UNIVERSAL ANIMATED WEEKLY

May 22. Number 25.
May 29. Number 26.
June 5. Number 27.
June 12. Number 28.

UNIVERSAL SCREEN MAGAZINE

May 17. Issue Number 71.
May 24. Issue Number 72.
June 1. Issue Number 73.
June 8. Issue Number 74.
June 15. Issue Number 75.

UNIVERSAL CURRENT EVENTS

May 17. Issue Number 53.
May 24. Issue Number 54.
June 1. Issue Number 55.
June 8. Issue Number 56.
June 15. Issue Number 57.

LYONS-MORAN STAR COMEDIES

May 20. The One-Horse Show............1 reel
May 27. A Ripping Time ....1 reel
June 3. There Goes the Bride............1 reel
June 10. Stepping Some ....1 reel

SERIALS

"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

May 6. Sixth Episode, The Dungeon of Terror.
May 13. Seventh Episode, Quicksand.
May 20. Eighth Episode, Into the Harem.
May 27. Ninth Episode, The Human Pendulum.
June 3. Tenth Episode (Title Not Decided).
June 10. Eleventh Episode (Title Not Decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2.............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4...............2 reels
May 13. Treachery at Sea, No. 5.........2 reels

FINLEY NATURE STUDIES

Split Reel

Apr. 1. Number 12, "A Day at Yellowstone Park" and "Beautiful Devon—the Land of Romance, England.".
Apr. 8. Number 13, "Sea Birds and Animals" and "The Land of Long Ago."
Apr. 15. Number 14, "Wild Animals at Yellowstone" and "Atop the Alps" (Scenic) Split reel.
Apr. 22. Number 15, Wild Bird Pets" and "In and Around Key West, Fla." (Scenic) Split reel.

Vitagraph

BIG V COMEDIES

May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.
June 3. Sneakers and Snoozers.
June 10. Skids and Scalawags.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

May 6. The Hand of Mystery (Fifth Episode).
May 13. Full Speed Ahead (Sixth Episode).
May 20. The Crater of Death (Seventh Episode).
May 27. The Plunge of Horror (Eighth Episode).
June 3. The Fire Trap (Ninth Episode).
June 10. Out of the Dungeon (Tenth Episode)...

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

May 6. The Story of the Glove..........1 C
May 13. Fox Trot Finese...................1 C
May 20. The Mysterious Mr. Davey........1 C
May 27. Rooney's Sad Case...............1 C
June 3. Romantic Reggie ....1 C
June 10. A Case of Eugenics ....1 C

EXHIBITORS' PERSONALS

ARIZONA

D. H. Gibbs has resigned from the management of the Airdome theatre, Yuma.

CONNECTICUT

Sylvester Z. Poli is making such changes and improvements in the old Poli theatre at Hartford that are calculated to make it one of the best on the Poli Circuit. A new front is to be put in, two stories and a half high with a store adjoining each side of the entrance. The seating capacity is to be increased to 4,000, and the work will cost in the neighborhood of $350,000. Thomas McLaughlin, of New York City, is the architect.

The Plymouth, at New Haven, Mrs. Hagenbuch, proprietor, is to be opened as an outdoor theatre about May 15, after being fully equipped with new seats of latest design. This theatre is to cover 80 by 160 feet. It is strictly a neighborhood theatre, located at 161 Plymouth street, in a residence district far removed from the central theatres.

J. H. Rice, a veteran theatrical man, has assumed the management of Poli's Meridian playhouse.

FLORIDA

The Strand theatre, Tampa, has added the Paramount and Artcraft pictures to its program. Paramounts have not been shown in Tampa for some months now.

KENTUCKY

The Auditorium theatre, at Dawson Springs, has been reopened under the personal supervision of Manager Adams.

MISSOURI

Klaw and Erlanger, New York theatrical managers and producers have leased the Grand theatre at Kansas City, Mo., and will take possession of the property June 1. Walker Sanford will manage the Grand under the new regime.

MONTANA

Dayton Wheat, a jeweler of Augusta, has leased the Star theatre and will give shows each Saturday morning.

NEBRASKA

The Opera House at Merno has been leased by W. H. Jones of Dunning.

NEW HAMPSHIRE

E. J. Caron, manager of the Star theatre, Manchester, has acquired the sole ownership of the house and intends making extensive alterations and improvements.

NEW JERSEY

The City theatre, situated in the Raritan Building at Smith street and Madison avenue, Perth Amboy, has been leased by the owners of the Ditmas theatre in State street, and will be opened within a short time under the management of Ned K. Miller, of the latter theatre. Motion pictures will be the attraction at the house, and at the present time thorough renovation is going on, alterations will be made and the house opened in the near future, the date, opening attraction and policy of the theatre to be announced shortly.

NEW MEXICO

James Provas, leasee of the Paris theatre, Santa Fe, has installed his brother as manager in lieu of J. Paulantos, who has left for Albuquerque.

NEW YORK

The Pine Hills theatre at 241 West Lawrence street, Albany, has been leased by Harry Lazarus, a former well-known Albanian. George F. Wright, who conducted the Pine Hills theatre the past season, retired last week, since which time the theatre has been closed for renovations. Mr. Lazarus intends to make every effort to popularize the house and has arranged for showing all first-class pictures.

Announcement is made by James McFarlane & Son, proprietors, that the Liberty theatre, Canandaigua, which was recently damaged by fire, will be reopened on Decoration Day. A new theatre front, raised seats, decorations, new screen and projecting machines are among the improvements being made to the interior and exterior of the building. W. F. McFarlane spent the forepart of the week in Buffalo arranging for reels. Pictures at present are being shown in the Community Building.

NORTH DAKOTA

The Hippodrome theatre at Minot, is now under the management of Grace M. Russell.

M. J. Lakie, leasee of the Lotus theatre at Red Lake Falls, has arrived with his operator, Louis Hoffman, from Barnesville and has reopened the motion picture theatre which has been closed for several weeks by order of the state fire marshal. Extensive improvements have been made and safety devices installed.

PENNSYLVANIA

The Bailey Motion Picture house located on Wood street, California, has been reopened under the management of I. M. Whiteman, who recently obtained possession of its lease.

Frederick G. Nixon-Nirdlinger has purchased the West Allegheny Motion Picture theatre, South Philadelphia, for a price reported to be close to $50,000, subject to a mortgage of $25,000. It is a two-story theatre with a seating capacity of 1,000.

RHODE ISLAND

C. R. Lynch and T. Vietri, both of Newport, have bought the Bijou theatre, Newport, from Mrs. E. G. Dunbar.

SASKATCHEWAN

Sherman theatre, Moose Jaw, has been renovated and enlarged, the seating capacity having been increased from 460 to 800.

The Gaiety theatre, which has been closed for a few weeks, was reopened recently, under the name of The Grand. W. B. Sherman and Miller Evans are the new managers. Mr. Evans was, until recently, manager of the Princess theatre, Calgary.

VIRGINIA

C. M. Casey, has installed a pipe organ in his theatre, the Isis, Lynchburg, at a cost of $10,000.

The City Council of Suffolk adopted the proposition of the Chamber of Chamber and took over the City Hall theatre.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

THE PROGRESSIVE PICTURE HOUSE

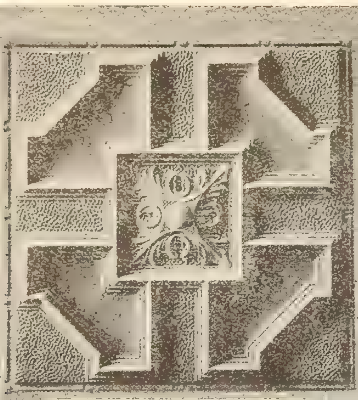
MUSIC - - - - - - - - -	40%
PROJECTION and PICTURE -	60%
TOTAL - - - -	100%

Are you having trouble with either?

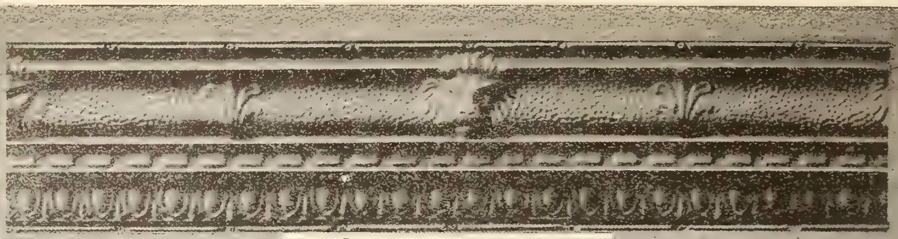
One can not be efficient without the other.

Both must be as near perfection as it is possible to make them.

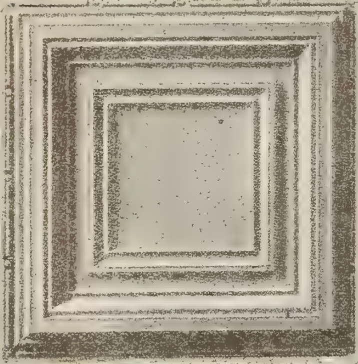
WE ARE HERE TO COOPERATE—WRITE FOR SUGGESTIONS OR HELP



Stucco—Style No. 4064



Greek Cornice—Style No. 4244a



Colonial—Style No. 4056

Perfected by 900 Tons Pressure

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"BERGER'S Classik" STEEL CEILINGS

"Classik" Ceilings have all the beauty of molded plaster—every sharp relief, every bit of intricate detail, reproduced with unequaled accuracy under this enormous pressure—and they possess also **the permanence of steel.**

"Classik" Steel Ceilings will prove ideal for your new theatre or for remodeling your old. Design Catalog D-45 is yours on request.

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BERGER

You Make or Mar the Picture

—by projecting it through efficient or inefficient lenses. And yet the best lenses cost but little more, and pay for themselves by pleasing your patrons.

Bausch and Lomb
Projection Lenses

bring out every detail of the film, clear and sharp to the very edge of the screen. An essential in every first-class house, yet moderate in cost.

Write for your copy of special Projection Lens booklet—free to owners and operators.

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589 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons) and Other High-Grade Optical Products.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.............................. *Editor*

Alfred S. Cory.............................. *Technical Editor*

Portable Film Standard

WITHOUT comment we publish the following letter which we have just received from a subscriber to Motion Picture News who is interested in the adoption of the new standard width film for home and portable projectors:

May 3, 1918.

Mr. E. K. Gillett,
Motion Picture News,
729 Seventh Ave.,
New York, N. Y.

Dear Mr. Gillett:

A few days after the meeting of the Society of Motion Picture Engineers, I happened to be in Cleveland and learned to my sincerest regret that the Rochester meeting, which I had intended to attend, slipped my memory.

Your article in this week's issue in Accessory News is certainly a surprise to me to say the least as I cannot conceive of any logical reason for any member of the Society going on record to recommend a special width film for Portable Projectors unless it's the manufacturer of theatre machines who is willfully determined to retard progress and possibly eliminate competition of the portable in fields where the portable enters into competition with them and other things equal would win on account of portability. They know from past experience that the ——— Home Projector, ——— and others who, while still doing business, are dangerously ill and are doomed.

This is the way I size the proposition up and I am sure I can hold my own against any reasonable argument against the use of standard size film for use in all types of Projectors.

I should think that those who are sincere in their convictions of the off-standard for Portables would have learned from experience of others who tried to pull it over and spent sums of money and then finally had to quit would suffice to teach them the impracticability and impossibility of the idea.

As you probably know, we have spent quite a few years in the portable game and a great many more years in the industry in general, and from the time we first expressed our thoughts in words, we were accused of everything from being crazy on up and down, but the fact remains that we are on intimate acquaintance with the pulse of the greatest American industries as far as the movies are concerned which you can see from a list of our clients and incidentally selling and have in use probably more portable Projectors than all manufacturers of Portables and semi-Portables combined, and we want to go on record as saying that if the Society of Motion Picture Engineers and the country in general work along the lines suggested as far as the movies for other than theatre purposes are concerned, will progress like China did when she built the great wall and narrow gauge railway.

If you can find something safe for the portable why not extend this same protection to the big machines? Don't the numerous fires in film exchanges, theatres, etc., warrant the action of condemning the film rather than the machine? Little France pulled it over in a sensible and consistent way as per copy of letter enclosed. Can't we profit by the experience of others rather than try the hit and miss method?

I am enclosing copy of letter brought to my notice a few days ago with the request to use our influence in the same direction. This you will notice is the expression of the public and user's viewpoint and incidentally one who knows the movie situation as well as we do. It's the same verdict with every blessed individual or company who have practical experience with the movies for other than theatre purposes.

I am also enclosing a piece of off-standard film. I won't mention any names, but it fits perfectly and will run fine on a machine whose makers boast of safety in off size and Underwriters approval. The film is inflammable. (I can send you more if you need it.) The machine manufacturer will undoubtedly claim it isn't their film. I know the connection and can prove it, but what does it all matter—the fact remains and this film proves that off-standard is no solution of the problem of making portables safe.

With best personal regards, I hope to remain.

Very truly yours,

———————
President.

P. S. We have been wrestling with this problem with the Underwriters for some time. I am enclosing copy of a letter of today which may be of interest to you.

May 3, 1918.

Underwriters Laboratories, Inc.,
207 E. Ohio street,
Chicago, Ill.

Gentlemen:

We thank you very kindly for your courteous response of May 2nd in acknowledgment of our letter of the 30th.

In the May 11th issue of Motion Picture News there is an article on page 2873 covering a recommendation of the Society of Motion Picture Engineers who are recommending the use of a non-standard film for Portable projection.

It is impossible to understand why in heaven's name the thinking individual of today can, for one moment, consider the continued use of inflammable film as long as it is within the possibility of man to produce one that is non-inflammable. If they can make it non-inflammable for the Portable Projectors to safeguard our children in the schools, why in God's name don't they use the same non-inflammable in the theatres and make them just as safe for our children? The same individuals that go to school, are the same individuals that go to a theatre. A panic in a theatre is just as bad as a panic in school and vice versa.

The absolute silliness and thoughtlessness of a group of individuals suggesting that we use only non-inflammable film in the restricted sense and allow the continued, unlimited, practically unrestricted promiscuous use of inflammable film, is assuredly the height of folly. I think any body of intelligent people would question the sanity of any individual who, for one moment, would make such recommendations that are so inconsistent. It is just as necessary to make safe film that all are safely protected as it is necessary to utterly destroy Prussianism that the world may be made safe for democracy.

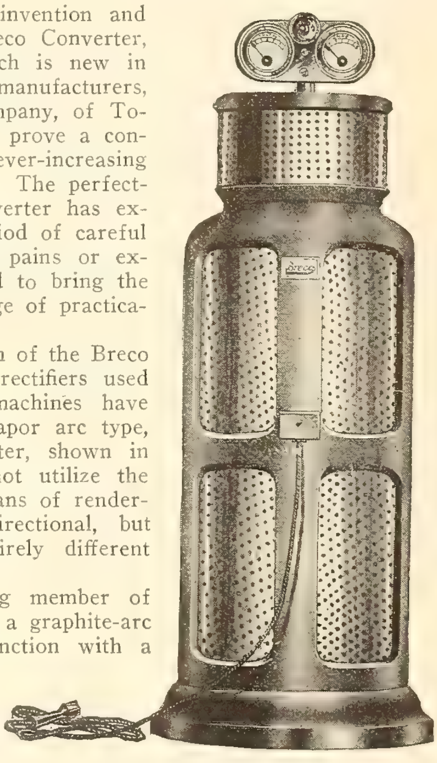
The world knows beyond any question of a doubt that film is going to be as universally used as paper that is printed upon in spite of any short-sighted individuals who endeavor to stem the tide of progress. Anybody with ideals realizes that their value in this world is only in proportion to their service to their fellowmen; realizes that the best way to serve mankind is to make unlimited the dissemination of thought in a manner comprehen-

(*Continued on page* 3161)

Equipment Operating Projection Questions Answered

The Breco Converter

THE converting, or rectifying, of electric current from alternating to direct by cheap, simple and reliable means has long been one of the problems confronting the electrical engineer. An appreciation of the growing importance of this problem, and a study of existing apparatus for this purpose, led Mr. T. J. Murphy, an inventer and designer of electrical devices, to seek for another solution.


The Breco Converter.

The result was the invention and development of the Breco Converter, a current rectifier which is new in principle, and which its manufacturers, the Breco Electric Company, of Toledo, Ohio, believe will prove a considerable aid to the ever-increasing use of electric current. The perfecting of the Breco Converter has extended over a long period of careful experimenting, and no pains or expense have been spared to bring the invention to a high stage of practicability and efficiency.

Up to the introduction of the Breco Converter, all current rectifiers used with motion picture machines have been of the mercury-vapor arc type, but the Breco Converter, shown in the illustration, does not utilize the mercury arc as the means of rendering the current unidirectional, but operates upon an entirely different principle.

Briefly, the rectifying member of the Breco Converter is a graphite-arc valve which, in conjunction with a commutator and a special electrical timer, only permits current to flow in the right direction. In operating the Breco Converter the current is brought from the main line to a transformer located in the bottom of the casing. The voltage is stepped down in passing through this transformer to that required for operating the arc, and is then led to a specially designed commutator. The commutator is attached to a perfectly operating synchronous motor of special design, which drives the commutator in absolute step with the pulsations of the alternating current. The alternating current is rectified, *i. e.*, converted into direct current, on this commutator and passes thence to the arc of the motion picture machine.

Adjustments are made for the line current voltage, when the Breco Converter is installed, after which, except for a slight adjustment of the graphite electrodes, nothing more is necessary for operating the device except to connect the device to the arc lamp, and close the starting switch. Two wires carrying the A. C. are connected to two terminals on one side of the Converter and the D. C. is taken from two other terminals on the opposite side.

The Breco Converters are made in two sizes, or capacities, for motion picture work, their ratings being as follows: Model B, supplying current for one arc lamp, is rated at 3 K. W., can be supplied for use on either 110 or 220 volt A. C. circuits, and supplies from 25 to 30 amperes D. C. at 75 to 90 volts. Model C, supplying current for two arc lamps, is rated at 5 K. W., can be supplied for use on either 110 or 220 volt A. C. circuits, and supplies from 40 to 50 amperes D. C. at 50 to 75 volts. The Breco Converters are equipped with ammeter and voltmeter, a transformer to vary the voltage, fuses, switches and a relay to cut out the D. C. side in case of failure of the A. C. line voltage. They are shipped completely assembled and ready for service.

Has Halo Around Screen

Mr. Chas. Patrick, Paris, Mo., writes as follows: "I have been an operator for over two years and have always gotten along fine until very recently, and I now need help. I am using a Power 6A with rheostat. The throw is 63 ft., making a picture 13 by 9 ft. 10 in. We use alternating current, Cycles 60, Amperes 10, Voltage 110. Carbons ⅝" White A. C. Special.

Now here is the trouble I am having. If I have the lamp-house back as far as it will go, I get more light than at any other place I can set it, but with it pushed all the way back I have a light circle all the way around the picture, about three feet from the picture, and if I push the lamp-house forward until this light around the picture disappears, I then have a dark spot on the screen and the light in the picture is not so good. We use two 7½" condensers. Kindly help me out of this trouble and I will be very much obliged."

In Reply: So long as the correspondent uses a rheostat in his A. C. arc circuit he is working under very unfavorable conditions, indeed, in so far as the production of a good screen illumination from a given amount of current is concerned. It is generally known that the use of a rheostat is very wasteful of current, and in the case of the A. C. arc it can be replaced to good advantage by a transformer, or economizer, as such devices are usually termed. The economizer, if properly chosen and installed, will effect a great saving in current, and in addition will give a screen illumination more free from ghosts than is generally secured through rheostatic control when A. C. is used. If a really excellent quality of screen illumination is desired, such as can only be secured with the D. C. arc, a Mercury Arc Rectifier could be installed to advantage. Either a transformer or a rectifier would soon pay for itself from the amount saved on the current cost incident to the correspondent's present mode of operation. Before leaving the subject of current, we note that the correspondent specifies that he uses 10 Amperes. This it appears must be a misstatement, because we cannot conceive of any one trying to project a 13-ft. picture with only 10 Amperes of A. C.

Passing next to the manner in which the correspondent is troubled with a circle of light all around his projected picture, when his lamp-house is moved back as far as it will go, this is easily explained, although it might seem somewhat puzzling at first glance. When the lamp-house is in its rearmost position stray light from the front surface of the condenser system escapes past the sides of the machine head and is projected through the machine port to the screen, where it is noticed as a halo surrounding the picture. The intensity of this aberrant light from the condensers can be much diminished by painting the inside of the condenser mount dead-black, while it may be entirely prevented from reaching the screen by inserting a piece of sheet metal into the machine port, which is provided with two round holes of just sufficient diameter to allow the M. P. and the stereo beams to pass uninterrupted to the screen.

Prevention is, however, better than cure, and it appears that the correspondent could secure a much more intense and satisfactory screen illumination by making a change in his condenser system, which is at present incorrect for the objective which he is using. From the data submitted, it appears that the projection lens is 4¼" or 4½" E. F., and it is likely that a 6½"-7½" condenser combination would improve the screen result very materially over that which the correspondent now secures with the two 7½" condensers. Not only will the 6½"-7½" combination permit the lamp-house to be moved closer to the aperture, thus gaining in available illumination and preventing the halo from appearing around the screen picture, but the shorter focus condenser system will also allow the arc to be brought closer to the rear condenser, with an attendant gain in the flux collected at this point.

The correspondent's optical troubles may be easily remedied, but his fundamental requirement is an economizer or rectifier, or some other device which will enable him to secure a really brilliant illumination from his A. C. supply.

This League Member Brings His Work to Attention of Exchange

WHEN an operator becomes a member of the National Anti-Misframe League he pledges himself to remove all misframes, bad joins and other worn or mutilated sections from the films which he uses each day, which naturally means that the films must be carefully gone over after their receipt from the exchange but prior to screening them in the theatre.

Not only is it the duty of every League member to examine and rehabilitate his films before projecting them, but improving the running condition of the films is the self-appointed task of every up-to-date and professional operator, because it is a fundamental principle of successful exhibiting that in order to please the audience a smooth-running show must be presented.

That the efforts of members of the National Anti-Misframe League in all parts of the country are warmly appreciated by the exchanges has been attested by frequent communications which have appeared in these pages, and various methods have been set forth by which the attention of exchanges was attracted to the work of the League members, resulting, of course, in valuable co-operation from the exchanges.

After careful inspection the following were found and cut out:

Misframes........................

Bad Patches......................

You will find them in this envelope.

JACOB SHEETZ (Member 545)

LYRIC THEATRE
Northampton, Pa.

..191

Film..

Stars..

Exchange..

We have on the present occasion to draw attention to a new method of securing exchange co-operation, which has been devised by Mr. Jacob Sheetz (League member No. 545), of Northampton, Pa., who has provided himself with a supply of manila paper envelopes, inscribed as shown in the cut, in which he returns the misframes and mutilated sections removed from his films to the respective exchanges whence the films were secured. In this way Mr. Sheetz is able to convince the exchanges that when a film is sent to his theatre it is in good hands, for the time at least, with the result that the exchange gives him the best prints which are available. It is clear, therefore, that if an operator busies himself with improving the condition of films, and brings his work to the attention of the exchanges in the proper manner, he will eventually win the confidence of the exchange to the extent that they will favor him with selected prints of the films booked by his manager, so that in the long run his work in repairing film will become much lighter than is now sometimes necessary in order to fix the films sufficiently to enable them to pass through the projecting machine.

Trading Upon the Exhibitor's Patriotism

Mr. M. Barnes, Fillmore, Cal., a theatre proprietor, sends us literature on a patriotic display slide which is being offered to exhibitors by the Louis A. Spiro Company, of Cheltenham, Pa., and writes:

"In my mail today came a proposition which I cannot refrain from submitting to you for your perusal, and also your opinion. Personally, I am simply amazed at what appears to be a deliberate attempt to profit from patriotism. A moderate profit is justifiable in most transactions, and an excessive profit is, perhaps, excusable in some transactions, but in any transaction where one's patriotism is the basis of the appeal, then most assuredly should the matter of profit be reduced to the minimum. There is a great army of American exhibitors. I say 'army' for, indeed, have not the exhibitors of America enlisted whole-heartedly in the matter of disseminating vital war information and stimulating the patriotism of the nation. The importance and effectiveness of this service is second only to that rendered by the press. No sane man will deny the patriotism of the American exhibitor, demonstration of which is made daily and nightly in their temples of art and learning. This appellation, by the way, gives you some idea of my opinion of the exhibitor who is content to admit that he conducts a 'movie show.' No one is more convinced of the loyal patriotism of the American exhibitor than the company submitting the enclosed proposition, and, in my opinion, it is for this reason that they have made bold to ask an exorbitant profit on the patriotic slide offered. In thus attempting to trade upon the patriotism of the exhibitor they do him injury, and when this attempt is made upon the plea that the exhibitor can in turn coin the patriotism of his patrons, then, indeed, they have added insult to injury. The slide offered is, in all probability, a beautiful creation, and I would be glad to own one at a reasonable price. Indeed, I would be glad to own, at a reasonable price, a large banner similarly embellished, that I might hang it in my lobby where all could see and admire it without cost, let or hindrance. But I refuse to prostrate my patriotism before a profiteer. If my view of this is wrong, then it is my most earnest wish that I be enlightened, for I have it not in my heart to knowingly wrong any man."

Comment: According to a half-tone reproduction in the circular matter sent to exhibitors by the Spiro Company, the patriotic slide which they are offering is a very neatly arranged design comprising two American flags and the portraits of Washington, Lincoln and President Wilson.

The Spiro Company are asking $7.50 for one of these patriotic slides, if purchased outright, or they will lease a slide for a period of six months for $5.00, after which they require that the slide be returned to them, or that further rentals must be paid at the rate of $1.00 per month.

It is very clear, upon investigating the design of the slide in question, that any professional slide-maker could produce its equal and retail the same at from 25 cents to $1.00, at the most, and make his customary profit. It is also very likely that there are many patriotic slides now on the market, at the usual prices, which are in every way equal to the specimen which the Spiro Company are trying to unload on exhibitors at an extortionate price. Mr. Barnes, therefore, expresses very capably what would doubtless be the attitude of the average exhibitor toward the offer of the Spiro Company, and we gladly lend our columns to the exposure of any proposition which savors of profiteering at the expense of the exhibitor.

Lantern Slides Made Without a Camera

Mr. Charles W. Dorr, Winthrop, Mass., sends us two specimen lantern-slides of his manufacture, and writes as follows: "Thinking you might be interested to see the kind of announcement slides I am making, I am mailing under separate cover a sample slide, together with the original negative made on translucent paper with pen and ink. From this I make a contact print on the lantern plate, as you will see. Of course, I color most of my slides.

"I also send you my idea of a slide for members of the N. A. M. L. made in this way. If this should appeal to you or

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SPEER Alterno Combinations
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Do You Buy

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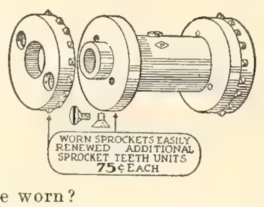
WORN SPROCKETS EASILY RENEWED ADDITIONAL SPROCKET TEETH UNITS 75¢ EACH

Of course not! Then why continue to discard the entire Sprocket on your motion picture machine simply because the sprocket *teeth* are worn?

Equip your machine with "Perfection" take-up and feed sprockets with renewable sprocket teeth units, and cut down the cost of upkeep. First cost no more. Perfection sprockets for Powers, Simplex, or Motiograph assembled complete (hub and renewal tooth unit) $2.50 each. Additional units 75 cents each. Forwarded postpaid upon receipt of draft or money order. Specify make of machine when ordering.

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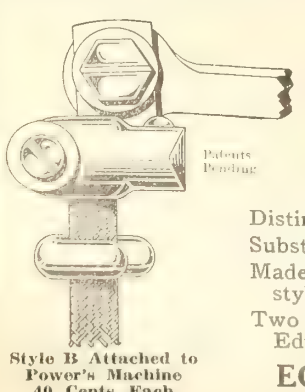

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ECLIPSE TERMINAL
Box 617 SYRACUSE, N. Y.

any of the members, I could furnish slides complete with members' numbers inserted for 20 cents each, postage extra, as quoted by another party recently. If I were an operator my name would have been on your honor roll long ago. More power to the League and to the Motion Picture News."

Comment: The announcement slides submitted by Dr. Dorr, of which one is especially designed for members of the National Anti-Misframe League, are interesting examples of what can be accomplished in the line of lantern-slide production without the use of a camera. Mr. Dorr's procedure is as follows:

Instead of photographing a drawn or printed design in order to secure his original negative, Mr. Dorr produces his negative (*from which the slides are printed*) by drawing his designs on translucent, waxed, or oiled paper in India ink. The slides submitted indicate that Mr. Dorr possesses considerable skill at lettering and draughtsmanship, but the use of translucent paper also permits him to duplicate the design of any slide by tracing through the paper in pencil and then finishing up the negative with India ink.

From the negatives made on translucent paper, as above outlined, Mr. Dorr prints his positives (*the lantern-slides proper*) by contact in the usual manner, a printing frame being, of course, used. A longer printing exposure is necesasry when printing through the translucent paper negatives, as they do not, of course, transmit light so freely through the high-light portions, as do the perfectly transparent high lights of a contrast negative of the usual photographic variety. The long exposure is feasible in Mr. Dorr's process, as the India ink design is perfectly opaque, and there is no veiling of the clear spaces or lettering, of his slides, which are of very satisfactory quality indeed, and are characterized by sharply outlined designs and letters.

As was previously noted, one of the slides submitted by Mr. Dorr is intended for the use of League members, and bears the insignia of the N. A. M. L. We direct the attention of the many operators who have written requesting us to furnish League slides to Mr. Dorr's kind offer to supply these at a very nominal cost. Mr. Dorr's address is: 41 Sargent Street, Winthrop, Mass.

Operators' Inquiries

D. D. FAST, LONDON, OHIO: "Will you give me some pointers on how to secure a better light, and also operating instructions on the Simplex projector?"

REPLY: Let us know in what respect your screen illumination is unsatisfactory and supply us with complete information concerning the kind and amount of arc current you use, the sizes, foci, etc. of your condensers and projection lenses, make of machine, kind of screen and other necessary information and we will try to assist you. Have you followed the articles on projection optics which have appeared on various occasions within the last six months? As the manipulation of the Simplex projector is understood by most all operators we cannot devote space to this subject but the Precision Machine Company, 317 East Thirty-fourth street, New York City, makers of the Simplex, would gladly send you a booklet of instructions.

J. W. KLOPP, LEBANON, PA.: "What size condensers should be used on D. C. voltage 110—35 amperes—distance from machine to screen 110 feet?"

REPLY: Unfortunately, everything but the necessary data, i.e., the E. F. of the lens, or the size of the projected picture has been given. Failure to supply at least one of these measurements prevents us from answering. Write again, submitting the measurements of the throw and either the E. F. of the objective, the width of the screen picture, or both, and we will be able to name the proper condenser combination.

W. A. HAINS, HOWE, IND.: "When running 14" reels on Power 6A machine how can I prevent upper reel running unevenly and jerkily, causing tearing of the sprocket holes on the film?"

REPLY: On the inside of the upper magazine door you will find a spring which is meant to bear against the side of the reel and prevent it from racing as the end of the film is approached. Apparently more tension is required on this spring, i.e., it must be made to bear more firmly against the side of the upper reel, and the tension can be increased by bending the spring outwards, or away from the magazine door. If it will not remain bent out sufficiently to give the desired tension, a short coil spring may be mounted between it and the door. A jerky motion of the reel, when nearing the end, is sometimes due to the fact that the hole through the center is considerably larger than the magazine spindle, causing it to rotate excentrically about the spindle. This is very annoying, but can be avoided by rewinding the films upon reels which have center holes of proper size. From your statement that the irregular rotation of the upper reel sometimes causes the sprocket holes to be torn, due to jerking as the reel stops and is started again suddenly, we are almost certain that when this happens you are running the projector at an excessively high speed.

C. B. HUTCHINSON, RICHMOND, VA., "Why will operators punch holes in film and patch them with pins?"

REPLY: The past few years have well demonstrated that the vandalism of prehistoric and medieval times still exists in an intensive degree, so it is fair to assume that the operator who habitually mutilates and abuses films is a full-blooded descendant of some former barbarian.

P. J. SHERMAN, CORPUS CHRISTI, TEX., "Have you any data on high-class motion picture projecting lenses?"

REPLY: There has long been a suspicion in the minds of advanced students of projection that a highly corrected projection objective would show greatly improved definition in the screen pictures, and this suspicion is changed to certainty when one has witnessed pictures projected with a high-grade objective of the photographic anastigmat type. The requisite corrections and constructional details of such objectives will be very shortly dealt with in a special article, in the Projection Department, but it requires to be mentioned that projection lenses of the anastigmat type are rather difficult to obtain just at present.

Portable Film Standard

(*Continued from page* 3157)

sive to all that may learn quickly, easily and effectively, and, as you know, motion pictures are the universal language understood by all.

The writer sincerely believes that motion pictures are going to be responsible for the greatest impetus in the evolution of mankind than any one factor that has ever entered into our existence but, like everything else, its progress is hindered in proportion to the realization of its value.

President Wilson eulogized motion pictures in a statement he made as follows:

> "It is in my mind not only to bring the motion picture industry into fullest and most effective contact with the nation's needs, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as the very high medium for the dissemination of public intelligence, and since it speaks a universal language it lends itself importantly to the presentation of America's plans and purposes."

The Ford Motor Car Company are equipping several hundred cars with generators so that they can use Portable Projectors and motion picture film to bring enlightenment to the masses in Russia and other countries who need to be imbued with the ideals of western civilization and progress.

In making the world safe for democracy, it is our holy duty to make democracy safe which means to unrestrict the dissemination of thought in any form of value to mankind.

In any way we can be of further service to you, we are at your command.

Very truly yours,

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Sales Manager.

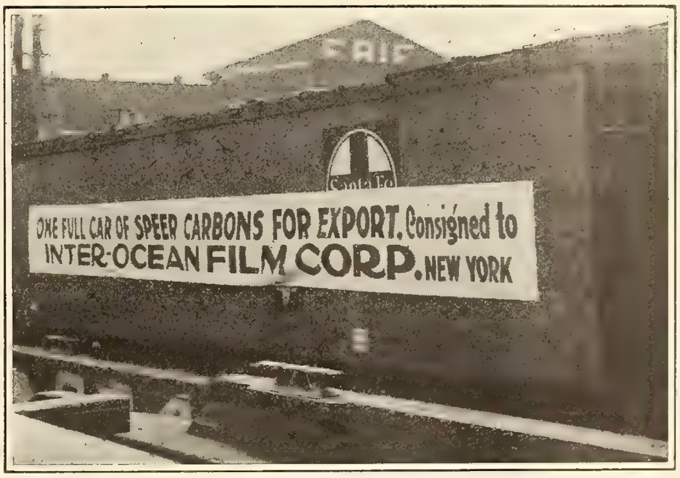
P. S. France saw the handwriting on the wall and found a simple and sensible solution by going to the source of the evil and prohibiting the manufacture and use of inflammable film.

Attached hereto is a piece of off-standard narrow width film which will fit perfectly on machines designed to use nothing but special perforated narrow-width film. In testing it with a match please only use a very small section of it.

These two letters merely carry out the thought of the minority at the meeting of the Society of Motion Picture Engineers recently held at Rochester. Other opinions from the trade will be gladly received and published in MOTION PICTURE NEWS. E. K. GILLETT.

Inter-Ocean Exports Carload of Carbons

PROBABLY the first full freight car shipment of American-made carbons ready for unloading at an "American port" for shipment to foreign lands is depicted herewith. The carload consisted of 170,000 Speer carbons for consignment to Spain, China, Manila, Dutch East Indies, Peru, Chile, Argentine, Uruguay and Paraguay. The Inter-Ocean Film Corporation, through Eugene H. Kaufman, manager of its export department, made these sales, which have attracted keen interest in the American trade.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Motion picture producers are now striving for quality rather than quantity and it is up to the exhibitor to use the best light he can get. Operators, the country over, are willing to stake their reputations on Silvertips as being the best carbons for direct current projections.

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The Camera

The Optical Requirements of Motion Picture Projection Objectives

By Alfred S. Cory

[A paper read before the meeting of the Society of Motion Picture Engineers, Rochester, April 9, 1918.]

(Continued from last week)

THE number of different types of highly corrected or so-called anastigmat photographic objectives now on the market is very large, but only a few types are eminently suitable for projection purposes, the principal requirements of a projection objective, in addition to the abolition of the previously mentioned aberrations, being:

(1) Large effective aperture.
(2) Minimum of (*glass-air*) reflecting surfaces.
(3) Minimum of cemented surfaces.
(4) Compactness of construction, *i. e.*, short distance between the front and rear components.

When these requirements and also the corrections for flatness of field and freedom from astigmatism are taken into consideration, the selection narrows down considerably, and of the many modern photographic objectives available I direct your attention to only two specific types, these being the Cooke objective series II *f* 4.5 and the Zeiss Ic Tessar *f* 3.5.

For the purposes of cinematographic projection both the Cooke Series II and the Zeiss Ic Tessar can be made with effective apertures of *f* 4.5 or even *f* 3.5, and beyond an effective aperture of *f* 3.5 it seems extremely inadvisable to go, because with further increase in the effective aperture the aberrations inherent in all objectives can no longer be suppressed to the degree at which they are invisible in the projected results.

The influence of residual aberration upon the screen-images produced by objectives of extremely large effective aperture may be readily demonstrated by projecting a test slide, or film, containing printing or any other fine contrasty pattern. It will then be found that the blackness of the letters, or pattern, is much more pronounced when projection is accomplished with an objective of moderate aperture than is the case when one of extreme aperture is employed, because the residual comatic and astigmatic errors which are inseparable from objectives of large aperture tend to gray the projected image, thus robbing it of a certain degree of snappiness or proper contrast.

The Cooke lens has six glass-air surfaces, as has also the Tessar, both being identical with the Petzval objective in this respect. In view of the light loss by reflection at glass-air surfaces an objective with only four open surfaces would be desirable for projection purposes, but the production of such an objective of sufficiently large aperture does not seem compatible with the corrections required, although some of the objectives designed by Hugh L. Aldis of Birmingham, England, are suggestive efforts along this line.

In respect of cemented surfaces, the Cooke lens has none, being ideal in this respect for projection with high power illuminants which generate considerable heat; the Tessar has one cemented surface which would doubtless hold up well, as no trouble is ever experienced with the cemented surface in the Petzval type objectives now commonly in use. The Cooke and the Tessar objectives are both of compact construction and are therefore superior in this respect to the Petzval objective, an advantage which will be again referred to.

The corrections for coma, astigmatism and curvature of field are carried out to a high degree in these two modern types of objectives; there being no noticeable departure from the sine condition, and the field being almost perfectly flat and free from any noticeable degree of astigmatism for upwards of 10 degrees away from the axis, thus allowing the projection of a sharp stigmatic image of 20 degrees or more in angular extent.

Distortion, the seventh aberration on our list, has been deferred until the last because under the conditions generally met with at present wherever motion pictures are projected, the elimination of distortion would appear to be an almost needless refinement in a projection objective, although, of course, this correction should be carried out to the utmost extent possible in a large aperture objective, and is carried out by all reputable opticians.

Distortion in a photographic or a projection objective may be briefly described as an increasing or a decreasing scale of reproduction from the center to the edges of the images produced by objectives of either simple or compound type, and it results from the refractive effect on rays incident at increasing angles with respect to the axis being such as to cause the angles made with the axis by the chief rays after refraction to differ from the angles made by the same rays, with respect to the axis, before refraction.

(NOTE—*A chief-ray is the representative ray of a pencil; it is the ray which passes through the center of the diaphragm of an objective and therefore through the center of the entrance- and exit-pupils.*)

In order that an objective may be free from distortion, and yield an orthoscopic, or rectilinear, representation of the object projected, Airy's condition must be fulfilled, which requires that the ration of the tangents of the angles made with the axis by corresponding chief-rays on the object side and on the image side of the objective must be constant, or

$$\frac{y}{y'} = \frac{a \tan w}{a' \tan w'} = N$$

where y and y' represent the size of the object and the image respectively, a and a' are the distances of the entrance- and exit-pupils from the plane focused for (*the film image in motion picture projection*) and the image-plane (*or lantern screen*); w and w' are the angles made with the axis by corresponding chief-rays on the object-side and the image-side of the objective, and N is the reduction factor.

The "tangent condition," as it is generally known, is precisely fulfilled *in the case of symmetrical objectives,* for one pair of conjugate positions of the object and image, *i. e.,* in the case of unit magnification, and freedom from distortion may be realized for certain other positions of the object by also correcting a symmetrical objective spherically with respect to the position of the diaphragm and its images—the entrance- and exit-pupils (*Bow-Sutton condition*).

Orthoscopy is not completely realized for any distance of the object by unsymmetrical objectives, however, and with respect to correction for distortion most of the modern anastigmatic objectives show about the same amount of positive distortion as the Petzval type projection objective. This is not a matter of such moment in everyday motion picture projection as it is in photographic reproduction work, for in less than one theatre out of every hundred is the center of the screen co-axial with the projector optical system, or the entire screen perfectly perpendicular to the axis of projection. Inasmuch as operators, theatre managers and architects have failed in the majority of cases to provide for an orthoscopic representation on the projection screen, it can be claimed that the distortion errors due to conditions prevailing in the majority of theatres far transcend the amount of distortion to be found in the images produced by any of the modern types of objectives, when they are used for projecting upon a screen placed truly perpendicular to the axis of projection.

(NOTE—For convenience I have created the expression "axis of projection" which is defined as the prolongation of the axis of the projector optical system (*assumed to be in perfect alignment*) as a straight line to the projection screen. I suggest that this definition be adopted by the Society and included in the Society's list of Motion Picture Nomenclature).

As all of the modern anastigmatic objectives having a large aperture are of unsymmetrical construction, they exhibit about the same amount of distortion as the Petzval objective at angles up to 10 degrees from the axis, but there is one notable exception to this statement—the objective in question being the Ic Zeiss Tessar of *f* 3.5 aperture ratio. In this objective, which has previously been recommended as eminently suitable for projection purposes, distortion has been reduced to an almost negligible quantity at 10 degrees away from the axis, which is quite remarkable considering the large aperture. I have not been able to examine one of the recent Cooke anastigmatic projection objectives, which are said to work at *f* 2 and I cannot therefore report upon it with respect to distortion, but the Cooke objectives of smaller effective aperture are very well freed from distortion, thus indicating the possibilities of securing a good correction in this respect for the Cooke objective of larger aperture.

A final advantage which can be claimed for the modern types of photographic objectives, when used in motion picture projection, is their compact construction, which permits a very efficient utilization of the available light source.

An elementary investigation will show that in the case of the Petzval type of projection objective, generally in use, a considerable amount of the light proceeding from the margins of the machine aperture (*or film picture*) is intercepted within the mounting or tube of the objective, and cannot therefore reach the projection screen. By the use, however, of the types of objectives recommended in this paper, a considerable amount of light which fails to reach the projection screen, due to the vignetting action of the customary objective, may be fully availed of, because anastigmatic objectives, such as those used in photography, are characterized by a much shorter distance between their front and rear components than is the case with the Petzval objective. In virtue of this fact, a modern form of objective of compact construction can transmit as much light as a larger aperture objective of the same focal length but with greater separation between the components, and when we consider that the visible effects of aberration increase with increase in the relative aperture, it is clear that improvement in motion picture screen delineations must be reached through the compact and efficiently corrected modern anastigmat objectives of similar type to those recommended. My thanks are due to Dr. Hermann Kellner for having kindly gone over this paper prior to its presentation before the Society, and also for some demonstrations relating to the subject made at the Bausch and Lomb Optical Works.

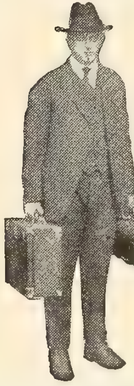
Lang Back from Sojourn in Cuba

A. J. LANG of the export department of the Nicholas Power Company, has just returned from a trip to Cuba, where, he advises us, the Power Excelite machine has now been introduced through the Cuba Electrical Supply Company, of Havana, who will be the distributors of Power machines on the island. The Cuba Electrical Supply Company is styled by Mr. Lang one of the most progressive concerns in the greater Antilles, due to the energy and keen business insight of its president,, Pedro I. Zayas, and the general manager, W. E. Todghan.

According to Mr. Lang, projection in Cuba is considerably ahead of that in some of the neighboring tropical countries, but some antiquated apparatus is still in use in certain quarters, which he hopes to see shortly replaced by Power 6 B Cameragraphs. The film situation he found not to be in such healthy condition as might be desired, due to intense rivalry between exchanges, with the attendant evil of price cutting. This, in the opinion of Mr. Lang, will eventually force some of the exchanges to close, unless more businesslike tactics are speedily adopted by the film renters.

As regards the quality of the programs offered by the Cuban movie houses, these are quite pretentious, due largely to the use of American-made pictures, which have replaced to a great extent the highly sensational foreign-made films which used to be so popular in Cuba and in other Latin countries.

Submit your questions to the
EDITOR OF THE CAMERA DEPT.



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LEWIS M. SWAAB
1327 VINE STREET PHILADELPHIA, PA.

Music and the Picture

Review of Latest Compositions

1—"Sam Fox of Cleveland, Ohio," has just added 12 new numbers to their famous "Library Edition," which are most appropriate as accompaniments for Motion Pictures. These compositions are all original and exceptionally well orchestrated. Violin Thematics of these numbers are obtainable free of charge direct from the publisher.

2—"Stock of Yard Blues," by Maceo Pinkard. Another of Pinkard's incomparable two steps—with all the melody snap and dash which made this writer famous. (Leo Feist edition.)

3—"Somewhere in France is the Lilly," a novelty song by J. E. Howard. A typical composition of tempo Marziale most appropriate for opening purposes of scenes of a military character. (M. Witmark edition.)

4—"Krey Music Company, 361 Washington St., Boston, Mass," are offering the following overtures at a special rate of only 25c. for full orchestra and piano: William Tell, by Rossini; Light Cavalry, by Suppe; Raymond, by Thomas; Pique Dame, by Suppe; Lustspiel, by Keler; Fest, by Leitner; Poet and Peasant, by Suppe; Morning, Noon and Night, by Suppe; Jolly Robbers, by Suppe; Seminramide, by Rossini, and Orpheus, by Offenbach.

5—"Bring Back My Daddy to Me," by G. W. Meyer. A valse moderato movement of exceptional tonal beauty. (Leo Feist edition.)

6—"America I Love You," "My Yankee Land," by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)

7—"Say I to Myself, Says I," by H. Von Tilzer. A rollicking Irish song, a sure hit if played for Parlor Comedies. (Harry Von Tilzer edition.)

8—"A Little Bit of Sunshine." This number is also by James F. Hanley, writer of this month's sensational headliner, "Three Wonderful Letters from Home," "It is one of the best Jazz Fox Trots ever. (Shapiro Bernstein edition.)

9—"Overseas March," by Herbert W. Lowe. This new march by the composer of the ever-popular "On the Plattsburg March" is fully equal to its predecessor and in 6-8 time. (Oliver Ditson edition.)

10—"Tishomingo Blues," a new Western craze, published by J. W. Stern.

"The King of All Instruments"

It is a proven fact that "a successful musical interpretation is as necessary to a picture as good projection." The truth of this maxim born of experience, cannot be denied. Music with motion pictures provides "atmosphere" and establishes mood. It infuses the mute action of the motion drama with the life of tone and harmony. Properly used, it may be made to take the place of the spoken word, and underline every detail of picture action and registration with appropriate tonal comment, explanation or emphasis.

But music should never be considered an accompaniment to the motion picture, it should be a part of it. In this fact, accepted in theory and carried out in practice, we have the gist of music success in "pictures." Synchronization is its secret—the welding of picture movement and music movement, the matching of picture mood with music mood, the merging of picture and music in a unit of effect.

"Synchronization is the secret of a perfect musical accompaniment and it is the organ—the king of the instruments, the only medium where synchronization is really possible in the strictest sense of the word.

Signor Carlo Ronchi Has Been Engaged By Aubrey M. Kennedy As Conductor of the Orchestra at the New Symphony Theatre at Broadway and Ninety-fifth, New York

The man at the organ is the being with an orchestra at his finger ends. He is only a single person, an individual and yet he has at his instant command the resources of a pipe organ with its wonderful variety of stops, the tender, true tones of a violin, the brisk notes of a xylophone, the gay click of the castanets, the silver rattle of the tambourine and the syncopated beats of the drum.

He can produce every possible shade of expressive musical thought from the softest pianissimo to the loudest fortissimo.

There is no episode that he cannot make more thrilling, more touching, more enjoyable to the audience. As his fingers run over the keyboard he is master of every situation. He is the living interpreter of every shade of emotion registered by the silent players. He can express the sorrow of the life stories enacted there in the heart-searching melodies of that great organ's voice; or he can add zest and life to a comedy film with an instrumental accompaniment which puts a new bustle and spirit into the funmaking of the screen comedians.

No musical accompaniment can be called perfect if improvisation and perfect synchronization is impossible.

Improvisation creates that bond of sympathy and interest between audience and "show," which is the prime factor in the former's enjoyment of the latter.

Mere "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitation as well. Adaptability, quickness in handling unforeseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musician, a sense of fitness for "local color" are far more important. Imagination, constant attention to the principle of "flexible tempos," and absolute co-operation with the film operator at all times must underlie any motion picture improvising that deserves the name.

Can this be accomplished by an orchestra of *5, 10* or *15* men. *"No,"* unless at least *5* or *6* rehearsals are possible.

The man at the organ or the man at the "one-man orchestra" is the one and only one who has at his command all effects which can only be produced by a large and efficient orchestra.

"HONOR'S CROSS"

(Selexart-Goldwyn Production)

Reviewed on Page 3000

Theme: "Love Theme" (Dramatic) by Abbot Lee

1—"Valse Lente," by Schuette (1 minute and 15 seconds), until—T: "I went up the mountain, etc."

2—Popular Rag to action (1 minute and 20 seconds), until—T: "Marian Cabot, etc."

3—Popular Waltz to action (35 seconds), until—T: "Jeanne their daughter."

4—Continue pp (1 minute and 35 seconds), until—S: Interior of factory.

5—Piano Solo, Cabaret Scene (2 minutes), until—T: "No, you don't remember."

6—"Dramatic Recitative," by Sol. P. Levy (1 minute and 45 seconds), until—T: "Well, what are you going, etc."

7—Continue ff and ad. lib. Tympany Rolls (40 seconds), until—S: After the short fight.

8—Continnue pp (1 minute and 50 seconds), until—T: "Do you think McCann."

9—Piano Solo improvise—watch action carefully (30 seconds), until—S: Woman leaves piano.

10—Theme (2 minutes and 10 seconds), until—T: "In the Sierras where."

11—"Forest Whispers" (Mod. Gavotte), by Losey (40 seconds), until—T: "The Try Out."

12—Continue pp (25 seconds), until—S: Young man at piano.

13—Piano Solo—improvise to action pp (15 seconds), until—S: Flashback to ext. scene.

14—Repeat "Forest Whispers," pp, by Losey (40 minutes), until—T: (On newspaper) "Dist. Att. Montgomery, etc."

15—"Romance" (Dramatic), by Karganoff (1 minute and 10 seconds), until—T: "A representative audience, etc."

16—Continue to action (50 seconds), until—S: Interior of cabaret.

17—Piano Solo improvise—Cabaret Scene (3 minutes and 45 seconds), until—T: "If you like that kind."

18—Theme (2 minutes and 15 seconds), until—T: "What's the matter? Did you?"

19—"Tragic Theme," by Paul Vely (2 minutes), until—S: Ext. of real estate office.

20—"Albumlead" (Moderato), by Kretchmer (6 minutes), until—T: "Where can I see you to-night?"

21—"Canzonette" (Moderato), by Nicode (2 minutes and 15 seconds), until—T: "Telegraph Hill's gangster."

22—Hurry to action—fight (45 seconds), until—T: "Dist. Attorney Montgomery follows, etc."

23—"Intermezzo" (Allegretto), by Pierne (1 minute and 20 seconds), until—T: "A quiet Sunday evening."

24—Hurry to action—Riot Scene (1 minute), until—S: The fight.

25—Continue ff (3 minutes and 25 seconds), until—S: The girl returns home.

26—"Dramatic Tension," by Sol. P. Levy (4 minutes and 50 seconds), until—T: "After the first sleep."

27—"After Sunset" (Dramatic Moderato), by Pryor (4 minutes and 15 seconds), until—T: "I'm through, Dolan."

28—Continue pp (35 seconds), until—T: "That evening the Dist. Attorney, etc."

29—Theme (3 minutes and 20 seconds), until—T: "Far into the night, etc."

30—"Heavy Mysterioso," by Levy (50 seconds), until—T: "With avenues to decent employment."

Note.—Watch Shot.

31—"L'Adieu" (12/8 Dramatic), by Favarger (5 minutes), until—T: "The following eve."

32—Theme (2 minutes and 15 seconds), until—T: "She just drove off with Dolan."

33—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—S: Girl reading letter.

34—Theme (40 seconds), until * * * * * END.

"MY OWN UNITED STATES"

(Frohman Amusement Corporation)

Reviewed on Page 732

Love Theme: "After Sunset" by Pryor

Patriotic Theme: "My Own United States," "Trio"

1—"My Own United States March" from beginning (1 minute and 20 seconds), until—T: "The New York home of, etc."

2—Continue pp (20 seconds), until—S: Soldiers marching.

3—Continue ff (25 seconds), until—T: "His son lately returned."

4—Continue pp (1 minute and 30 seconds), until—T: "You know that there was no other course."

5—"Sons of Uncle Sam" (March), pp, by McCoy (1 minute and 30 seconds), until—T: "Back in that time."

6—"Down South," by Middleton (1 minute and 30 seconds), until—T: "Mother, etc."

7—"Wild Rosebud Melody," by Tobani (2 minutes and 30 seconds), until—S: Loving couple on couch.

8—Love Theme (2 minutes and 15 seconds), until—T: "To the Republic."

9—Patriotic Theme (20 seconds), Chorus, until—T: "News from the election."

10—"Chanson Joyeuse," by Ravina (1 minute and 15 seconds), until—T: "It's bad news, sir."

11—Continue ff (30 seconds), until—T: "After the annual banquet."

12—"Southern Reverie," by Bendix (2 minutes and 40 seconds), until—T: "Later at Richmond Hill."

13—"Femme Aime Valse" (Caprice), by Berger (2 minutes), until—T: "What the mantle of night."

14—Orchestra Rest Organ improvise to action (10 minutes), until—T: "The eve of the tragedy."

15—"Dramatic Tension," by Levy (2 minutes and 20 seconds), until—T: "In the rosy hush of early dawn."

16—"Morning," by Grieg (2 minutes and 30 seconds), until—S: After Duel.

Note.—Watch Shots.

17—"Heart Wounds," by Grieg (2 minutes and 35 seconds), until—T: "Convinced by Burns."

18—"Aeses Death," by Grieg (3 minutes), until—T: "The first inkling of the great Burr."

19—"Dreams of Love" (Nocturno), by Liszt (1 minute and 30 seconds), until—T: "Then the flight of Aaron Burr."

20—Continue ff Tremolo (50 seconds), until—T: "In Washington."

21—"Willie! We Have Missed You" (from Gems of Foster), selection (1 minute and 35 seconds), until—T: "After the death of Philip's mother."

22—Love Theme (2 minutes), until—T: "General Wilkinson, etc."

23—"Erl King" (Dramatic Agitato), by Schubert (1 minute and 10 seconds), until—T: "The night of the wedding."

24—Love Theme (40 seconds), until—T: "At dawn."

25—Cont. ff (2 minutes and 25 seconds), until—T: "His keen sympathy for, etc."

26—"Lamento," by Gabriel Marie (3 minutes), until—T: "This court will not tolerate."

27—Continue ff (40 seconds), until—T: "That is all your honor."

28—Continue pp (45 seconds), until—T: "Damn the United States."

29—Silence, until—T: "Title disappears."

30—Tremendous Hurry ff open with ff Tympany Roll (1 minute), until—T: "Men whose very lives."

31—"Tragic Theme," by Vely (2 minutes and 20 seconds), until—T: "The aftermath."

32—Continue pp (1 minute and 30 seconds), until—T: "The last farewell."

33—"Dramatic Tension No. 9," by Andino (2 minutes and 30 seconds), until—T: "Hoping against hope."

34—Love Theme—4th movement (55 seconds), until—T: "All mention of the United States."

35—"America, Our Pride" (Song) once through, followed by

36—Patriotic Theme, until—T: "In answer to the call."

37—Organ pp improvise (1 minute and 15 seconds), until—S Flag on mast.

38—Patriotic Theme (Chorus), ff (2 minutes), until—T: "When the pirates of Algiers."

39—Continue pp (45 seconds), until—T: "There's the Morocco."

40—"Battle Furioso" to action (3 minutes and 30 seconds), until—T: "Morning."

41—Patriotic Theme, pp and slow (1 minute and 10 seconds), until—T: "For more than fifty years."

42—Continue ppp (30 seconds), until—T: "In the red days."

43—"Battle Cry of Freedom" Song (2 minutes), until—T: "At last embrace."

44—Assembly Call, then silence until—S: Soldiers mount horses.

45—"Boots and Saddles" Bugle Call, followed by

46—"Advance" Bugle Call then silence until—S: Soldiers leave.

47—"Massa's in the Cold Ground" (30 seconds), until—T: "Oh how the U. S., etc."

48—Patriotic Theme (45 seconds), until—T: "And who is the new President?"

49—"Tramp, Tramp the Boys are Marching" (20 seconds), until—T: "While Grant, etc."

50—Battle Hurry to action (1 minute and 25 seconds), until—T: "In the gathering dusk."

51—Patriotic Theme (55 seconds), until—T: "The birds singing."

52—Continue pp (50 seconds), until—T: "That is the story."

53—"Over There" (Song), ff (1 minute and 15 seconds), until * * * * * END.

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SOCIAL AMBITION

The timing is based on a speed limit of 14 minutes per reel.

Theme: "Romance" (4/4 Moderato con expressione) by Mericanto

1—Silence (1 minute and 30 seconds), until—T: "In New York society, etc."

2—"Springtime" (Valse Intermezzo), by Drum (4 minutes), until —T: "A professional caterer to vanity."

3—Valse Caprice, by Rubinstein (2 minutes and 35 seconds), until —S: Manton at piano.

4—Piano solo "Traeumerei," by Schumann (25 seconds), until—S: Manton leaves piano.

5—Dramatic Recitative, by Levy (3 minutes and 45 seconds), until—T: "Think it over what I said, etc."

6—Continue pp (1 minute and 10 seconds), until—T: "Then the inevitable crash."

7—"Pathetic Andante," by Vely (2 minutes), until—T: "Mrs. Van Tyle has at last accepted."

8—Theme (4 minutes and 50 seconds), until—T: "Seeking the freedom, etc."

9—"Melody" (4/4 Moderato), by Friml (2 minutes and 45 seconds), until—T: "When smiling summer descends."

10—"Intermezzo Allegretto," by Pierne (4 minutes and 15 seconds), until—T: "Rose, just a girl."

11—"Gondoliera" (Mod.), by Saar (2 minutes and 30 seconds), until—T: "Where they play as hard, etc."

12—"Noisy Bill" (Trombone Rag), by Losey (3 minutes and 45 seconds), until—T: "I made it for you."

13—Continue ppp (20 seconds), until—T: "Some illumination."

14—Piano Solo Rag (dancing scene), (1 minute), until—T: "Let me see if I can, etc."

15—Silence (15 seconds), until—S: Manton begins to play.

16—"Home, Sweet Home" (song), (2 minutes), until—S: Manton stops playing.

Note—"As violin solo with piano acc."

17—Piano Solo Rag pp (1 minute and 10 seconds), until—S: Dancing waltz.

18—"Old Timers' Waltz," introducing "Rosie O'Grady," "Sidewalks of New York," etc. (1 minute and 15 seconds), until—T: "Don't you think you have had enough."

Note—"As violin solo with piano acc."

19—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—S: Interior of Manton's room.

Note—"Begin pp then to action."

20—Silence (20 seconds), until—S: Music of "Home, Sweet Home" appears on screen.

21—"Home, Sweet Home" (song), (1 minute and 45 seconds), until —T: "Where night affords no cover."

22—"Sorrow Theme," by Roberts (3 minutes), until—T: "Throughout the weeks, etc."

23—Continue pp (2 minutes and 10 seconds), until—T: "With realization of devotion, etc."

24—Theme (2 minutes and 55 seconds), until—T: "While in the North, etc."

25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (2 minutes and 50 seconds), until—T: "The first unpopular strike."

26—Dramatic Tension Heavy, by Ascher (2 minutes), until—T: "The enmity of the camp, etc."

27—"Lanette" (Valse Lente), by Henton (2 minutes), until—T: "Spring and Slucin time."

28—"Silvery Brook" (Melodious Waltz), by Brooks (3 minutes), until—T: "I've had a wire from N. Y."

29—Theme (2 minutes and 15 seconds), until—T: "With the dark shadow, etc."

30—Continue pp (40 seconds), until—T: "Again in New York."

31—"Intermezzo" (Moderato), by Huerter (1 minute and 40 seconds), until—T: "After a week of black despair."

32—"Dramatic Narrative," by P. Pement (2 minutes and 50 seconds), until—T: "Evening, with her plans."

33—"The Vampire" (a dramatic theme), by Levy (5 minutes and 30 seconds), until—T: "So you are not even worth."

34—"Tragic Theme," by Vely (3 minutes), until—T: "When winter yields to springtime."

35—"Gavotte," by Gossec (4 minutes and 50 seconds), until—T: "Just so, Manton, go in, etc."

36—"Dramatic Tension," by Winkler (2 minutes and 35 seconds), until—T: "Rose."

37—Theme ff (2 minutes), until * * * * * END.

Vincent Sherwood, professional manager for the McKinley Music Company, made a flying trip to Chicago. He expects to bring Mr. F. Root, one of the firm back to New York with him.

Printers are unable to turn out enough copies of "Nona" and "Love's Melody" to meet the orders received by Fred Vandersloot, the publisher at Williamsport, Pa.

H. Ferguson, the well-known arranger, handled the orchestra at the Audubon theatre for two weeks and then gave it up. He finds he can make more in arranging.

"LES MISERABLES"

(Fox Standard Production)

Note—Cue No. 21 is the only possible Orchestra Rest

Theme: "Caratine" (Dramatic) by Bohm

1—Theme (4 minutes and 30 seconds), until—S: Valjean looking at bread in window.

2—"No. 2 Allegro Agitato Passionato," from "Orestes," by Bendix (3 minutes), until—T: "Years of slavery and, etc."

3—Prelude from "First Carmen Suite," by Bizet (1 minute and 10 seconds), until—T: "After nineteen years of torture!"

4—"Easter Chimes," by Lake (1 minutes and 15 seconds), until—S: Interior of inn.

5—"Tragic Theme," by Paul Vely (3 minutes and 40 seconds), until—T: "The saintly shepherd of his flock."

6—"Ave Verum Corpus," by Mozart (4 minutes and 10 seconds), until—T: "A guest for the night."

7—"The Omnipotence," by Schubert (2 minutes), until—T: "The thing that was once a man."

8—"Fourteen Fathoms Deep" (Mysterioso), by Lake (5 minutes), until—T: "Here is a letter to my brother."

9—"Largo," by Corelli (2 minutes), until—S: Young boy with grind organ.

10—Theme fff (2 minutes and 45 seconds), until—T: "Let us leave Jean."

11—"French Serenade," by Grieg (3 minutes and 25 seconds), until —S: Child under hayload.

12—Theme Tremollo ff (1 minute), until—T: "I congratulate your honor."

13—Continue pp (15 seconds), until—T: "Had Fantine but known, etc."

14—"Romance from Concerto No. 2," by Wieniawsky (5 minutes and 10 seconds), until—T: "And you are still young enough."

15—Heavy Dramatic Agitato to action (2 minutes and 45 seconds), until—T: "I knew nothing about."

16—Theme (4 minutes), until—T: "All that day and through the night."

17—"Misterioso Dramatico No. 54," by Borch (2 minutes and 15 seconds), until—T: "As the trial of the supposed Jean, etc."

18—Theme fff (4 minutes and 50 seconds), until—T: "While awaiting the pleasure of the court."

19—"Fifth Symphony in C Minor" (Allegro con Brio Movement), by Beethoven (3 minutes and 30 seconds), until—T: "With the law again his enemy."

20—Continue or repeat to action (2 minutes and 45 seconds), until—T: "While poor little Cosette, etc."

21—Orchestra Rest (9 minutes), until—T: "In 1832 Javert has failed, etc."

22—"Intermezzo Pittoresque," by Kocian (2 minutes and 30 seconds), until—T: "Driven by want to the slums."

23—"Serenade," by Karganoff (5 minutes and 15 seconds), until—T: "To lay the pretty trap."

24—"Mysterioso Dramatico No. 61," by Borch (3 minutes and 10 seconds), until—T: "Now, you write her address."

25—Heavy Agitato (1 minute and 45 seconds), until—T: "Sister, dear, this is no place for me."

26—"Jours Passes Intermezzo," by Horne (3 minutes and 45 seconds), until—T: "The headquarters of Marius."

27—"Credo," from St. Cecilie Mass, ppp, by Gounod (20 seconds), until—T: "The evening of June 5."

28—Continue fff (40 seconds), until—S: Battle scene.

29—Battle Furioso to action (35 seconds), until—T: "Eponi has cast her lot."

30—Continue ppp (25 seconds), until—S: Near barricade.

31—Continue ff (1 minute and 15 seconds), until—T: "That night in the seclusion."

32—Continue fff (45 seconds), until—T: "I'm dying because I am happy."

33—Continue to action (1 minute and 45 seconds), until—T: "Realizing that Cosette's happiness, etc."

34—Another Battle Hurry to action, pp or ff for about five minutes, until—T: "The labyrinth of sewers."

35—Continue Hurry pp with ad. lib. Tympany Rolls (30 seconds), until—T: (On slip of paper) "In the event of my death, etc."

36—"Dramatic Tension," by Levy (3 minutes), until—T: "Before you imprison me, etc."

37—Theme (2 minutes and 10 seconds), until—T: "Although his nemesis, etc."

38—"Pierrot Serenade," by Randegger (2 minutes and 10 seconds), until—T: "The clothes she wore when, etc."

39—"A Thought," by Chas. Roberts (2 minutes), until * * END.

Turn the Page to Read About
THEATRES
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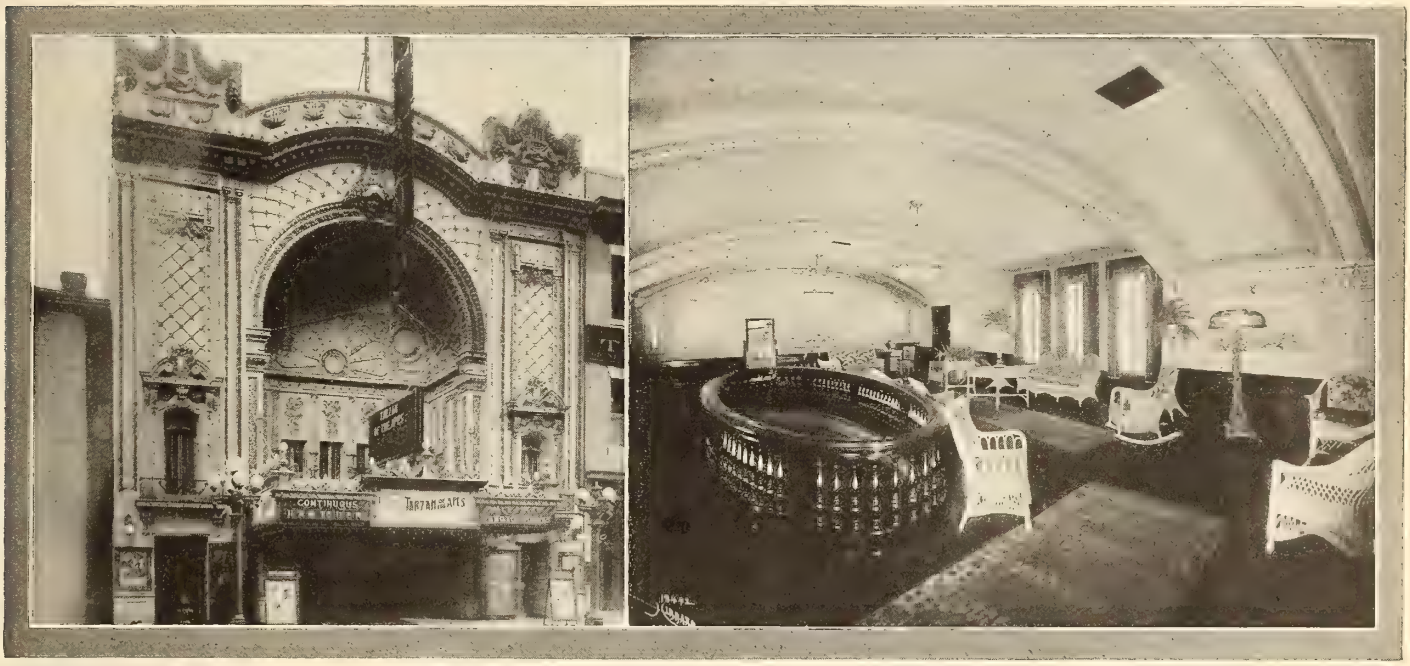
Theatres Worth While



Exterior and Mezzanine Floor View of the Strand Theatre, Minneapolis. The Strand is One of the Handsomest Houses in the Country and Recently Has Proved a Brilliant Success Under the Management of Charles G. Branham. It is Booking Big Features For Week Runs and Is Turning Away Crowds Every Day, Say Reports from Minneapolis.

New Parkway Theatre Credit to Chicago

COMPLETELY remodeled and almost rebuilt, the old Parkway theatre at Clark street and Diversey boulevard, Chicago, was reopened Saturday night, May 4, as the Drury Lane theatre, under the ownership of the Drury Lane Amusement company and the management of W. H. Riddle, an old-time Chicago theatrical and picture-house manager.

The opening show was "Hearts or Diamonds?" first of the pictures of William Russell Productions, Inc., released by the Mutual Film Corporation. The house was packed for three performances. It has a capacity of 800.

Mr. Riddle went to unusual efforts to book a picture for his opening night which would be certain to please his patrons and at the close of each performance he stopped outgoing members of the audience to inquire as to the quality of the entertainment.

The Drury Lane is, to all intents and purposes, a new theatre. The lighting, heating and ventilating systems have been rebuilt, the house has been redecorated, a new screen built—the largest in Chicago—and a new $3,000 Kimball organ installed.

Mr. Riddle is a veteran Chicago theatrical manager and has been for three years manager of the Bertha theatre, Chicago.

Poli's, New Haven, to Be Rebuilt

NEW HAVEN is to have practically a new theatre this fall when Poli's is remodeled. Plans are now being completed by Thomas W. Lamb, of New York, architect of the Rialto and Rivoli and many other fine houses.

The plans call for the demolition of the front portion of the present frame building and the construction of a new and up-to-date structure about 35 by 60 feet and three stories in height. There will be two stores and the entrance of the theatre in front with the entrance leading to the grand lobby in the central section of the new building. An addition will also be erected at the rear of the present auditorium, the walls of which will stand. A portion of the space now occupied by the stage will be taken into the auditorium of the new house, affording a seating capacity of over 3,000. The interior of that part of the old building which will be retained will be reconstructed of fireproof materials.

Directory of New Theatres

FLORIDA

The new Garden theatre, at Pensacola, recently completed, was opened a week ago under most auspicious circumstances, with Theda Bara in "Madame Du Barry" as the attraction.

A new theatre is being built in Ybor City, which is the Latin Quarter of Tampa. A. H. La Belle, who controls the amusement business in this part of Tampa with three theatres, will have the lease of the new house.

YOUR THEATRE'S PICTURE

Let Us Know When It is Ready and We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the "Worth While Theatres" in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

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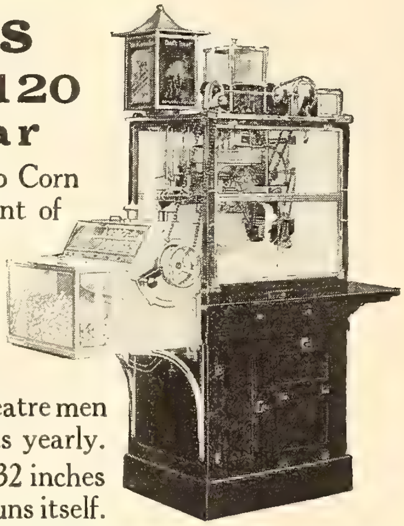

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GEORGIA

Macon will have a twelve-story office building and a new theatre costing $500,000 within the next few months. G. Troup Howard and Brown Wimberly yesterday afternoon purchased the old Floyd house property, corner Wall street and Third street, paying $60,000 for it. The property is 91 feet on Third street and runs back 210 feet. Mr. Howard stated that he and Mr. Wimberly would begin the erection of a twelve-story office building with a theatre combined just as soon as they could secure possession from the present tenants, the leases now in effect running until October 1. The new building and theatre will cost in the neighborhood of $500,000, according to Mr. Howard.

ILLINOIS

Marseilles has in prospect a large $25,000 theatre, as a large theatrical corporation, of Chicago, has an option on the Galloway property. M. Engel, of Ottawa, is trying to close the deal. If he succeeds, a theatre which will seat 1,000 will be started soon, and it may be finished by September 1.

INDIANA

Negotiations are under way for the building of a motion picture and vaudeville theatre, with a seating capacity of 4,000, on the site of the old Empire theatre, at Wabash and Delaware streets, Indianapolis. Samuel Schiller, of the Schiller Film Company, Chicago, has submitted a proposition involving this plan to J. S. Cruse & Co., agents for the owners of the property. Whether the plan goes through depends on the owners.

"It is our intention," said Mr. Schiller, "to bring to Indianapolis some of the ideas of Chicago and New York. We have selected this location as being the most central for our purposes."

Thomas W. Davis, of Galveston, Cass County, has rented the old, aban-

KENTUCKY

W. O. Stiles, Ernest N. Fulton and Judge John Kelly, all of Bardstown, have purchased a piece of property at West Point, directly across from the Illinois Central depot, and it is their intention to remodel the hall now existing, and add a motion picture theatre and several stores.

MAINE

James W. Greely, of Portland, has purchased the old Williard Beach casino lot at South Portland and plans to develop it into a big pleasure resort. A casino will be erected, which will be used for motion pictures and dancing.

MINNESOTA

Charles C. Osterland is building a motion picture theatre at Dunning. A modern motion picture theatre is in course of erection at Winona, and is due for an early opening.

MONTANA

The new Liberty theatre, which has just been built at Great Falls, by H. C. Higgins at a cost of about $16,000, was opened recently to capacity business. The theatre is a one-story frame building 50 by 175 feet in dimensions. It has a level floor, 50 by 125, which can be used for dances or other affairs, and is provided with a stage and stage equipment for the showing of vaudeville or road company attractions. It will be used principally for picture shows. Manager Higgins turned the building over to the Red Cross chapter for the opening night and as a result quite a large fund was raised by means of various schemes. Several pigs, chickens and a calf were disposed of by the usual methods, the stock and poultry having been donated for that purpose. An excellent orchestra of 10 pieces furnished music for the dancing which was continued until a very late hour. Upwards of 800 people were in attendance. The affair was in charge of Dr. P. H. Brown and Mrs. J. Voden, of the local Red Cross committee.

NEBRASKA

Art. Johnson is building a new theatre at Stromsburg, to be called The Rialto, which will have a seating capacity of 500. Road shows and motion pictures will be featured.

NEW YORK

Shampan & Shampan have filed plans for a moving picture theatre to be erected at 1059 and 1061 Manhattan avenue, Brooklyn, for the Miller-Weiss Amusement Company.

OHIO

Mark Gates, the prospective manager of the new theatre at Dayton, to be called "The Dayton," is doing everything in his power to rush the structure to completion. He claims that no theatre between New York and Chicago can provide more comfort, conveniences or luxuries than can The Dayton. The building itself is thoroughly fire proof and exceeds the demands of the building code in the matter of safety precautions. The only wood used in the construction is to be found in the stage floor and the door and window casings which naturally are so far removed from each other as to make the possibility of fire very, very remote. The walls of the foyers will be decorated in ivory and blue and hung with masterpieces of art. The furnishings will be elegant. In addition to the showing

Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

MOTION PICTURE DIRECTORY CO. N 163
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Baby's Prayer at Twilight.
Break the News to Mother.
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FOR SALE—Powers Six "B" cameragraph. Used fifty hours. Practically brand new. Rare opportunity. R. Tolbert, Niagara Falls, N. Y.

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INDEPENDENT MOVIE SUPPLY COMPANY sell new and second-hand M. P. Machines for the "OPEN AIR."
Quotations cheerfully given
Ask for price list N
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Sixth Floor

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

The movie crowd like good music. The Estey Theatre Organ will give them good music.

THE ESTEY ORGAN CO.
Brattleboro, Vt.

See our page ad in the June 8 issue of the Motion Picture News

of the highest grade of motion pictures there will be the added attraction of a fifteen-piece orchestra under the very capable direction of H. H. Thomas, who has for many years made an especial study of theatrical orchestra directions.

VIRGINIA

Richmond is watching with interest and admiration, a 2,500 capacity house, which is being built by Messrs. Carver and Pryor. The theatre will be opened this summer.

WISCONSIN

The Rewey Construction Company is erecting a new playhouse at Rewey.

WYOMING

Bert Pitman, former western manager for Sullivan & Company, has associated himself with V. S. Stanley, a Wyoming oil magnate, and they have let plans for the erection of a theatre at Casper, which will have a seating capacity of 1,500.

"THE HAND AT THE WINDOW"

(Triangle Production)

Reviewed on Page 2720

Theme: "Heavy Mysterioso" by Sol. P. Levy

1—"Ciribiribin" (Waltz), by Pestalozza (2 minutes and 50 seconds), until—T: "Doors that Tony dreads."

2—Theme (3 minutes and 45 seconds), until—T: "When this bird was turned out, etc."

3—"Dramatic Andante," by Ascher (2 minutes and 25 seconds), until—T: "As the trial of Tony."

4—Continue pp (1 minute), until—T: "Without even the memory."

5—Continue to action (45 seconds), until—T: "Such an unjust reward."

6—"Adoration" (Dramatic), by Borowsky (3 minutes and 10 seconds), until—T: "Five years of steady plugging."

7—Theme (1 minute and 10 seconds), until—T: "To Captain Roddy the hours, etc."

8—"Melody" (Moderato), by Kretschmer (2 minutes and 25 seconds), until—T: "A few nights later."

9—Theme (50 seconds), until—T: "Roddy hits on a plan."

10—"Maesmawr" (Valse Lente), by Braham (3 minutes and 15 seconds), until—T: "Before the week ends."

11—"Serenade" (Moderato), by Widor (4 minutes and 20 seconds), until—T: "Not much bigger, etc."

12—"Spring Song," by Mendelssohn (55 seconds), until—S: Interior of captain's office.

13—"Legende" (Mod.), by Friml (2 minutes and 25 seconds), until—T: "For weeks Moran, etc."

14—"Dolorosa" (Poeme D'Amour), by Tobani (4 minutes), until—T: "Next morning Moran's henchmen, etc."

15—Theme (1 minute and 35 seconds), until—T: "For a week or more, etc."

16—"Love Theme," by Abbott Lee (3 minutes and 45 seconds), until—S: Close up of newspaper.

17—Theme (3 minutes), until—T: "Mated in the Spring."

18—"Vanity Allegro Caprice," by Jackson (45 seconds), until—T: "At Harmony Hall."

19—"Somebody's Done Me Wrong"—Popular Trot, Stern Ed. (1 minute and 20 seconds), until—T: "Home, Sweet Home."

20—"Home, Sweet Home"—Song (1 minute), until—T: "His heart filled with joy."

21—Theme (4 minutes), until—T: "Go on, pal; what is it?"
Note.—Watch Shot.

22—"Dramatic Recitative," by Levy (1 minute and 10 seconds), until—T: "With his bullet proof nut, etc."

23—Continue to action (3 minutes), until—T: "So that's how you learned."

24—"By the River" (12/8 Moderato), Romance, by Morse (2 minutes and 35 seconds), until * * * * * END.

Reputation and Art Laboratories

Reputation is a structure that is never complete.

We are building ours—the work we do for you is its foundation. Therefore, every job is made perfect in order that our Reputation will stand firm.

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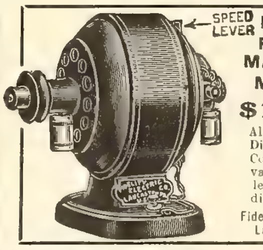

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We are Originators of every conceivable style of frame in which to properly display **POSTERS AND PHOTOS.**
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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
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Shakespeare said it. He knew that business was reckoned in dollars.

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This machine, the " pioneer projector of the world," has always held the blue ribbon for projection. Its durability, absolute perfection of construction and its dependability in many thousands of installations, justify the statement:

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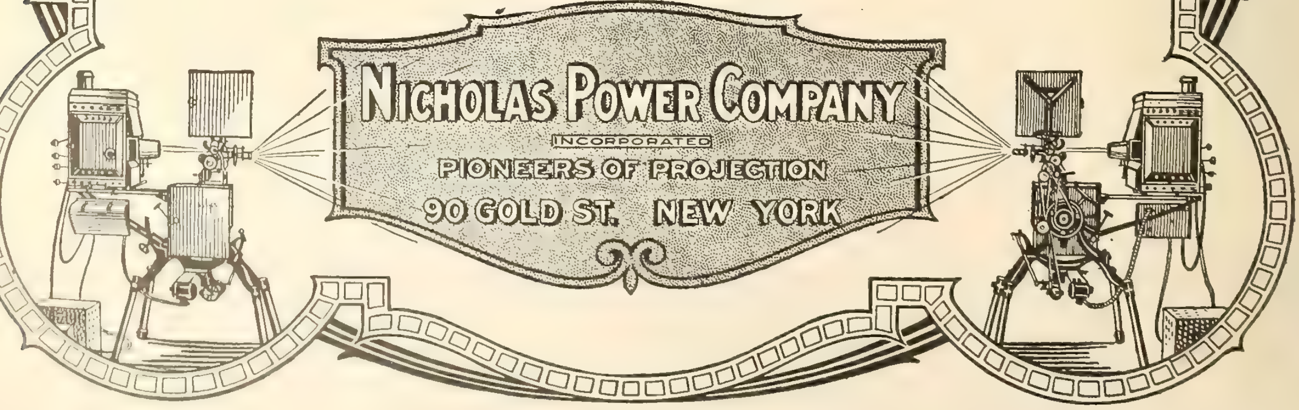
And You'll Bank With It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PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

"If he says so it must be true"

It is almost impossible to have expert knowledge of everything you buy.

The thing to do, therefore, is to buy of men who are experts—and honorable.

Such men know what is good and what isn't.

They'll tell you what is best for you.

And even if you doubt the wisdom of what they recommend, take their word for it. You'll win.

Another example came to our notice the other day, in the shape of a letter written to one of our Distributors. Here it is:

Philadelphia, April 16, 1918.

Mr. Lewis M. Swaab,
1327 Vine Street,
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Dear sir:

I bought a Simplex from you about five years ago, at your solicitation, taking your word for it that the machine was better than anything on the market. But, frankly, I doubted your word.

Now I want to say to you that my Simplex machine has been running every day for almost five years, and it has not cost me more than about Ten Dollars during that time for repairs, and these were only incidentals.

I am so fond of the machine that if I could not get another I would not sell it at any price.

You are at liberty to use this letter at your pleasure.

Yours very truly,

Alfred D. Gregory

Lyric Theatre,
2nd & Morris Streets,
Philadelphia.

This letter is, in effect, written to YOU. And it tells you two things:

(1) The Simplex is, as we have told you, the Machine that costs little for repairs and gives Permanently Perfect Projection.

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The Simplex Dealer makes money on your *satisfaction—not* on repairs

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The Latest Sensational

LOIS WEBER

PRODUCTION

Taken from Mary Roberts Rinehart's famous novel "K" as Published by Houghton Mifflin Co. Starring

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The Appealing Little "Linnie" of **"THE PRICE of a GOOD TIME"**

JEWEL Productions INC.
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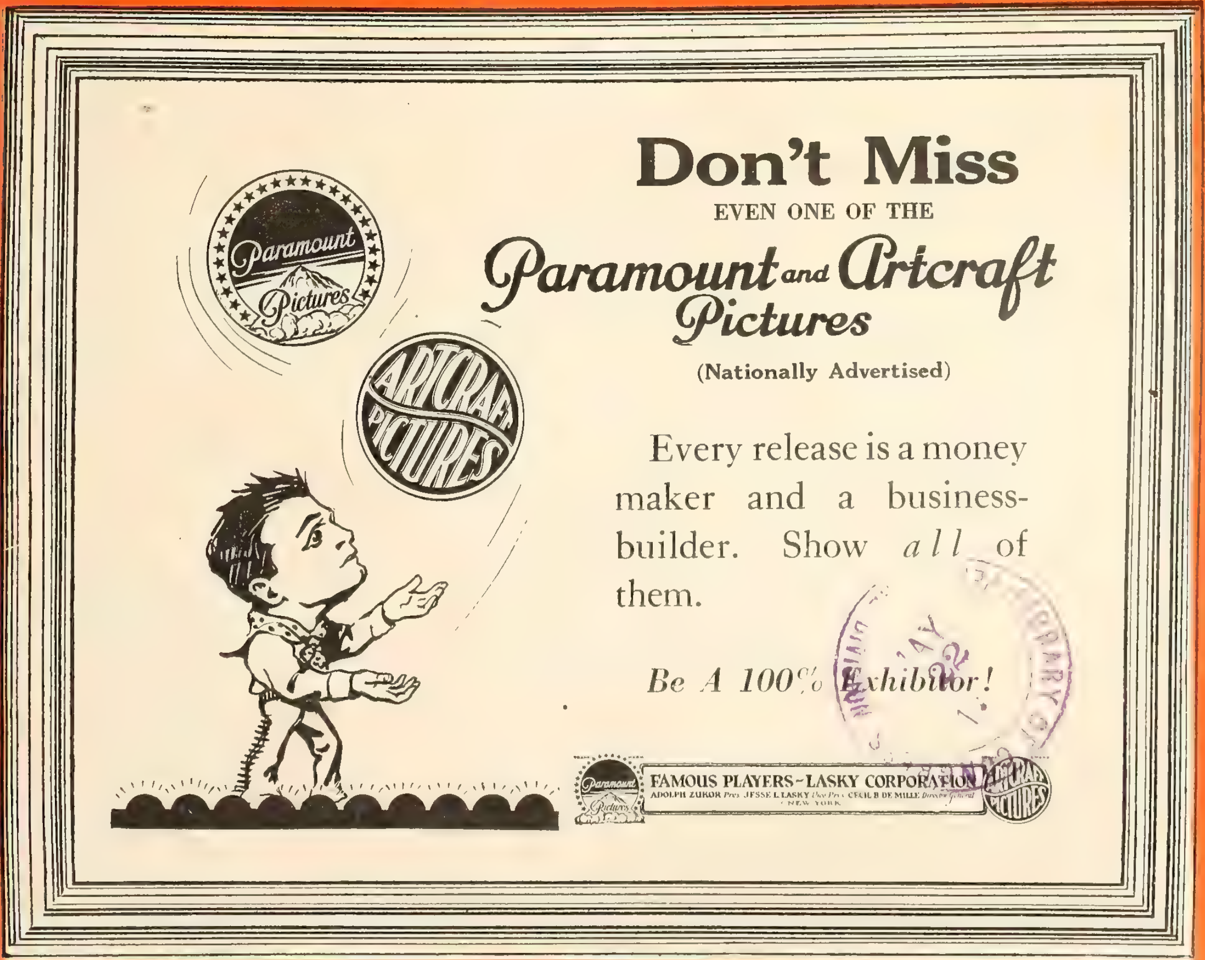
JUNE 1, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



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NEW YORK

MAY 22

VOL. XVII-NO. 22 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 10 CENTS

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Adolph Zukor presents

MARGUERITE CLARK

in "Prunella"

by Granville Barker and Laurence Housman. Scenario by Charles Maigne. Directed by Maurice Tourneur

A Paramount Picture

THIS presentation of "Prunella" is of unusual significance. It was when she was starring in the famous Little Theatre production of "Prunella" that Adolph Zukor first saw Marguerite Clark. So impressed was he with her charm that he at once made her a Paramount Star. Now, under the direction of Maurice Tourneur, Marguerite Clark lives again the charming tale of the little girl who ran away with a strolling player

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

1918 MAY 1918
SUN MON TUE WED THUR FRI SAT
1 2 3 4
5 6 7 8 9 10 11
12 13 14 15 16 17 18
19 20 21 22 23 24 25
26 27 28 29 30 31

How about May?

will you show all of these

Paramount Pictures—

(Listed in order of their release)

Pauline Frederick in "Resurrection"
Enid Bennett in "The Biggest Show on Earth"
Sessue Hayakawa in "The White Man's Law"
Jack Pickford in "Mile-a-Minute Kendall"
Dorothy Dalton in "The Mating of Marcella"
Marguerite Clark in "Prunella"
Charles Ray in "His Own Home Town"
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—or don't you care about making money?

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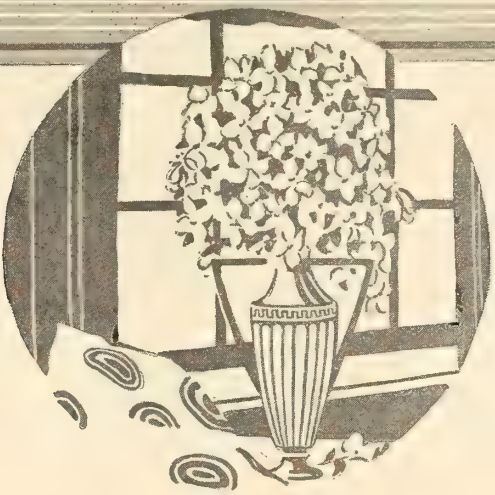

ARTCRAFT PICTURES

for May

In order of their release

Mary Pickford in "M'Liss"

Cecil B. DeMille's "Old Wives For New"

William S. Hart in "Selfish Yates"

Will your Patrons see them all at your theatre-or is some other house known as *"the best in town"*?

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
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ARTCRAFT PICTURES

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NELL SHIPMAN

with Alfred Whitman

in

"BAREE, SON OF KAZAN"

From the Famous Novel of the Same Title

by **JAMES OLIVER CURWOOD**

Directed by David Smith

Hundreds of thousands of magazine readers are eagerly waiting to see on the screen what proved such an entrancing tale when published serially in one of the most widely circulated all-fiction magazines in the world.

This famous narrative of such intense heart-appeal, the story of Baree, the wolf dog faithful unto death, serves in the screen version as a *background* for a throbbing love-drama of the snow country—a master conception of the best known story-teller of the great Northwest.

Nell Shipman is again presented in the identical type of role that lifted her overnight into the front rank of film stars—the role of "the woman" in "God's Country and the Woman," a previous Vitagraph feature by James Oliver Curwood.

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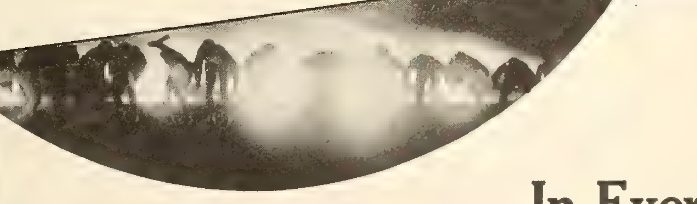
"OVER THE TOP" broke the record at the Strand on receipts. That means a tremendous business, for we felt that we had probably reached the top when we played "THE BATTLE CRY OF PEACE" to 30,000 people.

No first-class house can afford to miss running this picture. It is splendid war propaganda, and unquestionably induced many to enlist in Erie. It had the house going at all times—and is a *money-maker!*

Very truly yours,
STRAND AMUSEMENT COMPANY
W. J. HAYES, Manager.



In Every City, Town and Crossroads in America—

"OVER THE TOP" will put box-office receipts "over the top" of any previous high record ever made with a motion picture.

IT'S MAKING BOX-OFFICE HISTORY!

VITAGRAPH Albert E. Smith *President*

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THE TRIANGLE Distributing Corporation is founded upon the three fundamental angles of a progressive business: the Customer—the Product—the Organization.

Three sides form the angles of this business—the Exhibitors, the Exchanges and Service.

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EXCHANGES then, are operated on the principle that Exhibitors come first. Every employe who helps to construct this second side of TRIANGLE realizes that upon the welfare of the Exhibitors depends his welfare. And notice we say ExhibitorS—the plural—which means careful consideration to all alike, rich or poor—great or small—old or new. This brings us to the third side of our TRIANGLE.

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NORMA TALMADGE

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from the play of the same name

by Edward Clark

scenario by Paul West

Directed by Roland West

DISTRIBUTED BY

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presented by

LEWIS J. SELZNICK

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"THE LESSON"

Directed by

Charles Giblyn

from the story by Virginia Terhune Van de Water

The Constance Talmadge Series of Select Pictures embraces in its prior releases

"SCANDAL"

"THE HONEYMOON"

"THE STUDIO GIRL"

"THE SHUTTLE"

and

"UP THE ROAD WITH SALLIE"

DISTRIBUTED BY

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Plank No. 3

"To keep the capital of each association in its OWN depository, and under its OWN control."

The "AFFILIATED" Platform

1—To insure EXHIBITOR MANAGEMENT and CONTROL in very fact, as well as promise.

2—To in no way disturb existing booking organizations, but rather to encourage them.

3—To keep the capital of each association in its OWN depository, and under its OWN control.

4—To maintain all the benefits of "Open Booking," and at the same time provide a CONSISTENT and DEPENDABLE schedule of releases.

5—To secure, not only ALL the concessions in rental prices which the combined buying power of exhibitors will earn, but the MAJOR SHARE of all excess profits as well.

6—To distribute the cost of all productions on a fair and business basis to each booking association, and to every member of such an association.

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8—To arrange, on behalf of the booking associations, now existing, and such others as shall be formed, for an affiliation with a national, or central clearing house, upon terms that are JUST and EQUITABLE to all concerned.

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EVERY exhibitor dollar put into the AFFILIATED plan must return one hundred cents with interest—not one hundred cents, *less* ten cents for promotion charges.

This is assured by the fact that the exhibitor's dollar is *at all times* under his own control—not under the control of promoters.

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The exhibitor pays a modest membership fee to his local booking association. This membership fee, together with those of his fellow exhibitors, is placed in *their* bank as a trust fund to guarantee to the producer the cost of his picture, plus a profit of twenty-five per cent.

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The exhibitor is in no way obligated, save to pay for the picture which he selects, while he, in turn, is at all times protected in full.

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CHARLES C. PETTIJOHN, *General Counsel*
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Mabel Normand
in
JOAN *of* PLATTSBURG

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Theatre __________
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City ______ *State* ______
You must mark a ring around the size matrix you desire.

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Goldwyn Pictures

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IT'S Bluff—the game that is played by millions; the game of pretending to live at the Ritz when you exist in stuffy hall bed-rooms. Now comes the screen's beloved heroine of the eyes and the smile—

MADGE KENNEDY in The Fair Pretender

By Florence C. Bolles *Directed by Charles Miller*

in a dashing, spirited romantic melodrama even faster and funnier than her last big success, "The Danger Game."

All over America this lovely star is pulling "Standing Room Only" business for exhibitors who have been wise enough to promote her personality enthusiastically in their communities.

"The Fair Pretender" is released everywhere May 19.

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Goldwyn nows offers the comedy-hungry exhibitors and public happy-go-lucky, joyous, good-natured, fun-making

"SMILING BILL" PARSONS

in

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26 a Year *Every Second Monday*

Comedies so good that their fame was spread across the nation by rumor; so good that all the big theatres and hundreds of smaller ones hastened to book them "sight unseen"; so good that when they were released the trade pronounced them to be "the biggest laughing hits in years."

You can book these clean, wholesome laughmakers only through the offices of

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SAMUEL GOLDFISH, *President*

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A Solid Metropolitan Booking for Marcus Loew!

Every Greater New York and suburban theatre of the most powerful exhibitor in the East—Seventy odd days of continuous booking through Goldwyn—and the stamp of popular approval by one of the world's greatest showmen further prove the strength and drawing power of

REX BEACH'S *SCREEN CLASSIC OF THE GREAT SOUTHWEST—*

HEART OF THE SUNSET

DIRECTED *by* FRANK POWELL

Soon to be seen as the first run attraction to begin the summer season in all of these Loew theatres:

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Hoboken
Lincoln Square
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Newark

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Already played or booked for "first run" showings in these great photoplay institutions of America's largest cities:

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Rialto, San Francisco
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Orpheum Theatre, Chicago
Ascher Theatres, Chicago
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Majestic Theatre, Portland, Oregon
Rialto Theatre, Butte
Arcadia Theatre, Philadelphia
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Every exhibitor desiring a sure-fire profit-making week with business at flood tide for every performance should write or telegraph his nearest Goldwyn office for playing dates and prices.

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SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

TO ALL EXHIBITORS—

26 CHARLIE

One and two Reel

These 4 two reelers now ready

1

"THE JAZZ WAITER"

Adapted from

"Caught in a Cabaret."

2

"HIS DARE DEVIL QUEEN"

Adapted from

"Mabel at the Wheel."

3

"THE ROUSTABOUT"

Adapted from

"The Property Man."

4

"THE PUGILIST"

Adapted from

"The Knockout"

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WHICH WE OWN and CONTROL**

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They made him famous!
They will make you prosperous!

Be a
WISE OLD OWL
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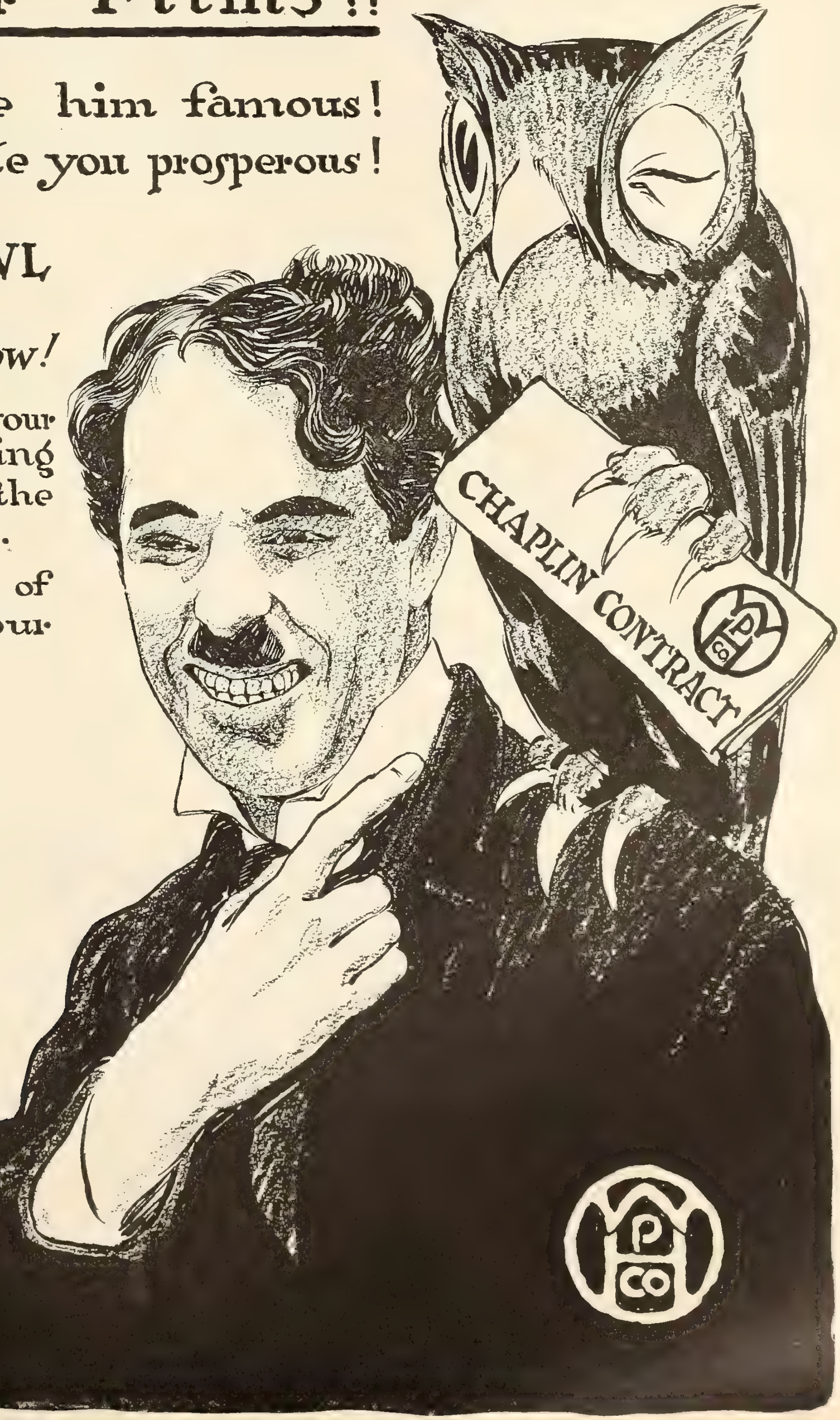
Book them now!

They will keep your seats from getting dusty during the summer months.

Write us for name of Exchange in your territory.



CO.
New York

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"With the motion picture business in its present chaotic condition—with critical and unwarranted lack of harmony between producers, distributors and exibitors, the Hodkinson plan is a Godsend, the perfect working of which will relieve us of ever increasing worry and search for superior plays. Our connection with you is an honor and an imperative necessity"

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BESSIE BARRISCALE

IN

JAMES YOUNG
Director

"Rose o' Paradise"

GRACE MILLER WHITE, Author

ROBERT BRUNTON, Manager of Productions

"And the picture is permeated
with the sovereign art,
transcendent spirit
and exquisite personality
of Bessie Barriscale.
A crystal gem upon liquid gold."

A. F. Gillaspey (Baltimore News)

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LOUISE GLAUM

IN

WALLACE WORSLEY
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LAWRENCE McCLOSKEY
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But the story of a real woman
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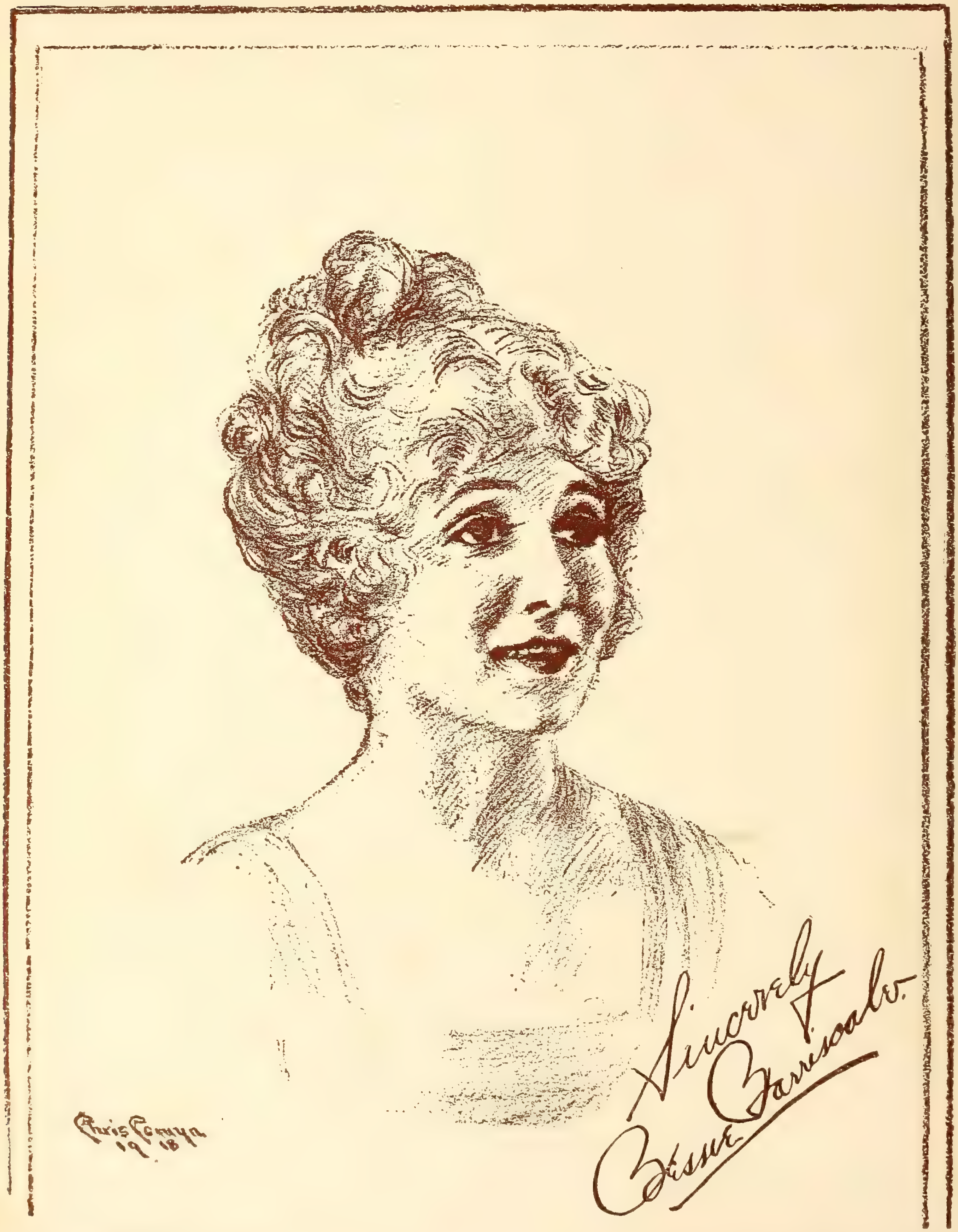
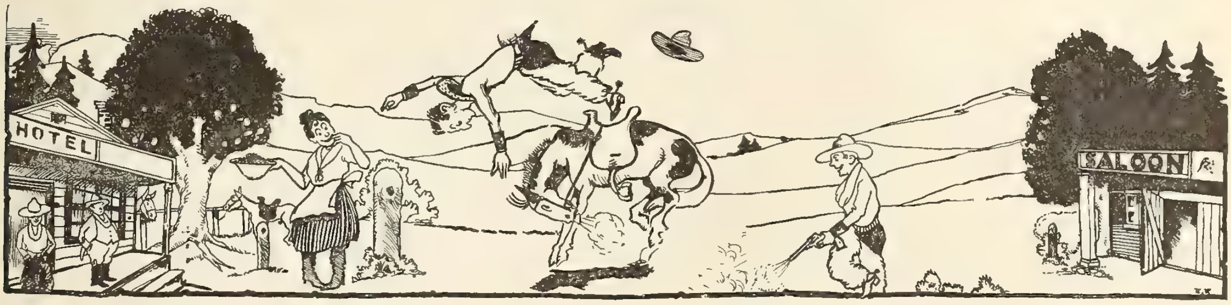

Chris Comyn
1918
Sincerely
Bessie Barriscale.

COMPLETED
"MADAM WHO?"—By Harold MacGrath
"WITHIN THE CUP"—By Monte M. Katterjohn
"BLINDFOLDED"—By Richard E. Schayer
"ROSE O' PARADISE"—By Grace Miller White

BESSIE BARRISCALE FEATURES CORPORATION

GENERAL FILM COMPANY

SNAKEVILLE COMEDIES!



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"A HOT TIME IN SNAKEVILLE"
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CHARLIE CHAPLIN NEVER MISSES FIRE

You can always bank on packing your house by showing an Essanay-Chaplin comedy.

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"HIS NEW JOB"
"THE TRAMP"

"IN THE PARK"
"A WOMAN"
"BY THE SEA"

"THE CHAMPION"
"A JITNEY ELOPEMENT"
"WORK"

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an O. Henry Story
With
AGNES AYRES & EVART OVERTON
BROADWAY STAR FEATURES

O. Henry

gives *substance* to any program—a thirty-minute look at life through the eyes of a genius whose popularity and appeal ever multiplies

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picture every other week,
alternating with
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The "Follies" Favorite in Diamond Comedies

The beauty over whom New York has gone wild for two seasons

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DIAMOND COMEDIES are sparkling single reel productions, full of clean whimsical rapid-fire humor, built to satisfy the big demand for sure-enough comedy for all the public

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R. M. Chisholm, President

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That benevolent force which brings solace to the suffering—

That humanizing messenger of mercy in war, and in pestilence and disaster—

That comforter of our fighting men in the cantonment, on the seas, in the trench and hospital, and even in the prison camp beyond the enemy lines—earns the nation's gratitude

The American Red Cross

Earns the Nation's Gratitude

Let every citizen lend his material aid

This space contributed to the Red Cross War Fund by
Jaxon Film Corporation. New York

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"Little Talks with Foreign Buyers" No.—12

By

Paul H Cromelin

President

SPECIALS!

HAVE you noticed in reading " export items " in the American trade papers, the frequency with which special features for foreign distribution shift about from agent to agent. John Smith offers them in May, John Brown in June, John Green in July, and Hevin Nosehoo in August. Isn't it significant that when Inter-Ocean is announced as exporter for a feature, *it remains the exporter?* The lucky pair stay true: there is no hasty divorce! " They live happily ever after! " You *only* hear of separation when the feature is separated from us by a BUYER. What's the reason? Merely that Inter-Ocean enjoys the confidence of foreign buyers by offering them ONLY what Inter-Ocean *knows* they can use—and that special features handled by Inter-Ocean have ALL had to come up to this test.

For instance:

The Pyramid Company's great productions: Lewis S. Stone in "*Inside the Lines*" (6 reels), and "*The Man of Bronze*" (6 reels).

Selexart's three strong specials: Rhea Mitchell in "*Honor's Cross*" (6 reels), Howard Hickman in "*Blue Blood*" (6 reels), Rhea Mitchell and Howard Hickman in "*Social Ambition*" (7 reels).

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INTER-OCEAN BUILDING

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PRES. & GEN'L. MGR.

" We Operate Everywhere "—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

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52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

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New Versions of Record-Breaking Films

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CERTAIN TO SWEEP
TO UNPRECEDENTED
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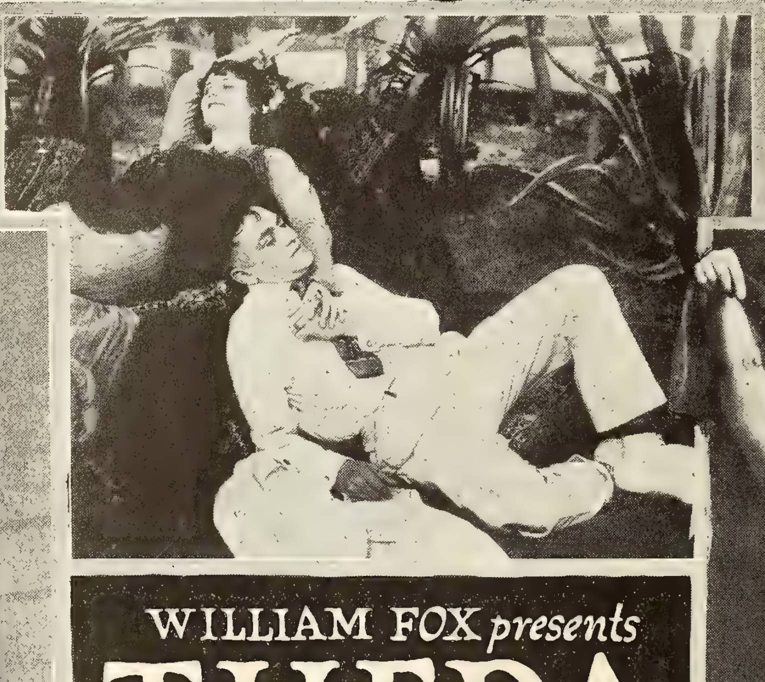


WILLIAM FOX *presents*

THEDA BARA

in

A FOOL THERE WAS

by Porter Emerson Browne
A Theda Bara Super-Production

NEW PRINTS - FIVE REELS
See FOX EXCHANGE MANAGER

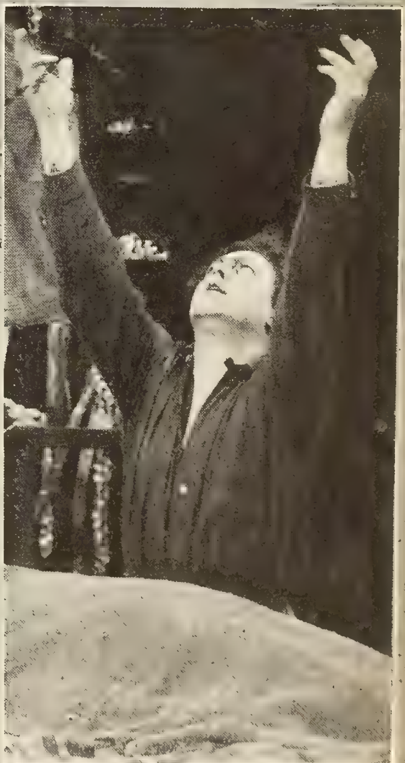
FOX
FILM CORPORATION

OF 1918 !!!

The Best That Money and Brains Have Created

PATRON-PLEASING PHOTODRAMAS

PACKED WITH BUSINESS GETTING POWER



WILLIAM FARNUM

in

The BONDMAN

Hall Caine's Immortal Masterpiece

A William Farnum De Luxe Production

NEW LITHOGRAPH *and* LOBBY DISPLAYS

See FOX EXCHANGE MANAGER

FOX

FILM CORPORATION

THE LAND OF GOLD!

Where Men Fight to the Death to Protect Their Women-

William Fox *Presents*

TOM MIX *in*

ACE HIGH

Written and Staged by Lynn Reynolds-
A Stirring Tale of Adventure in the Northwest Mounted Police-
Man-to-man Fight in Darkened room-
Desperate Battle under Water-
Throbbing Heart Interest and Quick-fire action-

A SURE WINNER!

FOX SPECIAL FEATURES

FOX

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Joy!
Laughter!
Thrills!

JUNE CAPRICE *in*
BLUE-EYED MARY

A sprightly adventure in the land of love -
by Frances Crowley
Staged by
Harry Millarde

JANE *and* KATHERINE LEE *in*

An impish, stormy comedy drama

WE SHOULD WORRY

Written and Staged by
Kenean Buel -

GLADYS BROCKWELL *in*
The SCARLET ROAD

A woman's triumph over the wolves of New York society.
By Charles Kenyon
Directed by Edward J. Le Saint

Pictures that will pack your theatre!
Special Features - 52 a Year -

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Meteors of the Screen

WILLIAM FOX
Presents

THEDA BARA
IN
UNDER the YOKE

A battle for love of a woman of no regrets

Directed by J. GORDON EDWARDS
Story by GEORGE SCARBOROUGH
Scenario by ADRIAN JOHNSON

An All-Star Cast
IN
WOMAN AND THE LAW

A Pulsing Drama
of a Mother's Love
Staged by R. A. WALSH

WILLIAM FARNUM
in
ROUGH and READY

A thrilling picture of love and the Klondike
Written by Ed. Sedgwick and Richard Stanton
Directed by Richard Stanton

STANDARD PICTURES
FOX
FILM CORPORATION

That Crash to Success

WILLIAM FARNUM
IN
TRUE BLUE

A SMASHING, FIGHTING TALE OF
VIRILE AMERICANISM
Written and Staged by
FRANK LLOYD

THEDA BARA
in
The SOUL *of* BUDDHA

A fascinating drama of Paris and the Orient
Written by Theda Bara
Directed by J. Gordon Edwards

The BLINDNESS *of* DIVORCE

The great American
problem play
With an All-Star Cast

Written and Staged
by Frank Lloyd

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William Fox *Presents*

THEDA BARA
in
CLEOPATRA

Siren of the Nile
The Greatest Love Story of All Time.

STANDARD PICTURES
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Turning Thousands from Packed Theatres!

THEY
MAKE
THE
WHOLE
WORLD
GIGGLE!

WILLIAM FOX Presents
The laugh hits of the century-
HENRY LEHRMAN'S

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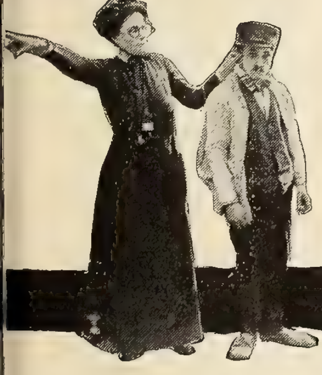

"A Neighbor's Keyhole"
"Wild Women and Tame Lions"
"A Waiter's Wasted Life"
"A Self-Made Lady"
"Her Husband's Wife"

ALSO

Those Kings of Merriment and Mirth
BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS

"A Fisherless Cartoon"
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"The Superintendents"
"Tonsorial Artists"
"The Tale of a Pig"
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COMING! *THE AMAZING SERIAL OF JUST THE RIGHT LENGTH*

The Man from the Dead

TEN 2-REEL EPISODES OF STARTLING SENSATIONS

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PITT THEATRE

PITTSBURGH, PA.

(COOLED WITH ICED AIR)

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THIS THEATRE HAS CREATED HISTORIC RECORDS IN THE WAY OF BOX OFFICE RECEIPTS WITH SUCH DISTINGUISHED MASTERPIECES AS

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"Intolerance"
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and many others

NOW PLAYING D. W. GRIFFITH'S LATEST AND GREATEST TRIUMPH

"Hearts of the World"

TO CAPACITY AT EVERY PERFORMANCE

FOR OPEN TIME AND TERMS ADDRESS

WILLIAM MOORE PATCH

1905 TIMES BUILDING NEW YORK CITY

STAR

DUSTIN FARNUM

A FILM AMALGAMATION

AUTHOR

ZANE GREY

WITH THE THREE ASSETS OF PRODUCING SUCCESS

PRODUCER

HARRY A. SHERMAN

SHERMAN PRODUCTIONS, Inc. LOS ANGELES, CAL.

THEODORE C. DEITRICH
Presents

DORIS KENYON

Heading her own company
DE LUXE PICTURES, INC.
in

THE STREET OF SEVEN STARS

A superlative six reel photoplay by
MARY ROBERTS RINEHART
from the story as it appeared in
the Saturday Evening Post
Directed by JOHN B. O'BRIEN

Miss Kenyon's Greatest Picture
Mrs. Rinehart's Most Beautiful Story
Mr. O'Brien's Best Production

Releasing arrangements to
be announced shortly

Executive offices,
516 Fifth Avenue,
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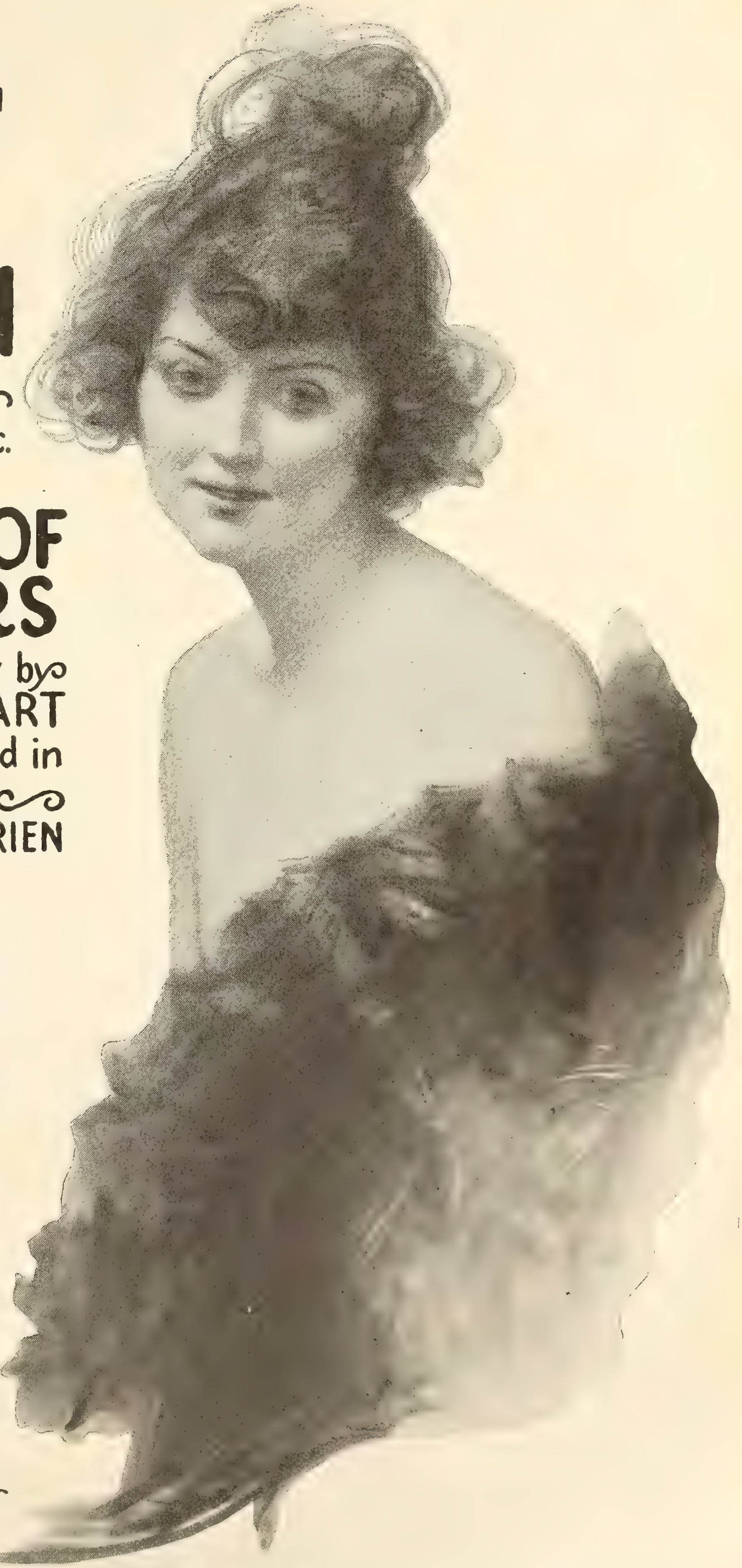

Smashing successes!

William L. Sherrill's

MY OWN UNITED STATES

with Mr. ARNOLD DALY – *An absolute clean-up.*

REVELATION *with* NAZIMOVA

The triumph of the screen

LEST WE FORGET *with* RITA JOLIVET

Sweeping the country on a tide of money.

BLUE JEANS *with* VIOLA DANA

More successful than ever.

DOLLY SISTERS *in The* MILLION DOLLAR DOLLIES

The most distinctive production of the year.

Draft 258

with MABEL TALIAFERRO

The Slacker

with EMILY STEVENS

LEGION *of* DEATH *with* EDITH STOREY

More timely today than ever before.

SCREEN CLASSICS INC.

Metro Pictures Corporation, *Distributors.*

METRO TALKS No 1

Metro's All Star Series Productions are the most consistent box office attractions in the field today.

Three years of quality productions have made Metro's high reputations.

METRO Pictures
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MAY ALLISON

in her second great triumph by May Tully

The WINNING of BEATRICE

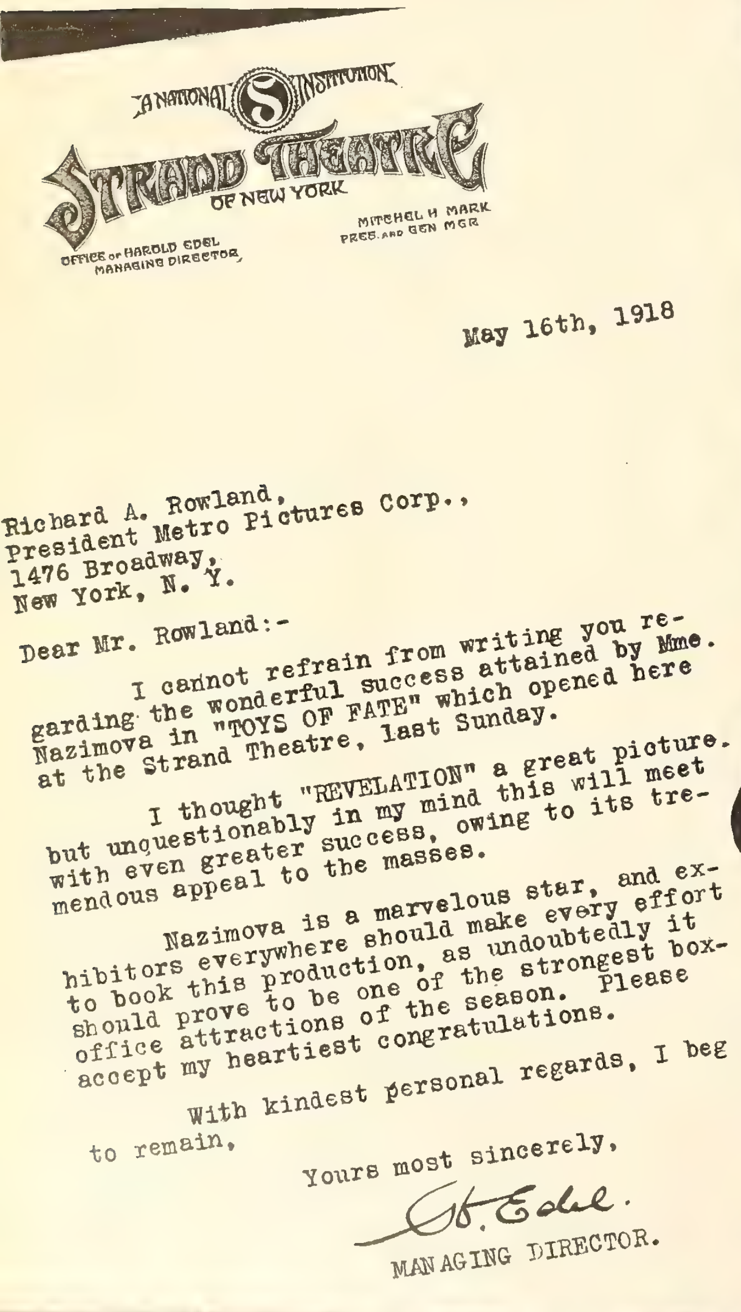
Scenario by June Mathis and Katharine Kavanaugh
Directed by *Harry Franklin*

RELEASED BY METRO MAY 20th

Maxwell Karger *Mgr. of Productions.*

NAZIMOVA

The new Screen Sensation



A NATIONAL (S) INSTITUTION
STRAND THEATRE
OF NEW YORK
OFFICE OF HAROLD EDEL
MANAGING DIRECTOR
MITCHEL H MARK
PRES. AND GEN MGR

May 16th, 1918

Richard A. Rowland,
President Metro Pictures Corp.,
1476 Broadway,
New York, N. Y.

Dear Mr. Rowland:-

I cannot refrain from writing you regarding the wonderful success attained by Mme. Nazimova in "TOYS OF FATE" which opened here at the Strand Theatre, last Sunday.

I thought "REVELATION" a great picture, but unquestionably in my mind this will meet with even greater success, owing to its tremendous appeal to the masses.

Nazimova is a marvelous star, and exhibitors everywhere should make every effort to book this production, as undoubtedly it should prove to be one of the strongest box-office attractions of the season. Please accept my heartiest congratulations.

With kindest personal regards, I beg to remain,

Yours most sincerely,

H. Edel.

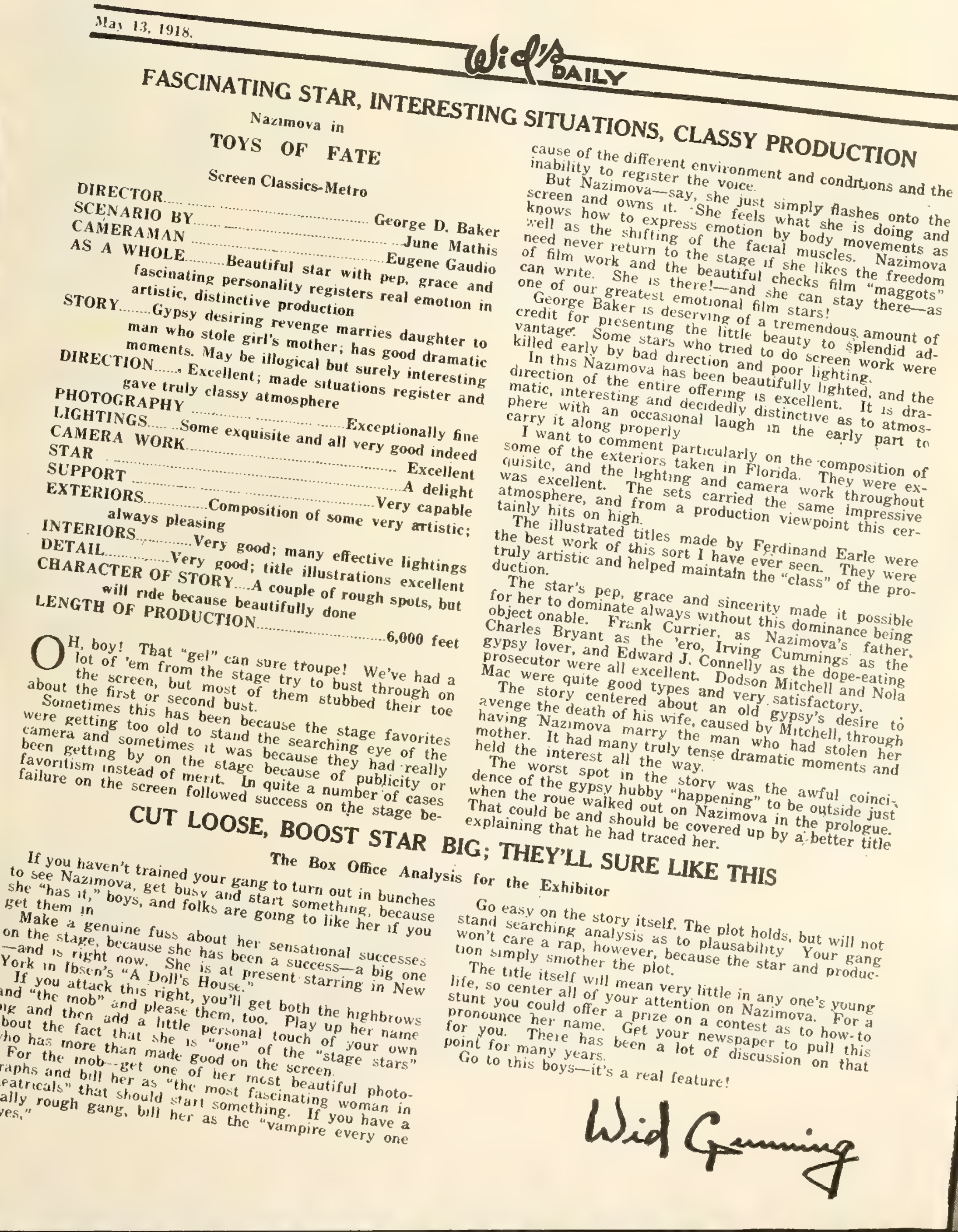
MANAGING DIRECTOR.

SCREEN

Metro Pictures

EVERYBODY AGREES–

A tremendous hit



May 13, 1918.

Wid's DAILY

FASCINATING STAR, INTERESTING SITUATIONS, CLASSY PRODUCTION

Nazimova in

TOYS OF FATE

Screen Classics-Metro

DIRECTOR.......................................George D. Baker
SCENARIO BY.......................................June Mathis
CAMERAMAN.......................................Eugene Gaudio
AS A WHOLE..........Beautiful star with pep, grace and fascinating personality registers real emotion in artistic, distinctive production
STORY........Gypsy desiring revenge marries daughter to man who stole girl's mother; has good dramatic moments. May be illogical but surely interesting
DIRECTION........Excellent; made situations register and gave truly classy atmosphere
PHOTOGRAPHY.......................................Exceptionally fine
LIGHTINGS.......Some exquisite and all very good indeed
CAMERA WORK.......................................Excellent
STAR.......................................A delight
SUPPORT.......................................Very capable
EXTERIORS..............Composition of some very artistic; always pleasing
INTERIORS..............Very good; many effective lightings
DETAIL..............Very good; title illustrations excellent
CHARACTER OF STORY....A couple of rough spots, but will ride because beautifully done
LENGTH OF PRODUCTION.......................................6,000 feet

OH, boy! That "gel" can sure troupe! We've had a lot of 'em from the stage try to bust through on the screen, but most of them stubbed their toe about the first or second bust.

Sometimes this has been because the stage favorites were getting too old to stand the searching eye of the camera and sometimes it was because they had really been getting by on the stage because of publicity or favoritism instead of merit. In quite a number of cases failure on the screen followed success on the stage because of the different environment and conditions and the inability to register the voice.

But Nazimova—say, she just simply flashes onto the screen and owns it. She feels what she is doing and knows how to express emotion by body movements as well as the shifting of the facial muscles. Nazimova need never return to the stage if she likes the freedom of film work and the beautiful checks film "maggots" can write. She is there!—and she can stay there—as one of our greatest emotional film stars!

George Baker is deserving of a tremendous amount of credit for presenting the little beauty to splendid advantage. Some stars who tried to do screen work were killed early by bad direction and poor lighting.

In this Nazimova has been beautifully lighted, and the direction of the entire offering is excellent. It is dramatic, interesting and decidedly distinctive as to atmosphere with an occasional laugh in the early part to carry it along properly.

I want to comment particularly on the composition of some of the exteriors taken in Florida. They were exquisite, and the lighting and camera work throughout was excellent. The sets carried the same impressive atmosphere, and from a production viewpoint this certainly hits on high.

The illustrated titles made by Ferdinand Earle were the best work of this sort I have ever seen. They were truly artistic and helped maintain the "class" of the production.

The star's pep, grace and sincerity made it possible for her to dominate always without this dominance being objectionable. Frank Currier, as Nazimova's father, Charles Bryant as the 'ero, Irving Cummings as the gypsy lover, and Edward J. Connelly as the dope-eating prosecutor were all excellent. Dodson Mitchell and Nola Mac were quite good types and very satisfactory.

The story centered about an old gypsy's desire to avenge the death of his wife, caused by Mitchell, through having Nazimova marry the man who had stolen her mother. It had many truly tense dramatic moments and held the interest all the way.

The worst spot in the story was the awful coincidence of the gypsy hubby "happening" to be outside just when the roue walked out on Nazimova in the prologue. That could be and should be covered up by a better title explaining that he had traced her.

CUT LOOSE, BOOST STAR BIG; THEY'LL SURE LIKE THIS

The Box Office Analysis for the Exhibitor

If you haven't trained your gang to turn out in bunches to see Nazimova, get busy and start something, because she "has it," boys, and folks are going to like her if you get them in.

Make a genuine fuss about her sensational successes on the stage, because she has been a success—a big one—and is right now. She is at present starring in New York in Ibsen's "A Doll's House."

If you attack this right, you'll get both the highbrows and "the mob" and please them, too. Play up her name big and then add a little personal touch of your own about the fact that she is "one" of the "stage stars" who has more than made good on the screen.

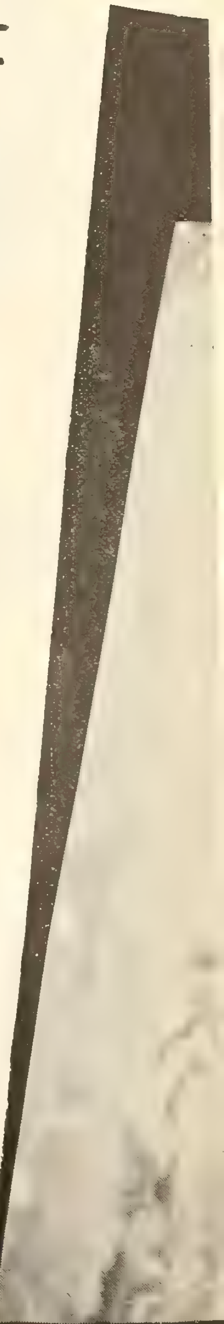
For the mob—get one of her most beautiful photographs and bill her as "the most fascinating woman in theatricals" that should start something. If you have a really rough gang, bill her as the "vampire every one loves."

Go easy on the story itself. The plot holds, but will not stand searching analysis as to plausability. Your gang won't care a rap, however, because the star and production simply smother the plot.

The title itself will mean very little in any one's young life, so center all of your attention on Nazimova. For a stunt you could offer a prize on a contest as to how to pronounce her name. Get your newspaper to pull this for you. There has been a lot of discussion on that point for many years.

Go to this boys—it's a real feature!

Wid Gunning



CLASSICS INC

Corporation, Distributors.

Watch for

"To hell with the Kaiser"

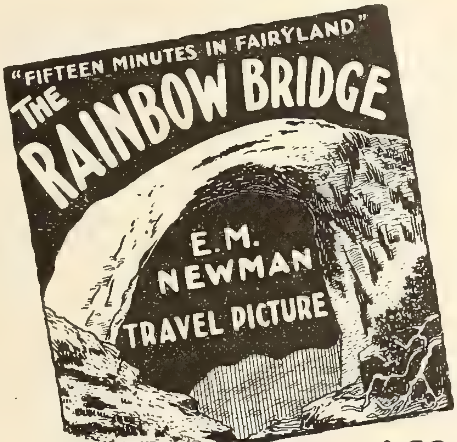
**METRO
Pictures
Corporation.**

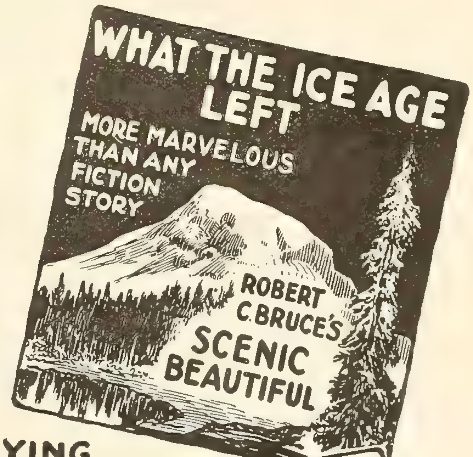
For Exhibitors
# of the EDUCATIONAL'S Tabloid Features

HELP NUMBER TWO: INEXPENSIVE ADVERTISING

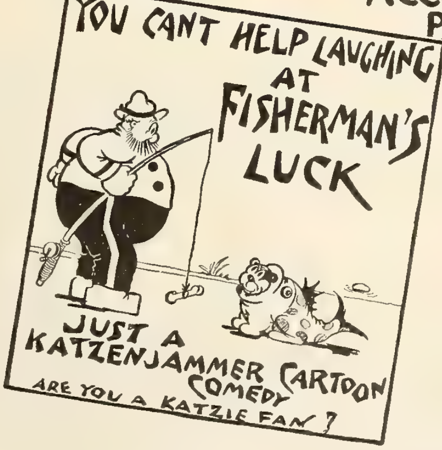
A SUGGESTION WORTH TRYING

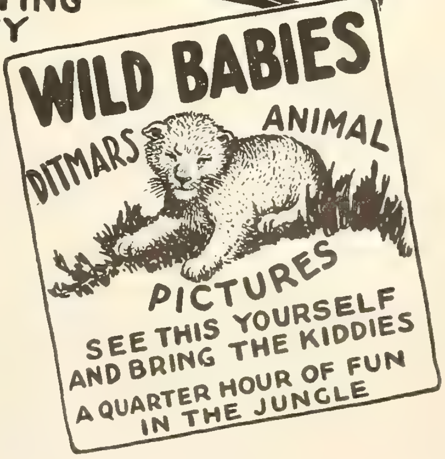
Take Two Inches Extra of Newspaper Space, Tuck it on Your Regular Ads, and at the Same Time Play Up the Short Films in Your Publicity


"FIFTEEN MINUTES IN FAIRYLAND"
THE RAINBOW BRIDGE
E. M. NEWMAN
TRAVEL PICTURE


WHAT THE ICE AGE LEFT
MORE MARVELOUS THAN ANY FICTION STORY
ROBERT C. BRUCE'S
SCENIC BEAUTIFUL

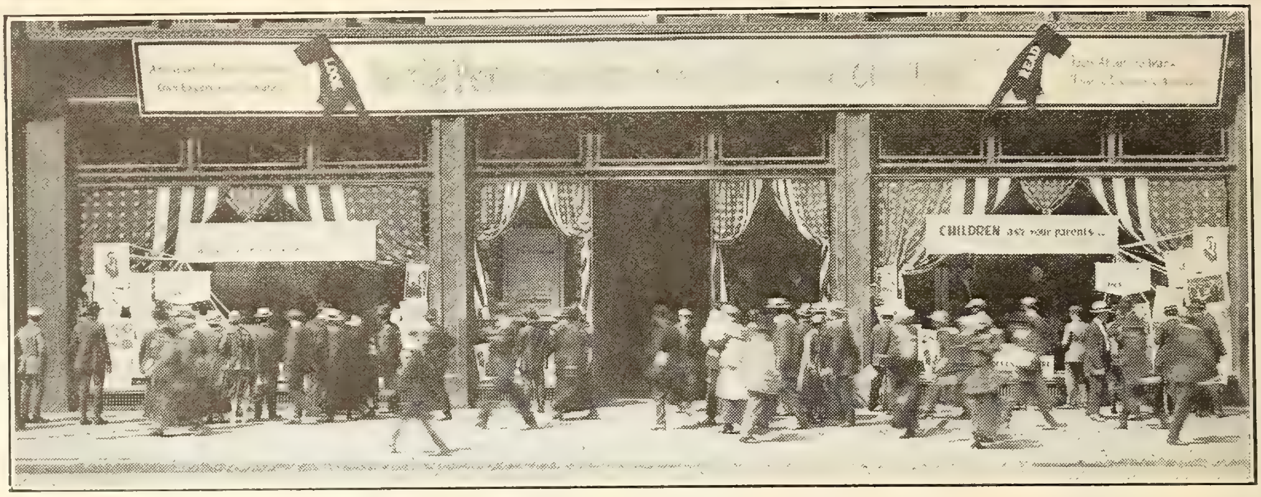
MATS
OF
THESE
ADS.
AND
THE
ACCOMPANYING
PUBLICITY
NOW
READY


YOU CAN'T HELP LAUGHING AT
FISHERMAN'S LUCK
JUST A KATZENJAMMER CARTOON COMEDY
ARE YOU A KATZIE FAN?


WILD BABIES
DITMARS ANIMAL PICTURES
SEE THIS YOURSELF AND BRING THE KIDDIES
A QUARTER HOUR OF FUN IN THE JUNGLE

EDUCATIONAL FILMS CORPORATION
OF AMERICA

729 7th AVENUE NEW YORK, N.Y



These windows are on Market Street, in the heart of the city

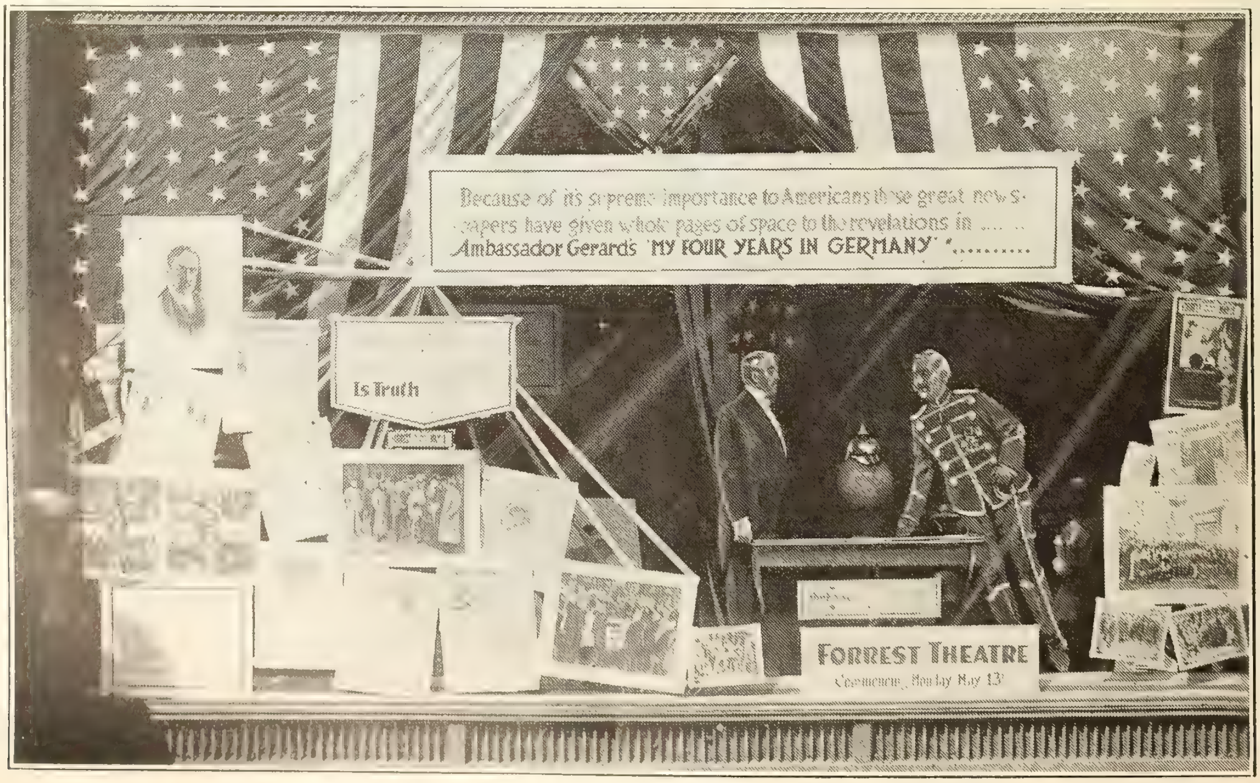
If You Can Get a Window—Use It As They Did These In Philadelphia

The upper photograph was taken from across the street and gives a general idea of the showing which thousands of people stopped to look at and read during the two weeks before the season opened.

The lower photograph gives a more detailed picture of one of the windows. The figures are hand painted cut-outs set up with real furniture. The floors were covered with rugs. In the scene illustrated there is a geographical globe of the world, surmounted by a German helmet on the table. A half drawn sword lay across the table, handle toward the Kaiser. Laying against the base of the globe is a copy of Ambassador Gerard's book. The card hanging from front of table bears this caption: The Kaiser: "I'll stand no nonsense from America." In the window to right of entrance the figures of Von Jagow and Gerard face each other. They stand behind a flat topped desk, upon which are the usual articles such as ink stand, pens, desk pad, miscellaneous papers, etc. The card hanging from front of desk reads: Von Jagow: "We have 500,000 German reservists in America who will rise if war is declared." Gerard: "And we have 501,000 lamp posts from which they will find themselves hanging before night." The group in the large window to the extreme right is Gerard and the Kaiser in slightly different poses. The caption on card hanging from front of small table alongside which figures stand, reads: "America won't fight."

The display fixed to glass is made up of pages from newspapers which have published Ambassador Gerard's book and lobby display photographs, window cards, etc. Reprints of the four pages (scenes from the film) of the New York American make very effective and convincing display matter. The name of theatre and showing dates are on small cards placed between other display matter at various points where they are readable but unobtrusive. A day or two before the season opened a ticket box was placed in the doorway with a sign—readable across the street—announcing the down town seat sale. The copy on the various signs and cards was not of the sensational type. Altogether, the display is convincing and, the number of readers it attracted being taken into consideration, must have been well worth what it cost. The photographs were taken in the morning at an hour when the street was least crowded. During the shopping hours the sidewalk before them was crowded with groups of interested people, each of whom was a possible ticket purchaser.

First National Exchanges have materials for such displays for "My Four Years in Germany." Bookstores will be found eager to co-operate.


Because of its supreme importance to Americans these great news-papers have given whole pages of space to the revelations in ...... Ambassador Gerard's "MY FOUR YEARS IN GERMANY" ....
Is Truth
FORREST THEATRE
Commencing Monday May 13

GROWTH

PROVES POPULARITY

We are indebted to Mr. Edward F. Galligan, Manager of the Terre Haute, Ind., Opera House, for the figures, and he sent them because he was pleased with the results

MONDAY	**$228.75**
TUESDAY	**$442.75**
WEDNESDAY	**$672.75**
THURSDAY	**$811.90**
FRIDAY	**$941.85**
SATURDAY	**$989.40**

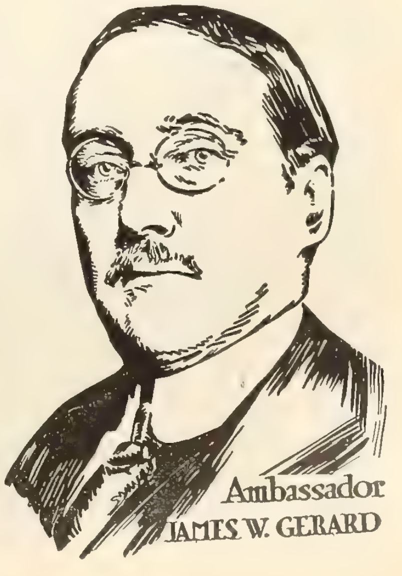
We can furnish innumerable other instances of the same sort

It is essentially a long-run release

Exhibitors everywhere are profitably booking it for from two to three times as many days as they would most features.

Ambassador James W. Gerard's

My Four Years in Germany



FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

One of the Three Biggest Money-Makers on the Market

Produced by Mark M. Dintenfass and Harry M. Warner. Directed by William Nigh
Scenario by Chas. A. Logue

Foreign Sales Agents:
Hiller and Wilk, Inc., Longacre Bldg., New York

The Man BEHIND THE POPULARITY OF CHRISTIE COMEDIES

BEST THEATRES EVERYWHERE PAY TRIBUTE TO THE ABILITY of **AL. E. CHRISTIE** BY BOOKING THESE CLEAN SNAPPY COMEDIES REGULARLY EACH WEEK.

HE HAS MADE THEM AN ESTABLISHED SUCCESS FEATURING THE YOUTH OF THE PICTURE WORLD

BOBBY VERNON
BETTY COMPSON
JAY BELASCO
ETHEL LYNNE
"SMILING" BILLY MASON
ELEANOR FIELD
HARRY EDWARDS
DOROTHY DANE

BOOKED THRU FOREMOST INDEPENDENT EXCHANGES.

CHRISTIE FILM Co.
INCORPORATED
LOS ANGELES

Al. E. Christie

HAYAKAWA

MOTION PICTURE NEWS BOX OFFICE REPORTS:

HAVE GIVEN CONSISTENT WEEKLY EVIDENCE IN EXHIBITORS' OWN WORDS OF **SESSUE HAYAKAWA'S** TREMENDOUS FOLLOWING. AT THE HEAD OF HIS OWN COMPANY HE IS NOW COMPLETING HIS FIRST INDEPENDENT PRODUCTION— WATCH FOR IT. THE CAST INCLUDES SUCH PLAYERS AS **MARIN SAIS, MARY ANDERSON, TSURI AOKI** AND **HOWARD DAVIES**. THE TITLE WILL BE A KNOCKOUT. THE STORY A PERFECT BLEND OF TENSE THRILLING ACTION AND CONTINUAL HEART INTEREST SUSPENSE.

MANY OF THE MOST PROMINENT THEATRES IN AMERICA HAVE ARRANGED FOR **HAYAKAWA SERVICE**
WATCH FOR THE LIST.

BY SPECIAL ARRANGEMENT HAYAKAWA SERVICE WILL BE AVAILABLE TO YOU
AT ALL MUTUAL EXCHANGES

FOR FURTHER PARTICULARS WRITE OR WIRE

HAWORTH PICTURES CORPORATION
W. H. HELLMAN BUILDING
LOS ANGELES

EGGERS INC. N.Y.C.

Mutual's Summer Schedule-

THE Mutual Film Corporation announces the forthcoming release of five productions of superior quality and extraordinary box office value:

MAY 27—
  Mary Miles Minter in
  "Social Briars"

JUNE 10—
  Margarita Fisher in
  "A Square Deal"

JUNE 24—
  William Russell in
  "Up Romance Road"

JULY 8—
  Mary Miles Minter in
  "The Ghost of Rosy Taylor"

JULY 22—
  Margarita Fisher in
  "Impossible Susan"

Billie Rhodes in Strand comedies once every week

Screen Telegram, the news reel de-luxe, issued twice a week

COMING—

A new series of productions starring the queenly Edna Goodrich.

Some specials of superlative quality and big money making possibilities.

James M Sheldon
PRESIDENT

MUTUAL
FILM
CORPORATION

IN UNION
THERE IS STRENGTH!

MOTION PICTURE THEATRES OF AMERICA, INC.,

is TODAY the Biggest Booking Circuit in the Country!

* * *

It is adding to its Membership at the rate of more than 100 Exhibitors a week.

* * *

At this rate its requisite quota will be filled before August 15th. When it has reached its full strength it will be invincible.

* * *

Can you afford Not to be a member?

J. A. Berst

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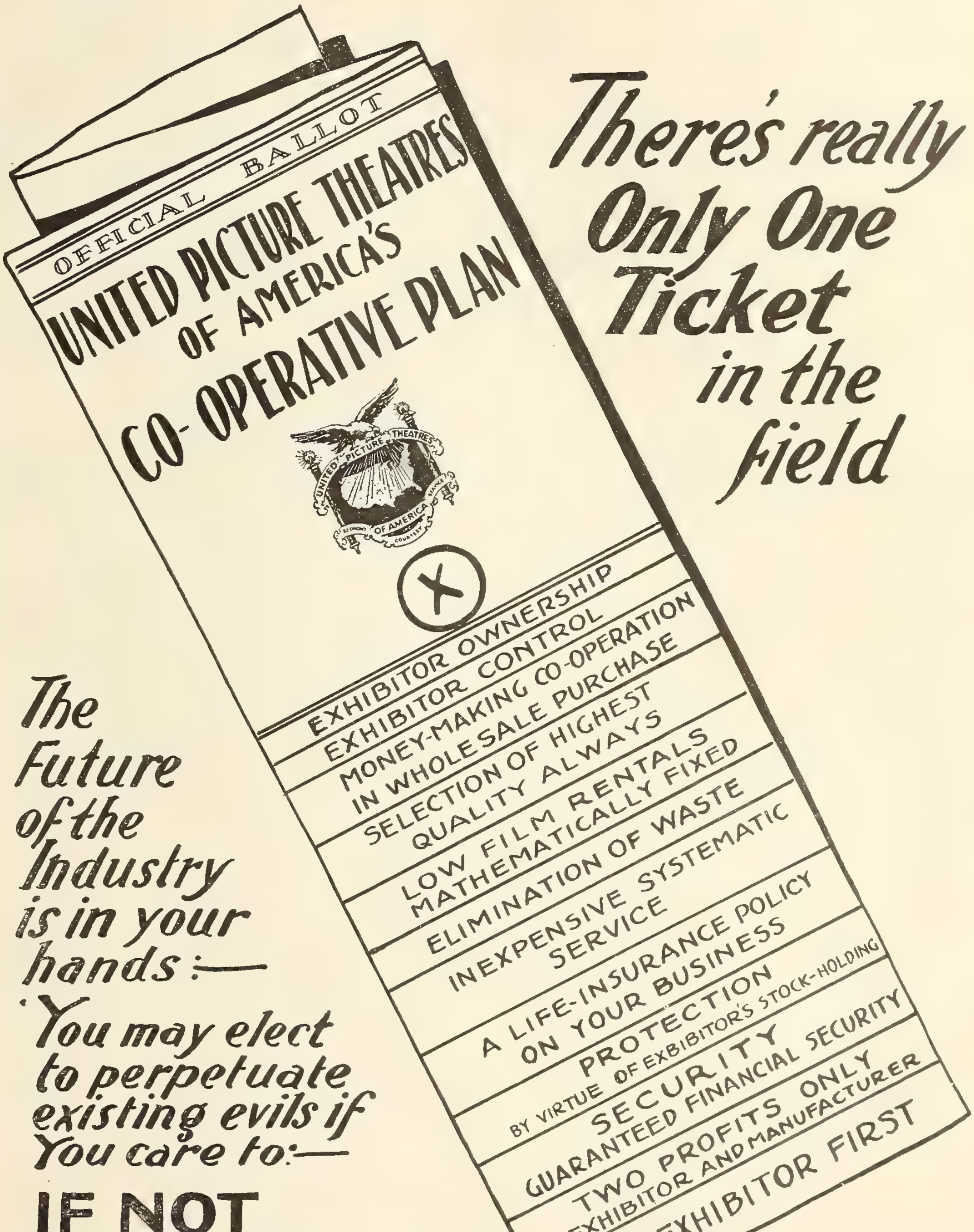
UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK



OFFICIAL BALLOT

UNITED PICTURE THEATRES OF AMERICA'S CO-OPERATIVE PLAN

☒

- EXHIBITOR OWNERSHIP
- EXHIBITOR CONTROL
- MONEY-MAKING CO-OPERATION IN WHOLESALE PURCHASE
- SELECTION OF HIGHEST QUALITY ALWAYS
- LOW FILM RENTALS MATHEMATICALLY FIXED
- ELIMINATION OF WASTE
- INEXPENSIVE SYSTEMATIC SERVICE
- A LIFE-INSURANCE POLICY ON YOUR BUSINESS
- PROTECTION BY VIRTUE OF EXBIBITOR'S STOCK-HOLDING
- SECURITY GUARANTEED FINANCIAL SECURITY
- TWO PROFITS ONLY EXHIBITOR AND MANUFACTURER
- THE EXHIBITOR FIRST

There's really Only One Ticket in the field

The Future of the Industry is in your hands:—

You may elect to perpetuate existing evils if You care to:—

IF NOT

ENROLL NOW WITH

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41 ST. NEW YORK

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◆

It is adding to its Membership at the rate of more than 100 Exhibitors a week.

◆

At this rate its requisite quota will be filled before August 15th. When it has reached its full strength it will be invincible.

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HARRY M. CRANDALL	Washington, D. C.
FRANK EAGER	Lincoln, Nebr.
H. E. ELLISON	Denver, Colo.
WILLIAM EPSTEIN	Houston, Tex.
THOMAS FURNISS	Duluth, Minn.
A. J. GILLIGHAM	Detroit, Mich.
GEORGE H. GRIEVES	Colorado Springs, Colo.
ALFRED HAMBURGER	Chicago, Ill.
S. S. HARRIS	Little Rock, Ark.
GILBERT HEYFRON	Missoula, Mont.
ERNEST H. HORSTMAN	Boston, Mass.
WILL ISENBERG	Greenville, Miss.
GEORGE A. MAUK	Phoenix, Ariz.
CHARLES A. McELRAVY	Memphis, Tenn.
WILLIAM NEVILS	Dallas, Tex.
HECTOR M. E. PASMEZOGLU	St. Louis, Mo.
E. E. RICHARDS	Kansas City, Mo.
R. D. SHIRLEY	Omaha, Nebr.

UNITED PICTURE THEATRES OF AMERICA, INC.
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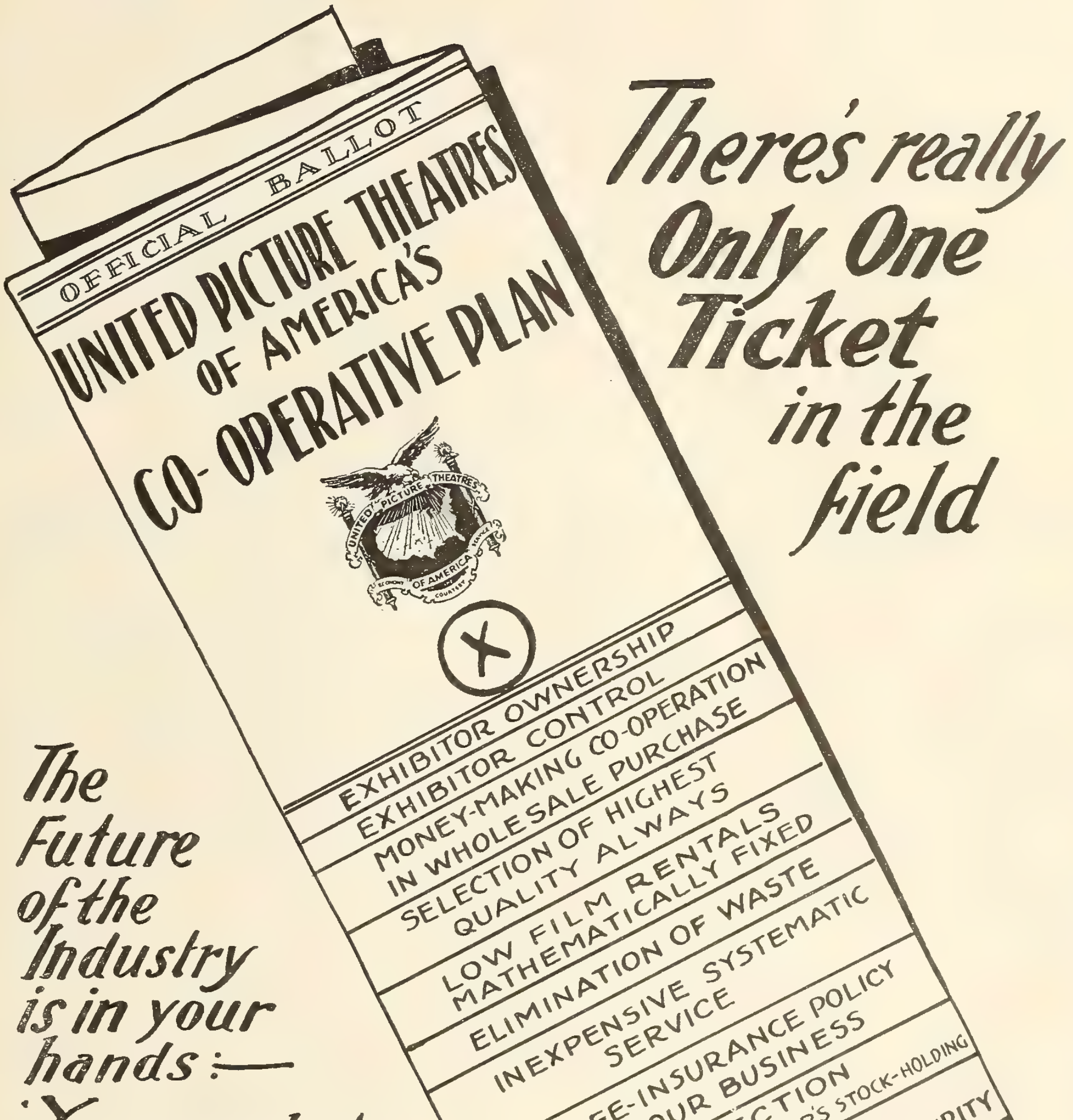
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J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41st NEW YORK

AMERICAN RED CROSS BENEFITS

WEEK OF MAY 20-27

Under the Auspices of

Allied Theatrical and Motion Picture Team

¶ Every theatre of the speaking stage, Dramatic, Musical and Vaudeville, allied in the big Red Cross Drive,

¶ At every Motion Picture Theatre a Screen Star will appear personally each night, from May 20 to 27,

¶ In conjunction with the Board of Education there will be held in every Motion Picture Theatre in Greater New York a special Red Cross Benefit Performance on Saturday morning, May 25th, at 10 A. M. Entire proceeds of 1,000 Motion Picture Theatres to the American Red Cross Fund.

FIVE SPECIAL GALA EVENTS

THURSDAY NIGHT, May 23

MUSICAL COMEDY NIGHT

At the

HIPPODROME

1,074 Regular Volunteers for the Cause in

"CHEER UP"

With the Original Cast Intact Augmented by
Raymond Hitchcock
Annette Kellermann
Fred Stone
Julia Sanderson
Joseph Cawthorne
Will Rogers
Fannie Bryce
Eddie Cantor
Doyle & Dixon
W. C. Field and
Frank Cartre

Seats Now Selling at the Hippodrome Box Office. Prices 50c, 75c, $1, $1.50 and $2

FRIDAY NIGHT, May 24

GRAND PATRIOTIC CONCERT

FOLLOWED BY A

MAMMOTH BOXING CARNIVAL

AT

Madison Square Garden

No Exhibitions — Genuine Contests
Frank Moran
vs.
Bill Brennan
Jim Coffey
vs.
Battling Levinsky
Johnny Dundee
vs.
Eddie Wallace
Frankie Callahan
vs.
Willie Jackson
Jack Britton
vs.
Ted (Kid) Lewis
Also Joe Lynch, Kid Williams, Frankie Burns and Lew Tendler Will Positively Compete

Seats Now Selling at Madison Sq. Garden and All Ticket Agencies. Prices $2, $3, $5 and $10.

SATURDAY NIGHT, May 25

THE ALLIED

THEATRICAL AND MOTION PICTURE BALL

AT THE

HOTEL ASTOR

IN THE GRAND BALL ROOM

Everybody you ever heard of will be there

This will be the most glorious event of its kind in New York's history

Beautiful Girls
Magnificent Gowns
Brilliant Jewels

Admission $10. Tickets on Sale Everywhere.

SUNDAY NIGHT, May 26

MONSTER ALL STAR DRAMATIC MUSICAL AND VAUDEVILLE BILL

at the

Century Theatre

Partial List of Volunteers includes:
WEBER & FIELDS
FRED STONE
AL JOLSON
CLIFTON CRAWFORD
DOYLE & DIXON
GEORGE WHITE AND ANN PENNINGTON
FANNIE BRICE
FRANK CRAVEN
HARRY FOX
EDDIE CANTOR
LEO CARILLO
FLORENCE MOORE
THREE DOOLEYS
EDITH DAY
RAY COX
BILLY VAN AND FERGUSON
SIX BROWN BROS.
FAY BAINTER, HARRY CLARKE, JANET VELIE and Chorus in the Rose Number from "The Kiss Burglar"
VIVIENNE SEGAL AND CARL RANDALL
BERT LESLIE
CONSTANCE BINNEY
WILL MORRISSY
There will be many others.

Seats Now Selling, at Century Theatre Box Office. Prices $2, $3 and $5.

MONDAY NIGHT, May 27

MOST ASTOUNDING OPERATIC AND MUSICAL CONCERT EVER HELD

in the

METROPOLITAN OPERA HOUSE

Headed by the peerless

ENRICO CARUSO

and including

Claudio Muzio
Sophie Braslau
Anna Fitziu
Tamika Miura
Adam Didur
Jose Mardones
Pasquale Amato
Andreas de Segurola
Riccardo Stracciari
Leon Rothier

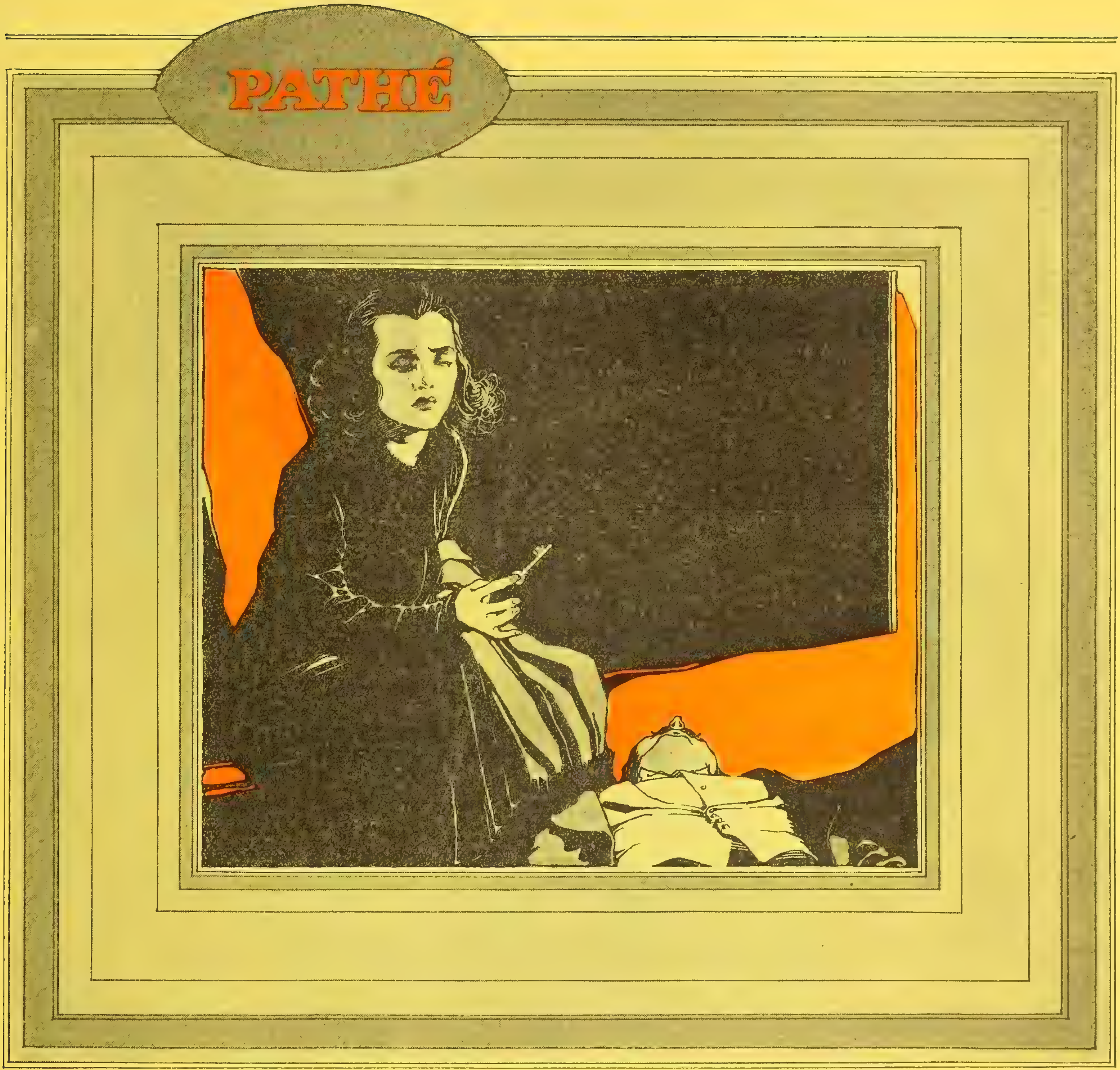
CONDUCTORS:

Roberto Moranzoni
Walter Damrosch
Ossip Gabrilowitsch
Richard Hagerman

Seats Selling at Opera House Box Office. Prices $2, $3, $5 and $10.

THE GREATEST SHOWS ON EARTH FOR THE GREATEST CAUSE IN THE WORLD

Watch Daily Papers for Detailed Announcements



PATHÉ

announces that Mr. S. L. Rothapfel has booked

FANNIE WARD

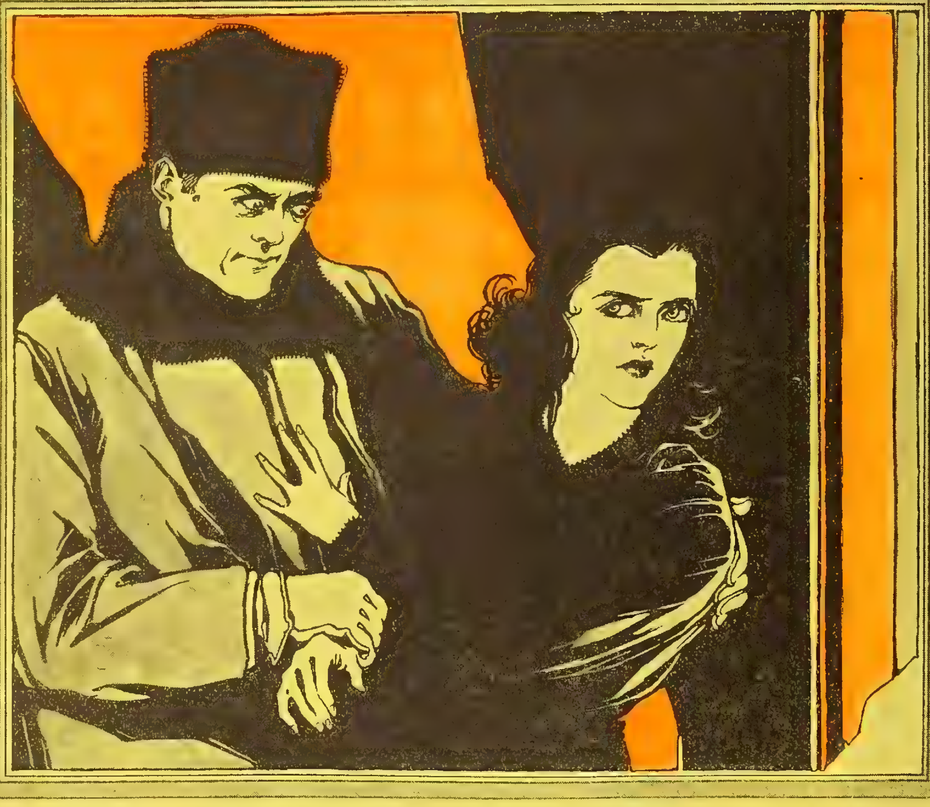
in the motion picture adaptation of A. H. Woods' famous stage success

THE YELLOW TICKET

for his Rialto Theatre . . As Mr. Rothapfel
pays large rental for this picture he thus
shows a well-justified appreciation of both
its value as a box office attraction and its merit as a production

Released June 2nd

PATHÉ



A.H.WOODS Presents

FANNIE WARD

In the adaptation of Michael Morton's great play

THE YELLOW TICKET

Produced by ASTRA Directed by W^m PARKE

"The Yellow Ticket" is a wonderful box-office attraction. As a stage play it had New York flocking to see it for 400 days. It broke records in all parts of the country... As a motion picture it will be seen by millions where it was seen on the stage by tens of thousands. Book it NOW for a long run. It's worthy of it on its merit

Released June 2^nd

Pathé

"Father, if you marry this woman, you commit moral suicide!"

MORAL SUICIDE

a feature with a tremendous title and with the vast publicity of the Hearst newspapers behind it, will be distributed by

PATHÉ

Notable cast with **John Mason**
Anne Luther, Leah Baird and others.

Written and directed by Ivan Abramson
Produced by Graphic Film Corp

GET IN TOUCH WITH YOUR PATHÉ EXCHANGE AT ONCE ON THIS PICTURE!

PATHÉ

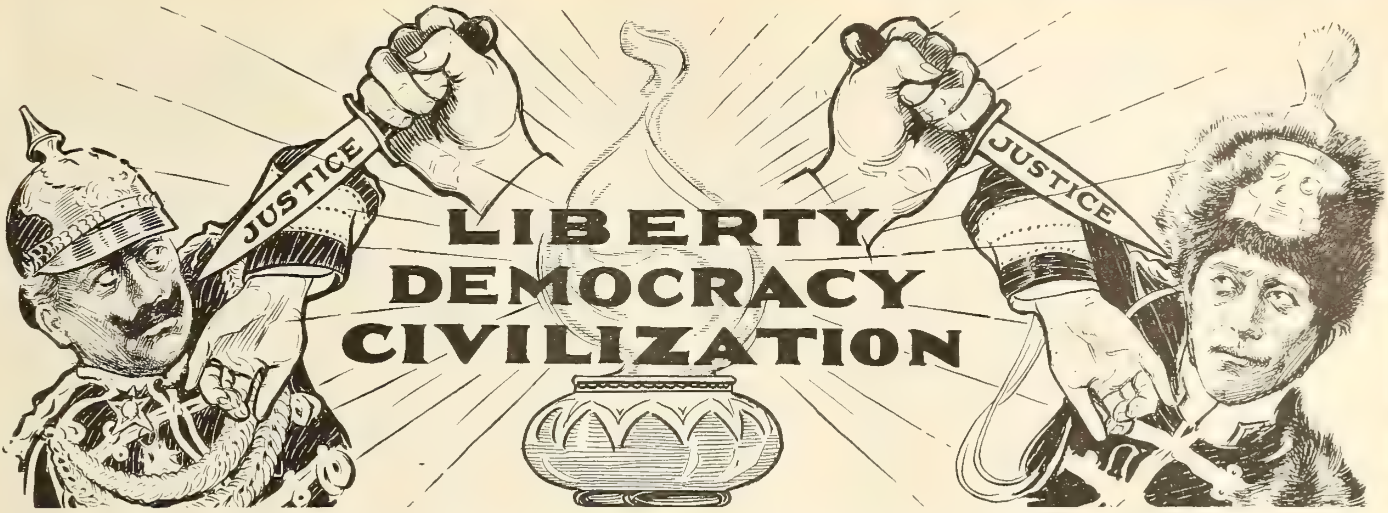
IRENE CASTLE

The best known, best dressed woman in America, is announced in

THE MYSTERIOUS CLIENT

Story by Chas. Dazey Produced by Astra
Directed by Fred Wright

A cyclonic, swift moving play with an ending
that leaves you gasping for breath.



"It is the great mystery of the war that in all the Allied countries there has not yet been discovered one man able to penetrate the German Ring of Steel and execute the Kaiser and the Crown Prince.

In this story, 'Berlin Via America,' I play the part of an American aviator and member of the Secret Service who makes every sacrifice known to humanity, with this laudable end in view."

Yours for Democracy, FRANCIS FORD

"BERLIN via AMERICA"

By ELSIE VAN NAME

A timely, sensational, six-reel drama with

FRANCIS FORD

and excellent supporting company, including EDNA EMERSON

FOLLOWING STATES SOLD:

Greater New York—Elk Feature Film Co., 126 West 46th Street, New York City.

Tennessee, Alabama, Georgia, Florida—W. E. Drummond, Special Features Co., Knoxville, Tenn.

Virginia, North Carolina, South Carolina—Otto Haas, Ottoway Theatre Co., Charlotte, N. C.

Indiana—H. V. Hodupp, Inc., Indianapolis, Ind.

Texas, Oklahoma, Arizona—T. E. Larson, Favorite Features Co., Oklahoma City, Oklahoma.

Iowa, Kansas, Nebraska—Independent Film Exchange Co., Omaha, Neb.

Utah, Colorado, New Mexico, Montana, Wyoming, Idaho, Washington, Alaska, Oregon, California, Nevada, Arizona, Mississippi, Louisiana—T. E. Larson, Favorite Features Company, Oklahoma City, Okla.

In course of preparation

FRANCIS FORD in "A MAN OF TODAY"

to follow

"FOUR GENERATIONS"

ALL RIGHTS

SIX FRANCIS FORD FEATURES PER YEAR FOR THE OPEN MARKET.

Ernest Shipman

17 West 44th St.
Phone Murray Hill 5432

B. A. Cooper, Independent Film Exchange Co., Omaha, Neb., writes under date of May 14, 1918:

"If the bookings keep up the same as they are at the present time, I am sure that I will have to order a couple more prints" (4 in all).

To the Boss of the "News"

Dear Mr. Johnston:

Thanks for "proclaiming" my new service WID'S DAILY as "readable."

It's durn nice to report that lots of good men and true—exhibitors, producers, stars and directors—have said the same.

Now, about my remark to you about seeing The News on my trip—Yes, I *sure* did, and frankly it was the best liked of the old trade papers. . . .

I did say that "another trade paper was weak," and that another was "nowhere in sight." I found "The News" in most all the theatres, but I did not say that I found it in every one of them.

But . . . your publication was not altogether exempt from the general complaint of most of the thousand or more live-wire exhibitors with whom I had long talks on business conditions in my four months' trip of investigation!

These men say this:

First—that the printing of press-agent bunk clutters up the trade papers so that it is a task to read them.

Second—that the manufacturers are wasting much money (which the exhibitor eventually pays), buying space in so-called trade papers which he, the exhibitor, never sees.

Third—that colored inserts and superlative adjectives don't sell film.

What the exhibitor wants, as I understand it, and as I hope to give it to him in WID'S DAILY is . . .

the news, told briefly and accurately without bunk . . .

intelligent, honest reviews written by an experienced man who has sufficient at stake to keep him careful . . .

and concise, sanely worded announcements of what the manufacturer has to sell, explaining why it is salable and how it can be sold.

I find that producers are planning to eliminate the waste advertising outlay, and are analyzing the situation as never before, in an attempt to get their advertising on an efficient basis. Personal exploitation representatives in each exchange and trade paper copy with sales value are needed.

You ask me what I think of the fact that you have had $4,000.00 in receipts for renewal subscriptions in the last three months. All I can say, Bill, is—Good boy! As I remember it, you recently announced that it cost you a quarter of a million to get out the "News" this year, so the "four thou" will help some—won't it?

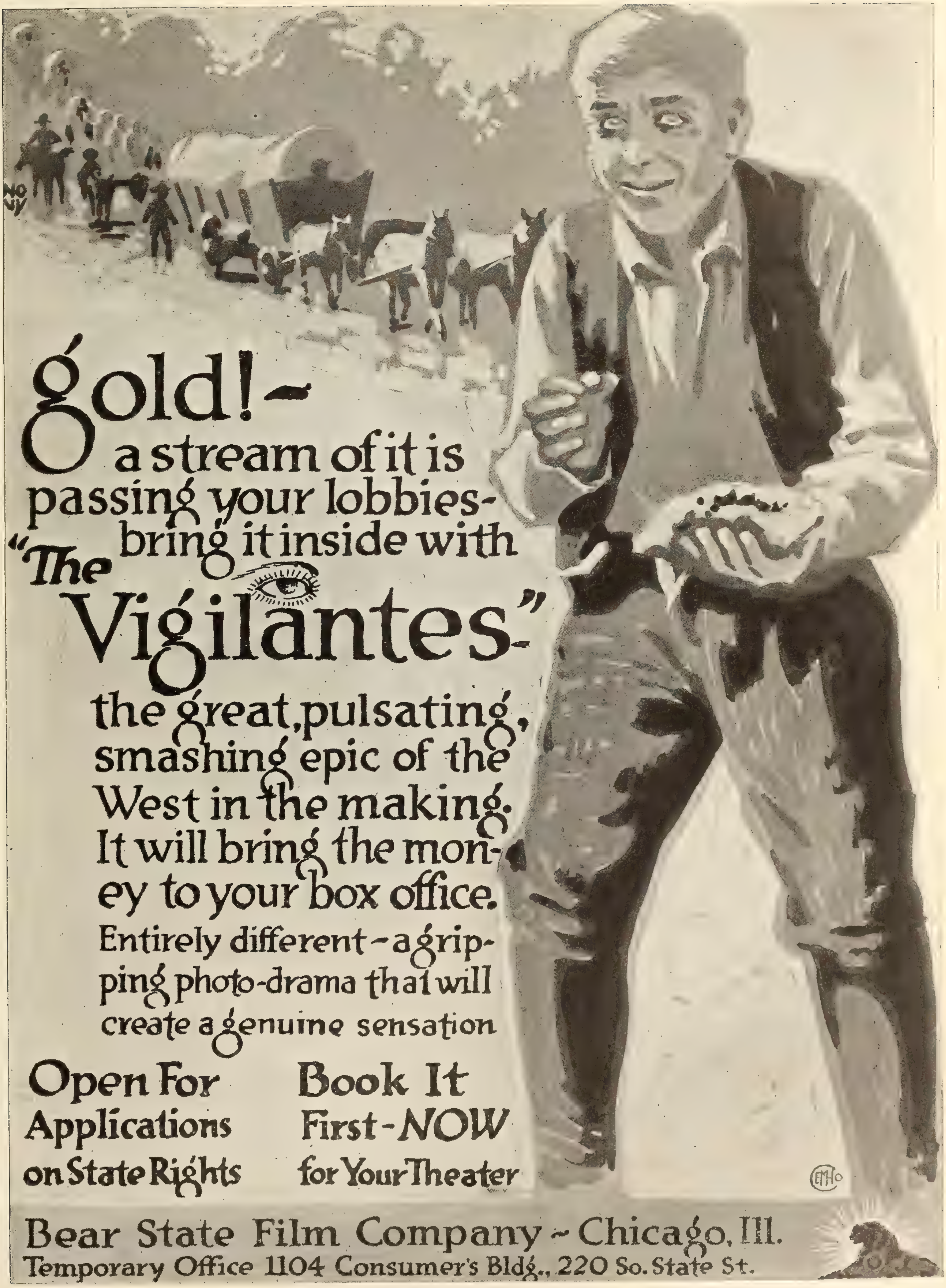
You ask if an exhibitor pays for something he doesn't use—I hope not . . . I did find that many of them were *not* paying for several papers they were getting regularly.

I have no free list—my readers pay ten dollars a year, and so I'm sure they use WID'S. I satisfied myself fully on that point on my trip. My publication always has been, and always will be, a service. The trade paper which expects to survive must also become a service.

All worth-while exhibitors are busy—they want meat—not bunk!

Does this cover the points you asked about?

Wid Gunning

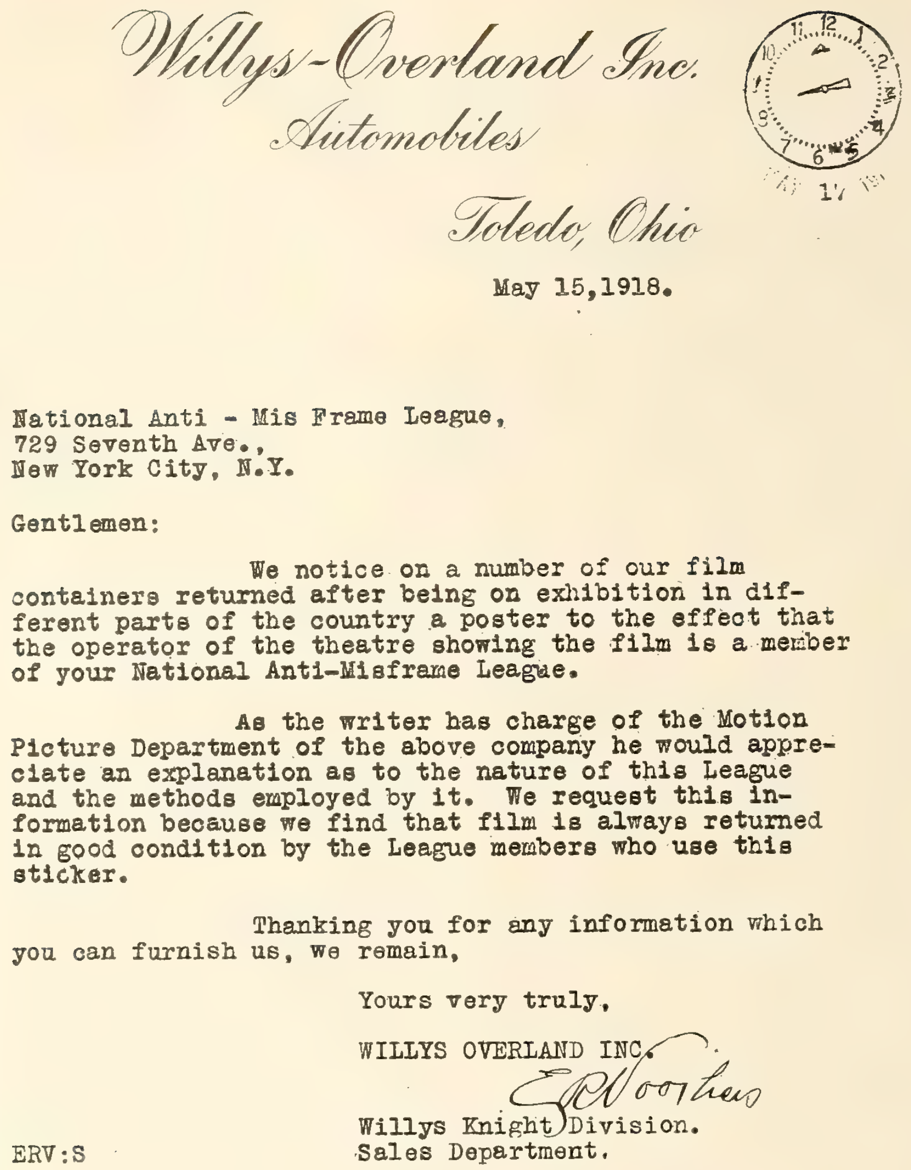


gold!—
a stream of it is
passing your lobbies—
bring it inside with
"The Vigilantes"—
the great, pulsating,
smashing epic of the
West in the making.
It will bring the money to your box office.
Entirely different—a gripping photo-drama that will
create a genuine sensation

Open For
Applications
on State Rights

Book It
First—NOW
for Your Theater

Bear State Film Company—Chicago, Ill.
Temporary Office 1104 Consumer's Bldg., 220 So. State St.



Willys-Overland Inc.
Automobiles
Toledo, Ohio

MAY 17 19

May 15,1918.

National Anti - Mis Frame League,
729 Seventh Ave.,
New York City, N.Y.

Gentlemen:

We notice on a number of our film containers returned after being on exhibition in different parts of the country a poster to the effect that the operator of the theatre showing the film is a member of your National Anti-Misframe League.

As the writer has charge of the Motion Picture Department of the above company he would appreciate an explanation as to the nature of this League and the methods employed by it. We request this information because we find that film is always returned in good condition by the League members who use this sticker.

Thanking you for any information which you can furnish us, we remain,

Yours very truly,

WILLYS OVERLAND INC.

E R Voorhees

Willys Knight Division.
Sales Department.

ERV:S

The letter quoted above has just been received and shows the far-reaching effect of the National Anti-Misframe League.

This league was started by the "NEWS" some months ago and now has almost a thousand operator members. These men are all pledged to return film to the exchange from which it comes in better condition than they received it in wherever this is possible.

This is the natural result of inspecting all film before showing it on the screen. This should be done in every house for it means increased patronage and greater prosperity for the theatre.

Watch our Projection Department every week. You will find it well worth your while. See that your operator does not overlook it either, as it is compiled particularly for his benefit and enlightenment.

Remember any questions which you may ask on projection or any other subject will be answered promptly and in full. We are here to serve you in every possible way.

MOTION PICTURE NEWS

Dominates the Field

Motion Picture News

Vol. 17 No. 22. June 1, 1918

The Week in the Film World at a Glance

FEATURES

PUTTING A PICTURE OVER (WM. A. JOHNSTON).3235
SERVING IT WITH SPEED AND GINGER..........3237
FAIRNESS FOR EXCHANGES AND EXCHANGE-MEN 3238
WILL HISTORY REPEAT?—BY JOS. LEE..........3240
WHAT KIND OF A FELLOW IS—SCHWALBE?....3247
INDEPENDENT FIELD TICKER....................3303
“THE SCENARIO'S THE THING”..................3302

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews......................3253
Exhibitors' Box-Office Reports..........................3255
Exhibitors' Service Bureau..............................3258
Ready-Made Ad Talks.......................................3270
Newsy Items from the Studios.........................3295
Short Subjects in Review.................................3293
Releases—Current and Coming.........................3311
Projection Department 3318
Music and the Picture......................................3324
Theatres Worth While......................................3327

NEWS OF THE WEEK

Red Cross Drive in Full Swing..........................3241
Directors from War Relief Association..................3243
Challenges Northwest Election...........................3240
Fox Opens Buffalo Exchange.............................3245
Pershing's Crusaders at Lyric............................3245
F. P. Lasky Managers Meet...............................3246
Vanderlip Backs Exhibitors...............................3248
In and Out of Town...3244
Live News from Producers................................3272
Coming Program Offerings................................3284
In the Independent Field..................................3296
In and Out of West Coast Studios......................3309

SCREEN EXAMINATIONS

“Believe Me, Xantippe” (Paramount)....................3304
“City Slacker, The” (Robin-Pathe).......................3326
“Clients of Aaron Green, The” (Vitagraph-General)....3308
“Cynthiana” (Vitagraph-General) 3308
“Daughter of the West, A” (Diando-Pathe)............3304
“Firebrand, The” (Fox)....................................3307
“Fisherless Cartoon, A” (Bud Fisher-Fox)..............3306
“Golden Goal, The” (Vitagraph)..........................3307
“Guilt of Silence, The” (Bluebird)........................3305
“House of Hate, The” (Pathe)............................3326
“Hypocrites” (Cosmofotafilm) 3305
“Love Loops the Loop” (Paramount-Mack Sennett)....3305
“Main 1-2-3” (World Film-Fay Tincher)..................3306
“Mating of Marcella, The” (Paramount-Ince)..........3326
“Neighbor's Keyhole, A” (Fox-Sunshine)................3308
“Old Hartwell's Cub” (Triangle)..........................3326
“Oldest Law, The” (World Film)..........................3308
“Rose o' Paradise” (Paralta)..............................3308
“Social Briars” (American-Mutual).......................3305
“Toys of Fate” (Screen Classics, Inc.)...................3306
“Who Is to Blame?” (Triangle)............................3304

Newsy Announcements of the Week Found in the Ad-Pages

Rupert Julian Makes “Midnight Madness” Crook Drama for Universal 3174
Marguerite Clark in “Prunella”..........................3175
Paramount Money-Makers for May.......................3176
Three Artcraft Releases for May.........................3177
“Baree, Son of Kazan,” presented by Vitagraph.........3178
“Over the Top”...3179
Triangle's Service 3180
“De Luxe Annie” with Norma Talmadge Ready........3181
Constance Talmadge in “The Lesson”..................3182
Planks in Affiliated Distributors Platform.............3183
“Joan of Plattsburg”.......................................3184
Madge Kennedy in “The Fair Pretender'...............3185
Smiling Bill Parsons and the Capitol Comedies..........3186
“Heart of the Sunset”.....................................3187
W. H. Productions.......................................3188-89
The Hodkinson Plan..3190
Paralta Pictures 3191-92
Essanay's Snakeville Comedies Coming Back Again......3193
The Latest O. Henry Picture on the General Program....3194
Diana Allen of the Follies in Diamond Comedies Through General 3195
For the American Red Cross..............................3196
New Purchases Made by Inter-Ocean....................3197
The Fox Reissues...3198-99
William Fox Tells About Tom Mix.....................3200-01
Fox Standard Pictures with Bara and Farnum.........3202-03
Fox's “Cleopatra” 3204
The Merit of the Sunshine Comedies....................3205
The Gaumont News and Its Distributors.................3206
Pitt Theatre Plays “Hearts of the World”..............3207
Sherman's Amalgamation 3208
“The Street of Seven Stars” with Doris Kenyon Ready..3209
Metro Specials 3210
Metro Presents May Allison...............................3211
Nazimova in “Toys of Fate”.............................3212-13
Metro Will Damn Wilhelm in “To Hell with the Kaiser”3214
Suggested Newspaper Advertisements on the Educational Product 3215
Advertising “My Four Years in Germany”..............3216
The Box-Office Power of “My Four Years in Germany”.3217
Christie Comedies 3218
The First Haworth Picture with Sessue Hayakawa........3219
Mutual's Summer Schedule..............................3220-21
The Advisory Board of the United Picture Theatres...3222-23
Pathe's “The Yellow Ticket”...........................3225-26
Pathe Distributes “Moral Suicide”.......................3227
Irene Castle's Latest “The Mysterious Client”..........3228
On “Berlin via America”...................................3229
Bear State Film Company.................................3231
“Chase Me Charlie”...3234
Mary MacLaren in Universal's “The Model's Confession” 3286-87
“The Bride's Awakening” with Mae Murray..........3288
Universal's News and Magazine Reels...................3289
“Boy Scouts to the Rescue” a Different Serial..........3290
“The Doctor and the Woman”.............................3291
A Few Exhibitor Opinions on “The Kaiser, the Beast of Berlin” 3292

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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CHARLIE CHAPLIN

in

"Chase Me Charlie"

A British version of Charlie Chaplin's funniest films—
Taken from the famous Essanay-Chaplin comedies

AN HOUR OF UNADULTERATED FUN

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

George Kleine System
Distributors

Perfection Pictures

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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 22 June 1, 1918

Putting a Picture Over

HERE is a remarkable instance of showmanship.

It is given principally to introduce the picture industry's most pressing problem and its various angles.

Balaban and Katz of Chicago, showmen of the first order and owners of eight theatres, played Chaplin's " A Dog's Life " recently to the house record of their Central Park theatre.

The following week " The Whispering Chorus " was booked for four days.

A preview of the picture upheld our Mr. Harrison's review—that it was big dramatically but gruesome as entertainment; that it would get the business, but it would not leave a happy taste.

Balaban and Katz decided to " get the business "; they also decided that good showmanship could take the edge off the picture's morbid side and bring out fully its brilliant dramatic appeal.

The music was carefully adapted to this end. It was interpretative but always sympathetic. A sextette sang softly and sympathetically throughout the picture's tensest parts. A green spotlight was thrown at times on the orchestra.

The house advertising, carried on during the crowds of the Chaplin week, concentrated on one point: the dramatic tension of the picture.

Neatly typed signs in the lobby carried this message, substantially: The climax of " The Whispering Chorus " is so tremendous, so gripping, that no one will be ushered into the theatre during the last thirty minutes of the play. You must come *on time,* so as not to disturb others nor spoil for yourself one moment of this remarkable play, etc.

A trailer of about 250 feet was made and inserted in the news weekly. It contained a thrilling flash from the picture, a pounding subtitle and the above admonition to the public.

Every one of the four days jumped up over the preceding one. Box office lines began a block and a half long and increased. The total receipts of the four days were within seventeen dollars of the Chaplin record breaker.

This *is* showmanship.

This *is* advertising— an outstanding example of a style we called attention to last week and which we believe will be more and more used, namely, *plot* advertising, whereby the human interest appeal of the picture is analyzed and presented with suspense to the public.

* * * *

What's the Answer

THERE'S an obvious lesson in the above instance.

This exploitation idea was worth a few thousand dollars to the Central Park theatre.

Consider its aggregate worth to fifty or a hundred first run houses alone; and to many hundred more theatres with sufficient initiative and facilities to use the idea in one form or another.

Here, quite evidently, an exploitation idea would almost double a picture's normal earnings.

Is it at all improbable that the showmanship principle —the one big, practical selling idea in each release can be dug out well in advance and given to the exhibitor in time for the first run?

We believe not.

There's an idea back of every worth while picture—an idea of much consequence, since it governed the selection of the vehicle and its picturization. This idea should be made clearly known as a selling idea, before the picture goes out.

We are aware of the fact, as we have stated, that the producer is spending much effort and money today in giving selling aids with his pictures. He—or at least the leading producer—realizes clearly that pictures today must be sold clear through to the public.

But there's a danger that this effort become stereotyped, that a mass of exploitation material be given much of which is unusable, that, above all, the simple, vital principle of showmanship be missed or misstated in *all* the matter sent out.

We are aware, too, that the strain of catching releases is a handicap to the preparation of pertinent and adequate exploitation aids. But surely the chance of doubling a picture's earning power is worth a reorganization of present routine, possibly a complete revolution in releasing policies.

* * * *

The Shopping Era

AS a matter of fact, the production and distribution of pictures today *must* be regulated to permit of their proper exploitation.

Exploitation means too much to be made incidental or impossible.

The public is shopping today for its pictures. Picture theatres—the big houses, at least— are getting right down to the advertising essentials of the department stores. They've *got* to advertise successfully their wares, often in stern competition.

And it's a fact today, a plainly evident one, that the big picture houses are better geared up in advertising resources than many a producing and distributing concern here at the headwaters of the industry.

As the public shops, so must the exhibitor shop for pictures. And he will shop more and more for pictures. That is inevitable.

(*Continued at Top of Following Page*)

(*Continued from Preceding Page*)

This shopping—beginning with the great force of public demand—is the heavy underlying current of this business. It is just beginning, but it is a mighty strong current already, and it will constantly gain in strength because it is logical. It will be foolish in the long run to try and buck it with counter-minded policies of production and distribution.

* * * *

What About the Exchanges?

IN the general effort on the part of the producer and distributor today to sell pictures to the public the exchange is a crucial factor.

The exchange marks the straight avenue from the producer—to the exhibitor—to the public. The exchange can keep this avenue clear or block it like a blind barrier.

In this connection we hear much praise of some exchanges and much censure for others.

It is idle, obviously, for the producer to promote showmanship, to make and advertise selling aids for the exhibitor if the exchange will not lend its full facilities and intelligence to the movement.

The exchanges can block the movement if they will; and many are doing just that thing today.

The exchange of the future will be one that divides—at least equally—its best effort and facilities between booking its product and seeing that the exhibitor resells it successfully to the public.

The business will *demand* this.

The exchange whose whole effort is to sell the exhibitor is destined to go into the discard; and so will its tribe of film salesmen whose ability is but one jump ahead of a pushcart peddler and whose ethics rival those of a second story man.

* * * *

What of the Trade Press?

THE trade press is an integral part of the merchandizing of pictures.

Like the exchange, it is a factor in the line of effort, beginning with the producer and ending only with the public.

It is of parallel importance with the exchange.

Suppose we diagram it this way:

Producer—Exchange, Trade Paper—Exhibitor—Public.

The producer now uses the exchange to supply the exhibitor with showmanship suggestions, the newspaper advertising and press matter, the posters, window cards and other accessory aids necessary to picture exploitation to the public.

He should use the trade press—its advertising pages—in much the same way.

Once the picture is announced these pages should begin immediately *to help the exhibitor resell the picture.*

They should give the vital selling idea, and follow this at once with samples of newspaper ads and press matter, illustrations of lobby display and store window dressing, window cards, posters, etc.

They should advertise the mechanical aids available at the exchanges.

Why not? This is the highest value—the true value—of these pages.

The situation today is simply this:

The status of the exchange has been advanced. It used to sell pictures only; now it helps merchandize them to the public.

But the trade press advertising is largely back where the exchange used to be. Its advertising aims mostly to sell pictures—by the old exchange methods of superlatives, etc. The main effort is to bang away at the exhibitor.

These pages should and can merchandize pictures.

They are of great interest now as news, as business announcements. *They can be made of continuous value as exploitation aids.*

* * * *

We Are Doing It

TURN right now to our Exhibitors' Service pages. Here we are merchandizing pictures, showing later run houses how the first run theatres put the picture over, giving the Rothapfel presentations, giving showmanship ideas and principles, etc.

We wish we had a hundred pages for just this service. We consider it to be the backbone of exhibitor success today.

We shall constantly increase this service. Already we are planning a comprehensive enlargement of it.

We ask the advertiser, in all earnestness, to add, in his pages, the ones he buys, to what we are doing in our own editorial pages.

We ask him to buy these pages *for the exhibitor,* not for his own edification—*for the pictures' sake,* the *exhibitors'* picture and *his* picture, to the end that its gross earning power may be vastly increased through added public patronage.

This can be done; it should and will be done.

Who will be first in the most necessary step?

There's Good Timber in the West

LOTS of good in the picture industry has come to it from the West and Northwest—good theatres, good policies, like longer runs; good newspaper and other advertising, good showmanship, and good men.

Within the last two weeks three very responsible positions have been filled as follows: J. W. Allen of San Francisco, special representative to all Famous Players-Lasky Exchanges; J. S. Woody of Seattle, field manager of Select Pictures; Tom North of San Francisco and Seattle, Eastern District Manager for Pathe Exchange.

Tom North, by the way, deserves more credit than was ever given him for picture exploitation on the Coast.

Send us more timber from the Pacific!

We Are Glad to Say This

GOLDWYN announces that its production output will be doubled beginning September next.

The announcement is not only of considerable trade importance, but it also calls for comment which, in our opinion, is well deserved and which strictly echoes the feelings of leading exhibitors today towards the leading producing concerns.

Goldwyn has shown courage and principles—the courage necessary to a very heavy investment in production, the principle of keeping every picture *clean.*

Prominent personages have been added to the screen; new stars have been made, and production has been given, at whatever expense, that tone which makes decidedly for the greater motion picture public. Mistakes have been made, the announcement frankly concedes; but the producer bears the big brunt of these. The screen itself in any event is much advanced by such substantial and courageous striving after its ideals.

Wm A Johnston

Serving It with Speed and Ginger

THESE prosperity days are all wrong. They don't give Broadway time to manufacture rumors—and without rumors, where is the spice of life for the Astor Lobby Lizards?

With practically every big distributing organization taking a "Special" under its arm that is piling up undreamed of profits—it sure is beginning to look like "the good old days." And if the "Specials" are numerous now—just keep your eyes open during the summer and fall. Because more than one manufacturer has said to us in the past week or so:

"Why, we've just discovered where the money is. We're going to concentrate on fewer and bigger subjects next year."

Which reminds us that the latest of the "Specials" is announced *via* the advertising pages this week. It's "To Hell with the Kaiser"—the picture and the sentiment both belonging to Richard A. Rowland, of Screen Classics, Inc., and Metro Pictures Corp.

We are really surprised at Brother Rowland's language. In fact, a trifle shocked. But who would forego the pleasure of advertising his picture by repeating, over and over, the title?

"To Hell with the Kaiser."

* * * *

Speaking of Astor Lobby Lizards—which we did a few lines back—after the theatre hour on Thursday night that gathering spot looked like a picture exposition. P. A. Powers, Lewis J. Selznick, Joe Lee, Louis Mayer—oh, well, if we had the room we'd have to give you a Who's Who of "Magnate Row." Maybe—who knows?—maybe "P. A." was signing raw stock contracts.

We'll bet, at any rate, that "P. A." is some salesman.

* * * *

ONE of the news stories in this issue concerns the possibility of harmoniously reuniting the two exhibitor organizations.

It is a fact that the prospect of securing an amalgamation is a rosy one. But at the present stage of the game there are two important obstacles. In order, they are:

First, the suspicion on the part of many A. E. A. leaders that all present talk of harmony is largely in the nature of a "ballyhoo" for the coming Boston Exposition.

Second, the fear felt by these same men that any advances towards harmony made by them will be fruitless by the necessary resurrection of the trade paper question at Boston.

Balancing these statements is the fact that sincere workers in both the M. P. E. L. and the A. E. A. like Sydney Cohen and Frank Rembusch are pulling for harmony.

* * * *

Met P. A. Parsons, of Pathe, hurrying down Broadway to a National Association meeting. "Going to talk Exposition?" we asked.

Then we learned that "Pap" is one advertising man who doesn't look forward with pleasure to the seven-day joyrides that Expositions are. "Pap" probably knows that spending several days and oodles of coin at expositions is not selling any pictures—while we know that "Pap" spending several days at his desk and much less coin is selling pictures.

* * * *

THERE'S an interesting little item in this week's NEWS from the Red Cross telling of the school that has been established to teach projection machine operating to returning maimed soldiers.

Movements of similar nature met with success in England and Canada without working hardship on present operators. The support of theatre managers and operators in this country is now solicited.

No cause could be worthier.

* * * *

While the Red Cross is on our mind let us extend a hearty word of congratulation on the generosity of the Nicholas Power Company and the Jaxon Film Company in donating their trade advertising space to the Red Cross cause.

We could write a lot more appreciation—but we couldn't say any more than: "Good luck Messrs. Earle and Tichenor."

* * * *

WHILE there are as yet no signs of a nationally organized movement, it would seem from scattered reports reaching us that teachers in various sections have adopted a crusade to induce the children and their parents to stay away from picture theatres during the war.

For that reason you must be sure to read the advertisement on page 3249, which our Exhibitors' Service Bureau prepared for a Southern exhibitor a few weeks ago. The advertisement was aimed to meet just such a condition as now seems to be spreading over the country.

We did not publish the advertisement at that time because we considered it only one of the dozens of problems handled by the Exhibitors' Service Bureau each week—and which, if all were published, would require the whole book, and then some.

As it is the Service Bureau is planning for many more pages and new ideas within the next few months. The first of the innovations concerns S. Barrett McCormick, of the Circle, Indianapolis.

The announcement is on page 3267 of this issue. Read it.

* * * *

FRED WARREN NOTE: *That series of articles on prominent live wire exhibitors resulting from your recent trip is making most interesting reading. Why not go farther—combine the series into an illustrated booklet: "Who's Who and How They Do It."*

The meat you could put into the booklet would make exhibitors glad to write for it. Which means that you could "key" your advertisements. And "keying" your advertisements would mean that the NEWS——

Well, occasionally modesty does overcome us.

* * * *

FRANKLY, we are unable to work up any great personal enthusiasm over the fifteen cent coin idea. Perhaps it is because, in what must have been a forgetful moment we recently read a serious technical discussion aiming to show the difficulty of introducing a new standard of value into our present coinage system. We remember being convinced that a fifteen cent coin, no matter what metal were selected, would be either too bulky or too closely alike in size to some present coin for convenience.

But barring these probably irrelevant thoughts, it seems ridiculous for any one to attempt to take the credit for the fifteen cent coin from Terry Ramsaye and Mutual.

* * * *

It's strange—but press agents sometimes take their own stuff seriously. Just now Harry Reichenbach and H. M. Berman are engaging in an epistolary tilt over the respective box-office abilities of "Tarzan" and "The Kaiser." If we had the space we'd publish the letters—since we haven't the space, we refer to you our Box-Office Reports, which show that both pictures are breaking box-office records with monotonous regularity. Selah!

Fairness for Exchanges *and* Exchangemen

As Viewed by "Bolshevik"

DEAR Mister Editor:—

I have read, and re-read, the letter from the aggrieved exhibitor who chooses to cloak his identity under an alias, or whatever you term the signature of an anonymous letter-writer, and I am moved to send in an answr (also anonymous), giving the exchange manager's side of the matter. I know you will be glad to publish it unless you have already received some more able defense than my own.

I AM AN EXCHANGE MANAGER! I don't admit, or confess this; I glory in it. I have been an exchange man and manager for nearly six years, and during that time I have kidded myself into the idea that I have learned much about the film business and more about the "average exhibitor." I have dealt with the animal for a sufficient length of time to have been able to form a pretty accurate idea as to what makes his wheels go round.

I am sorry to have to write anonymously but there is no question but that my superiors would frown upon my attempt at a defense of the usual exchange methods and if they should learn that I have written this letter they would hang a "To Let" sign on me and drop me down the elevator shaft. My company won't stand for any sort of attack on exhibitors and I *know* this to be the policy in several other concerns, as I have been connected with seven different organizations in the six years I have been in the business (which sort of backs up your recent article on the subject of shifting exchange managers).

At present I am manager of the New York exchange of one of the major organizations but I have worked in several other cities and met all sorts and conditions of exhibitors until I believe I could almost draw a composite picture which would be entitled to the caption of "The Average Exhibitor." Instead I am going to tell you a few burning truths about "Exhibitors I have known."

"The Innocence of the farmer lad is worldly wisdom compared with what an exchangeman expects when he first enters the game."

Taking "Anarchist's" main grievance as a starter; now, I won't go so far as to say that the average exhibitor is an illiterate lowbrow because I am uncertain as to the exact definition of this term. I have known exhibitors who signed their contracts by making a cross after which I wrote "his mark" and I have known others who spoke and wrote a half a dozen languages, and knew everything from the history of the Roman Empire to the latest scandal from the studios. Somewhere between these extremes lies the "average exhibitor." (No, the word was used unintentionally but I guess I'll just let it stand; "lies" is sometimes tersely descriptive of certain exhibitors).

"The camouflage that covers a multitude of sins on the exhibiting end is enough to make a conscientious exchangeman throw up his hands and job."

Let me go on record right here as conceding that the average exhibitor of today is a vast improvement over his predecessor of four or five years ago, and it is certainly a pleasure, as well as a great relief, to watch the constant influx into the game of this higher type of exhibitors. I don't want to spend much time dwelling on the past, but I *do* want to say that not so very long ago it behooved the exchange manager to lock his roll in the office safe every morning before he opened up for business, or by night it would have been numbered among the missing.

In those days the cashier had to be an expert accountant, a private detective, an accomplished linguist and a rough and ready bouncer, all rolled into one. The crimes which were daily perpetrated in the name of "adjustment" were nothing short of appalling. Today it is much more politely done, but done it IS, and often. They most all speak English nowadays (even if "reduction" and "credit" forms most of their vocabulary), and they have cut out the rough stuff, but I sometimes become convinced that we have simply traded the rough-neck yeggman for the gentlemanly cracksman.

I am going to enumerate, hastily, a few things which the average exchange manager has to watch for constantly in his dealings with some of "Anarchist's" highbrow exhibitors. And I'd be willing to wager a considrable sum that Mr. Anarchist has pulled some of these things himself. Here's a partial list:—

N. G. checks;
Contract repudiators;
Switching;
Film manglers;
Bad accounts;
Hardluck stories;
Bill disputers;
Holdovers;
Dupers;
Plain "gyppers";

The middleman or manufacturer dealing with retailers in any other line must expect to get hooked with a few bad accounts and an occasional N. G. check, but do they have to face anything comparable to these other traits or tricks as we do with exhibi-

FABLES OF AN INDUSTRY'S GOOD NAME

No. II—The Exchangeman

John Smith was an Exhibitor who believed in giving the public what they Want. And he did, even if he had to shove It down their Throats. He specialized in Gripping Dramas for Red Blooded Men and Women. He gripped some of them so hard that they held on to the seats and Called for Help. And did not Come Back.

One day, while Smith was figuring his Red Ink Balance and doping it out that he might make some money if he could only install Automatic Projectors and Fire the Operator, a Film Magnate entered.

The Magnate was a Gentleman of the Old School who knew that Two are born every minute. The second one to Trim the first.

"I have just completed a Wonderful Feature and I am looking for a Live Exchange to handle it," he said.

"Yes," said the Exhibitor.

"Let me tell you the Story." And he Did. "Now, wouldn't you Stand in Line to Get it for your House?" "There are 1,600 Theatres in your territory. At only Twenty-Five Dollars a day, 'THE VICES OF THE TENDERLOIN' will Net you $4,000.00."

Smith, now an Exchangeman, hired a Salesman to Book the Film.

This Bird was a Lulu. He had so much Nicotine Sunburn on one Mitt that it looked like the Southern Exposure of a Ham. On the other Fin he wore Green Chalk. When he talked his listeners felt as though they were holding a Cue, a Cigarette and an Investment in the Future of the Nine Ball.

The balance of his Picture can be directed without a Scenario.

Pizarro discovered the Aztecs.

Another State rights Salesman discovered Smith.

Both cashed in.

This time the Argument was that two pictures could be booked as Cheaply as One.

They can if they Are.

Smith might have Muddled Through if his Exchange Business had not Killed his House.

He was his own Best Customer, and gave his Private Brand of Films a Return Engagement every other week.

JACK NATTEFORD.

tors? Indeed they don't. Maybe that is one reason why exchange managers are paid more than meets with the approval of Mr. Anarchist. One of the first requisites in a good exchange manager is the ability to know when an exhibitor is lying and when he is on the level and this talent is called into play many times each working day.

I want to introduce to you first the exhibitor with the hard luck story as he is the most frequent and most persistent. Do you know that bird has my most sincere admiration. He knows more harrowing tales than old John Y. Sobb himself. If you could assemble all the different kinds of hard luck he has laid claim to you would have Jonah looking like a piker. As a spinner of tales he is in a class with Baron Munchausen. And some of them are still original, although most of them steal each other's stuff to the extent that now we can catalogue most of the yelps and sift them down pretty well.

Everything is out against them from war to weather; in the summer theirs is a strictly winter business; in the winter they have what is essentially a summer business; their patronage has fallen off sumpin woeful and who should meet this shortage if not the exchange? One old genius had me sitting with a lump in my throat and tears in my eyes as he told me of the things his opposition was doing to him. I made him a substantial reduction and gave him a lot of advice for which he thanked me, sobbing as he did so. I was SUCH a kind man. Oh, well; we all have to learn. It seems that his "opposition" was managed and operated by his brother-in-law and that they were partners in both places.

Once in a while you hear an original one. Not long ago I was visited by an up-state exhibitor who looked like a Rube, acted like a Rube, talked like a Rube and always hastened to tell you he WAS a RUBE. He was in a town of 3,000 which he always referred to as "the village." (Let me offer this in passing; look out for those poor unsophisticated Rubes. DON'T play poker with them and don't try to sell them any ideas because it will cost you money. *I* know.) Well our friend was dissolved in tears and it would take the late John McCullough to put over his ravings. And the gist of it was that, although born in this country, he had a German name, his house had been built by a German contractor using German mechanics and his operator was a German. As a result, he said, people wouldn't patronize his house, and it was up to us to reduce him from eighteen per to ten. Hellup!

We have the ethical gent who contracts for one day service and then holds it over for a second day or persuades us to ship out early on the plea of bad train service and uses it the day previous to contract date. We have the second story worker who turns in a bum check for service with the idea of getting enough by showing the service to cover at the bank the following day. Many times he don't cover and we don't REcover.

Then we have the amiable switcher who bicycles our stuff to another house in a different section of the city making it work twice on the one rental. And also the gink who works hand in glove with the dupers (growing scarcer now, however, following numerous prosecutions). And the contract repudiator who regularly gyps the exchanges who are weak enough not to insist upon deposits.

And those mutilators of film! Yunno, it makes me maddern a wet hen to hear these exhibitors yelping about the physical condition of film. Who the devil puts the film in punk condition? The exhibitor's rawten operator, and it's right up to the exhibitor himself, because he can either employ a *real* operator instead of some glorified usher, or (if he has a good, but careless, operator), he can insist on the film being properly used and returned in as good shape as it came to him. In our office we have been making a careful check on outgoing and incoming film and I wish you could see what some of these worst yelpers do to our stuff during the brief time they have it. It comes back looking like the scattered clues the burglars left behind them. But the subject is too long to go into here.

Bill disputers we have always with us. Once in a great while they are right. Our bookkeepers are not infallible and we know it. About the honest protestants we are not kicking but I wish you could hear the weird stories we are told every day in attempts to get items removed from our bills. The worst of it is that once in a while they get away with it and this is fatal because forever after they are trying it again. And even the companies demanding advance deposits get gypped through bad accounts, usually because of a foolish desire on the part of the exchange manager to help the exhibitor out. We never learn, and each time we say: "Oh, but this is a regular guy," and he IS a regular guy judged from exhibitor standards and he promptly stings us for all we will stand. "Plain gyppers" is self-explanatory and their name is legion.

And that is just a *part* of what I know about exhibitors. Stand up, Mr. Anarchist, and tell the folks the truth: Did you ever get a reduction which wasn't coming to you, or a credit you were not entitled to? Did you ever wander into an exchange with a hard luck story calculated to bring tears to the eyes of a cast iron moose, and kid the manager into changing the figure on the right hand side of your service invoice? Did you now? Do you go up in your booth frequently to make certain that the film entrusted to your care is being properly treated by the bandit who shoots 'em through in nine minutes so that you can crowd three shows into the time where only two should be? Do you?

Did you ever have a bad night and hold your show over a second day and then forget all about mentioning it to the exchange and paying the additional rental you should? Well? Speak up my Nihilistic friend. Let's hear from you?—*Bolshevik.*

EXHIBITORS: In New York the Allied Theatrical and Motion Picture Committee, under the leadership of William Fox, will see that those industries receive full credit for their Red Cross work. In many cities your identity will be lost in the local Red Cross committees. Let us see that the industry gets its full share of credit. It will help silence the knocker. Send us full details during the week of all collections made by you—of all work done by you. Get on the MOTION PICTURE NEWS Honor Roll. Don't fail. It is important.

Will History Repeat?

By Joseph Lee

[Does the "Special" typify the picture industry of the future? Will the "Special" mark the doom of the five reel program feature? Will the "Special" solve the picture industry's problem of supply and demand?

These are the questions asked by Joseph Lee in the following article—and the questions to which he gives an answer backed by years of successful experience in the exploitation of special picture attractions.—Ed. Note.]

DO you remember when the five reel feature first appeared on the market? Do you remember how we argued over whether it would be a permanent factor in the picture business or only a passing fancy?

At that time the one and two reel drama held sway. The majority of the manufacturers thought the five reel feature too long. "They'll tire of five reelers," they said," picture fans want variety. We'll keep on turning out good, snappy short stuff."

That was only a few years ago. Yet look at the five reel subject today—and look at the one and two reel subject! The five reelers have almost eliminated the shorter lengths, with the exception of the weekly comedy and educational.

The answer is that the makers of the five reel productions were lavish in their expenditures of money, in the purchase of real stories and the engaging of real stars. But with the success of the longer picture there came the rush of five and six reel productions—almost as great as the gold rush of '49. For a time all were successful, for the supply was not equal to the demand.

Which brings us to the present day—when we see a market overcrowded with the five reel productions. The supply long ago lapped the demand—and then suddenly the "special" appears. By "special" I mean a production that is in the real theatrical sense of the word an *attraction*, something unusual, something novel, varying in length from seven to ten reels. And even with the overproduction of "junk" the "special" looms up as a lifesaver to the exhibitor.

Until "Cabiria" and "The Birth of a Nation" long or indefinite runs for features were unheard of, and they were exceptions that for years had no successors. But today we find "The Unbeliever" playing six weeks in one theatre, "My Four Years In Germany," "Cleopatra," "The Kaiser," "Over the Top," "Tarzan of the Apes," are breaking records both in box-office statements and length of runs.

Never in the history of motion pictures have so many "specials" of merit and money-making value been offered at one time. Does it mean that the "special" production will gradually take the place of the five-reel feature?

Here is why I ask the question:

Under present conditions both the exhibitor and the "special" are working under a handicap due to the "play or pay anyway" method of program booking. Thus, not only must the exhibitor pay an increased price for the "special"—and its box-office value and extra production cost make it worth it—but he must pay for the program service which he does not run on the day he plays the "special." The result is that the profit he makes on the "special" is reduced by the amount of the rental for the unused picture.

Exhibitors are encouraging the producers by booking the "special" for longer runs and possibly higher admission prices—the more encouragement they give the more safe the producer can feel in investing greater sums than ever in the unusual production. The result will be a steadily increasing number of "specials" with the "special" crowding the ordinary five reeler just as the latter crowded the one and two reel picture.

Who will be hurt when the day comes that the "special" has the ascendancy? As a matter of fact no one will suffer. Take a first run theatre in a good sized city now using a weekly change, or fifty-two ordinary five reel pictures in a year. Let us say that the "specials" increase in number sufficient for this house to find a constant supply to book from. Instead of the same theatre using fifty-two pictures a year it will use approximately twenty "specials," with runs varying according to the merit of the production. The manufacturer instead of manufacturing a quantity of fifty-two would cut down production to twenty of quality—but his present one day rentals would be two or three day bookings, his present three day rentals a week, his present week rentals would be two, three or four week bookings.

The manufacturer at present turning out fifty-two productions would not suffer—the new condition would be healthier and far more profitable for him. And naturally the exhibitor would not suffer with the business resting on a quality foundation.

Will the coming of the special mean bigger and better photoplay, not just pictures, bigger now and better ideas in the way of advertising novelties and proper poster and newspaper publicity? For the special should have as complete a line of accessories equal to that of a Klaw and Erlanger legitimate production, and then be properly exploited by a showman with a knowledge of the motion picture business. Why do producers at present frequently spend a fortune on a production and give the exhibitor stills that contain no action, paper that has no punch, cuts and press matter that remind one of some patent medicine advertisement? Even if the "special" has merit, how do they then expect the exhibitor to do business? Proper exploitation is just as important as the production. Can you imagine Florenz Ziegfeld, producer of the "Follies" (one of the best money-makers in thes history of theatrical business), after spending a fortune on a production and having a winning show each year, saying, "I have a great show, what's the use of spending additional money on advertising?" Not so that you could notice it. But, although he always has a guaranteed winner, he gives it proper exploitation, and one would think a circus was in town when the "Follies" play an engagement in a city.

ECHO OF MINNEAPOLIS CONVENTION

Edward F. Hinz Declares Election of Directors Was Illegal and Seeks Court Relief

EDWARD F. HINZ, a stockholder in the Motion Picture Exhibitors' Corporation of the Northwest, has filed a complaint in equity in the District Court, Fourth Judicial District, State of Minnesota, County of Hennepin, as a result of the recent convention and election of the Exhibitors' Corporation in Minneapolis.

He declares the election of directors was illegal, and asks court relief. The defendants in the action are Dan Chamberlin, Ralph Parker, Clyde Hitchcock, Fred Upham, Joseph Friedman, William H. Deeth, Dan Eselin, William Watson, Ellsworth Cameron and the Motion Picture Exhibitors' Corporation of the Northwest as a corporation.

The complaint recites that the election was conducted contrary to Section 4 of the by-laws.

The summons requires that the complaint be answered by the defendants within twenty days from May 15.

Big Red Cross Army Moves Forward

Colonel William Fox Gives Order to Capture All Trenches and Allied Team Responds Loyally—Many Benefits to Help Boost Fund

UNDER the generalship of Col. William Fox, whose staff includes many of the best known men and women of the industry in the East, the Allied Theatrical and Motion Picture Team of the Red Cross Second War Fund moved up to their first line trenches on Monday, May 20, bright and early in the morning. When MOTION PICTURE NEWS went to press it was reported that the invaders were meeting with no resistance, and that swift and sure victory by May 27 was assured.

To add impetus to the big drive, several benefits worthy of the theatrical and motion picture profession have been arranged for the latter part of the week, beginning Thursday, May 23, and ending May 27, with a concert at the Metropolitan.

General Film Employee First

A gratifying assurance that the right of patriotism and wholehearted support belongs not alone to the money-laden producer and exhibitor but to those within the industry who work for a nominal wage is noted in the subscription of a General Film employee for $60. Miss Matilda Rothman, the employee, pledged her "bit" even before the drive started, and is doubtless entitled to the credit of being the first within the industry to respond to the Second Fund.

Miss Rothman's subscription was being followed on Monday, however, with others of goodly proportions, and all traditions of the industry as a cheerful giver and staunch patriot were being upheld.

It is predicted also that when history of the Second War Fund is written, those whose names appear in the Honor List which MOTION PICTURE NEWS carries in this issue will be printed in large letters. Other names, to be available later, are to be added to this list.

To William L. Sherry belongs the distinction of securing, for a bid of $500, the first box at the fashion ball scheduled for the Astor Hotel on the night of Saturday, May 25. This event is included in the list of benefits, and is being given by the Allied Theatrical and Motion Picture Stars. This is expected to be the gala event of the week, and predictions are that everyone known on Broadway will be there. William Fox and Marcus Loew each bought a box at $1,000, and were joined at this figure by E. F. Albee and Hy. Winick. For those of ordinary means, $25 per couple was estimated as a fair figure.

Cohen Enlists Artists

Before the drive was under way, Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, introduced an Artists' Enlistment, pledging the principal picture players to devote their evenings during the week of the drive to making personal appearances and speeches at the theatres to which they should be assigned, and it is fair to state that these pledges were signed as fast as they could be printed and distributed. It means considerable extra exertion and loss of needful sleep to players who spend their daylight hours strenuously in the studios or "on location" to devote the evenings to rushing around in autos, from theatre to theatre and enthusing the audience to contribute with extra liberality to the Red Cross—but the "Honor Roll" of those who work double overtime is too long to be printed except in a special edition, while the list of "slackers" among the picture players is practically negligible.

RED CROSS HONOR LIST

Mme. Petrova
Anna Luther
Irving Cummings
June Elvidge
Frank Mayo
Carlisle Blackwell
Evelyn Greeley
Madge Evans
Montagu Love
Kitty Gordon
Liane Carrera
Arline Pretty
Emmy Wehlen
May Allison
Frank Losee
Virginia Pearson
Dorothy Kelly
Flora Finch
Edna Hunter
Elsie Ferguson
Nellie Anderson
Beatrice Anderson
Jere Austin
Jack Sherrill
Joyce Fair
Mrs. Betty Fair
Ketty Galanta
Isabel Berwin
Jane and Katherine Lee
Tom Gillen
Florence Short
Baby Toy Ward
John Merkyl
Vinnie Burns
Sidney Bracy
Thelma Dell Daniels
Walter Hiers
Leander de Cordova
Walter P. Lewis
Ormi Hawley
Louis Dean
Maud Hill
Miriam Miles
Grace Williams
Beth Ivins
Aimee Abbott
Arthur Hausman
Reid La Rocque

The committee appointed by Chairman Fox to enlist volunteers from the theatrical and operatic professions includes Raymond Hitchcock, for the Lambs; John Drew, for the Players; John L. Gleason, for the Friars (in the absence of Abbot George M. Cohan, on tour with Laurette Taylor and the "all star" company presenting "Out There" for the Red Cross fund); Edwards Davis, for the Greenroom Club; Helen Whitman Ritchie and Susanne Wetsford-Allen, for the Professional Woman's League; Mary Shaw, for the Gamut Club, and Pat Casey, for the National Vaudeville Artists Association. R. H. Burnside volunteers as general stage director of benefit performances, and will have practically the whole profession at call.

Elliott Appoints Workers

At a meeting called by Frederick H. Elliott, director of the industrial committee of the allied team, the feminine members of the theatrical and motion picture publications were enlisted in the drive to get subscriptions from within the industries themselves. The reporterettes were charged with the task of circulating the subscription blanks among the employees of their individual publications. The treasurers of the journals as well as those of all other theatrical and film concerns will be empowered to make the monthly collections called for by the signed subscription blanks and send the money to the local Red Cross chief.

Miss Anna Luther, star of "Moral Suicide," who was to begin a pictorial sequel to this story for the same film firm postponed the starting of the picture for a fortnight in order to devote all her time and energy to the Red Cross drive.

A great chain of children's special matinees was worked out by William Fox and by President Somers of the Board of Education as a feature of a series of remarkable benefits for the Red Cross Fund.

So far as is known such an event in which 694 schools will participate was never before given in New York. Certainly no such demonstration of the devotion of motion picture men to the Red Cross Fund has been shown since pictures assumed their grip on amusement loving New York. The theatres are donating their entire plants and the services of their employes to the cause.

Special Reels on Tap

That the school children will have occasion long to remember the event, the National Juvenile Motion Picture Board, of which Adele F. Woodward is President, at the suggestion of President Somers, began May 18 to distribute to the theatres a special assortment of reels which will augment the "thrillers" being assembled by the local houses to amuse their young guests.

In many of the theatres music will add to the gaiety of the occasion and in some instances, members of the higher grades will make five-minute talks to their younger brethren on the meaning of the Red Cross work, and the necessity for every child to do his best for the boys who have gone abroad.

Every penny of the money obtained from tickets will be turned over to the Allied Theatrical and Motion Picture Team at Broadway and Forty-second street, and will go to make up what Captain Fox confidently believes will amount to more than $5,000,000 from the workers under his direction.

Prosser Gets Into the Scrap

Ralph Prosser, formerly business manager of the Paul Smith Pictures, has joined the colors, and is now driving an ambulance in Italy. Mr. Prosser has many friends in San Francisco film circles.

Rival Bodies Soon to Merge?

Correspondence Between Sydney Cohen and C. C. Pettijohn Paves Way to Peace Between M. P. E. L. and A. E. A.

PEACE between the Motion Picture Exhibitors' League of America and the American Exhibitors' Association is in sight—that is, if recent correspondence between Sydney S. Cohen, president of the New York Exhibitors' League, and Charles C. Pettijohn, representing the A. E. A., bears fruit.

In the furtherance of the effort, it is understood that the officials of the American Exhibitors' Association may give consideration to the postponement of their convention and exposition, now scheduled to be held in Chicago later in the summer.

On their endeavors to place the league affairs of exhibitors on a more stable and harmonious footing, it is understood that Messrs. Cohen and Pettijohn have the support not only of exhibitors of large interests in each of their associations, but of prominent exhibitors not heretofore identified with league affairs. Mr. Cohen's letter, which started the ball rolling, follows:

"Believing in your sincerity and fairness and that you have the welfare of motion picture exhibitors at heart, I am addressing this letter to you in an effort to ascertain at least if it is possible within the next sixty days to bring the two National Exhibitor Organizations together under one banner.

"I know and I think you realize that there are big, clean, sinceere men in both organizations, and we may as well be frank with each other, and admit that both organizations are, at present, hampered by members who have selfish interests to play. I believe that you and I are in position, at present, or we can at least start a movement which may result in great good to motion picture exhibitors throughout the country.

"I am willing to take the initiative for this movement in our organization if you are willing to do likewise with the members of the American Exhibitors' Association. Will you co-operate with me in an effort to bring about a fair understanding among our respective members, and, if possible, an amalgamation of both National Organizations into one United, Efficient and Unselfish Organization which will divorce itself from all side issues, and devote itself solely to the business of the Motion Picture Exhibitors of the United States and Canada?

"Will you favor me with an immediate reply to this letter, and if you feel that we can conscientiously work together in the furtherance of a plan which will bring us all under one banner, I will be glad to meet with you and your associates and start the 'ball rolling.'

"With kindest personal regards, I am,

"Very truly yours,
"(Signed) SYDNEY S. COHEN, President,
"N. Y. State M. P. Exhibitors' League of America."

Mr. Pettijohn's reply, equally as conciliatory, follows:

"I am just in receipt of your letter, dated the 13th, and I am trying to comply with your request for an immediate reply. While in the Middle West last week, I consulted with several of the officers and directors of the American Exhibitors' Association on practically the same subject mentioned in your letter.

"I believe in you, Mr. Cohen, one hundred per cent. I have the utmost confidence in the men who surround you. I have so stated to the men with whom I talked last week, and I have this day sent a recommendation to Frank J. Rembusch, our national secretary, that only a tentative date be set for our national convention, and that such tentative date be not sooner than the last of August or the first of September. In the meantime, I am willing to join hands with you in an effort to bring about one national organization; with no 'side issues,' devoted exclusively to the business of exhibitors and ever ready to co-operative with any other branch of the industry for our common good.

"Uncle Sam has recognized us as a potent factor in this great world war. He needs us, and I personally believe we will be worth more to him under one banner, the banner under which all American people are this day united— HIS BANNER.

"I am ready to meet you,
"Sincerely yours,
"(Signed) C. C. PETTIJOHN."

Both Mr. Cohen and Mr. Pettijohn declined to comment upon the letters, saying that they spoke for themselves, and that it was too early in the negotiations to venture any conjectures, other than to hope that it would be possible to find a common meeting ground for all concerned.

To Whom Belongs the Credit?

Correspondence Throws Light on the Controversy as to Who Deserves the Credit for the 15-Cent Coin Movement

LIGHT on the controversy over the authorship of the fifteen-cent coin idea, which recently cropped out between F. H. Elliott, executive secretary of the National Association, and Terry Ramsaye, director of publicity of Mutual Film Corporation, following the introduction of a bill in Congress, authorizing the coin, is revealed by the following correspondence between Mr. Elliott, Mr. Ramsaye and T. E. Mortensen, of "Amusements," the Minneapolis motion picture publication:

Mr. Mortensen wrote to Mr. Ramsaye:

"Dear Mr. Ramsaye:

"I am inclosing carbon copy of letter from F. H. Elliott, secretary of the National Association of the Motion Picture Industry, which is self-explanatory; also inclosing copy of article referred ''

"I would appreciate you writing me regarding this matter so that I could dwell intelligently upon the subject in an article for AMUSEMENTS.

"Thanking you for giving this your immediate attention, and with best personal wishes, I remain."

Mr. Elliott wrote to Mr. Mortensen:

"Dear Sir:

"Our attention has been called to an article which appears on page 6 of your April 27 issue setting forth the fact that 'To Terry Ramsaye, that hustling director of publicity of the Mutual Film Corporation, belongs the honors for having had introduced into Congress a bill authorizing the coinage of a fifteen-cent piece.'

"For your information we desire to advise that Mr. Ramsaye had nothing whatever to do with the introduction of this bill; he didn't even know it was going to be introduced; he doesn't even know the representative in Congress that introduced the bill. The idea of some one endeavoring to take credit for activity which they had nothing whatever to do with is pure bunk, and it is about time some of the motion picture publications ascertain as to the authenticity of some of the press copies received by them from such fellows as Ramsaye.

"The bill was introduced at the suggestion of the National Association of the Motion Picture Industry of which the Mutual Film Corporation is not even a member. Will you kindly make this plain in your forthcoming issue, so that credit will be given to the organization which is doing things for the industry and not by individuals who are talking about doing them."

Mr. Ramsaye wrote to Mr. Mortensen:

"Dear Mr. Mortensen:

"Anent yours of May 6 and enclosure from one F. H. Elliott.

"I conceived and planted the idea of a fifteen-cent coin. Mr. Elliott, if he had any function in the flowering of the idea into legislation, operated as fertilizer. May his aromatic fame increase.

"The article in your paper to which he objects was, as you know, written in your own office.

"Despite Mr. Elliott, it is a matter of common knowledge in the industry that the fifteen-cent piece was my idea and that I gave it national and international publicity something more than a year ago, long before others were interested in it. The files of any trade paper and most newspapers will prove that.

"Further, I gained support for the movement from John C. Shedd of Marshall Field & Company, Chicago; the United Cigar Stores, the Perkins publications and a large number of big national interests, including, I may add, a number of legislators. This is all substantiated by contemporary publications, and of dates prior to any interest expressed by Mr. Elliott.

"It is interesting to recall also that Mr. Elliott, while engaged in a campaign to force or decoy the Mutual Film Corporation into membership in his National Association, wrote a letter to John R. Freuler congratulating the Mutual Film Corporation on the fifteen-cent piece idea.

"The Mutual refused to join the National Association.

"Meanwhile Mr. Elliott appropriated the fifteen-cent piece idea and sought to make capital of it. When the bill was introduced in congress—as he says quite without my knowledge—the Elliott publicity studiously avoided crediting me or my concern with the idea.

"Then along came a number of trade papers and ran stories about my part in the matter as father of the idea and movement. These stories were spontaneous and voluntary. They brought the matter to my attention and I did send out further stories about the origin of the idea, claiming nothing, however, concerning the bill in congress. I did not and do not propose to let Mr. Elliott hide my light under his pint cup.

"I note that Mr. Elliott, in his letter, says: 'It is about time that some of the motion picture publications ascertain as to the authenticity of some of the press copies received by them from such fellows as Ramsaye.'

"I have not the honor of the acquaintance of Mr. Elliott but I know 'such fellows' as he.

"I can leave to the open forum of opinion my repute in the film trade. I can leave to the same court, judgment concerning attempts at piracy and mayhem.

"A salute to Mr. F. H. Elliott!"

Affiliated Distributors Increases Capital

The Affiliated Distributors Corporation has increased its capitalization from $100,000 to $250,000. This addition to the original investment was deemed desirable, according to Charles C. Pettijohn, General Counsel of the Affiliated Distributors Corporation, to take care of the response with which the co-operative plan, back of the Affiliated, has been received by exhibitors.

"We want to be in a position to meet every demand that will make for the furtherance of the 'direct from producer to exhibitor' idea," said Mr. Pettijohn. "While we thought our original capital was more than ample to take care of the development of this idea, three weeks' of operation has shown us that this movement is going to grow much faster than our most sanguine expectations, and that additional capital is desirable to take care of this rapid expansion."

Meetings, for the purpose of perfecting arrangements for the association of exhibitors booking organizations with the Affiliated, were held recently at Chicago and Indianapolis.

Other territories well on their way toward the consummation of their trust funds are Pittsburgh, Cleveland, Detroit, Minneapolis, Salt Lake City, Philadelphia, and New York. Meetings this week are scheduled for St. Louis, Kansas City and Cedar Rapids.

Young Sherrill Enlists

William Sherrill, Jr., oldest son of William Sherrill, president of the Frohman Amusement Corporation, has enlisted in the service and is at present stationed at Camp Joseph E. Johnson, Jacksonville, Fla., in the Quartermaster Corps.

Directors Organize for War Relief

Plans Going Forward in Los Angeles for Permanent Organization To Be Headed by Well-Known Producer—Details Not Yet Made Known

A GREAT movement for concerted action within the motion picture industry on the Coast, in war relief work, was brought to light last week through the activity of the Motion Picture Directors' Association of Los Angeles, in urging the formation of a permanent organization to systematically carry out the massive plans under way.

Each individual whose line of endeavor shows he is a member of the vast Coast Film Colony is being, or will be, urged to combine his efforts in war relief work with the rest. It is believed that in this way much greater good can be accomplished, and that the plan will do away with dissipation of strength through war relief channels that at present cause the Colony to lose its identity.

President Not Named

Although the plans for the organization have been under way for several weeks, and are said to be now well along to perfection, it has not yet been made known who will be asked to head the Association as president. It is rumored, however, that an independent producer whose name is synonymous with the highest class of motion pictures, has been sounded on the subject and has voiced his willingness to serve. It is said that the directors' desire for quietness and lack of horn-blowing is responsible for the degree of secrecy that prevails pertaining to officers and others who will be connected with the Motion Picture War Relief Association.

In fact, no publicity has been provided for in the plans which are being worked out, but a movement so pretentious and so all-important can not go unnoticed at this time, when the greatest good can be accomplished only when the industry as individuals throws aside all reserve in the matter of war work and pitches in to do its bit as a united and whole unit.

Mass Meeting Scheduled

A statement in connection with the organization made to MOTION PICTURE NEWS last week reads as follows:

"Believing a greater amount of war relief work can be accomplished for the Government by all the different departments of the film industry if conducted under one management, many affiliated with the industry in Los Angeles are taking a keen interest in the movement fathered by the Motion Picture Directors' Association, for the formation of a Motion Picture War Relief Association. Plans have already been made by a committee selected by the Directors' Association for a mass meeting of all people of the industry in Los Angeles, to be held at an early date for the purpose of perfecting a permanent organization. The New York chapter of the Directors' Association has been notified of the work being carried on in Los Angeles, and it is expected a similar movement will be started in the east.

"It is the plan of the members of the Directors' Association to induce people from all fields of the industry to take an active part in association work, and a general call will be sent out within a day or two to exchange men, exchange employees, theatre owners, managers and employees, as well as all employed at studios or industries of the motion picture industry. At the organization meeting shortly to be held, officers will be elected, by-laws adopted, and general working scheme for the war relief work will be planned and adopted. Some of the best known people of the West Coast film colony have signified their desire to aid in the formation and operation of a war relief association, and no doubt the officers selected will be the best known and influential men and women of the industry."

RED CROSS SCHEDULE

Following Are Benefits Arranged for Week of the Drive

Thursday, May 23:—Dillingham offers Hippodrome and show, "Cheer Up," augmented by many Broadway stars.

Friday, May 24:—Great patriotic concert at Madison Square Garden, followed by Carnival under auspices of sporting men. Seven bouts on tap.

Saturday, May 25:—Fashion ball at Hotel Astor, by the Allied Theatrical and Motion Picture Stars. Gala event of the week.

Sunday, May 26:—Dramatic, Musical and Vaudeville Benefit at Century Theatre. . . .

Monday, May 27:—Galaxy of operatic stars in concert at the Metropolitan, headed by Caruso.

Lois Weber Chairman

The Motion Picture Directors' Association selected Lois Weber chairman of the committeee on arrangements for the mass meeting, and her assistants in this are Reginald Barker, Walter Edwards, James Young, Frank Lloyd, Frank Beal, Mr. Taylor of Griffith's Studio, Robert Vignolia, and J. C. Jessen. While the plans are being made for the meeting, all people of the industry have been informed of the movement by circular letter written by the committee which recites the following facts:

"In spite of the fact that the motion picture people have made greater individual efforts and secured greater results in war relief work than any other body of people in the country, we have dissipated our strength through channels not identified with our profession and thus lost our identity.

"No individual should seek credit in this critical time, but being so powerful a body the industry must be represented in war relief work or be open to the suspicion that its members may be shirking their duty.

"We have all been buying Liberty Bonds and giving our money, old magazines and newspapers and books and clothes and kid gloves and tinfoil to different organizations, which was the right thing to do, but it was not proving to the world that our profession was an active war relief unit.

Correct Giving Method

"If we had bought all our Liberty Bonds as a motion picture industry, we would have made a showing to startle the world. If we had pooled all our other resources of entertainment, personal appearances before the public and donations of anything and everything, distributing all articles and contributions from a motion picture headquarters, we would have quashed forever any attempt to prove us undesirable citizens.

"Let us give still more, but let us correct our method. Let us give the motion picture industry the good name it deserves and have it respected.

"The help of each individual will be indispensable and a way to help is within the reach of every one, from the manufacturers down to the newest recruit in the ranks of the extra people.

"Everyone has something they can make, or give up or collect from others—if it is only tinfoil or tin cans. The point is for every one to determine NOW to be a soldier in this army and not a slacker—for everyone to start today to help supply the needs of the fighting army—and for everybody to do EVERYTHING through a MOTION PICTURE WAR RELIEF ASSOCIATION!"

The Motion Picture Directors' Association is maintaining headquarters in the Hotel Alexandria, Los Angeles, from where the work of the Motion Picture War Relief Committee is being conducted.

Up to the time of going to press, the Directors' Association of New York had not issued any announcement of its intention to continue in the East the good work already started in the West.

Petrova Presents Watch to Ralph Ince

At the conclusion of the filming of the scenes for "Tempered Steel," the fourth Petrova picture which is soon to be released and distributed through the First National Exhibitors' Circuit, Madame Petrova presented Director Ralph Ince with a handsome Tiffany gold wrist watch with radium numerals on the face.

"Brunet Month" Was a Smasher

Pathe Exchange Reports April Business Was Biggest in Its History —H. P. Calloway, of Cincinnati, Champion Salesman

PATHE EXCHANGE reports that in the month of April, designated as "Brunet Month" in honor of the new vice-president and general manager, the greatest month's business in the history of the company was transacted and that the collections broke all records. With every office in the country showing a substantial increase, officials state that the top speed is being maintained during the month of May as well.

H. P. Calloway, the lightning salesman of Cincinnati, won the coveted honor of Champion Salesman for the month of April. With the laurels of victory he also wins a handsome gold watch offered by Tom North, former editor of the official house organ, the Pathe Sun, and now division manager.

M. Kronacher of New York, ran Calloway a close race for highest honors and finished in second place. Because of his excellent showing he is to receive a prize from F. C. Quimby, sales manager, who watched the race between these two crack salesmen with great interest.

J. O. Levy, M. Westebbe, E. B. Haines, S. G. Honeck, M. Salkin and S. Plaine also won honorable mention, while rapid strides were also made by all other salesmen.

In a letter to the sales force, congratulating them upon this demonstration of efficiency, Mr. Quimby says:

"In sincere appreciation, Mr. Brunet asks me to express his thanks to you men on the firing line for the great team work shown during the month of April, and the hope and belief that this is only the beginning of a new period of greater prosperity for every one of our local coworkers.

"I am deeply grateful to all managers and salesmen whose efforts have thus enabled me to hand to Mr. Brunet the record collections for any month in the history of this great organization."

"My Four Years" Booms Along

Reports from Many States Attest Box-Office Value of Gerard Film—Women's National Federation Endorses It

RENTALS aggregating over $40,000 in Indiana alone are reported for "My Four Years in Germany," by Robert Lieber, newly elected president of the First National Exhibitors' Circuit and circuit franchise holder for the State of Indiana. Before the end of May Mr. Lieber expects these figures to approximate at least 40 per cent more.

E. H. Hulsey presented the Gerard film in Dallas, Texas, during the first week of May at the Hippodrome to the largest audience that the house has ever held. The box-office receipts for the opening day aggregated $1,860. Mr. Hulsey and his associates had given the production remarkable exploitation, prior to its engagement, with the result that they had to call on the local police reserves to handle the crowds.

At the Mary Anderson theatre in Louisville, Ky., "My Four Years In Germany" is also cashing in effectively on the excellent advertising and newspaper publicity it has received at the hands of Col. Fred Levy and Lee L. Goldberg. The seat sales amounted to $1,076 the first day, and are expected to approximate $8,000 for the full week.

Youngstown, Ohio, is also playing the picture for a week's run at the Park theatre, and reports box-office receipts of $1,038 on the opening.

A signal tribute was paid "My Four Years in Germany" in its endorsement by the General Federation of Women's Clubs at their national convention held last week in Hot Springs, Ark., as an ideal example of the work that the motion picture is doing in quickening the patriotic fervor of Americans. Mrs. Myra Kingman Miller, president of the National Federation of College Women and chairman of the Better Films Commitee of the National Council of Women, who addressed the convention on this subject, said:

"Every intelligent person should know the continuity of events that brought on the war. 'My Four Years in Germany' is pictorial history of these events without a single distracting flash of fiction. The women of America should see this film themselves, and then see that it is shown in every village, city and town throughout the country in order that the public—and especially the children—may see the unexaggerated facts. The visualized lesson is one that will never be forgotten."

During the week of May 12, "My Four Years in Germany" played full week runs at six of the largest motion picture theatres in New York City, breaking the attendance record in the Burland theatre and some of the Proctor houses.

Virginia Exhibitors to Hold June Convention

The exhibitors of Virginia, according to an announcement this week by Harry Bernstein, chairman of the Virginia Exhibitors' Motion Picture Convention and Movie Star Ball, will meet in convention at Gray's Armory, Richmond, Va., on June 13 to 15, inclusive. Plans for the event include a Movie Star ball on the night of June 15.

Camel Studios Move

The Camel Film Company, of Chicago, last week announced that it has moved its studios to the new studio building at 950 Edgecomb place, Chicago.

In and Out of Town

Fred Hawkins, general manager, Haworth Pictures Corporation, is in New York in the interest of his company.

Harry Charnas, standard Film Service, Cleveland, arrived in town last week, to look at the current offering on the independent market.

Fred Burlingame, scenic photographer and traveler, is in New York.

Thomas Sorerio, manager of the Park theatre, Boston, and the Strand in Lowell, dropped in on New York last week. Mr. Sorerio reports business booming.

Nathan Gordon, Gordon Bros. Amusement Company, Boston, is among the visiting state rights' men.

Louis B. Mayer, prominent in the independent field, is in New York.

Sol Lesser, prominent member of the State Rights Distributors, Inc., San Francisco and Cleveland, arrived in the city, last week.

Sidney Garrett, J. Frank Brookliss, Inc. and prominent among the foreign distributors, left New York, last week, for Chicago for a few days' business trip.

E. K. Lincoln returned to New York, last week, after several months on the Coast working in special productions under the direction of Christie Cabanne.

Bert Van Tuyle, general manager, Vanco Films, Los Angeles, arrived in New York, last week, in the interest of this company.

"Unchastened Woman" to Open Symphony

The Rialto De Luxe production, "The Unchastened Woman," by Louis Anspacher, in which Grace Valentine is starred, has been booked by Aubrey Kennedy as the attraction for the opening week at the new Symphony theatre, Broadway at Ninety-fifth street. A special overture, expressly commposed for "The Unchastened Woman," will be played at each performance by the entire Metropolitan Opera House orchestra, which has been engaged for the Symphony until the opening of next season at the Metropolitan.

Wilson to Help Arrange Red Cross Benefits

Carey Wilson, sales manager of the First National Exchange, Inc., has been appointed a member of the committee to arrange the theatrical benefits that will be a prominent feature of the Red Cross drive scheduled to open shortly in New York. Mr. Wilson was endorsed for this position by the New York Exchange Managers' Association, of which he is a charter member.

Illinois Exhibitors Hold Meeting in Chicago

The national meeting of the Illinois branch, Motion Picture Exhibitors League of America, was held last Tuesday in the new quarters in the Century Building. There was a large attendance from all over the State. The meeting and the election of officers for the coming year resulted in the replacing of all of last year's incumbent, with the exception of one. That was the office of treasurer, and in the absence of President Luttrell, Andrew Karsas conducted the meeting from the chair. G. M. Luttrell, president; William Bradley, first vice-president; A. Karzas, second vice-president; W. J. Sweeney, treasurer; Sidney Smith, secretary; Charles J. Law, Dee Robinson, Paul Sittner, Robert R. Levy, Henry Von Meeteren, W. D. Burford and E. Kunz.

After the election of the officers plans were discussed for the attending of the national convention at Boston in July. Delegates and alternates to the convention elected were as follows:

W. W. Watts, Fred. W. Hartman, Sam Katz, I. E. Berkson, G. M. Luttrell, W. E. Heaney, R. R. Levy, Walter Johnson, P. J. Schaefer, Ludwig Schindler, Alfred Hamburger, Wm. J. Sweeney, John Frundt, Sidney Smith, Harry C. Miller, Dee Robinson, Wm. Cadoret, Geo. D. Hopkinson, L. Siegel, W. D. Burford, Rocco Navigato, Wm. Rohe, Joseph Trinz, Paul Sittner, Chas. Abrams, G. M. Laing, R. L. Jacoby, L. Zahler, Andrew Karzas and Dr. Atkinson.

Hart Declines New Duties

Charles S. Hart, director of the Film Division of the Committee on Public Information, last week in a letter to Editor Johnston of Motion Picture News, declined to accept a place on the Committee at the International Film Conference scheduled to meet in Boston in July.

Mr. Hart said in his letter: "Owing to the multiplicity of duties which require my constant attention, I regret to say that it will be extremely difficult to find time to serve upon the Committee at the International Film Conference in Boston in July."

By the First Airplane Mail from Washington

On Wednesday, May 15, Motion Picture News received a number of news items from its Washington correspondent, Miss Willard Howe, by the new airplane postal service on its first air journey from Washington to New York. The letter left Washington at 10:30 a. m. and was received at the office of Motion Picture News at 4 p. m. As Josh Billings might have said, "Theez be grate daze we liv in." The enclosed items follow:

Mary Pickford in "M'liss," the western masterpiece of Bret Harte, is having a phenomenal run of a week at Loew's Columbia.

John Barrymore is crowding Moore's Strand, in "Raffles."

George Walsh is delighting the public for a week in "Brave and Bold," at the Leader.

"Draft 258," Metro's big patriotic spectacle without a battle scene, is making a strong appeal to Washington's picture public.

"My Own United States" just completed a big week's run at Crandall's Casino.

New Fox Exchange for Buffalo

Increase in Business in Westren New York Forces Transfer of Branch from Syracuse—Sheehan to Attend Opening

ROM the head offices of William Fox in New York comes the announcement that a new exchange of Fox Film Corporation is about to be opened in Buffalo, at 209 and 211 Franklin street. The large expansion of business in the western part of New York State is given as the reason for the move, which also entails the closing of the company's Syracuse headquarters.

Buffalo is the home town of Winfield R. Sheehan, general manager of the Fox Film Corporation, who started his career there as a newspaper reporter, and if business arrangements will permit, Mr. Sheehan will go to Buffalo for the formal opening of the exchange some time in the latter part of May.

Thomas A. Brady, formerly in charge of the Fox Atlanta branch and later in charge of the requisition department in the company's home office, is manager of the Fox Buffalo exchange. All details for the opening of the Buffalo exchange have been in charge of Clayton P. Sheehan, special representative of the Fox Company.

The new Fox exchange occupies an entire building. Facing the street are the manager's office and the general office, and back of the manager's sanctum is a projection room, 40 x 20 feet, with two Power's 6-B machines.

The Fox Company has gone to considerable expense to make the Buffalo exchange one of the finest in its circuit. New rugs, new furniture and large stained-glass windows add to its attractiveness, and giving a rich, artistic tone to the office are eighteen oil paintings of Fox stars, each painting being 5 by 10 feet. Exhibitors will be attracted to the exchange by a large extension sign of striking appearance, while another feature which will commend itself to visitors is a complete telephone system.

An idea of the size of the plant is given in the fact that the poster and shipping departments occupy 2,500 square feet, while the fireproof vault is of solid concrete, eighteen inches thick and supported by solid concrete columns. To facilitate shipping there is a rear entrance to the exchange.

The Buffalo staff includes William Schmidt and E. H. Arnold, road representatives, and George Hallett, booker.

Official War Film at Lyric

"Pershing's Crusaders," First of U. S. Government Series, Opens May 21 Under the Auspices of Liberty Film Committee

"PERSHING'S CRUSADERS," the first installment of a series of official war films to be issued under the general title, "Following the Flag to France," is being presented by the United States Government, afternoons and evenings, at the Lyric theatre, New York, the engagement starting Tuesday evening, May 21. The film is shown under the auspices of the Liberty Film Committee, which consists of Mrs. Newbold Leroy Edgar, chairman; Mrs. Cornelius Vanderbilt, vice-chairman; Clarence H. Mackay, treasurer; Frederic R. Coudert, honorary secretary and Mrs. Anne Shingleur, executive secretary.

"Pershing's Crusaders" is really a pictorial history of America's part in the great war and full of human interest and patriotic thrills. These pictures, which show the grim earnestness of the United States Government in its war aims and its determination to stamp out Kaiserism, were taken by the United States Signal Corps and navy photographers at home and abroad.

There are eight reels of this film which graphically portray the rapidity with which the United States military and naval forces are preparing to make the world safe for democracy. Over here and over there our boys in khaki are seen in training and in action. Cantonments spring into being as if by magic, boys fresh from the farm, desk and factory are hardened into fighting whirlwinds, massive ships are launched, aeroplanes speed through the air, uniforms are turned out by the millions. In fact, all of the activities of war preparations are spread before one's eyes.

In the last half of the film the spectator is transported to France and sees just what has been accomplished since the Stars and Stripes were carried over there. Secretary of War Baker and General John J. Pershing are seen on their tours of inspection to the battle front and visiting the big bases at unknown ports. It is a revelation of a nation aroused in all its might. Here is the truth about the war. It's Uncle Sam's answer to the lies of the Hun.

Mrs. Elizabeth Sears on Way to France

Mrs. Elizabeth Sears, for the past eight months publicity director of the American Film Company, has resigned her position and has left Chicago on her way to France. She goes abroad as a representative of Today's Housewife and will gather material for a series of articles for this and other magazines.

Pete Goes After K. Bill

Pete Lobraico, who has been in charge of the poster department of the Canadian Universal Film Company, Ltd., for some years, left on May 11 to join the Canadian expeditionary forces. The staff of the Toronto office presented him with a wrist watch on the eve of his departure.

F. P.-Lasky Managers Meet

Various Problems of Distributing Organization Being Discussed in Convention at New York—Zukor to Talk

A MEETING of the district managers of the Famous Players-Lasky Corporation throughout the country, called by Walter E. Greene, managing director, and Al Lichtman, general manager of distribution, is being held this week at the New York City headquarters of the corporation at 485 Fifth Avenue. The sessions were scheduled to open Tuesday, May 21, and to last throughout the week.

Labor Day will mark the commencement of a new year for the Famous Players-Lasky distributing organization and various plans which will be set in motion at that time, will be carefully worked out at the convention. It is definitely understood that the stars series booking system, inaugurated last August, will not only be continued the coming year, but will be enlarged to a scope never before dreamed of by even its sponsors. The big advertising campaign now being waged is also to be taken up with a view of further enhancing its effectiveness in drawing people to the exhibitor of Paramount and Artcraft pictures.

Among the well known film men supervising the affairs of the various districts in the Famous Players-Lasky distribution plan and who are in New York to take part in the conference are Harry Asher, in charge of the Boston, Portland, Me., and New Haven branches; A. G. Whyte of the New York offices; W. E. Smith of Philadelphia and Washington; James Steele of Pittsburgh, Cincinnati, Detroit and Cleveland; Max Goldstine of Chicago, Minneapolis and Milwaukee; A. D. Flintom of Kansas City, St. Louis, Des Moines and Omaha; C. E. Tandy of Atlanta, New Orleans and Dallas; Louis Marcus of Salt Lake, Denver and Butte; Herman Wobber of San Francisco, Los Angeles, Seattle and Portland, Ore., J. W. Allen and H. H. Bauxbaum.

Adolph Zukor, president of the big organization, is scheduled to address the visiting managers, as is Whitman Bennett, who in the absence of Jesse L. Lasky will talk on the production activities of the company and its affiliated bodies. With the termination of the conference, plans will have been formulated involving the booking of Paramount and Artcraft pictures in ten thousand theatres throughout the country making another stride forward for the organization.

Tobacco Fund Gets Big Boost

Bert Ennis Seeks to Co-operate with Mutual in Getting More Smokes for Soldiers—Comedy May Help

RED CROSS drives and Liberty Loan campaigns have not relegated the "Our Boys in France Tobacco Fund" to the background, and the cause, far from being a dead issue, is growing apace with the spirit of the times. An excellent indication of the ceaseless efforts being put forward to keep our soldier lads well supplied with tobacco was the letter which went forward last week from Bert Ennis, publicity manager of the "Our Boys in France Tobacco Fund," of which Motion Picture News is official organ, to Terry Ramsaye, of the Mutual Film Corporation, Chicago.

This letter asked for co-operation in behalf of the Fund in connection with a one-reel comedy, "My Lady Nicotine," which Mutual planned to release May 21. It was felt that the Fund, working in collaboration with Mutual, could bring in many additional "smokes" for across the seas.

Mr. Ennis' letter, in part, follows:

"From a recent story I note that you will release on May 21, a one-reel Mutual-Strand Comedy entitled 'My Lady Nicotine,' dealing in part with the subject of tobacco for the boys in France. As you probably know, McClures Publication, Inc. is sponsor for the organization known as 'Our Boys in France Tobacco Fund,' with headquarters at 25 West Forty-fourth street, New York and up to date has shipped eight hundred thousand kits of tobacco to the American soldiers on the other side. This organization is a volunteer one in every respect, inasmuch as no one connected with it in any capacity receive remuneration for the work they do. In addition to my duties as Director of Publicity for the Petrova Picture Company and McClure Picture Company, Inc., I am, together with Daniel M. Henderson, our advertising manager, director of exploitation for the Fund and I am writing to bespeak your co-operation in regard to this patriotic work through the opportunity offered by your release of 'My Lady Nicotine.'

"We have on hand various striking posters which are used to advertise 'Our Boys in France Tobacco Fund' and under separate cover today I am taking the liberty of sending you samples of this paper. It would not only be excellent advertising for the Fund but would also help, I believe, the picture if you can distribute these posters to your exhibitors. They can snipe them to show the connection between your production and the posters. I might say that thousands of exhibitors have been working with us to help 'Our Boys in France Tobacco Fund' through the medium of MOTION PICTURE NEWS, which is our official organ in the exhibitors' field.

"I would also greatly appreciate your mentioning 'Our Boys in France Tobacco Fund' in connection with your advertisements concerning 'My Lady Nicotine' and in the publicity stories which you send out. From this end we will be more than glad to reciprocate in our publicity matter and to co-operate to the fullest extent possible. We have a list of over six hundred newspapers which run daily campaigns for the fund and I will be happy to enlist their aid in this matter or to turn a copy of the list over to you, notifying these papers from this office all that you propose doing so that they may give you proper publicity.

"Going further it may be possible to have some exhibitors donate part of their receipts to 'Our Boys in France Tobacco Fund' on the day which they present 'My Lady Nicotine' and I feel positive that a suggestion to this effect from your exchanges would succeed in accomplishing this result.

"In passing, permit me to say it may seem as though we are asking a lot in this connection, but if you had been working for the Fund as I have for the past six months and had read the heart-rending appeals from our boys in France for 'smokes,' together with the tear-bringing letters of thanks, in which they acknowledge our tobacco kits, I feel certain you would realize the importance and humanity of this patriotic movement."

Wessling Likes Cincy

W. S. Wessling, new district manager for Pathe, is trying to have Cincinnati, instead of Chicago, designated as his headquarters.

Studio Folk Make Big Bond Purchases

Figures compiled by Chairman Charles Christie of the motion picture section of the Los Angeles Liberty Loan Committee, show the total sum subscribed direct through the studios to be $1,274,900. The sums from the various studios are as follows:

Lasky, $302,700; Fox, $141,700; William S. Hart studio, $122,000; Universal, $102,400; Thomas H. Ince, $87,000; Triangle, $60,000; Pathe, $78,000; Paralta, $48,600; Vitagraph, $32,000; Sennett, $48,000; National Film Corporation, $32,200; Chaplin studios, $52,000; D. W. Griffith studios, $40,000; Christie, $18,500; Lois Weber, $16,000; L-Ko studios, $11,000; Lehrman Sunshine Comedies studios, $8,000; Metro, $39,000; King-Bee, $3,600; Morosco, $27,000, and George Beban studio, $5,200.

In addition to the above amounts, Roscoe Arbuckle bought $50,000, and many of the employes of his studio also purchased. People of the studios bought through various organizations, and it is estimated the total outside of the above sum will aggregate $700,000.

Motion picture people were directly responsible for subscriptions totalling $582,700, which were taken at a British Tank where meetings were held nightly in Central Park, Los Angeles. The Tank meetings were conducted under the management of Motion Picture News West Coast Representative J. C. Jessen.

Poland Back from Florida, at Work Again

Joseph Franklin Poland, screen author, recently returned to New York after a winter's rest in Florida. Now that his period of rest is over, he is busily writing with renewed vigor, as his current releases will attest.

"The Mating of Marcella," a current Paramount release featuring Dorothy Dalton, is from Poland's pen. So is "The Rough Lover," a Bluebird, with Franklyn Farnum. "Impossible Susan," now in production, with Margarita Fisher, at the American studio, is another of the comedy-dramas for which Poland has become well known.

Other original features of Poland's are in course of production, or to be produced, by Triangle, Pathe, Vitagraph and other companies.

Mandamus Against Major Funkhouser

Adolph Marks, lawyer, filed on May 15, in Chicago, a petition for mandamus against Major M. L. C. Funkhouser, in the Superior Court of Cook County, on behalf of "My Four Years in Germany."

As previously stated in Motion Picture News the Chicago censor eliminated eight scenes from the picture before he would consent to let it be shown in the Windy City.

The matter was set for Monday, May 20, before Judge William Fenimore Cooper.

What Kind of a Fellow Is—Schwalbe?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

THE first time we met Harry Schwalbe something happened that created a lasting respect for him.

Two other film men were in the party. One of them expressed an opinion on film conditions and methods with which Mr. Schwalbe did not agree.

Did Mr. Schwalbe smile sweetly, say an idle word or two and let the conversation pass on?

He did not.

Emphatically, he did not.

He said that he didn't agree with the first speaker, said so quietly but firmly. At first a mere barrage of disagreement, then a gradual marshalling of artillery that raised facts on his adversary.

Our respect for Harry Schwalbe, of Philadelphia, was born when we discovered that here was a film man who didn't always agree with what the other fellow said. That is, agree until the other fellow had gone—then tell you why he was all wrong.

Our respect grew into admiration as we heard him unlimber his facts.

This man Schwalbe, we believe, has at his finger tips more facts and figures about all phases of the picture business than any film man we can recall.

Producing, exhibiting, distributing—they are all the same to him. From experience and from study he seems to have gathered ledgers of figures, figures, figures.

Ask him the total amount of film rentals paid weekly in the United States and we'll bet he'll give you the answer in dollars and cents.

Ask him the percentage of usher's salaries spent on chewing gum and we'll bet again.

Ask him the approximate overhead distribution cost of any particular exchange system and—well, he'll know as much as the head of the particular system does anyway.

He's a quiet man and a conservative man—the one marks the man who keeps silent and learns facts, the other the man who acts on those facts.

Is it any wonder that the members of the First National Exhibitors Circuit are glad to rest their affairs in his hands as secretary and treasurer.

His intimates and employees swear by him with equal voice; his employees because—"if he gives you a job to do he lets you do it yourself. He doesn't bother you by fussing about details, and if there's anything wrong he tells you, not someone else."

He lives in Philadelphia—one-half of the time. The other half is spent in New York at the First National offices. His publicity department has strict instructions that "he doesn't like publicity for himself."

But as we near the close of our page we must mention the one blot on the Schwalbe escutcheon.

He was once a musician—and he played an atrocious instrument.

We are not sure which, but our informant says—either the trombone or the oboe.

Think of it in connection with the fact that Jesse Lasky once played a cornet, that B. A. Rolfe played some other sort of a thing-a-majig.

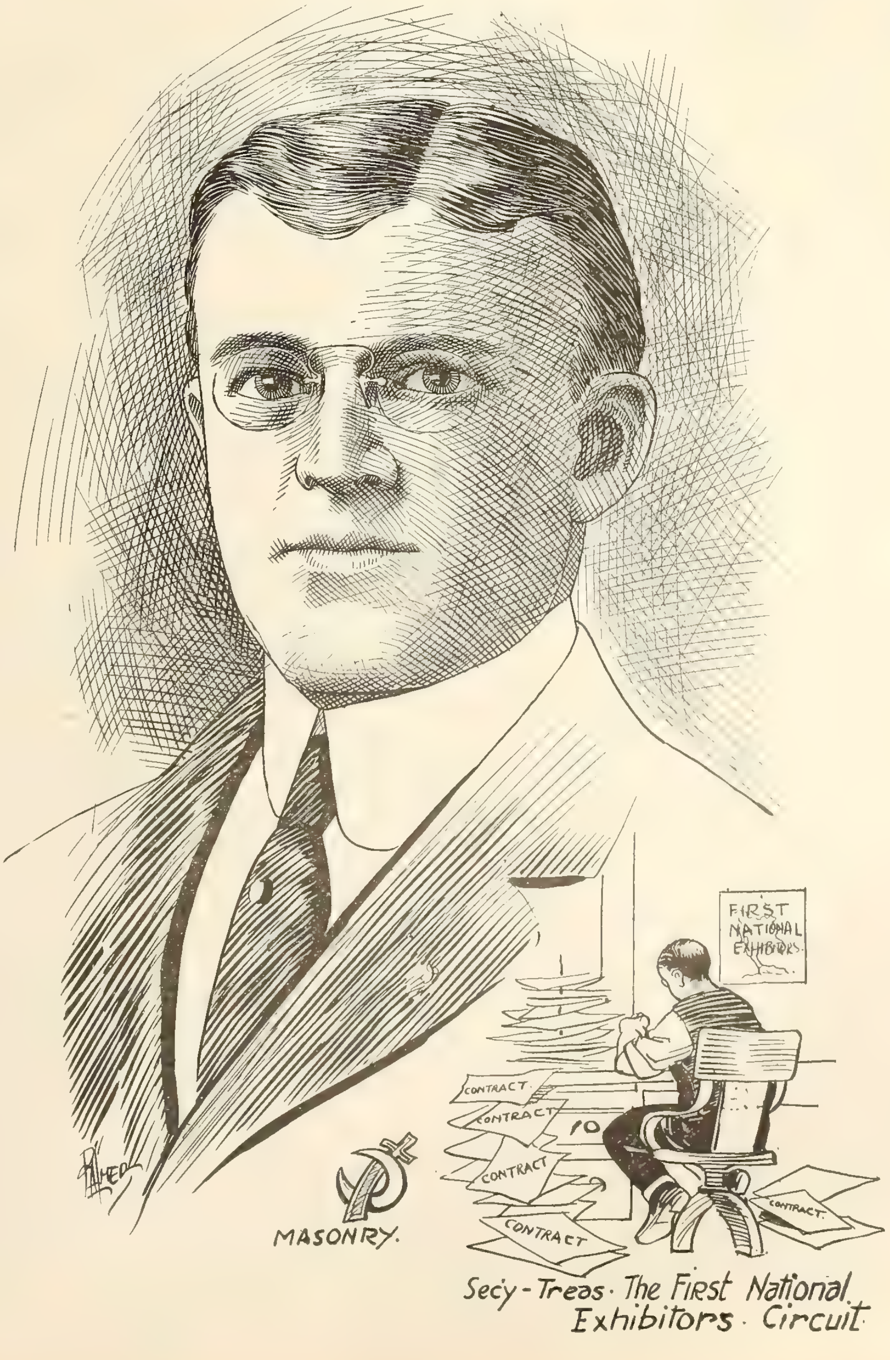
We begin to harbor a suspicion that if we could dig deeply enough into the history of many other picture magnates we might find a whole film orchestra.

Which brings to our mind a suggestion—why not as one of the features of the coming Boston Exposition a Film Magnates Band?

We'll almost wager that William A. Brady will volunteer for the bass drum.

And then every time William A. got going too loud with the bass Jesse Lasky could inject a little softly artistic cornet note.

And if the pace got too fast Harry Schwalbe would be there with the conservative purring of the oboe.



Secy-Treas. The First National Exhibitors Circuit

Prepare to Fight Uninformed Zealots

REPORTS come from California that certain school teachers in the neighborhood of Los Angeles are starting a movement to keep the children away from motion pictures by urging them to invest the amount that they would spend in this manner in thrift stamps.

This plan to deny the children, to say nothing of the elders, innocent amusement has no support from Government officials or from any persons in authority, but evidently arises from the misguided zeal of persons who do not realize that **one of the most essential things in these days of war is to keep the public cheerful and contented.**

A FEW days ago a West Virginia exhibitor reported the activity of the principal of a school in her community who was taking advantage of his position to fight motion pictures. He has been opposed to them in times of peace, but he is taking advantage of the war to make the false statement that the Government is urging the public to save the amount that they would spend in this cheap amusement and put it into War Savings Stamps.

At the request of this theatre proprietor, the Exhibitors' Service Bureau prepared the advertisement which appears in the opposite page to show the public exactly how the Government stands on the motion picture. If you are having a fight of this sort waged in your community, you would do well to use this. It could be employed as a page less, in smaller space, or broken up into a series of talks with the public.

Tell the public the truth about the relation of the Government and the motion pictures. Don't let hypocrites and narrow-minded zealots endanger your business. Keep the public informed and you need not fear for the result.

Vanderlip Backs Up Exhibitors

Writes Letter to Los Angeles Asking That Alleged German Propaganda be Thrown Out of Savings Campaign—Business Hurt

F. A. VANDERLIP, chairman of the National War Savings Committee, has come to the aid of Los Angeles exhibitors in their fight against alleged German propaganda which has made great inroads, it is said, on the exhibiting business of the California city and other places along the Coast.

This situation, which motion picture men attribute to German spies and sympathizers, was first brought to light May 15 in a telegram from Samuel Goldfish to William A. Brady, claiming that the school children of Los Angeles were being urged by teachers to discontinue patronizing the picture shows. Frank A. McDonald, president of the Theatre Owners' Association, Inc., also wired Mr. Brady appealing for immediate action.

When Mr. Vanderlip's attention was called to the matter, he immediately wrote the National War Savings Committee branch in Los Angeles, suggesting that in the savings campaign no specific thing be picked out and discriminated against.

Mr. Goldfish's wire of May 15 to Mr. Brady follows:

"A very serious situation has arisen in the city of Los Angeles, whereby the school children are made to pledge themselves not to patronize motion picture theatres, thereby saving money with which to buy thrift stamps. This situation is so serious here that the picture theatres have been deprived of fifty per cent. of their revenue. If we as an industry allow a condition like this to develop throughout the country it will put the majority of exhibitors in this country to bankruptcy, thereby affecting the produccers and reducing their revenue. I therefore strongly urge you to immediately call a meeting of the War Committee and put this before them so that the matter may be taken up with the proper officials in Washington immediately."

Mr. Vanderlip's letter of May 16 follows:

C. A. Davidson, Esquire,
State Director, National War Savings Committee,
317 Trust and Savings Building,
Los Angeles, Cal.
My Dear Mr. Davidson:

Word just comes to me from Los Angeles that there is a movement there in connection with the War Savings Campaign to pledge the school children specifically not to attend motion picture shows. The motion picture men are naturally very much concerned about such a movement as this. I do not feel that it is the sort of movement to be encouraged. I am very strong, indeed, in the belief that school children and every one else should be pledged to economize, to save and to buy War Savings Stamps, but for the War Savings organization to pick out the specific thing to be refrained from is, it seems to me, a mistake. I am certain that the general pledge scheme which has been so successful in Nebraska, and which we are adopting for the whole country is the right move, but if we add to that pledges to specifically refrain from any particular type of expenditure it seems to me we are exceeding what would be good judgment.

There is, too, another side to the matter. The motion picture people have been very well disposed, not only toward War Savings, but toward all the Government activities, and in many ways have been extremely helpful to the Government. Right at the moment many motion picture organizations are offering to carry "trailers" on all the releases of new picturs for the next three months, and it comes particularly hard when they are co-operating in this way for us to specifically select them as particular ground for economy.

That a child may find it necessary to economize in his motion picture expenditures it he takes a pledge to save, that it may be desirable for him to refrain from such expenditures, is undoubtedly true, but I do not think that we should start a campaign specifically to pledge school children not to go to motion picture shows.

Sincerely yours,
(Signed) F. A. VANDERLIP,
Chairman, National War Savings Committee.

It is predicted by exhibitors and producers that this communication will likely stamp out a growing evil, and that a great business which would otherwise probably have been undermined, will be saved to instill additional patriotism into the people and contribute its tremendous revenue to the Government.

Motor Express a Life Saver

The motor truck express service between Washington and Baltimore has become a life-saver to exhibitors and exchangemen in this territory at this time of railroad congestion and mail delays. It is believed that a similar service would be helpful among groups of other towns.

To Give Crippled Soldiers Course in Operating

A motion picture operating school has been organized by the American Red Cross to be run in conjunction with the reconstruction of the cripped soldier movement, the idea being to give our crippled soldiers a six-weeks' course of instruction in motion picture projection in the Red Cross Institute, 311 4th avenue, New York City, and then secure positions for the men who complete the course in the various theatres throughout the country.

William Fox, the Nicholas Power Company, the Precision Machine Company and a number of others have volunteered their help and co-operation. All those who are willing to do likewise are advised to communicate with James R. Cameron, Instructor of Motion Picture Operating to the American Red Cross, at the above address.

Soriero Denies Contract with the Drews

Thomas D. Soriero, manager of the Park theatre, Boston, and the Strand, Lowell, who was in New York last week, was indignant over the report published in a local sheet that he had signed a contract with Mr. and Mrs. Sidney Drew, who are not on the legitimate stage, to produce a series of comedies for the screen. While the Drews are not playing in Boston, and they are great friends of Mr. Soriero, they have had no business relations whatsoever, and Mr. Soriero denies that there was the slightest ground for the published report.

Women's Federation Turns Down Censorship

At the biennial meeting of the General Federation of Women's Clubs held at Hot Springs, Ark., the first week of May, a group in favor of State censorship endeavored to railroad a resolution through a special conference called to discuss the subjects of local regulation and the Better Films Movement. After a considerable wrangle the resolution, which carried an endorsement of State censorship, was suppressed.

The Motion Picture and the War

PRESIDENT WILSON and every member of the United States Government have urged the people to cheerfulness during the war, to follow their normal customs without waste or without prodigality.

EVERY branch of the Government has used the motion picture for propaganda since the start of the war and has afforded every facility, under proper supervision to the portrayal of the various governments on all of the screens of the country.

AT the direction of President Wilson the Committee on Public Information has gone further than this and has inaugurated its own department of motion pictures, taking all of these employes from established film companies.

THIS committee itself will make pictures for showing in the regular established theatres. One seven-reel feature has already been completed and shown in a few sections of the country in advance of its general release.

THE war and navy departments have specifically authorized sailors and soldiers to take part in feature pictures. "The Unbeliever," a recent production, had the cooperation of an entire corps of U. S. Marines and, with the exception of a few professional players, they supplied the entire cast. This was a commercial picture.

SOLDIERS of the United States Government were used in "Over the Top" and many other pictures. Sailors have appeared in features without number.

PRESIDENT WILSON has never refused to pose for a motion picture. Not a week goes by in which he does not appear in one.

MRS. WILSON is a regular attendant at Washington theatres. Within the month the Associated Press has chronicled her appearance at the showing of one of the big features.

SECRETARY of the Treasury McAdoo had many times publicly given the motion picture theatres credit for a great share of the work that is being done toward winning the war.

TEN cents out of every dollar that is paid in to the motion picture theatres of the country go into the United States Treasury to fight the Hun. In addition to that there are other taxes on the manufacturers of the film.

SECRETARY McADOO relied on the motion picture theaters to help raise the three Liberty Loans and expressed his delight with the work that they had done.

WHEN the Third Liberty Loan came Secretary McAdoo called upon many of the motion picture stars to help in the work. Mary Pickford, Douglas Fairbanks, Charlie Chaplin, William S. Hart, Marie Dressler, and scores of others made tours of various sections of the country and raised an aggregate of millions of dollars.

WHEN Food Conservator Hoover wishes a special appeal to go to the country he calls in the motion picture men and this appeal is flashed on the screens of the bigger theatres.

WHEN the Red Cross drives come, when an impetus is needed for War Savings Stamps, or any other war fund is needed, the motion picture theater is called upon and always responds.

AND FOR OUR SOLDIERS:

THE Government has endorsed motion pictures by erecting in the various training camps Liberty theatres where the same class, and the same actual pictures that you see at the picture play are shown. These are not only shown with the consent of the Government, but by its direct order.

THE Government knows that no one thing is more calculated to keep glad the hearts of the soldiers and sailors than the motion picture.

GEN. PERSHING has called for more motion pictures to be sent abroad. He has asked for the kind that you are seeing day after day at the (Your Theatre). He arranges the leaves of absence so that the men shall have certain relief from trench life to attend the motion picture theatres behind the lines.

THE Y. M. C. A. shows motion pictures—the sort that you see at the (Your Theatre)—in every one of their "huts" on the battlefield.

THE Government of the United States has endorsed the motion picture in every way that it possibly could, in raising money, in educating the people, and in keeping the people happy and confident.

THE Government knows what it wants. It has not hesitated to tell you when this or that should be done. It tells you in so many words to go to the motion picture—AND IT SENDS ITS FIGHTING MEN THERE AND WHEN THEY CANNOT GO IT SENDS THE PICTURES TO THEM.

Help the Government Win The War. You Will Help It By Going To the Motion Picture Theatre and Contributing Your Part in the War and You Will Be Following the Express Endorsement of the President and Every Element of the Nation's Government.

Does the Government Know Better What It Wants or Some Individual Who Sets Himself Up as Greater Than Woodrow Wilson and Every One of His Aids in the War of Democracy Against Autocracy?

Eight Hayakawa's for Mutual

Releases of Haworth Productions to Cover a Period of Forty-eight Weeks—First Is Due July 15

MUTUAL FILM CORPORATION will distribute for Haworth Pictures Corporation eight Sessue Hayakawa special productions. The negotiations for the distribution of the pictures have been conducted by Charles Greenberg, secretary of Haworth Pictures Corporation, and James M. Sheldon, president of Mutual.

The first of the pictures, which has just been completed under the working title of "His American Birthright," will be released July 15, and will be available for pre-lease to the leading exhibitors throughout the United States by special arrangement.

"We have set out to make Hayakawa pictures with a greater attention to vehicles and the refinements of production than he has ever had before," says Mr. Greenberg. "He has been thoroughly established with an earned reputation of stardom of the first magnitude. For a long time it has been true that his name on the billing means a big house and a long run.

"We have proceeded therefore to lay out a line of production for him that will enable his box office value to demonstrate itself and exploit itself unhampered by any parallel releases or releasing conditions.

"The cast in the first picture is certainly ample evidence of our sincerity of purpose in giving Hayakawa the ample support that will enable his best work. The cast includes Marin Sais and Tsuri Aoki — Mrs. Hayakawa — Mary Anderson, and a number of others who have played 'on their own' in productions of feature merit. The direction is by William Worthington.

"Hayakawa has in our opinion a remarkably well established box office value. He is quite what one would call a 'natural star.' There has been nothing of artificial stimulation in his career. He has not been a creation of advertising and publicity. He has made his screen fame for himself, entirely out of his own ability and genius. That means a standing with the public that makes his pictures a sound investment for the motion picture exhibitor.

"We have chosen the distribution facilities of the Mutual Film Corporation after an investigation which leads us to believe that through the Mutual we will get the benefit of a service to the exhibitor which has been firmly established and well demonstrated. The Hayakawa pictures will, of course, be accompanied by a full line of exhibitor aids and advertising accessories which will be in keeping and in quality harmony with the pictures themselves."

The first of the pictures will be at the Mutual's exchanges shortly.

Lone Star Redeems 10 Per Cent. of Preferred

Ten per cent. of the outstanding preferred stock of the Lone Star Corporation, a $1,500,000 concern, was redeemed at 110, plus accrued dividends, May 15, according to announcement issued from the offices of the corporation in Chicago.

The Lone Star Corporation is the concern organized for the merchandising of the series of twelve comedies featuring Charles Chaplin, produced by the Lone Star Corporation and released through the Mutual Film Corporation.

A large percentage of the original capital represented by the preferred stock has been returned to the stockholders. Meanwhile the pictures are said to have a long working life ahead.

La Voy Off for a Third Tour of Battlefronts

Merl La Voy, war camera correspondent, who is well known in the picture industry for his work in connection with "Heroic France," released through Mutual, is leaving shortly for a third tour of the European battlefronts with Burton Holmes, the lecturer.

Triangles in High Place

"Triangle pictures are shown here in what I think is the highest theatre in the world," said D. T. Powell, manager of the Tomboy theatre, at Smuggler, Col. "The floor of our theatre is something over 12,000 feet above sea level."

Not Captain Warwick

Similarity of names has misled friends of Captain Robert Warwick who have recently read in various publications an item to the effect that "Robert Warwick, former film star, now with the U. S. Army in France, was awarded $1,000 by the California State Industrial Accident Commission, for injuries received in March, 1917, while employed by the Kalem Company."

Captain Warwick is not the Robert Warwick referred to in the item. He was never employed by the Kalem Company and has never worked in the West. The Robert Warwick alluded to was a stock actor.

Mabton Theatre Not Sold

C. M. Dunn, owner of the Mabton theatre, Mabton, Wash., writes that the statement made in the West Coast Edition of MOTION PICTURE NEWS in the issue of May 11 that he had disposed of the theatre to J. A. Humphrey was erroneous. Mr. Dunn states that Mr. Humphrey has a short lease of the lower floor only, and that he has donated the use of the upper floors to the Red Cross.

More Pathe Men Enter the Service

A. W. Smith, assistant manager to A. M. Holah, of the Cleveland Pathe Exchange, has been drafted, and Edouard Helouise, Pathe booker, has volunteered for service as an interpreter. Helouise is a Frenchman.

South Awakening to Needs of Sunday, Says Cocks

Advisory Secretary Orrin G. Cocks, of the National Board of Review, has just returned from the South where he says he noted a liberalizing tendency regarding the opening of motion picture theatres on Sunday afternoons to answer the demand for recreation for the soldiers. He personally observed the conditions in the camp cities of the Carolinas, Georgia and Florida and says regarding his observations:

"All of these cities have a strong feeling about preserving the sanctity of Sunday and the closing of commercial entertainments on that day. In view of the fact, however, that the church has not made good in solving the problem of the Sunday activities of the soldiers in neighboring cantonments, the pressure of events is tending toward the recognition of the need of some form of commercial entertainment on Sunday afternoons. In Chattanooga, the ministers have not objected to the use of pictures on Sunday and the citizens feel that the community atmosphere has been improved as a result. The entertainments have not interfered with the church services. The influence on the non-church group has been found to be decidedly wholesome. In Atlanta the ministers have agreed not to oppose motion pictures in the city auditorium on Sunday afternoons if no admission charge is required. Some fine motion pictures are now being shown in Charleston. In all the towns mentioned the exhibitors have been peculiarly alive to the needs of their cities and have exercised discernment in the selection of pictures. In this way they have won the respect of their communities."

G. V. Martin in Cincinnati United Office

George Vivian Martin has been assigned to the Cincinnati office of the United Picture Theatres, Inc., which now is under the management of C. C. Hite. Speaking of the film situation, Mr. Martin says: "For several years I have been making an independent investigation of the 'movie' field, with a view of organizing among the exhibitors a co-operative association. Much of the producers' profits are paper profits. The waste is stupendous — a crash is inevitable. The crisis is near at hand. Where is the exhibitor going to find himself with a house on his hands and no films to exhibit? Truly the future, if judged by the past, is anything but promising. I do not say this as critical of any one. It is the result of fundamental error, growing worse as the days grow apace."

George D. Baker Recovers Rapidly

George D. Baker, manager of productions at Metro's West Coast studios, who was operated upon recently for appendicitis, has improved so rapidly at the Good Samaritan Hospital in Los Angeles that he is expected to be discharged in a few days.

Plant Your Crop

Don't Scatter It

TURN back to page 3266.

Read about the *new* kind of trade paper advertising—the *exhibitor's* kind.

If you—Mr. Advertiser—will write any exhibitor he'll tell you we're right.

He, the exhibitor, wants you to use your trade paper pages in helping him put over your picture. He needs this help. He tells us so.

He will also tell you to *concentrate* this merchandising copy in *one* publication.

He wants it in the publication he *works with each week,* in the publication he *files.*

That publication is MOTION PICTURE NEWS.

Write and ask him. He'll tell you so.

He doesn't want you to *scatter* your announcements. Thin advertising raises no crop for him or you.

It's a needless expense which he believes that *he* has to help bear.

He'll thank you for *merchandising* copy—for saving and making money for himself and for you.

He'll greet enthusiastically the first man to give him this co-operation.

Are you the man?

We have secured good advertisers to talk to YOU. Listen to them!

Jewel Against Fake Publicity

Corporation Cites Example of Exhibitor Who Claimed Sheriff Stopped "The Kaiser" in Deference to Pro-Germans

JEWEL PRODUCTIONS, INC., serves notice that it is going to prosecute wherever possible under the laws of the state in which the offense is perpetrated, all publicity men of whatever description who in future shall promote Jewel pictures through dishonest publicity and gross misstatement of facts.

This action is taken as a result of the methods said to have been adopted by an Iowa exhibitor in promoting "The Kaiser, the Beast of Berlin." The alleged facts in this case as set forth by Jewel are as follows:

"The Kaiser, the Beast of Berlin" was scheduled for presentation at the Amuse-U theatre, Clinton, Iowa, on May 15, 16 and 17. Several days before the opening, H. E. Friedman, manager of the Jewel exchange at Des Moines, from which Clinton is served, received a telegram notifying him that Claude Ramsey, sheriff of the Clinton county had served notice upon the theatre that he would not allow the presentation of "The Kaiser, the Beast of Berlin," owing to the large pro-German sentiment in Clinton.

Without investigating farther Manager Friedman got in touch with the Des Moines Chamber of Commerce and the office of the Attorney General of Iowa for the purpose of forcing Sheriff Ramsey to allow the presentation as scheduled.

Manager Friedman also sent a long telegram to President Wilson, informing him of the alleged action of Sheriff Ramsey and requesting action on the part of the Federal Government to force the showing of the picture which shows the Kaiser as he is.

After doing everything possible in his territory, Mr. Friedman notified the New York headquarters of what had transpired, forwarding a copy of all telegrams received by him and of those he had sent.

Immediately upon receipt of the news H. M. Berman, general manager of Jewel Productions got in touch with headquarters of the American Defense Society in New York City and the leaders in the society prepared to take steps to make the immediate future of Sheriff Ramsey uncomfortable. They first wired him demanding that he allow the presentation of "The Kaiser" at Clinton, to receive a reply immediately from the sheriff announcing that he had not forbidden the presentation and had no intention of so doing.

The fact that Sheriff Ramsey had not issued any orders or even a request that the picture should not be presented also was verified by Norman Samish, manager of the Amuse-U theatre, for which the picture had been booked.

As a result of this attempt at dishonest promotion Jewel Productions has made the announcement that in the future it will join with any newspaper that wishes to prosecute any person giving dishonest stories to the paper regarding any of the Jewel productions. This form of procedure will be possible in several states which have laws making the giving of dishonest and distorted news to newspapers a misdemeanor.

In commenting upon the Clinton case, Manager H. M. Berman of Jewel Productions, Inc., said:

"This is a sample of dishonest publicity that has been used in picture promotion. Any photoplay that needs this kind of publicity should be shelved. 'The Kaiser' certainly does not need any publicity of this kind nor does any production released by Jewel."

Film Men Buy Bonds

The Pleiades Club, the oldest dining club in New York, held its final banquet of the season at the Biltmore, Sunday, April 28. The war spirit was much in evidence, the program being punctuated with ringing patriotic speeches by Judge Charles F. Moore, Anthony Euwer and John C. Freund.

The big thing of the night came when a de luxe copy of the yearbook was raffled off. This was won by George W. Bowesman who promptly turned it back to the club to be re-sold for Liberty Bonds, each bid to constitute a purchase, the highest bidder to possess the book.

Amelia Bingham was the auctioneer and in ten minutes the book was knocked down and $27,700 had been subscribed. The subscribers were the following:

Henry Evans, $10,000; P. A. Powers, $7,000; Judge Charles F. Moore, $5,100, and Messrs. Dalzell, $2,000; Foley, $700; Freund, $500; Neal, $400; Mrs. Winfield, $1,000, and Mrs. D. F. Murphy, $1,000.

President Howard S. Neiman presided. On motion of First Vice-President G. Warren Landon, a rising vote of thanks was extended him for his able conduct of a very prosperous season.

Leases the Murray Hill in Flushing

The Murray Hill theatre, located at Broadway and Fourteenth street, Flushing, has been leased by Charles Krummeck from Walter Eagan.

The theatre has been entirely redecorated. The policy will be feature pictures, booked through the exchanges of Paramount, Artcraft, Metro and Bluebird. Charles Raffle will be the resident manager.

Mr. Krummeck will continue also to conduct the Krummeck Studio in New York.

St. Louis United Members Forming Club

The St. Louis exhibitor-members of United Picture Theatres of America held a luncheon at the Elks Club, of that city, on May 8, during which preparatory measures were taken for the formation of a local United Club. Floyd Lewis, the St. Louis district manager for the United, is sending an outline of his club plan to his colleagues in other cities in the hope that similar get-together associations will be formed all over the country.

Cleveland to Have Three More Fine Houses

As a result of two real estate transactions which were completed May 5 and pending negotiations in a third, Cleveland, it is said, will be provided with three more motion picture houses of the higher type.

In a deal handled by Joseph Laronge of the Joseph Laronge Company, properties at East Sixty-third street and Euclid avenue and also at Auburndale and Euclid avenue have been taken over by the Mall Company, owners of the Mall and Alhambra theatres, and they will be improved by motion picture theatres as soon as building conditions permit.

Joseph Laronge further announced that arrangements are being made by the Mall Company to erect another theatre, with a seating capacity of approximately 3,000, at a cost of $300,000. It is to be located in the downtown section somewhere in the vicinity of Euclid avenue and East Ninth street.

In both the transactions closed May 5, the Mall Company purchased from the Grace Ella Realty Company the leasehold interests in the properties. The property at the northwest corner of East Sixty-third street and Euclid avenue has a frontage of 89 feet and a depth of 300 feet. It was formerly owned by Lester A. Cobb.

The Euclid-Auburndale location is 52 x 200 feet and was sold through the Laronge office for J. A. House, president of the Guardian Savings and Trust Company, to the Grace Ella Realty Company in 1916.

It is estimated that the value of the property is about $30,000, while the parcel at Euclid and East Sixty-third street is valued at $105,000.

Seats 300, Asks Fourth Day for "Tarzan"

J. L. Shipley, of the A. H. Blank Enterprises, of Des Moines, member of the First National Exhibitors' Circuit, reports that S. A. Hayman, of Grand Island, Neb., who seats less than 300 in his theatre, telegraphed for an extra day on "Tarzan of the Apes," after playing it to capacity at high prices for three days. He produces the telegram as evidence.

Mr. Shipley also takes occasion to compliment Harry Reichenbach for the campaign book he put out on the feature. He states that he is looking for many more months of big business.

Yeggs Make a Big Haul in Cincinnati Theatre

Early on the morning of Monday, April 29, three yeggs blew the safe of the Family theatre, Cincinnati, and secured $3,500, the combined receipts for Saturday and Sunday. Shortly after midnight the porter was called to the front door. Three men, who claimed to be detectives, stated that they were looking for a $150 brooch that had been left in the theatre by a woman. He allowed them to enter. They overpowered him and imprisoned two scrub women in a room, nailing the door shut. Then they blew the safe and made their escape with the booty.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

" Rose o' Paradise "

Six Long Winded Reels That Bessie Barriscale Can't Hold Up

(Paralta-Hodkinson—May 13)

DID you ask me what is the matter with this picture? Well you can't make six reels out of material that is hardly enough for three. In my career I have seen some padded pictures but they have to go some to beat this one. About two reels are used to show almost exclusively Miss Barriscale and her kittens.

Why in the world the Paralta people should stick to the six reel standard when by trimming off some of that excessive padding they could improve if not save the situation, is beyond my comprehension.

The opening of the story shows some not very pleasing details that are hardly of any value to an entertainment. A wife dies during her childbirth and the husband loses his mind as a consequence. If it is necessary at all to tell such things a subtitle can very easily tell it in a much less grewsome and displeasing way. The supporting cast is mediocre.

Director James Young must be feeling kind 'a bad about it but anyone who has an idea of his past accomplishments will know he is not to blame.

Pray for rain.

" Who Is to Blame "

Triangle's Latest Lets a New Jap Star Shine

(Triangle—May 10)

THIS offering is so good that it will offer you a pleasant surprise inasmuch as the title, in all probability, will mislead you as to the nature of the subject.

The story opens up in Japan and shows some very beautiful and artistic garden scenes with dancing Geisha girls.

The most striking feature in the whole affair, however, is the wonderful acting of the young Japanese, Jack Abbe. He wins your sympathy from the very beginning with the natural characterization of his role, and retains it to the end. His part is that of a faithful companion-servant who had sacrificed his master's esteem in order to bring about a reconciliation with his wife. It will certainly touch your heartstrings. I am not overestimating matters if I tell you that with his pleasant countenance and the smile that is so characteristic of his race, Abbe if rightly handled will easily contest the field for first honors with his countryman, Mr. Hayakawa. The only difference is that Abbe is better suited for light parts while Mr. Hayakawa for heavy parts.

One of the subtitles which says, " Say Sweet, I hate to give you up so soon," strikes rather discordantly and it is out of harmony with the whole.

NOTE.—Don't pay any attention to the press sheet furnished with this picture if it shows that some one was poisoned, as there " aint no such animal " in the picture. Some one had the good horse-sense of changing all that after the picture was taken. Perhaps the poisoning would make the story more dramatic, but none of us will give a darn about that if it is to be at the expense of the entertainment. And the way the ending has been rearranged will give those who pay their dimes to see a show the entertainment they want, happy, clean and wholesome.

CAST

Taro San	Jack Abbe
Grant Barton	Jack Livingston
Marion Craig	Maud Wayne
Mrs. Craig	Lillian Langdon
Tonia Marsh	Lillian West

Directed by Frank Borzage

THE STORY

While traveling through Japan, Grant Barton, an American, strikes up a friendship with Taro San, a rikshaw boy whom he brings to America on his return. Taro studies hard and learns English. Barton wins the hand of Marion Craig in spite of the objections of her mother. Mrs. Craig becomes suddenly ill in California and wires Marion to come and nurse her. During her absence Barton succumbs to the charms of Tonia Marsh who is in the service of the German Emperor. Wishing to surprise her husband, Marion returns East unannounced and in opening the door sees Tonia in the arms of her husband. Shocked, she immediately returns to her mother's home, who had also returned East.

Taro had seen Marion and tells Barton. He attempts to gain forgiveness from his wife but the mother secretly intervenes and avoids a reconciliation. Taro, by a ruse, makes Tonia believe he is a kin of the Japanese Emperor and she invites him to her house in order to make love to him. As he had planned, Barton finds Tonia in his arms, therefore, that evening he orders Taro from the house. Taro packs but before leaving for Japan, goes to Mrs. Craig's house and tells Marion that Barton is ill and needs her. She goes and this brings the reconciliation Taro planned for the happiness of his master at the cost of his master's esteem.

" His Own Home Town "

A Paramount-Ray Production Up to Standard

(Paramount-Ince—May 27)

ALTHOUGH the plot is rather improbable and Mr. Ray appears much too young for the part, nevertheless " His Own Home Town " on the whole is entertaining. It will especially get you when young Jimmy Duncan (Charles Ray), tells the district attorney he would give him twenty-four hours to get out of town; his father, the hypocrite Bishop, that he had no son and the community could very well get along without his services; and the banker, to withdraw his candidacy as senator. You will be with him in this, as they all were down on him when he was young and a little reckless.

The story is by Larry Evans and tells of a young man in his 'teens who is inclined to be a little wild. His father, a minister of the gospel, is ashamed of him and doesn't want him in the house and the district attorney tries to run him out of town. He leaves, but some years later comes back and assumes the management of the local paper which was willed to him and succeeds in running down the political crooks, his own father included—thus gaining the respect of the town and the love of a girl.

It is a clean attraction and will take well with any audience.

" Believe Me Xantippe "

The Former Stage Success Gives Wallace Reid a Real Chance

(Paramount—May 27)

"BELIEVE ME XANTIPPE " is an offering of the light type, the kind that doesn't require deep thinking on the part of a picturegoer to enjoy it. It is the exact opposite of anything serious and I am sure it will prove very entertaining.

The story, taken from the play of the same name by Frederick Ballard, tells of a young millionaire who entered a wager with two of his friends that he could break the law and get away with it for a year without being arrested by an officer. He wins his bet and a wife.

The picture is clean and the kind that will leave a good taste, besides it will help vary your program.

" Old Hartwell's Cub "

Not Up to William Desmond's Recent Productions

(Triangle—May 19)

I HAVE been used to seeing William Desmond in pretty good photoplays lately, but this one is very disappointing. There is drinking a plenty, a death from intoxication and a secret marriage which is a bigamy, which all go to make you feel depressed. On top of that there is an ending that is anything but logical from an entertaining angle.

The directing is not " overgood " either. The fainting of the girl is too mechanical. As to the subtitles, a little more care and fewer ones would help a whole lot to pull it out of the hole.

You can only get by with this but it will be wise on your part to show something strong in your next change.

(Continued on following page)

"The Golden Goal"

Harry Morey Gets a Well Fitting Role in This Vitagraph

(Vitagraph—May 29)

TAKEN as whole this is a strong dramatic offering that will hold the interest and will entertain. Some points however might not strike just right to some particular tastes. For instance, the picture opens showing a barroom and a man in an intoxicated condition. Irrespective of the dramatic results attained, the starting of an entertainment with such a scene might not help put some spectators in the very best of mood.

There is also a slight reflection against labor unionism in the story. It may not be noticed, however, it is not a good thing to incorporate into pictures however innocently done.

The story was written by Lawrence McCloskey, and tells of John Doran, a sailor, who was attracted to a wealthy society girl. As the barrier of money and education was too great between them, he set out to get both. He was elevated to the job of a foreman in a shipping plant and gained great influence in labor circles. The father of the girl attempted to use this influence by bribing him to call a strike and thus ruin his opponent. Doran accepted the bribe but later when his real manhood awoke and he realized the misery he had brought upon the families of those who had placed all their confidence in him, he exposed his own shameful conduct and tried to repair the wrong by asking them to accept the concession offered by the management of the plant which was reasonable. In the end he married his stenographer, the girl who stood by him and was the cause of his reformation.

Mr. Morey does the best work of his career in this picture. Jean Paige also deserves special mention.

It is a clean offering.

"The Mating of Marcella"

Dorothy Dalton Certain to Please in This Paramount-Ince

(Paramount-Ince—May 20)

THE story in this picture may not be technically perfect, nevertheless, like "Love Me," it will prove another hit for Miss Dalton as it is clean, interesting and contains those little touches that appeal strongly to human emotions.

The story tells of a young girl who, thinking she was doing a good act, consented to assume the name of a frivolous woman and establish a residence in Reno, Nevada, in order that the latter may secure a divorce from her wealthy husband and follow her new love. The woman with her suitor was killed in a railroad accident, leaving the girl free to respond to the real love of the man whose name she had assumed.

The direction comes fully up to the standard of Mr. Neil's former productions. The photography is very good. Some of the interior scenes are lavish.

This attraction will please any audience.

"A Soul for Sale"

Dorothy Phillips Pleases in a Dramatic Subject

(Jewel—May 19)

NATURALLY, you prefer first of all that a drama be clean, based on a logically written and interesting story with tense situations and be entertaining. Well, you will find all the above mentioned conditions in this offering and more. It has good photography and lightings that help to make it look like a painting on the wall.

The story was written by Evelyn Campbell and was published in *Snappy Stories* magazine. It tells of a widowed mother who, in order to keep up appearances in society, forged, implicating her innocent daughter. To cover her misdeeds, she urged her daughter to marry a wealthy old man.

The daughter was about to consent in order to please her mother's vanity, when her mother compromises her in the eyes of the man she really loved by entering his room with the intention of stealing the money he won at gambling. Her soul revolts and she refuses to further shield a thief even though her mother. Eventually she marries the man she loved.

Some of you may think the title sounds too suggestive, but all the suggestiveness is confined in the title and not in the story itself. I have recently heard some kicks about giving a suggestive title to a clean picture and I think they are just. It seems to me it is just sticking to the habits of the old, old days. It would be well to have clean pictures given clean titles, but if I were to have a choice between a clean picture with a suggestive title and a suggestive picture with a clean title I would a thousand times rather choose the former.

"Midnight Madness"

Rupert Julian's Name a Guarantee on This Mystery Tale

(Bluebird—June 3)

WHENEVER I hear of Mr. Julian's name connected with a picture I can almost call it a sure bet before I see it. He has hardly turned out a bad one for quite a long time.

"Midnight Madness" is a detective story with a mystery element running throughout that is not explained until the end.

The story was written by Elliot J. Clawson, and tells of a young man (Rupert Julian) who was hired as a private detective to recover some priceless jewels after the police had failed. He got the jewels but incidentally fell into the charms of a pretty young lady (Ruth Clifford), who unwittingly had helped a gang of crooks steal them.

Those of you who remember "The Mysterious Mr. Tiller" will find this feature even more interesting and entertaining. It is clean and will please any audience, high or low brow alike.

"A Daughter of the West"

Baby Marie and the Pickanniny Score, But Western Stuff Is Far Fetched

(Pathe—May 26)

IT is strange that all of us should shout about waste but are inclined to overlook the most important source, the story. There is where the real waste takes place. For my part I am not inclined to blame the author as much as I do the system that permits such stories as "A Daughter of the West" to be picturized and waste real good money.

The first two reels of this picture are fine and in keeping with the capabilities of Baby Osborne. There is enough good clean comedy in it to satisfy. However, the material wasn't there for a five reeler, so the author had to think of something to stretch it to that length and he inserted some Wild Western stuff. It would not be a bad addition if it had been written intelligently, as it would add something different, a combination of babyish pranks with something serious. But the way it has been written and presented it will be fit to show only to those of the grown ups that don't even possess a child's intelligence.

The little colored boy is a real scream in this picture, and he is about the best redeeming feature.

"De Luxe Annie"

Norma Talmadge in a Crook Play That Should Please

(Select—May 19)

CROOK plays, when well presented, prove always a good attraction. You can bank on this one pleasing your patrons. It contains many good factors, such as a good plot (although not plausible), swift action and a few heart touches that all help to entertain an audience.

The story originally appeared in the *Saturday Evening Post* and was later seen on the stage. It tells of Julie Kendall (Norma Talmadge), wife of Walter Kendall (Frank Mills), who is hit on the head by a crook causing the past to become a blank to her. In her wanderings she meets the same crook (Eugene O'Brien), and is forced to become his confederate. After a thorough search by specially detailed detectives she is located. Eventually she is cured by an operation.

The picture is clean and will appeal to all classes.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

An Alien Enemy (Paralta-Louise Glaum)—" Very interesting picture." " Strong, timely feature, Louise Glaum a wonderful actress."

Doctor and the Woman, The (Jewel-Mildred Harris)—" Excellent picture; Mildred Harris a real star."

The Trail to Yesterday (Metro-Harold Lockwood)—" Very good; Lockwood a coming big star."

Treasure of the Sea (Metro-Storey)—" Fair picture." " Good."

Up the Road with Sallie (Select-Constance Talmadge)—" A real picture; why not more like it? "

Soul of Buddha, The (Fox-Theda Bara)—" Star has good drawing power; well produced feature and pleased the crowd."

At the Mercy of Men (Select-Alice Brady)—" Too suggestive."

A Dog's Life (First National-Chaplin)—" Broke all records." " Best Chaplin ever made."

Over the Top (Vitagraph-Empey)—" Best war picture to date. Extra big all week. Will run two weeks."

Revelation (Screen Classics-Nazimova)—" Big. Nazimova wonderful."

M'liss (Artcraft-Pickford)—" Great."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column " Average of Exhibitors' Reports " the term " Extra Big " indicates a picture which far surpassed expectations; " Big " means a picture doing better than the usual business for that day under average conditions; " Average " is the grading given the production on which business held up to normal; " Poor " indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Extra Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters." "Best ever." "Best Pickford since 'Tess of the Storm Country." "Pleased." "Big in spite of rain." "Mary Pickford at her best." "Drew big business; good picture." "Rain; didn't get them."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest." "Poor feature." "Good picture."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded." "Ordinary."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment." "Pleasing, clean picture."
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." "His best." "He never made a better one than this." "Some picture." "A knockout."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked."
BLUEBIRD, THE (Artcraft)	Big	"Big for ladies and children." "Wonderful." "Splendid picture but our patrons don't take to this kind." "Disappointment from every angle." "They do not want fairy tales." "Average person didn't care for this." "Wonderful picture. Big business." "Splendid. Pleased well." "Impossible to take care of the crowds on this. Made my sixth anniversary week the best ever. Book it—it will please."
BLUE BLAZES RAWDEN (Hart—Artcraft)	Average	"Well liked." "Hart reissues are hurting his new pictures." "Big." "His worst picture." "Two days to capacity." "Pretty good." "Very good." "Hart slipping with us." "Hart works very hard in a poor story."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Star does not have his old drawing power. Good picture." "Well liked."
BREAKERS AHEAD (Dana—Metro)	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here."
BROADWAY BILL (Lockwood—Metro)	Average	"Lockwood good; story poor." "They all like Lockwood." "Excellent picture but Lockwood is not a pugilist." "Very good." "Star well liked. Good picture." "His pictures are all the same." "Good." "Story not pleasing. Give him better stories."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show." "Extra good." "Patrons liked it." "Interesting, pleased everybody." "A very good attraction."
CAPTAIN OF HIS SOUL, THE (Desmond—Triangle)	Average	"Desmond has done better."
CLEOPATRA (Bara—Fox)	Extra Big	"Will play a return date on this sure." "Good picture, business rotten (maybe Holy Week?)." "Great show." "Excellent." "Best Fox or Bara has made. Sure fire. Rather long but picture is worth it. Business increased every day despite strong opposition. A big picture, it must be handled in a big way. Advanced prices."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular." "Best picture we have had with Story." "Pictures like this will put Story a story higher." "Good picture. Well directed." "Good drawing card; picture well liked."
CROSS BEARER, THE	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made."
DANGER GAME, THE (Goldwyn—Kennedy)	Average	"Pleasing comedy drama." "Average business." "Pleasing. Well received." "Madge Kennedy slow starting, working up well. Tom Moore should at least be co-starred. Typical Goldwyn settings, etc. Better than most Madge Kennedys." "Clean picture." "One of the best Goldwyn has released." "Excellent every way." "Star made hit with public; well produced picture."
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class." "Big. William Scott deserves equal credit with star." "Dandy show; patrons liked it." "Star better than in others." "Average picture." "Average business." "Best Fox Special this year." "Very good picture." "Remarkably good." "Better than it sounds; more like this will put Brockwell back." "A great picture; star well liked."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much." "Pleasing picture." "Good picture; star not known yet. "Very good." "Good show."
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	"Only a fair picture." 'Good picture"
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town." "Second episode slow." "Increasing interest." "Holds to fair business." "Fourth episode fair." "They enjoy this serial." "Going along very good at 11th chapter."
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value." "Good picture. Well received One of Stewart's best." "Story and cast good. Stewart is sure a comer."
FAMILY SLEKETON, THE (Ray—Paramount)	Average	"Sermon has no place on the screen. Keep Ray in Rube roles." "Very disappointing." "Ray drew them but it didn't please." "Ray draws very well." "Poorest Ray in long time." "Not up to standard." "Nothing to picture." "Well liked. My patrons like him better in more comedy." "Very good." "Want Ray in Rube plays." "Good feature. Star always pleases."
FIGHTIN' GRIN, THE (Farnum—Bluebird)	Average	"Not up to Farnum's standard." "Poor picture for Bluebird." "Farnum popular here.' "Did not draw." "Well liked here."
FLOOR BELOW, THE (Normand—Goldwyn)	Big	"Very good. Best yet from Normand." "Nice picture, fully up to Goldwyn standard." "Mabel big favorite." "Picture good though drew poor. Six reels too long for small house." "Very good, but did not draw." "Pleasing." "Very satisfactory. Drew fairly well all three days." "Very good." "Star and story poor." "Good picture; drew fair business." "Mabel is slipping." "Everybody liked it." "Not as good as 'Dodging a Million'."
FLARE-UP SAL (Dalton—Paramount)	Big	"While good it didn't go over." "Pleased everybody." "As good as Dalton has done." "Big." "Ince Standard. Standard at her best in this type of play"
FLASH OF FATE (Rawlinson—Universal)	Big	"They want good melodrama." "Pleasing." "Picture mediocre."
FORBIDDEN PATH, THE (Bara—Fox)	Big	"Bara in a very pleasing role." "Pleased the Bara fans." "Big for two weeks." "Bara at her best. Played capacity with little advertising."
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	"Very nice picture."
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	"Big business for two days. This looked more like a serial than a feature, though."
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	"A good picture." "Went big for me." "Average value." "Star not popular." "Very good picture." "Below Fox standard." "Fair program picture." "No good, no star, no story."
GHOSTS OF YESTERDAY (Talmadge—Select)	Extra Big	"Best Talmadge to date." "Star becoming more popular with each picture." "A good bet." "Great with the women." "Conceded one of Talmadge's best." "Beautiful production star popular. Good business." "Best Talmadge to date. She is growing popular." "Fine picture. Star well liked." "Repeat booking. Stood them up while raining outside." "Very good." "Fair business; people do not like Norma here." "This star will be a big favorite here soon."
GREAT ADVENTURE, THE (Pathe—Love)	Average	"Fair. Not up to Pathe standard." "Average program picture."
HARD ROCK BREED (Wilson—Triangle)	Big	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast." "Very good."
HANDS DOWN (Salisbury—Bluebird)	Big	"Not Salisbury's best by any means." "If anybody but Bluebird had this they'd ask $150 for it."
HEADIN' SOUTH—(Artcraft)	Extra Big	"This star made our Holy Week business best we ever had. Will play return on this." "Not as good as others. Stealing Hart's stuff won't do." "Great medicine for the box office." "Good Fairbanks subject." "No one but Fairbanks could get by in this."
HEIRESS FOR A DAY (Thomas—Triangle)	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture." "Kind of picture the public wants." "Good picture, but weather bad."
HIDDEN PEARLS (Hayakawa—Paramount)	Average	"Good picture." "Drew well; star popular here." "Story has objectionable episode."
HIRED MAN, THE (Ray—Paramount)	Big	"Three days; great." "Star becoming great favorite; show well done." "Ray a coming big star." "Star very pleasing." "Good." "Ray draws like a mustard plaster. Keep him in this class of stuff." "Charles Ray is getting more popular after each performance."
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford)	Average	"Great picture." "Press agent's promises not entirely fulfilled. Just a fair picture." "Suitable feature for war times. Plenty of good laughs. Satisfactory financially."
HIS ROBE OF HONOR (Walthall—Paralta)	Poor	"Fair picture but star does not draw." "Title bad." "Little too long" "Too heavy and slow." "Appealed to thinking class."
HOPPER, THE (Mong—Triangle)	Average	"Good picture."
HOUSE OF GLASS, THE (Young—Select)	Big	"Up to standard." "This kind will bring Clara back." "Good picture." "Not up to standard." "Fine picture." "Star has lost her pulling power for me."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."
HOUSE OF SILENCE, THE (Paramount—Reid)	Average	"Very bold. Has no place on Paramount programme." "Fair picture; fair business." "Hardly a theme for a family house. Used the shears on two scenes." "Story too strong."
HUCK AND TOM (Jack Pickford—Paramount)	Extra Big	"Fine for family trade." "Good clean stuff that brings business." "Dandy picture." "Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere." "Big, but not as good as 'Tom Sawyer'." "Best this star ever made." "Good." "Received fairly well."
HUMDRUM BROWN (Walthal—Paralta)	Average	Not up to Paralta standard. Poor story."
INNOCENT (Ward—Pathe)	Big	"Pleased most of my patrons and drew well." "Good picture; fair drawing card." "Didn't take as well as it ought." "It's a shame to make Fanny act so young." "Very good. This star is sure to please." "Good feature." "Splendidly directed picture. Didn't hold up second day." "Fine picture." "Fair picture. Poor business."
JACK SPURLOCK, PRODIGAL (Walsh—Fox)	Poor	"Did not please." "Star draws them big, but story is off." "Walsh pulls well." "Not up to his standard." "Poor picture for George Walsh." "Great picture. Drew well."
KAISER, THE (Jewel)	Extra Big	"Biggest since 'Birth of a Nation'! Broke all house records." "Gave extra midnight show." "Over-boosted and with impossible ending, but a money-getter." "Broke records for past two years. Held over for three extra days." "A wonderful production. Packed them in." "Extra big at big prices." "Biggest box office attraction ever playing this city. Patrons thought it great." "Broke all records." "All week great."
KEYS OF THE RIGHTEOUS (Bennet—Paramount)	Average	"Title against picture; story did not go." "Just fair." "Not a drawing card." "Extra good." "Good picture." "Not the sort that is wanted now." "Our patrons can't see Bennet." "Ince standard. Bennet promises to be one of the best stars."
KNIFE, THE (Brady—Select)	Average	"Poorest Select picture. Not fault of star; uninteresting story." "Did not draw. Crude melodrama; way below standard."
LANDLOPER, THE (Metro—Lockwood)	Average	"Very good picture." "Pleased very much." "Very fair picture." "Not as good as usual." "Just an average programme offering, but Lockwood always draws."
LA TOSCA (Fredericks—Paramount)	Average	"Good production, well staged, but not generally liked." "This type of picture does not draw well." "People do not care for this kind of play. Anything with costume is dead." "Very good picture." "Failed to please and failed to produce the cash. Too gruesome' Heard many complaints. Not a laugh in picture." "Very good." "Subject too old.' "Good picture; poor business." "Pauline Frederick is losing her hold on our patrons. Stories are not what people like."
LAND OF PROMISE, THE (Burke—Paramount)	Average	"Star was killed by serial, 'Gloria's Romance'!"
LES MISERABLES (Farnum—Fox)	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (700 seats in high rent section.) "Strong picture. Well done. Star at his best." "Good."
LIE, THE (Artcraft—Ferguson)	Average	"Very good picture because it had heart appeal." "Very good. Pleased all."
LIGHT WITHIN, THE (Petrova—First National)	Average	"Nothing big." "Just a fair feature." "Good picture." "Good photography. Star too 'stiff'."
LIMOUSINE LIFE (Thomas—Triangle)	Average	"Appeals to the ladies, but not the men."
LOVE ME (Dalton—Paramount)	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power, but watch this star." "One of the best we have had." "Light production with light story."
LOADED DICE (Keenan—Pathe)	Big	"Remarkable. Great production." "Good picture." "No drawing power." "Ought to have done better; comments good." "Morbid story. Lots of crime. Very dramatic." "Good story but this star gets no dough." "Splendid picture, though story is morbid. Star fine" "Bound to please them all." "Up to Keenan's standard."
MADAME JEALOUSY (Fredericks—Paramount)	Poor	"Star not popular in this picture." "Not suited for pictures, too deep. Waste of time to produce such stuff." "Nix." "Patrons don't like this style." "Poor Pauline doesn't get a chance." "Ordinary." "Very bad story." "Appealed to better class, but not a two-day star here." "Pleased the majority." "Adverse comments."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
MENACE, THE (Vitagraph)	Average	"Good picture, both are going to make stars." "Fair production." "Excellent picture but no pull." "Poor picture."
MEN WHO HAVE MADE LOVE TO ME (Kleine—Essanay)	Poor	"Decided failure and taken off after two days." "This is a frost.' "Out of the ordinary and well liked."
MIDNIGHT TRAIL, THE (Russell—Mutual)	Average	"Our patrons said this was Russell's best." "Good." "Not up to Russell's standard "Fair."
MOTHER'S SIN A, (Williams—Vitagraph)	Average	"Not up to standard but star got it over." "Below average." "Just a piccure.'
MORAL LAW, THE (Brockwell—Fox)	Average	"Poor photography, subject will not please." "Story good." "Photography punk, picture the same." "Good picture." "Too much like general run." "Average picture; business same."
MR. FIX-IT (Fairbanks—Artcraft)	Extra Big	"The public, Uncle Sam and the owners all pleased." "Old Doug. gets them, pleases them and always the same happy crowd asks, 'When is his next?'" "Went over big, will play it again." "Dandy picture."
NANCY COMES HOME (Triangle)	Average	"Story pleased." "Fair picture."
NAUGHTY, NAUGHTY (Bennett—Paramount)	Big	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A good picture. Poor title." "Excellent." "Star beginning to be very popular." "Pleased."
NAULAHKA (Pathe—Doraldina)	Big	"Big for one week." "Wonderful picture; good for anything you pay for it."
NEW LOVE FOR OLD (Hall—Universal)	Average	No comments received with reports.
NEARLY MARRIED (Kennedy—Goldwyn)	Average	"Public divided on this star; she doesn't draw here." "Star can't draw."
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports.
OTHER MAN, THE (Morey—Vitagraph)	Average	"Good picture, Morey popular." "Perfect—100.' "Liked." 'Star and Grace Dormond well liked."
OTHER WOMAN, THE (Hyland—Pathe)	Average	"They liked this." "Excellent picture, attractive star." "Melodramatic story and star hasn't enough pep."
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture.' "One of the most interesting pictures in a long time." "Very good." "He is an artist" "Great stuff."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Record breaker. One week." "Big for nine days." "Will play another week on this."
PAINTED LIPS (Lovely-Universal)	Average	"Excellent picture. Story well acted with fine scenes and beautiful photography."
PETTICOAT PILOT, A (Martin—Paramount)	Big	"Immense." "Star improving." "Good light feature." "Very good." "Title means nothing and star alone doesn't draw for me." "Martin seems to please."
POWERS THAT PREY (Mutual—Minter)	Average	"Not up to standard." "Star is popular here." "Just fair."
REVELATION (Nazimova—Screen Classics, Inc.)	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction." "Capacity three days to unusual satisfaction. From her reception I consider Nazimova the find of the screen." "Splendid."
REVENGE (Storey—Metro)	Average	"Not satisfactory to our patrons." "Back to the nicolet with this sort."
RUGGLES OF RED GAP (Holmes—Essanay)	Big	"Everybody enjoyed and boosted this." "Good comedy drama." "Did not please." "Too deep for them here."
SON OF DEMOCRACY (Chapin—Paramount)	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SONG OF SONGS (Ferguson—Paramount)	Average	"Fine picture. Ferguson will prove drawing card soon." "Very fine." "Star very good but one of those pictures that goes with half and other half doesn't like it." "This star's best picture." "Good." "Gave satisfaction." "High class actress." "Good spicy story."
SPLENDID SINNER, THE (Garden—Goldwyn)	Average	"Fine production." "Great." "Well produced but six reels too long for small house." "Very bad ending." "Very good picture." "Very good, but nothing to make them talk or send others." "Magnificent production, but ending very bad." "Much better jhan her first picture. Second day better then first" "Good picture. Public well satisfied though opinion divided on the tragic ending. Went over better than 'Thais'." "Good." "Fair." "Best Garden picture." "Got by—that's all."
SHELL GAME (WEHLEN—Metro)	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased." "Fine picture. Star not known." "Fairly good picture."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout." "So suggestive that even the managers had to blush."
STRONG WAY, THE (Elvidge—World)	Average	No comments received with reports.
SUNSHINE NAN (Pennington—Paramount)	Average	"Poor offering." "Star's last production well liked and patrons expected better picture." "Excellent." "Paramount has to show me more for 1919."
TARZAN OF THE APES (First National)	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize."
THING WE LOVE (Reid—Paramount)	Poor	"Poor picture." "Good picture; well done."
TIGER MAN, THE (Hart—Artcraft)	Big	"Good picture, but locally all exhibitors are killing Hart with reissues." "Hart not drawing as well as when first with Artcraft." "Some kind soul should steal Hart's wardrobe and guns. Then maybe we'd get a change." "Pleased generally." "People tiring of Hart."
TURN OF A CARD, THE (Kerrigan—Paralta)	Big	"Broke all house records. Four days." "Better than his first." "This company has them all beaten." "Star popular and picture good." "Very good. Well liked."
UNBELIEVER, THE (Kleine—Edison)	Extra Big	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction."
UNDER SUSPICION (Bushman-Bayne—Metro)	Average	"Everyone seemed to like this." "Best Bushman in months." "Well Liked."
WEAVER OF DREAMS (Dana—Metro)	Average	"Dana holds up fairly well. Picture no good." "Poor attraction."
WHIMS OF SOCIETY (Clayton—World)	Average	"Fair story."
WHISPERING CHORUS, THE (DeMille—Artcraft)	Average	"Acting excellent. Story too morbid." "Very gruesome.
WIDOW'S MIGHT, THE (Eltinge—Paramount)	Average	"Very good picture." "Clean, excellent novelty." "Fine, one of his best." "Eltinge best in this so far." "Better business than last one, Eltinge improving as draw." "Stories of this star too much alike." "Eltinge pleases." "Eltinge does good work and drew for two days."
WIFE HE BOUGHT, THE (Myers—Bluebird)	Big	"Excellent attraction"
WILD STRAIN, THE (Vitagraph)	Average	No comments received.
WITHIN THE CUP (Barriscale—Paralta)	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, we acted, but too long."
WITH NEATNESS AND DESPATCH (Bushman-Bayne—Metro)	Big	"Pictures like this make a manager willing to face an outgoing audience." "This feature brought many back a second time."
WASP, THE Gordon—World)	Average	No comments received.
WILD WOMEN (Carey—Universal)	Big	"Good stuff." "Pretty good picture. Better than average business for two days."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Because of the Woman (Triangle-Belle Bennett)—"Well liked."

Rise of Jennie Cushing (Artcraft-Ferguson)—"Gave good satisfaction."

Masque of Life (State Rights)—"Exceptionally well liked."

Without Honor (Triangle-Margery Wilson)—"Very pleasing picture."

Arms and the Girl (Paramount-Burke)—"Billie always draws business for me."

Until They Get Me (Triangle-Pauline Hart)—"Average picture."

Price of a Good Time (Jewel)—"Extra big."

Rich Man's Darling (Bluebird)—"Extra big."

Human Clay (Pathe)—"Fair picture."

Woman and Wife (Select-Brady)—"Average business."

Antics of Ann (Paramount-Pennington)—"Average business."

Carmen of the Klondike (Special)—"A riot of business."

Beware of Strangers (State rights)—"Average business. Novelty value only."

Thais (Goldwyn-Garden)—"Not well liked."

Tom Sawyer (Paramount-Jack Pickford)—"One of the best pictures we have run. We want more like it."

Apostle of Vengeance (Triangle Reissue)—"Did not like Hart as a preacher."

Du Barry (Fox-Bara)—"A big production, many fine comments. Do not want costumes generally, though, and seven reels too long for small seat house."

Rose of Blood, The (Fox-Bara)—"Bara good, but picture did not please."

Sins of Ambition (Ivan-State Rights)—"Extra good feature. All star cast. Business big with big opposition."

Bud's Recruit (General Film-Judge Brown)—"Extra good."

Exhibitor Service Bureau

Big Toledo Houses Blaze Way

Six Theatres Show Right Way to Advertise, But Many Pass Up Opportunity—Co-operation One Day a Week

TOLEDO, O., furnishes a group of the best advertised theatres in the country, houses that are not afraid to use big space and to use it intelligently. Especially in the Saturday and Sunday papers the rule is big space and striking copy with a minimum amount of reading matter. Toledo is in marked contrast to most cities and the credit is all on Toledo's side.

All three of the papers have special motion picture departments once a week and these aid the theatres in the preparation of the copy. This is a good sign, proof that where attention is devoted to motion picture matters by the newspaper it will pay. It was the Toledo *Times* that blazed the way in motion picture co-operation some years ago and now the two other papers are following suit in an excellent manner, at least so far as one day a week is concerned.

With the possible exception of the Seattle *Times,* there is not a paper that presents more striking and bigger space advertising than does Toledo, a city of 185,000. As a matter of fact all of Ohio seems to be well up in exploitation—with the sad exception of Cincinnati, of which we will hear more in a later issue. However, Toledo offers a rather peculiar situation in that all of the emphasis is placed on the downtown houses and little effort is made to appeal to the neighborhood exhibitors. The newspapers frankly admit that they want to get the people downtown, and the situation seems to warrant that because any one of the downtown houses uses more space than all the neighborhood theatres put together would use. *However, if we were running a neighborhood house in Toledo it would be mighty hard to keep us out of a good thing and even if our space were small as compared with the bigger fellows, we would jump right in.*

Advertising is made comparatively easy for the exhibitors of that city because there are only three newspapers and only one published on Sunday. This is the *Times,* which is also the only morning paper. The afternoon papers are the *Blade* and the *News-Bee* which is credited by the Lord and Thomas newspaper directory as having more circulation than the two others put together. Yet this paper gives the least co-operation of the three, mighty short-sighted policy. And one is apt to find this same policy prevailing in other cities. Some papers, because they lead in circulation seem to get so chesty that they fail to give their readers the amount of matter that they are entitled to get. The *News-Bee's* policy is not encouraging.

Now just a word about the theatres in Toledo. There are forty houses, of which ten are first-run and twenty-six neighborhood. Of these six theatres advertise regularly daily and Sunday and nine advertise either in the Saturday afternoon or the Sunday issues. That is not a splendid showing for the theatres as a whole, but, as we said at the start, it is the excellent work of the theatres that do advertise that makes Toledo stand out on the motion picture map.

Toledo's situation is so simple that it gives us a good chance to analyze the character of advertising which prevails there. Let us look first at the Sunday *Times.* This paper issues each Sunday a separate eight-page section called the "Amusement Section." In the winter it includes the legitimate stage, and music. The first page is from a syndicate and gives interesting matter in general about motion pictures. For instance, in the issue from which we are reproducing pages the story is "Following the Camera with Fox Players," and includes a big layout of pictures of William Farnum, Gladys Brockwell, Tom Mix and Winnifred Westover. Besides this article the page it occupies with "Answers to Fans" and "Studio Notes."

Now we have reproduced the second page of this section. Here the Alhambra theatre occupies a space a little more than fourteen inches deep across five columns. Now right here is one thing to note about all of the Toledo papers; they never sacrifice the name of the theatre and their own especially designed name plates for anything. The Alhambra uses a cut of Clara Kimball Young in the lower left hand corner and then plays the name of the star and the title in large type and just says a few words about the production and then goes on to give the rest of the program. Turning to the Saturday edition of the *Blade* it will be noted that the Alhambra occupies smaller space there, twelve inches across three columns, but the same simple effect is employed. The two column, ten-inch display of the Alhambra in the *News-Bee* ranks about with the average motion picture advertisement.

Loew's Valentine theatre has sixteen inches across six columns on "The Kaiser," and again this is good advertising. The character of this production merits the use of the black and white effect and smashing statement which are borne out by the picture itself. The same display is used in all three papers.

Topping that display by one inch across the same width, the Auditorium smashes the title of "Restitution" across the whole advertisement. The writer uses considerable of the circus style in his reading matter, but this is a picture that will stand for that sort of advertising, though we believe that this picture could have been merchandized even more effectively. While not occupying so much space a better prepared display is that appearing in the Saturday *News-Bee* for it hits the essential points in big type and then allows the reader to go into the descriptive matter or not, as he pleases. In the *Blade* the display is slightly less than a half page, but the absence of cuts and the mass of type rather weakens its appeal.

Temple theatre uses fifteen inches across seven columns in the *Times* and the result is a well nigh perfect advertisement. The name of the theatre, the name of the star and the title are properly displayed. The only change that we could suggest would be to bring the cut at the right up larger so that the top of Farnum's head would have come immediately under the title. The wording of the advertisement is excellent, and you will note that without losing any strength of statement the superlative has been carefully avoided. The eleven inch, six column display in the *Blade* is much better in some respects but "The world's greatest actor in the world's greatest story" is rather too strong a line. The eleven inch, five column advertisement in the *News-Bee* is the poorest of the lot, the effect being crowded.

Princess uses its largest space in the *Times* with fifteen inches across seven columns. This display could have been improved by using a large picture of Beban in the role he has in this picture. The cut that was used means nothing except that the designer seemed to think that a cut of some sort belonged there. There is entirely too much comment about the ability of Beban and his leading woman, but otherwise this is good work. This theatre uses ten inches across three columns in the other two papers and a cut of Beban without make up. The smaller type matter under the title should have been incorporated in the *Times* display instead of some of the matter that was used.

All of these houses run the same bill for a week. The Hippodrome, which uses eight inches across three columns in the *Times* and *News-Bee* and six inches in the *Blade* properly gives the bill of the attention to the NOW show although there is a big attraction for the last half of the week.

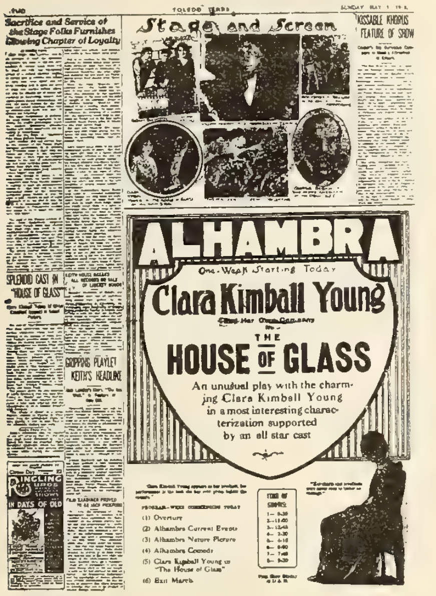
Two neighborhood houses advertise. The Pastime uses two inches single column in the Saturday issues and the Orient one and a half in the *Blade* Saturday.

And what do the newspapers do on Sunday? Besides the syndicate page that we have mentioned the *Times* devotes all the reading matter space on five pages to stories about productions at

(Continued on page 3294)

Leading Theatres of Toledo Use Plenty of Space for Their Displays

The three pages at the top and the left and center page in the second row are from the Sunday Times. At the right of the middle row and at the left and in center of lower row three pages from Saturday Blade. At right, Saturday page from News-Bee.



TOLEDO TIMES

Sacrifice and Service of the Stage Folks Furnishes Glowing Chapter of Loyalty

Stage and Screen

KISSABLE KHORUS FEATURE OF SHOW

SPLENDID CAST IN "HOUSE OF GLASS"

GRIPPING PLAYLET KEITH'S HEADLINE

RINGLING BROS. IN DAYS OF OLD

ALHAMBRA

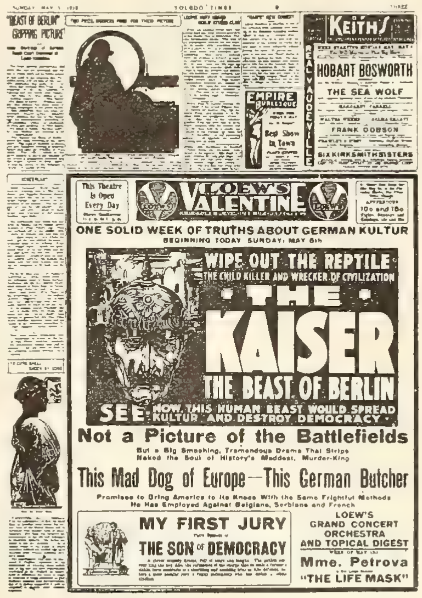
One Week Starting Today

Clara Kimball Young

THE HOUSE OF GLASS

An unusual play with the charming Clara Kimball Young in a most interesting characterization supported by an all star cast

(1) Overture
(2) Alhambra Current Events
(3) Alhambra Nature Picture
(4) Alhambra Comedy
(5) Clara Kimball Young in "The House of Glass"
(6) Exit March



TOLEDO TIMES

"BEAST OF BERLIN" GRIPPING PICTURE

KEITH'S

REAL VAUDEVILLE

HOBART BOSWORTH

THE SEA WOLF

FRANK DOBSON

SIX KIRKSMITH SISTERS

EMPIRE BURLESQUE

Best Show In Town

This Theatre Is Open Every Day

LOEW'S VALENTINE

10c and 15c

ONE SOLID WEEK OF TRUTHS ABOUT GERMAN KULTUR
BEGINNING TODAY SUNDAY, MAY 5th

WIPE OUT THE REPTILE
THE CHILD KILLER AND WRECKER OF CIVILIZATION

THE KAISER THE BEAST OF BERLIN

SEE HOW THIS HUMAN BEAST WOULD SPREAD KULTUR AND DESTROY DEMOCRACY

Not a Picture of the Battlefields

But a Big Smashing, Tremendous Drama That Strips Naked the Soul of History's Maddest, Murder-King

This Mad Dog of Europe—This German Butcher

Promises to Bring America to Its Knees With the Same Frightful Methods He Has Employed Against Belgians, Serbians and French

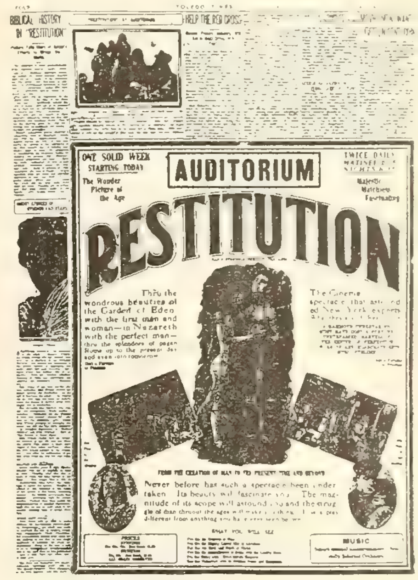
MY FIRST JURY

THE SON OF DEMOCRACY

LOEW'S GRAND CONCERT ORCHESTRA AND TOPICAL DIGEST

Mme. Petrova

"THE LIFE MASK"



TOLEDO TIMES

BIBLICAL HISTORY IN "RESTITUTION"

HELP THE RED CROSS

ONE SOLID WEEK STARTING TODAY

AUDITORIUM

TWICE DAILY

The Wonder Picture of the Age

Majestic Matchless Fascinating

RESTITUTION

Thru the wondrous beauties of the Garden of Eden with the first man and woman—in Nazareth with the perfect man—thru the splendors of pagan Rome up to the present day and even into tomorrow

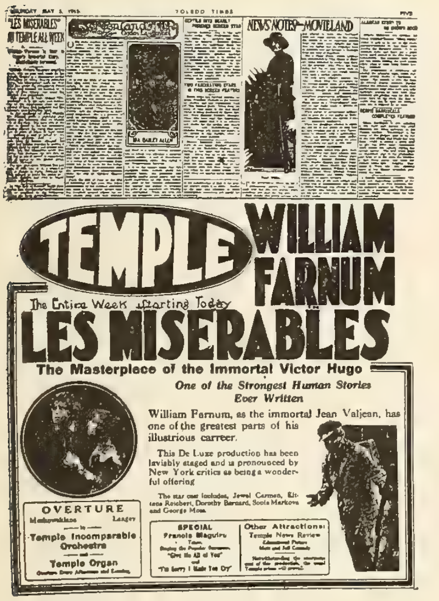
FROM THE CREATION OF MAN TO THE PRESENT TIME AND BEYOND

Never before has such a spectacle been undertaken. Its beauty will fascinate you. The magnitude of its scope will astound you and the struggle of man throughout the ages will make you think. It is a play different from anything you have ever seen before.

WHAT YOU WILL SEE

PRICES

MUSIC



TOLEDO TIMES

"LES MISERABLES" AT TEMPLE ALL WEEK

NEWS NOTES—MOVIELAND

TEMPLE

WILLIAM FARNUM

The Entire Week Starting Today

LES MISERABLES

The Masterpiece of the Immortal Victor Hugo

One of the Strongest Human Stories Ever Written

William Farnum, as the immortal Jean Valjean, has one of the greatest parts of his illustrious carreer.

This De Luxe production has been lavishly staged and is pronounced by New York critics as being a wonderful offering

The star cast includes, Jewel Carmen, Kittens Reichert, Dorothy Bernard, Sonia Markova and George Moss.

OVERTURE

Temple Incomparable Orchestra

Temple Organ

SPECIAL

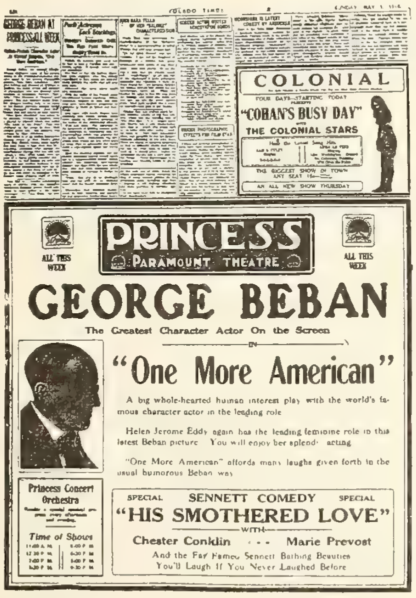
Francis Maguire

"Give Me All of You"

"I'm Sorry I Made You Cry"

Other Attractions:

Temple News Review



TOLEDO TIMES

GEORGE BEBAN AT PRINCESS ALL WEEK

COLONIAL

FOUR DAYS—STARTING TODAY

"COHAN'S BUSY DAY"

THE COLONIAL STARS

THE BIGGEST SHOW IN TOWN

AN ALL NEW SHOW THURSDAY

ALL THIS WEEK

PRINCESS PARAMOUNT THEATRE

ALL THIS WEEK

GEORGE BEBAN

The Greatest Character Actor On the Screen

IN

"One More American"

A big whole-hearted human interest play with the world's famous character actor in the leading role

Helen Jerome Eddy again has the leading feminine role in this latest Beban picture. You will enjoy her splendid acting

"One More American" affords many laughs given forth in the usual humorous Beban way

Princess Concert Orchestra

Time of Shows

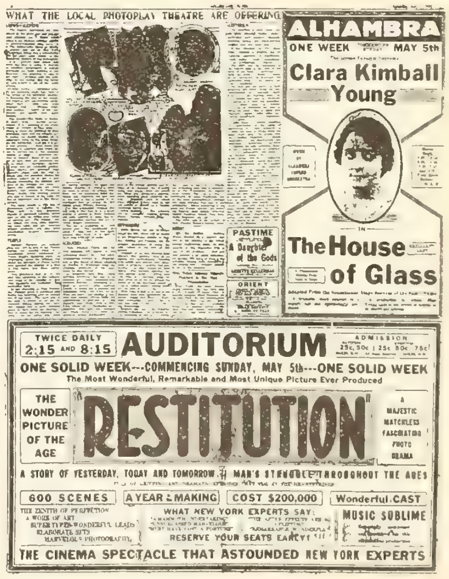
SPECIAL SENNETT COMEDY SPECIAL

"HIS SMOTHERED LOVE"

WITH

Chester Conklin - - - Marie Prevost

And the Far Famed Sennett Bathing Beauties
You'll Laugh If You Never Laughed Before



WHAT THE LOCAL PHOTOPLAY THEATRE ARE OFFERING

PASTIME

A Daughter of the Gods

ORIENT

ALHAMBRA

ONE WEEK MAY 5th

Clara Kimball Young

IN

The House of Glass

TWICE DAILY 2:15 AND 8:15

AUDITORIUM

ADMISSION 25c, 50c | 25c 50c 75c

ONE SOLID WEEK---COMMENCING SUNDAY, MAY 5th---ONE SOLID WEEK

The Most Wonderful, Remarkable and Most Unique Picture Ever Produced

THE WONDER PICTURE OF THE AGE

RESTITUTION

A MAJESTIC MATCHLESS FASCINATING PHOTO DRAMA

A STORY OF YESTERDAY, TODAY AND TOMORROW. MAN'S STRUGGLE THROUGHOUT THE AGES

600 SCENES | A YEAR IN MAKING | COST $200,000 | Wonderful CAST

THE ZENITH OF PERFECTION
A WORK OF ART
SUPERTYPES-WONDERFUL LEADS
ELABORATE SETS
MARVELOUS PHOTOGRAPHY

WHAT NEW YORK EXPERTS SAY:

RESERVE YOUR SEATS EARLY!

MUSIC SUBLIME

THE CINEMA SPECTACLE THAT ASTOUNDED NEW YORK EXPERTS

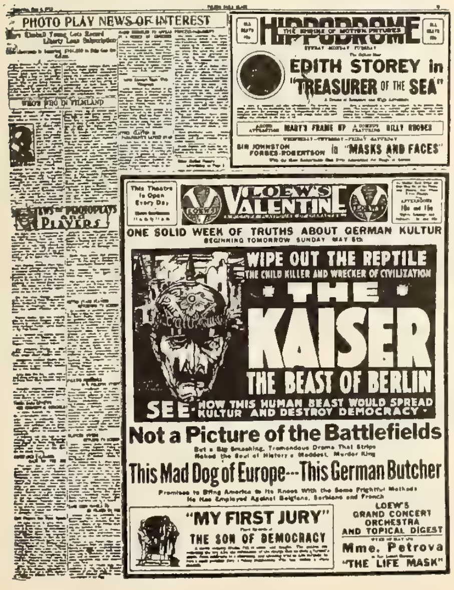


PHOTO PLAY NEWS OF INTEREST

WHO'S WHO IN FILMLAND

NEWS OF PHOTOPLAYS and PLAYERS

HIPPODROME

THE EMPIRE OF MOTION PICTURES

EDITH STOREY in "TREASURER OF THE SEA"

MARY'S FRAME UP

BILLY RHODES

SIR JOHNSTON FORBES-ROBERTSON in "MASKS AND FACES"

This Theatre Is Open Every Day

LOEW'S VALENTINE

ONE SOLID WEEK OF TRUTHS ABOUT GERMAN KULTUR
BEGINNING TOMORROW SUNDAY MAY 5th

WIPE OUT THE REPTILE
THE CHILD KILLER AND WRECKER OF CIVILIZATION

THE KAISER THE BEAST OF BERLIN

SEE HOW THIS HUMAN BEAST WOULD SPREAD KULTUR AND DESTROY DEMOCRACY

Not a Picture of the Battlefields

But a Big Smashing, Tremendous Drama That Strips Naked the Soul of History's Maddest, Murder King

This Mad Dog of Europe---This German Butcher

Promises to Bring America to Its Knees With the Same Frightful Methods He Has Employed Against Belgians, Serbians and French

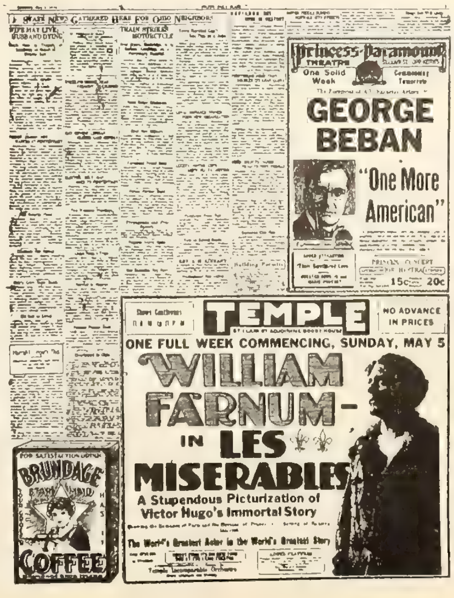
"MY FIRST JURY"

THE SON OF DEMOCRACY

LOEW'S GRAND CONCERT ORCHESTRA AND TOPICAL DIGEST

Mme. Petrova

"THE LIFE MASK"



STATE NEWS GATHERED HERE FOR OHIO NEIGHBORS

TRAIN STRIKES MOTORCYCLE

Princess-Paramount THEATRE

One Solid Week

GEORGE BEBAN

"One More American"

15c 20c

BRUNDAGE COFFEE

TEMPLE

NO ADVANCE IN PRICES

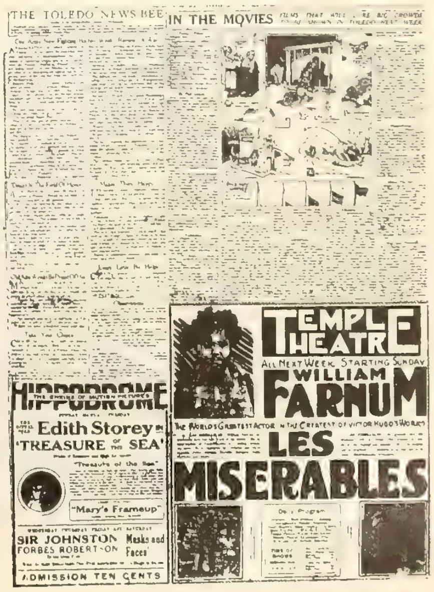
ONE FULL WEEK COMMENCING, SUNDAY, MAY 5

WILLIAM FARNUM—IN LES MISERABLES

A Stupendous Picturization of Victor Hugo's Immortal Story

The World's Greatest Actor in the World's Greatest Story

Temple Incomparable Orchestra



THE TOLEDO NEWS BEE

IN THE MOVIES

HIPPODROME

THE EMPIRE OF MOTION PICTURES

Edith Storey in 'TREASURE OF THE SEA'

"Treasure of the Sea"

"Mary's Frameup"

SIR JOHNSTON FORBES ROBERTSON

Masks and Faces

ADMISSION TEN CENTS

TEMPLE THEATRE

ALL NEXT WEEK STARTING SUNDAY

WILLIAM FARNUM

THE WORLD'S GREATEST ACTOR IN THE GREATEST OF VICTOR HUGO'S WORKS

LES MISERABLES

Daily Program

Carpenter Visions the Screen Millenium

THAT mere length of a picture no longer fools either exhibitor or patron is one of the conclusions reached by every member of the Advisory Board that has discussed the second question introduced in these symposiums—whether they would pay as much for a three or four-reeler or bang-up stuff as they would for a five-reel or longer padded feature with the same stars and the same quality of production.

Last week Harold B. Franklin, manager of Shea's Hippodrome, declared that if necessary there should be fewer productions by the various stars in order that those they make would take on more quality. He declared that the increased interest from the public would more than pay the manufacturer and the player for the trouble, and that this class of productions would be more conducive to the longer run than any other step that could be taken.

Frank L. Newman, president and manager of the Royal and Regent theatres, Kansas City, agreed with Mr. Franklin that he would be willing to pay just as much for the shorter feature, if the story was carried out only to the length justified and not padded merely for the sake of footage. **He pointed to the example of crowded houses buying tickets to see only a three-reeler and coming away delighted with the investment that they had made because there was action, speed, ginger in every foot of the picture they did see.**

WHEN this question of shortening features to the actual length demanded by the story was suggested by a number of exhibitors and it was discussed informally in the office of the MOTION PICTURE NEWS, it was suggested that if the feature should be cut from seven, six or five reels to four or even three, that the exhibitor would have to put on other pictures to fill out the length of the show necessary to satisfy the public. They concluded that it would be a case of the exhibitor himself being forced to pad his show and some believed that it would be better to let the star and the feature director do the padding in the first place.

But that argument does not hold water, according to the views of members of the Advisory Board that have so far been given to the public. Mr. Bowman declared that the shorter feature would enable him to add more current events and that he would please the public the more by so doing, provided the shorter picture itself was satisfactory and left the audience feeling that they had been told the whole story.

George E. Carpenter, whose opinion is published this week, believes that an ideal program could be made out of a four-reel feature, a two-reel comedy and a single topical or travelogue. **He declares that it is not the length of a program that brings the patronage, but the quality of it. He points out that certain comedies will pack the house no matter what the feature may be.**

MRS. JOSEPH GROSSMAN is just as strong in her statements. She declares that more footage never brought a new patron to a theatre, but that excessive padding has driven many of them away. She declares that the length of the run is never determined by the footage of the picture but by its actual worth, by the interest that it stirs up.

The point is that the exhibitor is thinking for himself. He knows what sort of a program he can do most with it and he wants a chance to build that up. He cannot do it with a long picture, and therefore when the picture is long he demands that it be worth every foot of film that is used to make it.

GEORGE E. CARPENTER, Paramount Empress, Salt Lake, believes that it would be good business policy to pay even more for a crackerjack four-reeler than for the average five-reel feature as they are now made. He puts the blame largely up to the exhibitors themselves because they are always imputating their competitors, though they all know that the surest way to kill off the motion picture fan is to provide unusually long shows.

The writer believes that the overwhelming majority of exhibitors are a unit when it comes to the question of quality versus quantity. The average motion picture patron, too, prefers his screen entertainment concentrated.

A ninety-minute show is long enough. It does not leave audiences satiated and with the feeling as they leave the house that they do not want to see motion pictures again for a week or more. There are mighty few pictures that should go over five reels, in fact, the majority of five-reelers could be greatly cut and still retain the essentials of entertainment.

It would seem good business policy to pay even more for a good four-reel production than an average five thousand feet—provided, of course, it were demonstrated that the shorter subject really was as represented by the optimistic salesman. By all means let us have three and four reel subjects wherein each and every foot tells, rather than the universal five reels with the almost universal quota of padding and camouflage in order to get under the footage wire.

What an ideal program could be made out of a four-reel headliner, a good two-reel comedy and a single topical or travelogue in place of the long drawn out masterpieces some of us occasionally inflict on our long-suffering audiences.

The majority of us long ago realized that it was not the length of the show that drew the crowds, but the quality thereof. It has been demonstrated time and time again that the surest way

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatre, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
E. Mandlebaum, Loew's Stillman theatre, Cleveland, Ohio.
Mrs. Joseph Grossman, Standard theatre, Cleveland, Ohio.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis, Minn.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte, Montana.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane, Wash.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle, Wash.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

"Footage Never Brought A New Patron"

to kill off the motion picture habit was to serve shows of a dozen or more reels in length.

Because old man Opposition down the street gives a long show the other Fellow thinks it is up to him to go one reel better, with the inevitable result.

The trouble with the majority of us exhibitors is that we won't stay hitched to a set policy. We see Jones up the street making a killing with a ten-reel humdinger and we go out and corral a footage world-beater and get busy likewise. In short order the whole blamed town is giving two and a half hour shows. Then we clothe ourselves in sackcloth and ashes and figure out how we could have filled the house twice over in three hours if we had stuck to our policy of giving them a good short show.

Back we go to the old policy, raise our right hands and solemnly say "Never again"—only to break out in a fresh place and do it all over again!

These few rambling thoughts are addressed to the exhibitor in the average-sized town for the big city chap with the big capacity is another proposition.

It is not the length of a program which brings the patronage. Chaplin and Arbuckle two-reel comedies will pack a house from pit to dome even if the five-reeler accompanying is "Nellie, the Cafe Vamp" or some other footage flivver.

"Swat the Kaiser," a free Liberty Bond 500-footer, is stacking 'em in yet throughout Utah and the public is sitting through two shows to see it at that in these backwoods. And the exhibitors have the nerve to give "Swat the Kaiser" the big type in their newspaper ads over and above the star of the five-reel feature on the same bill, a feature they are paying real money for, too!

By all means let us have pictures minus padding; that's what the exhibitor has been yelling for these many moons. How we are going to arrive at a generally accepted definition of the word padding on the part of exhibitor and manufacturer alike is another story though.

What some directors call "subtle artistic touches" some exhibitors in their sinful, vulgar way term "hokum," "padding" and other uncouth synonyms.

Anything that will bring the money is worth paying for. Concentrated action shorn of all padding, interpreted by stars of reputation, is what we all desire. At that, if we have to get another reel to fill out the regulation number on the program the exhibitor will stand the gaff, provided the box-office barometer indicates good business.

And by this time the manufacturers will be breaking their necks to climb into the band wagon with the sequel that there will be better stuff, shorter shows (one more for everybody daily) and the grand ushering in of the film millennium—"Quick, Watson, the needle!"

MRS. JOSEPH GROSSMAN, of the Standard theatre, Cleveland, Ohio, declares that excessive footage never brought a new patron, but that an excessive amount of it has often kept them away. She declares, too, that exhibitors have learned to disregard the advertising value that producers place on new features because through doing so they have fooled the public too often:

The day has come when the exchange of information concerning features is about equal between patron and exhibitor.

The public cannot be fooled by padded pictures any longer and "flashbacks" are as annoying to the patron as it is to the exhibitor. If the producer would carry out a story to the length justified, every exhibitor, I am most certain, would be more than satisfied to run the feature, if it were from four and one-half reels to five reels long. He can then fill in his program with a comedy and any other interesting reel treating of the main topic of the moment, thus making a complete program.

The public does not interest itself in the number of reels, for every up-to-date exhibitor eliminates the reel numbers when he projects the picture on to his screen. The most important thing to be remembered is the degree of interest held during the unwinding of the story.

Footage never brought a new patron but an excessive amount of it has often kept them away.

The footage of a feature even though the story be really worth the length is not conducive to longer runs. Each city or town has by its actual experience realized the policy it must pursue in running features either long or short. The length of the feature has never determined the length of the run. This is determined by the interest it creates.

Exhibitors have learned to disregard the advertising value the producer places on new features and also stars. He has fooled his audience too often.

I am thinking of one producing corporation in particular which placed the most beautiful advertising matter before exhibitors, thereby giving the impression that it was a wonderful high-class production. When viewed it was found to be the rankest melodramatic feature and a disgrace to any house that would book it. Experiences such as these have taught every exhibitor to view the picture before he begins his advertising campaign, so as not to overrate the production.

J. A. PARTINGTON, manager of the California theatre, San Francisco, is satisfied with the pictures that he is getting, being a distinct exception to the rule. However, he believes that the manufacturers should make the pictures between four and five reels because this gives a greater latitude to the program and would cover most subjects:

Answering your inquiry regarding the length of pictures it is my opinion that the great majority of manufacturers have this situation well in hand. I, personally, have no complaint to make about the length of the Paramount and Artcraft pictures, that I am using. I realize that you prefer not to use manufacturers' names in a question like this, but at the same time it is necessary for me to answer your question according to my own situation.

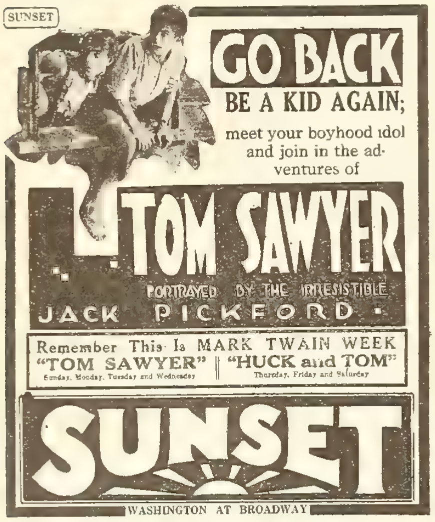
The above manufacturers release their pictures in various lengths from four thousand to sixty-five hundred feet, and my only complaint has been that they have not devoted enough footage in some instances. Padding in my estimation is merely a matter of opinion in most cases. In recent productions I have come across very little so called padding. I think that the manufacturer can make a four, five, six or seven reel picture out of the same story with the seven reel picture as interesting, if not more so, than the four reel. Interesting situations and human touches can be incorporated in a picture to give it added length that will add *more* than footage to the picture; on the other hand, the same situations or human touches may be left out without materially affecting the picture.

The Paramount released a picture in seven reels called "Little Peppina." They also made the same picture in five reels. Both pictures were very good. The five reeler was not too short, and the seven reeler was not padded, the extra length being taken up with little incidents and human touches that were very enjoyable. The exhibitors were able to book the copy which in their estimation would enable them to get the most money. I showed "Stella Maris" which was released in six full reels, and I am also to show "M'Liss" which is a short five reels. I am sure I for one am not going to complain that "M'Liss" is not as long as "Stella Maris," and therefore should be cheaper. The shorter "M'Liss" will enable me to play to more money than I did with "Stella Maris."

I think manufacturers should aim to make the average program picture between four and five thousand feet in length, as I find that this footage enables you to get better box-office results. With very few exceptions, I think the average story can be produced by a capable director in between four and five thousand feet without padding or slighting the subject. Padding merely means to me the efforts of a director who does not know his business.

Your Idea and Ours

SUNSET THEATRE, Portland, Ore., hit upon a good idea in having a Tom Sawyer week. It is a matter of comment that the first of the two pictures, the one entitled "Tom Sawyer," was something of a disappointment because it did not cover the main story of the universally read Mark Twain book. It was a delightful picture, but it omitted the chief incidents that the thousands who have read the story were looking for. But these came along in the second picture, "Huck and Tom." So Sunset theatre got the idea of including them both in the same week's run.


SUNSET

GO BACK

BE A KID AGAIN;

meet your boyhood idol and join in the adventures of

TOM SAWYER

PORTRAYED BY THE IRRESISTIBLE

JACK PICKFORD

Remember This Is MARK TWAIN WEEK

"TOM SAWYER" Sunday, Monday, Tuesday and Wednesday | "HUCK and TOM" Thursday, Friday and Saturday

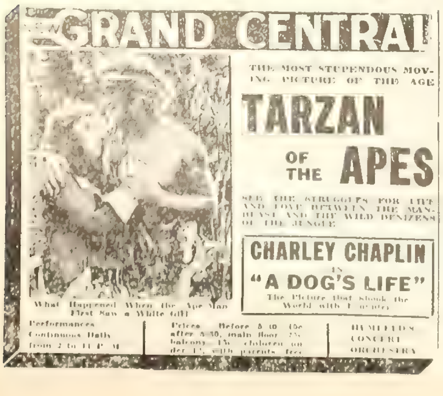
SUNSET

WASHINGTON AT BROADWAY

And here is a mighty good display but for one thing. We would have carried the hand lettering entirely through the display. There is a jumpy effect when the eye goes from black and white to plain type. The lettering should have been in black, all right, but there is quite a difference in the effect on the eye when straight type is used and when the lettering is in sympathy with the rest of the display. It may be said to give the "changed at last minute effect."

Does the calendar mean anything more to you than a reference list of days?

LAST week we printed the advertisement of a Louisville theatre that was starting the run of "The Kaiser" for a week and which used a space two inches across two columns. A St. Louis newspaper man sends us this "display" from the Sunday *Globe-Democrat* of the Grand Central theatre on a double bill including "Tarzan of the Apes," and Charley Chaplin in "A Dog's Life." It occupies a space 3¾ inches across two columns. "What," asks our correspondent, "do you think of this for advertising?"


GRAND CENTRAL

THE MOST STUPENDOUS MOVING PICTURE OF THE AGE

TARZAN OF THE APES

SEE THE STRUGGLES FOR LIFE AND LOVE BETWEEN THE MAN-BEAST AND THE WILD DENIZENS OF THE JUNGLE

What Happened When the Ape Man First Saw a White Girl

CHARLEY CHAPLIN IN "A DOG'S LIFE"

The Picture that Shook the World with Laughter

Performances Continuous Daily from 2 to 11 P. M.

CONCERT ORCHESTRA

We decline to answer in the public print.

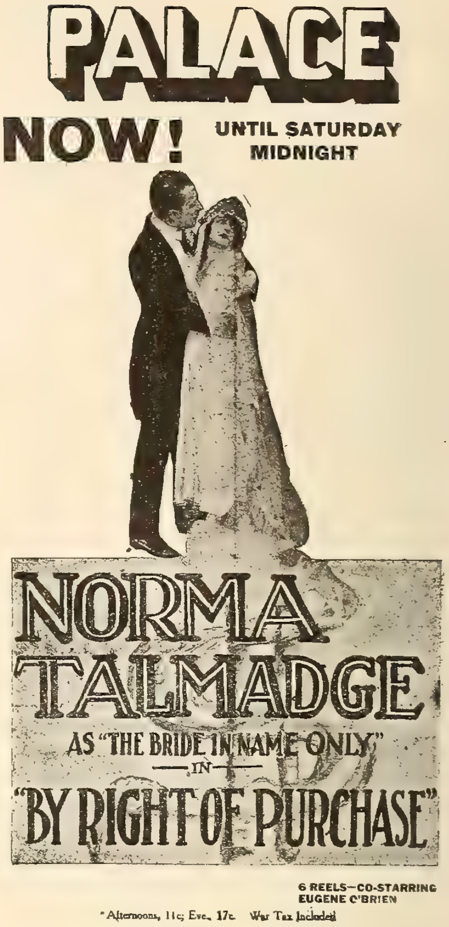
No wonder the report comes from St. Louis that business is bad with the motion picture houses. Here is one of the biggest features that has been produced and the first of the million dollar comedies which have been featured in advertising everywhere. If you want to see what has been done with "Tarzan" turn to the story about the Circle theatre in this issue.

And this is evidently no accident for the Saturday issue of the St. Louis *Times* which he has before us has no mention of this double bill to open on Sunday. The body of this display is in 6 pt., the smallest on most linotype machines. The whole spirit of the display seems to have been "Do as little as possible."

An ounce of attention is worth a ton of apologies.

HERE is another one of the striking stage settings of Manager Harold B. Franklin, of Shea's Hippodrome, Buffalo. Last week the Hippodrome took its patrons to the Land of the Rising Sun. A Japanese garden setting was painted by the Hippodrome artists and the stage was draped with lanterns in each of which was an incandescent bulb. When the colored lights were thrown upon the scene and the lanterns illuminated the effect was striking indeed. During the presentation of the scene, the Hippodrome orchestra of 26 pieces played the selection from "Madame Butterfly," and during the last half of the week "Chin Chin" was selected as the musical accompaniment. It was a good idea to get away from the war scene settings for a change and the audiences appreciated the change.

Mr. Franklin is working on a war garden plan. He is arranging to co-operate with the local War Garden League and the Buffalo *Evening News* in boosting gardens in Buffalo by showing a motion picture depicting various phases of amateur gar-


PALACE

NOW! UNTIL SATURDAY MIDNIGHT

NORMA TALMADGE

AS "THE BRIDE IN NAME ONLY"

IN

"BY RIGHT OF PURCHASE"

6 REELS—CO-STARRING EUGENE O'BRIEN

*Afternoons, 11c; Eve., 17c. War Tax Included

ALL the essentials of good advertising are embraced in this display of the Palace theatre, Wichita, Kan. First, the most notable thing that stands out is the large amount of white space. We don't believe that there are fifty men writing theatrical advertising in the country that would resist the temptation to put "just a little" reading matter on either side of the cut.

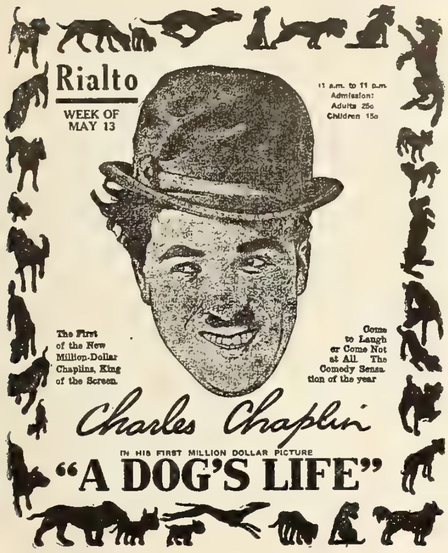
But see how the cut stands out because of the white space, then the name of the star and the title of the production and the sub title which gives just enough of the character of the story to arouse curiosity. The Palace always used the same style of name plate, in different sizes. Only about ten per cent of the theatres are doing this and it is a mighty good example for all to follow. They can be made both in black and white and in Ben Day effects and they would be applicable to all styles of advertising.

Forget your worries when you face your patron; that's what he came to your theatre to do.

THERE hasn't been a picture in a mighty long time on which there has been as many different kinds of advertising shown as on "A Dog's Life." Here is one, the work of the Rialto theater, Atlanta, Ga., where everything except the name of the theatre and the matter around Chaplin's face was furnished in cut form by the First National Exhibitors' Circuit.

It's a "different" advertisement and a good advertisement as it stands, except that it could have been improved had the designer used a name plate for the theatre and brought this into the dog border at

What Live Wires are Doing



Rialto

WEEK OF
MAY 13

11 a.m. to 11 p.m.
Admission:
Adults 25c
Children 15c

The First
of the New
Million-Dollar
Chaplins, King
of the Screen.

Come
to Laugh
or Come Not
at All. The
Comedy Sensation of the year

Charles Chaplin

IN HIS FIRST MILLION DOLLAR PICTURE

"A DOG'S LIFE"

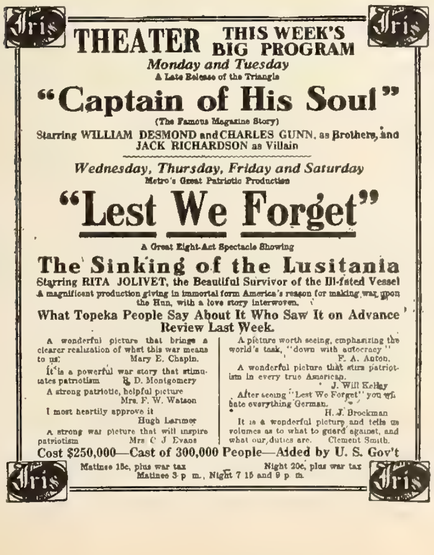
the top of the display. We are insistent that there is never a time when the name of the theatre should be sacrificed for anything else. Of course the idea here is that the display is so unique that the fan will look to see what theatre is making the announcement. But good advertising never permits a HUNT for anything.

There's also a little piece of carelessness in the preparation of this copy in stating that this is the first of the new million dollar comedies. Say a thing once, emphatically, and then drop it.

Advertising is like marksmanship. Only the straight shot hits the bullseye.

IRIS THEATRE, Topeka, Kan., put over an unusual campaign on "Lest We Forget," using the largest amount of space that has ever been employed in that city on one production, quarter pages being the rule. We regret that we cannot reproduce the best of the advertising because it was in colors, red, white and blue being used, and these will not reproduce in the kind of cuts appearing here.

This quarter of a page, in colors, appeared on a page that was devoted entirely to Liberty Loan advertising and the coupling up effect was perfect.



Iris THEATER THIS WEEK'S BIG PROGRAM

Monday and Tuesday

A Late Release of the Triangle

"Captain of His Soul"

(The Famous Magazine Story)

Starring WILLIAM DESMOND and CHARLES GUNN, as Brothers, and JACK RICHARDSON as Villain

Wednesday, Thursday, Friday and Saturday

Metro's Great Patriotic Production

"Lest We Forget"

A Great Eight-Act Spectacle Showing

The Sinking of the Lusitania

Starring RITA JOLIVET, the Beautiful Survivor of the Ill-fated Vessel

A magnificent production giving in immortal form America's reason for making war upon the Hun, with a love story interwoven.

What Topeka People Say About It Who Saw It on Advance Review Last Week.

A wonderful picture that brings a clearer realization of what this war means to us. Mary E. Chapin.

It is a powerful war story that stimulates patriotism. R. D. Montgomery

A strong patriotic, helpful picture. Mrs. F. W. Watson

I most heartily approve it. Hugh Larimer

A strong war picture that will inspire patriotism. Mrs. C. J. Evans

A picture worth seeing, emphasizing the world's task, "down with autocracy." F. A. Anton.

A wonderful picture that stirs patriotism in every true American. J. Will Kelley

After seeing "Lest We Forget" you will hate everything German. H. J. Brockman

It is a wonderful picture and tells us volumes as to what to guard against, and what our duties are. Clement Smith.

Cost $250,000—Cast of 300,000 People—Aided by U. S. Gov't

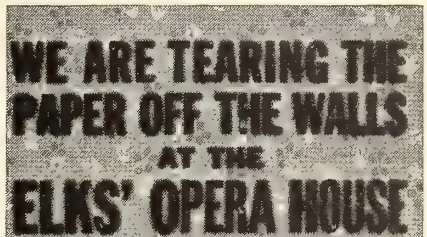
Matinee 15c, plus war tax Night 20c, plus war tax

Matinee 3 p. m., Night 7 15 and 9 p. m.

Constructive advertising was used throughout the campaign. The display reproduced here is from the Sunday issues and devotes the larger part of the display to the attraction for the last four days of the week. There was a pre-view of this picture given and the opinions of prominent Topeka people were quoted with fine effect.

You don't need any moth balls this year. Throw your frayed schemes away and keep your new ideas sprinkled every day.

HERE'S a clever piece of freak exploitation from Leadville, Colo., on the Jewel production of "Pay Me." One of the first things that the writer remembers was a copy of the Vicksburg, Miss., *Democrat* printed during the siege of that city on wall-paper. Evidently the advertising manager of the Elk's Opera House had seen or read about the same thing, for he used the idea effectively on handbills which were printed on real wall paper of an old-fashioned design.



WE ARE TEARING THE PAPER OFF THE WALLS

AT THE

ELKS' OPERA HOUSE

TO MAKE ROOM FOR THE CROWD

TONIGHT

TO SEE

"PAY ME"

THE DANCE HALL STORY

—DAYS OF 1879—

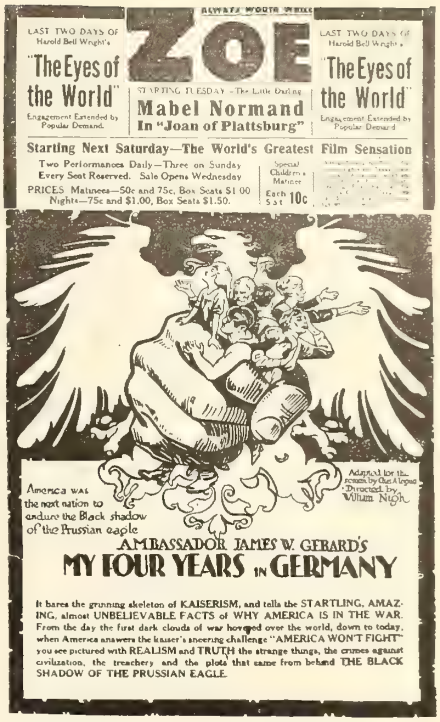
Better than Flame of the Yukon

SHOWS AT 7 AND 8:30

Lower Floor 20c; Balcony 15c; Children 10c

Of course, this attracted attention. It will do the same thing for any theatre one time.

Advertising may not always begin with a capital, but it will always capitalize your theatre.



ALWAYS WORTH WHILE

ZOE

LAST TWO DAYS OF
Harold Bell Wright's
"The Eyes of the World"
Engagement Extended by Popular Demand.

STARTING TUESDAY—The Little Darling
Mabel Normand
In "Joan of Plattsburg"

LAST TWO DAYS OF
Harold Bell Wright's
"The Eyes of the World"
Engagement Extended by Popular Demand

Starting Next Saturday—The World's Greatest Film Sensation

Two Performances Daily—Three on Sunday
Every Seat Reserved. Sale Opens Wednesday
PRICES Matinees—50c and 75c, Box Seats $1.00
Nights—75c and $1.00, Box Seats $1.50.

Special Children's Matinee
Each Seat 10c

America was the next nation to endure the Black shadow of the Prussian eagle

Adapted for the screen by Chas. A. Logue
Directed by William Nigh

AMBASSADOR JAMES W. GERARD'S

MY FOUR YEARS IN GERMANY

It bares the grinning skeleton of KAISERISM, and tells the STARTLING, AMAZING, almost UNBELIEVABLE FACTS of WHY AMERICA IS IN THE WAR. From the day the first dark clouds of war hovered over the world, down to today, when America answers the kaiser's sneering challenge "AMERICA WON'T FIGHT" you see pictured with REALISM and TRUTH the strange things, the crimes against civilization, the treachery and the plots that came from behind THE BLACK SHADOW OF THE PRUSSIAN EAGLE.

THIS is confusing advertising. Now we constantly recommend advertising the NOW show while you have it, but we have pointed out exceptions to this rule where you have an especially big picture coming. But while we recommend advertising this big picture a week in advance, do not let that same advertising kill the interest in your present show or confuse the reader.

Now, at first glance at this display of the Zoe theatre, Houston, Texas., one would think that "My Four Years in Germany" is the current attraction when as a matter of fact this is an advance announcement. Little attention is attracted to the announcement on "The Eyes of the World" and "Joan of Plattsburg" is comparatively buried. Now the Zoe has used a cut furnished by the First National Exhibitors' Circuit and a good advertisement, but it should have captioned this with the name of the theatre and have used it SEPARATE from the rest of the attractions.

Some theatres and too many exchanges forget that it takes at least two parties to create co-operation.

TO re-open your theatre with a company made by a producing organization bearing the same name and the picture made in the same city is the novel experience of the Diamond theatre, New Orleans. More than a year ago, R. M. Chisholm ran this theatre successfully as a motion picture house, but for awhile it became the home of vaudeville. In the meantime Mr. Chisholm became interested in the production of pictures and with several other New Orleans men organized the Diamond Film Company and took over the splendid plant of the inactive Nola company. The Diamond is now producing one-reel comedies, starring Diana Allen and Lou Marks. The first of these was shown at the re-opening of the Diamond theatre and they will be regularly monthly features. The Diamond will present musical comedy, vaudeville and feature films.

Seeing Rialto and Rivoli with Rothapfel

SATURDAY President Wilson stepped out of his automobile and into Fifth avenue, led the marching thousands of the Army of Mercy down the great boulevard and hundreds united their voices every few steps in cheers for him. Sunday afternoon at 2.34 over two thousand people in the Rialto theatre cheered him again, in Gaumont pictures, as the great organ rolled out, "Onward Christian Soldiers." *So far as we know the Rialto was the only theatre in New York City, and therefore the only one in the world,* that was able to inaugurate the great Red Cross parade by showing "the world's most notable figure" leading the spectacular appeal.

News weeklies at both houses have an awful patriotic wallop to them. Both features are rather longer than usual, and as a comedy had to be included something is made to suffer, and therefore the educational numbers are dropped. We do not see how they could have been included and the shows kept within their length, yet at the Rothapfel houses we have come to long just as much for a dash of the scenic or the educational as we do for green vegetables in the spring.

Results of long features, which are now being discussed by members of the Advisory Board in this department are shown by the bill at the Rialto where the feature is long, and other things that one has come to look for in the presentations have to be dropped. For instance, there are only two musical numbers in addition to the overture. There is just a little food for thought there even if the feature, Norma Talmadge in "De Luxe Annie," is a powerful and gripping one.

"Scheherazade" is the overture at the Rialto. On either side of the stage are hugh incense burners, carrying out the Arabian atmosphere, and the number was played with the lights all gold, with just a touch of red in the center dome.

Now, get the punch in the Animated at the Rialto. It opens with Gaumont pictures of the G. A. R. veterans on parade at Oakland, and "Marching Through Georgia" is played twice. Then comes a sharp turn to Hearst-Pathe pictures of the Blue Devils visiting President Wilson at the White House. There is a storm of applause as the French and American flags are carried side by side, and the "March Militaire" crashes out from the orchestra. But the applause is even dimmed when there follow Gaumont pictures of "Pershing's Fifty," being greeted by the Senators on the Capitol steps, and the music is "Their Hearts Are Over There." The same stirring music continues through Universal pictures of riveters making a record at Quincy, Mass., shipyards, a Gaumont flash of Edward N. Hurley, of the Shipping Board, and pictures from the same source of the trial trip of the "Faith," the first concrete ship. Then follow Hearst-Pathe pictures of the mail aeroplanes from Washington to New York, the music being "Avec Elan," and then comes a flash of Secretary Baker and Admiral Sims in England, made by Universal, and then the music turns to "Heart of America" played slowly until Gaumont pictures of the marines at Mare Island getting their final inspection. Here there is the assembly call from the trumpets, and then the music becomes "Semper Fidelis." There are some striking pictures of the marching men, and when the titles announce that before they left they sent a message to their fellow citizens, and they spell out "We're Going Over to Make Your Home Safe," the audience goes wild.

Then the final and the big smash. First flashes of the parade show the President leading, and you can imagine the effect on the audience, and then there follow a number of fine shots of various parts of the parade. It does not require any crashing of band music. The organ turns alone into that grand old hymn, "Onward Christian Soldiers," which can barely be heard over the terrific applause. The Animated comes to a fitting end with a Gaumont cartoon showing the Red Cross administering aid to the heroic wounded.

With the lights all in red except the center dome fringed with purple, Greek Evans sings "A Son of a Desert Am I," most effectively. The singer is garbed as a Moor, and as he appears the curtains at the side part, showing a desert scene on one side, and on the other the sphinx and pyramids. This number, when we heard it Sunday, got more applause than almost any musical number we have ever heard at this theatre.

Twenty-seven different numbers are used in the pretentious musical score for "De Luxe Annie." The second musical number is Mascagni's "L'Amico Fritz," and then comes one of the unusually funny Katzenjammer Kid cartoons released by Educational. This is, "Up in the Air," and it pictures the "Cap'n's" experiences with a very bad tooth. "Homesickness Blues" and "Dixie Volunteer," together with a number of imitation effects are used. It's a good ending for the show, and leaves a laugh after the absorbing feature and somewhat strenuous bill generally.

Artistry marks the entire bill at the Rivoli. The feature, "Old Wives for New," represents the very best in direction, and there is no word that describes it as well as artistry. The finer points are pictures with the hand of a master, and it is fitting that the remainder of the bill should be in keeping. "Mignon" is the overture, and this delightful number is played with harp, flute and violins at the start, with Mignon's song on the French horn, and then ensemble of music brings forth the greatest applause. All of the lights are blue for this number.

Here's a second, big, smashing Animated. It opens with Universal pictures of the Blue Devils visiting the President, different from the shots shown at the Rialto, the American and French flags side by side getting a big reception. One of the Devils is shown wearing a Liberty Loan button, and there is another who killed a hundred and fifty Huns, and the audience almost takes the roof off. These pictures are accompanied by the stirring "La Pere de la Victoire." Gaumont pictures show the gang plows being used by the French Government to till the soil in the shortage of man power, and here the music is "Scenes Alsaciennes." "When It's Circus Day Back Home" is the fitting music for Hearst-Pathe pictures of the Hippodrome elephants aiding the Thrift Stamp sale.

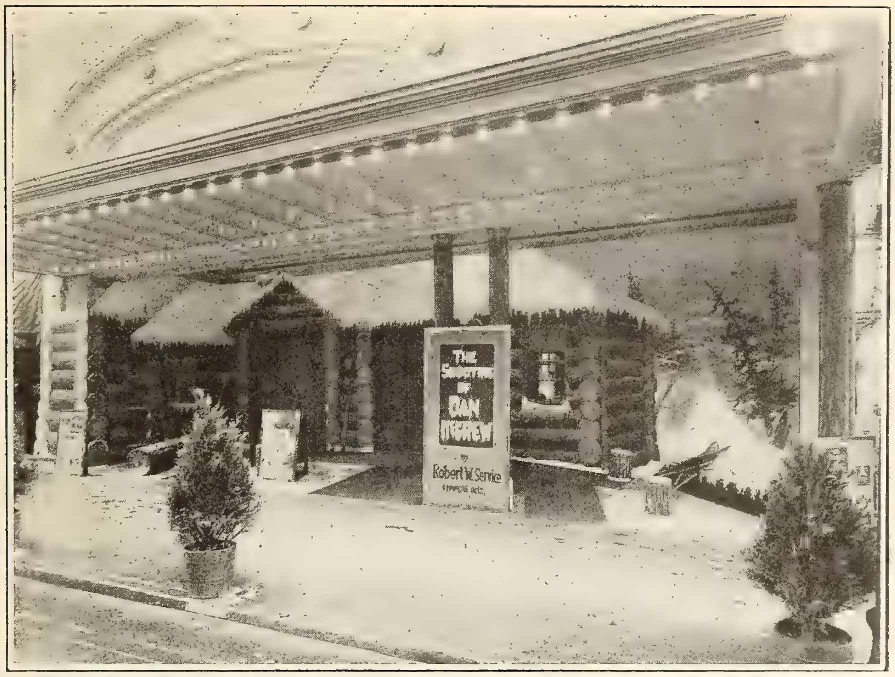
Now here is where the big punch starts. Hearst-Pathe shows pictures of the British ships after their raid in which they bottled up Zeebrugge, with flashes of the bullet-ridden stacks and the heroic crews and here "Finlandia" is played. Then come Universal pictures of the Allies under Foch halting the great Hun tidal wave, and there are splendid shots of the big guns at work around Montdidier. Then the music turns into "Robespierre." This takes in the "Marseillaise," and instead of counterpointing with this the orchestra bursts into a full verse of the French national anthem. Immediately every one is up, and the entire audience is cheering not alone with clapping of the hands, but eager cries from patriotic throats. Then flashes on the screen the message of Gen. Pershing to Gen. Foch offering the Americans and then the marching, tin-helmetted American solliers appear and "Over There" is played with full orchestra and the audience cheers until the final scene is gone from the screen and then sinks back, delighted, aroused and ready to go out and shoot a few of the Hun soldiers.

Another one of the beautiful stage settings by John Wenger, art director, of the two houses is provided with "Minuet L'Antique," a dainty thing produced by Misses Corinne White and Eunice Henschell of the Albertieri school. L'Art Nouveau is used in this and the other settings, this one having the effect of a couple of slender trees. A huge moon slowly comes up over the low hills and at the end the dancers are shown kissing before the moon. The music during this whole number is from behind the stage, in modulated effect.

Then comes the feature, and the special music used with it adds to its enjoyment. Most of the scenes permit the use of popular music and there are such familiar selections as "This is the Life," "Home Sweet Home" and "You're Here and I'm Here," the last named played on the phonograph back of stage.

Winnifred Marshall then sings "The Shadow Song" from Dinorah, displaying a remarkable interpretative voice in this difficult selection. The singer has a charming presence, dainty herself and her voice always in artistic melody. Here a setting is used showing a modified forest scene, with the huge trees and rocks in the foreground, the effect being in blue with a gold light in the inner dome and the lights on the singer from the side, giving the shadowy effect. *Now this is the same set-*

(*Continued on page* 3265)



Unique lobby display at People's theatre, Portland, Ore., on "The Shooting of Dan McGrew"

This Week at the Strand

THERE is one of the cleverest effects achieved this week in the Topical at the Strand theatre that we have seen in a long time and this is done in a very simple manner through "Topics of the Day," something really new. This is a series of punch paragraphs, gathered by the *Literary Digest,* and thrown on the screen one after the other. There are no pictures with these, all of them merely short paragraphs from various papers, and most of them lambasting the Kaiser, but they delight the audience and get a series of big hands.

Strand Topical, as arranged by Managing Director Harold Edel, carries a punch at the start and finish and between the two there is an interesting selection of matter. It opens with Hearst-Pathe pictures of the visit of the Blue Devils to the White House and the house rings with the applause. From the same source comes the mail-carrying aeroplanes, and here "Old Folks at Home," played in march time and counterpointed with "Dixie" is used effectively.

Jazz music, in the style of the circus bands, is used for Hearst-Pathe pictures of elephants aiding the Thrift Stamp movement. "Night Animals," one of the Ditmars' "Living Book of Nature," gives one a lot of laughs and is highly interesting with its shots of 'possums, ant eaters and sloths, the latter a rather unattractive individual. Then come Paramount-Bray pictures of weapons of our forefathers, illustrated by southern mountaineers, and with them comes the contrast of the modern machine gun. Then come the topics of the day already mentioned and then the start of the big final punch.

Hearst-Pathe pictures show the bottling of the U-boats at Zeebrugge. First there is a cartoon showing the effect of the British attack and then there are a number of fine shots of the Vindictive and other ships that took part. Hearst-Pathe follows with the attack of the Huns on the Picardy attack, first showing the preparations for the attack on March 21, and the French and English getting ready to meet them. There are other shots of the refugees going to the rear, and the final big effort comes with the flash of the Americon troops marching to join their allies on the firing line, and the audience, as one man, when we saw the picture, yelled with the glee of victory.

Outing-Chester pictures this week are "A Coorial on the Orinoco." There are some fine views of the waterfalls and interesting shots of the native, all of them made the more enjoyable by the clever titles. For instance, there is one that says "Rivers were made before bathtubs and birthday clothes before bathing suits," and the picture shows the negro kids in the water very much "without."

Using a huge American flag as a drop Arthur Aldrich in the uniform of an American officer, then sings "Carry On," most delightfully. Personally, we believe that the punch would have been even greater if the number had been placed immediately after the patriotic ending of the weekly, but something was needed to relieve the feature that followed, a mighty gloomy subject that included whippings and a few things of the sort, not very clever screen portrayals for war time.

Miss Grace Hoffman, a singer with a wonderful voice, then renders the "Mad Scene" from "Lucia," and the bill is rounded out with "Smiling Bill" Parsons in "Matching Billy," a new comedy distributed by Goldwyn.

Portland Manager Attracts Much Attention with Lobby Displays

PORTLAND, ORE., has been largely noted for the liberal advertising that is being done there, but John C. Stille, manager of the People's theatre, is now making them sit up and take notice with his lobby displays.

A couple of weeks ago we printed the attractive front setting that he used on "The Blue Bird." Just as striking an effect, and one totally different was used with "The Shooting of Dan McGrew." Here there was a log cabin used as the center piece, with the pine trees and the snow of the north in the background. All of the lettering of the lobby announcements and the newspaper advertising was used in the black and white effects, the letters giving the appearance of being made out of snow.

How lobby displays help business is shown by the fact that this is the second time that this picture had been shown in Portland, and it surprised the public by playing a week to larger business for an entire week than it had done on its first run. The lobby display and the advertising are given the larger share of the credit.

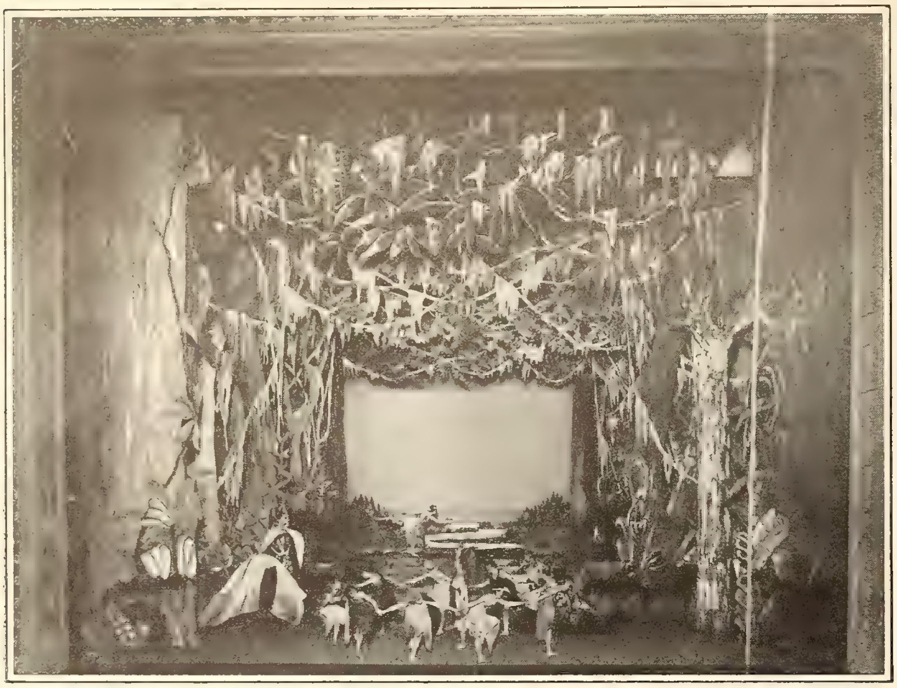
Rialto and Rivoli

(Continued from page 3264)

ting that was used once before, but the different light causes it to deceive even the most careful observer. Before, when it was used there was the red light of dawn behind the trees. Now the light is all in blue and it gives a different tone to the scene. It is simply another example of the remarkable system of light effect at the two houses.

There is a good, old-fashioned Mack Sennett comedy at the end of the bill. There isn't a single bathing girl in it. In fact the only female that has any sort of a part is Polly Noran. The title is "The Battle Royal" and it is purely and simply a slap-stick comedy at its fullest development, and it keeps the audience screaming. Six different selections, besides the "trick music" airs used in putting it over, including "The Maid of Timbuctoo," "Dinner Times on the Levee," "Come to Me Boy I Need You" and Theresia and Formosa gallops.

From the start, we'd say that this is going to be a great summer for patrons of the Rialto and Rivoli. The other day an exhibitor wrote us with some suggestions as to how to let down on the summer shows when the crowds are smaller. *If you can possibly afford it, don't do it. Take a tip from the Rialto and Rivoli and keep them right up to the notch. We appreciate the good things just as much when we are kicking about the heat as when we are roasting the coal shortage.*



Stage setting at Circle theatre, Indianapolis, for presentation of "Tarzan of the Apes," and view of the ballet which preceded the showing of the feature

McCormick Shows How To Merchandise Picture With His Exploitation of "Tarzan of the Apes"

So many evidences are given week after week with his presentations that S. Barret McCormick, managing director of the Circle theatre, Indianapolis, has reached the very forefront of motion picture theatre geniuses that it is hard to pick out single things in the maze of avenues toward excellence.

However, in the presentation of "Tarzan of the Apes," which has just completed a record run of a week at the Circle, two things stand out. One of these is the splendid manner in which Mr. McCormick merchandises his pictures through his advertising. We have often reprinted in these pages specimens of his work and have sought to show you how he strives to sell each picture on its merits. All in all, considering the little competition that he has, he is one of the most liberal advertisers in America today.

Another thing: That the lure of the ballet with its color, grace and poetry of motion can be just as attractive in the photoplay theatre as it is in the home of opera has been demonstrated by the success and popularity of the ballets produced and presented at the Circle. The innovation of a ballet as an embellishment to the screen program was made over a year ago by Mr. McCormick, when he arranged with one of the most prominent ballet schools to provide exclusively for his theatre the dance creations that have served to bring to the general public an art usually denied all except patrons of the "Diamond Horseshoe."

The most elaborate of these was "The Primeval Forest," an allegory in dance presented as a symbolic introduction to "Tarzan," and which for gorgeousness of setting and beauty of coloring might easily be ranged among the most beautiful of stage pictures. The setting was painted in the Circle's scenic studios with the lighting and mechanical effects invented and produced in the theatre's technical department. The scene carried the spirit and touch of the modernist method with its bold strokes of color and imaginative design and represented a woodland grotto in a primeval forest. Against a vivid blue cyclorama the heavy foliage and giant tree trunks with their riot of color made a spectacle of bewildering beauty while in the distance the eye caught a glimpse of a limpid pool whose waters bathed in delicate colors shown as an amethist pool.

Story of the Allegory

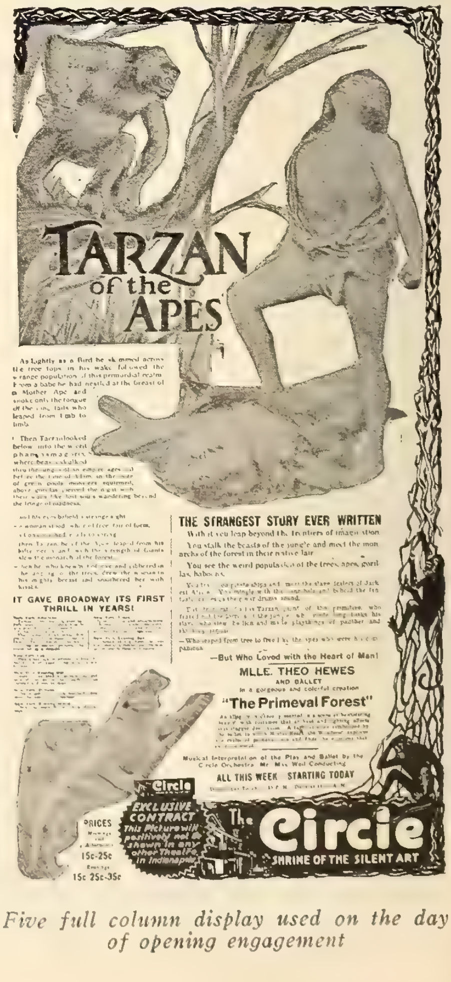
The story of the allegorical dance was told on the screen before the beginning of the ballet, and typified the theme of the "Tarzan" story. As the curtain rose to the strains of Henry Hadley's famous ballet suite, "The Atonement of Pan," three slightly draped figures were silhouetted against the background, they were the wraiths of darkness who bathed in the purple pool watched over by The Goddess of Night, the spirit of Death. Soon the first streaks of dawn pierced thru the tangle of dense foliage and illuminated the gorgeous scene as the Heart of the Sun, the spirit of Life, entered to claim domain over this primeval world and drive Death and her wraiths away. With the coming of Life, entered the Spirit of Primeval Lure, mistress of the primeval forest, who proceeded to call her court to assemble.

Each of the emotions that human heart is heir to was symbolized in a beautiful girl. First came Passion, who emerged from the petals of a huge orchid, then Desire burst forth from the trunk of a tree, while Butterfly, the spirit of Vanity, fluttered in. Then Love awoke as a gorgeous rose unfolded and called to her companion, Purity, who arose from the pool and entered the scene, walking through a cascade of running water. As Love and Passion met Fury was borne in on the winds and called for her ally Hate to descend from the lightning. The court of Primeval Lure now assembled, they awaited the coming of Mortal Heart, the bewildered wanderer in the Primeval Forest. First Passion and her companions appealed to him, then Love and Purity struggled for his possession, while Hate and Fury stirred the boiling cauldron of human emotions. A mad bacchanal followed in which all took part, with Love and Purity finally triumphant as the ballet ended.

After such a presentation, naturally, everyone leaves the theatre thoroughly delighted. There has been an artistic whole presented and the impression is a lasting one that creates thousands of dollars' worth of word-of-mouth advertising. It is such presentations as this that have given the Circle a position with the very greatest of the motion picture houses of the country. Indianapolis isn't New York in size by a great deal, and therefore there could not be expected to be as great a number of the high class element to draw from as in the larger city, yet the Circle is larger than any motion picture theatre in the Metropolis and its record is nearly always "Capacity."

Merchandising the Picture

Another of things that enters into this success is the method of merchandising the



TARZAN of the APES

As lightly as a bird he skimmed across the tree tops in his wake followed the strange population of this primordial realm. From a babe he had nestled at the breast of a Mother Ape and spoke only the tongue of the ring tails who leaped from limb to limb.

IT GAVE BROADWAY ITS FIRST THRILL IN YEARS!

THE STRANGEST STORY EVER WRITTEN

With it you leap beyond the frontiers of imagination.

You stalk the beasts of the jungle and meet the monarchs of the forest in their native lair.

You see the weird population of the trees, apes, gorillas, baboons.

—But Who Loved with the Heart of Man!

MLLE. THEO HEWES
AND BALLET
in a gorgeous and colorful creation
"The Primeval Forest"

Musical Interpretation of the Play and Ballet by the Circle Orchestra, Mr. Max Weil Conducting

ALL THIS WEEK STARTING TODAY

Circle

EXCLUSIVE CONTRACT
This Picture will positively not be shown in any other Theatre in Indianapolis

PRICES
15c-25c
15c 25c-35c

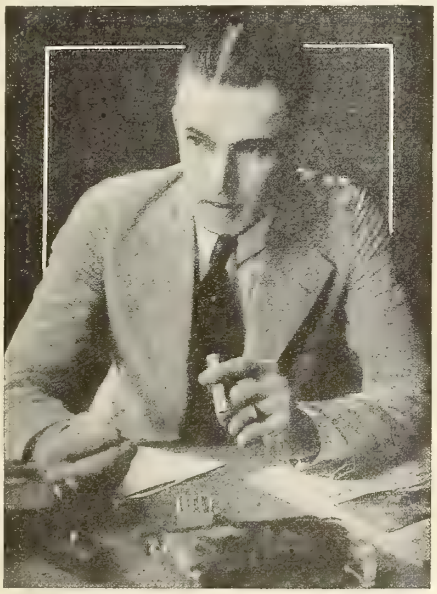
The Circle
SHRINE OF THE SILENT ART

Five full column display used on the day of opening engagement

How McCormick Makes the Circle Stand Out

READERS of the Motion Picture News are familiar with the splendid work of S. Barret McCormick, managing director of the Circle theatre, Indianapolis, in selecting his pictures, in presenting and in exploiting them.

¶ In the future this department will feature week by week articles telling how Mr. McCormick gets a hundred per cent out of his pictures. These articles will deal with various elements of showmanship, including the splendid system of merchandising advertising that the managing director of the Circle has adopted.



¶ We regard this feature as one of the most important that could possibly be included in this department. It will not alone be of value to managers who want to lengthen the run of pictures, but even the exhibitor who changes his bill daily will get many lessons from these articles.

¶ Circle theatre is showing the biggest pictures that it can get. Many of these come to the Circle with the barest sort of exploitation suggestions. In every case Mr. McCormick merchandises the pictures in his own way. His methods will be worth careful study, and the exhibitor who plans to show any of these pictures later will do well to make a note of these articles and refer to them when he is ready for his own publicity. Other suggestions will afford a mighty good idea of the surroundings to give the pictures.

¶ This is one of a number of departures that will shortly be announced as additional features of the Exhibitors' Service Bureau.

¶ Unless you are reading every line of this department each week, you are missing the record of the best brains of the industry—you are deliberately throwing away capital for your business.

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tising one motion picture like another has passed and that each production must be merchandised in the fullest sense of the word.

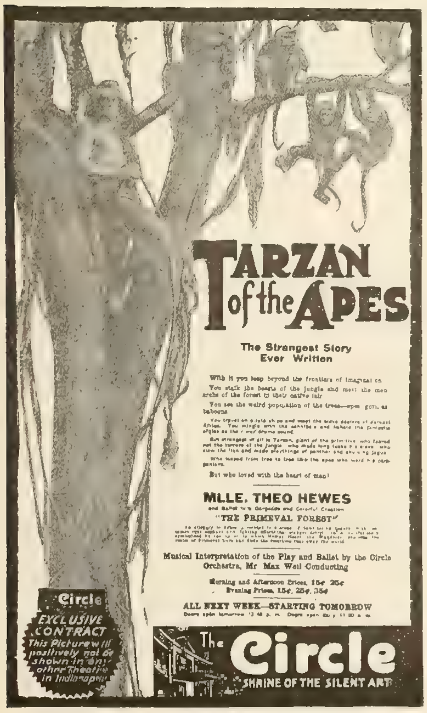
Merchandising consists principally in creating a demand for a thing. The bargain sale is no more merchandising than is the bally-hoo. Merchandising consists in convincing the public that you have something that is worth the price and that they ought to have it—in the case of the motion picture, that they ought to see it.

We are reproducing here three of the advertisements on "Tarzan." The ones of the figure of Tarzan standing in the tree and the other of his hanging to the limb appeared the Saturday before the run started, the former being fourteen inches across four columns and the other five full columns. The third advertisement appeared in the Sunday paper. We regret that there is not space here this week to reproduce the entire series of advertisements, for large space was used all during the week with the figure of Tarzan always in them and the pictures of the apes brought in through photographs or drawings.

Specialized on Elements

These were really the preliminary advertisements and they dwelt on all phases of the attraction, but after that has been done Mr. McCormick took up the various selling points of the picture, Adventure, Thrills, Animals, Romance, and each of these points was brought out separate and distinct from each other. Now it would have been far easier to have gone into the use of adjectives and to have declared that this picture was the greatest ever and all of that sort of a thing, but certainly the proper way to exploit this sort of a picture was by selling every element in it. And you do not need to do more than to tell something

(Continued on page 3294)



TARZAN of the APES

The Strangest Story Ever Written

With it you leap beyond the frontiers of imagination

You stalk the beasts of the jungle and meet the monarchs of the forest in their native lair

You see the weird population of the trees—apes, gorillas, baboons.

But who loved with the heart of man!

MLLE. THEO HEWES

"THE PRIMEVAL FOREST"

Musical Interpretation of the Play and Ballet by the Circle Orchestra, Mr Max Weil Conducting

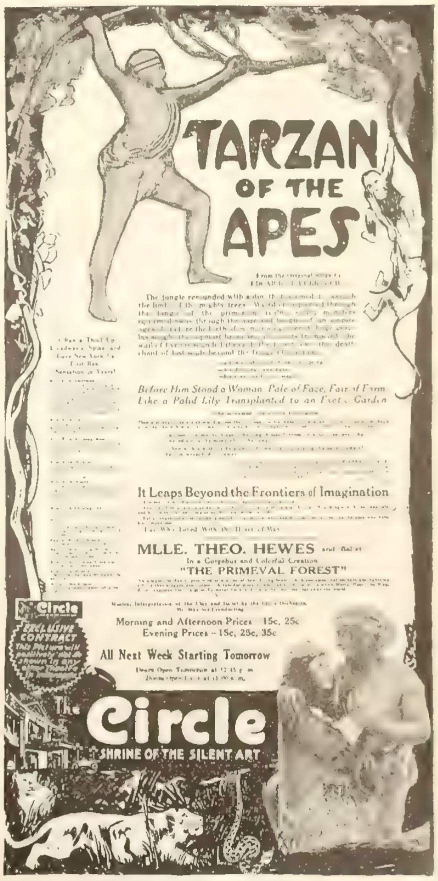
Morning and Afternoon Prices, 15¢ 25¢
Evening Prices, 15¢, 25¢, 35¢

ALL NEXT WEEK—STARTING TOMORROW

Circle EXCLUSIVE CONTRACT This Picture will positively not be shown in any other Theatre in Indianapolis

The Circle SHRINE OF THE SILENT ART

Another one of the advance ads on "Tarzan"



TARZAN OF THE APES

Before Him Stood a Woman Pale of Face, Fair of Form Like a Pallid Lily Transplanted to an Exotic Garden

It Leaps Beyond the Frontiers of Imagination

MLLE. THEO. HEWES and Ballet
In a Gorgeous and Colorful Creation
"THE PRIMEVAL FOREST"

Morning and Afternoon Prices 15c, 25c
Evening Prices – 15c, 25c, 35c

All Next Week Starting Tomorrow

The Circle SHRINE OF THE SILENT ART

Five full columns used Saturday before opening

Kehrlein Makes Individuality Asset; Arrow the Trademark of Los Angeles House

NO theatre should let its own identity become secondary to anything. That is a mighty good thing to remember in all sorts of exploitation. Your theatre should be first always and ever your effort should be made to impress the public that your theatre is THE theatre. It is for that reason that we have urged in these columns from time to time that every house should adopt a distinctive name plate in all of its advertising and there where possible it should follow distinctive styles of advertising that will immediately associate the display with the house without any necessity of hunting out the name.

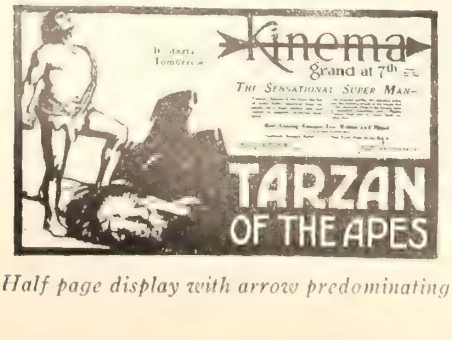
Kehrlein brothers have made the arrow the trademark of their handsome new house in Los Angeles, the Kinema. Emile Kehrlein, one of the brothers who own theatres also in Oakland and Fresno, is managing director of the Kinema and he is a man who knows fully the value of advertising. An official of the Goldwyn Distributing Corporation who has just returned from the Pacific coast points out that there are many things to be learned from other exhibitors in the policies that are being followed by Emile Kehrlein. He says:

"By night, in bright incandescents, two flaming arrows illuminate the wide expanse of side walls of the Los Angeles Kinema. These fire-tipped omens point downward toward the street on which the entrances to the Kinema open and at the upper ends of the arrows are red bulbs denoting the feathers that steer the arrows in their flight.

"In the newspaper advertising of the Kinema this arrow symbol pierces a 'still' scene used to herald a coming or present picture and links the house still closer to its trademark, from which no open-eyed reader, pedestrian or motorist, can escape. On billboards and painted signs the arrow persists.

"Emil Kehrlein is a distinctive and virile advertiser. He exploits a motion picture both inside and outside his theatre in such a manner as to invest it with the Kehrlein personality. And while he at no time neglects his motion picture attractions, he makes his policy a fifty-fifty one of building something that becomes a permanent house asset.

"Emil Kehrlein and his brother, Oliver, who reside in Fresno, and watch over the destinies of the Fresno and Oakland houses, are imaginative showmen. They are showmen of the new school—collegians who are willing to disregard the precedents and old-style principles of showmanship and strike out for themselves, creating their own precedents. They are believers in newspaper exploitation. They ignore, in the main, the cut-to-pattern advertising and publicity supplied by the motion picture producers and create copy adjusted to the towns in which they operate. They believe in copy simplicity; they believe in and use big space; they believe in plenty of open or white space. Therefore they obtain dominating copy in whatever papers they use, whether the space occupied be large or small.



It starts Tomorrow

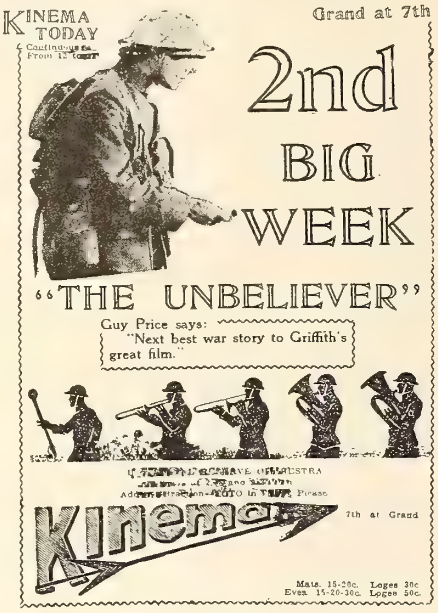
Kinema

Grand at 7th

THE SENSATIONAL SUPER MAN—

TARZAN OF THE APES

Half page display with arrow predominating



KINEMA TODAY

Grand at 7th

2nd BIG WEEK

"THE UNBELIEVER"

Guy Price says:
"Next best war story to Griffith's great film."

Kinema

7th at Grand

Mats. 15-20c. Loges 30c
Eves. 15-20-30c. Loges 50c.

How the arrow is worked into smaller Kehrlein advertising

"The Los Angeles Kinema cannot be said to emphasize over strongly any one phase of its program. It attempts to offer well rounded showmanship. Its musical program is remarkable; its house atmosphere is almost without a parallel and its house comforts would require much space for description. Mr. Kehrlein seeks constantly the biggest motion pictures—and usually finds them. But no one leaves his Kinema feeling that the picture has been the big, or the only thing seen and felt. It has been part of an enjoyable entertainment—which is as it should be.

"The basis of all Kehrlein announcement and exploitation is accuracy and truth. The house avoids over statement and overpraise. It sells the show for what it is, or for what skill has made it. It avoids the lurid and the sensational both in newspapers and on billboards. Its public sees in the photography, once inside the Kinema doors, what it has been told in public advertisements it would see. In other words, the house always delivers.

"In Fresno and Oakland, Oliver Kehrlein stands like a rock behind similar policies, and the result is three splendid house successes established by young, clean-minded, clean-thinking men who are forerunners of the newer type of showmen; the type of men destined to raise the standards of motion picture presentation throughout the nation."

Uses "Eagle's Eye" to End Daily Change Habit

A. H. Herron, manager of the Duchess theatre, Sault Ste. Marie, Ontario, decided that simply because his city has a population of less than 12,000 there was no reason why he should change the bill every day. He determined that he would have three-day runs thereafter and he picked a series, "The Eagle's Eye," with which to make the experiment. He realized that he had to have something on an unusually strong appeal and he decided on a chaptered story because he wanted to get the people in the habit of coming week after week. The result was that he could not accommodate the crowds in three nights.

Mr. Herron advertised the serial heavily in the newspapers and on billboards. He employed the one-sheets by cutting out the eyes of the eagle, pasting red gelatine paper behind them and then using flashing lights behind them. Another thing was to clip every story from the newspapers about spy plots and paste them on a three-sheet board with such signs as "Do You Ynow Your Neighbor?" It was a splendid incentive to business.

Educational Issues Novel Exploitation Aids

Educational Films Corporation announces something really new in the way of advertising aids. These consist of a series of pictorial ads., just two inches in length, which the exhibitor may use at the end of his display on the regular feature. Robert C. Bruce's "What the Ice Age Left," Newman's "The Rainbow Bridge," Ditmar's "Wild Babies," and the Katzenjammer Kids in "Fisherman's Luck" are the first subjects to be covered.

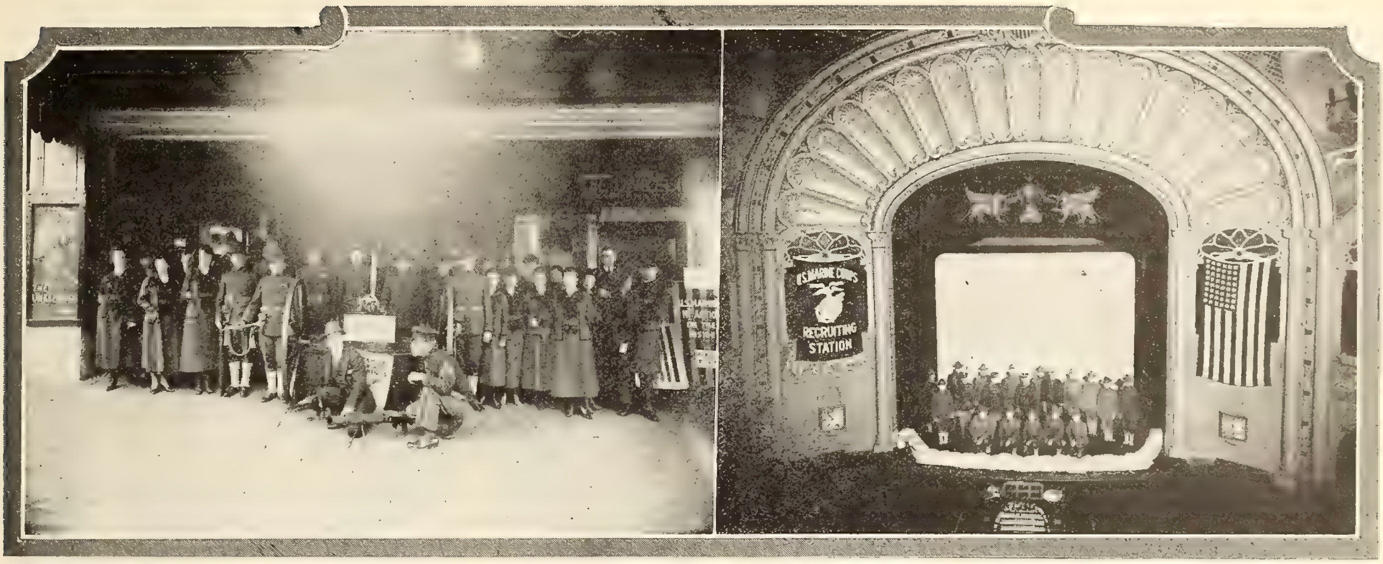
Other exploitation matter being issued by Educational includes three and four coluumn mats for the U. S. Navy pictures soon to be released, and a story of the making of the Katzenjammer and Hooligan animated cartoons. These are all prepared from the point of view of news interest. Educational's publicity department is completing its plans for a comprehensive exploitation of each picture issue, regardless of its length.

Hyman Now Manager of Camp Wheeler Theatre

Edward L. Hyman, member of the Advisory Board, who recently left the management of the Victoria theatre, Buffalo, to devote his time to Government work, has taken charge of the Liberty theatre, at Camp Wheeler, near Macon, Ga. This is one of the largest training camps in the country.

One of the first of the noted artists to appear at the Liberty under the management of Mr. Hyman was Miss Margaret Wilson, daughter of the President, who gave a recital for the soldiers.

It takes a circus to get away with exaggeration; but the circus is gone the next day and people hardly remember until next year. But you are here every day.



At left, U. S. Marines and girl ushers in semi-military uniforms before Liberty theatre, Seattle. At right, stage setting for the introduction of "The Unbeliever"

Good Advertising and Clever Staging Puts Over "Unbeliever" for a Record Week

LIBERTY THEATRE, biggest and finest of the Jensen and Von Herberg houses, Seattle, has just made a new record in putting over "The Unbeliever." And of the U. S. Marines, with special stage settings, backed up by the splendid advertising of "Hundred Per Cent." Fullerton is responsible for the wonderful showing made during the week of April 28.

A bugle call, a rattle of guns introduced "The Unbeliever" to Seattle audiences. The Marines opened each show with a bang. Out in front of the theatre two trumpeters stirringly blew their bugles. Inside the house was dark; a bugle sounded assembly; the tramp of feet, and a line of heads and bayonets appeared over the top of the dug-out built around the footlights. At the answer to assembly in the back of the balcony, there was a rattle of guns and a line of fire, and at the first chords of "The Star-Spangled Banner" the audience was on its feet while the theatre rang with cheers and whistles as the first scenes of "The Unbeliever" appeared.

For a week the picture was shown to packed houses, running continuously from eleven to eleven each day. The local Marines aided in the showing under the direction of Capt. Evans and the able assistance of Sergt. Adams. Between each show Private Hollister, who walked from Portland, Oregon, to New York last summer to join the Marines, gave a recruiting talk. One young lady down in the fourth row stayed to hear him three times on Sunday afternoon, in spite of the fact that Private Hollister's attentions were not directed toward the fairer sex. Through the week 123 recruits answered his call for men, to the cheers of Liberty audiences, and Sergt. Adams reports that the number of enlistments for the week at the recruiting station was also increased.

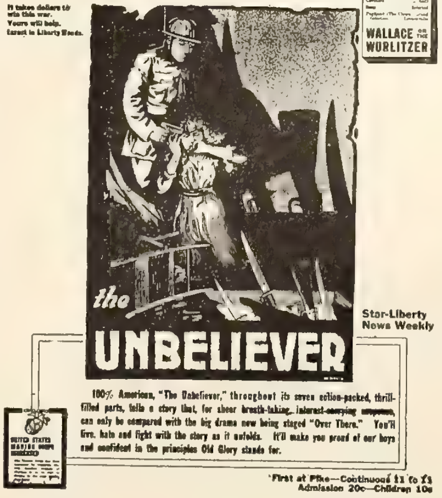
In the lobby of the theatre were Marine emblems of all sorts, flags, pictures, guns. There was a Colt gatling gun and a Lewis that had seen actual service in the Philippines and in China during the Boxer revolution. There was continually a group of people around these. Bennett messiers were piled in pyramids.

On Saturday morning J. Von Herberg, manager of the Liberty, turned over the house, film and services of his employes to the Marines, and a special show was given for the benefit of the Boys in France Tobacco Fund. A Seattle newspaper describes their selling of tickets: 'A volley of shots rang out at Third avenue and Pike street at 10 o'clock Friday morning. It was followed promptly by the strains of a bugle that melted into the distance. A crowd rapidly assembled. Then uniformed Marines filtered in among the bewildered civilians. What was the big idea? 'United States Marines want tobacco for the men over in France who are fighting Germans.' In this way some three thousand tickets were sold and the entire proceeds turned over to the Tobacco Fund. The theatre was packed with a wildly enthusiastic audience at 9:30 Saturday morning."

Another feature was sham battles, two of which were staged on Saturday by the Marines in front of the Liberty, one at 4 and one at 8 o'clock. The week was more than successful for both the Marines and the management. On the last night the house was filled and a line a block long, four abreast, waited to get in.

Fullerton was at his best in all of the advertising on the production. The page display used the Sunday of the opening is reproduced here, and there were half pages carried during the week which followed the same style, the drawing that was used for the big effect in the Sunday display being again employed in smaller space in the corner of the week-day advertising.

Every line of this advertising was full-measure patriotic, constructive matter. It was coupled up not only with the sale of Liberty Bonds, but with recruiting for the Marines and, as already told, aided the tobacco fund. It is certainly a manifestation of how well the very highest class of publicity pays a theatre. There are mighty few houses that can attain anything like the perfection in pulling power that Fullerton achieves, but certain the record of this picture is proof that it is well worth all the trouble and all the money that one can put behind a production.



LIBERTY

DIRECTION - JENSEN - VON HERBERG

ALL WEEK!

It takes dollars to win this war. Yours will help. Invest in Liberty Bonds.

Sunday Noon Concert

WALLACE ON THE WURLITZER

the UNBELIEVER

Star-Liberty News Weekly

100% American, "The Unbeliever," throughout its seven action-packed, thrill-filled parts, tells a story that, for sheer breath-taking, interest-carrying suspense, can only be compared with the big drama now being staged "Over There." You'll live, hate and fight with the story as it unfolds. It'll make you proud of our boys and confident in the principles Old Glory stands for.

UNITED STATES MARINE CORPS

First at Pike—Continuous 11 to 11
Admission 20c—Children 10c

Page ad used by Liberty, Sunday of opening

Orleans Theatre Observes Birthday of "Movie"

Strand theatre, New Orleans, celebrated the fortieth anniversary of motion pictures on May 18 in a unique manner that proves that magnificent theatre to be right up to date. It was on May 18, 1878, that Edward Muybridge created the motion pictures of a racing horse on the track of the late Leland Stanford at Oakland, Cal. That was the real start of the motion picture.

Strand theatre not only observed the anniversary, but showed the progress made in pictures by screening Pathe's "Horse in Action," one of the "Analyses of Motion" pictures.

Ready-Made Ad Talks

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

May 25, 1918.

FEATURES

TITLE OF PLAY	Producer	
"Passing of the Third Floor Back"	First National	6 reels
"The Ruler of the Road"	Pathe	5 reels
"The Purple Dress"	General (O. Henry)	2 reels
"The Trail to Yesterday"	Metro	5 reels
"The Marriage Lie"	Universal	5 reels
"An Alien Enemy"	Paralta	7 reels
"The Lonely Woman"	Triangle	5 reels
"Social Briars"	Mutual	5 reels
"Cyclone Higgins, D.D."	Metro	5 reels
"The Oldest Law"	World	5 reels
"Peg of the Pirates"	Fox	5 reels
"Riders of the Night"	Metro	5 reels
"Paying His Debt"	Triangle	5 reels

Wallace MacDonald in "Mlle. Paulette"; Father and Son Fall for Same Girl

(Triangle Five-Reel Production)

"Mlle. Paulette," a late Triangle release, features Wallace MacDonald, who recently won first prize in a contest conducted by the Motion Picture Classic Magazine to ascertain the screen actor possessing the most charm. Six million ballots were casted in this contest, and some of the screen most popular artists were included. In this late Triangle production, "Mlle. Paulette," produced under the direction of Raymond Wells, the story written by George Cowell and scenarioized by Frank Condon. Mr. MacDonald is supported by George Pearce, Claire Anderson, Walter Perry, Dot Hagar, Anna Dodge, George Hernandez and John Lince.. Mr. MacDonald has the role of Jack Wayne, whose father sends him to a summer resort to keep him away from the Gay White Way. Mlle. Paulette, a famous actress, in private life, Paula Grey, is rescued from the lake by Jack. Later Jack's father pays him a surprise visit, and arrives in time to see his son attempting to smuggle Paula from his room. He concluded that Jack is having another affair, and orders him back to New York. Jack insists that the woman is only his maid but father cannot see it that way, so back he goes to the Big Town. In the meantime father meets Paula Grey and a friendship springs up between them. Jack, once more in New York, chances upon an old girl friend and is invited to the apartment of a charming girl. The charming girl is none other than "Mlle. Paulette." The love affair is revived. A reporter who has been offended, reports an erroneous announcement of the engagement of Jack and Mlle. Father sees the announcement and rushes to Paula's, alias Mlle.'s apartment. A burglar arrives at the same time, the police are called and there is a general mix-up. Jack is sent for and clears up the mystery. Father then consents to the marriage of Paula and his son Jack.

Wallace MacDonald in "Mlle. Paulette," at the ——— theatre on ——— of ——— week.

Harry Morey in Best Characterization of His Career—"The Golden Goal"

(Vitagraph Five-Reel Production)

Do you like character studies in the drama? If you do don't miss Harry Morey's characterization in Vitagraph's latest Blue Ribbon feature, "The Golden Goal," produced under the direction of Paul Scardon with Florence Deshon, Jean Paige, Arthur Donaldson and Denton Vane in the supporting cast. "The Golden Goal" was written by Lawrence McCloskey and tells how a big, rough longshoreman rises from a stagnant life on the river-fronts to a place in the world that spells power and influence. Mr. Morey has the role of John Doran, a big husky who inhabits the river wharfs and establishes a reputation as the best fighter along the front, by defeating the bully of the crowd. He wanders into a mission house and after throwing the self-same bully through a window turns to look into the admiring eyes of Beatrice Walton, daughter of a wealthy shipbuilder. Beatrice likes excitement and thrills and invades the slum districts for this reason. She engages Doran to work on her father's estate and when he makes advances toward her, having been lead on by her, she orders him from the place. He tells her before he leaves that he will return some day and demand her respect. He gets a job in the Talbot shipyards and it is not long before he is made foreman of the workers. In the meantime, Beatrice's father is seeking to control the Talbot shipyards. He sees in Doran a good instrument to gain his ends. Beatrice invites him to her home and Walton offers him five thousand dollars if he will call a strike among his workmen and ruin Talbot. Doran agrees. During his employment in the shipyards he has made friends with Laura Brooks, a stenographer. Laura teaches him the rudiments of the primary studies. Doran calls a strike and the result is that he nearly ruins Talbot but he realizes that he has done wrong and turns the tables on Walton, returns the money and sits down to the realization that he is a man and far above the so-called aristocracy.

Harry Morey in "The Golden Goal" will be seen on the screen of the ——— theatre on ——— of ——— week.

Gladys Leslie and Edward Earle in "The Little Runaway"—Irish Comedy-Drama

(Vitagraph Five-Reel Production)

Gladys Leslie and Edward Earle are featured in an Irish drama, written by Paul West, noted short story writer, and it is one of the best subjects dealing with life on the Emerald Isle, seen on the screen for some time. It is a comedy-drama and one of the better grade. Miss Leslie and Mr. Earle make a good team when it comes to putting over the straight comedy and in Paul West's latest contribution to the list of screen dramas, they are afforded opportunity after opportunity to show what they can accomplish along these lines. William P. S. Earle directed the production and in the supporting cast are seen, Jessie Stevens, who gives a remarkably good characterization of the Irish type of mother; Mary Maurice, the grand old lady of the screen who, since this production was made, has been called to her reward; William Dunn, who will be remembered for his work in numerous Vitagraph pictures and Betty Blythe, who has an important role in Arthur Guy Empey's "Over the Top." This is a corking good comedy-drama offering and all will be the better for having witnessed the screen version so capably given by the principals and cast. Miss Leslie is casted as Ann, the little Irish girl who lives with her aunt and grandmother. The little family manage to support themselves by weaving Irish lace. Lord Killowen, who owns the little township has placed Harvey Dowd and his son Peter in charge of collecting the rents. Killowen seldom visits his property. Killowen plans to visit America where he has been invited to spend the summer by Eileen Murtagh, a rich American girl who is seeking a title. He informs Dowd that he must collect the rents, as he needs the money. Peter collects and leaves for America with the money collected. Ann resolves to find him and leaves for America. She arrives without a penny and is taken into the house of a kind-hearted policeman. Killowen learns of her presence and Lord Killowen and Ann return as husand and wife.

At the ——— theatre on ——— of ——— week, "The Little Runaway."

Alfred Henry Lewis's Most Popular Short Story, "Cynthiana"—In Two Reels

(General Two-Reel Release)

One of the best of Alfred Henry Lewis' popular short stories, "Cynthiana," has been adapted to the screen and produced under the direction of George Sargent for release on the General program. It is in two reels and has portraying the principal roles Patricia Palmer, Jack Dill, George Golt, Tex Allen, William Lester and Hattie Buskirk. This is one of the Wolfville series. Cynthiana Bark drops into a camp hidden away in the Southwest and opens a "Votes for Women" saloon. She bulldozes the men unmercifully and makes them patronize her, letting it be understood that she will stand for no nonsense. She demonstrates this when she drops a Mexican who is rude to her. Then young Oscar, "one of them human deficits," goes soft and proposes to her. She refuses with a Winchester, but changes her mind as she is about to kill him and merely shoots to scare. Oscar has had enough and jumps town and waits for the stage. Cynthiana discovers that he has gone and pursues him, marrying him before he gets his breath. Then Oscar's main worry is that his paw is due to arrive. Paw does get there and falls into a fit when he learns that his son is married. But Cynthiana fixes things by nursing the old gent—so well, in fact, that upon his recovery the old fellow proposes to her. When he learns she is his son's wife, it is quite a shock, but he can do nothing else but bless them and admit his son had more sense than he suspected.

At the ——— theatre on ——— of ——— week, "Cynthiana," one of Alfred Henry Lewis' most popular short stories, in two reels.

Fannie Ward in Big Stage Success, "The Yellow Ticket"—Milton Sills

(Pathe Production)

One of the best and most talented casts ever assembled for the production of a motion picture is seen in Pathe screen version of A. H. Woods' stage success, "The Yellow Ticket." Fannie Ward is featured and in her support are seen, Milton Sills, who has been seen opposite Mary Pickford in some of her most successful plays; Warner Oland, who is seen in "Patria," featuring Mrs. Vernon Castle; Armand Kalisz, prominent both on screen and stage; J. H. Gilmour, popular character man; Helene Chadwick, one of the most beautiful girls on the screen; Leon Bary, who was leading man for Sarah Bernhardt for many seasons; Anna Lehr, who is gradually rising the ladder of success on the screen and Dan Mason, an old timer in pictures. "The Yellow Ticket" was produced under the direction of William Parke. Tom Cushing made the screen adaptation. In its stage version, this dramatic piece was the sensation of the speaking stage during its run on Broadway and in Chicago. It ran for four hundred consecutive days in New York and three hundred in Chicago, to crowded houses. It presents a scathing denunciation of Russian Secret Service Police methods employed in prosecuting the Jews and the story deals with the way in which the Russian Police took advantage of their position in dealing with the beautiful and defenseless girls of the Jewish race. Miss Ward has the role of Anna Mirrel, the beautiful young Jewess, whose remarkable facial attributes do not betray the fact that she belongs to the race which in Russia, is prosecuted beyond all endurance. Milton Sills has the part of the American newspaper representative, investigating conditions in Russia with particular regard to the treatment of the Jews for the Government.

Fannie Ward in screen version of A. H. Woods' famous dramatic success, "The Yellow Ticket." At the ——— theatre on ——— of ——— week.

William S. Hart in "Selfish Yates"—Western Realism in Abundance

(Artcraft Five-Reel Production)

Can you imagine Bill Hart as a selfish egotist? Perhaps you can, but it is rather difficult. Still, that is the kind of role the Artcraft star has in "Selfish Yates," in which he will be seen at the ——— theatre on ———. It is something quite different from any thing Hart has done before, inasmuch as he has to go "ag'in his own natur'," so to speak, yet, after all, it is a typical Hart role with lots of gun-play and tense situations. The story is by C. Gardner Sullivan, one of the most talented as well as one of the most prolific of scenarioists. Hart directed the picture himself, under the supervision of Thomas H. Ince, and a cast of favorites among motion picture audiences supports him in the play. These players include Jane Novak, leading woman, who appeared opposite him in "The Tiger Man"; B. Sprotte, Harry Dunkinson, Ernest Butterworth and Thelma Salter. As his name indicates, "Selfish" Yates is an egotistical and brutal dive keeper in an Arizona mining camp. Debased by his sordid surroundings he exhibits no manly qualities until the germ of love, planted in his soul by an innocent, brave and charming woman, blossoms forth in a consuming flame. Enraged at his own weakness and the disarrangement of his life's philosophy, he seeks in vain to escape the mysterious influence which this pure woman's character exerts over him, bending him inexorably to her will, and which he futilely resists. The regeneration of Yates is a subtle psychological study, which carries the message that selfishness is a hideous trait, as debasing as it is loathsome to lofty minds. With love in his heart Yates' selfishness vanishes and happiness, filled with undreamed-of joys, is his reward. Mr. Hart's portrayals in Western picture subjects have not only become film classics in this country, but they have won worldwide recognition because of the realism with which he vests the robust characterization he essays. In "Selfish Yates" he rises to higher planes of artistry than he has heretofore attained.

William S. Hart in "Selfish Yates" at the ——— on ———.

"Her Decision," Tale of Money, Marriage and Sisterly Sacrifice

(Triangle Five-Reel Production)

"Her Decision," the Triangle picture to be shown at the ——— theatre on ———, undoubtedly will carry a strong appeal to the feminine element in the community, for it is the story of a great problem which confronts a woman. Gloria Swanson and J. Barney Sherry appear in the leading roles, and their supporting cast, including Darrell Foss and Ann Kroman, is worthy of being characterized as all-star. For once in a screen drama, Sherry's supply of money is limited, though to no great degree. Instead of being a millionaire, he is only the general manager of a big supply company, struggling along on a mere pittance of $12,000 a year. However, even as a general manager, his money is the lure which wins him a beautiful young wife. In this picture he has the role of Martin Rankin. His secretary, Phyllis Dunbar, is in love with

Bobbie Warner. Rankin loves her, proposes, and is regretfully refused. Phyllis' younger sister, Inah, becomes involved with rich Billie Dexter, and attempts suicide. Phyllis thwarts the attempt, and promises to get money to send her away. Bobbie Warner refuses Phyllis a loan, which she begs of him. She then offers to marry Rankin if he will let her have the money to send Inah away. Rankin offers to help her without marriage, but Phyllis refuses the offer, though frankly confessing that she does not love him. Rankin then agrees to the marriage. The two live like pals rather than a married couple, for Phyllis still bears a strong affection for Bobbie Warner. Finally she asks her husband's permission to seek out Warner for the purpose of finding out if she cares for him as deeply as ever, and Rankin gives his consent. Phyllis finds Warner intoxicated and repulsive and her love is killed. She returns to Rankin, finding in him her real love.

"Her Decision" is the attraction at the ——— on ———.

Bessie Barriscale in "Rose o' Paradise"—Howard Hickman in Support—Paralta Play

(Paralta Production)

"Rose o' Paradise," Paralta's late release featuring Bessie Barriscale, was produced under the direction of James Young. Grace Miller White is responsible for the story. Miss White will be remembered for her "Tess of the Storm Country," in which Mary Pickford made such a decided hit. In the cast with Miss Barriscale are seen Howard Hickman, David M. Hartford, Norman Kerry, Edythe Chapman, William Delmar, Lucille Young and Arthur Allardt. Miss Barriscale has the role of Virginia Singleton, who on the death of her mother shortly after her birth, is placed under the guardianship of Jordon Morse, her father's half brother. Jordon places Virginia in an insane asylum. The child is placed under the care of an aged negro mammy. Seventeen years later Virginia is found to be a wild, young creature living in an old farm house. Singleton, Virginia's father, who went insane on the death of his wife, his mind restored, manages an escape from the asylum and finds his way to the place where Virginia is living. He tells her that he is her father. He knows that her guardian, Morse, has been using Virginia's money. He sends her to live with his old gardener, Luke Grandoken, now a cobbler in Paradise Row. Virginia leaves, and her father, unable to stand the strain of having to part with his daughter, dies from the shock. Morse learning of Singleton's escape, goes to Virginia's former home and finds that she has left. Then begins Morse's search for his ward. Virginia meets Theodore King, whom Molly Merriweather, fiancee of Morse, loves secretly. The clouds which have darkened Virginia's life give way to sunshine when she finds herself held in the arms of her hero.

Bessie Barriscale in "Rose o' Paradise" at ——— theatre ——— of ——— week.

Alice Joyce in Heart-Interest Play, "The Triumph of the Weak"

(Vitagraph Five-Reel Production)

The appealing beauty and artistry of Alice Joyce are given wide scope in "The Triumph of the Weak," the story of a woman who rises above the direst adversity. This Vitagraph photoplay comes to the ——— theatre on ——— and Miss Joyce's legion of admirers will doubtless turn out in considerable numbers to see their favorite on this occasion. Edith Ellis wrote the story of "The Triumph of the Weak" and Tom Terriss has the credit for directing the production. Walter McGrail, a sterling actor of experience, appears in the leading male role and a fine cast, which includes Eulalie Jensen, Templar Saxe, Adele de Garde and others, also support the star. Miss Joyce has the role of Edith Merrill, a young widow, who has stolen a ring from a jeweler in order to buy milk for her baby and finds herself in prison for a five-year term. At the end of three years she is paroled and by the terms of the parole she must leave her boy in the orphanage for the remaining two years. She kidnaps the boy and finds employment in another city where she meets and subsequently marries Jim Roberts without telling him of her past life with its long, dark shadow. In the meantime Mabel, a former fellow prisoner, has found her and endeavors to get her to lead a wicked life. Although she spurns the proposal she gives Mabel refuge in her home. Mabel, threatening to tell Edith's husband of her past, prevails upon her to steal a large sum of money from him. Edith is caught in the act by Roberts and his friend, Robert Jordan, a detective who has recognized her as the ex-convict who broke her parole. Edith's story is then told to Jim for the first time and although she wins his forgiveness she insists upon going back to serve out the balance of her sentence, holding that they can never have true happiness until her crime is fully expiated according to the law. When she has done this the long-withheld happiness arrives.

"The Triumph of the Weak," with Alice Joyce in the triumphant role, is the attraction at the ——— on ——— of ——— week.

WHILE THEY'RE WARM

Clip These Ad Talks and File Them; or, Better, Index Them

MANY requests come to us for copies of Ad Talks that have appeared here or for copies of the MOTION PICTURE NEWS containing them. Only a limited number of copies are printed and back numbers are not always available. However, we are always glad to have copies made for you, or perform any other service without the slightest charge or obligation.

But how much better for you to preserve them while you have them. Either clip these out and file them alphabetically, or, better still, you can preserve the magazine intact by indexing them in a little book alphabetically arranged. Write down the issue and the page number. We try to have these Ad Talks fresh, about productions just released, but you can always be sure of finding them by keeping your own little index, and it won't be a great deal of trouble for the worth these are to you.

New Star Seen in "Vengeance," Thrilling Story of the Far East

(World Five-Reel Production)

The marvelous tricks of the East Indian wise men, who can do things through their occult science which no Westerner can do, are strikingly shown on the screen in "Vengeance," the new World picture, which will be shown at the ——— theatre on ———. Montagu Love and Barbara Castleton are the stars in this production and both of them have strong dramatic roles which they handle to the best possible advantage. The splendid supporting cast includes Madge Evans, George McQuarrie and Louise Vale. Although Miss Castleton's appearance in "Vengeance" is her first in World Pictures, she has a fine record of achievement before the camera. She was starred in Herbert Brenon's "Empty Pockets" and in Edgar Bower Hesser's "For the Freedom of the World," and already numbers her friends by the thousands despite the fact that she is but twenty years old. The story told in "Vengeance" is a strange and enthralling one. It deals with the experiences of John Cuddlestone, half Indian, half Englishman, who inherits a legacy of hate from his embittered father. The young man has been brought up by the priests of the temple of Buddha. He has but small respect for that faith and when, upon his twenty-first birthday, the call to vengeance comes unexpectedly into his life, he drops everything to follow out his father's wishes. Through an odd series of circumstances he meets Elsie, Lady Drillingcourt, and their lives touch time and again. Lady Drillingcourt is the ward of Andrew Cuddlestone, John's uncle, the man against whom John's hate is directed. An Indian slave girl who falls in love with John adds to the complication of the story.

"Confession," Strange Story of An Interrupted Honeymoon

(Fox Five-Reel Production)

What would you do if you had just been married and were starting out on your honeymoon and your husband were suddenly grabbed off and sentenced to die for a murder he did not commit? This is the situation that confronts Jewel Carmen in "Confession," a photoplay of big surprises which comes to the ——— theatre on ———. The play was written especially for Miss Carmen by S. A. Franklin and gives her every opportunity to show not only her extreme beauty but her great talents as an actress. Her career as a star has been comparatively brief but she has gained a remarkable reputation in that time. Previous to her elevation to stardom she did superb work in support of William Farnum in "The Heart of a Lion," "A Tale of Two Cities," "When a Man Sees Red," "The Conqueror" and "Les Miserables." In "Confession" she has the role of Mary Manning, young bride of Bob Armstrong. They have a merry wedding and slip quietly away from their guests. Ten minutes after their honeymoon is begun their motor car is held up. The robbers take their baggage, their money and even the bride's wedding ring. Having no proof that they are married they are compelled to spend the night in two large armchairs in the hotel lobby. Toward dawn Bob goes out to smoke. He hears a woman scream, enters a room off the porch and there finds a woman murdered. He is arrested and sentenced to die in the chair. Appeals to the Governor are in vain. Mary's father has her put on all her jewelry in the hope of enticing the real murderer to the hotel. On the morning set for Bob's execution a man enters Mary's room. He is captured and confesses. With him Mary and her father rush to the Governor, who calls up the warden of the prison. Too late! But no, here's where a real surprise comes in and it is as electrifying as it is pleasing.

"O'Garry Rides Alone"—Story of Mounted Police and the Indians

(General Release in Two Reels)

The late number of the Blue Ridge series of two reel dramas, released on the General program is titled "O'Garry Rides Alone" and was produced under the direction of Ned Finley. Mr. Finley, Marion Henry, Harry Hammil and Herbert Barry have the principal roles. The story is by L. Case Russell who is responsible for many five-reel features and is considered one of our best scenarioists. The Blue Ridge Dramas are human nature studies. They treat of the strong, virile natures and life in the open. "O'Garry Rides Alone."

Regan, a bad man from the States, trades Johnny Red Dog, an Indian half-breed, a gallon of bad whiskey for his horse. O'Garry of the Northwest Mounted Police destroys the whiskey and insists that Johnny help him locate the animal. Regan stops at the post traders and attempts to be familiar with 'Ciel, O'Garry's ward and sweet heart, who is living there. O'Garry arrives and recognizes Johnny's horse, he orders Regan to return it and tells him he is liable to arrest for giving whiskey to an Indian. Regan refuses and O'Garry takes the horse by force and arrests Regan. On the day he is freed O'Garry returns his revolver and tells him that he bears no ill will, but Regan is resentful. O'Garry is called to the post and Regan overhears a conversation between him and the sergeant and learns that O'Garry is to go alone the next day on a 200-mile trip to carry treaty money to a tribe of Indians. 'Ciel, having ridden a few miles with O'Garry, falls asleep on the other side of the rock and on waking, overhears them plan to waylay O'Garry at the deserted cabin where he has planned to spend the night. She sends a note to the post for help and then takes a short cut to the cabin to warn O'Garry. When 'Ciel arrives there is no one there apparently, but Regan has seen her coming and he and the Indian bind and gag her. The two men are arrested and O'Garry continues on his way with the treaty money.

O. Henry's "The Enchanted Profile," With Agnes Ayres and Evart Overton

(General Release in Two Reels)

Another of O. Henry's famous short stories has been adapted for screen presentation in two reels. "The Enchanted Profile" is one of the many that O. Henry wrote that can be classed with the "best sellers." The screen version was produced under the direction of Martin Justice and presents Agnes Ayres, Evart Overton, Mrs. Spalding and Adele De Garde in the principal roles. It presents one of the author's most human narratives. Ida Bates, a public stenographer in an old-fashioned New York hotel, attracts the admiration of Miss Anne Browne, one of the guests, to such an extent that she is invited by Miss Browne to live with her in a palatial hotel. Miss Browne is enormously wealthy and extremely miserly. Lathrop, a young newspaper artist who has had more or less typing done by Miss Bates, has made several sketches of the girl's classic profile, all of which Miss Bates buys, and she also offers him a fabulous sum to paint Miss Bates' portrait. Miss Browne gives a dinner for her protege to which the biggest men of Wall street are invited. Meantime, the sittings continue and the young artist and the girl grow to love each other, but Lathrop cannot ask her to leave one of the richest women in the world for him. A few days later he goes to the hotel and asks for Miss Browne and is shown to a small room on the thirteenth floor where he finds Miss Bates preparing a scanty meal over a one-burner gas stove, although wearing a $300 frock. Lathrop tells her that he has discovered the reason for Miss Browne's infatuation for her profile—it is a dead ringer for the lady on the silver dollar. Love wins over a strained sense of duty to a poor old lady, and Ida agrees to marry him. Afterward Miss Browne is content with the portrait of her dearest friend, the lady on the dollar.

Live News from the Producers

Mutual Reports New Activity

American Features to Be Released Every Two Weeks—Special Productions of Front Rank Soon, Says Sheldon

THAT a new whirl of activity is sweeping through Mutual is the gist of an announcement made by James M. Sheldon, the new president, who states that plans are under way for the early release of a series of special productions of the front rank. Incidentally, Mutual announces a contract for the release of a series of five-part productions from the studios of the American Film Company, the schedule including the following releases:

May 27, Mary Miles Minter in "Social Briars;" June 10, Margaret Fisher in "A Square Deal;" June 24, William Russell in "Up Romance Road;" July 8, Mary Miles Minter in "The Ghost of Rosy Taylor;" July 22, Margarita Fisher in "Impossible Susan."

The preliminary arrangements have been made for the production also of a series of feature productions starring Edna Goodrich. Prohibition will start shortly in New York studios. It is planned to give Miss Goodrich more pretentious productions than any of those in which she has previously appeared.

The Mutual schedule of short length productions of feature quality including Billie Rhodes in Strand Comedies, and the Screen Telegram, the Mutual news reel, will be maintained. In addition, a series of one-reel specialty pictures of a new type is shortly to be announced.

Mary Miles Minter, American-Mutual Star, In "Social Briars"

"The prospects are exceedingly bright for Mutual," observed President Sheldon. "We have by the contract just announced a consistent sequence of high class productions featuring Mary Miles Minter, William Russell and Margarita Fisher. We have almost ready to announce a series of special features of the very first magnitude, featuring one of the best known stars of the screen. We have a well established and constantly improving news reel, the Screen Telegram. I do not need to make comment on the Strand Comedies, they have set a standard of their own in the trade.

"We are enjoying a pleasant growth of business. The first of the William Russell Productions, entitled "Hearts or Diamonds?" is making a decidedly sensational success in various quarters of the country. It has had the distinction of being the production presented at the opening of several of the biggest new theatres in the United States. We have others with just as big box office possibilities to come.

"There is a decidedly healthy trend in business among the theatres. Better showmanship is making for the theatre prosperity and is having a most favorable reaction on the manufacturers and distributors of pictures."

Theda Bara Completes "Under the Yoke"

THEDA BARA'S super-production, "Under the Yoke," described as a fighting drama of the Philippines, which William Fox will release in June, has been completed at Hollywood, according to a wire received at the Fox offices.

In "Under the Yoke," which tells a story of an incident in the early days of American occupation of the islands, Miss Bara portrays a character which is said to combine all the salient qualities of Carmen and Cigarette in "Under Two Flags."

W. R. Sheehan, general manager of the Fox Film Corporation, in reminding exhibitors of the triumph which Miss Bara scored in "Carmen" and "Under Two Flags," declares that in "Under the Yoke" the Fox star again appears in a sympathetic role, this time depicting the romance of a young Spanish girl who is in love with an American army captain.

The picture is based on a story by George Scarborough and was scenarioized by Adrian Johnson, who wrote the scenarios for "Cleopatra," "Salome," "Romeo and Juliet" and most of the other Theda Bara pictures. The picture was directed by J. Gordon Edwards, this being the twenty-sixth picture he has directed for William Fox.

Loew Books "Heart of the Sunset"

One of the biggest bookings of the season was made last week by Marcus Loew with the Goldwyn Distributing Corporation for the Rex Beach drama, "Heart of the Sunset," which will usher in the summer season at every Loew theatre in the New York metropolitan and suburban zones. An exhibition period of seventy-odd days is covered.

The Boston theatre in Boston has also closed a first-run contract for the feature, while at Quinn's Rialto, Los Angeles, it has already begun to break records, it is said.

Kerrigan's Leg Mended,

J. Warren Kerrigan has fully recovered from the broken leg which he sustained last August and is again at work at the Paralta studios in Los Angeles, Cal. Just after finishing "The Turn of a Card," his second Paralta play, Mr. Kerrigan was riding horseback near Santa Barbara when his horse stepped into a gopher hole and fell, throwing Mr. Kerrigan under him. At the hospital the actor's leg was found to have been broken.

Mr. Kerrigan has already begun the production of "Tobey," by Credo Harris, under the direction of Raymond West.

World's New Plan Pleases

An official of World Pictures says that over 1,700 exhibitors throughout America have availed themselves of the privilege extended to them of using the World library of pictures in much the same way in which a public library is used. "It is evident from this," the official declares, "that the World plan has been greeted with the greatest enthusiasm by exhibitors generally and that they all appreciate the opening of the World Library to them for the duration of the war."

Universal Lets Out Three

Universal announces that the contracts of Franklyn Farnum, Ella Hall and Emory Johnson have expired and will not be renewed. The names of several well-known screen actresses are under consideration for Miss Hall's place. Ralph Graves will hereafter play opposite Priscilla Dean. He is at present appearing in "Sporting Life," under Maurice Tourneur's direction, under a loan arrangement with Universal.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

June Caprice In "Blue-Eyed Mary" Is Shown on the Left, While Theda Bara Holds the Center As Maria Valverde In "Under the Yoke." On the Right Is a Ludicrous Moment In a New Sunshine Comedy. All Are William Fox Productions.

"Fields of Honor" Is Not Pacifist

Hearing that a rumor had recently reached the ears of the War Department that "The Fields of Honor," written by Irvin S. Cobb and starring Mae Marsh, was pacifistic in its tendencies, an executive of the Goldwyn Pictures Corporation took a print to Washington at the suggestion of the office of the Chief of Staff. Representatives of the Chief of Staff and members of the War Department Commission on Training Camp Activities saw the film and the result was that they gave their emphatic endorsement to the picture.

Moreover, "Fields of Honor" was passed in its original form, without changes or eliminations, by the National Board of Review.

Inventor of Tanks Visits Lasky Studio

Among the recent visitors at the Famous Players-Lasky studios at Hollywood was Major-General E. D. Swinton, C. B., D. S. O., inventor of the British tanks, who is on a lecture tour in Southern California. He witnessed Cecil B. deMille making scenes for "We Can't Have Everything," and was much interested in the work.

"There are cameras all around me," said the General, "and they make me more nervous than if they were cannon. I've faced a battery of guns, but I'm not anxious to get in front of a battery of picture cameras."

Winding up "The House of Hate"

Final scenes of the last chapters of Pathe's big serial, "The House of Hate," are rapidly being done by Pearl White and Antonio Moreno at the Astra studio and on cliff locations along the Hudson.

Pathe executives report "The House of Hate" to have done the best business in all thirty Pathe branches in America yet credited to a serial. "Enemy Aliens" is the title of the 13th chapter released June 2.

Fox Reissues Six Productions

Chooses Three Theda Bara Box Office Winners and Three William Farnum Subjects—All Have Been Re-edited

AN announcement from the William Fox offices says that the organization is about to release new versions of six of the most popular box office features that Mr. Fox has made. The pictures, which are now being re-titled and re-edited by Hettie Gray Baker, editor of the Fox productions, will be issued to exhibitors over a period which is soon to be announced.

The films selected are three Theda Bara subjects and three William Farnum plays.

The Theda Bara subjects are: "A Fool There Was," "The Clemenceau Case," "The Two Orphans."

The William Farnum subjects are: "The Bondman," "The Plunderer" and "A Soldier's Oath."

"These dramas were chosen," the official statement reads, "after an intensive mail inquiry had been made among exhibitors throughout the United States. The investigation includes personal visits to leading exhibitors and a postal card canvass among thousands of them. Four thousand replies were received. The sentiment for the six pictures named was unanimous.

"The first of the group will be released in its new and entirely modernized form sometime in the latter part of June. A decision has not yet been reached as to the exact order in which the six will go forth, but this question will be answered shortly. New and attractive lithographs, new photos and new lobby displays are a part of the subsidiary material provided for the exploitation of the 1918 versions of what the exhibitor himself has voted as one of our supreme business-getting combinations.

"All of the various Fox exchanges have full details of our plans and the exhibitors can get complete information from the branch managers. It should be noted at once, however, that the six photoplays are to be marketed separately and independently of any of our other productions.

"We believe that we have assembled a half-dozen films that box offices everywhere have recorded as nothing short of remarkable.

"'A Fool There Was,' for instance, is certainly a memorable subject. The drama is not only among the most famous of the Theda Bara photoplays but is recognized as one of the best known pictures in cinema history."

Louis J. Vance Story for Doris Kenyon

IN the production of "The Inn of the Blue Moon," by Louis Joseph Vance, in which Doris Kenyon will make her second appearance at the head of her own company, De Luxe Pictures, Inc., an original story will be presented on the screen prior to its publication as a serial story or in book form. The story, for which Theodore C. Dietrich, president of De Luxe Pictures, Inc., contracted with the author specially for Miss Kenyon, is said to have proved to be so remarkable that from its synopsis Mr. Vance has already sold the serial publication rights to one of the foremost magazines of the country, with over a million circulation.

Like all of Mr. Vance's stories, "The Inn of the Blue Moon" is chock-full of action and unexpected situations. In the story, Miss Kenyon will appear in two decidedly opposite roles. She will impersonate twin sisters, whose parents have separated in their infancy. The daughter taken by the mother is brought up in penury in the narrow confines of a country home and is a veritable wild girl. The other daughter, reared by her father, belongs to the fast social set of New York. Both girls have sweethearts and the most amazing series of mistaken identities occur when the two men accidentally come in contact with the opposite sister. Mr. Vance has interjected into the story some of the startling melodramatic situations for which he is famous.

Metro Ready for Busy Summer

Will Probably be Most Active Company Has Experienced Since Organization — Stars and Companies on Specials

METRO Pictures Corporation is preparing for the busiest summer in its history. All stars and companies, both East and West, will be engaged on feature and special productions, and both New York and Hollywood studios are already buzzing with activity. The usual five-act All-Star series pictures will be continued, and in addition there will be several Screen Classics, Inc., productions.

Ethel Barrymore will return to her screen endeavors in a few weeks, as soon as her season in dramatic repertoire at the Empire theatre is completed, and Mme. Nazimova, who expocts to bring her season of Ibsen revivals at the Plymouth theatre to a close next month, will then return to the Metro Studios. Emily Stevens already has returned, having completed her tour in Alan Dale's "A Woman of the Future." Miss Stevens' first picture this spring will be "A Man's World," a screen version of the play by Rachel Crothers. Herbert Blache is directing this feature production, his first since joining Metro's staff of directors de luxe. Leander de Cordova will assist him. June Mathis has adapted the play for screen purposes.

Viola Dana, who has returned from a seven months' sojourn on the West coast, having finished "The Only Road" there under the direction of Frank Reicher, has already begun work in the New York studios on "Opportunity," a five-act feature adapted from Edgar Franklyn's novel published in the *All-Story Weekly*. John H. Collins is directing Miss Dana, and he is assisted by J. J. Dunne.

Harold Lockwood, Metro Star, With Cup Presented Him By Members of His Company

In addition to the All-Star Series productions, multiple-real pictures have recently been completed under the Screen Classics, Inc., trademark for release as specials. These include "The Million-Dollar Dollies," starring the Dolly Sisters, Roszika and Yancsi; "Toys of Fate," starring Nazimova; "Pay Day," with Mr. and Mrs. Sidney Drew; "My Own United States," starring Arnold Daly; "Lest We Forget," Leonce Perrat's spectacle starring Rita Jolivet.

All Metro's departments are busily engaged in the many phases of endeavor entailed by a full working program, and judging from indications there will be no idle moments for Metro stars or employees this summer.

John Barrymore Returns to Paramount

JOHN BARRYMORE is about to return to the screen as a Paramount star. This is an announcement made by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, who states that Barrymore has signed a contract to make a series of pictures, work on the first of which will shortly be commenced at one of the eastern studios of the corporation.

Several years ago John Barrymore made his motion picture debut under the Paramount banner, among his early film hits being "The Man from Mexico" and "Are You a Mason?" His work before the camera immediately proved his adaptability to motion picture acting, and he rapidly became popular among followers of the photoplay. After a triumphant season in the silent drama for Famous Players, Mr. Barrymore returned to the stage to take up engagements which resulted in several other big successes on Broadway.

"Mr. Barrymore's initial picture," said Mr. Lasky in his announcement, "will be an adaptation by Charles E. Whittaker, from Willie Collier's famous play, 'On the Quiet,' in which Mr. Collier toured America twice and presented for a long run in London. It was written by that eminent dramatist, Augustus Thomas, and was acclaimed everywhere as a splendidly conceived and genuinely humorous farce. The first presentation was made at the Madison Square Theatre, New York, where it ran for a whole season and went on tour the following year. Mr. Collier then took the play to London and upon his return to America in December, 1905, revived it for another run at the Criterion Theatre. Thomas W. Ross has also toured with 'On the Quiet,' with notable success.

"To direct this picture, Chester Withey, associated for some time with D. W. Griffith, has been engaged and is now on his way from California to start work in the East shortly. Mr. Withey is especially fitted to direct a story like 'On the Quiet,' as demonstrated in his past accomplishments for the screen, which are well known among followers of the motion picture. The combination of 'Jack' Barrymore in 'On the Quiet,' staged by Chester Withey, is a notable one and offers a guarantee for a photoplay that will be in keeping with the standard of Paramount Pictures."

May a Busy Month for Pathe

The month of May has been a busy one for Pathe stars in California. Since the first of the month Fannie Ward has finished "The Narrow Path," Frank Keenan "The Sierra Sixties," and Bryant Washburn "All Wrong." By Memorial Day Bessie Love will have completed "Carolyn of the Corners," and Baby Marie Osborne will have put the finishing touches on "The Record." The first episode of the new serial, "Hands Up," is under way, as is the third of "The Wolf-Faced Man."

Petrova at Philadelphia for Red Cross

Madame Petrova made a special trip last Thursday, May 16, to Philadelphia, at the invitation of Mr. Harry Schwalbe, secretary and treasurer of the First National Exhibitors' Circuit, and delivered a talk at the Stanley theatre in behalf of the Red Cross Fund. This was the first time that she had made a personal appearance at any picture house in Philadelphia and the audience was so enthusiastic that the Polish artiste was recalled again and again.

Goldwyn Pictures on Board Transports

The Community Motion Picture Bureau, acting for the United States Government, has arranged with Goldwyn to have six of its best productions shown for an indefinite period on U. S. transports bound for Europe. The contract provides that the films are not to be exhibited ashore and insures Goldwyn against monetary loss through their possible destruction by U-boat attack.

Goldwyn says that its pictures have been enthusiastically received in nearly every camp throughout the country, and it is safe to predict they will prove a welcome addition to the amusement programs mapped out for the various transports taking Americans across to put an end to German autocracy.

Madge Kennedy, In Goldwyn's "The Fair Pretender"

Ned Finley Pictures Make Hit with Exhibitors

General Film Company states that reports from the field indicate that the Blue Ridge Dramas, in which Ned Finley and Marion Henry are featured, are scoring a hit with exhibitors. Two of the O'Garry stories, by which term the series is informally known, and two Southern mountaineer dramas in this series, produced at Bat Cave, N. C., by the Ned Finley Films, Inc., have been released so far.

An O'Garry story forms every third or fourth release in the Blue Ridge series. "The Man from Nowhere," one of the mountaineer stories, is the current release.

Betty Makes 'Em Shy

More than a score of the best known range riders of the far West have turned actors on the screen for the new Pathe serial, "The Wolf-Faced Man." Many of them are new comers in studio life, and their shyness when pretty Betty Compson is around has become a by-word at the Diando plant, the Pathe publicists report.

Chautard Finishes Pauline Frederick Picture

Emile Chautard has just finished his first Paramount picture, "Her Final Reckoning," in which Pauline Frederick is starred. It is said to provide Miss Frederick with a role of intense emotionalism.

Director Edward Jose is now engaged in cutting down to final length the hundred thousand feet of film taken for "Love's Conquest," the Paramount picture starring Lina Cavalieri. It has already been trimmed to about 15,000 feet. Mr. Rose is now engaged in casting for Cavalieri's next picture.

The Elsie Ferguson company has returned from Yellowstone Park where scenes were taken for "Heart of the Wilds." Work on the interiors has started at Fort Lee, N. J.

Lina Cavalieri and Director Edward Hose, During the Filming of Paramount's "Love's Conquest"

"Tucson Jennie's Heart" Is a New Wolfville Story In Films, Released by General Film Company

Judge Brown Stories for Adult Appeal

JUDGE WILLIS BROWN, author of the stories of boy life being released by General Film Company, makes an interesting statement in which he says that contrary to a widespread idea, he is not doing the stories for children but for adults, directing their appeal straight at the grown-ups.

Ten of the Judge Brown stories have already been released by General Film Company in two-reel form as productions of the Boy City Film Corporation. The broad appreciation by grown-ups of the subtle juvenile touches worked into every scene by the author is said to be giving these productions an enduring hold all over the country. Judge Brown explains the entertainment of these films in the following manner:

"I am not making pictures for children, but of children. No Judge Brown story is any more a picture for children than "Peter Pan" or "Peg O' My Heart," or any play of youth. I am making pictures of youth for adults to see and renew their youthful memories. And it is simply an added feature that in so doing we have pictures which children can enjoy as well as the grown-ups; pictures of a nature which they can witness side by side with their parents and enjoy it just as a circus may appeal to both.

"The theatre managers unfamiliar with the Judge Brown Stories may assume, because the principal actors are children, the productions are planned for childish eyes and minds. Such is not the case. The enjoyment of them by children is only incidental to the big purpose, that of entertaining mature people with deep appreciation of the humor and pathos of life and who can enjoy the delicious fun of real existence as portrayed by the juvenile, active mind.

World-Pictures Establishes Title Bureau

WORLD-PICTURES points to its title bureau as one of its most unique departments and submits it to the thoughtful consideration of the industry.

The object of the bureau is to protect the company against the innocent appropriation of titles to which prior rights have been obtained by others. When it is taken into consideration that 258,000 plays have been produced on the English-speaking stage and that there are titles for over 900,000 novels and short stories, it is not difficult to realize the tremendous task the title department has to keep from encroaching upon the rights of others. Of course, in a number of instances, the copyright laws guarantee the protection of titles and limit the use of a title for only a definite number of years. The copyright law thereby automatically releases a large number of titles each year.

It is generally believed that one can copyright a title, but the courts have held that a title cannot be copyrighted as it is merely a handle to indicate the proprietary rights to certain subject matter. Still, the courts go further on the theory of unfair competition and guarantee proprietory rights to a combination of words because these words have something to do with a valuable right made so by usage. The combination of words, such as "Veribest," "Uneeda," "Takhoma," "Tarvia," has been classified as fanciful and such titles have been held to be the property of the creator.

Immediately upon the production of a picture, the title department of World-Pictures searches through its catalogue to learn whether or not someone else possesses a prior right to this title and if this is found to be so, another title is selected.

New Triangles Now in Work

Many Stars Busy at Culver City on Productions Planned for Early Release—Josie Sedgwick Turns to Comedy

AT the Triangle Culver City studios Director Raymond Wells has started on a new feature picture of the South and West, the working title of which is "The Heritage." Jack Richardson has the lead, with Irene Hunt as his leading woman. Both play dual roles. As two young people in the South, they experience a pretty romance which ends unhappily. Then the action jumps to the West, where they again meet as the son and daughter of the former sweethearts. The climax of the play is reached as they work out their own happiness in a most unusual manner. Others in the cast include Jack Livingston, Dot Hagar, Burwell Hamrick and Buster Irving.

Arthur Hoyt, who produced "High Stakes," a May Triangle featuring J. Barney Sherry, is completing another feature production under the temporary title, "Station Content." Gloria Swanson, the former comedy beauty who won new laurels in "Her Decision," a May production, will be featured in this picture. Lee Hill will be seen as Miss Swanson's leading man and there is a strong supporting cast including Nellie Allen, a new "heavy" woman; Arthur Millett, Diana Carrillo, William Ellingford, Ward Caulfield, May Walters and Lee Phillips.

"The Mossback," featuring Pauline Starke, William V. Mong and Darrell Foss, is now in the cutting department. J. W. McLaughlin, who directed it, is now preparing a new story, the working title and cast of which will shortly be announced.

Lee Hill and Margery Wilson, In Triangle's "Old Loves for New"

An entire new ranch set, with a big rambling ranch house, huge barns and corrals, has been erected at Indian Flats, on the Triangle Ranch, for scenes in the latest Roy Stewart Western production, "The Red Haired Cupid." The play is being directed by Cliff Smith. Indian Flats is described as one of the most picturesque locations which could be chosen for a ranch home. It is on a long plateau, surrounded on all sides by the Santa Monica mountains.

William Beaudine is directing a Triangle-Keystone comedy under the working title, "The Poor Fish." In it Josie Sedgwick makes her first appearance in comedy. Claire Anderson is featured and Edwin J. Brady, Gene Corey, Percy Challenger, Fritzie Ridgeway and Edwin Lewis are also in the cast.

Travel Films Under Newspaper Auspices

AS the finished development of a plan on which it has been working for the past two years, the Post Film Company, which has selected Pathe to distribute its series of fifty-two one-a-week one-reel travel pictures, has announced that the pictures will be shown in at least forty cities under the auspices of newspapers which will lend their columns to their exploitation.

Since in each big city the important newspaper presents the Travel Series as their own property, it is contended that there is no limit to what they will do to boost it and build business for exhibitors playing it. They will run a weekly story of the film released each seven days, considerable advertising — one-half page, one-quarter page, etc.—and advertisements each week announcing the theatres at which the travel pictures are shown.

In those few exchange centers where newspapers have not yet been approached in this matter or where negotiations are now being carried on with a view to closing, until such time as definite arrangements are made, the Pathe exchanges will be furnished prints with main titles reading "Post Film Co., Inc., Travel Series."

These are said to be real travel pictures. When one travels to a foreign country, one does not spend all his time looking at rivers and mountains. He is interested in the natives of that country, their habits, their homes, means of transportation, dress, children, their chief industries, etc. This is actually what the Post Travel Pictures give one and in the most intimate possible manner.

The first release dealing with "St. Thomas in the Virgin Islands of the United States of America," shows our newly acquired island possession of St. Thomas in the Virgin Islands, recently purchased by the United States from Denmark at a cost of $25,000,000.

World Camera Records Many Locations

In order to facilitate the work of location men and directors, World-Pictures has had a special scenic cameraman photograph the entire district within a radius of fifty miles of New York City where there were backgrounds which might prove of value in future productions.

W. Fox Buys Gouverneur Morris' Story

"You Can't Get Away With It," one of the stories of Gouverneur Morris, short story writer, novelist and war correspondent, is about to be filmed by William Fox, it is announced from the Fox offices. Jewel Carmen will be the star.

In announcing the acquisition of this Gouverneur Morris story, William Fox calls attention to the fact that Morris is only one of several writers whose works are now being filmed for Fox releases. Among these authors is Guy de Maupassant, upon whose story, "The Crucible," is based, "The Bird of Prey," in which Gladys Brockwell is now working. George Scarborough, author of "At Bay," part author of "The Heart of Wetona" and other stage successes, and author of "Under the Yoke," which J. Gordon Edwards has just completed, is another writer for Fox, and a fourth is Zane Grey, whose "Riders of the Purple Sage" has just been finished by William Farnum, for release next month.

Eddie Polo Next in Circus Serial

Eddie Polo will be seen in a circus serial as his next appearance under the Universal standard. "The Lure of the Circus" is the working title of this novel chaptered melodrama of life under the "big top." J. P. McGowan, who produced the Helen Holmes railroad series, has been engaged by the Universal to handle the megaphone.

William E. Wing, who before becoming a scenario writer was advance agent for one of America's largest tented attractions, is writing the script.

Production started this week at the Universal City and Los Angeles and the Sells-Floto circus, playing a three-day special engagement in Los Angeles, was commandeered by Director McGowan for several extra performances in order to take a score of scenes for the serial.

Belle Bennett in a New Picture

Belle Bennett, whose last appearance was in an April Triangle production, "The Lonely Woman," will shortly be featured in "Iron and Lavender," a new play under the direction of Gilbert P. Hamilton. Joe King will appear as her leading man.

This drama, according to the directors, is a tale of life in the South, filled with touches of chivalry. Miss Bennett is cast as a daughter of the South, shielded and protected from the sordidness of the world.

Locke's "Viviette" for Vivian Martin

William J. Locke's popular novel, "Viviette," has been translated to the screen for Paramount by Julia Crawford Ivers, who wrote the Tom Sawyer and other scenarios for Paramount production, is being filmed with Vivian Martin in the stellar role. Walter Edwards, who for the time being has transferred his allegiance to Paramount following his recent completion of a Norma Talmadge picture, is directing.

Veteran Actors Support Edith Storey

In support of Edith Storey in her forthcoming Metro picture, "As the Sun Went Down," which was adapted by Productions Manager George D. Baker from his own play, written some fifteen years ago, three veterans of the spoken drama will be seen. They are George W. Berrell, who played with Booth, Barrett, McCullough and Mary Anderson; Alfred Hollingsworth, old-time Shakespearian actor, and F. E. Spooner, who once played with Mr. Baker when the Metro executive was an actor and later was a member of Mr. Baker's own companies.

Mae Kennedy Signs with Goldwyn for Years

Madge Kennedy has signed a new contract with Goldwyn calling for her services for a long period of years. Miss Kennedy's original contract with Goldwyn still had some time to run. This announcement is accepted as definitely putting an end to the rumor that Miss Kennedy would shortly return to the stage as a star under the management of David Belasco.

Alice Joyce Finishes One, Starts Another

Alice Joyce, working under direction of Tom Terriss, has finished work in "Find a Woman," the Vitagraph Blue Ribbon feature made from O. Henry's "Cherchez la Femme," and has started another five-reel feature, "To the Highest Bidder." This play is a reproduction of the Florence Morse Kingsley's novel of the same title.

Carl Le Viness has been appointed assistant to Director Terriss in the direction of Miss Joyce, his engagement marking his return after a long absence from motion picture work, due to illness. Mr. Le Viness formerly with with the American, Majestic, Reliance and Eclair companies, and was regarded as one of the leaders in the field.

Goldwyn Plans Smashing Year

Will Produce More Than Fifty Feature Plays, Including Six with Geraldine Farrar and Eight with Pauline Frederick

SAUMEL GOLDFISH, president of Goldwyn, announces from California that in its second releasing year the Goldwyn Pictures Corporation will offer to exhibitors more than fifty productions, as against the twenty-six which will have been released during the first year of the producing activities of the organization.

During its second twelve months Goldwyn will release six productions featuring Geraldine Farrar, eight featuring Pauline Frederick, eight with Mae Marsh as the star, eight with Madge Kennedy, eight with Mabel Normand, six productions from the works of Rex Beach, and six featuring a popular male star whose name cannot be announced at this time.

"Within a fortnight," says Mr. Goldfish, "Miss Farrar will begin her first Goldwyn production, and it is good news to be able to tell of her association with our company. From the day of her entry on the screen this brilliant artist has been a sensationally successful star, and our plans for her future foretell a doubling of her popularity through the selection of even greater screen stories than she has ever had before.

"Miss Frederick unquestionably ranks as one of our greatest emotional actresses; a beautiful woman of rare charm and constantly increasing popularity, both with the public and exhibitors. Owners of theatres everywhere have had proved to them her great box-office drawing power.

"It gives me great pleasure to witness the successes of Miss Normand, Miss Marsh and Miss Kennedy, three of our stars who have carried us so far forward during our first year as a producing organization.

"Miss Normand has materially increased both her reputation and her popularity since joining Goldwyn through her successes as a dramatic actress. Miss Marsh is today a greater favorite than ever before in her career. The faith we had in Madge Kennedy even before her first picture was completed has been amply borne out. She was an instantaneous success on the screen.

"Heretofore, as is generally known, there has been usually but one Rex Beach production annually. Every production ever made from one of his famous stories has made money for exhibitors. Goldwyn is assured of six Rex Beach productions in a single year, thus guaranteeing six additional times in each year when theatres playing his productions will do capacity business.

"I am not yet ready to announce by name the popular male personality to be starred by Goldwyn, but I am assured in advance of his great popularity with the American public.

"In June we shall announce our marketing or releasing plans and policies for the coming twelve months. The step we have taken in doubling our production output was foreseen from the beginning of our company's career. With twenty-six productions we first wished to build an organization and develop its capacities and facilities. We did not intend to be hurried into the making of machine-made pictures. We wished to test out our sales and distributing organization and also we desired to girdle the civilized globe with our sales offices and alliances.

"Doubling of our production output does not mean any lessening of our interest in distributing independently made pictures. We have had splendid success with our independent productions. Goldwyn Distributing Corporation keeps 'open house' for the makers of all worthy pictures. We desire to distribute still more productions. Any producer of a good picture or series of pictures can avail himself of our excellent facilities now and at all times."

Nell Shipman Appears In "The Son of Kazan," a Vitagraph Blue Ribbon

Duncan Making Top Speed on New Serial

WITH the Liberty Loan drive a thing of the past, William Duncan, star and director of "A Fight for Millions," the forthcoming Vitagraph serial to follow "The Woman in the Web," starting in July, has returned to his labors at Vitagraph's Western studio. Reports from the Coast have it that the production is coming along rapidly and is holding up to the schedule Duncan set for himself when he started the filming. Reports to Vitagraph indicate, moreover, that exhibitors the country over are taking a keen interest in the new serial.

During the taking of scenes for the serial, Duncan, with Edith Johnson, Joe Ryan and others of his company had occasion to go to Boyle Heights, in Los Angeles, for location, and the enthusiasm of the residents so impressed "Bill" that he had to talk about it.

"I thought I was going to have a nice peaceable little time," said Bill Duncan in the eight o'clock light of a sunshiny May morning, as he leaned against the hood of his car and polished his revolver. "But say, I think those people over at Boyle Heights must be serial-mad. Some day I am going to take the trouble to inquire if they ever show feature pictures over there.

"Well, I went over the other night to Boyle Heights to sell a few Liberty Bonds, then for a quiet drive home. I hoped that there would be a representative number of people to hear me. It's discouraging to talk to a handful. But I needn't have worried about the kind of a audience I was going to have, for the space around the Court House where I was to talk, was so crowded that Miss Johnson and I had to fight our way through the crowd. A million kids climbed over our car until you would never guess that its color was white. By the time we reached the platform, we were both dragged and breathless. Miss Johnson lost her hat, my coat was half off and my necktie hung dejectedly over my left shoulder.

It Certainly Looks Like "a Dog's Life" for Charlie Chaplin In His New Production for First National. His Co-Star In "A Dog's Life" (Meaning the Canine Player) Is Called a Resthound

Chaplin Film Extends Its Run

T. L. Talley Holds "A Dog's Life" Over for Fourth Week in Los Angeles — Other Theatres Also Satisfied

ONE of the evidences of the pulling power of Charlie Chaplin's newest picture that has come to light is furnished in a statement from the First National Exhibitors' Circuit to the effect that "A Dog's Life" entered upon the fourth consecutive week of its run at T. L. Talley's Broadway theatre in Los Angeles on May 12.

If there were any lingering doubts in the minds of American exhibitors regarding the advisability of increasing the length of runs on pictures of wide popular appeal, the publication of this fact should dispose of the argument to the satisfaction of all concerned, says First National.

Mr. Talley says that he originally thought of putting on "A Dog's Life" for two weeks, but at the end of the first fortnight he found that box office receipts were steadily increasing as the word-of-mouth advertising of enthusiastic fans began to get in its effect, so he extended the run.

So far as known, this marks a record for length of run of any picture that has been produced in less than five reels.

Reports received from F. V. Fisher, manager of the Exhibitors' Film Exchange, Inc., of Seattle also witness to the fact that "A Dog's Life" is proving a veritable box office clean-up in the Northwest.

"We have just finished a seven days' run on Charlie Chaplin in 'A Dog's Life' at our Liberty theatre, Seattle, and our Liberty theatre, Portland," writes Mr. Fisher, "and wish to say that we did a phenomenal business in both houses.

"William G. Ripley, owner of the Bijou theatre, Aberdeen, Washington, a city of 15,000 inhabitants, just called at our office and informed us that his receipts on last Tuesday, the first day on which he showed 'A Dog's Life,' were $248.50, which is the best Tuesday he has ever had.

"In fact, exhibitors throughout our territory are unanimous in their praise of the comedy and consider it far and away Chaplin's best piece of work."

This Comedy Even Made Its Director Laugh

Walter Edwards, who is directing Constance Talmadge in the Select Picture in which she is being presented by Lewis J. Selznick following "The Lesson," is said to be enthusiastic over the farce situations which the picture affords. Norman Kerry and Harrison Ford are members of the cast. From time to time at the Hollywood studio, it is said, the star, her leading men and everyone else in the cast, as well as the director, cameramen and even the blase studio hands, seem to be having the time of their lives, if one may judge from the gales of hearty laughter which sweep through the studio with most startling frequency.

Spiero Leaves Fox to Join the Army

Gerald B. Spiero, on the Fox Publicity staff for the past two years, has been called to the colors, and reported at Fort Slocum ready for duty on May 4. Mr. Spiero will probably be detailed to the Quartermaster's Department, since slightly defective eyesight barred him from the aviation corps, for which he volunteered.

Harry Murray, an employee of the Fox Film Corporation, has met the Boche and has given a good account of himself. Harry writes that he is now in a base hospital in France, having been gassed and hit in the leg by schrapnel in one of the battles in which the old 69th, the Rainbow division, introduced themselves to the Huns.

"The Scheme" Vehicle for Bushman-Bayne

"The Scheme," written by Katharine Kavanaugh, adapted by June Mathis and directed by Charles J. Brabin, is the June 24 Metro All-Star Series release, featuring Francis X. Bushman and Beverly Bayne.

William Dunn, who has been appearing in pictures for nine years and was recently a Vitagraph player, has one of the leading roles in support of the stars. Other well-known players in the cast are Leslie Stowe, Mabel Frenyear, Rolinda Bainbridge, Lila Blow, Elise MacLeod, Jack B. Hollis and Armorel McDowell.

New Block of Snakeville Comedies

A new block of Snakeville Comedy reissues by Essanay is announced by General Film. This makes the second series of ten Snakeville subjects in new prints, with new paper and advertising material.

The first five comedies in the new series are: "Slippery Slim's Inheritance," "Sophie's Legacy," "Sophie Gets Stung,' "Slippery Slim, Diplomat" and "Slippery Slim and the Claim Agent."

"Sid" Franklin Directs Norma Talmadge

Norma Talmadge, who recently completed a screen version of the interesting stage success, "De Luxe Annie," is now engaged on the filming of her succeeding Select picture. It is the story of a little music-hall dancer who is rescued by her lover from a theatre fire and also from falling prey to one of the harpies that infest the dramatic world.

Directing Miss Talmadge is "Sid" Franklin, who, with his brother, guided her in former days. He is delighted over the renewal of the association with the Select star. As this professional admiration is quite mutual between star and director, it is confidently expected by Select that the best work of both lies in the future.

Constance Talmadge and Norman Kerry in Select's "Up the Road with Sallie"

Lockwood Company in Its Own Studio

The Yorke-Metro Company, which produces the Harold Lockwood features for the Metro, has moved its base of operations from Metro's West Coast studios, where it occupied space since its arrival from the East, to a plant of its own at 1329 Gordon street, Hollywood, Cal. Prior to the company's occupancy, extensive alterations and additions were made in the plant and in its equipment to increase production facilities.

The first picture the Lockwood company will put on in its new home will be "A King in Khaki," a romantic drama, based on Henry Kitchell Webster's novel of that name. In spite of its warlike title, "A King in Khaki" does not deal with a war subject of any order. Fred J. Balshofer made the adaptation of the book for screen purposes and will also direct the production.

Must Have Women at "U" Trade Showings

Carl Laemmle, president of Universal, has issued instructions that hereafter an audience of women must be included in every Universal trade showing. And he insists, furthermore, that the trade showings must be held at the convenience of women in order to insure their presence.

The order to all Universal exchange managers was issued last week with an explanatory note to the effect that women see the power of public appeal in a picture very often when men lose the point entirely.

"When you are asked for a criticism on a picture by the home office," says the order, "be sure and see that the women employes in your office view the picture. If possible also obtain the presence of some women not connected with the company who attend motion picture theatres with regularity."

Herbert Blache Has Been Engaged By Metro to Direct Emily Stevens

Here's Something Fans Should Like. Gladys Leslie, With Edward Earle, Is Featured In "The Little Runaway," a Blue Ribbon

"Over the Top" Sweeping On

Vitagraph War Special Dislodges Vaudeville in Beck's Orpheum Theatre, St. Louis—Heavy Business Reported from Many Cities

"OVER THE TOP," Vitagraph's war special featuring Arthur Guy Empey, sweeps on across the country, General Manager Walter W. Irwin reporting two bookings of more than ordinary interest. In St. Louis, Martin Beck, head of the Orpheum vaudeville circuit, has booked the picture for an indefinite run in the Orpheum theatre, the newest and finest house in the Beck chain. This is a remarkable tribute to the picture, marking the first time that Mr. Beck has permitted a motion picture to dislodge vaudeville in this splendid theatre.

In Chicago, "Over the Top" will open for an indefinite run at the Auditorium on May 26, Mr. Irwin announces. This will be the first showing of "Over the Top" in the Windy City and a successful engagement is predicted for it, based on the business in another big Western city, Minneapolis, where it is playing to overflow crowds at the New Garrick theatre. It is booked indefinitely in Minneapolis.

The Strand theatre, Erie, Pa., where the picture was booked for a week, ran it nine days and stated that "Over the Top" not only broke his box office record, but also was instrumental in increasing enlistments in that city. An army officer, he declared, told him that enlistments during the picture's run increased by 100 per cent., and he attributed it to the influence of Empey and "Over the Top." In a letter received by Mr. Irwin, the Strand manager, W. J. Hayes, wrote:

"'Over the Top' broke the record at the Strand on receipts. That means a tremendous business, for we felt that we had probably reached the top when we played 'The Battle Cry of Peace' to 30,000 people. No first class house can afford to miss running this picture. It is splendid war propaganda and unquestionably induced many to enlist in Erie. It had the house going at all times and is a money-maker. It is a picture with which the exhibitor can feel that he is serving his country from a patriotic view."

In Atlanta, where the picture opened at the Criterion theatre Monday, May 13, for a two weeks' run, the engagement was turned into a drive for enlistments, with the army officials of Fort McPherson working in co-operation with the exhibitor.

Vitagraph Leads Off with "Baree"

The following units are scheduled for release on the Vitagraph program for the week of May 27 by Albert E. Smith, president of the company:

Blue Ribbon Feature, five parts, "Baree, Son of Kazan," featuring Nell Shipman and Alfred Whitman. Adapted from the Red Book Magazine story of the same title, by James Oliver Curwood. Directed by David Smith.

Serial, two parts, "The Plunge of Horror," episode 8 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Directed by Paul Hurst.

Big V Comedy, one part, "Romans and Rascala," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew Comedy, one part, "Rooney's Sad Case," featuring Mr. and Mrs. Sidney Drew.

Praise "The Yellow Ticket"

Story in Which Pathe Presents Fannie Ward Receives Flattering Endorsements from Prominent Persons—Notable Cast is Featured

"THE YELLOW TICKET," in which Pathe will present Fannie Ward and a supporting cast of well-known players, has received strong endorsement from some of the most notable persons in New York City. In the screen version of the stage play in which Florence Reed was starred, the cast supporting Miss Ward includes Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmour, Helene Chadwicke, Leon Bary, Anna Lehr and Dan Mason.

The story deals with the amazing adventures of Anna Mirrel, a young Jewish girl, whom the Secret Service of Russia attempted to force into the life of an outcast because of her race.

Oscar S. Strauss, statesman and philanthropist, said: "'The Yellow Ticket' is a great drama. It holds up the mirror of truth to actual conditions. I know from an intimate knowledge that it is not only based upon facts, but is fact. It grips the attention of the audience from beginning to end."

Rabbi Stephen S. Wise of the Free Synagogue, New York, said: 'The American people will find 'The Yellow Ticket' a strong and moving drama, acted with intelligence and power by a rarely fine cast, and based upon undeniable documentary facts of Russian officialdom, which will come as a terrible shock."

Chief Justice Isaac Franklin Russell, Court of Special Sessions, New York, said: "'The Yellow Ticket' is interesting throughout. There is not a single dull moment."

William Randolph Hearst, publisher of the New York American, said: "'The Yellow Ticket' is not only an intensely interesting play—it is a great editorial utterance—a great sermon on the abolition of a crying evil. It is not only valuable as an entertainment, but has a powerful influence in arousing public sentiment."

Rev. Dr. Charles H. Parkhurst said: "'The Yellow Ticket' pictures the bad genius of Russian administration in such a way that no one who desires to know Russia can afford to deny himself the privilege of witnessing it."

Petrova Play Carries Lesson

"Tempered Steel," Straight Melodrama, Is Said to Teach Women of Nation the Virtues of Self-Earned Success

IN selecting her fourth special production, "Tempered Steel," written especially for her by George Middleton, author of the Broadway stage success, "Polly With a Past," Madame Olga Petrova is said to have had in mind the lesson to be learned through the enacting of this melodrama on the screen.

The story unfolded in the production of "Tempered Steel," made under the supervision of Ralph Ince, one of America's foremost directors, deals with the inborn desire of all women to be self-dependent. In order to teach the lesson of self-earned success and to impress the womanhood of the nation with the temptations and struggles facing them in the working out of a "career," Madame Petrova purposely caused to be written in many additional sentences which accentuate these points.

The entire narrative is said to have been embellished with innumerable "punch" scenes and the whole thing done in the most approved style of modern melodrama. The results achieved under the guidance of Ralph Ince in the working out of Petrova's idea have been a source of delight to all concerned. "Tempered Steel," it is said, brings home most vividly the lesson which the Polish star has endeavored to point out, while the picture in entertainment value ranks above anything in which she has yet appeared. George Middelton, the author, considers "Tempered Steel" one of the most exciting dramas of his creation.

The first Petrova production to bear the stamp of Ralph Ince's name as director has now been finally edited and titled and is in the hands of the Rothacker laboratory. It will be published via the exchanges of the First National Exhibitor's Circuit during the month of June and is confidently expected to set a new mark among feature films.

"For Sale" Offered by Pathe

"For Sale," in which Gladys Hulette and Creighton Hale are co-starred, is announced by Pathe as its feature attraction following "The Yellow Ticket."

Fred Jackson, author of many stage and screen successes, to say nothing of half a dozen novels, a score of popular magazine serials and some six hundred published short stories, wrote "For Sale." From A. H. Woods it was bought by Pathe and the photoplay leaps way beyond the most optimistic expectations, Pathe says.

Harry Carey in Story of the Northwest

"Hell's Neck" is the title under which Harry Carey is making his latest Universal special feature production. With Jack Ford as his director, the cowboy actor in this new photoplay leaves his western atmosphere and invades the land made famous by Robert W. Serviss and Ralph Connor—the Canadian Northwest—where the adventures of the mounted police are rich in romance and furnish ideal themes for red-blooded melodramas. Neva Gerber will again be Carey's leading woman.

Mary MacLaren, In Universal's Special, "The Model's Confession"

Bluebird Dramatizes Novel After-War Problem

A Bluebird photodrama now in the making, under the title of "The Spawn," is said to vividly depict what will happen after the close of the present war when the social conditions in the belligerent countries will have been turned upside down as a result of the ravages of the Hun hordes on the women of the invaded lands. Grace Cunard is seen as an opera singer who has sacrificed all to a Teuton officer in order to save the life of the man she loves. Edward Cecil has the leading man's part, Herbert Prior plays the German officer and Dora Rogers is seen as the officer's wife. Kingsley Benedict wrote the story, Harvey Gates adapted it and Joseph De Grasse is directing.

"Shackled" in Laboratory

The final scenes of Louise Glaum's second Paralta Play, "Shackled," have been completed and the production is now in the laboratories of the Paralta studios in Los Angeles where it is being assembled for release.

The play is taken from an original story by Lawrence McCloskey which deals with the life of Lola Dexter, a young girl, alone in the world, whose life is apparently wrecked through her love for Walter Cosgrove, a man with the veneer of a gentleman, but through whose nature there runs an undercurrent of debaseness.

"Unbeliever" in Canada Via General Exchanges

"The Unbeliever," the patriotic Edison feature, will be handled in Canada by the George Kleine System through the exchanges of General Film Company. This is a direct result of the recent agreement entered into between the two companies regarding distribution in that territory.

Mae Marsh, Goldwyn Star

Newspapers to Publish Story of "Joan"

Goldwyn has arranged for the publication in more than 200 American and Canadian newspapers of a full-page fiction version of "Joan of Plattsburg," illustrated with stills from the production. Porter Emerson Browne, author of the play, has written the story and it will be used in furtherance of the intensive advertising campaign in the interest of the Mabel Norman picture.

Page matrices in seven and eight columns have been prepared and Goldwyn has directed its branch managers and salesmen to make every effort to tie up the publication of the "Joan of Plattsburg" story with the showing of the film play in towns and cities throughout the country.

New Series of Ebony Comedies

General Film announces a new series of Ebony Comedies to follow the current release, "Spooks." Subjects completed and ready for release are: "The Bully," "The Janitor," "Mercy, the Mummy Mumble," "Good and Rotten," "A No Account Count," "The Passing of Dollar Bill," "Some Baby," "Wrong All Around" and "The Devil for a Day." The release scheduled for this new series will be announced shortly.

The Ebony Comedies, General Film reports, have gained wide popularity in the last few weeks because of their novelty. The suggestion for the use of these subjects in the same manner as a black-face act is used in vaudeville has brought excellent results.

Fox Makes Changes in Leading Men

Attention is called by the Fox offices to the fact that seven of the organization's stars have new leading men or women in current pictures soon to be released. Four are entirely new to Fox plays, while three return after long absences. The list includes Kathleen Connors, Robert Middlemass, Bernard Randall, Mary Mersch, Violet Palmer, Herbert Heyes and Victor Sutherland.

About New Pictures

Monroe Salisbury has completed a colorful new Western romantic melodrama under the title of "The Eagle," written by Henry Christeen Warnack.

The Slave Market for Paramount's "Uncle Tom's Cabin" was staged in front of the old St. Louis Hotel in New Orleans, which is a historical landmark, and during slavery days was one of the most famous slave auctions in the South.

General Film Company is about ready to release the Diamond Comedies, featuring Diana Allen with a trio of capable comedians. "Way Up in Society" is the initial screen subject.

Madge Kennedy gets all the action she wants in "The Fair Pretender." In some sections of the country she is being billed as "the girl Fairbanks."

Clara Kimball Young, whose latest Select Picture is "The Reason Why," was especially interested in the characterization of Zara, the young heroine.

"Married people should stay young—not grow old—together." That is a motto that may well be educed from the C. B. De Mille special Artcraft picture, "Old Wives for New," adapted by Jeanie Macpherson.

Edith Storey, the Metro star, is to be seen in a romance of the fifties, "As the Sun Went Down," her newest starring vehicle following "The Demon," "Treasure of the Sea," and "The Claim."

D. W. Griffith plans to launch another war drama which will be released as an Artcraft picture. Though he has withheld all information regarding the story, he has permitted it to be known that the new picture will present an entirely different angle from that of "Hearts of the World."

Director Dell Henderson, having completed "By Hook or Crook," starring Carlyle Blackwell and Evelyn Greeley, for World Pictures, immediately commenced work on "Hitting the Trail," written by Roy Somerville.

A bed-room set, used by the Diamond Film Company, in its first production, "Way Up in Society," starring Diana Alles, has quite a history attached. The set is valued at $3,000 and was loaned to the Diamond Company for this picture by one of the foremost society leaders of New Orleans.

"How England Treats Her War Prisoners" will be the fourth installment of the official British war film series being released through Pathe.

After much deliberation over the choice of a leading woman for William Farnum in "Riders of the Purple Sage," Director Frank Lloyd selected Mary Merch for this important role, according to a telegram received by William Fox.

In her latest Goldwyn production, "All Woman," by E. Lloyd Sheldon, Mae Marsh is supported by an exceptionally capable company of screen players. As her leading man, Miss Marsh has Jere Austin.

The advertising campaign to add to the box office value of Fannie Ward in "The Yellow Ticket," released June 2, is the best Pathe ever had on a feature production. Thousands of dollars have been spent in national advertising.

A scene in the forthcoming Theda Bara super-production, "Salome" that is certain to arouse wide interest, in the opinion of the William Fox officials, is that in which a bolt of lightning from a clear sky wrecks the god, Jove, that both Salome and Hero worshipped.

Eugene O'Brien is again leading man in the new Select production which Norma Talmadge is making, and Sid Franklin is doing the directing.

A real fashion show of the screen will be presented by the Dolly Sisters, in their Screen Classics production, "The Million Dollar Dollies. Roszika and Yancsi Dolly appear in forty-eight changes of costume.

What is said to be one of the most remarkable comedies ever produced, because of the great number of animal "stunts" that figure in it, is "Wild Women and Tame Lions," a Sunshine Comedy release for June from Fox Film Corporation.

Viola Dana, In Metro Pictures

Tod Browning to Direct for Bluebird

Tod Browning, whose five years spent with D. W. Griffith gave him a position in the front rank of motion picture directors, has been added to the Bluebird directorial forces, coming direct from Metro where his latest picture was Edith Storey's "Legion of Death."

Browning's first Bluebird production will be Ella Hall's latest photodrama, made under the title of "Nobody's Bride," in which the Bluebird Star is supported by a cast headed by Eddie Ring Sutherland, a nephew of Blanch Ring, and Priscilla Dean.

The Ella Hall picture was originally started under the direction of Harry Pollard, who because of illness was forced to resign the megaphone in favor of Browning.

Unique Photography in Alice Brady Picture

An interesting feature of Alice Brady's Select Picture for May, "The Ordeal of Rosetta," is said to be the trick photography devised by Director Emile Chautard and his cameraman, Jacques Bizuel. There is a fine example of double exposure in the scene where Professor Gelardi, played by Henri Leone, puts his arms around both of his twin daughters, Rosetta and Lola, both of whom are portrayed by Alice Brady, despite their entire difference in looks, temperament and disposition. The star appears on both sides of her father at the same time, of course, but there is no break in the center of the film, as usually occurs in such "shots."

E. K. Lincoln Finishes New Production

E. K. Lincoln, who has been in California for the past three months, is expected in New York shortly with a new picture of the South and West he has been making under the direction of W. Christy Cabanne. His plans of release will be announced upon his arrival. Lincoln's last work was in the big patriotic picture, "For the Freedom of the World," released by Goldwyn, and in the support of Mae Marsh in "The Beloved Traitor," which was also a Goldwyn production.

Paramount Lists New Subjects

Declares Month of June Will Bring Seven of Biggest Pictures Ever Made by That Organization —"Missssing" Comes First

THE Famous Players-Lasky Corporation puts its best foot foremost in the schedule of Paramount releases for the month of June, which has been issued by Walter E. Greene, Managing Director in Charge of Distribution, listing what are said to be seven of the biggest productions ever turned out by this company. Four of the pictures were made in the west coast studios, two in the east, and one comes from the Thos. H. Ince plant.

Six of the pictures present Lina Cavalieri, Vivian Martin, Sessue Hayakawa, Pauline Frederick, Wallace Reid and Enid Bennett, and the seventh is another of the J. Stuart Blackton photoplays.

The first subject in the order of release is the presentation on June 2, by J. Stuart Blackton of "Missing," a story of love and war from the novel by Mrs. Humphrey Ward, in which appear Thomas Meighan, Robert Gordon, Winter Hall, Sylvia Breamer, Ola Humphrey, Mollie McConnell and Kathlyn O'Connor. The story has a sympathetic appeal, dealing with a young officer in the English army who is reported lost in battle, and is particularly appropriate at the present time.

On the same date the Lina Cavalieri picture is issued, entitled "Love's Conquest," being an adaptation from "Gismonda," the Sardou drama. Edward Jose directed this photoplay, which is said to be one of the most pretentious ever staged in the east.

On June 9, Jesse L. Lasky presents Vivian Martin in "Viviette," from the book of the same title by William J. Locke, scenarioized by Julia Crawford Ivers and directed by Walter Edwards. The story deals with the love affairs of a girl after she leaves a finishing school. In the cast are Eugene Pallette, Harrison Ford, Kate Toncray, Clara Whipple and Donald Blakemore.

The same day marks the release of the Pauline Frederick production of "Her Final Reckoning," adapted by Charles E. Whittaker from "Prince Zilah."

Sessue Hayakawa is the star of "The Bravest Way," released June 16, showing the dramatic experiences of a Japanese in the United States, who follows the traditions of his race in sacrificing himself, through loyalty to a murdered countryman, wedding the widow though he loves another girl..

A patriotic subject is "The Firefly of France," released on the 23rd, with Wallace Reid as a French aviator in the world war. June 23 is also the date of the release of the Thomas H. Ince production, "A Desert Wooing," with Enid Bennett in the stellar role. The scenario was especially written for Miss Bennett by J. G. Hawks and the picture was directed by Jerome Storm.

Fox Coast Companies Complete Two Films

TWO productions, one a Special Feature, the other a Standard Picture, were finished last week at William Fox's Western studios. Tom Mix completed "Ace High," one of the fifty-two two-year photoplays, under the direction of Lynn Reynolds. This is the story which is said to provide the daredevil star with more opportunity to display his horsemanship ability than any of his previous vehicles.

The Standard Picture that was completed was made under the direction of J. Gordon Edwards and will be a June release with the title "Under the Yoke." George Scarborough wrote the story and Adrian Johnson the scenario. The drama tells of a romantic and melodramatic episode in the Philippines.

In the East, five Fox companies are busily engaged. Jane and Katherine Lee are farther advanced on their vehicle than the other four, which began more recently. Jane and Katherine are again under the direction of Kenean Buel. No title has yet been selected for this forthcoming comedy-drama.

June Caprice is doing interiors on "Miss Innocence," the adventures of a girl in modern Bohemia. Harry Millarde is staging the play from a story by Hazel Corker. Virginia Pearson is also on interiors for "Her Price," an exceptionally dramatic subject that Edmund Lawrence is screening. George Scarborough was the author.

George Walsh is well under way on a vehicle with which Burton George will make his directorial debut for Mr. Fox. The picture bears the tentative title of "The Sleepwalker." Peggy Hyland, under Carl Harbaugh's direction for the first time, is busy at Fort Lee on a film to be called "Other Men's Daughters."

Ralph Kellard Back on the Stage

Ralph Kellard, former Pathe star, has returned to the speaking stage in Eugene Walter's "Nancy Lee," now playing at the Hudson Theatre, New York. Mr. Kellard, after playing the leading male role in "Eyes of Youth," early in the season at the Maxine Elliott Theatre, returned to pictures temporarily to appear in Pathe's "The Hillcrest Mystery."

"Tucson Jennie" on the Screen

"Tucson Jennie's Heart," the third of the two-reel Wolfville Tales, and said to be one of the best short stories written by the late Alfred Henry Lewis, has just been released by General Film Company. Patricia Palmer is the featured player. An O. Henry story, "The Girl and the Graft," with Agnes Ayres and Edward Earle, follows as the next Broadway Star Feature.

Paul Scardon, Vitagraph Director

Paul Scardon Has Been a Busy Director

Two and a half years ago Paul Scardon was installed as a director of Vitagraph productions by President Albert E. Smith, and the long list of features which he has produced since that time testifies to his industry and efficiency.

Mr. Scardon, following a long stage experience in Australia, came to this country with Nance O'Neil, in 1905, and shortly thereafter appeared with such stars as Kyrle Bellew, E. H. Sothern and Mrs. Fiske. In 1910, he went into pictures, being engaged by the late David Miles for the Majestic Stock Co., which had Mabel Trunelle and Mary Pickford as its leads. After several years with Majestic and Reliance he joined the Vitagraph forces as an actor and will be remembered as Professor Stilleter in "The Goddess," with Anita Stewart.

As a director Mr. Scardon has produced for Vitagraph: "The Island of Surprise," with William Courtenay; "The Hero of Submarine D-2" and "The Dawn of Freedom," with Charles Richman; "The Redemption of Dave Darcy," "The Man Hunt" and "The Alibi," with James Morrison; "Phantom Fortunes" and "A Prince in a Pawnshop," with Barney Bernard; "The Enemy," "A Rose of the South" and "Her Right to Live," with Peggy Hyland; "Arsene Lupin," "The Hawk," "Apartment 29," "The Maelstrom," "The Stolen Treaty," "The Love Doctor," "Transgression," "The Grell Mystery" and "In the Balance," with Earle Williams; "Soldiers of Chance," with Evart Overton; "The Other Man," "The Desired Woman," "A Bachelor's Children," "The Golden Goal," "A Game With Fate" and "Tangled Lives," with Harry Morey.

Norma Haas, Child Player, with Edith Storey

Norma Haas, the four-year-old tot who played "Dearie," with Edith Storey, in "The Claim," will again be seen in Miss Storey's forthcoming picture, "The Demon." She has the part of the heroine, Perdita, who is sold in an Algerian slave market. Miss Storey enacts the role of Perdita grown to womanhood on the island of Corsica, where she finally wins the love of the man who bought her.

William Fox Engages Burton George

William Fox announces the addition of Burton George to his directorial staff. Mr. George is a director of long standing, most of whose work has been done on the West Coast, but he will make his pictures for Mr. Fox in the East. The first will star George Walsh, and bears the tentative title of "The Sleepwalker."

Carl Harbaugh, under whose direction the last two Walsh subjects have been filmed, is to direct Peggy Hyland in her third Fox production, "Other Men's Daughters." The features Mr. Harbaugh has made include "The Scarlet Letter," "The Derelict," "The Broadway Sport," "When False Tongues Speak," "All for a Husband," "Jack Spurlock—Prodigal" and "Brave and Bold," most recently.

Both directors began screening the stories for their new charges last week, in the studios at Fort Lee, N. J. Only the preliminary scenes of "The Sleepwalker" have been photographed as Mr. George has not yet chosen many important members of the company. It is announced, however, that Violet Palmer is to appear opposite Walsh.

Metro Engages Herbert Blache as Director

Herbert Blache, a figure well known in the motion picture world both as an active producer and as an executive, has been signed by Metro to direct Emily Stevens in a picturization of Rachel Crothers' powerful play, "A Man's World."

Hugh Thompson has been engaged to play opposite Emmy Wehlen in the star's forthcoming Metro All-Star Series picture, "For Revenue Only," which was written by Katharine Kavanaugh and adapted for the screen by June Mathis.

Clover Stars Gain "Pep"

Reports from the National Film Corporation's Denver studio, where "Bud" Duncan and "Dot" Farley are being co-starred in Clover Comedies, are to the effect that bringing them together in the same productions has had a stimulating effect on the work of both. "Kewpie" Morgan, one of the biggest and best-natured of comedians, is the other featured player.

Rhea Mitchell, In "Honor's Cross," a Selexart Distributed by Goldwyn

Universal Combines Exchanges

Universal Film Exchanges, Inc., Handles All Jewel, Lois Weber and Bluebird Productions and Century and Lyons-Moran-Comedies

EFFECTIVE May 20, the Universal Film Exchanges, Inc., an organization incorporated in New York, has taken over the business of all the branch exchanges, distributing Universal products in the United States with the exception of a few exchanges not controlled by the producing company.

After the change goes into effect not only will Universal attractions be handled by Universal Film Exchanges, Inc., but these exchanges also will handle the output of Jewel Productions, Lois Weber Productions, Bluebird Photoplays, Century Comedies, and Lyons and Moran Comedies.

It is in combining the numerous interests that the economy in distribution will be practiced. For a long time Bluebird controlled its exchanges and Jewel also had exchanges entailing a large overhead expense in rents, salary of office force, deliveries and incidentals too numerous to designate.

With the combining of the exchanges this excessive expense will cease. Eventually the saving will be felt by the exhibitors who will be given the benefit of the economies caused by the new system.

The exchanges now operated by Universal Film Exchanges, Inc., are as follows:

Independent Film Exchange, Pittsburgh, Pa.; Universal Film Exchange, Detroit, Mich.; Universal Film & Supply Company, Kansas City, Mo.; Universal Film & Supply Co., St. Louis, Mo.; Universal Film & Supply Company, Oklahoma City, Okla.; Universal Film & Supply Company, Fort Smith, Ark.; Universal Film & Supply Company, Wichita, Kan.; Universal Film Exchange, Chicago, Ill.; Universal Film Exchange, Milwaukee, Wis.; Universal Film Exchange, Denver, Col.; Universal Film Exchange, Salt Lake City, Utah; Universal Film Exchange, Butte, Mont.; Film Supply Company, Portland, Ore.; Film Supply Company, Seattle, Wash.; Film Supply Company, Spokane, Wash.; California Film Exchange, San Francisco, Cal.; California Film Exchange, Los Angeles, Cal.; California Film Exchange, Phoenix, Ariz.; Laemmle Film Service, Minneapolis, Minn.; Laemmle Film Service, Omaha, Neb.; Colonial Film Exchange, Sioux, S. D.; Laemmle Film Service, Des Moines, Iowa; Cincinnati Buckeye Film Company, Cincinnati, Ohio; Cincinnati Buckeye Film Company, Columbus, Ohio; Cincinnati Buckeye Film Company, Louisville, Ky.; Central Film Service, Indianapolis, Ind.; Central Film Service, Evansville, Ind.; Rex Film Service, Albany, N. Y.; Victor Film Service, Buffalo, N. Y.; Victor Film Service, Cleveland, Ohio.

C. H. MacGowan, assistant general manager of Universal, on Saturday, May 18, accompanied by six assistants, left New York for a trip around the entire circuit for the purpose of effecting the taking over of the exchanges by the new corporation. Before leaving he said that the change would automatically be effective as of May 20, and within a few weeks from that date he expected everything would be working smoothly in every one of the exchanges.

The change in the method of distribution does not mean that changes will follow in the Universal sales organization. All of the branch managers will retain their positions, but hereafter will be given assistance by the home office that will lead to greater possibilities for themselves and for the exhibitors served by them.

Three New Goldwyns Are Near Completion

THREE newly finished productions, with Mae Marsh, Mabel Normand and Madge Kennedy as their respective stars, are in immediate prospect at the Goldwyn studios at Fort Lee.

A last-minute change in plans makes the Mae Marsh release for June 2 a dramatic photoplay from the original story of F. Lloyd Sheldon called "All Woman." This is to be released in place of the same star's "The Glorious Adventure," which with the substitution automatically becomes the subsequent Marsh release, falling probably about the middle of July.

"All Woman" is being directed by Hobart Henley, whose capable supervision of Miss Marsh's work in her most recent Goldwyn success, "The Face in the Dark," gained for him wide praise. The new production gives the star a stronger dramatic role than any she has had. "All Woman" tells the story of Susan Sweeney, "the good girl who tamed a bad town." Every inch a woman—a real woman—is Susan, though the beginning of the story finds her a New York factory girl. She goes to a little Adirondacks town and finds herself in a tangle of exciting circumstances which eventually lead to her being suspected of murder. It all comes out right, of course, but not without a succession of thrilling developments.

Mabel Normand is at work on "The Venus Model," written by H. R. Durant, of the Goldwyn scenario staff. It is a story of business and a romance built around a bathing frock dubbed the Venus Model. It recalls Mabel Normand's happiest adventures on the screen and is said to provide many moments of laughter, suspense and genuine charm.

Madge Kennedy is busy at Fort Lee on "The Service Star," written for her by Charles A. Logue. Despite the title, this is not a war story. The only part the great world conflict plays in the drama, it is said, is to serve as a sketchy background for an intensely modern story enacted right here at home. Charles Miller, who directed Miss Kennedy in "The Fair Pretender," is supervising the new production.

Coming Program Offerings

Pathe Shows "Yellow Ticket"

Big Exploitation Campaign is Planned for Feature Released June 2—Part IV of "Britain's Bulwarks" on Program

PATHE starts off its June 2 program with "The Yellow Ticket," in which Fannie Ward is starred and for which one of the most elaborate advertising and promotion campaigns Pathe has yet undertaken has been planned. The first showing in New York City will be June 2 at the Rialto and simultaneously the play will be shown in many leading theatres throughout the country. In the cast appear Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmour, Leon Bary, Nicholas Dunaew and Helene Chadwick.

Episode No. 13 of "The House of Hate" is included in this program. Pearl White and Antonio Moreno lead a raid on a den of German spies in this episode and Pearl has pretty nearly bested "The Hooded Terror" when villainy triumphs over virtue again, and Pearl is thrown into the maw of a cotton gin and is being slowly dragged to death, when——.

The Harold Lloyd comedy is "The City Slicker." The plot hinges upon the smart young man who is hired to liven up a little country hotel and the highly amusing results. A happy married couple rent an apartment and the trick bed, the performing kitchenette and the disappearing bathtub—all give Harold Lloyd the opportunity to be just a little funnier than usual, so it is said.

Part IV of "Britain's Bulwarks," the official British war picture, is released June 2, the subject being "How England Treats Her Prisoners." This number will probably prove the most interesting of the whole series since with German cruelty to English, French and Americans in mind, it will be enlightening to say the least, to see just how humane England cares for the hordes of Hun prisoners now in various camps in the British Isles.

Hearst-Pathe News No. 46 and No. 47 are released on Wednesday, June 5, and Saturday, June 8, respectively.

Smith Recommends Curwood Story Highly

ALBERT E. SMITH, president of the Vitagraph Company, declares that "Baree, Son of Kazan," the May 27 Blue Ribbon Feature adapted from James Oliver Curwood's story, is on a plane with "God's Country and the Woman," the other Curwood story of the Canadian North Woods which was produced as a Vitagraph Special. Mr. Smith states that "Baree" possesses even higher dramatic values.

The story of "Baree," as it ran serially in The Red Book, proved one of the most popular features that publication ever offered to its millions of readers and served to strengthen the already enormous popularity of the author. Those who read the story will recall that it was the biography of Baree, a cross-bred nomad of the wilderness, half dog, half wolf. The life and travelings of Baree led him into stirring adventures wherein he repaid the kindness of a beautiful French-Canadian girl by saving her from a villainous suitor and putting her tormentor to death.

In making the picture, the Vitagraph announcement states, Director Smith used five Malamutes ranging from the puppy stage to the full-grown dog and used them as the story progressed, the biggest beast enacting the role of the avenger.

The picturesque and powerful style of Curwood, who easily ranks as the leading writer today on the Canadian wilderness, is said to have been retained in the screen adaptation of the story, and the richness of material, action and background is indicated by the fact that the scenario called for the taking of 391 scenes. This is an unusually large number of scenes for a five-reel feature and would seem to indicate their having a wealth of material at their disposal.

Director David Smith took his snow scenes in the snowsheds around Truckee, California, where the most effective snow pictures have been made of late, and the stills suggest that he has obtained many magnificent photographic effects.

Universal to Issue Two-Reel Dramas

On June 10 Universal will begin the issue, in weekly releases, of two-reel dramas. The subjects will be for the most part Western and railroad stories. President Laemmle, who is directly responsible for the innovation,: writes from California "They will contain all the thrills possible and everyone will be based on a regular

Franklyn Farnum as Cub Reporter

In his newest Bluebird production, tentatively titled "The Cub," Franklyn Farnum will be seen as an embryonic journalist. Eileen Percy, formerly leading woman with Douglas Fairbanks, appears opposite Farnum. F. McGrew Willis wrote the story and scenario and Douglas Gerrard is directing what is characterized as something unique for Farnum.

Virginia Pearson, William Fox Star

Fox Announces Two Fisher Cartoons

The next two Bud Fisher animated cartoons that William Fox will release will be "Superintendents" and "Tonsorial Artists," in both of which Mutt and Jeff pen-and-ink their way to triumph as janitors, and then as barbers.

"Superintendents," released May 19, shows the trials of Mutt and Jeff in trying to quiet a noisy pianola pumped incessantly by a woman of generous proportions, but with a small ear for music. "Tonsorial Artists" will be the last Mutt and Jeff issue in May and treats of the tribulations that the partners have when they buy a barber shop in a district where the only residents are inmates of the old sailors' home.

Metro Names Its June Releases

Edith Storey, Viola Dana, Bert Lytell and Francis X. Bushman and Beverly Bayne, in the order named, are the stars of the four June releases in the Metro All-Star Series. The productions featuring the first three named were made in California and the Bushman-Bayne picture at the New York City Studio.

Miss Storey's picture, which is released June 3, is "The Demon," adapted by George D. Baker from the novel of that name by C. N. and A. M. Williamson. Mr. Baker also directed the production. "The Only Road," by George D. Baker and Albert Shelby Le Vino, is Miss Dana's subject, released June 10. Frank Reicher directed. Bert Lytell's second appearance as a Metro star will be June 17 in "No Man's Land," adapted from Louis Joseph Vance's novel by the star himself and A. S. Le Vino. The direction is by Will S. Davis. "The Scheme" is the Bushman-Bayne release for June 24.

"Prunella" Comes May 27

Marguerite Clark's next appearance in a Paramount picture is on May 27, in the title role of "Prunella," said to be a part of great pathos, with intense dramatic situations. It is an adaptation of the play by Granville Barker and Laurence Housman and was directed by Maurice Tourneur.

Mary MacLaren Is Prominent In Universal's "The Model's Confession"

Three Comedy Offerings by Universal

"Liberty Belles," a two-reel L-Ko Comedy featuring Dave Morris, Rube Miller and the L-Ko beauties, leads Universal's list of comedy releases for the week of June 3. It is a so-called patriotic comedy, in which it is sought to drive home the assistance women may be in winning the war.

The Lyons-Moran Star Comedy release is "There Goes the Bride," while Kathleen O'Connor will be seen in the Nestor Comedy, "Home James."

The other short reels on the program consist of the split-reel subjects brought together in the Universal Animated Weekly, Universal Screen Magazine and Universal Current Events.

How Britain Treats Her War Prisoners

The fourth picture in Pathe's series, "Britain's Bulwarks," the official British Government films showing all phases of the war, is released June 2. This number shows how Britain treats her prisoners of war.

From the day Fritz raises his hands high above his head and cries "Kamerad," his health is looked after by the British Government. He is taken to one of the big concentration camps. Hundreds of them are seen at the Dorchester, Eng., prison camp. While they haven't all the comforts of home they have a great many. There is a big library, a chapel, and a Y. M. C. A. hut. The sick and wounded are well looked after in a splendidly equipped hospital with a finely appointed operating room.

Mutt and Jeff Three Times in June

Announcement from the Fox Film Corporation offices is that three Mutt and Jeff Animated Cartoons will be released during June. The releases are "The Tale of a Pig," "Hospital Orderlies" and "Life Savers."

Program Glances

In the new picture from Thomas H. Ince, starring Dorothy Dalton, and to be released via Paramount on May 20, bearing the alliterative title, "The Mating of Marcella," will be found a plot at once unique and convincing. It is a story by Joseph Franklin Poland and the picture is directed by R. William Neill.

Exhibitors who have added to their bank accounts through "The Kaiser, the Beast of Berlin," will have an opportunity to capitalize on the popularity of the screen star by booking "Midnight Madness," which will be released by Bluebird on June 3.

"Fireman Save My Child," a new Lloyd comedy released May 26, has made a new record for Lloyd's "Laugh Festivals," but from all accounts "Somewhere in Turkey" is the funniest comedy Lloyd has ever made. It will be released June 16.

Portraying one of the most arduous roles in her screen career, Elsie Ferguson will be seen as Nora Helmar, the chief character in "A Doll's House," an Artcraft picture released June 2, adapted from the play by Henrik Ibsen, the Norwegian dramatist.

Edythe Chapman, who will be remembered for her performance in "A Modern Musketeer," reappears in Douglas Fairbank's next Artcraft picture, "Say Young Fellow," from the story by Joseph Henaberry who also acted in the capacity of director.

Several of the big outdoor scenes in the Rex Beach play, "The Heart of the Sunset," were taken near San Antonio, Texas, adjoining Kelly Field, the Government aviation camp.

Bert Lytell appears in several scenes of "No Man's Land," his second picture in the Metro program, in the garb of a convict. The production of "No Man's Land" is well along at Metro's West Coast studios, with Will S. Davis directing.

Among the heavily underscored features to be released by Pathe in June, in addition to "The Yellow Ticket," the most notable is Gladys Hulette and Creighton Hale in "For Sale."

Thrilling situations in which June Caprice has an opportunity to do some fine acting, are said to be included in "Blue Eyed Mary," the Special Feature release from William Fox's Eastern studios.

British women stand firmly behind their men in khaki. They are setting an admirable example to the world. In Universal Animated Weekly No. 24 are motion pictures of England's Women's Land Army in review before Lord Rhondda, British food controller.

The Pickford family reigned on Broadway last week. The sign at the Rivoli illuminated the fact that Jack Pickford as the star in "Mile-a-Minute-Kendall," a Paramount picture, was the attraction, while across the street the electric lights flashed back that Mary Pickford in her Artcraft picture, "M'liss," held sway.

In the Hearst-Pathe News No. 39, released May 11, a picture of the first American soldier to go over the top from a front line trench in France wins heavy applause everywhere. The hero is Lieutenant Burns.

The screens of the world have introduced "Smiling Bill" Parsons to picture lovers and he has been taken to their hearts. His credentials are his smile, his infectious funmaking and his inimitable personality.

Charles Ray is in his element in the character of Jimmy Duncan in the new Thomas H. Ince Paramount picture released May 27, "His Own Home Town," by Larry Evans.

The 119th release of the Paramount-Burton Holmes Travelogue, on May 20, takes the audience on a trip through British Columbia, the subject being entitled "To Atlin, the Switzerland of British Columbia, with Burton Holmes."

Current Events No. 53 presents striking official French war pictures showing the "Blue Devils" among the snow-clad peaks of the Vosges Mountains in Alsace.

The final episode of "The Bull's Eye," the most popular serial yet completed by Universal, is scheduled for release during the week of June 3.

Realizing that the appeal of a motion picture production is largely influenced by the musical setting, Goldwyn exercised unusual discrimination in preparing the score of Mabel Normand's "Joan of Plattsburg."

Ethel Clayton, In "Silver Linings," a World Picture

"The Man Hunt" for Ethel Clayton

Ethel Clayton's next appearance on the World program is announced for June 17, when "The Man Hunt" is scheduled for release. Rockcliffe Fellowes, who hitherto has been seen supporting Miss Kitty Gordon in World Pictures, is associated with Miss Clayton in the principal role and the remainder of the cast is composed of Jack Drumier, Harry Warwick, Herbert Barrington, Albert Hart, John Dungan and John Adrizonia. Travers Vale directed the production of the picture.

Triangle List Has Society and Detective Dramas

The first release on Triangle's program for May 26 is "Old Loves for New," a drama of society featuring Margery Wilson. The cast supporting Miss Wilson concludes Lee Hill and Lee Phelps, while Raymond Wells directed the production.

The story of "Old Loves for New" is by Adela Rogers St. John. The plot opens amid scenes of luxurious New York society and relates how a shallow and thoughtless debutante is married to the worldly scion of wealth, through the tactful efforts of her mother. Later in the environment of the rugged but picturesque West, after many trials and thrilling experiences, their loveless marriage develops into a real romance.

The second release of the week, "High Stakes," features J. Barney Sherry in a Raffles role. Arthur Soutar wrote this story which first appeared in the Red Book. Jane Miller, Mr. Sherry's new leading woman, will make her first appearance.

Ned Finley in Another "O'Garry" Role

The current release of the Blue Ridge Dramas, distributed by General Film Company, the second "O'Garry" picture, is titled "O'Garry Rides Alone." Ned Finley, as a Northwest mounted police officer, and Marion Henry play the leading roles.

Mary MacLaren

-The American Beauty of the Screen-

in

"The Model's Confession"

Universal Special Attraction

Directed by
IDA MAY PARK

Reserve now, thru any Universal Exchange

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by
IDA MAY PARK

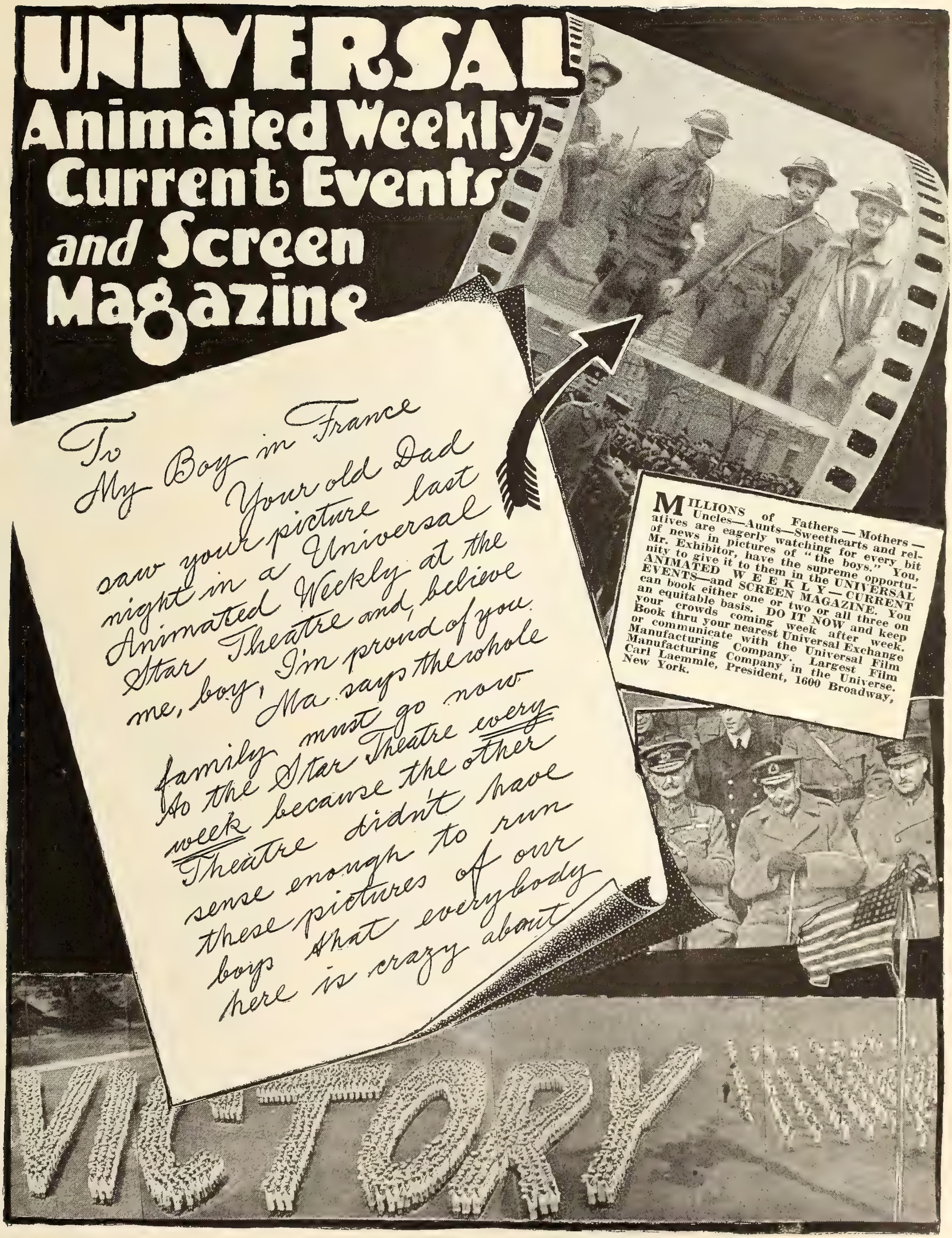
Reserve now, thru any Universal Exchange

Universal Special Attraction

Directed by Robert Z. Leonard

Mae Murray
Special Production
"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Now booking thru all Universal Exchanges
Universal Film Mnfg. Co., Carl Laemmle, Pres., 1600 Broadway
New York

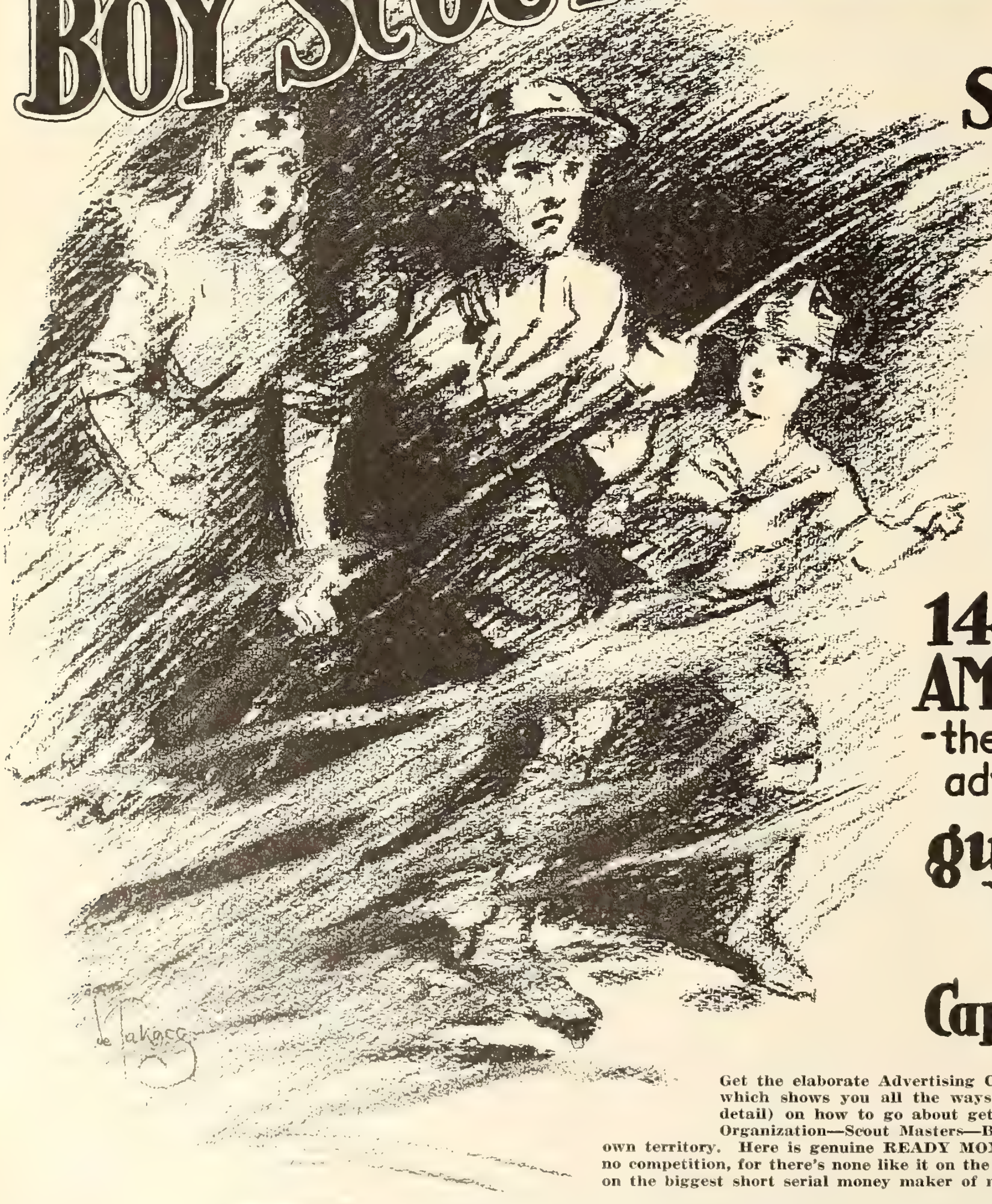


UNIVERSAL
Animated Weekly Current Events and Screen Magazine

To
My Boy in France
Your old Dad
saw your picture last
night in a Universal
Animated Weekly at the
Star Theatre and, believe
me, boy, I'm proud of you.
Ma says the whole
family must go now
to the Star Theatre every
week because the other
Theatre didn't have
sense enough to run
these pictures of our
boys that everybody
here is crazy about

MILLIONS of Fathers — Mothers — Uncles—Aunts—Sweethearts and relatives are eagerly watching for every bit of news in pictures of "the boys." You, Mr. Exhibitor, have the supreme opportunity to give it to them in the UNIVERSAL ANIMATED WEEKLY—CURRENT EVENTS—and SCREEN MAGAZINE. You can book either one or two or all three on an equitable basis. DO IT NOW and keep your crowds coming week after week. Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company. Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

The Spirit of 1918 *lives in* *the wonderfully unique* *Serial* "BOY SCOUTS TO THE RESCUE"



SHOW IT

— help your Government and help yourself to Profits!

And Remember

—You're not alone in this serial. You've got behind you the tremendous power of the entire Boy Scouts organization—all the Scout Masters and 400,000 Boy Scouts. You'll have the extraordinary advertising power of every Boy Scout in your community and every other boy who wants to become a Scout, which simply means—that a force of—

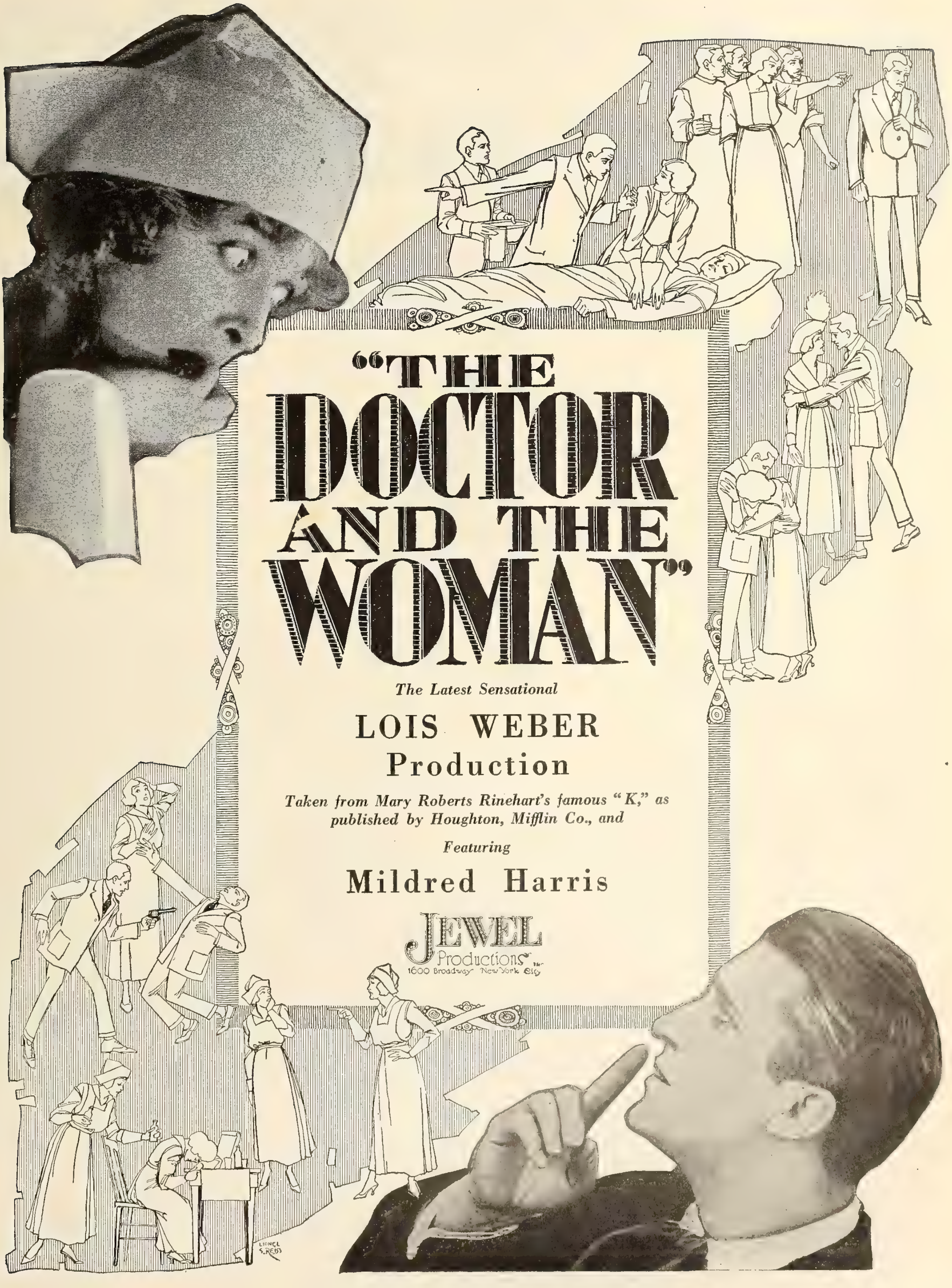
14,000,000 AMERICAN BOYS

-the most irresistible advertising Army-

guarantee YOU Capacity Houses

Get the elaborate Advertising Campaign Folder, specially prepared, which shows you all the ways and means (explained in complete detail) on how to go about getting the backing of the Boy Scouts Organization—Scout Masters—Boy Scouts themselves, right in your own territory. Here is genuine READY MONEY for you, with a serial that has no competition, for there's none like it on the market. Thus you have a monopoly on the biggest short serial money maker of many years. ACT QUICK.

Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company. Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York



"THE DOCTOR AND THE WOMAN"

The Latest Sensational

LOIS WEBER

Production

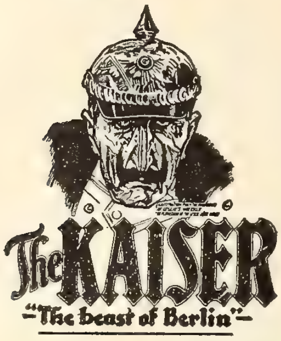
Taken from Mary Roberts Rinehart's famous "K," as published by Houghton, Mifflin Co., and

Featuring

Mildred Harris

JEWEL Productions Inc.
1600 Broadway New York City

-and the golden harvest has barely begun !



"BROKE ALL HOUSE RECORDS"
St. Louis, Grand.
"BROKE ALL BOX OFFICE RECEIPTS"
Washington, Ind., Grand.
"BROKE ALL HOUSE RECORDS"
Clarksville, Tex., Princess.
"BROKE HOUSE RECORD TODAY"
Reading, Pa., Arcadia.
"BEAT ALL BOX OFFICE RECORDS"
Red Wing, Minn., G. W. Johnson.
"BIGGEST MONEY MAKING PICTURE"
St. Louis, Royal.
"DREW PEOPLE FOR 30 MILES"
Lisbon, N. D., Opera House.
"WENT OVER THE TOP LIKE A SHOT"
Parkersburg, W. Va.
"WE HAVE NEVER SEEN THE EQUAL"
Oklahoma City, Strand.
"STILL COUNTING THE RECEIPTS"
Saugus, Mass., Rivoli.
"ALL RECORDS FOR RECEIPTS SMASHED"
Wilmington, N. C., Grand.
"ENORMOUS BUSINESS, FOUR DAYS"
Pasadena, Cal., Strand.
"THEY LITERALLY ATE IT UP"
Yonkers, N. Y., Hamilton.
"SMASHED ALL RECORDS OF EIGHT YEARS"
E. St. Louis, Majestic.
"SMASHED RECORD OF OVER FOUR YEARS"
St. Louis, Bijou.
"BROKE ALL HOUSE RECORDS"
Morristown, N. J., Lyons Park.
"SMASHED RECORDS TO SMITHEREENS"
Grand Junction, Colo., Majestic.
"TWICE AHEAD OF ANY OTHER THREE DAYS"
Parkersburg, W. Va., Hipp.
"BIGGEST MONEY-MAKER EVER"
Hood River, Ore., Liberty.
"MORE MONEY THAN ANY OTHER PICTURE"
Cherokee, Ia., American.
"BROKE ALL RECORDS—EVERYTHING"
Creston, Ia., Willard.
"A RECORD. $1 FOR EVERY RESIDENT"
La Salle, Colo., C. E. Miller.
"BROKE RECORDS, ONE SOLID WEEK"
Sacramento, Cal., Liberty.
"BIGGEST IN TWELVE YEARS"
Milwaukee, Wis., Liberty.
"BEST WE'VE EVER SHOWN"
Vancouver, Wash., Liberty.
"TOOK US TWO DAYS TO GET RESTED"
Sterling, Colo., Princess.

JEWEL
Productions INC
1600 Broadway New York City

VITAGRAPH SHORTS IN DEMAND FOR MATINEES

The "Bobby Connelly Series," consisting of seventeen one-reel subjects with little Bobby Connelly as the star which Vitagraph is releasing as a program unit, are in great demand just now for special children's matinees, according to reports from the branch offices of the Vitagraph distributing organization. These little dramas, in which the comedy element runs high, were indorsed by the National Board of Review as the best subjects on the market for children's entertainment, and many exhibitors are featuring them in morning matinees for the youngsters. In several of them, such as "Bobby, Boy Scout," "Bobby of the Home Defenders," and "Bobby, the Pacifist," have patriotic themes which appeal strongly to the juvenile mind and are calculated to stir the enthusiasm of little patriots.

FUN AND KNOWLEDGE WELL BLENDED

The editor man of the Screen Magazine has found a novelty that should delight the American boy—a book of directions for making all sorts of useful things—ink, soap, and the like, from simple chemical combinations. The young man who performs the experiments certainly seems to enjoy himself.

Also pleasing to the youngsters, and for the matter of that to the grown-ups, are the trained ponies. With the witty colloquial titles supplied, the animals seem indeed to have feelings like "humans."

Again the United States Department of Agriculture is using the Screen Magazine to disseminate information about its very important activities. This time the lesson has to do with the work of keeping our forests replenished. Cone seeds are garnered from the stores of cones made by the squirrels. The tiny plants are carefully tended and transplanted, and when they are grown to sufficient stature are sent out from the nurseries to the denuded areas. It is an interesting subject and well handled.

The Sea Cow probably doesn't know she is funny, but presented in close-ups, as the camera man found her in the Gulf of Mexico, she rivals "Miracles in Mud" for comic interest.

UNIVERSAL SCREEN MAGAZINE NO. 73.
UNIVERSAL FILM MFG. CO.: May 31.

TWO FINE SUBJECTS AND A CARTOON EVEN BETTER

Bray Studios offer three fine subjects in their current release—an extremely interesting cartoon by E. D. Parmelee, showing the operation of the depth bomb that is being used against submarines, the activities of the Salvation Army in war work, and an analysis of character through a study of hands, contributed by Professor De Kerlor.

As always, the work of the Salvation Army is directed along practical lines, and we see here how the women that are to join the eight hundred already behind the first line trenches in France are trained for their work. Cooking, first aid, sewing and knitting are some of the subjects taught. The picture closes fitly with a band of workers meeting for consecration to their task before their departure.

Dr. De Kerlor is known both in this country and in his native France for his ability to analyze character from physical attributes. The deductions he draws from the types of hands pictured are of universal interest.

Those familiar with the excellent cartoons of the Bray Studios will find "The Depth Bomb" equal to the best ever issued by them.

PARAMOUNT-BRAY PICTOGRAPH NO. 21.
PARAMOUNT PICTURES CORP.: MAY 20.

"IN SOUTHERNMOST RUSSIA"

There is excellent material in these pictures of Sebastopol and the rugged country of the Crimea. The city shows fine buildings and a general air of prosperity in contrast with the poverty of the country. Unfortunately, the editor has not been supplied with sufficient information regarding the film sent him for titling and has failed to get and give the facts necessary to an understanding and appreciation of the picture. May we suggest, in a spirit of helpfulness, that no titles are better than a great many words that say little or nothing.

IN SOUTHERNMOST RUSSIA.
PATHE EXCHANGE: MAY 26.

Short Subjects in Review

by Clara DeLissa Berg

TWO GOOD LAUGH MAKERS

The two cartoon releases of the week run each other a close race in point of fun and surprise, though for technique the International would doubtless be by many points the winner.

In the Fox release, "Superintendents," Mutt and Jeff are presiding over the lower regions of an apartment house whose evil genius is a lady with a player piano and unlimited playing capacity. The growing frenzy of the flat dwellers as the notes penetrate ceilings and floors, the gallant attempt of Mutt to oblige his patrons and the ills he suffers at the hands of the strong-footed performer, the heroic dash of the ambulance summoned by Mutt in expectation of Jeff's imminent death, and Jeff's final and remarkable triumph "form a series of thrilling incidents leading up to a strong climax," as the reviewer of real pictures would say. "Isn't that too silly!" remarked the very pleasant lady sitting on our right. But we had noticed her chuckles as the film went on from one absurdity to another, and we judged that even the very critical do not mind silliness provided it is funny.

The irrepressible Katzenjammers give a new meaning to "Fishermen's Luck" when they take a hand in rewarding the patient efforts of the Captain and the Professor. More than one surprise is "planted"—literally. Astounding things come out of the sea, and the peaceful piscatorial party is turned into a series of hairbreadth escapes, and a final rout engineered by an octopus who knows how to use his eight legs to advantage. The drawing and action of the cartoon are usually good.

"SUPERINTENDENTS."
FOX FILM CORP.: MAY 19.
"FISHERMEN'S LUCK."
EDUCATIONAL FILMS CORP.: May 19.

THE FOX THE CHICKEN GETS

A cub that at five months is worth all of $800 is too valuable to be allowed to run around loose. That is the price set on a fox lucky enugh to be well silvered on the back and tip of tail. So down on Long Island, they make a business of raising these fashionable animals and the General Film issues a very entertaining reel devoted to showing them on the Fox Farm at Eastport.

The second part of the reel shows impressive waterfalls and gorges round about the meeting place of three eastern states.

FOX FARM AND SCENIC.
GENERAL FILM CO.: May 19.

CELEBRITIES TO APPEAR IN "ANIMATED INTERVIEWS"

Two figures of national prominence will shortly be presented to the public in the "Animated Interviews" that are a feature of the Universal Screen Magazine.

Ty Cobb, most famous of ball players, demonstrates for his youthful admirers not only how to obtain proficiency in baseball but how to reach and maintain physical excellence.

Chauncey M. Depew, former United States Senator from New York, and famed as a raconteur, tells how, despite his four score and six years, he is still young and happy.

SKILL AND INVENTION

There is a good masculine flavor about the current product of the Bray Studios, but in these days that is no bar to its enjoyment by members of the feminine sex.

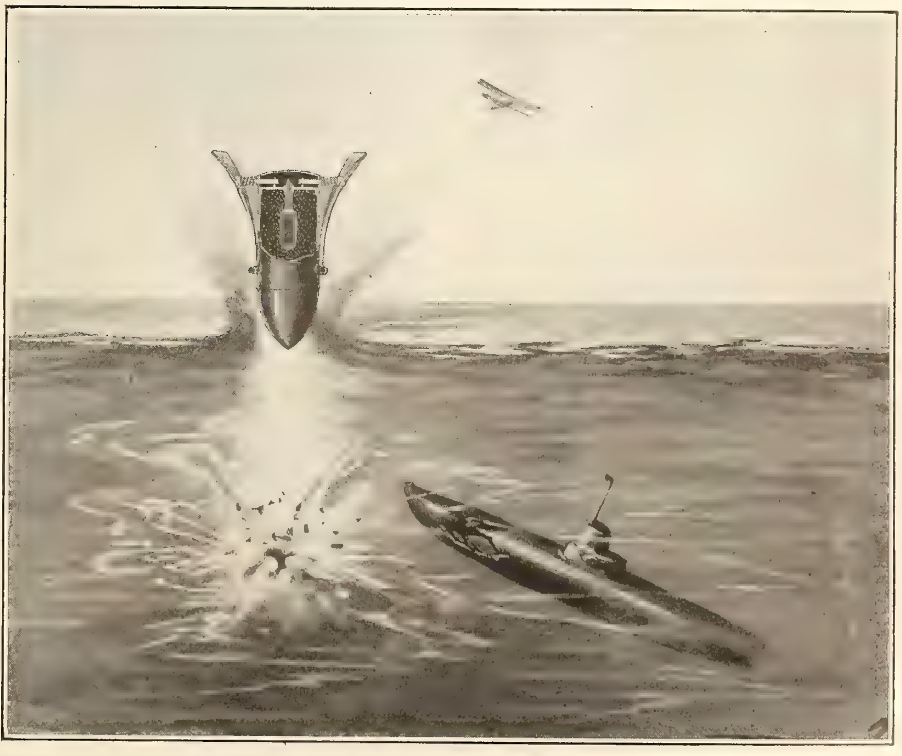
"Rod and Reel Champions" display their skill in contests for long distant fly-casting, held in California. Instead of the fly, however, a half-ounce weight is used, which is aimed at a bell in the center of a floating target. The sport appears excellent and the pictures are most interesting.

The gratifying increase in ship production gives timeliness to a brief subject devoted to the cutting, transportation, and treatment of the huge timbers that go into the hulls.

Increased rapidity in the transportation of freight and an accompanying save in labor and fuel are effected by a newly invented device resembling that which delivers mail to passing trains. This is a double affair, one end holding the bundle to be delivered, the other end swinging round in turn to catch the freight for delivery from the train. The device is shown working at normal speed and is then slowed up to allow of comprehending its working.

Bobby Bumps profits by Fido's successful experience with the hated cat, and tries a little plotting to gain access to Goldie's preserve closet. But, as Earl Hurd says, the only result was that "Bobby got caught in the jam."

PARAMOUNT-BRAY PICTOGRAPH NO. 20.
PARAMOUNT PICTURES CORP.: MAY 13.



The Depth Bomb, a Striking Cartoon from the Bray Studios

Toledo Down Town Houses Set High Marks in Advertising With Large, Striking Displays

(*Continued from page* 3258)

each of the houses, each with a separate head and there is a four-column layout on the attractions. In addition there are used a number of cuts furnished by the film companies together with a large amount of news matter about pictures and stars. It is very well prepared and interesting, but it might be improved a little by making features of certain articles and running a couple of columns of short gossip, illustrated with half column cuts now and then, and grouping the attractions at the local houses.

This is done by the *Blade*. Of course the theatres would prefer to have separate heads because they think that they are getting more, when as a matter of fact more are apt to read the matter when it is grouped. The *Blade* used a three column layout on local attraction. The second page is decidedly interesting including short, live news matter, "Who's Who in Filmland" and brief notes about the photoplayers.

As we have said the *News-Bee* shows a short-sighted policy. It cartoons the attractions, and many of these sketches are worse than meaningless and then gives reading notices to each house. It's about the poorest showing that we have ever seen when the amount of motion picture advertising carried is considered.

During the week the papers do nothing for motion pictures, a weakness in our opinion. Certainly after the display the *Times* has had on Sunday one would expect to see short reviews of each attraction in the Monday issue. Monday morning papers are generally mighty dull and such a department would liven it up immeasurably.

Alhambra theatre takes a big tumble in its week day advertising, using only an inch, single column daily in the *Times*, 1½ inches double in the *Blade* and dropping out of the *News-Bee* after ten inches double in the Monday issue.

Temple and Valentine carry two and a half inches double in all three papers, sometimes varying this a little. Princess uses 2¼ single in the *Times* and 1½ double in the two other papers. Auditorium uses one inch double in the *Times*, two inches double in the *Blade* and from 2 to 3½ inches double in the *News-Bee*. Hippodrome uses one inch single in the *Times* and one inch double in the other two papers. Empress uses one inch double in the two afternoon papers.

Summing up the situation in Toledo we would say that the larger houses prove that it pays to advertise and advertise liberally. Whether any serious effort is being made to get their business or not, the neighborhood houses are making a mistake by staying out; they are apparently inviting the larger houses to take their business away from them.

The newspapers, except the *News-Bee*, are co-operating one day a week. They would find it to their advantage to give some space daily and at least reviews on Monday. We believe that the *Times* has a great opportunity to build up its Sunday circulation if the paper will have its canvassers call attention to the photoplay department. Just a little freshening up would make this a splendid one, and the paper should realize that not only are the people of Toledo but thousands of people outside the city are deeply interested in pictures and since the *Times* has the best department in the state outside of Cleveland, we believe that the results would soon be forthcoming.

Yes, advertising is paying the big theatres of Toledo and if the little ones stay little, it will be their own fault in failing to advertise.

GET THE MOST

Series of Articles to Tell You How to Do It

DON'T miss any of these articles telling you of the success of others with the big pictures. You may not be able to do the same things on the same scale, but you will get a great deal from the experiences of others, many hints that will bring you dollars. Read these and preserve them.

McCormick Shows How to Merchandise Picture With His Exploitation of "Tarzan of the Apes"

(*Continued from page* 3267)

but he did not tell the whole story—he left the public to come and learn that.

His language in these displays is always descriptive, but never superlative. For instance, in arousing the spirit of adventure in us he says: "It gives the adventure that the primitive heart of everyone craves and carries you away from beyond the borderlands of civilization across the frontier of imagination and lets you dwell spellbound in the grip of the strangest fiction ever written." There is not a misstatement there, not a descriptive adjective, not a superlative except that which refers to fiction.

And in another place he tells us: "He was a strange lover, this giant of the treetops." And then he asks:

> What could have been his emotions as he sat on the topmost limb of the Mighty Jungle Tree, surrounded by the Apes who were his companions, whose language he spoke, and gazed below at the beautiful white woman who had become lost in the tangle of the primeval wilds?
>
> Why did he crush her to his breast and smother her with kisses, he who had nestled at the breast of a mother ape?
>
> Why should she look upon him with eyes of love, she who had always hid within the arms of civilization?

The answer is left for the audiences to come and see.

Violates the Rules

Yes, we wish that we could reproduce here in actual size each one of these advertisements so that they could be read word for word and the element of merchandizing that Mr. McCormick has put into them could be appreciated. Yes, there is a lot of matter in these displays and some of it is in small type and that is one reason why it could not be read unless the displays were reproduced practically actual size, impossible on account of the page measurements of the NEWS. And that very fact causes us to take the liberty of quoting from a comment of Mr. McCormick on his own work. He says:

"Each advertisement contains enough reading matter to give the average 'Advertising Expert' heart failure and would no doubt bring forth a prophecy of failure, but as the results tabulated at the end of the week proved the success of this style of copy I feel justified in breaking one of the most sacred rules of the Advertising Writer's Primer. Personally I am of the opinion that a sales talk *half given* is worse than one given at length and which carries conviction. Also I think it is sometimes advisable to break rules and side step tradition, for precedent is always a very good thing to alibi behind—but also a very easy thing to stumble on.

"Without attempting to give a treatise on the subject of advertising, I am of the opinion that exhibitors would do well to incorporate more salesmanship into their copy rather than depend upon a ready made market such as Star's reputation, Author's fame, appeal of the Title. Particularly is this becoming necessary in cities where there is little or no newspaper co-operation and where one must get his sales argument over thru the display instead of letting his paid advertisement be merely a memoranda to the public to see an attraction that has already been sold to them thru the news columns."

Yes, Mr. McCormick and readers, it does violate many of the ordinary RULES of advertising that we have laid down week after week in these pages, but that is the very thing that rules are for—to be gone outside of when something else is required for good salesmanship of the picture. Rules of type and borders and white space and cuts are well enough for the man who is merely designing an advertisement, but they have no place in the work of the man who is merchandising the picture.

Now mark the difference—when a man is merchandising a picture. But the mere use of adjectives, the slathering in of cuts, the stream of words and the struggle of superlatives do not belong with merchandising. When you have something, first know what you have and then go out and sell that element of the picture. Mr. McCormick has picked out all of the elements of this picture and he created a demand for them, he created a longing to know the answer to his question, to see the final chapter to the brain story that was created in their imaginations.

Merchandising pictures is coming. It cannot be done with the ordinary picture always, but it can be done when the man sets to work to find out what are really the points in a production and puts them before the public in a manner that the public demands to see and know more.

In brief, here is a merchandising campaign that we believe to be marking an epoch in the exploitation of the picture.

NEWSY ITEMS FROM THE STUDIOS

Ketty Galanta, Who Has Become Very Popular In Motion Pictures

"All Woman," the new Mae Marsh picture, is predicted to show the often-mentioned likeness of this screen star to Maude Adams more than any other of her pictures. The spirit which they both personify of girlhood—of aloofness—of almost spiritual charm is said to be the keynote of this picture.

The studio postman and personal mail box system recently installed in World Studio should give admirers of their stars added assurance in sending letters of appreciation.

Anna Luther, Titian-haired heroine of "Moral Suicide," possesses a valuable war trophy, a German gun, which she is going to auction off next week at some motion picture house for the benefit of the Red Cross.

Again we hear of Harry Franklin, Metro director, as host at his new Long Island home. This time it is a dinner party for various members of the directing staff of Metro.

Shirley Mason is, indeed, lucky to have no less personages than Anita Loos and John Emerson build a story around her seventeen-year-old self as her initial Paramount vehicle. Miss Loos is now on her way West with the script to confer with Mr. Lasky about future pictures for Miss Mason.

No less an authority than friend sister says that Violet Mersereau is seriously contemplating changing her mind, packing her bag, and returning to the Coast any minute.

Mary Anderson was almost buried in a sandstorm caused by the recent California earthquake, while out on a beach location for the new Sessue Hayakawa picture. Quick work on the star's part saved the little leading lady.

Director Paul Scardon, after completing his twenty-sixth Vitagraph feature, took a few hours off two mornings in succession and called it a vacation, the first in two years and a half. With this as a starter he is making phenomenal progress on "Tangled Wires," a Harry Morey, Betty Blythe, Jean Page picture.

Guy Empey is showing us that a soldier can make a success of any trade. After carrying off the honors of a motion picture star in "Over the Top," he is going to do the same on the legitimate stage in "The Drums," co-starring with Rose Stahl.

Dora Mills Adams did her bit at Lakewood last week when the Abramson Company, producing "When Man Betrays," were down there taking exteriors on the Gould estate. She was asked to talk to the wounded American soldiers in the base hospital there, and did so to their great delight.

W. P. S. Earle and his popular little assistant, Billie Bletcher, have pulled up stakes from Brooklyn and moved to World Studio at Fort Lee, where they are beginning a new story with a galaxy of stars, Barbara Castleton, Madge Evans and John Bowers, under the melodramatic title, "The Blood of the Trevors."

Few people know that the beautiful leading lady, Elizabeth Risdon, whom George Loane Tucker so often directs, is his wife. In "Hypocrites" her appeal is greatly enhanced by the perfect accord between director and star felt in seeing her work.

Jack Drumiere, arch villain of "The Blood of the Trevors," and made up as such, lurched through the swinging door of a corner saloon up at Fort Lee the other day as the camera man cranked merrily along, but backed out a bit quicker than he went in. Though the director had arranged with the proprietor to take the scene there, his partner, a huge burly Irishman, had not been informed. So when Jack fell through the doorway the big man came after him, both fists extended, shouting: "———, I'll have no bums in here," and Jack, seeing that he meant business, beat a hasty retreat, hands up.

A ring plays an important part in this tale of the Trevors, and last week work was held up for a few hours while the studio was ransacked for said adornment. Finally some one remembered that Miss Castleton had been taken home the night before from "location" instead of returning to the studio, and had been wearing the ring at the time and the day was saved—or rather —the ring.

Little Thelma Daniels, a niece of Niles Welch, by the way, has the honor of being the only child lieutenant in the National Army. She won her "commission" by splendid work in selling Liberty Bonds, Thrift Stamps, War Saving Stamps, etc.

Sir Johnston Forbes-Robertson and Dora Mills Adams in an Entertaining Moment of "The Passing of the Third Floor Back"

Flora Finch just received a fascinating letter from the Japanese editor of the "Cinema Star," the leading Japanese movie magazine of American pictures. It was written in quaint English, and asked in the most delightful manner possible for a few of her "charmful pictures" to use in their magazine.

By the way, the filly from the Maddern stables, named after this star, Flora Finch, has just been coming in strong in races around various Southern States.

A certain modeler, impressed with the beauty of Madge Kennedy's hands, wished to perpetuate them. He could not understand Miss Kennedy's refusal upon hearing that he was a modeler—not of marble—but of soap.

Pearl White's ambition to do something for the Government may soon be realized, as she is now in Washington, the guest of the War Department.

Oscar Apfel, director, takes up the gauntlet for the movie actress who can dance. He says that she is the one who walks well, carries herself well and possesses natural poise and grace. He goes further and says that she who has had legitimate stage training is always more effective on the screen. His shining example is Kitty Gordon, whose destiny he now directs.

With two-thirds of the cast Chinese, with real Chinatown scenes, and genuine Chinese costumes of fabulous cost "The Mandarin's Gold," starring Kitty Gordon, should have a decidedly Oriental appeal.

According to reports, Viola Dana before she left Hollywood had collected a young menagerie, which is now scattered to the four winds, or rather to the highest bidders. An auction did it for them all from the gold-fish to the donkey.

Billy Parson's latest big idea was the result off reading a newspaper clipping about a 235-pound bird, native of Canada. He investigated its authenticity, and ordered the bird procured at any cost, even if his agent has to ride it to California.

Eileen Percy is just what you would hope from her name, an Irish colleen, who considers California next best to Ireland. In her first picture with Bluebird, "The Cub," she co-stars with Franklyn Farnum.

Little by little the show places of New York are becoming accessible to those who may never get here—Cecil De Mille in "We Can't Have Everything," will present a perfect replica of "the cascades" at the Biltmore, with ballet dancers, two orchestras, and hundreds of people in evening dress.

Irene Castle, Pearl White and Fannie Ward are reported to be the authors of a series of articles to appear in the Associated Sunday magazines this summer.

Mabel Normand, a favorite in Japan, is hoping to find a scrip of Japanese life in which she may appear as one of these little people whom she likes so well.

Benjamin Chapin has been given the degree of Dr. of Literature by the Lincoln Memorial University of Cumberland Gap, W. Va. This is a fitting tribute to his long study of the life of Lincoln which he has perpetuated in "The Son of Democracy." It has been recognized as an important addition to the historical literature of the United States.

Madge Kennedy, whose own delightful personality spells candor and absolute lack of pretense plays quite the opposite type with amazing ability in "The Fair Pretender." She bluffs her way through life beginning as a little stenographer until she attains her end.

Constance Talmadge is happy portraying in "The Lesson," a girl who succeeds as an interior decator—as she herself always aspired to be one.

A new color has been evolved and called "Nazimova." It is a deep purple with the velvety appearance of a pansy.

Metro stars seem to possess unusual and interesting costume accessories. Viola Dana carries a particularly beautiful beaded bag made by an old Indian woman on the California reservation. Anna Nilsson proudly displays a purse made of the skin of a rattlesnake killed by Bert Lytell on a desert location for "No Man's Land." Emy Wehlen discards the prevailing wrist watch, and wears her tiny timepiece in a ring; while Beverly Bayne wears each day a bunch of white violets, her favorite flower sent by anonymous friend.

The Dolly Sisters, In Metro's "The Milion Dollar Dollies"

In the Independent Field

W. H. Strives to Please Public

Official Thinks Average Fan Is Better Judge of Pictures Than Hired Critics—Explains Why They Fail

"SATISFYING THE PUBLIC," said a W. H. Production Company official to MOTION PICTURE NEWS last week, "is one of the most essential elements today in successfully exploiting motion pictures. The average motion picture fan, in many cases, is a better judge of picture values than the hired critics employed by a large number of the motion picture organizations. The national tendency of a hired motion picture critic is to find as many good qualities as possible in his company's product, and thus naturally overlooking the poor qualities. This is why a number of expensive productions have met with failure after being released to the public."

This official, in discussing further the exploitation of the various reissues sold by W. H. Productions Company on the state rights market, said:

"In the first place, in going over the market conditions last November, we discovered that a great number of the new productions were not up to the standard, and were not satisfying the public. We then came to the conclusion that it would be possible to reissue some of the best motion pictures that were produced and released several years ago and which had as a foundation prominent stars, virile stories and good direction; and these elements, in their entirety, being lacking in the new productions.

"To satisfy the public was the most essential factor. We then chose productions that had made stars famous, re-edited, reconstructed and retitled each production, and before giving them our final approval, invited people from different stations in life to our projection room to view these productions, and were guided by their criticism, thus being enabled to make pictures that would appeal to the masses throughout the country.

"We then laid out a complete advertising campaign on each production or series of productions, so that it would be possible for every exhibitor booking these subjects to exploit them properly to the public.

"The answer is that our Hart features, our series of twenty-eight Mack Sennett Keystones, our series of Bessie Barriscale features, our series of Shorty Hamilton comedies, and our series of Charlie Chaplin comedies, are being booked successfully by the exchangemen in the most representative theatres in the country. And in many cases they are bringing more money into the box office than the best of the new features, because they are satisfying the public."

Graphic Tells of Abramson's Success

THE publicity department of Graphic Film Corporation last week sent out the following in connection with Ivan Abramson's accomplishments in the industry:

"Since its inception, the most modern of the arts, the silent drama has developed many directors. Some of them have achieved fame, others have not been so successful, but the man who stands out pre-eminently, the 'Shakespeare of the Screen' as he has been called, is Ivan Abramson. Not only does he compete with his contemporaries artistically and for commercial success, but every new photo-play for which he is responsible comes up to a standard of being a little better than his previous effort, each adding its mite of improvement toward the day of perfect pictures towards which all directors are striving.

"In his latest production, 'When Men Betray,' he has chosen for his theme a factor in life responsible for a large part of humanity's suffering—the betrayal of the marriage vow. The story is powerfully dramatic and, while fearlessly telling the truth of the evil as it exists, is handled in a manner that cannot offend any class or individual. The author shows that such transgressions are self-punishing—that no man may injure a good woman without inflicting injury upon himself, that the sacrifice of his honor for passion's sake, and the concealing of his crime under a mantle of hypocrisy and deceit, is the seed that breeds other crimes that will react upon himself.

"For the star role in this drama Ivan Abramson has selected Gail Kane. As the wife she has some very strong emotional scenes, and so impressed is this director with her work that he is to arrange for another picture with her as the star."

Another Youthful Player

Anna Mead, twelve years old, announced last week through her manager, Carolyn Lawrence, of 120 Lexington Avenue, New York, that she has decided to enter motion pictures.

Educational Shows Navy Film Privately

The first private showing of the Educational Films Corporation's new naval picture, "Your Fighting Navy at Work and at Play," will be given in the club rooms of the Architectural League of America in West Fifty-seventh street, New York, on Thursday evening, May 30. It will be a strictly invitation affair, limited to the members and their families—a sort of Navy Night in which the architects who are keenly interested in Navy architecture will be addressed by Henry B. Culver on "Ships' Models," and by Lieutenant Henry Reuterdahl, U. S. N., on "The Fighting Navy."

The Educational's Navy spectacle will be shown in connection with Mr. Reuterdahl's talk. He will try out the titles he has written for the production, delivering them orally. He will also give much additional expert information as to Navy construction, statistics of tonnage, etc., such as would only be of interest to a professional audience.

The making of prints of "Your Fighting Navy" has started at the laboratories. In anticipation of extraordinary demand, the first order calls for fifty positives for the United States alone. At least a week's run at a leading Broadway theatre will precede the general release, which is scheduled for about the middle of June.

Cook Takes Control of Arcey

Gordon D. Cook has assumed full control of the Arcey Film Company at Chicago, for which he was formerly general representative, and which will now be known as the Gordon D. Cook Photoproductions.

Mr. Cook stated that there will be no change in the policy of the organization, regarding either the purchase or distribution of films.

This has caused some delay in the release of the prints that have been acquired thus far.

Mrs. Wharton Back in "Eagle's Eye"

Mrs. Leopold Wharton, who is remembered for her work in former serials produced by The Whartons, and also in "The Great White Trail," is back on the screen again in "The Eagle's Eye," the twenty-episode serial story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service. The fifteenth episode of the serial, "The Campaign Against Cotton," marks her return.

The Mena Film Corporation Has Completed "Restitution," In Nine Reels, and Will Distribute It Shortly In the Independent Market. The picture Touches on Periods from the Garden of Eden to the Present Day

Mena Soon to Release Its First Production

The Mena Film Company's first production, "Restitution," is soon to be released, though there is considerable uncertainty as to just how it will be handled. However, arrangements are being made for a trade showing at an early date.

"Restitution" was produced under the working title, "Super Strategy," under the supervision of G. C. Driscoll, and the direction of Howard Gaye. It is said to be a big spectacular, nine-reel picture, telling the story of man's departure from the paths of virtue, with Satan, as his evil genius, ever at his elbow.

From the Garden of Eden the narrative progresses with Satan as a connecting link to a modern episode with the war as a background.

United Assembles St. Louis Exhibitors

The formation of local "get-together" clubs composed of exhibitor-members of United Picture Theatres of America was begun when Floyd Lewis, district manager, assembled the members in St. Louis and its vicinity at a luncheon at the Elks' Club in that city. The organization of such bodies in other cities will be fostered and encouraged as through them the exhibitors will find a convenient way of making their wants and needs known to the central organization.

Ochs Tours for United

Lee A. Ochs, having attended the convention of the exhibitors of the Northwest as president of the Motion Picture Exhibitors' League of America, spent last week touring the Middle West in the interests of United Picture Theatres of America, Inc., of which he is vice-president. At Milwaukee he presided at a meeting of boosters of the co-operative plan, and another meeting was called by him at Pittsburg for Sunday, May 19.

Pitt Theatre in Pittsburgh for Pictures

FOLLOWING the announcement in the trade papers last week, that the Pitt theatre in Pittsburgh would adopt pictures for summer police, came a second announcement that the house is for rent for the summer, following the engagement of D. W. Griffith's film spectacle, "Hearts of the World," which is now running.

The Pitt theatre has been leased to the Messrs. Shubert for regular dramatic attractions in September; but William Moore Patch, president and managing director of the Fort Pitt Theatre Corporation, owners of the property, is authority for the statement that pictures will be run in the Pitt theatre every summer. The house has a cooling system and has always remained open during the hot months—sometimes doing larger business in midsummer than in winter.

The Pitt theatre, which is one of the show places of Pittsburgh, has created an unprecedented record for runs, in so far as big feature films are concerned. It was opened during the season of 1915-1916, by Mr. Patch, with "The Birth of a Nation," which ran in Pittsburgh for four months. "The Battle Cry of Peace" followed and ran for two months. Other pictures that have created extraordinary records in the Pitt theatre, in the order of their engagements, are "The Ne'er-do-Well," by Rex Beach, four weeks; "Cabiria," five weeks; Pavlowa in "The Dumb Girl of Portici," four weeks; "Ramona," two months; "The Birth of a Nation," return engagement, three weeks; "Civilization," seven weeks; "A Daughter of the Gods," with Annette Kellermann," ten weeks; "The Honor System," two weeks; "Intolerance," eleven weeks; "The Crisis," five weeks; "The Barrier," four weeks; "Joan the Woman," three weeks; "Twenty Thousand Leagues Under the Sea," seven weeks; "The Garden of Allah," five weeks; "The Bar Sinister," four weeks; "The Italian Battlefront," four weeks.

Liberty Distribution Takes the Field

THE organization of the Liberty Distributing Corporation brings into the motion picture distributing field a new factor. Offices are being prepared for the new organization at 729 Seventh avenue, New York, and P. E. Meyer, formerly attached to the sales forces of the U. S. Exhibitors' Booking Corporation, and New York exchange manager for the B. S. Moss Motion Picture Corporation, will be in charge as manager.

The Liberty Distributing Corporation was formed by a group of men who have had long experience in the local distributing field. After making an exhaustive survey of the metropolitan territory they decided that exhibitors today desired strong feature dramas, each backed by judicious exploitation.

The advantage this new concern claims is in having associated in its executive department men who have watched the mistakes of others in their field and have obtained through this experience an insight into the reasons why many heavily advertised features have failed to produce the desired results at the box office. Their first step, therefore, has been to acquire productions embracing a plot of extraordinary interest, a title that will create in an instant an interest in the picture and also an advertising "angle" that lends itself readily to intensive exploitation. The first two subjects to be distributed in this territory by the new concern are "Nine-Tenths of the Law," in which Mitchell Lewis portrays the leading role. The second feature will be "The Devil's Playground," in which Vera Mitchelena, the musical comedy star, portrays the leading role.

The sales force in addition to Mr. Meyer will embrace Mr. L. E. Burke, who will act as treasurer, and Edward Kelly.

" The Man from the Dead " Is the Name of Gaumont's New Serial, in Ten Episodes

Gaumont Names Unique Serial

" The Man from the Dead " Will Be in Ten Two-Reel Episodes—Trade Showings Promised Shortly

THESE are the days when something outstanding in the way of photoplay is welcomed with open arms. For a long time there has been a growing demand for a short serial which will hold the interest in every episode, according to Gaumont.

Recognizing this demand, the Gaumont Company will soon have ready for state rights buyers what the company terms an amazing serial in ten two-reel episodes. This is an up-to-date story of the Monte Cristo type, featuring a man who returns " from the dead " to avenge his wrongs, and, incidentally, to aid others who have been oppressed.

There is said to be not only compelling interest in every episode, but there is action and suspense in every foot. Frankly sensational, this serial is claimed to be replete with startling surprises, thrilling dangers and ingenious escapes. " The Man from the Dead," who captures the sympathy of the spectators from his first appearance, is pursued by his enemies through the entire twenty reels.

" The Man from the Dead " has many claims to the close consideration of the discerning exhibitor. The photography is said to be of the best; there is logical interpretation of plot; beautiful scenery; elaborate settings; wealth of idea, and perfection in detail, Gaumont asserts.

Apart from this, " The Man from the Dead " is said to be absolutely unique.

" The Man from the Dead" has been produced with the independent exhibitor in view and instead of being of the usual serial length of thirty to forty reels it has been trimmed to twenty action-crowded reels with no padding.

While " The Man from the Dead " frankly is not " high-brow stuff," Gaumont says it can be depended upon to interest any spectator, young or old, who has red blood in his veins and enjoys the thrills of adventurous melodrama.

The Gaumont Company plans to have the entire ten episodes complete in the near future at which time trade showings will be arranged for the convenience of the buyers and exhibitors.

" Straight and Narrow " A New King-Bee

On June 1 the King-Bee Films Corporation will release a new two-reel Billy West comedy, entitled " Straight and Narrow."

The scenes of this comedy are laid in a prison. Billy West plays a convict, with a mania for dancing. Babe Hardy and Leo White portray two safe breakers, who are always getting Billy into trouble.

" Straight and Narrow " is the twenty-third comedy made by the King-Bee Films Corporation, with Billy West in the star's role.

Foursquare Signs Distribution Contract

Foursquare Pictures has just signed a contract with the Standard Film Corporation for the exclusive distribution of the Foursquare product in the Kansas City and St. Louis territories. The arrangement is along lines similar to those entered into with the Southwestern Film Corporation, of Dallas, which gives Foursquare an organization of splendid strength in the carrying out of a policy to the material advantage of Foursquare and its exhibitor-patrons.

Keeney Picture Released Last of May

The first picture of the Frank A. Keeney Pictures Corporation, " A Romance of the Underworld," will be released in about two weeks, according to an announcement by William L. Sherry, through whom the Keeney pictures are to be distributed in the United States and Canada. Mr. Sherry recently resigned as vice-president of the Paramount Picture Corporation to carry out certain large plans, including the distribution of the Keeney pictures.

" Marriage," the second of the Keeney productions, was run off last week for the first time in the projection room of the Keeney studio at 134th street and Park avenue. Those who saw it say it is an exceptional picture. They comment especially upon its artistic quality, dramatic power and absorbing interest as a story. It will be released shortly after the first picture. Catherine Calvert stars in both of these releases.

Jacksonville Welcomes Return of Binney

After spending a month in New York, Harold J. Binney, producer of " Josh Binney Comedies," has returned to his studios in Jacksonville, Fla., and was considerably surprised to find that his company had arranged a nice little celebration in honor of his return and the acquisition of Miss Laura De Cardi as new leading-woman. Mr. Binney and Miss De Cardi were met at the train by Mrs. Binney, Master Robert and all members of the company, and were immediately escorted to the studio where a little supper party had been prepared. Owing to the late arrival of the train much of the evening's program was eliminated but the supper itself and the welcoming address to Miss De Cardi given by Hilliard S. Karr, featured by Mr. Binney as Funny Fatty Filbert, were greatly enjoyed by all.

A Moment in " When Men Betray," Graphic Production

"Unchastened Woman" Distributed by Kleine

The record of progress inaugurated by Rialto-De Luxe productions with "The Unchastened Woman" is accumulating additional force by the announcement that arrangements have been concluded by which the George Kleine system will distribute the future productions of this brand throughout the country.

The wide territory covered by the Kleine system assures the Rialto-De Luxe productions being seen in a large number of the representative theatres, and the efficient manner of distribution between exhibitors and exchanges should prove of great worth.

The first production to be handled by the Kleine system is "The Unchastened Woman," adapted by Oliver Morosco's stage success of the same name, and it is announced that the future productions released under this brand will be special features with well-known artists based on successful plays or books.

Gaumont News Service Gains Rapidly

The Gaumont Company states that arrangements have been perfected for the handling of its independent news-reels, the Gaumont News and the Gaumont Graphic, in practically every portion of the United States, and it is expected that the entire territory in the United States and Canada will be closed within the next few days.

The Gaumont News and Graphic are the only independent news-reels, and are backed by the world-wide affiliations of the Gaumont Company, which has branches and cameramen in every civilized section of the globe, and closely associated with the Gaumont Actualities, of Paris, and the Gaumont Graphic, of London.

In arranging the distribution of this news service so that it will be available to all independent exhibitors, the Gaumont Company has been careful to place it only with the most reliable exchanges.

Defiant Grace D'Armond, In "The Crucible of Life," U. S. Exhibitors' Booking Corp:

An Indication of the Magnitude and Perfection of Detail of Maurice Tourneur's "Sporting Life" Is Gained from This "still," Snapped a Few Days Ago While the Picture Was Being Filmed

Tourneur Promises Much in New Picture

UNUSUAL interest centers in Maurice Tourneur's first independent production, "Sporting Life," now in course of filming at the Tourneur Studios at Fort Lee. This is due to Mr. Tourneur's success with another Drury Lane melodrama, "The Whip." Mr. Tourneur produced a wide variety of photodramatic offerings for Paramount and the World Film, including "The Blue Bird," "Prunella," the Elsie Ferguson vehicles, etc., but his production of "The Whip" is looked upon as a box-office attraction and as one of his greatest efforts.

There are many interesting things attached to the history of "Sporting Life," which was written by Cecil Raleigh and Seymour Hicks, and which enjoyed a phenomenal run at the Drury Lane in 1897. It duplicated its London hit in New York in September, 1898, and had one of the longest runs in the history of the metropolitan stage, and as a touring attraction it created box-office records wherever it played.

Robert Hilliard created the leading role of Lord Woodstock, which was played in England by Leonard Bayne. Elita Proctor Otis was the villainess, Olive de Carteret, who was played abroad by Mrs. Cecil Raleigh, wife of one of the authors. Jeanette Lowrie was the heroine, Norah Cavanagh. Marie Cahill, then unknown, played a tiny role of Clara, while John Ince, now a leading screen director, had another slender part.

Briefly, the story of "Sporting Life" deals with the efforts of Malet de Carteret and his wife, Olive, to get possession, by fair means or foul, of Lord Woodstock's horse, Lady Love, the Derby favorite. The vein of romance involves the young nobleman's love for his trainer's pretty daughter, Norah. There are a number of thrilling scenes, including one never before presented in screen melodrama. "Sporting Life" is probably the best known of all Drury Lane melodramas.

Willette Kershaw will play Olive de Carteret. Miss Kershaw is one of the best known actresses on the speaking stage. She was a member of the Princess Theatre Stock Company, of which Holbrook Blinn was the director. At that house of playlets she scored remarkably as the light o' love in "Any Night." She was the chorus girl of "The Country Boy," played the star part in "The Unchastened Woman," and was seen in Sir Herbert Tree's revival of "Henry VIII."

Arrow Officials Say Conditions Are Good

Despite the war and the lamentations of the calamity howlers, motion picture conditions are excellent throughout this country and Canada, according to the officials of the Arrow Film Corporation, who for the past two years have been making an exhaustive statistical study of making and marketing pictures all over the world.

The above statement is based on two things, according to W. E. Shallenberger, president of the Arrow organization,—the optimistic reports from exhibitors throughout the country, and the tremendous increase in sales made by the state rights department of the Arrow Corporation. "These sales, and especially those of the past week, give one an excellent idea of the healthy condition of business throughout the country," said Mr. Shallenberger, "and, in addition, show what distributors in different territories selected as their 'best bet' from among the pictures we control."

A Merry Crew on a 16-Gun In Educational's New Spectacular Picture, "Your Fighting Navy at Work and Play

Educational Announces Reels of Mexico

THE Educational Films Corporation of America announces that beginning next month, it will release a series of twelve single-reelers entitled "Mexico Today." This is the work of George D. Wright, a young American who has been settled in Mexico City for several years, and in partnership with a native Mexican, has received extraordinary facilities for picturizing all the aspects of the native life.

Among the subjects of the one-reel films are: "The Heart of Mexico," "Picturesque Industries," "History and Architecture," "Market Days and Fiestas," "The World's Most Useful Plant," "The Floating Gardens," "Life in the Indian Villages," "In Silverland," "A Modern Hacienda," "The Power House of Mexico."

It is hoped to have a trade showing of these pictures in the near future, and negotiations are in progress for one of the Broadway houses to show them weekly. Mr. Wright has an eye keen to the quaint and unusual, and an energy that got after the inhabitants of Manana Land and made them exhibit their customs, industries, feastings, dances and merry-makings. Anyone who looked at these pictures from week to week, it is said, would acquire a better knowledge of the country and its inhabitants than obtainable from a month's delving in a book library. In fact, although the pictures are not political in character, the whole Mexican situation is revealed in their striking contrasts between culture and ignorance, wealth and abject poverty, the wonders of science and the backwardness of the peons.

Whartons Work on Reel for the County

LEOPOLD and Theodore Wharton and the entire cast which has been producing "The Eagle's Eye," the twenty episode story of the Imperial German Government's spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service, are in Rochester this week working on a special one-reel production to be used in connection with the War Chest drive of Monroe County. The War Chest is a fund which has been founded for the purpose of meeting the county's quota in all future drives for contributions to war organizations and charities.

The picture will show what could happen if any of the organizations working for the welfare or comfort of "the boys over there" should have to cease activities through lack of funds. The fate of wounded soldiers in case the Red Cross was handicapped, the diversions the soldiers would have to seek if denied the Y. M. C. A., the discomforts which would follow the withdrawal of the Salvation Army from the war field, and all the other activities which are dependent upon the generosity of Americans for their support will be shown. King Baggot and Marguerite Snow and Mrs. Leopold Wharton, who played the leading characters in "The Eagle's Eye," will have the principal roles in the War Chest picture.

The picture is being made in response to a request from the committee of Rochester who are interested in the War Chest Fund. A picture which was made by the Whartons especially for the Red Cross drive last fall is given credit for a great part of the $1,000,000 total which was raised in Rochester.

O'Toole Is Engaged by Foursquare

John O'Toole has been engaged as manager of the Minneapolis exchange of Foursquare Pictures. He will work in conjunction with Frank J. Flaherty of Chicago, who is financially interested with Foursquare in both the Chicago and Minneapolis exchanges.

Mr. O'Toole has started with a rush, and states that with the material he has that he will be able to serve his patrons in a manner ensuring their permanent satisfaction.

Drummond Makes Big Purchase for South

W. E. Drummond, Special Features Company, one of the largest independent distributors in the territory composed of Tennessee, Alabama, Georgia, Florida, North and South Carolina, announces the following purchases on his recent visit to New York:

Francis Ford's first independent production, "Berlin via America," through Ernest Shipman, sales agent, for above territory, excepting North and South Carolina; "Still Alarm," from Pioneer Film Corporation; "Million Dollar Mystery," re-edited in six reels, from Arrow Film Corporation; W. S. Hart, re-issue, "A Lion of the Hills;" twenty-eight Sennett-produced comedies and twenty-six Chaplin re-issues from W. H. Productions for the entire territory.

Mr. Drummond said that business in his territory is booming and that the independent market has never been in a more healthy condition.

Standard Announces Three New Films

The Standard Film Service announces the arrival of three new feature attractions in addition to which they have acquired the Ohio rights to the Mack Sennett comedies.

The features are Helen Gardner in "Cleopatra"; "Mothers of Liberty" and "The Guilty Wife." These have been secured for Ohio, Michigan and Kentucky.

Mr. Harry Charnas, president and general manager of the Standard Film Service, left for New York last Monday. The object of his trip at this time is to secure some additional available features, and a few new short reel pictures. Charnas will be east two weeks, and will make his headquarters at the Astor.

Bee-Hive Expands

The Bee-Hive Exchange, of which Milton L. Cohen and Julius Singer are managers, is now settled in new quarters in the Godfrey Building.

Their new suite is located on the sixth floor, and includes seven offices.

Phil Meyer, General Manager, Liberty Distributing Corporation

W. H.-Chaplin Films Meet with Success

An avalanche of business is said to be the result of W. H. Productions Company's new output of the 26 Charlie Chaplin one and two-reelers. The results far surpass expectation; in fact, before release, the exchanges already having contracted for these subjects were obliged to order additional prints to take care of the large quantity of business that has been pouring into their offices, according to W. H. Productions.

The first four of the series of Charlie Chaplin's are two-reelers and are entitled, "The Jazz Waiter," "His Dare Devil Queen," "The Roustabout" and "The Knockout." These have already been released and from every report are doing a smashing good business, without exception. They are being backed with a distinctive advertising display of one, three and six sheets on the two-reelers and one and three sheets on the single reelers, also attractive 8 x 10 photographs on both.

Allen Film Closes Cleveland Office

The Allen Film Attractions, handling "The Warrior" and "Mother" in Ohio, has closed its Cleveland office, 405 Sincere building. Before leaving the city, Manager D. L. Martin said that all exhibitors who had booked the Allen features would receive their prints on the dates contracted for. Mr. Martin has returned to his former home, Chicago, and his sales manager, Nathan Dobson, is now in New York.

It has not yet been decided whether these pictures will be handled direct out of Chicago into this territory.

"Natural Law" Sold

The "Natural Law" was sold for Cuba by the J. Frank Brockliss, Inc.

Before leaving for Chicago, Sidney Garrett, president of the Brockliss, Inc., closed this deal with the Central America Film Co.

Standardization Is United Aim

President Berst Sends Out First of Series of Communications to Members of the Incorporation—Rental Uniform

THAT the plan of The United Picture Theatres of America, Inc., offers its exhibitor-members standardization in three very important phases, was the text used in the first of a series of communications addressed to the exhibitor-members of that corporation and dealing with the aims, progress and methods of operation of the company, which was issued last week by J. A. Berst, its president.

To begin with, President Berst declared, there would be standardization of price. The United plan eliminates the necessity of dickering or bargaining on the exhibitors' part to obtain desirable film. The rental price the exhibitor will pay will be mathematically determined and will be uniform in houses of the same classification the country over. As these figures will be available to the exhibitor-members of the corporation at all times, the rental price to the individual will be known to him in advance. It will be absolutely fixed and no degree of cleverness on the part of salesmen or no strength of opposition in the neighborhood can raise it a penny.

Then there would be standardization of quality. An exhibitor-owned and exhibitor-controlled corporation, President Berst explained, would know no law higher than the exhibitors' wants and needs. Representing as it will, the exhibitors, it would naturally have the pick of the market from which to select its releases.

Furthermore, the plan will provide standardization of exploitation. In enlarging upon this topic President Berst gave detailed information as to the plan of operation of the United, which has not hitherto been published. It was part of the project, he said, to present each picture purchased in a New York theatre. During this presentation the most capable men obtainable would be employed to handle its publicity, to arrange its lobby display, and to provide its orchestral score. Exact reproduction of this publicity, this lobby display and this orchestration would be placed at the service of every United exhibitor showing the picture.

Foursquare Sells Four States

Transfers Territorial Rights in Missouri, Kansas, Iowa and Nebraska to the Standard Film Corporation

THE FOURSQUARE PICTURES CORPORATION has turned over the territorial rights to the handling of its productions in Missouri, Kansas, Iowa and Nebraska to the Standard Film Corporation, involving a sum said to be $112,100. Other territorial transfers to the Standard are said to be pending.

The deal for the Middle West territory was consummated by Jerry Abrahams, of the head office of Foursquare in New York, and General Manager Ryan and Treasurer Warren, of the Standard. It is said that the deal placed in the hands of the Standard about eighteen feature productions, in addition to the serial, "The Eagle's eye," and quite a large list of short-reel novelties. Also included are the so-called super-features, "One Law for Both" and "The Zeppelin's Last Raid."

The Standard has been distributing the reissued Mack Sennett-Keystones, which were purchased by them from the W. H. Productions Company, of New York, and the three Wm. S. Hart-Thos. H. Ince super-features, "The Bargain," the "Hellhound of Alaska" and the "Bandit and the Preacher."

Also handled by the Standard at the present time are the two-reel Wm. S. Hart-Ince plays. The acquiring of the short-reel pictures formerly distributed by the Foursquare gives the Standard about the largest assortment of short-reel stuff, now quite popular with exhibitors in the smaller towns in the Middle West. Recently the Standard also acquired "The Birth of Democracy," the big French Revolution production, from the Export and Import Company of New York.

Francis Ford Decides Upon New Pictures

FOLLOWING the release of the Francis Ford Producing Company's "Berlin via America," by Elsie Van Name, the first of a series of six big features to be produced by this company during the current year; the announcement is now made that the next two productions have been decided upon and are entitled respectively "A Man of Today" and "Four Generations."

Mr. Ford and his company have arrived in Los Angeles, where activities are well under way on the first of the coming features and the date of release will shortly be named.

The bona-fide interest shown by the state right buyers and the fact that Ernest Shipman is able to report that practically seventy per cent of the territory has been disposed of within the first ten days of a sale campaign, is very gratifying to Mr. Ford and his associates, and is an incentive for an even greater and more pretentious effort than marked their first offering. Mr. Ford will personally govern the direction of each and every production and his long association with the film drama and his world wide popularity as an actor of heroic roles will undoubtedly prove an important factor in making these pictures a series of continued successes, and thereby establish a franchise for the entire output as a particularly attractive commercial proposition in the minds of the independent buyers.

“The Scenario’s the Thing’

By Roy Sommerville

NOT so long ago the motion picture industry awoke to the fact that the money-making photoplays invariably contained a good story. Immediately the cry went up, “the play’s the thing,” and producers began a mad scramble to buy up all the successful novels or plays on the market—and prices went up accordingly.

And after a lot of them were converted into photoplays the producers frowned and wondered why they didn’t get the money—good story, big star, celebrated director, fine cast, expensive costumes and set—but a “flivver.”

From long experience as a fiction writer, from several years in the studios, and from saving of “flivvers” from the shelf, I would say that the motion picture industry is “shooting against the sun.” The play may be the thing for the speaking stage, but in a photoplay it is only the beginning. Here’s a new slogan for you:

“The scenario’s the thing.”

Sounds a trifle far-fetched at first, but bear with me until I give you the analysis. Fully three-fourths of the successful novels and plays have proved to be “flivvers” or inferior photoplays, and many of the classics in drama and literature have developed into pallid mediocrities on the screen. That they were successful in other fields proves conclusively that they were what the people wanted; that they were not what the people wanted as photoplays, proves just as conclusively that they were not presented properly, and as the greatest dramatist of them all wrote, “Aye, there’s the rub!”

The one great crime of motion pictures is that first thought after a story has been purchased for production: “How can I change it?” Then the producer, the director, the star, the camera-man, and sometimes the stenographer, “do the German” on a masterpiece that has taken six months for an intelligent, trained author to create. Each one gets in his change, so that when the completed picture goes out he may claim the credit for making it a “good” story. If it isn’t, he blames it on the scenario-writer’s “cootie” script. I may be over-drawing this a little, but I have known it to happen just that way.

Conceding that they are conscientious in their changes, then, in the name of common sense, what training in story or drama have these scenario-lizards had? Only what they have gleaned from repeating some author’s lines as actors; from good, bad and indifferent photoplays that they have worked on or in—and perhaps, a course of reading in Snappy Stories. Forced to make a living at writing stories or scenarios they would starve to death. Yet they wade in where the angels fear, mangle the work of successful writers with “hokum,” and then turn the wreck over to the scenario writer with: “It’s a bully story now. Work it out along those lines.” And the “lines” are like barb-wire entanglements.

I can almost hear the squeaks go up from the scenario-lizards anent their changes: “The story couldn’t be done in pictures!” That’s the joke—and the tragedy—of the screen. Also the sandbag for better pictures.

In other arts or industries the cry is “how can it be done?” and a little gray matter is used to try and devise a way to do it. Let a newspaperman tell his city editor, “it can’t be done,” and he would find himself in the street with a tin-can dangling at his coat-tails. Let the successful author dismiss a problem in his plot with a lazy “it can’t be done,” and his finish would be writing for the cent-a-worders. Let the business man camouflage every scheme with “it can’t be done,” and in a brief spell he would be making conversation in the bankruptcy court. I never heard D. W. Griffith say “it can’t be done.”

I do not mean by this that every story can be transferred to the screen without adaptation, but I have seldom handled a good author’s work where the characters, situations or plot needed radical changes—the necessary switches were made in the construction to get parallel action and proper timing.

And there you have it. The average studio tries to fit the story to the screen, but the real writer tries to fit the screen to the story. The former way produces he dreary regulation play, the latter—what you paid for.

“The scenario’s the thing!”

Inter-Ocean Sells Paraltas for Chile

INTER-OCEAN FILM CORPORATION, through Gus Schlesinger, has sold the entire annual output of Paralta Plays for Chile. The full Paralta program has now been placed by Inter-Ocean in almost every country in the civilized world. Negotiations for the few “open” territories are rapidly approaching the completion stage, through the efforts of Louis Brock and Mr. Schlesinger, who have charge of this branch of Inter-Ocean’s work.

President Cromelin announces that Inter-Ocean has secured the Selexart features for foreign distribution. They are “Honor’s Cross,” starring Rhea Mitchell; “Blue Blood, starring Howard Hickman, and “Social Ambition,” with both Miss Mitchell and Mr. Hickman. The Lewis S. Stone features, “Inside the Lines” and “Man of Bronze,” and a Robert T. Haines play, “The Victim,” have also been added.

It is expected that the last of the Inter-Ocean home office departments will be moved into the new Inter-Ocean building, at 218 West 42d Street, New York, before the current week ends. Leon Schlesinger, sales manager of the domestic branch, has disposed of the territorial rights to “Enlighten Thy Daughter” for Quebec and the Maritime Provinces of Canada.

W. H. Says Story Is “First” in “Mickey”

“It is a known fact,” said W. H. Productions, “that one of the largest producing companies in the country has tried and is trying in all its advertising to adopt the policy of trade-mark and story first, and then the star. That is a very sound ‘theory’ policy, but in most cases and under present conditions, it is falling down.

“The point is, that the story—the plot, construction, appeal, etc.—must be strong enough to out-shine the star, which is a very rare occurrence. The plot, to support a production, must be a masterpiece—everything the public wants—heart interest interwoven with humor, pathos and adventure, so that they may lose themselves in the charm and appeal of the story.

“Mack Sennett set out to do this in ‘Mickey.’ At a private screening recently, for some of the showmen, their unhesitating praise, when set down and analyzed, proved beyond a doubt that Mack Sennett in ‘Mickey,’ soon to be released by Western Import Company, had accomplished what he set out to do—produce a masterpiece whose appeal would be universal, whose charm will be its very own, whether it is seen in an Esquimau movie-show hut or in some cocoanut grove in the Fiji Islands where they don’t know Mabel Normand from a barber pole.”

Wharton Employees Lost on Battle Front

Spencer Alden and Philip Moser, aviators, who were recently killed while in the service of the United States, were formerly employes of the Wharton Studios at Ithaca. During the time they were attending Cornell University they worked in several of the serials and other pictures which were produced at that time.

Howard Cody, known as the nerviest property man in the motion picture business, who did all the heavy work off scenes for “The Eagle’s Eye,” has enlisted in the medical department following the completion of the serial story of the Imperial German Government’s spies and plots in America by William J. Flynn, the recently retired Chief of the United States Secret Service.

Educational Current Releases of Interest

Of immediate interest to exhibitors are the Educational’s current releases. Professor Ditmars in the three split-reelers of April 22, May 6 and May 20, deals with “Wild Goats and Sheep,” “Wild Babies” and “The Friendly Bee.”

Following “What the Ice Age Left,” Robert C. Bruce is represented on May 15 and 29 by the two parts of “The Silent Wonderlands of the West” and on May 22 by “Following the Course of the Cayuse.” The general merriment of audiences, week of May 20, is increased by “Der Black Mitt” of the Katzenjammer Kid series. After it will follow “Up in the Air,” pre-released at the Rivoli week of May 20 and generally released week of May 27.

Tom Bret Comedies Shown to Trade

At several showings to the trade, the Tom Bret Comedies featuring James Aubrey, formerly with Pathe and Vitagraph, went over the top, and the question as to whether or not Tom Bret could produce a comedy as funny as his witticisms in the Mr. and Mrs. Sidney Drew Comedies is settled for all time in Bret's favor, according to reports.

The Tom Bret Comedies are said to be high class and have a rich humorous flavor. What is more, they are said to possess a zip and action which resembles the style of lively production made famous in the Douglas Fairbanks pictures or the old-time Triangle Keystones.

Selects Sisters to Play Sister Roles

Maurice Tourneur is a sticker for realism. His first independent production, the Drury Lane melodrama, "Sporting Life," has two prominent sister roles, in fact one of the parts is that of the heroine. Mr. Tourneur declined to engage two actresses who remotely looked alike and to cast them for the parts. He insisted upon finding actual sisters to interpret the characters. It was a difficult task, since the roles are of the ingenue type yet call for considerable emotional ability, but Mr. Tourneur finally found the Binney sisters, Freddie and Constance, one of whom is now dancing in "Oh, Lady, Lady!"

Gaumont Graphic Subjects Are Announced

From the opening subject, which shows the winning of the Southeastern sweepstakes by "Ellingboe" in the opening of the Atlanta track season, to the final close-up of Maj.-Gen. W. C. Gorgas, the man who is responsible for the health of the American army, the current issue of the Gaumont Graphic, No. 7, is said to be full of timely news topics of compelling interest.

This issue was shipped from the factories of the Gaumont Company on May 10, and like all Gaumont news-reels is released to exhibitors immediately upon receipt, so that there is the least possible delay in the showing of current topics.

United Shows Instance of Co-operation

That real co-operation will rule in United Picture Theatres of America, Inc., not only as between exhibitor-member and the central organization but as between member and member was shown by the action of Manager J. E. Costan, of Chicago, who, having secured the first run of United Pictures in his district for his theatre, the Harvard, consented to have his contract amended so that the A. E. R. theatre in the same district might be admitted into the same classification. Every new member of the United is becoming a booster for the co-operative plan and is doing his utmost to hasten the day when co-operative operation shall become an established fact.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Lone Avenger" (Five-reel Hart picture controlled by Lasso Films)	Masterpiece Film Attractions of Philadelphia	Eastern Pa., Southern N. J., Delaware, Maryland, Virginia and District of Columbia.
"The Lone Avenger"	Spandau Enterprises of Pittsburgh	Western Pa., West Virginia.
"The Lone Avenger"	Pioneer Corporation of New York City	New York State, exclusive of Greater New York.
"The Woman's Law" (Arrow Film, with Florence Reed)	Eastern Feature Co. of Boston	New England.
"The Woman's Law"	Unity Photoplay of Chicago	Illinois.
"The Woman's Law"	Variety Pictures Co. of Baltimore	Maryland, Delaware, District of Columbia.
"The Struggle Everlasting" and "The Accidental Honeymoon"	Keystone Corporation of Philadelphia	Eastern Pennsylvania and Southern N. J.
"The Sunset Princess" (Arrow, with Marjorie Daw)	Hodupp-Towne Company, St. Louis	Missouri.
"The Sunset Princess"	V. H. Hodupp, Inc., of Indianapolis	Indiana.
"The Sunset Princess"	Unity Photoplay Company of Chicago	Illinois.
"The Struggle Everlasting" and "Accidental Honeymoon"	V. H. Hodupp, Indianapolis	Indiana.
"The Million Dollar Mystery," revised edition (Arrow)	Special Features Co., Knoxville	Six Southern States.
"Raffles," with John Barrymore (Arrow)	Keystone Distributing, Philadelphia	Eastern Pa. and Southern N. J.
"The Other Side of the Door," "The End of the Trail," "Life's Blind Alley" and "The Buzgard's Shadow" (Arrow)	United Film Service, Boston	New York and New England States.
"Right Off the Bat," with Mike Donlin (Arrow)	Unity Photoplay, Chicago	Illinois.
"A Mother's Confession," "Immortal Flame," "Should a Woman Divorce?" "Sins of the Parents," "Unwelcome Wife," "His Wives," "Her Surrender," "Concealed Truth," "City of Illusion," "Faded Flower," "Two Men and a Woman," "Girl Who Did Not Care," "One Law for Both," "Babbling Tongues," "Married in Name Only," "Sins of Ambition," "Life or Honor?" (Ivan Film Productions, Inc.)	Foursquare Pictures, Inc.	Washington, Oregon, Idaho, Montana, Colorado, Utah, Wyoming, New Mexico.

Screen Examinations

"Who Is to Blame"

(*Triangle—Five Reels*)

Reviewed by Joseph L. Kelley

JACK ABBE, a slender, little Japanese actor of the juvenile variety, wearing the "smile that never wears off" and presenting his own little self without affecting any of the "actor's" stuff, carries off the honors of this Triangle offering, written by E. Magnus Ingleton and produced under the direction of Frank Borzage, with Pliny Horne turning the crank. Young Abbe, after his performance in "Who Is to Blame," can take a front seat with his brother in arms, Sessue Hayakawa, with the one restriction that he must remain in the juvenile class and not aspire to the strong emotional roles portrayed by his Japanese elder. With a story to fit his purposes, a straight comedy drama of the Jack Pickford variety, this little fellow could headline the bill and bat three-hundred for the circuit of five reels. He certainly lends a ray of sunshine to this picture.

The last reel of "Who Is to Blame" covers a multitude of sins committed by the author in the preceding reels. The first reel is devoted to a rickshaw ride through a "prop" street in Japan. The action then shifts to America, where it rambles on with a punch here and there until the final reel.

The action in the climax carries dramatic pep and here lies the strength of the story. Considered as a whole, the picture is above-the-average. The sub-titler tried hard to make us believe that a German spy was to make her appearance but he, presumably, is the only one who could penetrate the depths and unearth such a character. Nothing in the story as revealed on the screen indicates that there is a German spy within shooting distance.

Frank Borzage is strong on the Japanese atmosphere. His work on the production, "The Curse of Iku," shown for review a couple of months ago, reflects his ability along these lines. In this late Triangle he gets the opportunity to invade Japan and the atmosphere is sure there. He has done very well with the production. Jack Livingston has the straight lead with very little to do. This he does well. Maud Wayne, Lillian West and Lillian Langdon are in support, Miss Wayne given the feminine honors. The lighting is up to standard, the photography is good, as per usual in Triangle offerings; the sub-titles are at times meaningless and the direction is, in general, good.

THE STORY AND PLAYERS

Grant Barton (Jack Livingston), a young American attorney, is traveling in Japan. On arriving at port he selects from among a number of rickshaw operators, young Taro Sam (Jack Abbe), because of his genial smile. Young Sam takes it upon himself to guide Grant about Japan and when Grant is ready to return to America he takes Taro with him as a personal companion and valet. Taro masters the English language and makes an ideal servant for Grant. Grant wins the hand of Marion Craig (Maud Wayne). Soon after the marriage, Marion is called away to Los Angeles to attend her mother who is ill. During her absence, Grant meets Tonia Marsh (Lillian West), a woman-about-town and the two become attached to each other. Marion returns unexpectedly and sees Tonia in her husband's arms. The shock confines Marion to her bed. She refuses to see her husband.

Taro understands the situation and knowing that his master loves his wife devotedly, takes action to bring them together. He, by clever strategy, wins the favor of Tonia and she becomes attached to him, thinking that he is a Japanese nobleman. Their friendship becomes intimate. Grant discovers his servant in the apartment of Tonia and orders him to leave his service. Taro has made his sacrifice and leaves, going first to Marion's home and telling her that her husband is very sick. Marion hurries to his home and finds him in the best of health and delighted to see her. Taro returns to Japan and again takes up his old occupation of operating the rickshaw.

"A Daughter of the West"

(*Diando-Pathe—Five Reels*)

Reviewed by Peter Milne

BABY MARIE OSBORNE is presented in a western melodrama in her latest picture, "A Daughter of the West," and attired in a cow girl's rig she makes a very cute appearance. While she is at the most incidental to the plot itself, the numerous scenes in which she appears with the little colored boy produce good comedy. This colored chap, by the way, is gaining quite a name for himself through his work in the Baby Marie pictures. He is the sincerest mite of humanity that ever showed face (colored or uncolored) on the screen and the unaffected manner in which he goes about his duties as foil for the star is most amusing. Here he dons chaps, bandanna and broad brimmed hat. To look at him is to experience a chuckle.

The story of "A Daughter of the West" is molded after the Hart type of western melodrama with Frank Whitson playing the hero. It in itself affords average entertainment until the author loses his sense of perspective in bringing it to a happy conclusion. The sudden reform of the villain and the introduction of the love interest between him and the heroine are turns in the plot that are built without foundation. And even melodrama built to display a child's talents in an incidental role must have a sound working basis.

William Bertram's talents as a director are better exploited when the story permits him to stay within certain limits. The western stuff in these five reels while it possesses an amount of atmosphere is short on realism when it comes to the heavy action such as the bar-room fight and the holdup of the town. The photographic work is average.

THE STORY AND PLAYERS

The shallow character of Stella Gordon (Marion Warren) causes her to lose interest in her husband Ralph (Frank Whitson) and her child, June (Baby Marie Osborne), and when Standish (Morris Foster) enters her life she willingly accepts his attentions. Ralph, taking June and her little playmate, a colored boy, goes West to look after his mining interests. There he receives word that his wife has died after being deserted by Standish. In the West his attentions are divided between Sarah Malcomb (Leota Lorraine), June's governess and the pursuit of an outlaw, Rawhide Pete (William Quinn). Standish comes West and buys the town bar. He allies himself with Pete in an effort to drive Ralph and the better element from the town. When Pete arrives to shoot up the place he is met by Ralph and his deputies. A heavy fight ensues. June and her companion succeed in locking Pete in jail after he has been seriously wounded. Sarah, believing Standish grossly persecuted, decides to elope with him when the villain has a change of heart and confesses that Ralph is the better man.

"Believe Me, Xantippe"

(*Paramount—Five Reels*)

Reviewed by Peter Milne

PARAMOUNT has an excellent farce-comedy in "Believe Me, Xantippe," a picture adapted from Frederick Ballard's play of the same name. Its history dates back five or six years ago, when it was awarded the prize (its production) in the Harvard school for playwriting. Its appeal was further demonstrated when it opened in New York to pleased audiences. And now as prepared for the screen by Olga Printzlau, it gives further proof of the fact that Professor Baker at Harvard instructs his students in the art of writing to the general public as well as in turning out plays of literary and technical merit. Miss Printzlau might have been another Mr. Ballard so identical in spirit and humor is her photoplay as compared to the original. Certainly no opportunities for comedy were allowed to pass by. Each of them was seized upon by a ready intelligence and dominating sense of humor. A group of hardened critics (all critics are hardened) laughed out loud at "Believe Me, Xantippe" even though it was noon and their several stomachs were empty. This seems a final stamp of approval.

The comedy in MacFarland's early predicament when he realizes that his every move lays him open to arrest starts the picture off with a string of fine comedy scenes. The inter-play between MacFarland and Dolly offers some highly amusing situations, upheld by clever dialogue in the sub-titles, while the introduction of Calloway brings the element of suspense. The subsequent scenes in the small jail with the various bits of humorous business brings the story to a close in yet another whirl of comedy.

Wallace Reid has never done anything better than his George MacFarland in the present picture. His ease and naturalness and perpetual state of good humor are qualities which result in winning his audience in every scene. Anna Little is a pleasing Dolly Kamman. James Cruze's Simp Calloway, the bold, bad bandit, is a marvelous characterization. Charles Ogle does a small comedy part exceptionally, as does Winnifred Greenwood, while Ernest Joy, Henry Woodward and Noah Beery complete a most competent cast.

Donald Crisp's direction is proof conclusive of his versatility, judgment and sense of picture values. The camera work of Henry Kotani is commendable.

THE STORY AND PLAYERS

On discovering his apartment robbed, George MacFarland (Wallace Reid) wagers with his friends, Brown (Ernest Joy) and Sole (Henry Woodward) that he will elude the law for a whole year after committing a crime. They select forgery as the deed with which to blame him. Immediately his two friends give his picture to a detective agency, posters are printed offering a reward for his capture, together with the information that his habit of exclaiming "Believe Me, Xantippe" when surprised will easily identify him. After some early nervousness MacFarland begins to have confidence in himself and lives nearly the whole year through without being caught. While exploring a valley in Colorado he is lost and when night descends, takes refuge in a cabin. He finds there Dolly Kemman (Anna Little), daughter of the sheriff of an Arizona county, stopping in the cabin on a hunting trip. She recognizes MacFarland and places him under arrest. The arrival of Simp Calloway, a bank robber, unites the other two, however. MacFarland, after a fight, ties up Simp and then is obliged to lead him captive back to Arizona at the point of Dolly's gun. In the Arizona town he is cast in jail but is permitted to telegraph to his friends. They sent back word of their deaths! Despondent, MacFarland confides the whole story in Dolly and she, relenting, permits him to escape. Soon afterwards Brown and Sole arrive and back comes MacFarland from his contemplated trip to Mexico. The desert and the horse's back proved uncomfortable. And so MacFarland wins the bet because Dolly was not serving the law when she arrested him but only her father's interest, and, of course, he gets a wife besides.

"Social Briars"

(*American-Mutual—Five Reels*)

Reviewed by F. G. Spencer

DAINTY Mary Miles Minter makes a decided hit in her latest Mutual picture, "Social Briars." The conventional life of a small town grates upon her nerves; she's anxious to see the world and do great things. As Iris Lee, living unhappily with a distant relative, she decides to shift for herself and upon this is a rather interesting story draped.

The picture shows a real old-fashioned church choir in the one-horse village of Dalton; it also gives a glimpse of a star's life behind the scenes, and the ungentlemanly behavior of a star's manager. The only apparent reason for injecting this unsavory episode into the picture being to create a vacancy for Iris.

Alan Forrest as Jack Colwell, a gay though wild young blade, gives a good account of himself, as also does Anne Schaefer as Martha Kane, the distant relative above referred to.

The picture gives a true to life reflection of the small town narrowness of character just as it also shows the broadmindedness of the old Mr. and Mrs. Brown (Jacob Abrams and Milla Davenport), who are at peace with the world and bubbling over with optimism.

The photography is uniformly good, and the picture, while not up to Minter standard, should not be classed as mediocre.

THE STORY AND PLAYERS

Pretty Iris Lee (Mary Miles Minter) runs away from the village to make a career. Her sweet voice attracts the attention of a church warden who secures for her a position as soloist in a city church. While so engaged she meets Helen Manning (Claire Du Brey), a light opera star, who invites her to call on her at the theatre. The manager of the theatre discharges Helen because she will not submit to his demands and Iris is offered her position. But the glamor has worn off city life for Iris and she returns to the village. Mrs. Kane's son Jim (Edmund Cobb) is in love with Iris, and has much to do with her return.

"Love Loops the Loop"

(*Paramount-Mack Sennett—Two Reels*)

Reviewed by Peter Milne

CHARLIE MURRAY, Mary Thurman, Wayland Trask and Harry Booker are the principals in this Sennett comedy and receive support from Ben Turpin, a lobster and Laura La Varnie. The chief set is a cabaret where all the principals and the support unite in a mixup where love at first sight, jealousy and revenge play their parts in typical Sennett style. Murray has a tremendous amount of good business to his credit and his expressions in themselves are generally good for laughs. The scene which he and Ben Turpin play with the lobster is one of the funniest in the picture. Turpin, as the fife player, is obliged to use his instrument to charm the pet lobster away from Murray's nose. The scenes taken in Los Angeles streets showing all the traffic blocked are full of new gags and the skating-loop-the-loop stunt staged in the cabaret is one of the many mysteries that Sennett's company are for ever turning out. Walter Wright directed.

"The Guilt of Silence"

(*Bluebird—Five Reels*)

Reviewed by Peter Milne

MONROE SALISBURY and Ruth Clifford co-star in Bluebird's "The Guilt of Silence," a picture that is chiefly notable for its magnificent snow scenes. Through the five reels the exterior scenes show snow lying on the ground that is apparently neck-high and often it is still falling. This background gives the film a certain impressiveness that assists the story to an immeasurable extent. One is transported from his theatre chair and set down, figuratively speaking, in the vast silences of the frozen north—an ideal effect for a picture to produce in summer weather. It is pleasing to state that the photography in these scenes is excellent.

The story, which is an adaptation of "Silent Smith," by Ethel Hall, concerns the temporary tragedy which comes into the lives of the characters because the titular person loses his voice. The only thing which goes to lessen the force of the dramatic situations that follow is the thought that constantly keeps occurring as to the reason why Smith doesn't write his knowledge down on paper and so enlighten the misguided ones who fall into the trap set by the villainous duet.

The leads perform to advantage and receive sterling support from Alfred Allen, Betty Schade and Sam De Grasse. The direction is the accomplishment of Elmer Clifton and is meritorious in every respect.

THE STORY AND PLAYERS

Smith (Monroe Salisbury), just before he is ready to start on his journey home is robbed of his gold mined in Alaska by Amy (Betty Schade) and her partner (Sam De Grasse). Pursuing them through the snow storm he loses his way and when finally rescued by Harkness (Alfred Allen) is unable to speak. Thereafter he is known as "Silent" Smith. Amy and Sam arrive in the town near Harkness' cabin and again start operations. They pick Harkness as their victim and despite Smith's inarticulate interferences Harkness falls for the game and marries Amy. Immediately afterwards he departs to look after his claim and while he is away his daughter, Mary (Ruth Clifford) arrives. Smith, Amy and Mary live in the cabin together and by a mistake Mary is led to believe that Smith is the lover of Amy. During the winter a child is born to Amy and with this Mary turns from Smith altogether. He is unable to understand her attitude. When Harkness returns he also suspects Smith and shoots him. An Indian who has long nursed a hatred for Amy and Sam apprehends them while attempting to escape and forces them to return to the Harkness cabin. There all guilt is removed from the name of Smith as it is learned that Amy and Sam were married. For the sake of the baby Harkness permits them both to depart. The shot has restored Smith's power of speech and all ends well.

"Hypocrites"

(*Cosmofotofilm—Six Reels*)

Reviewed by Joseph L. Kelley

SOME risque moments in it—but cleverly produced, cleverly acted and at the foundation of it all, a corking good story. In a sentence, this is a criticism of "Hypocrites," an English-made screen version of Henry Atrhur Jones' story, under the direction of George Loane Tucker.

Mr. Tucker shows in his work with this picture the same subtleness in putting over the human touches as he showed in his work with "The Manx-Man" and "Mother." Elizabeth Risdon, who was featured in one of these two productions, is also seen in the stellar role in "Hypocrites." In support, Miss Risdon has one of the most capable casts seen together for some time by the reviewer. Cyril Raymond, a juvenile who makes his initial bow to an American audience as far as the reviewer knows in this picture, is an artist and an actor. His work is one of the high lights of the picture. Margaret Brewster, an English ingenue, is equally good, pretty and has all the qualifications usually looked for in a portrayer of an ingenue role. The cast in general is excellent.

If your patrons are of the broadminded class of picture enthusiasts, book this picture. If they dislike the truth in its connection with the domestic relation problem, they will in all probability dislike this picture. In the opinion of the reviewer, "Hypocrites" should be seen by every man and woman. None will be the worse for having seen it, and many will have learned a lesson that can be taught in no other way.

George Loane Tucker has handled the sex problem in a most clever manner. He throws a hint and then broadens with scenes of human, heart-interest touches. To Elizabeth Risdon falls the major portion of the real work in this production, and she has handled her part with such a true sense of the artist that none can deny her cleverness as a screen portrayer.

The production has all the ear-marks of the made-in-England brand. It differs from English productions that have been seen by the reviewer, in that the camera work has been done with more clearness, the interior sets are more to the liking of an American audience and some of the exterior shots registered are in a class with some of our best travels views.

Director Tucker had a good story to work into a screen play. The action runs smoothly and the author has developed his plot with something more than the brazen idea of creating material for five or six reels of pictures. "Hypocrites" tells a story that must be weighed by the exhibitor before booking. It delves into the sex problem. Consider your audience; if they like the truth in this respect, book the picture. It has been produced with discretion, it tells a story that entertains and the story is told by a cast of screen artists. Besides those mentioned as members of the cast are seen Gynne Herbert; Frank Randall, very good as the curate; Kenelm Foss, Hayford Hobbs, Edward O'Neill, Minna Grey, Lewis Gilbert and Cyril Percival, all give excellent performances.

THE STORY AND PLAYERS

Mr. Wilmore (Douglas Munro), squire and autocrat of the village of Weybury, England, considers himself guardian of its morals. The vicar is a man after his own heart, but the curate, Rev. Edgard Linnel (Frank Randall), hates hypocrisy and is full of kindness for his fellow men.

The squire is on the verge of ruin. His son Lennard (Cyril Raymond) is marked for marriage with Sir John Plugenet's (Charles Rock) daughter Helen (Margaret Brewster). Lennard goes on a tramping trip and in the country meets the daughter of a humble sculptor, Michael Neve (Edward O'Neill), Rachel (Elizabeth Risdon). They fall in love and after several days spent at the home of the sculptor, where Lennard poses for Neve, he receives a letter from his mother telling him that all arrangements have been made for his marriage with Helen Plugenet. The telegrapher who sends Lennard's answer makes an error and Lennard's telegram to his mother conveys a different meaning than the one intended.

Lennard leaves Rachel and promises to return. On his arrival home, he is informed that he must marry Helen in order to save his father from financial ruin. In the meantime, the village is startled by a rumor that the squire's stableman has been indiscreet in his relations with Sarah Piper (Minna Grey). The squire orders the curate to have the couple married. The curate refuses because he has reason to believe that the stableman has been used as a pawn.

Lennard writes a letter to Rachel but it is held back by his mother. She waits for his return. In the meantime her father dies and she decides to go to Weybury and see Lennard. She arrives and is taken suddenly ill. She is taken to the home of the curate. A doctor is called and he tells the curate the secret of Rachel's illness. The curate than exposes Lennard's affair with Rachel and when the squire learns of it, he proves himself a hypocrite. The squire's lawyer forces Rachel to sign a paper saying that Lennard had nothing to do with her affair. But the curate discloses the truth and Lennard and Rachel are married. Helen gives up her claim to Lennard.

"Main 1-2-3"

(*World Film-Fay Tincher Comedy—Two Reels*)

Reviewed by Peter Milne

FAY TINCHER, always remembered as the gum-chewing stenographer of the "Bill, the Office Boy" series made by the old Reliance-Majestic company, and as one of the chief laugh-makers in the Komic pictures produced by the same company, makes her first appearance as a World star in "Main 1-2-3," a two-reel comedy produced by her own company. Attired in a black and white striped dress and supplementing her gum-chewing with other "rough-neck" mannerisms, she presents an original character that remains amusing from first to last.

The production has some business that departs from the beaten path. The scenes in which the star makes herself at home in the store window where a furnished room has been set up are good. Miss Tincher shows a marked desire to undress before the camera. She does so once behind the window shade with a drunk and a rube for her audience. The main situation in the story results from four people conversing over crossed telephone wires. Appointments are made at a cafe and duly kept and the complications resulting are many. The supporting cast is made up of players who are sincere though they do not know their comedy thoroughly.

"A Fisherless Cartoon"

(*Bud Fisher-Fox—650 Feet*)

Reviewed by Peter Milne

BUD FISHER is called to the 'phone just after he has started this comedy and leaves Jeff an unfinished drawing. Mutt obliges by affixing the missing leg and then the two proceed to make their own cartoon. Jeff has to do the five thousand drawings while Mutt superintends the work. When at last he is finished Mutt decides he wants the plot changed. Finally, their cartoon completed, they attempt to sell it but meet with disastrous results. This has novelty and plenty of humor. The excellent animation of the Fisher cartoons makes them probably the most enjoyable on the market.

"Toys of Fate"

(*Screen Classics, Inc.-Metro—Seven Reels*)

Reviewed by Joseph L. Kelley

"SHE'S SOME PUNKINS"—this Mme. Nazimova. If you don't believe it, see her in Screen Classics' late one, "Toy of Fate." "Revelation" put her on the map with a good slice of territory for recreation. In her late work, she just naturally reaches out and grabs another acre or two for a garage or other incidental properly found in the star's list of taxable properties. A few more grabs like this one and—well she may be listed above a certain other well known "ampy" star who pays a few cents income-tax. No kidding, Mr. Exhibitor—just you watch this little lady run the gamut of emotions (as the well-trained press agent would say in his first copy to the press) and see if you don't agree with me.

Add to the emotional "pep" displayed in her "War Brides" (stage production); the vivaciousness displayed by the leading ingenue of comic opera hit; the coquettish pranks of a Marguerite Clark and a little bit of every characteristic embodied in the real artist's work and you have a mental picture of Mme. Nazimova of "Toys of Fate"—a mighty good picture because she makes it so.

The weak spots in the story are vanquished in the presence of this little black-haired artist. She lets nothing come between her and a successful performance in this screen offering. She's in evidence, even when she is off-stage. You sit and wait for her and when she springs with the agility of the tigress within the focus of the camera rays, she rewards the few minutes of waiting with some of the finest bits of screen acting ever presented for review of the critic. And this is true whether she be found around the camp-fire of the gypsies, the guest of honor at the bridal reception or the revengeful, fiery, little half-breed, waiting the moment when she can revenge her mother's death. Her eyes speak with the eloquence of an orator's voice. She conveys a world of meaning with every twitch of her saucy black head.

Without Mme. Nazimova or her equal as an exponent of emotional acting, "Toys of Fate" would not be the picture which was greeted with such acclaim by a Strand matinee audience last week. The flat places in its plot would be emphasized, not moderated to harmonious unison with the higher lights. The author has whipped into shape many strong moments in this creation but it remains for Mme. Nazimova to translate their strength of purpose into dramatic language that the humblest and most unsophiscated patron of the motion picture theatre can understand.

Without looking for mistakes, you will find them in the construction of the plot. One very noticeable one comes to light in the court-room scene. Even the layman knows that the presiding justice "charges the jury" before they retire for deliberation. And this is practically true in the case of a murder trial. Director George Baker let this little detail slip but the betting is in favor of the audience to notice it.

But we take our hats off to said Mr. Baker in the quality production he has given Mme. Nazimova's picture. He has spared neither expense nor atmosphere. His scenes showing life in the gypsy camps are ideal. The photography is some of the best work Metro has ever presented in this branch of picture work—and that is saying a mouth-full. The supporting cast is excellent. Charles Bryant again takes the leading man's position and he acquits himself with merit. Frank Currier's character work calls for especial mention. Irving Cummings is an excellent type and acts with ability showing in every move. Dodson Mitchell as the aged roue, takes rank with the best of them catering to the portrayal of these parts. Edward J. Connelly can not be beaten for his impersonations of the Devil incarnate. He isn't called a devil in the synopsis or in the sub-titles but he is one just the same, even though he doesn't appear with "prop" horns. Nila Mac does a bit well.

THE STORY AND PLAYERS

The story opens with flashes showing the death of Hagar (Mme. Nazimova) wife of Pharos, Gypsy chief. She leaves Pharos for Bruce Griswold (Dodson Mitchell) a wealthy roue. Years later Azah (also Mme. Nazimova), Hagar's daughter, is the life of the Gypsy camp. Pharos had found a locket around the neck of his dead wife. It contained a picture of Griswold. Henry Livingston (Charles Bryant) is assistant of the prosecuting attorney, Howard Belmont (Edward J. Connelly). Greggo (Irving Cummings), a No. one of the Gypsy band, hopes to win the hand of Azah. Griswold asks Livingston to go oust the Gypsy band from the land which it occupies. He meets and falls in love with Azah. Later Azah is persuaded to accept Belmont's money to secure an education. Her father makes him promise to marry her on her return. He does so. Azah despises him. After the wedding, Griswold accidentally drinks poison which Azah had prepared for herself. She has left it purposely to attract the eye of her husband whom she had learned from her father was the man who ruined and caused the death of her mother. Later Azah and Livingston are married.

"The Firebrand"

(*Fox—Five Reels*)

Reviewed by Peter Milne

"THE FIREBRAND," Virginia Pearson's latest picture, has as its setting Russia in the tumultuous days immediately preceding and following the revolution which put an end to Czar Nicholas' regime. It was prepared for her by E. Lloyd Sheldon and offers her a number of opportunities where her emotional ability is allowed to play in all its varied shades. In general character "The Firebrand" quite resembles the state of Russia at the time in which it is laid. While this statement is full of praise of its realistic atmosphere, it also goes for the type of melodrama offered. Nothing of the Russian revolution could very well help being hurly-burly melodrama and this is the substance of Mr. Sheldon's picture. The heroine finds herself in so many distressing predicaments owing to the everchanging fortunes of the times that she finally knows not which way to turn. Miss Pearson gives a very vivid portrayal of the distracted Natalya, though her work doesn't reach to the innermost recesses of the heart. It is a fact peculiar with emotional heroines that they fail to penetrate very far under the skin while constantly being harassed by one force or another, while the quiet heroine on the other hand manages to deeply affect. The kaleidoscopic character of the story which deals more with "situations" than with the analysis of emotions may have something to do with this also.

Edmund Lawrence directed the production and his work is of the obvious sort typical of the older school. No one can ever mistake the villains in this sort of melodrama. They constantly register their character and smoke cigarettes. The Russian atmosphere is maintained by the usual assortment of beards, peasant garb and samovars. Victor Sutherland makes an earnest hero, while others in the cast are Carleton Macy, Herbert Evans, Nicholas Dunaew, Jane Courtney and Willard Cooley.

THE STORY AND PLAYERS

Prince Natalya (Virginia Pearson) of the aristocratic family of Rostoff reads the book written by the radical, Julian Ross (Victor Sutherland) and her eyes are opened. She visits him in the prison camp where he saves her life when a premature blast is exploded. In return she arranges for his escape. Natalya poses as the Rostoff governess before him. She is engaged to marry Boris (Herbert Evans), son of her guardian, Prince Andrei Rostoff (Carleton Macy). Unknown to her these men are in league with Germany and are responsible for the ammunition of the Russian troops being faulty. Through their treachery, Natalya's brother loses his life at the front. She curses the men who caused it. Ross and his fellows in Petrograd plan to do away with the Rostoffs because of their treachery and Ross is commissioned to do the killing. He is successful. Natalya learns the identity of the slayer and immediately her love for Ross is turned to hate. She journeys to Petrograd, however, and joins the revolutionary band. She gains its confidence and then betrays all the members into the hands of the police. Then comes the revolution, the overthrow of the Czar and the liberation of the political prisoners. They raid the Rostoff house headed by Ross. He promises to save her if she will marry him and she consents. Later, still vengeful, she shoots him. Immediately afterwards she discovers the paper which gives the names of the dead Rostoffs as being in league with Germany. Her mistake dawns upon her and she rushes to Ross, to discover, to her joy, that she only inflicted a slight wound.

"The Golden Goal"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

OPENING with an "honest-to-goodness" fight scene and closing with a real dramatic punch, Harry Morey's latest starring vehicle, "The Golden Goal," swings into line with the "best sellers" in program row. And it is Harry Morey's picture from start to finish. He hits the high lights of dramatics with the same powerful punch as he delivers against the face of the fellow-longshoreman. He gives a rattling good characterization of the longshoreman, later the shipyard foreman and still later in the picturization, the leader of the strikers. Morey had to work when Paul Scardon shot the scenes for this picture. He had no easy task to face. He couldn't walk through the scenes as Harry Morey, but was compelled to go into the world of the wharf-rats and demonstrate to his audiences the how, why and wherefore in the lives of these people whose world is bounded on the one side by the river and the other by the rear-end of a wharf gin-mill. Mr. Morey has few equals in this branch of character work.

"The Golden Goal" presents a good plausible story. Lawrence McCloskey, purposely or not, made this to order for Morey. The story fits the Vitagraph star like a glove and he wears it with all the assurance of one who appreciates the why and wherefore of the job in front of him. Paul Scardon has done some effective work. He turned out a good one—one that will stand up under the scrutiny of the most faultfinding audience.

Florence Deshon, as usual, is seen in a semi-vampirish role and in chief support of Mr. Morey. Jean Paige has the ingenue role and her work and her smile serve as an excellent bracer for a firmly established plot. Arthur Donaldson has a minor character role and works to advantage while in evidence. Denton Vane does his usual good work. The photography is good, the lighting is good—in short, "The Golden Goal" is a headliner for the program.

THE STORY AND PLAYERS

John Doran (Harry Morey), by brute strength wins the respect of his fellow longshoremen, by beating up the bully of the docks. After the battle he wanders into the mission house and wins the admiration of Beatrice Walton (Florence Deshon), a wealthy young girl who seeks "thrills" and adventure in exploring the district along the waterfront. She is the daughter of a big shipbuilder (Arthur Donaldson). Beatrice hires Doran as foreman on her father's estate. She leads Doran to believe that she cares for him but when he makes advances she pretends to be insulted and orders him from the place.

Doran, before leaving, tells Beatrice that he will make good and return to demand her respect. He gets a job with a shipbuilding concern at the head of which is Richard Talbot (Denton Vane). Doran's progressiveness gets him advancement and he is soon made foreman of the gang of shipbuilders and leader of the union. Laura Brooks (Jean Paige), is a stenographer in the Talbot office. She and Doran become close friends and she consents to give him lessons in the elementary studies. Doran learns quickly and is approached later by Beatrice's father to call a strike and keep his men out until Talbot is ruined. He has attempted to persuade Talbot that he should consolidate his shipbuilding interests with the Walton interests and Talbot has refused.

Beatrice invites Doran to her home and introduces him to her father who offers Doran five thousand dollars to declare a strike among the Talbot employes. Doran consents and the strike is called. Later he sees that he has done wrong and goes to the Walton home and returns the money, saying that he refuses to enter into the scheme. Beatrice attempts to persuade him to remain, knowing that if he is not at the meeting called by the union at a certain hour, her father will have won his cause. Doran scents conspiracy, rushes from the Walton house, and arrives at the meeting in time to order his men back to work. Laura, who has worked for the cause of the strikers, intercedes for Doran after he has exposed the part he has taken in the affair, to his men. Doran's eyes are opened and he decides that Laura, in her humble circumstances, is far better than Beatrice with all her money and social prestige.

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"Rose o' Paradise"

(*Paralta—Six Reels*)

Reviewed by Peter Milne

"ROSE O' PARADISE" was the first picture Bessie Barriscale did for Paralta. It is an adaptation of a story by Grace Miller White, author of "Tess of the Storm Country." James Young directed it. Miss Barriscale is hardly the type to interpret one of the author's heroines. They are all young things, most of them ware rags and go about accompanied by some sort of domestic animals. Rose, for instance, carries three kittens, cute creatures that receive many a closeup. These heroines are always optimistic and refuse absolutely to consider the sordidness in life until it stands up and hits them square in the face. To live in poverty-stricken, miserable surroundings is to them a treat, a fine opportunity to philosophize. They only show fear when attacked by brute man. Mary Pickford's Tess was first cousin to Rose, as the author conceived her. And while Miss Barriscale plays the role with a sincerity and a true realization of its type, she naturally does better work in a part where her mature talents are allowed to play in their natural sphere.

However, Miss Barriscale and the vehicle would show to much better advantage had the simple story of Rose's fortunes and misfortunes been compressed into less space. There is the superfluity of feline closeups to be considered and the rather tiresome business between Rose and the old shoemaker, Lafe Grandoken, and his wife. Lafe dwells so often on his "Happy in Spite" club that he is at times responsible for making the spectator a bit unhappy.

The picture has a realistic production and Howard Hickman does some good character work as Grandoken. Edythe Chapman's performance is hindered by too much footage being awarded her scenes. Norman Kerry's Theodore King is not the finished hero that he is capable of playing at the present time. David M. Hartford as heavy, and William Delmar as the tough, and Lucille Young as the villainess, both unduly melodramaticallly villainous, and Arthur Allardt complete the cast.

THE STORY AND PLAYERS

When Rose is born her mother dies, and Thomas Singleton (Arthur Allardt), her father, suffers a slight mental trouble as a result. His half brother, Jordon Morse (David M. Hartford), takes advantage of this, and has him confined in a lunatic asylum, where even after his recovery he is kept a prisoner.

After seventeen years Singleton escapes from the asylum, and takes refuge with Rose (Bessie Barriscale), who has been brought up by an old negro mammy. He tells her to seek a home with Lafe Grandoken (Howard Hickman), the Singletons' old gardener, until she has passed her eighteenth birthday when her fortune will come to her. Singleton realizes that Morse will make an attempt to see the girl and deprive her of her money by a trick. So Rose goes to live with Lafe, now a shoemaker. He is a hopeless cripple, but happy in spite of it all. His wife Peg (Edythe Chapman) is more of a pessimist, though she is kind at heart. A chance meeting with Theodore King (Norman Kerry), a scion of a wealthy house, precipitates romance, and all goes well until Morse re-enters the plot. He bribes Maudlin Bates (William Delmar), a tough, to do away with King when he learns that the young man contemplates marrying his niece. He wishes to retain the fortune for himself. Bates double crosses Morse, and decides to marry Rose himself, so gaining the fortune. While Bates threatens Lafe with bodily harm unless he force Rose to marry him he is shot by Morse. Morse throws the gun beside Lafe's chair, and as a consequence the old man is accused of murder. Morse carries Rose off a prisoner, but she escapes after a few days, and attends the coroner's jury in time to identify the real murderer. Subsequently Lafe is restored to the quiet of his home, and Rose is made happy with King.

"The Oldest Law"

(*World Film—Five Reels*)

Reviewed by Peter Milne

THIS picture, in which June Elvidge, as the girl from the country, has weird adventures in the city, is not entertaining because of its lack of dramatic quality and its refusal to stand by anything approaching that which is logical. When the cruel Cora West, after obtaining a divorce from her husband, turns to her lawyer and calmly announces "I think I will open a fashionable gambling house," one can hardly refrain from laughing outright. Later Cora decides to reform, for the moment at any rate. When she sees her ex-husband fall into the power of another gambler she demands the I. O. U.'s and returns them to Mr. West. She has tears in her eyes as she hands them over, the while admonishing him not to gamble any more with professionals and to make Jennie his wife. Perhaps Cora had lost at cards herself and had become sentimental. Nothing else influenced her to change—nothing that was shown on the screen.

But to enumerate the inconsistencies of "The Oldest Law" one by one would be a tedious task. It seems a pity that Miss Elvidge's talents should be surrounded by such foolishness as the five reels of this picture present. John Bowers does little. If he had condescended to talk once or twice all the trouble might have ended before it began. But then it is not Mr. Bowers' fault that he was obliged to play the mute. Eloise Clement is the chameleon-like Cora, while others are Charles Charles, Frank Andrews and Frank Norcross.

THE STORY AND PLAYERS

After the death of her father (Charles Charles), an old trapper, Jennie Cox (June Elvidge) accepts the offer of Professor Rolfe (Frank Andrews) to come to the city. He finds her a position as typist but owing to the jealousy of another girl she soon is discharged. Her predicament becomes serious when Rolfe dies suddenly of heart disease. Down to her last three dollars, she decides to obey the law of self preservation and eat a square meal. She selects the Claridge to dine in and starts with a cocktail Here she renews her acquaintance with Billy West (John Bowers) whom she met in the mountains. Billy has just obtained a legal separation from his wife, Cora (Eloise Clement), so with a charming show of unconventionality, he invites Jennie to be his housekeeper and entertain his guests. She accepts. The guests turn out to be poker fiends, one in particular, Walker (Frank Norcross) being so fiendish that he is crooked. One night he plucks twelve thousand in I. O. U.'s from Billy and in triumph tells Cora of it afterwards. Cora, informing Walker that he has trimmed her former husband, demands the papers and, with a great softening of the heart returns them to the bewildered Billy. She also plays Cupid. Walker had messed up the romance of Billy and Jennie pretty badly and the loose ends lie in Cora's hands. She has the satisfaction of tieing the knot that unites her one-time mate with his new love.

"A Neighbor's Keyhole"

(*Fox-Sunshine Comedy—Two Reels*)

Reviewed by Peter Milne

THIS appears to be one of the most elaborate and extravagant comedies that Henry Lehrman has ever produced for the Fox program. Its special effects include a hurricane and a violent rainstorm which continues throughout the two reels. The wild chasing which goes on through wind and rain contains a number of extremely clever gags which bring hearty response. There is no let-up in stunts and comical business. They present a veritable parade of wild comedy, the like of which has seldom been seen. The two reels must have cost a sum equal to that expended on the average five-reel feature, perhaps more.

The cast which includes Winnifred Westover and Billie Ritchie enters into the spirit of the thing with a vengeance, but it is to the man who directed it that the greatest credit must go. To introduce a succession of funny, ridiculous and marvelous incidents as if they were commonplace occurrences is the secret of the success of this type of comedy. The man who put this one on ranks high in his art.

Two of the Wolfville Series

(*Vitagraph-General Film—Two Reels Each*)

Reviewed by Peter Milne

TWO of the Alfred Henry Lewis Wolfville tales as adapted and produced by Vitagraph were shown by the General Film Company for review last week. These were "The Clients of Aaron Green" and "Cynthiana." Neither one of the two possesses a great amount of plot interest, their bids for response lying in the various eccentric characters introduced and the peculiar dialogue with which the author filled his stories. While the first one is a trifle tedious, the second presents an entertaining yarn, rather wandering and inconclusive, but having the advantage of a good "boob" character played excellently by Jack Dill.

"The Clients of Aaron Green" has to do with the experiences of an ambitious lawyer in Wolfville. Wolfville's only law is the rope and it resents the intrusion of the long-winded Aaron Green. The boys prefer the limb of any handy tree to settle their arguments. After giving the natives a few samples of his power of oratory three cattle rustlers are caught and while Aaron is defending them, some of the cowboys sneak out and finish them off in old-fashioned style. So afterwards Aaron departs. Bob Burns, Sindey Hayes, William Lester and Texas Allen are included in the cast.

"Cynthiana" relates of a fiery young lady who comes to Wolfville and opens a Votes for Women saloon. One gentleman who flirts with her is obliged to dance to the tune of her six-shooter. But Oscar, the tenderfoot, proposes marriage. Oscar meets the same fate until Cynthiana thinks better of it and decides that he wouldn't make such a bad husband after all. Besides Jack Dill, Patrictia Palmer, George Holt, Texas Allen, William Lester and Hattie Buskirk are in the cast.

(*More Screen Examination will be found on page 3326*)

In and Out of West Coast Studios

By J. C. Jessen

Live Triangle Items

Names collected this week at the Triangle studio, Culver City, show that the company is entitled to a service flag containing forty-nine stars to indicate the number of men who have left to join the colors. This is slightly more than ten per cent. of the number of people employed at the studio, including men, women and children. The list includes Lloyd Bacon, William Franey, George Hall, Ray Jackson, Lee Roland and William Lipe, all actors; Harry Edwards, director; Charles M. Parker, vice-president; a number of assistant directors, company clerks, and men from every other department of the studio. This is the largest quota of any West Coast studio, and an organization is being formed at the producing plant to insure that every absentee shall have every comfort within the means of those at the studio.

One of the famous Red Saunders stories by Henry Wallace Phillips will serve as the next vehicle for the Triangle cowboy star, Roy Stewart. The subject has been given the working title of "The Fly God," and Director Cliff Smith has as the leading woman, Claire Anderson. Walter Perry, Aaron Edwards, and the cowboys, together with Edward Peil, will make up the cast. Peil will have a very difficult role to play in this story, that of impersonating a cultured man who, because of a malady, has become a weakling.

"Flapjack" is the name given a two-reel comedy by Frank Condon which is to have a western atmosphere. William Beaudine is directing this, and has as his principals George Hernandez, Josie Sedgwick, Charles Dorian, Will Jeffries, and others.

The lives of a number of Triangle players were endangered this week when a team of mustangs from the ranch ran away during the making of a scene.

With Pathe Players

No official notification, it is said this week, has been received relative to the several Pathe companies producing at Universal City. The three headed by Bryant Washburn, Bessie Love and Frank Keenan, still have their headquarters at the Paralta Studios. Washburn, under the direction of Director William Worthington and Raymond B. West, has filmed a farce comedy which it is declared will make even a greater name for Washburn than "Skinner's Dress Suit." The story was contributed by Mildred Considine, and Washburn has as his lead, Mildred Davis, a Philadelphia girl who sprang into prominence in two pictures, the first of which was when she played in support of Viola Dana in "Weaver o' Dreams."

Robert Thornby is making the final scenes for "Caroline of the Corners," from the Rose Endicott story prepared for the screen by Frank Beresford. The company is back at the studio after ten days at Bear Lake.

The Frank Keenan Company is busy with an early day western laid in California, adapted from a well known play. Maude George is the lead opposite Mr. Keenan, and Ernest Ward, the director, is playing an important character part. In addition to these, Dick LaRino, Mignon Anderson, Charles Gunn, Joseph Dowling and Wadsworth Harris are in the cast. The continuity was written by Jack Cunningham.

The F. P.-Lasky Studio

While the work of rebuilding the Lasky studios is progressing, there are three units at work on new subjects at the Famous Players-Lasky Hollywood plant.

Donald Crisp has just made the final scenes for "Less Than Kin," with Wallace Reid and Ann Little, and Robert Vignolia has Clara Kimball Young's next subject completed. It is titled "The Claw."

C. B. De Mille is still at work on "We Can't Have Everything," and the Pickford Company, under the direction of William D. Taylor, is working on "Captain Kidd, Jr." Donald McLain is playing opposite Miss Pickford in this subject, and Marcia Manon and Spottiswoode Aitken are in the cast.

The new Fairbanks story has not been titled, but the preliminary scenes for this have been begun.

Director James Young has a company headed by Vivian Martin finished, which as yet is unnamed, at the Morosco studio, and Walter Edwards is in charge of filming the next Constance Talmadge picture in which Harrison Ford is the leading man.

The Lasky Home Guards are preparing to give a dance at the studio on the evening of May 25 to raise funds to send presents and necessities to former members of the Lasky organization who are now members of the Liberty Army.

The second Clara Kimball Young Company is still at work on "The Hushed Hour," being produced by Harry Garson. This has a particularly big cast, which includes such well known screen notables as Blanche Sweet, Wyndham Standing, Wilfred Lucas, Gloria Hope, Mary Anderson and Milton Sills.

Vitagraph News Bits

Director J. A. Howe has returned with the Vitagraph Big V Comedy Company to the Vitagraph studio, Hollywood. This company has been cruising up and down the Pacific coast for ten days and some particularly funny incidents were transferred to film featuring the sea experiences of Earle Montgomery and Joe Rock, the featured players in Mr. Howe's company.

A fund of $50 for Red Cross relief work was raised at an informal entertainment staged in the social salon of the Steamer Queen. Numbers were contributed by the screen favorites and vaudeville stars among the passengers. The amount was turned over to the Red Cross headquarters by Purser L. J. Coughlin.

The horses used by Director William Duncan and others of the Vitagraph studio were given a holiday on Friday, May 3, and turned into the hills back of the Vitagraph studio by way of celebration. The event celebrated was Red Star day and since the proceeds of that day were to benefit the war horses, the Vitagraph felt that the horses used in their various companies were entitled to a holiday.

The building of eight new dressing rooms has been completed at the Vitagraph Hollywood studios. These are for the women of the various Vitagraph companies and the new dressing room tier is by way of a second story addition to dressing-room lane. The men's dressing-rooms are also to be added to, so a second story is in the building right now and this will provide the men's dressing-quarters with the necessary additional rooms.

A large reservoir, surrounded by cliffs, has been built on the Vitagraph lot for Larry Semon's Big V Comedy Company. Horses and men will go over the top of these cliffs and a bridge built from one side of the reservoir to the other furnishes additional cause for thrills in the Semon comedy.

Universal Newsettes

A majority of the producing units at Universal City will within a few days begin work on new subjects, and the happen so of all starring new subjects at one time is making the technical department decidedly busy.

Elmer Clifton this week filmed the last scenes for "The Eagle" which has Monroe Salisbury supported by Edna Earle and a big cast, and is next to film "The Rustler of Wind River," an adaptation from the novel by J. W. Ogden.

The Mary Widdimar novel "Why Not?" has been adapted for a photoplay in which Carmel Meyers will be featured under the direction of Elsie Jane Wilson; and Tod Browning is to begin the direction of a new Ella Hall subject adapted from the Ethel M. Kelly story, "Turn About Eleanor."

An original story of the mock melodrama type has been written for Franklyn Farnum by F. McFrew Willis, which is at present known as "Hitting the High Spots." Eileen Percy is to continue as Farnum's leading woman, and Douglas Gerrard will be the director. This plot is based upon a mistaken identity situation in which Farnum is charged with being a bomb thrower.

Little Zoe Rae, who was loaned to the Essanay Company at Chicago several weeks ago by the Universal, has returned and is to be featured in a subject as yet unnamed written by Elliot Clawson and to be directed by Rupert Julian. Ruth Clifford will also have a featured role in this Southern story, and Lucretia Harris will also take an important part. Kenneth Harlan is the leading man.

Half of the enclosed 400-foot stage, which is 100 feet wide, was required this week for the interior of a New York Chinese restaurant setting used in scenes for "Discipline of Genevra," filmed by Director Allen Holubar and featuring Dorothy Phillips, supported by William Stowell, Lon Chaney, George Fawcett, Clarissa Selwyn and others.

Paralta Paragraphs

Following a complete reorganization of the various Paralta corporations during the past week, production work was renewed at the studios, which in the future will bear the name of Brunton. Robert Brunton, who has been manager of production at Paralta since the studios were opened, with Jesse D. Hampton, who has been identified with the Ince organization, as business manager for the past year, has purchased the Paralta studios and formed the Robert Brunton Company. All production work of Paralta Plays, as well as the making of all prints, will be done in the future at Brunton studios where the general offices of the Paralta Plays, Inc., will be. The New York offices are to be closed with the exception of maintenance of a publicity bureau in connection with the Hodkinson Productions releasing organization.

Prior to the departure of Robert Kane, who returned to the army after a ten days' furlough; Carl Anderson, former president, who, with Nat I. Brown, retiring treasurer, went East, no statement was made by any of them regarding their intentions in the immediate future. Brown, it is understood, will shortly answer the draft call. A greater portion of the stock in Paralta Plays, Inc.; Paralta Studios, Inc., and other corporations organized for the making of J. Warren Kerrigan, Bessie Barriscale, Henry Walthal and Louise Glaum subjects, were sold to Herman Katz, who, with his attorney, Jacob H. Corn, has been at the coast for the past three weeks, and to John E. DeWolf, Messrs. Katz and DeWolf were the original financiers of the Paralta enterprises, and they have interested considerable other additional finance in the corporations.

From the studio it is announced J. Warren Kerrigan will play in additional subjects for the Hodkinson releases. Negotiations for this work by Mr. Kerrigan are now being carried on by J. D. Jampton. Plans now made provide that Kerrigan shall next work in a story titled "Toby," adapted by Thomas Geraghty from the novel of the same name by Credo Harris. Lois Wilson is to be Kerrigan's leading woman, and Raymond B. West will direct the making of the production.

Here and There

"The Vamp," the Enid Bennett story, has been completed by Jerome Storm, and this actress is now working in an unnamed story written by R. Cecil Smith in which there will be a cast of Melbourne McDowell, Billy Elmer, Virginia Southern, J. P. Lockney and others directed by Victor Schertzinger.

The Yorke-Metro Company has moved to the Gordon Street studio where they resumed production this week following a stay of more than a week in the Sierra Madre Mountains where the final scenes were made for "Lend Me Your Name." This subject being out of the way, it is said by Fred J. Balshofer, the company will next make an adaptation from the Henry Kitchell Webster novel, "A King in Khaki." Fred J. Balshofer, with William J. Bowman, will direct this subject.

The Lois Weber staff will, in a few days, complete the filming of "The Forbidden Box," at least, that is the temporary title of an original story by E. V. Durling, Los Angeles representative of the Morning Telegraph. Mildred Harris, as in previous Lois Weber Productions, is featured in this photoplay. Fred Goodwins is the leading man, and others appearing in prominent parts are Priscilla Dean, Kate Toncray and also Henry Woodward.

The Alaskan waters story, "Shark Monroe," has been completed by Wm. S. Hart, and while his writing staff is preparing his next story, he has been devoting most of his time of the past week to preparations for a military ball to be given Saturday evening, May 11, at the Coronado Hotel, San Diego, for the Willian S. Hart Two-Gun Regiment officers, numbering more than 200. At this ball Mr. Hart will have as his guests practically all of the dramatic critics of Los Angeles papers, as well as representatives of the trade journals.

Announcement is made this week that I. W. Keerl, vice-president of the Corona Cinema Company and well known in financial circles of Los Angeles, has been appointed secretary of Sherman Productions, Inc., and will devote all his time to the business of this company.

Hollywood Hookum

JUNE 1, 1918 NEWS MORE NEWS

Fair and cloudy.

Jess Lasky's still in town.

Ben Hampton is going east.

Carl Anderson has gone east.

Nat I. Brown is going to war.

Bob Kane has returned to war.

Paralta attorney, Joseph Corn, is going east.

Anita Loos and John Emerson are in town from New York.

United Theatres, Lee Ochs, is expected in Los Angeles momentarily.

Bill Desmond is now referred to as the cause for "why girls leave home."

Jack Cunningham has joined the criminal league—he ran away from a speed cop.

Bill Hart bought $115,0 worth of Liberty Bonds, and now he wants to go to war.

Universal Companies have started a general raffle every noon with a card full of War Savings Stamps.

Harold Lockwood insists that it's not necessary to clean fish, for they lived in water all their lives.

George Hernandez is organizing a society for the prevention of calling sleeping car porters "George."

Rumors have it that B. A. Rolfe and Carl Anderson will soon start a new program with Florence Reed, Blanche Sweet and others.

Lloyd Hamilton is recovering from illness. He claims he played a boy part in a Lehrman Sunshine Comedy and caught the Yankee Measles.

ZaSu Pitts, of Metro, opines, she was named after two of her aunties, Elizabeth and Susan. What we want to know is, was Za or Su the older.

Harrington, who issues Bull-A-Ton for H. A. Johnson Company, of Seattle, addresses one to MOTION PICTURE NEWS on Figureitout street.

Ruth Clifford now claims her first off stage kiss was given to a man who bought a Liberty Bond, all of which was patriotic to say the least.

J. "Pep" McGowan and psychological Bill Wing, have been named the "heavenly twins" at U City, where Bill is writing the circus serial "Pep" is producing.

Grace Darmond, who has lived in California six months and moved as many times, has taken a new bungalow. None of her friends know where she lives now.

The National Film Corporation's mail has been cluttered up for the past few days with supposed scenarios in which Bill Parsons is to play with a lot of kiddies.

Al Christie has found a way to keep all his players from getting sick—among the male sex. The invention requires the presence of a bevy of girls from a local cabaret.

"The Boys" paid HOOKUM the compliment that they would be terribly shocked if their names appeared in the red-faced sheet, so here's one for 'em. EDDIE LYONS AND LEE MORAN.

Ben. Ziedman has bought a Buick automobile, but that does not mean he is going to rent a garage. He has found another way—he will keep the machine in the repair shop at night.

Report reaches us that Vernon and Watts resorts are to be enlarged so men of the movies can go there with the assurance they will not be seen by their wives should the wives appear.

Eddie Sutherland is attempting to perfect a silencer for the automobile a "friend" sold him the other day. When it is started the neighborhood thinks a German airplane is passing over.

The Triangle prop man went home the other day to the key with the handcuffs Wallace MacDonald was wearing, and the juvenile leading man had a wonderful time getting his share of hash at the studio beanery.

Olive Thomas telephoned friend husband, Jack in New York the other day at a cost of one hundred dollars, to learn if he had claimed exemption entitled to a married man. The exemption amounted to eighty dollars.

H. Louis Snyders, the Metro scenario writer and not the catsup maker, has room number fifty-seven at one of our well-known hotels, and so his friends have dubbed him "Chow Chow," in some instances, while in others "Dill Pickles."

E. Mason Hopper has eight extra men working under him now whose combined ages total 560. The oldest is ninety, who insists upon calling all the others mere boys. It is interesting to note the subject in production is "Just As The Sun Went Down."

The prize for the best mistaken identity story for the week goes to John D. Woodside of Triangle—he has some of the Triangleites arrested by an Anaheim cop on the charge of kidnapping, and investigation shows that Anaheim has nothing but a night watchman.

Ray Griffith claims he has not had a drink for several weeks, but comes up smiling with a story that he woke up at the Triangle ranch the other day, looking straight into the eyes of a rattlesnake. Rattlesnakes, they say, are blind at this time of the year.

H. O. Davis walked through a set the other day and complimented Cliff Smith on securing a wooden Indian for the setting when the wooden Indian proved to be Aaron Edwards, a character actor, doubled up with war-paint and a breech cloth as well as a plug hat.

Features---Current and Coming

Bluebird Photoplays

May 6.	Danger Within (Little Zoe Rae)	5
May 13.	The Guilt of Silence (Monroe Salisbury, Ruth Clifford)	5
May 20.	"$5,000 Reward" (Franklyn Farnum	5
May 27.	A Broadway Scandal (Carmel Myers)	5
June 3.	Midnight Madness (Ruper Julian, Ruth Clifford	5
June 10.	Nobody's Bride (Title to be changed) (Ella Hall, Priscilla Dean)	5
June 10.	Woman Against Woman (Ella Hall, Priscilla Dean)	5
June 17.	The Eagle (Monroe Salisbury	5

Universal Productions

May 6.	The Two-Soul Woman (Special Attraction) (Priscilla Dean)	5
May 13.	No Release	
May 20.	The Bride's Awakening (Mae Murray)	6
May 27.	No release	
June 3.	The Model's Confession (Mary MacLaren) (Special Attraction)	6
June 10.	No release	
June 17.	Smashing Through (Herbert Rawlinson) Special Attraction	5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

PARAMOUNT PICTURES

Apr. 1.	Honor of His House (Sessue Hayakawa)	
Apr. 8.	His Majesty, Bunker Bean (Jack Pickford)	
Apr. 8.	The House of Silence (Wallace Reid)	
Apr. 15.	Rich Man, Poor Man (Marguerite Clark)	
Apr. 15.	Unclaimed Goods (Vivian Martin)	
Apr. 22.	Playing the Game (Charles Ray)	
Apr. 29.	Let's Get a Divorce (Billie Burke)	
Apr. 29.	Tyrant Fear (Dorothy Dalton)	
May 6.	Resurrection (Pauline Frederick)	
May 6.	Biggest Show on Earth (Enid Bennett)	
May 6.	The White Man's Law (Sessue Hayakawa)	
May 13.	Mile-A-Minute Kendall (Jack Pickford)	
May 20.	The Mating of Marcella (Dorothy Dalton)	
May 27.	Prunella (Marguerite Clark)	
May 27.	His Own Home Town (Charles Ray)	
May 27.	Believe Me, Xantippe (Wallace Reid)	

ARTCRAFT PICTURES

Apr. 1.	The Tiger Man (Wm. S. Hart)	
Apr. 8.	The Lie (Elsie Ferguson)	
Apr. 22.	Mr. Fix-It (Doug Fairbanks)	
May 13.	M'liss (Mary Pickford)	
May 20.	Old Wives for New, by Cecil B. De Mille	
May 20.	Selfish Yates (William S. Hart)	

First National Exhibitors' Circuit, Inc.

On Trial
Charles Chaplin.
Daughter of Destiny (Mme. Petrova).
Herbert Brenon's "Empty Pockets."
The Sign Invisible (Big Mitch Lewis).
The Fall of the Romanoffs.
Tarzan of the Apes.

Dec. 23.	The Daughter of Destiny (Mme. Petrova)	7
Feb. 1.	The Light Within (Mme. Petrova)	7
Mar. 18.	The Life Mask (Mme. Petrova)	7
Apr. —.	Tempered Steel (Mme. Petrova)	7

Fox Film Corporation

SPECIAL FEATURES

May 5.	Brave and Bold (George Walsh)	5
May 12.	Peg of the Pirates (Peggy Hyland)	5
May 19.	Confession (Jewel Carmen)	
May 26.	The Firebrand (Virginia Pearson)	
June 2.	Blue-Eyed Mary (June Caprice)	
June 9.	Ace High (Tom Mix)	
June 16.	We Should Worry (Jane and Katherine Lee)	
June 23.	The Scarlet Road (Gladys Brockwell	
June 30.	The Kid Is Clever (George Walsh)	

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7
May 5.	True Blue (Wm. Farnum)	6
May 19.	The Caillaux Case (All Star Cast)	6

Goldwyn Features Corp.

Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6
May 19.	The Fair Pretender (Madge Kennedy)	6
June 2.	All Woman (Mae Marsh)	6
June 16.	The Venus Model (Mabel Normand)	6
June 30.	The Service Star (Madge Kennedy)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	Rose o' Paradise (Bessie Barriscale)	—
May 27.	Shackled (Louise Glaum)	—

Jewel Productions, Inc.

Nov. —	The Price of a Good Time (Drama)	—
Dec. —	The Grand Passion (Drama)	—
Dec. —	K (Drama)	—
	The Doctor and the Woman (Drama)	7 reels
	The Kaiser, the Beast of Berlin.	

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

May 6.	The Trail to Yesterday (Bert Lytell), Metro	5
May 13.	Cyclone Higgins, D.D. (Bushman & Bayne), Metro	5
May 20.	The Winning of Beatrice (May Allison), Metro	5
May 27.	Lend Me Your Name (Harold Lockwood), Metro-Yorke	5
May 27.	Pay Day (Mr. and Mrs. Sidney Drew), Metro	55
June 3.	The Demon (Edith Storey), Metro.	5
June 10.	The Only Road (Viola Dana), Metro	5
June 17.	No Man's Land (Bert Lytell), Metro	5
June 24.	The Scheme (F. X. Bushman, Beverly Bayne), Metro	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5
Toys of Fate (Nazimova), Screen Classics, Inc.	7

Mutual Film Corporation

Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5
Apr. 22.	(Title to be announced later), Mutual-Star Production	5
Apr. 29.	Hearts or Diamonds (Wm. Russell)	5
May 6.		—
May 13.	No release	—
May 20.	No release	—
May 27.	Social Briars (Mary Miles Minter), American	5
June 3.	No release.	—

Pathe Exchange, Inc.

May 5.	How Could You, Caroline? (Bessie Love, James Morrison)	5
May 12.	The Dagger Woman (Ivan Mozukin, Olga Zovska), Russian Art.	5
May 19.	The Mysterious Client (Irene Castle, Milton Sills, Warren Oland)	5
May 26.	A Daughter of the West (Baby Marie Osborne, Frank Whitson, Marion Warner, J. Morris Foster, Wm. Quinn), Diando	5
June 2.	The Yellow Ticket (Fannie Ward, Milton Sills, Leon Bary, Helen Chadwick, Warren Oland)	5

Select Pictures

Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge).	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5
Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady)	5
May —	The Lesson (Constance Talmadge)	5
May —	De Luxe Annie (Norma Talmadge)	6
May —	The Ordeal of Rosetta (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5
The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

Apr. 28.	The Lonely Woman (Belle Bennett)	5
Apr. 28.	Paying His Debt (Roy Stewart)	5
May 5.	An Honest Man (Wm. Desmond)	5
May 5.	Mme. Paulette (Claire Anderson)	5
May 12.	Her Decision (Gloria Swanson, J. Barney Sherry)	5
May 12.	Wolves of the Border (Roy Stewart)	5
May 19.	The Honor of Taro San (Jack Livingston)	5
May 19.	Old Hartwell's Cub (Wm. Desmond)	5
May 26.	Old Loves for New (Margery Wilson, Lee Hill)	5
May 26.	High Stakes (J. Barney Sherry)	5

Vitagraph V-L-S-E.

May 6.	The Little Runaway (Gladys Leslie, Edward Earle)	5
May 13.	The Triumph of the Weak (Alice Joyce, Walker McGrail)	5
May 20.	The Golden Goal (Harry Morey, Florence Deshon)	5
May 27.	Bares, the Son of Kazan (Nell Shipman, Alfred Whitman)	5
June 10.	Find the Woman (Alice Joyce)	5
June 17.	The Soap Girl (Gladys Leslie)	5

World Pictures

May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6
May 13.	Journey's End (Ethel Clayton)	5
May 20.	Vengeance (Montague Love, Barbara Castleton)	6
May 27.	The Oldest Law (June Elvidge)	5
June 3.	The Interloper (Kitty Gordon, Irving Cummings)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American Standard Motion Picture Corp.

Tom Brett Comedies.
The Blackmailers.
Ignorance.
S. O. S.
Mormon Maid.
Whither Thou Goest.
God's Man.

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly
Whose Wife?
The House that Jack Built
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
May 6. A Regular Patsy (Billy Mason, Eleanor Field).
May 13. Love and a Gold Brick (Bobby Vernon, Eleanor Field, Ethel Lynne).
May 20. Their Breezy Affair (Billy Mason, Dorothy Dane).
May 27. Their Honeymoon Baby (Jay Belasco, Ethel Lynne).
June 3. Petticoats (Bobbie Vernon, Eleanor Field).

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs..........4 reels
Liberty Hall ....4 reels
The Black Spot.........................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels
The Hypocrites ....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois and Indiana)
The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Florida Film Corporation

JOSH BINNEY COMEDIES (Funny Fatty Filbert)
May —. Fabulous Fortune Fumblers.....2 reels
June —. Fred's Fictitious Foundling.....2 reels
June —. Freda's Fighting Father........2 reels
Aug. —. Fatty's Fast Flivver ....2 reels
Sept. —. Fatty's Frivolous Fiancee......2 reels

The Fordart Films, Inc.

(Francis Ford Productions Co.)
Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness........6 reels
Conquest of Canaan.....................5 reels
God's Man ....9 reels
My Own United States (through Metro).

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure)......7 parts
The Liar (Jane Gail, Stanley Walpole).. 6 parts

Jesse J. Goldburg

"OUTING-CHESTER PICTURES"
(To be issued one a week)
Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.
Apr. 22. The Chinese Musketeer.
Apr. 29. Feet and Defeat.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

D. W. Griffith

Intolerance ....9 reels

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart
The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
Apostle of Vengeance.
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)..............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)..............5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) ....6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Marine Film Co.

Lorelei of the Sea.....................— reels

Renowned Pictures Corporation

The Public Defender....................6 reels
Naked Hands ....5 reels
Mother Love and the Law................7 reels
In Treason's Grasp.....................5 reels
Should She Obey?.......................7 reels

Frank J. Seng

Parentage ....7 reels

Sterling Pictures Corporation

The Golden God (Alma Hanlon feature)..5 parts
She Was a Dangerous Girl (Cartoon comedy) ....500 ft.
Zippy the Fireman (Cartoon comedy)....500 ft.
Zippy in a Sanatorium (Cartoon comedy).500 ft.
Zippy Buys a Pet Pup (Cartoon comedy).500 ft.
Slick and Tricky (Cartoon comedy)......500 ft.
Doctor Bunny's Zoo (Cartoon comedy)...500 ft.
The Old Forty-Niner (Cartoon comedy)..500 ft.
Mr. Coon (Cartoon comedy)............500 ft.
Mose Is Cured (Cartoon comedy)........500 ft.
Zippy's Insurance (Cartoon comedy).....500 ft.
Zippy's Pets (Cartoon comedy)..........500 ft.
The Unknown (Cartoon comedy)........500 ft

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father..........2 reels
Aug. — Fatty's Fast Flivver..............2 reels
Sept. — Fatty's Frivolous Fiancee........2 reels

Educational Film Corp. of Amer.

SCENICS

Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel ....1000 ft.
May 8. What the Ice Age Left.........1000 t.
May 15. The Silent Wonderlands of the West, No. 1 ....1000 ft.
May 22. Following the Course of the Cayuse ....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 ....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep..........500 ft.
May 6. Wild Babies ....500 ft.
May 20. The Friendly Bee ....500 ft.
Apr. 8. Night Animals ....500 ft.
—Wild Goats and Sheep........
—Wild Babies ....
Apr. 15. Milan Cathedral; Logging in Italy........................

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left........

NEWMAN TRAVEL PICTURES

Tid Bits of Travel..........
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids) ....500 ft.
May 13. His Last Will (Katzenjammer Kids) ....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids) ....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

Mar. 4. In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon: Pinkerton Pup's Portrait.
Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Karlson.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsychore; Cartoon: Hornets of the Sea, by J. F. Leventhal.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (Interior Decorating); Cartoon: Bobby Bumps, by Earl Hurd.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon by — "Me and Gott" — Bray Studios.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Karlson.
Apr. 15. Women in the World of Work; Hawaii, The Beautiful; Cartoon by Earl Hurd.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon by Bray Studios.
Apr. 29. Titles Unavailable.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Mar. 4. On the Way to the Front with the Chinese Labor Corps.
Mar. 11. The Alaska Cruise.
Mar. 18. A Summer Day in Skaguay.
Mar. 25. Over the White Pass.
Apr. 1. Down the Yukon.
Apr. 8. In Happy Honolulu.
Apr. 15. Peerless Pineapples of the Pacific.
Apr. 22. High Spots of Hawaii.
Apr. 29. Our Filipino Fighting Force.

PARAMOUNT ARBUCKLE COMEDIES

Mar. 18. The Bell Boy.
Apr. —. No April Release Reported.

PARAMOUNT MACK SENNETT COMEDIES

Mar. 11. Sheriff Nell's Tussle.
Mar. 25. Those Athletic Girls.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife..............2 C
Mar. 17. A Selfmade Lady................2 C
Apr. 7. A Waiter's Wasted Life..........2 C
May 5. A Neighbor's Keyhole.............2 C
June 2. Wild Women and Tame Lions....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon...........½ reel
May 12. Occultism ....½ reel
May 19. Superintendents ....½ reel
May 26. Tonsorial Artists ....½ reel

General Film Company

BROADWAY STAR FEATURES (O. HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton) ....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) ....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle) ....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle) ....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green...............2 D
Cynthiana ....2 D
Tucson Jennie's Heart....................2 D
The Coming of Faro Nell..................2 D

BLUE RIDGE DRAMAS (Ned Finley)

The Return of O'Garry....................2 D
Mountain Law.............................2 D
The Raiders of Sunset Gap................2 D
O'Garry Rides Alone......................2 D
The Man from Nowhere.....................2 D

ESSANAY GEORGE ADE FABLES ESSANAY COMEDIES (1 reel)

Our Little Nell..........................1 C
Check Your Hat, Sir......................1 C
Wild Algy of Piccadilly..................1 C
All Stuck Up.............................1 C
The Lie That Failed......................1 C
The Jazbo Sheriff........................1 C

SNAKEVILLE COMEDIES (One reel each)

Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.
When Slippery Slim Met the Champion.
Snakeville's New Waitress.
Slippery Slim's Dilemma.
Slippery Slim's Inheritance.
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.

ESSANAY SCENICS

Water Powers of Western Canada.........1 Sc.
Through Canada from Coast to Coast......1 Sc.
How Canada and the Farmer Co-operate in Grain Raising ....1 Sc.
Agricultural Opportunities in Western Canada ....1 Sc.
Water Powers of Eastern Canada..........1 Sc.
A Romance of Rails and Power............1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ....1 Sc.

CHAPLIN COMEDIES

By the Sea...............................1 C
In the Park..............................1 C
Work ....2 C
A Woman ....2 C
The Tramp ....2 C
His New Job..............................2 C
A Night Off..............................2 C

JAXON FILM CORP. "A DAUGHTER OF UNCLE SAM"

SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver..................1 C
What Occurred on the Beach...............1 C
An All-Fools' Day Affair.................1 C
Beating Him to It........................1 C
Forced Into Matrimony....................1 C

JUDGE BROWN STORIES

The Rebellion............................2 C-D
A Boy Built City.........................2 C-D
I'm a Man................................2 C-D
Love of Bob ....2 C-D
Dog vs. Dog..............................2 C-D
A Boy Built City.........................2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia).................6 D
The Marvelous Maciste....................6 D
Monster of Fate ....

VICTOR FILM MANUFACTURING CO.

The Triumph of Venus (Betty Lee) ....

DUPLEX FILMS, INC.

Shame (Zena Keefe).......................7 D

RANCHO SERIES

In the Shadow of the Rockies.............2 D
Where the Sun Sets Red...................2 D
Poverty Gulch ....2 D
Bashful Buck Bailey......................2 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) ....1 Edc.

PIEDMONT PICTURES CORPORATION (SELBURN COMEDIES)

Hubby's Holiday..........................2 C
Too Much Elephant........................1 C
Wedding Bells and Lunatics...............1 C
His College Proxy........................1 C

CLOVER COMEDIES

The Wooing of Coffee Cake Kate...........1 C
Rip Roaring Rivals.......................1 C
He Couldn't Fool His Wife................1 C
By Heck, I'll Save Her...................1 C
The Paper Hanger's Revenge...............1 C
From Caterpillar to Butterfly............1 C
A Widow's Camouflage.....................1 C
Love's Lucky Day.........................1 C
O, the Women.............................1 C

EBONY COMEDIES

A Black Sherlock Holmes..................1 C
Spying the Spy...........................1 C
The Porters..............................1 C
A Milk Fed Hero..........................1 C
Busted Romance...........................1 C
Spooks ....1 C
The Bully ....1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen).........1 C
His Fatal Fate (Dana Allen).............1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.......................5 D
The Mating of Meg Malloy.................2 D
The Last Raid of Zeppelin L-21 (Interstate——Film Company) ....

PROGRESSIVE FILM

On a Fox Farm (Educational) ....1 reel

Goldwyn Pictures Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)
May 6. Bill's Baby.......................2 reels
May 20. Bill's Predicament...............2 reels
June 3. Birds of a Feather...............2 reels
June 17. Matching Billy ....2 reels

VICTORY FILM MFG. CO.

The Triumph of Venus.....................5 D

King Bee Comedies

Mar. 1. The Rogue........................2 reels
Mar. 15. The Orderly.....................2 reels
Apr. 1. The Scholar......................2 reels
Apr. 15. The Messenger...................2 reels
May 15. The Handy Man ....2 reels
June 1. Bright and Early ....2 reels
June 15. Straight and Narrow ....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Mar. 13. The Man Eater...................Edison
Mar. 27. The Stenog......................Edison
Apr. 10. The Art Bug.....................Edison
Apr. 24. A Good Sport....................Edison

ESSANAY

Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Feb. 1. Panama Canal, Part 1.
Feb. 8. Panama Canal, Part 2.
Feb. 15. Colombia, Part 1.
Feb. 22. Colombia, Part 2.
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today....................1 C
Mar. 25. When a Man's Married............1 C
Apr. 1. Gas Logic..........................1 C
Apr. 8. A Youthful Affair..................1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

May 7. Over the Garden Wall............1 C
May 14. Her Terrible Time................1 C
May 21. My Lady Nicotine.................1 C
May 28. Her Rustic Romeo.................1 C
June 4. What the Wind Did................1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer....................2 C

Pathe Exchange, Inc.

Sunday, May 26, 1918

The Junkman (Toto, Bud Jamison, Kathleen O'Connor), Rolin ....2 C
Fireman! Save My Child (Harry Pollard, Harold Lloyd, Bebe Daniels), Rolin....1 C
Britain's Bulwarks, No. 3, "Hardships of the British Army on Its Way to Bagdad" (Official Gov't Pictures), War........1 reel
In Southernmost Russia..........................1 Sc.

Wednesday, May 29, 1918

Hearst-Pathe News, No. 44................1 top

Saturday, June 1, 1918

Hearst-Pathe News, No. 45................1 top

Sunday, June 2, 1918

The City Slicker (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin..........1 C
Britain's Bulwarks, No. 4, "How England Treats Her Prisoners (Official Government Pictures), War ....1 reel

Wednesday, June 5, 1918

Hearst-Pathe News, No. 46.............1 top

Saturday, June 8, 1918

Hearst-Pathe News, No. 47.............1 top

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

May 5. Ninth Episode, Poisoned Darts.
May 12. Tenth Episode, Double Crossed.
May 19. Eleventh Episode Episode, Haunts of Evil.
May 26. Twelfth Episode, Flashes in the Dark.
June 2. Thirteenth Episode, Enemy Tliens.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat...............1 C
Mar. 3. His Hidden Shame.................1 C
Mar. 10. Wives and Worries...............1 C
Mar. 10. She Didn't Do It..................1 C

KEYSTONE RELEASES

May 5. I Love Charles Albert (Ed. Brady, Ann Kroman).......................2 C
May 12. Mr. Miller's Muddles Through (Ed. Brady, Myrtle Restell) ....2 C
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) ....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson)............2 C

Universal Film Company

Monday, June 3, 1918

NESTOR—Home James (Kathleen O'Connor) ....1 C

Wednesday, June 5, 1918

L-KO—Merry Mermaids (Dave Morris, Rube Miller) ....2 C

Monday, June 10, 1918

NESTOR—Butter Again (Gale Henry, Wm. Francy) ....1 C

Wednesday, June 12, 1918

L-KO—(Title not decided), (Rube Miller, L-Ko Beauties) ....2 C
L-KO—Merry Mermaids (Rubé Miller, L-Ko Beauties) ....2 C

Monday, June 17, 1918

NESTOR—Passing the Bomb (Eileen Sedgwick) ....1 C

Wednesday, June 19, 1918

L-KO—(Title not decided) ....2 C

WESTERN AND RAILROAD DRAMAS

June 15. Play Straight or Fight (Helen Gibson) ....2 D
June 22. Quick Triggers (Neal Hart) ......2 D

UNIVERSAL ANIMATED WEEKLY

May 22. Number 25.
May 29. Number 26.
June 5. Number 27.
June 12. Number 28.
June 19. Number 29.
June 22. Issue Number 76.
June 22. Issue Number 58.

UNIVERSAL SCREEN MAGAZINE

May 17. Issue Number 71.
May 24. Issue Number 72.
June 1. Issue Number 73.
June 8. Issue Number 74.
June 15. Issue Number 75.

UNIVERSAL CURRENT EVENTS

May 17. Issue Number 53.
May 24. Issue Number 54.
June 1. Issue Number 55.
June 8. Issue Number 56.
June 15. Issue Number 57.

LYONS-MORAN STAR COMEDIES

May 20. The One-Horse Show............1 reel
May 27. A Ripping Time ....1 reel
June 3. There Goes the Bride............1 reel
June 10. Stepping Some ....1 reel
June 17. The Knockout ....1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each
(Marie Walcamp)

May 6. Sixth Episode, The Dungeon of Terror.
May 13. Seventh Episode, Quicksand.
May 20. Eighth Episode, Into the Harem.
May 27. Ninth Episode, The Human Pendulum.
June 3. Tenth Episode (The Escape Through the Flames.
June 10. Eleventh Episode (Title Not Decided).
June 17. Twelfth Episode (Title not decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4...............2 reels
May 13. Treachery at Sea, No. 5.........2 reels

Vitagraph

BIG V COMEDIES

May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.
June 3. Sneakers and Snoozers.
June 10. Skids and Scalawags.
June 17. Lame Brains and Lunatics.
June 24. Boodle and Bandits.

VITAGRAPH COMEDIES

Feb. 4. Surprising Husband.
Feb. 11. Coals for the Fire.
Feb. 18. Sweets to the Sour.
Feb. 25. Their Godson.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

May 6. The Hand of Mystery (Fifth Episode).
May 13. Full Speed Ahead (Sixth Episode).
May 20. The Crater of Death (Seventh Episode).
May 27. The Plunge of Horror (Eighth Episode).
June 3. The Fire Trap (Ninth Episode).
June 10. Out of the Dungeon (Tenth Episode)...
June 17. In the Desert's Grip (Eleventh Episode).
June 24. Hurled to Destruction (Twelfth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

May 6. The Story of the Glove...........1 C
May 13. Fox Trot Finese..................1 C
May 20. The Mysterious Mr. Davey........1 C
May 27. Rooney's Sad Case................1 C
June 3. Romantic Reggie ....1 C
June 10. A Case of Eugenics ....1 C
June 17. When Two Play a Game.........1 C
June 24. When Greek Meets Greek.........1 C

EXHIBITORS' PERSONALS

MONTANA

James Wall has bought the Mission theatre at Fort Benton, and will personally direct same.

NEBRASKA

Messrs. Gustafson and Johnson have bought the motion picture theatre at Lyons from A. R. Tolefson.

Max Katelman, of Omaha, corporation clerk in the office of the Secretary of State, has bought the Magnet motion picture theatre at Lincoln.

OHIO

A. W. Reed, of Bellefontaine, Ohio, has leased the Opera House of Upper Sandusky.

OKLAHOMA

A. C. Brown has taken over the management of the Busty theatre at McAlester, succeeding A. C. King, resigned. Mr. King has accepted a position as manager of the Rialto at Tulsa, succeeding Harry Castle.

TENNESSEE

M. M. Hayes, of Lenoir City, has purchased the Moneta theatre from F. E. Perryman, and assumed its active management May 1.

H. A. Ragle has leased the Palace theatre at Mayville.

WEST VIRGINIA

J. Peters has taken over the management of the Shinnston theatre, Shinnston.

About New Pictures

"As the Sun Went Down" is an adaptation by George D. Baker of his own drama of that name. E. Mason Hopper is directing it for Metro.

Director Oscar Apfel is having his troubles at present trying to get satisfactory Chinese actors to play supporting parts in "Mandarin's Gold," starring Kitty Gordon. Chinatown in New York has been thoroughly canvassed with appreciable results.

Anna Q. Nilson, who played opposite Bert Lytell in "The Trail to Yesterday," is again his leading woman in "No Man's Land." Others in the cast are Eugene Pallette, Charles Arling, Edward Alexander and Molly McConnell.

In "Kidder & Ko," the five-reel Pathe Play released June 16, Bryant Washburn has a part that is suited to him and which is not unlike the Skinner role with which he leaped to popularity with the fans.

Harry Millarde, who has staged all of June Caprice's recent pictures, is the director of "Blue Eyed Mary," and Frances Crowley wrote the scenario. June Caprice is the star in this Fox film.

If the Marquis of Queensbury had seen "The Battle Royal," the Paramount-Mack Sennett release of May 20, he would have had good reason for writing his famous set of rules which have governed the etiquette of the padded ring for many years.

John Fairbanks, business manager of his brother's film company appears in a scene of "Say Young Fellow," a new Artcraft release. It was all done in the spirit of fun, prompted by Douglas.

Director William P. S. Earle is finishing "The Blood of the Trevtors" at the World Studios. Miss Barbara Castleton plays the lead and little Madge Evans, John Bowers and a large company are supporting her.

A convalescent ward in a home turned temporarily into an English hospital has been perfectly simulated in "Missing," Commodore Blackton's new Paramount offering, from the novel by Mrs. Humphry Ward.

Screen Classics, Inc., has obtained through the foreign agents of the Belgian dramatist, Henri Kistemaecker, the motion picture rights for that writer's play, "L'Occident," for the use of Nazimova.

Bryant Washburn has just finished "Kidder & Ko," which will be released by Pathe soon.

Hobart Henley, under whose supervision "The Face in the Dark," Mae Marsh's previous success, was made, is also director of "All Woman," a new Marsh feature.

Madge Kennedy's existence in "The Fair Pretender," her latest Goldwyn production, is said to be just one scrap after another.

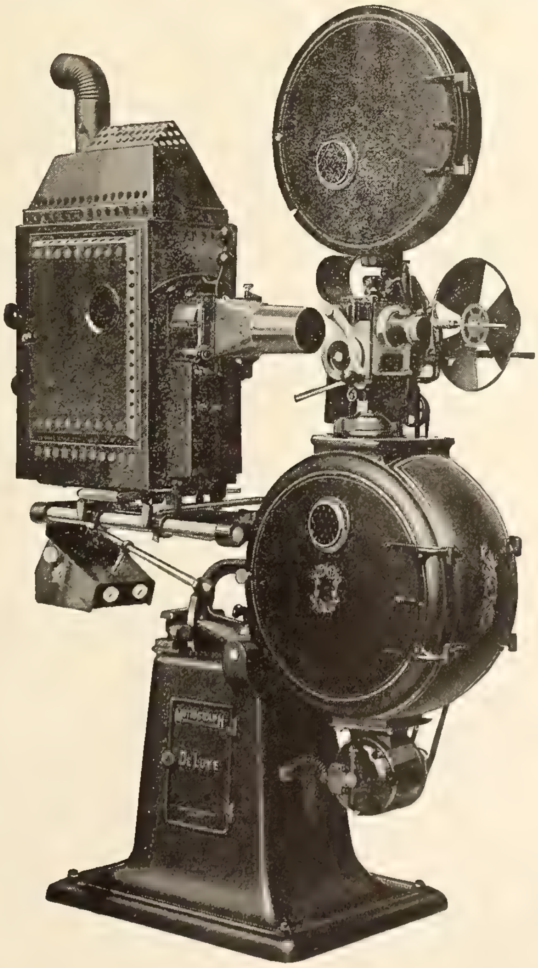
Accessory News

— SECTION OF MOTION PICTURE NEWS —

OVERJOYED

BUT

DISAPPOINTED



WE feel congratulated over the big demand for DE LUXE MOTIOGRAPHS. It is proof that the Projector is everything we claim it to be—the best on the market.

But disappointed that some of the buyers who can't wait two to three weeks for deliveries (as the heavy demand has put our factory behind on deliveries) won't get to use this famous De Luxe Machine.

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Here is a theatre seat that will be beautiful after years of hard service because it is covered with Du Pont Fabrikoid, which does not wear shabby and is absolutely unaffected by water, grease, stains, dust or perspiration.

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The film that first made motion pictures practical is easily identifiable by the words

“EASTMAN”
AND
“KODAK”

on the film margin.

EASTMAN KODAK CO.,
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BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the “News.”

1. Advertising Novelties
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3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments —Camera Lenses
7. Carbons
8. Chairs
19. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
29. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subects marked in the above lists.

Name............................

Theatre............................

City............................

State............................

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT .... *Editor*

ALFRED S. CORY .... *Technical Editor*

An Absolutely Fireproof Projector

THE third important point taken up at the recent meeting of the Society of Motion Picture Engineers was the request on the part of the National Fire Protection Association that the Society prepare specifications for an absolutely fireproof projector. It was understood that by this was meant a projector which would operate using inflammable film made according to the professional standard dimensions.

The reason for this request was in order that the Fire Protection Association might recommend, if possible, projectors made according to these specifications not only for theatre use but also for school, church, home and other semi-public gatherings without the necessity of using a fireproof booth.

At the present time the leading projection machine manufacturers are putting out projectors which differ from one another in the application of several basic principles. These have become talking points in the sale of their machines. Whether those would have to be changed or not in the working out of a new device would depend upon the fireproof specifications laid down.

When the request for these specifications was first made known some one asked, " But who will make this fireproof projector? " This, of course, does not enter into the question, as there may be as many projectors put on the market as there are manufacturers, providing each embodies in their particular product the principles incorporated in the specifications, some of which are, for example:

An enclosed head.

A gear ratio which would not allow a film to run at less than a certain speed and still have the fire shutter remain open.

A take up of not less than a certain pulling power, etc.

Whether these points would be incorporated or not in the specifications makes absolutely no difference, but they can be used to illustrate the fact that the specifications would be general and not specific in any way.

In what shape the mechanism enclosure is made makes no difference, as long as it is fireproof. One company might make it of a square design, another round, another long and narrow, etc.

One manufacturer might employ the star and cam movement for the intermittent, while another might use a movement equally efficient but of a different design entirely, but as long as they accomplished the desired result and were satisfactory to the Association according to the specifications, they would be passed by the body.

This same condition applies to all the various requirements in the specifications which may be laid down by the Society in making its recommendations.

These specifications are exactly in line with the aims of the Society, as we understand them, for they will mean greater standardization in that mechanism which is the foundation of the entire industry.

Will the machine manufacturers join in this movement with unselfish motives? I believe they will to a man, for they all know the great good which will come to all of them in future years as well as recognizing the absolute necessity of this step for the good of the industry. It does not mean throwing away what they have developed, although in some models it may mean certain changes which are bound to come anyway.

The fact of the matter is that if they do not do it now they will be forced to it later anyway, or lose a market which is ready and waiting for the motion picture. The present unhealthy classification of the picture among those much to be pitied hazardous and unsafe forms of occupation and amusements is wrong. We must copy after the automobile manufacturers, who have certain general standards of manufacture, but who still stick to their own designs and sell individual machines.

This is only one of the difficult standardization problems which has come up to this Society and which will continue to come up. Meeting them squarely spells progress and prosperity to all, film producers as well as machine and equipment manufacturers. All should be interested; it means bread and butter. Let those who hang off for fear of disclosing secrets come in and see whether they cannot co-operate in some way and help develop the industry as it should be developed.

E. K. GILLETT.

One of Many

MR. E. KENDALL GILLETT,
Motion Picture News,
New York City.

Dear Sir: I am enclosing my application to become a member of the N. A. M. L., and will say that it is, indeed, a pleasure to be permitted to do so.

I am glad to see so many operators taking an interest in the betterment of our profession and doing their bit to help advance our industry.

I trust the exchanges and manufacturers will further realize the good the members of the N. A. M. L. is doing for their property.

With very best wishes, I am,

Very truly,

E. G. KEMP,
I. A. T. S. E. 321,
710 Franklin street, Tampa, Fla.

Equipment Operating **Projection** Questions Answered

Fort Wayne A. C. to D. C. Compensarcs for 2 Arcs in Series Used Alternately

[Editor's Note—*The following instructions regarding the operation and maintenance of motor-generator sets were compiled by the Fort Wayne Works of the General Electric Co., and apply especially to the Fort Wayne motor-generator sets or Compensarcs. The information should, however, prove valuable to users of all kinds of motor-generator outfits, as the necessary precautions for the successful use of such apparatus are very clearly set forth.*]

The A. C. to D. C. Compensarc is what is commonly known as a motor-generator set, that is, two machines, a generator and a motor, coupled together and mounted on a common base.

The sets are shipped completely assembled and require only proper installation, filling of the bearings with oil and proper connection to the supply and lamp circuits before putting into service. It should be understood that these compensarcs are special machines for use only on picture projection arcs and cannot be used for ordinary constant voltage purposes.

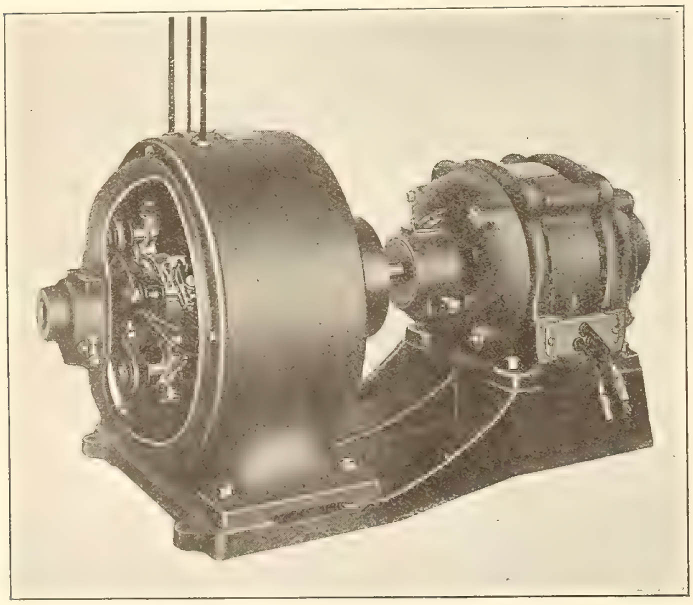

Fig. 1—Fort Wayne Series Type Compensarc

The complete equipment consists of the A. C. to D. C. compensarc proper, two short-circuiting switches, one for each picture machine, and the panel on which is mounted the instruments and field control rheostat. All single-phase outfits are equipped with proper starter; for the larger multi-phase outfits a starting compensator is furnished.

Installation

The A. C. to D. C. Compensarc should be installed in a clean, dry, well ventilated location and, if possible, near to the lamps which it is to operate. Oftentimes a small room adjoining the projection-room is provided for the Compensarc, but in some cases where such arrangement cannot be made the machine is installed in the basement of the theatre. Inaccessible locations should be avoided, as such locations will result in the machines being neglected, allowed to become dirty and perhaps damaged.

It is not necessary to provide foundations for these Compensarcs but the floor on which they are placed should be firm and free from vibration.

The machines are shipped clamped to a pair of wooden skids which form a foundation for the boxing. The machine should, if possible, be left attached to these skids until it has been conveyed to the location which it is to finally occupy. It is preferable that all wiring should be done before the boxing is removed from the machine, as the boxing will be effective in keeping the machine clean.

As soon as the machine is unboxed the name plate should be inspected to see that the volts, cycles, and phases marked on the name plate of the motor agree with those of the circuit on which the machine is to be used. The name of the generator marking also indicates the volts and amperes which the generator is designed to deliver, and this rating should agree with that specified in the order. It should be remembered that the direct current arc for motion picture projection requires less current than the alternating current arc, 25 to 35 amperes at 55 volts being usual for the direct current arc corresponding to 40 to 60 amperes at 35 volts for the alternating current arc.

The A. C. to D. C. Compensarc should be run only on circuits where the variation of either frequency or voltage from normal does not exceed 5 per cent. Where both frequency and voltage vary, the sum of the variation must not exceed 8 per cent.

If for any reason the generator or motor must be taken from the base in order to install the Compensarc, great care must be exercised that the machines are properly lined up to give a uniform air gap when the Compensarc is reassembled. If this is not done trouble will occur due to the set being out of line. Dowel-pins are provided on the generator end. To remove these, hold the squared head of the pin with a wrench and tighten up the nut which will pull out the pin. Be careful that any liners found under the feet are carefully replaced in their proper place. Should the coupling be taken apart it must be assembled carefully, making sure that the halves fit properly.

Wiring Diagrams

Diagram Fig. 3 shows the external connections for the 35-ampere two-lamp series outfit, and Fig. 4 shows the external connections for the 50- and 70-ampere two-lamp series outfit, using only a switch between the line and the motor end of the machine on the two-phase and three-phase circuits. The use of a double-throw switch, having one side fused for running and the other unfused for starting, is generally acceptable to the power companies for motors of 5 horse-power and smaller. If the power companies or other local conditions require a starting compensator, the motor end of the two- and three-phase Compensarc should be connected to the line in accordance with the diagrams, Fig. 5 and Fig. 6, respectively.

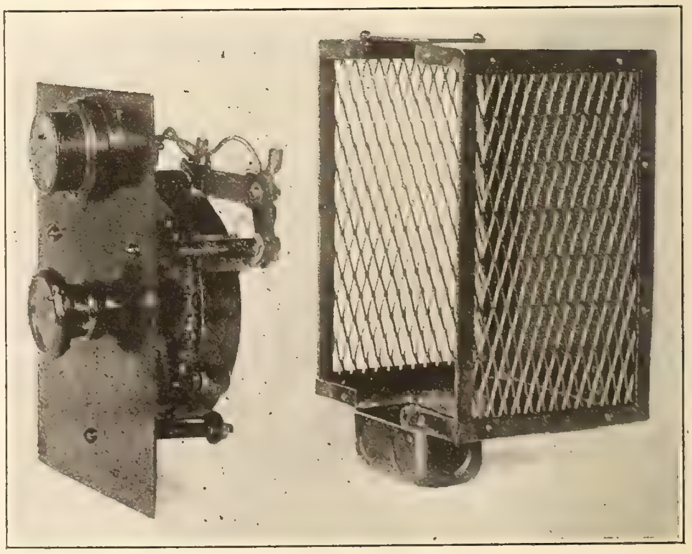

Fig. 2—Control Panel

The wiring should be of sufficient size so that the line drop from the machine to the lamp will not exceed one volt, or two per cent. of the voltage when the machine is delivering full-load current to the lamp. If too small a wire is used the lamp will be robbed of some of its voltage and give poor light.

Fuses

The lamp side of these machines does not require fuses as the generators are so constructed that they will protect themselves against overload current when the arcs are short circuited.

The motor side of the various machines should be fused as follows:

			Two 35-ampere Lamps Alternately	Two 50-ampere Lamps Alternately	Two 70-ampere Lamps Alternately
Single-phase	110-volt		80-ampere fuses	100-ampere fuses	120-ampere fuses
" "	220	"	40 " "	50 " "	60 " "
Two-phase	110	"	40 " "	60 " "	70 " "
" "	220	"	20 " "	30 " "	35 " "
Three-phase	110	"	50 " "	75 " "	80 " "
" "	220	"	25 " "	35 " "	40 " "

INITIAL STARTING

Before starting the set see that it is perfectly clean, and that the brushes move freely in their holders and make good contact with the commutator.

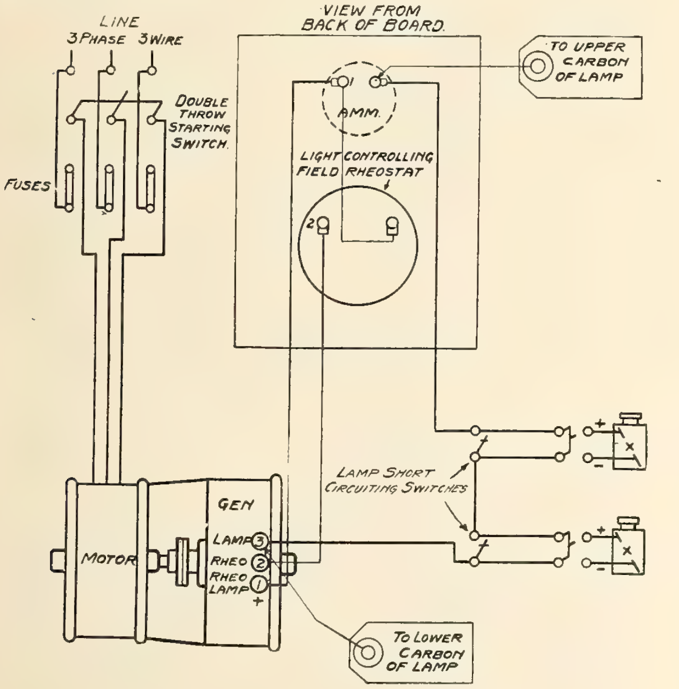
LINE
3 PHASE 3 WIRE
VIEW FROM BACK OF BOARD
TO UPPER CARBON OF LAMP
DOUBLE THROW STARTING SWITCH
AMM.
1
LIGHT CONTROLLING FIELD RHEOSTAT
FUSES
2
LAMP SHORT CIRCUITING SWITCHES
GEN
MOTOR
LAMP 3
RHEO 2
RHEO LAMP 1
+
-
X
TO LOWER CARBON OF LAMP

Fig. 3

Be sure that the oil wells are clean and filled. These machines have overflow gauges with hinged caps. The oil wells should be filled through the overflow gauges rather than through the hinged covers in the bearings. This method will prevent waste and annoyance from overfilling of the oil reservoirs.

Pour in enough oil to show in these gauges. The thin oil furnished for the moving picture machines, sewing machine oil, and similar light oil, are not heavy enough; it is better to purchase a can of "light dynamo oil" and keep it for the Compensarc.

See that the armature turns freely in the bearings, and that the machine is level.

Make sure that all connections are tight and agree with the diagram of connections for the outfit supplied.

When starting up see that the armature starts to rotate in the direction marked on the coupling. *The direction of rotation of two-phase motors can be reversed by interchanging two line leads of the same phase. In the case of single- and three-phase motors it is only necessary to interchange any two line leads of the motor.*

Immediately after starting, see that the oil rings revolve freely and carry the oil up to the shaft. Always keep the oil at the proper level in the well, that is, nearly to the lip of the overflow gauge.

OPERATION

Starting the Compensarc

In starting up the A. C. to D. C. Compensarc have the switches at the lamps open. If a single-phase outfit, close the main switch and move the starting arm on the starting box from the "off" position to the split segment which will introduce the necessary starting coils to cause the armature to start to rotate. When the armature has attained nearly full speed, the starting arm should be moved quickly over to the last segment where it is held by a latch controlled by a relay magnet. If the voltage fails, the relay magnet will release the latch allowing the starting arm to automatically return to the "off" position stopping the motor.

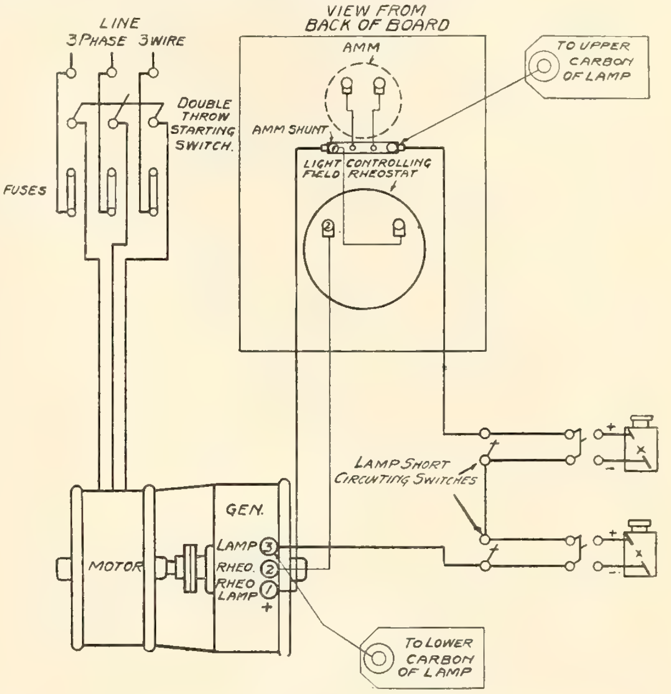
LINE
3 PHASE 3 WIRE
VIEW FROM BACK OF BOARD
AMM
TO UPPER CARBON OF LAMP
DOUBLE THROW STARTING SWITCH.
AMM SHUNT
LIGHT CONTROLLING FIELD RHEOSTAT
FUSES
2
LAMP SHORT CIRCUITING SWITCHES
GEN.
MOTOR
LAMP 3
RHEO. 2
RHEO LAMP 1
+
-
X
TO LOWER CARBON OF LAMP

Fig. 4

The arm of the starting box should never be left in starting position longer than one minute, usually much less time will suffice.

When the power companies do not require the use of starting compensators in connection with the two- and three-phase outfits they should be equipped with double-throw starting switches which have only one side fused. When starting up, the switch should be closed to the unfused side. When the speed of the armature is up to normal the switch should be quickly changed to the running side (*fused side*).

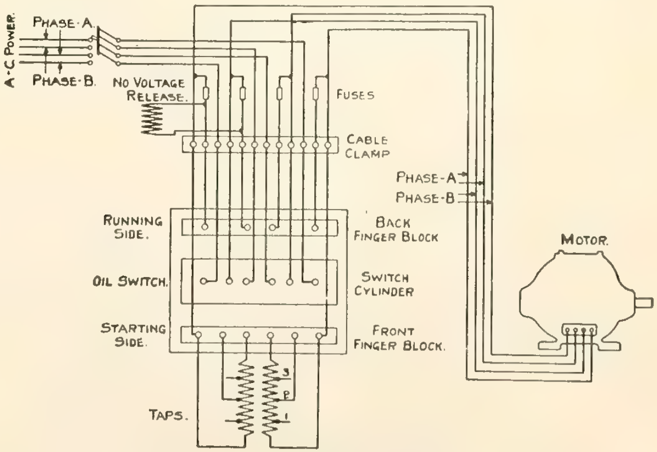
A-C POWER.
PHASE-A.
PHASE-B.
NO VOLTAGE RELEASE.
FUSES
CABLE CLAMP
PHASE-A
PHASE-B
RUNNING SIDE.
BACK FINGER BLOCK
MOTOR.
OIL SWITCH.
SWITCH CYLINDER
STARTING SIDE.
FRONT FINGER BLOCK.
TAPS.
3
2
1

Fig. 5

To start up an A. C. to D. C. Compensarc where a starting compensator is used see that compensator arm is in the "off" position and close the main switch; the compensator arm should be thrown into the starting position with a quick, firm thrust and held there until the machine comes up to speed (*about 20 or 30 seconds*), and then, with one quick, firm movement, the arm should

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be pulled over into the running position where it is held by a lever engaging with the low-voltage release mechanism.

Never, in any case, should the motor be started by "touching," that is, by throwing the starting arm into the starting position and quickly pulling it out a number of times. Such plan of "touching" does not make the rush of current at starting less, but on the contrary it produces a number of successive rushes in place of the one which it has been attempted to avoid and what is often a more serious matter, causes the contact fingers to be so badly burned that it is necessary to replace them.

To stop the machine open the main switch. The compensator arm should automatically return to the "off" position on the opening of the main switch. If it does not, throw it over to the "off" position by hand.

Starting First Lamp

When the speed of the machines is up to normal and the starting box or switch is in running position and the rheostat handle set as marked by the white arrow, short circuit the one lamp by means of its short-circuiting switch. Then close the lamp switch and bring the carbons together so that they barely touch; then separate them about 1/16 of an inch, gradually increasing the separation as carbons heat up until the proper length of arc is reached. The D. C. arc should be from 5/16 to 3/8 of an inch long, or about twice as long as an A. C. arc. Adjust the generator field rheostat until the proper amount of current is flowing.

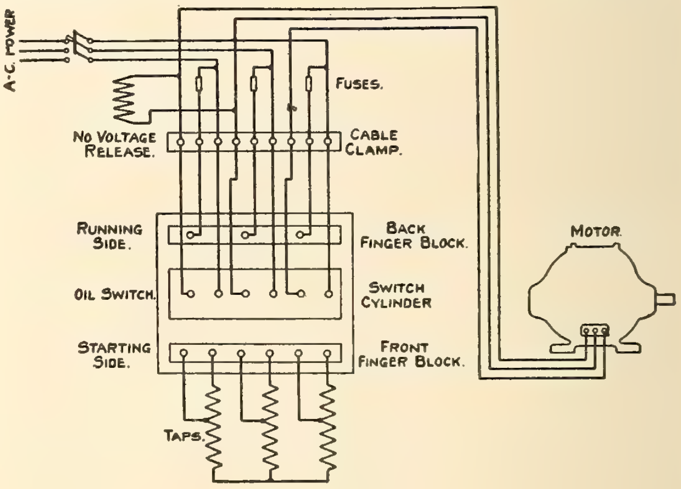

Fig. 6

If the carbons are held together too long, the machine voltage will be automatically reduced to zero, so that the arc will not have sufficient voltage and will, therefore, break when the carbons are separated. Should this occur, keep the carbons apart about 10 seconds until the machine voltage can automatically build up again; then strike the arc as directed above.

The switchboard panel, having instruments mounted on it along with the field rheostat, is very useful, and the proper current can at all times be accurately maintained. As the machine warms up, the handle of the rheostat may have to be moved one or two buttons from the mark to maintain the desired voltage and current. If the circuits are all connected as shown in the diagram the polarity should be as indicated, the upper carbon being positive. Should the upper carbon be negative and the instrument on the panel read backward, the trouble must be corrected. See that all connections are made as indicated on the diagram. The polarity must come correct if the connections are made in accordance with the diagram of connections and the armature of the set rotates in the direction marked on the coupling.

Starting the Second Lamp

To start the second lamp bring the carbons together to close the circuit; close the lamp switch and open the short-circuiting switch. This puts the two lamps in series, the current from the first lamp flowing through the second lamp. The arc at the second lamp is adjusted in the regular manner while both lamps are burning.

When ready to change over from one lamp to the other bring the carbons of the first lamp together and close its short-circuiting switch, continuing the projection on the second lamp.

It has been found in practice that the following scheme gives the most satisfactory results. A minute or two before the end of a reel of film is reached bring the carbons of the second lamp together, close its line switch and open its short-circuiting switch. The current for the first lamp flowing through the carbons of the second lamp causes the tips of the carbons of the second lamp to heat up to a white heat at the tips without actually drawing an arc. Since the tips of the carbons are heated up by this scheme a normal arc is easily and quickly secured when it is time to change over to the second lamp.

Care must be taken that the two lamps are not both burning any longer than is necessary, as the Compensarc is not intended to carry both lamps continuously. The ammeter on the panel will show the current flowing through the arc when either one or both lamps are burning; the voltage is automatically increased by the machine to compensate for the increased drop due to the second lamp and the current is held practically constant.

(To be continued next week.)

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

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Harold A. Moore	Orlando, Fla.
Harry B. Vincent	Orlando, Fla.
E. T. Morgan	Tyler, Texas.
Victor Gaston	Hopewell, Va.
Chas. S. Clark	Hartford, Conn.
Arthur E. Belton	Bartlesville, Okla.
A. E. Potter	Danbury, Conn.
John J. Rebeske	Beaver Falls, Pa.
William A. Hains	Howe, Ind.
Frank St. John	St. Paul, Minn.
Walter B. Tate	Senatobia, Miss.
B. H. Hall	West Point, Ga.
D. D. Fast	London, Ohio.
James Harnes	Bushnell, Ill.

Members Previously Recorded	842
Members Recorded This Week	15
Total Membership to Date	857

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Name of theatre where employed..

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This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible to deliver letters.

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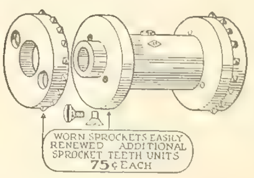

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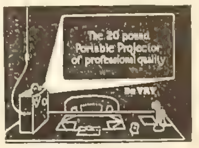

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The Camera

Stereoscopic Cinematography

THE production of motion pictures in natural colors may be now considered as a fairly well solved problem, in view of the developments of the last two years, but according to recent reports and published items the inventors are again turning their energies toward the consummation of motion pictures in relief, or in other words they are endeavoring to endow the projected screen-image with that appearance of solidarity which is the property of photographs viewed in the stereoscope.

As is the case with color photography, the production of stereoscopic pictures that exhibit true relief, or plasticity, is governed by definite optical laws which must be complied with if correct results are to be attained, and while these scientific requirements are perhaps well understood, it is difficult to apply them to cinematographic procedure and still maintain a method free from complication and added encumbrances in the line of special taking, projecting and viewing apparatus.

Although some abortive attempts have been made to produce the stereo effect in motion pictures by monocular, *i. e.,* one lens, methods, we believe that it is appreciated by all intelligent experimenters upon the subject that the effect of binocular vision must be imitated in the practice of stereoscopic cinematography, and that successful stereoscopic effects, showing very pronounced relief, only result from the combination of two series of photographs showing slightly different aspects of the subject reproduced. To secure the requisite stereoscopic records in the most direct manner requires a double camera and twice the amount of negative film which would be used in securing an ordinary record of the same action, but this added complication in taking could be readily tolerated were it possible to combine the two sets of records in a satisfactory manner upon a single film strip, which would be capable of being projected in the ordinary way so as to create the stereo effect without requiring the use of any form of viewing apparatus by the spectator.

Until recently no accurate and satisfactory method has been devised whereby the requisite pairs of stereoscopic records could be combined upon a single film strip, and in the only public demonstration of stereo cinematography which we recall, the relief effect, such as it was, could only be conveyed to the spectator through the use of a viewing device or analyser. The method referred to was the well known anaglyph of DuHauron applied to the cinematographic process. In the production of anaglyphs two sets of negatives are made at the proper inter-lens separation, and two positive films are prepared from the stereoscopic records thus secured. The positives, corresponding to the right-eye and the left-eye aspects of the subject photographed, are dyed red and green respectively, and the *superimposed* positives are then viewed, when projected, through a pair of spectacles provided with a red glass for the right eye and a green glass for the left eye, the viewing glasses or filters, being complementary to one another in hue and characterized by good sharp spectral cut-outs. The action of the viewing-filters is to present to each eye its proper component of the combined stereoscopic transparency, *and to prevent either eye from seeing the component intended solely for its neighbor.* This latter requirement, *i. e.,* that each eye should only see its corresponding picture, is of fundamental importance, but it appears to have not been taken into consideration by various experimenters and patentees, who specify that sets of stereoscopic pictures when superimposed on the film, or on the projection screen, will appear to the spectator as possessing correct relief. It is painful to contemplate just what would be the effect secured by some of these recently described and patented methods, whereby it is proposed to exhibit superimposed sets of dissimilar images with no means provided the spectator whereby each of his eyes will only see the picture corresponding to its natural viewpoint. The effect of viewing a projected motion picture consisting of superimposed images of dissimilar orientation is brain-racking indeed, as we can affirm from experience, but this fact has apparently not been perceived as yet by some inventors.

In the previous work upon the anaglyphic, or so-called two-color, method of stereo cinematography the two film strips required have been placed in contact and run together through a projector of the usual type, the result being very poor definition in the screen pictures and considerable unsteadiness and lack of register, due to the inability of the projecting machine to accurately handle the double thickness of film. It is encouraging to note, however, that great improvements are now possible in the practice of this method, through the use of double-coated film, special printing machines and coloring processes. As a result of the experimental work upon color cinematography printing machines have been devised by several workers whereby satisfactory and in some instances perfect register is secured between sets of images printed on both sides of a double-emulsion film, and the problem of applying different colors to the two sides of such stock has also been satisfactorily solved. Here, then, we perceive the possibility of producing a film strip which satisfies the requirements of stereoscopic projection, and which can be projected on a machine of conventional type, without the addition of special attachments. In order that one may see the pictures in relief, an analyser or pair of viewing-filters, is, however, still required, and this requirement remains as a drawback to the commercial utility of the scheme.

Not only are special means required for viewing anaglyphic projections, in order to secure the stereo effect, but every other scientifically correct method of stereo cinematography that has been proposed to date requires the use of some special viewing device or ocular whereby the dissimilar stereoscopic photos are caused to combine, thus creating the relief effect in the brain of the spectator. Until the necessity of using analysers or viewing oculars can be eliminated, no process of stereo cinematography will be a feasible proposition commercially, and it is difficult to see how the viewing apparatus can be dispensed with, in view of the previously outlined requirements of binocular vision and the stereoscopic process.

The Harvey M. P. Exposure Meter

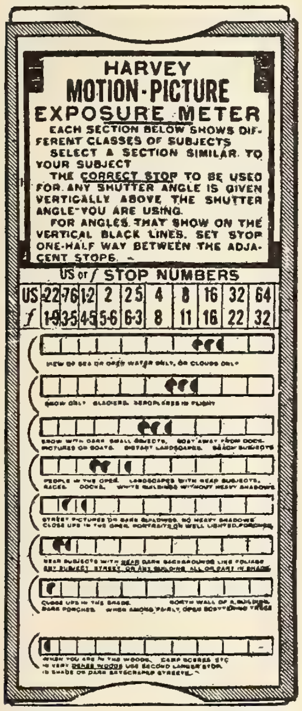
WE have just received from Mr. G. L. Harvey, 105 S. Dearborn St., Chicago, Ill., a sample of his latest creation, the Harvey M. P. Exposure Meter, a device that tells the cinematographer the proper stop to use in the lens when photographing a scene under given conditions of light and camera manipulation.

All photographic readers are well acquainted with the No. 2 Harvey meter for regular or still photography, because the usefulness and correctness of the Harvey meter has won for it a considerable degree of popularity. The regulation No. 2 Harvey meter is a very simple device to operate, but the new M. P. meter is even simpler to use, because one factor which requires consideration in still photography, *i. e.,* the sensitiveness of the negative material, can be ignored in calculating cinematographic exposures; the film speed being practically a constant and its value having been considered in calibrating the meter. According to Mr. Harvey's written and published statements his meter calibration is based on camera exposures made in all parts of the world, and under all possible conditions of lighting, shutter speed, etc.

In calibrating the slide which shows the shutter exposures on the Harvey M. P. Meter, Mr. Harvey has adopted an ingenious artifice which enables him to do away with tabulating the shutter speeds in fractions of a second. Instead the various angular openings of the shutter are shown in the form of symbols which show various segments of a disc and are representative of the rotating cine camera shutter in various phases of adjustment. For the convenience of amateurs the exposures (*in fractions of a second*) corresponding to various angular openings of the shutter disc, are given on the margin of the shutter speed scale, where they may be consulted by withdrawing the scale from the body of the meter.

Three cine cameras were used in obtaining the average shutter speeds under various adjustments and modes of manipulation, and Mr. Harvey states that upwards of 10 different cameras were employed in working out the complete data which is embodied in the M. P. Meter.

Checking the exposures designated for various conditions of illumination of the subject, etc., as given by the M. P. Meter, we find them to accord well with experience. Following his usual principle, Mr. Harvey has made all of the exposures a little in excess of the least possible exposure necessary to record the subject under the conditions imposed, but this is of great value to the novice and results in a high percentage of successful pictures on the part of users of the Harvey meter, because an excellent negative may be developed from a plate or film which has received a somewhat generous exposure, whereas no amount of development or after-treatment can endow a negative with shadow details which have not been recorded at the time of exposure.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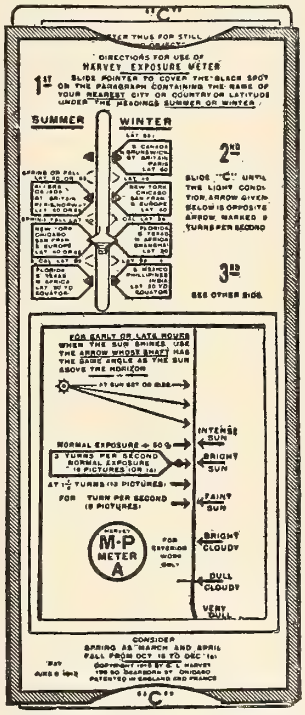
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Simplex Loans Machine to Red Cross Operators' School

THE Precision Machine Company, Inc., 317 East Thirty-fourth street, New York City, has loaned a Simplex Projector to the American Red Cross for its picture machine operators' school recently organized by Dr. John C. Farres, director of trade reconstruction for crippled soldiers.

The school will occupy the whole of the top floor of the Red Cross building at 211 Fourth avenue, New York City, and the instruction will be in the charge of James R. Cameron of the International Operating School, 1931 Broadway, New York City. He will be assisted by C. W. Johnson, chief operator of the Fox circuit of theatres, who has pledged his services in this patriotic work for three nights a week.

The period of instruction will cover six weeks, based upon the expectation that the men taking up the course will devote three hours a day to the work in the school. Upon the successful completion of the course by its soldier students, the operators' school division of the Red Cross institute will obtain licenses for the men, who will be put to work by the management of the Fox circuit in its theatres.

Mr. Cameron is now negotiating with other large motion picture interests and expects to be able to announce shortly that arrangements have been made for the employment of the graduates in practically all other big circuits of picture houses.

The Simplex projector will remain at the service of the American Red Cross as long as that organization deems it necessary to keep the operators' school open.

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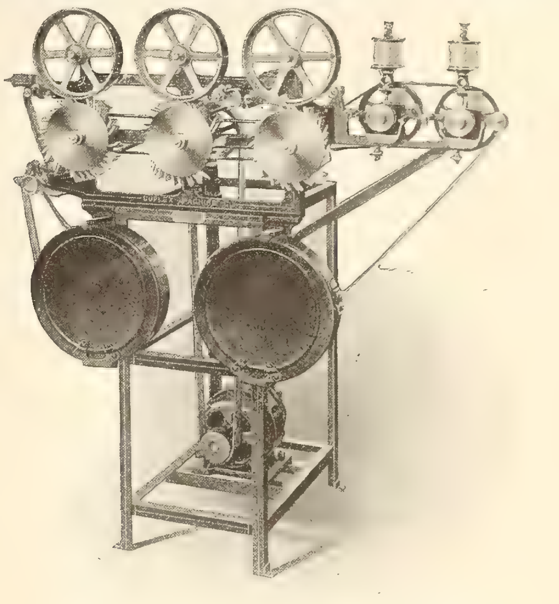

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Music and the Picture

Some Timely Comment on Versions of "The Star Spangled Banner"

ACCORDING to a special communication from Washington, dated April 17, Representative McFadden (Pennsylvania) introduced a resolution to make "The Star Spangled Banner" the national American anthem.

Up to the present time, the song has been regarded as our national anthem by common consent and custom, but it never has been made so by legislation.

Under the title of "The Star Spangled Banner Corruptions," an editorial writer in *Musical America* recently expressed himself as follows:

"With all that has been said about performing the 'Star Spangled Banner' this season, it remained for W. J. Henderson to speak some salutary truths on the existing situation. His article in a recent Sunday edition of the *Sun* was timely. It would have been even more so five months earlier. The critic pointed out that Messrs. Sousa, Sonneck, and Damrosch devised an official version of the national anthem which the Government sanctioned and indorsed. Also that this version, far from being patriotically accepted by the leading symphony orchestras, is disregarded in favor of others, some of them vulgarized. The most flagrant example of this debasement is to be heard at the Metropolitan Opera House when a Frenchman or an Italian conducts.

"Now, if the Government has approved a certain version of the anthem it is that version and no other which should be used throughout the length and breadth of the land. As the matter stands we have heard it only from the New York Symphony Orchestra, at concerts given by Arnold Volpe and from the Oratorio Society. Mr. Damrosch is the leader of the first and last named organizations. The 'official' version differs from the familiar ones only in a few essentials of rhythm and some trifling details of harmonization. But these rhythmic differences give it a breadth and a dignity foreign to the others. They confused for a time folks who wanted to sing the anthem and knew only the ordinary version, which suffers from tawdry corruptions. But patrons of the Symphony Society quickly accustomed themselves to it and the playing of the hymn under Mr. Damrosch became a pleasure to listen to, instead of a wearisome matter of indispensable routine. But, by the same token, only Mr. Damrosch's audiences could sing the authorized 'Star Spangled Banner' without stumbling. The Philharmonic opened every program with the anthem and did it right well, but still clung to the old form. The Boston Symphony, playing it practically under compulsion, gave it with a listlessness that shocked even well balanced folks. But the fact that a standardized version existed was flatly ignored.

"The Metropolitan Opera House makes great ado over the patriotism, but to judge by its performances of the 'Star Spangled Banner' it has small reason to do so. One hears the song played with more elevation and dignity in some of the moving picture houses. It is here made to sound crass, blatant, vociferous. The high B flat, screeched by a trumpet at the end, is a piece of vulgarism that nothing can condone. This wretched bit of trumpery used to prevail in times of peace. Conceited singers in an audience would take advantage of it to attract attention, and the end generally aroused laughter and special applause for the person who sang the note. The same thing occurred repeatedly at the Metropolitan this season. The whole proceeding took on a character altogether at variance with a truly patriotic and uplifting ceremonial.

"If we need unity of effort in this war, we need it in the rendering of our anthem no less than in everything else. The Government puts forth that anthem in a prescribed shape. Is it not solemnly incumbent upon every American organization and individual to discard spurious forms and corrupt variants so as to make the hymn what we intend it—a sacred symbol?

"THE EDITOR."

Musical Review of Latest Publications

1—"Heart of Mine," by Ralph C. Smith. This wonderful number, first played by the composer as a solo, is a monument to his genius. It is a charming 3/4 Moderato Cantabile, most appropriate for love scenes. (Sam Fox edition.)

2—"My Belgian Rose," a beautiful and tuneful waltz, published by Leo Feist.

3—"I'm Sorry I Made You Cry," a famous melody by N. J. Clesi, published by Leo Feist. Waltz and fox trot. The fox trot is a corking jazz arrangement.

4—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr. The biggest song hit of the season. (Shapiro Bernstein edition.)

5—John Philip Sousa's latest patriotic march, "Solid Men to the Front," is published by G. Schirmer.

6 "Moonlight Waltz," by the writer of the famous "Missouri Waltz." A composition with a wonderful dancing rhythm. (Forster Music Publishing Co., Chicago, Ill.)

7—"Prudence" ('Entr'acte), by Ernest Luz. A number in gavotte style, effectively arranged. Illustrates romance. Lends itself easily to different tempos, making it valuable for playing to the photoplay. A melodious number throughout. (J. W. Stern edition, 102 W. 38th St., New York City.)

8—"Sorrow Theme," by Edwarde Roberts, a composer of international reputation. This number is offered at a special rate of 30c. for small and 40c. for full orchestra by the "Cinema Music Co., Columbia Theater Building, New York City.")

9—"Australita Serenade," by Mable A. Whaley. A number which deserves to be owned by any orchestra leader or piano player. (Published by the "Red Star Music Co.," Red Star, Ark.)

10—"After the War Is Over," by James A. Casey. Leaders who are in search for something distinctly novel and pretty should send for this number, which in its typical march rhythm is sure success with any audience. (Published by the Echo Music Co., New York and Seattle.)

11—"My Golden West, I Love You Best," by James W. Casey. The very latest composition of this gifted writer's musical gems. A composition most appropriate for Western scenes. (Published by the Echo Music Co., New York City and Seattle.)

12—"I Wonder How the Old Folks Are at Home." A great patriotic home song hit of great value to the motion-picture musician. (Vandersloot Music Publishing Co., Williamsport, Pa.)

13—"In a Gerden of Shadows and Tears," by A. Manlove. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamport, Pa.)

14—"Easter Fantasia," by M. L. Lake. A wonderfully realistic tone picture, which always scores a big success. (Carl Fischer edition.)

15—G. Schirmer of 3 E. 43rd St., New York City, offer their famous "Galaxy Edition," one of the finest editions for the motion-picture player, at a special yearly subscription rate.

"BLUE JEANS"

(Metro Production)

Reviewed on page 4587

Theme: "Land of Dreams Idyll" by Driffill

1—Silence (1 minute and 25 seconds), until—T: "Just a weary little struggler."

2—"Visions Reverie," by Tschaikowsky (4 minutes and 40 seconds), until—T: "I ain't got no home."

3—"Sorrow Theme," by Ed. Roberts (3 minutes and 25 seconds), until—T: "I'll give you a lift, etc."

4—Continue pp (30 seconds), until—T: "The sleepy little town."

5—"Heloise Intermezzo," by Langey (1 minute and 45 seconds), until—S: Girl scrapping with politician.

6—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—T: "A year passed since that summer day."

7—"Pensee Intermezzo," by Godard (4 minutes), until—S: Girl near window calling Jim.

8—Theme (2 minutes and 50 seconds), until—T: "I'd like to speak to Mr. Bascom."

9—"The Vampire," by Levy (3 minutes and 15 seconds), until—T: "We must keep her quiet."

10—"Remembrance," by Deppen (2 minutes), until—T: "Evening, the sunshine of youth, etc."

11—"Amorosa Mazurka," by Navarro (50 seconds), until—T: Father may be that foolish."

12—Continue ppp (25 seconds), until—T: "May I go for a little walk?

13—Theme (1 minute and 40 seconds), until—T: "Lets steal away to-night."

14—Continue pp (30 seconds), until—S: Politicians arguing in front of house.

15—"Babillage," by Gillet (string orchestra only), (3 minutes and 25 seconds), until—T: "As you perhaps know."

16—"Erotik," by Grieg (1 minute and 50 seconds), until—T: "Then we understand each other."

17—Continue or repeat to action (2 minutes and 20 seconds), until—T: "Weeks passed."

18—"Marche des Petits Pierrots," by Bosc, ff (35 seconds), until—S: Nelson addressing the crowd.

19—Silence (1 minute and 50 seconds), until—S: Band commences to play.

20—Repeat fff "Marche des Petits Pierrots" (same as Cue No. 18) (1 minute and 10 seconds), until—S: Band stops to play.

21—Sudden stop as shown on screen, followed by

22—Silence (15 seconds), until—T: "Ladies and gentlemen, etc."

23—"Dramatic Tension No. 1," by Sol P. Levy (2 minutes and 10 seconds), until—T: "And when the evening shadows fell."

24—"Cavatine," by Bohm (4 minutes and 45 seconds), until—T: "It means ruin, Colonel."

25—"Tragic Theme," by Vely (5 minutes and 50 seconds), to action pp or ff, until—T: "Then he, Perry, is my brother."

26—"Prelude," by Rachmaninoff, ff (4 minutes and 50 seconds), until—T: "The penalty of June's faith."

27—"Pathetic Andante," by Vely (2 minutes and 25 seconds), until—T: "And through the dreary months."

28—"Lullaby," by Kjerulf (1 minute and 10 seconds), until—S: Interior of church.

Important Note—Watch for effects of large church bell.

29—Organ Solo improvise to action, scene of prayer (3 minutes and 30 seconds), until—T: "Two mothers' hearts."

30—Chorus only of popular song hit, "Mother," by Morse (1 minute and 45 seconds), until—T: "When pride meets pride."

31—"Dolorosa Poeme D'Amour," by Tobani (4 minutes and 35 seconds), until—T: "Again the pendulum of passing time."

32—Piano improvise ppp to action (1 minute), until—T: "Say dada."

33—Theme ff (1 minute and 45 seconds), until—T: "I came here after the baby was born."

34—"Ein Maerchen Fantasia," by Bach (2 minutes and 20 seconds), until—T: "I told you I'd come back."

35—Heavy fight agitato pp (30 seconds), until—T: "There is the man."

36—Continue ff with effects of rapidly running round saw (4 minutes), until—T: "I christen thee Perry, Bascom."

37—Organ Solo, ff, with orchestra ppp on Theme (40 seconds), until * * * * * END.

"BLUE BLOOD"

(Selexart Production)

Reviewed on page 2718

Theme: "Frotik" (Dramatic Melody) by Grieg

1—"Dramatic Narrative," by Pauline Pement (2 minutes and 25 seconds), until—T: "The house of Wellington."

2—"Reception and Banquet Scene" (3/4 Valse Lente), by Bendix (2 minutes), until—T: "Doctor Rand having his own, etc."

3—"Serenade" (6/8 Allegretto), by Rubinstein (3 minutes and 50 seconds), until—S: Flashback to banquet scene.

4—"Dramatic Agitato," by Hough, pp (30 seconds), until—S: The fight.

5—Continue ff (35 seconds), until—S: Doctor in Grace's room.

6—Continue pp (45 seconds), until—T: "I'll rush over to the Valiant's."

(Continued in next column)

(Continued from preceding column)

7—"Dramatic Tension," by Sol P. Levy (4 minutes), until—T: "Too bad, a man with everything, etc."

8—Theme (2 minutes and 45 seconds), until—T: "What would mean public disgrace."

9—"Serenade" (4/4 Dramatic), by Widor (3 minutes), until—T: "You must not marry Spencer."

10—Theme ff (2 minutes), until—T: "With the coming of the night."

11—"Dreams of Devotion" (Heavy Dramatic), by Langey (5 minutes and 45 seconds), until—T: "You seem persistent in a matter, etc."

12—"Dramatic Recitative," by Levy, ff (5 minutes), until—T: "Rand has ordered me South."

13—Theme, ff (2 minutes and 20 seconds), until—S: Fight on board ship.

14—Hurry (for fights) to action (1 minute and 40 seconds), until—T: In the cave of El Diabolo."

15—"Erl King" (Dramatic Agitato), by Schubert (5 minutes and 10 seconds), until—T: "Where the tainted blood turned."

16—"Dramatic Maestoso," by Loraine (1 minute and 30 seconds), until—S: On board of steam yacht.

17—Theme, ff (4 minutes and 40 seconds), until—T: "The trustees of the Valiant estate."

18—"Tragic Theme," by Paul Vely (2 minutes and 50 seconds), until—T: "What was that?"

19—Continue ff (55 seconds), until—T: "With a mind obsessed by fears."

20—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes), until—T: "And the little baby fingers."

21—Continue to action (3 minutes and 10 seconds), until—T: "You were wrong, my child."

22—Continue ppp (1 minute and 25 seconds), until—T: "During the five years that pass."

23—"Sorow Theme," by Roberts (2 minutes and 30 seconds), until—T: "In a modern Babylon."

24—"The Vampire" (Dramatic Theme), by Levy (1 minute and 30 seconds), until—T: "The last of the Wellington line."

25—Continue pp (2 minutes), until—S: Oriental dancer appears.

26—"Danse Arabe" (Characteristic), by Tschaikowsky (1 minute and 30 seconds), until—S: Child walking near stone wall.

27—"Rustles of Spring" (Dramatic Agitato), by Sinding (4 minutes and 40 seconds), until—S: Wellington drops dead.

28—Theme (1 minute and 15 seconds), until * * * * * END.

"THE LONELY WOMAN"

(Triangle Production)

Reviewed on page 2862

Theme: "Love Song" (Dramatic) by Flegier

1—"Intermezzo" (Moderato), by Huerter (3 minutes and 20 seconds), until—T: "Hiram Peevy, deacon."

Note—Watch for railroad effects.

2—"Adoration" (Dramatic), by Borowski (3 minutes and 50 seconds), until—T: "I would like to rent a house."

3—"Heloise Moderato" (Intermezzo), by Langey (4 minutes and 35 seconds), until—T: "What brings a woman like that."

4—"Babillage" (Allegro), by Gillet (2 minutes and 55 seconds), until—T: "I see you took over."

5—"Gavotte and Musette" (2/4 Allegro), by Raff (3 minutes and 50 seconds), until—T: "You've been good to the dog."

6—Theme (40 seconds), until—T: "Peevy as a limb of the law."

7—Continue to action (2 minutes and 15 seconds), until—T: "Your profession?"

8—"Dramatic Tension," by Levy (1 minute), until—T: "With the coming of the church fair."

9—"Budding Roses" (Valse Caprice), by Kretschmer (4 minutes), until—T: "Each flickering flame, etc."

10—Theme (2 minutes and 40 seconds), until—T: "Love can work miracles."

11—"Gavotte Moderato," by Gossec (1 minute and 40 seconds), until—T: "Fanned by Peevy's tongue."

12—"Tragic Theme," by Paul Vely (3 minutes and 20 seconds), until—T: "You weren't always like this."

13—"Dramatic Andante," by Ascher (2 minutes), until—S: The fight.

14—Agitato to action (50 seconds), until—T: "That dog has never harmed, etc."

15—"Le Retour" (Allegro), by Bizet (2 minutes and 15 seconds), until—T: "She had been good to him."

16—Theme (3 minutes and 25 seconds), until—T: "Presently the village is shocked."

17—Galop, pp (25 seconds), until—S: Horses running away.

18—Continue ff (1 minute and 30 seconds), until—T: "Pity he wan't killed."

19—Continue pp 50 seconds), until—T: "And through the days, etc."

20—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes), until—T: "Under Martha's ministrations."

21—"Maesmaevr" (Valse Lente), by Braham (3 minutes and 10 seconds), until—T: "Is Jim Ransom still here?"

22—Theme (4 minutes and 25 seconds), until—T: "You've tricked me."

23—"Pathetic Andante," by Paul Vely (2 minutes), until—S: Martha leaving her little house.

24—Theme, ff (1 minute and 30 seconds), until * * * * END.

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(Screen Examinations from page 3308—Continued)

" Old Hartwell's Cub "

(Triangle—Five Reels)

Reviewed by Joseph L. Kelley

"OLD HARTWELL'S CUB" develops nothing approaching interesting drama. Situations have been carelessly thrown in by the author, Mable Richards, with nothing left for George E. Jenks, the continuity writer to do but shuffle them up and throw them in the hat again. Director Thomas N. Heffron has opened with a scene of a village blacksmith that promises much in the way of interest to follow but the weakness in the plot material as provided by the script, handicapped him from the start. William Desmond is entitled to more substantial material in the way of a story.

In spite of the frail working script that Mr. Heffron was given from which to construct a dramatic piece for the screen, he has done wonders in the final result. His exterior scenes, presenting a small town and its scandal mongers, are true-to-life and registered on the screen with all faithfulness. The character portrayal of Mr. Desmond and that of Percy Challenger and Walt Whitman are examples of fine bits of artistic work.

Revealing, as it does, the love of a son for his old father who is a victim of drink, there was offered numerous opportunities for an equal number of human touches.

In addition to those mentioned the cast includes Mary Warren, who has the feminine lead; Eugene Burr, Dorothy Hagar, Graham Pette and William J. Ellingford.

THE STORY AND PLAYERS

Bill Hartwell (William Desmond) is devoted to only one person, his father, Tom Hartwell (Percy Challenger), a faltering old man, who has fallen a victim of drink. The populace of Matherville rise in indignation against the manner in which Bill's father conducts himself, and lock the old man in the village jail. Bill learns of this, and promptly breaks down the jail door and releases his father.

Rev. David Lane (Walt Whitman), the village pastor, is a broadminded old soul, and defends Tom's action in defending his father. He invites Tom to the parish house for dinner, to talk over the matter. Here Tom meets the pastor's daughter, Mary (Mary Warren), for the first time on speaking terms. Inwardly he loves Mary at first sight.

Edward Jones (Eugene Burr), a book salesman, convinces Mary's father that he should purchase a few treatises on theology. He strikes up an acquaintance with Mary during his visits, and when Mary announces that she has the funds collected by the church society to reroof the church, Jones devises ways and means to acquire said funds. He persuades her to give him the money to invest for him, and then persuades her to marry him. He does not tell her of the wife he has in Chico, Ariz., whither he departs on their marriage day after first taking a good beating from Bill who has learned the truth.

Bill's father dies, and he leaves Matherville bound for Chico. Here he meets Jones and Mary, who has gone there to ascertain the truth about her husband. Bill is accused of horse-stealing, but is saved by the intervention of Mary and Jones' first wife. They return to Matherville to settle down.

" The House of Hate "

(Pathe—Thirteenth Episode)

Reviewed by Peter Milne

SOMETHING akin to the old saw-mill climax is used to wind up the thirteenth episode of this serial entitled " Enemy Aliens." After Haynes Waldon is told that his presence is obnoxious in the vicinity of the Waldon residence he disguises himself and secures employment in the Waldon works. His object is to steal a precious formula for which he is offered a large sum of money by a German spy. Pearl and Harvey succeed in capturing the spy while Haynes is at work. Later Haynes lures Pearl to his place of employment, where she finds the Hooded Terror awaiting her. He knocks her unconscious after a great struggle and throws her on a slowly moving escalator at the end of which is a series of sharp teeth. Just as she nears them Harvey rushes to the rescue.

" The Mating of Marcella "

(Paramount-Ince—Five Reels)

Reviewed by Peter Milne

JOSEPH FRANKLIN POLAND'S "The Mating of Marcella" casts Dorothy Dalton in a society role which she handles as capably as the artificiality of it will permit. Mr. Poland's plot, it must be confessed, is builded upon a premise that smacks more of the basic situation of a musical comedy than of serious drama. However, this portion of the story is registered with good effect. It is the seemingly forced virtue of the heroine, Marcella, a bit of characterization perhaps injected to meet the goody-goody moral code of censor boards, that transforms the drama into an unlikely conflict of conscience-stricken characters. It is when Marcella, after finding herself in love with Underwood and realizing that circumstances have paved the way for their happy marriage, suddenly decides that Underwood's place is at the side of his impossible wife that the false note becomes apparent. Granted that Marcella might have entertained scruples against divorce, her previous conduct in situations from which another woman would have resigned seems to stamp her as a very inconsistent lady. So it is not Miss Dalton's fault that at times her work fails to convince.

The five reels contain a number of pretentious settings and include a view of a hotel garden that is a rare delight to the eye. Supporting the star appear Thurston Hall as hero, Juanita Hansen whose blonde beauty makes her the identical type for the frivolous wife, and William Conklin. R. William Neill, the director, has handled his subject tastefully. The sensational thrill in the last reel when all the undesirable characters are disposed of when an express train hits their automobile amidships is cleverly executed, being timed to the minute. The photographic work is up to the high standard always maintained in Ince pictures.

THE STORY AND PLAYERS

Marcella (Dorothy Dalton), modiste's model, is constantly worried over the long illness of her father, Duranzo (Spottiswoode Aitken). Late one evening while delivering a gown to Lois Underwood (Juanita Hansen), in an emergency she runs into an opportunity to gain a thousand dollars. Mrs. Underwood, formerly a show girl, languishes under the marital "yoke" and entertains no love for her husband, Robert (Thurston Hall) or her young son (Buster Irving). But she doesn't like the idea of giving up the time to live in Reno long enough to establish her residence there and then sue for divorce. Count Louis (William Conklin), one of her admirers, suggests that she employ Marcella to take her place. And Marcella accepts the offer, believing she is helping Lois in procuring a fortune. While at a fashionable hotel in Reno she meets her supposed husband who has come west with his son. Explanations are in order. The little boy is taken seriously ill and Marcella nurses him back to health, the while gaining the love and respect of his father. She, however, refuses his proposition that she stay on and establish Mrs. Underwood's residence. She implores him to patch up his quarrel with his wife. She returns to her father. Lois, having failed to get her divorce, adopts the plan put before her by Jack Porter (Donald MacDonald), another suitor and announces her intention of starting suit for divorce, naming Marcella as co-respondent. Her activities are, however, cut short, for Count Louis, jealous of Porter, disguises himself as Lois' chauffeur and drives her, his rival and himself to destruction beneath the wheels of an engine. Then Marcella goes to the man she loves.

" The City Slicker "

(Rolin-Pathe—One Reel)

Reviewed by Peter Milne

RATHER short on anything approaching a connected story, " The City Slicker," Harold Lloyd's latest comedy, has a wealth of good business. The action takes place in a country hotel and Lloyd is imported to spruce it up a bit. His nonchalant attitude in dealing with the various gray beards who play checkers about the stove is funny in the extreme. The trick bedroom he rigs up for the city family gives a number of laughs. Snubs Pollard is present in the cast and as usual puts his stuff over in good style. Bebe Daniels provides the girl interest in full measure.

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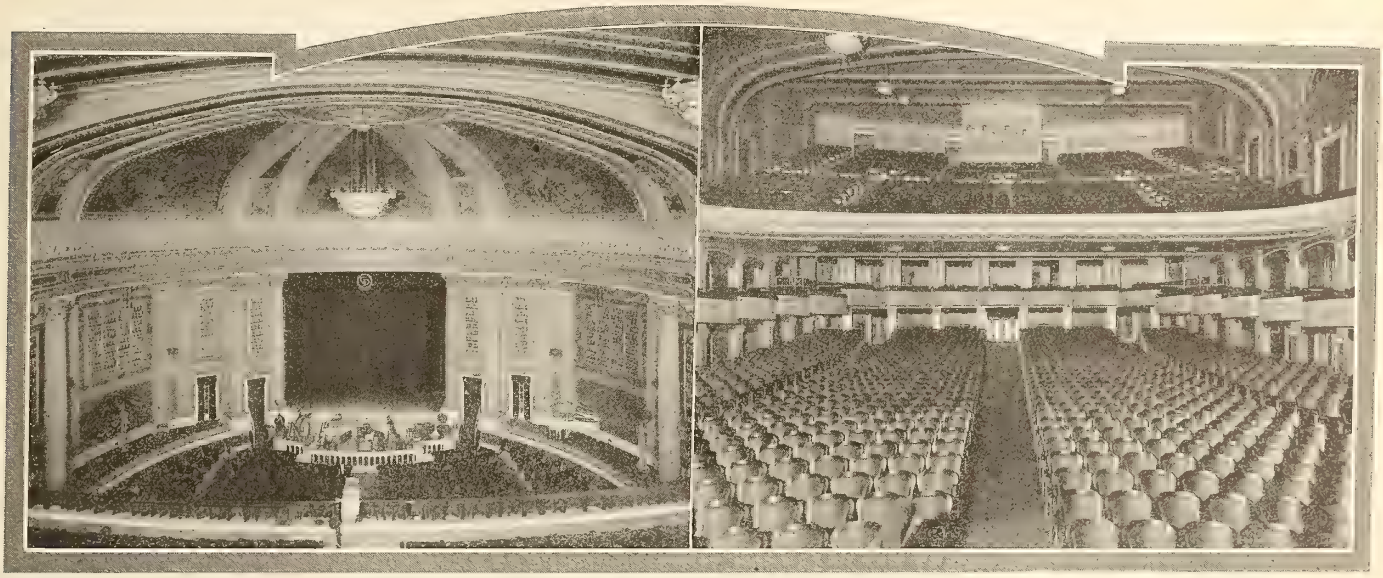
Theatres Worth While



Auditorium, Central Park Theatre, Looking Toward and From Stage

Central Park Theatre Big Success

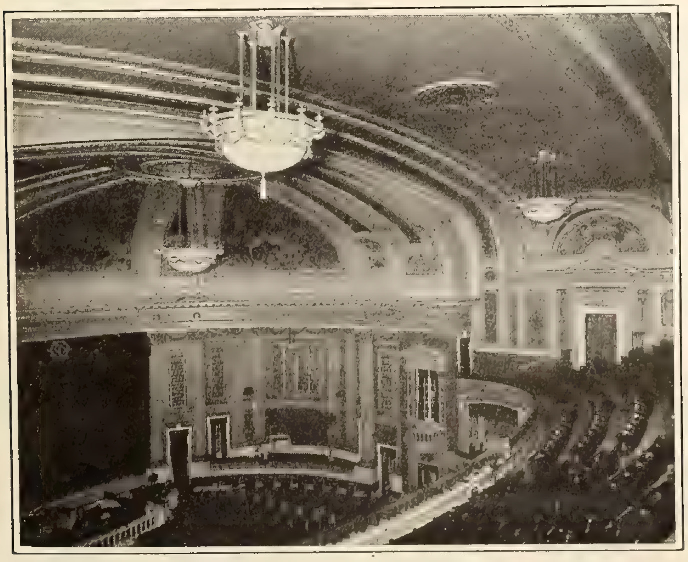
CENTRAL PARK THEATRE, Chicago, is just closing its seventh month of successful business. Opened as one of the handsomest houses in the country, it has lived up to its splendid physical character in the policies that have been followed by the management. The house is owned by Balaban and Katz and is located on West Twelfth street at Central Park avenue.

Central Park cost in the neighborhood of $400,000 to build and it represents Chicago's greatest achievement in the amusement world. The theatre was designed by C. W. and George L. Rapp who have made the plans for many of the finest houses in the middle West. The owners gave direction in advance that nothing should be spared in expense in building and equipping the house, so that it stands out today as representing the best that can be secured.

The exterior of the building is handsome, four stories in height with towers on either side. From these towers searchlights are flashed and the whole front is kept covered with flags with bright lights playing on them at night. There is a splendid lobby which gives ample space for the excellent work of Alexander Frank, who is especially engaged for this form of artistic exploitation.

The interior decorations are in ivory and neutral tones receptive of color effects. Lighting is one of the big features of the Central Park as difused colors may be thrown over almost every part of the theatre. Every floor has a promenade beautifully furnished off of which open smoking rooms for the men and parlors for the women.

One of the features of the theatre is the children's playground in the basement. Here mothers may leave the little ones under competent care while they enjoy the pictures. Politeness and effi-



View showing details of side walls and stage of Central Park Theatre, Chicago

YOUR THEATRE'S PICTURE

Let Us Know When It is Ready and We Will Tell You the Data We Want

WE are anxious to print pictures and descriptions of the "Worth While Theatres" in this department—especially the new houses. However, with the present delays that are encountered in the shipment of building materials, it is impossible for us to keep any accurate account of the days for future openings and we invite managers to send in photographs of such new houses, both interior and exterior views together with description and we will then send a blank for the additional data that we need.

Established houses which have not been pictured in the NEWS are invited to share these columns. This matter is intended not only to give an account of the better houses, no matter the size, but also to give hints which may prove of value in future construction and equipment.

In sending photos be sure to enclose them in cardboard to prevent breakage.

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ciency of all the employes is one of the main features of the house.

Special music scores are written for each production at the Central Park. There is an orchestra of sixteen pieces and one of the finest Bartolas ever made.

The theatre seats 2,600, seats being furnished by Heywood Brothers and Wakefield. Simplex machines are used for a throw of 132 feet to a Rembusch Gold Fibre screen. The Rialto lighting system is employed.

The theatre occupies a ground space of 100 by 167 feet and includes a front lobby 45 by 25 feet and a grand lobby 45 by 30.

Six shows are given daily, three in the afternoon and three in the evening, running on the average of 7,000 feet. Paramount, Select and open bookings are used, the admission being fifteen cents in the afternoon and twenty at night, with the war tax additional.

Waco to Have a Unique Theatre

WORK will be started within a few days at Waco, Texas, on one of the most unique motion picture houses in the country, to be erected at the corner of Fifth and Franklin streets by the Waco Arcade and Amusement Company. The entire building will occupy a ground space 165 by 204 feet, but the theatre itself takes up only about a sixth of the total space. Around the street sides of the building is to be a series of sixteen stores and there is to be an entrance to the arcade from each street. The theatre is to be in the center of the building and will have a seating capacity of 800. According to the plans that have been drawn, the screen is to be in one corner, an arrangement that has not proved successful in most houses because the spectators at either side of the house look upon the screen at a most disconcerting angle. The building, which is one story in height, will also contain a large swimming pool.

Directory of New Theatres

ARIZONA

Phil Pecharich, owner of the Coliseum theatre, at Jerome, is erecting a new theatre there, and has offered a prize of a Liberty Bond and an annual pass to the school child suggesting the most appropriate name. Architect T. L. Hoffman is in charge of the construction work, which has already been commenced, and July 1 has been set for the opening date.

CALIFORNIA

Walter E. Brown, lessee of the Auditorium theatre in Gardena, is making many improvements in the house and hopes soon to have one of the most comfortable little movie houses in Southern California. The walls of the theatre are being tinted in soft tones with a panel effect and the management plans to install a number of new seats at an early date.

COLORADO

M. J. Hedke is building a new theatre at Okis.

GEORGIA

Charles E. Sanders reports that his new Circle theatre, Cordele, will be ready for opening May 20. The amount invested is $10,000 and the Heard Grocery Company is also identified with the venture.

ILLINOIS

P. L. Dattlebaun of Chicago is negotiating for the purchase of the Galloway property at Ottawa for the purpose of erecting a motion picture theatre on the site. Twenty-five thousand dollars is the amount of capital it is proposed to invest in the structure.

Organization was completed at a meeting of shareholders, held recently, of a company to conduct a modern picture show in Murphysboro. The show will be launched in a remodeled building at Walnut and Ninth street. The date of the opening depends on time for improvements and the necessary booking of contracts. A manager, very probably a local business man, will be named within a few days. The organization is: P. W. Griffith, president; Jake Hammer, vice-president; John A. Foehr, secretary; Carl Williams, treasurer. Board of directors: P. W. Griffith, Carl Williams, Percy Wightman, Ben Habermehl, David P. Cox, John Hagenlocher, Bud Kimmel, Jake Hammer, John A. Foehr.

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ALLAN A. LOWNES
GEN. MGR.

MASSACHUSETTS

Leonard O. Waters, Y. M. C. A. secretary of the merchant marine is authority for the announcement that a mammoth outdoor motion picture theatre will shortly be erected at Camp Meade, Boston.

The new Codman Square theatre, Boston, was opened to capacity business last week. The owners of the theatre are Patrick H. Bowen and E. A. O'Donnell, and the Codman Square Theatre Company is the lessee. Harry E. Jones, an experienced theatre man, is manager of the house. The house has a seating capacity of 2,000.

The theatre building being erected at Upham's Corner, Boston, for the Upham's Corner Theatre Company is fast approaching completion. McCahey & O'Connor of 218 Main street, Cambrige, are the contractors, and Funk and Wilcox, 120 Boylston street, are the architects who have charge for the owners.

MAINE

A new casino at Willard beach, Portland, is to be erected this summer by a company organized by Manager James Greeley. Inside the casino there will be a large dance hall and a screen and stage for motion pictures.

MICHIGAN

George Brookins is erecting a second motion picture theatre at Hillsdale, finding the capacity of his present house entirely inadequate to accommodate the trade.

NEW YORK

Louis Abramson of Brooklyn has the general contract for a two-story brick theatre, 50x140, to be erected for the Blinderman & Cohen Amusement Company at 80 and 82 Clinton street and 97 to 103 Attorney street, from plans by Lorenzo F. J. Weiher. The cost will be about $70,000.

OHIO

The Weller theatre, Lancaster, was formally opened a week ago under the management of Arthur Morley.

Cincinnati's Sixth street motion picture colony will have an addition in the near future. The site of the old Type Founders Company, East Sixth street and St. Clair alley, will be the location of a house seating 2,500 persons. Emmett S. Sorg, representing Detroit and New York City capitalists, is negotiating for the theatre, which, with the land, will represent an investment of about $200,000.

PENNSYLVANIA

The Olympic Motion Picture theatre, Pittsburgh, after having been closed down since the middle of February, was opened a few days ago to capacity business. The Olympic now extends from Fifth avenue direct to Diamond street, 12 doors offering commodious avenues of departure from the building. A scientific lighting system has been installed that eliminates the familiar "shadows" found on many motion picture screens. The screen is high and slightly concave. The English style of seating, without balconies, has been followed. The decorations, in gigantic panels, are handworked throughout by the decorating firm of C. Casanova. The foyer also was worked on the plans of Casanova.

The first Liberty theatre to be erected for the use of the men in the army camps located in and near to Washington has been made possible through the generosity of Mrs. Edward T. Stotesbury of this city and Philadelphia. It will be located in Potomac Park and will be constructed by the men of the Fiftieth United States Infantry.

WASHINGTON

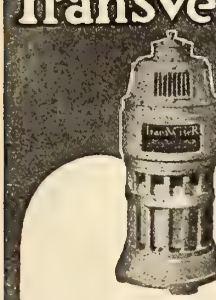
The new motion picture theatre now in course of construction at Ninth and Market streets, Tacoma, for John S. Baker and H. T. Moore, contains a number of structural features entirely new in the Northwest, according to R. J. Borhek, who is doing the engineering work on the building. Due to the shortage of structural steel, reinforced concrete is being used extensively to give the needed strength to girders and supports of the new structure. The main girder carrying the rear wall and the sidewalk on Market street is of reinforced concrete which will have a safe load of 101.5 tons on a thirty-foot span, according to Borhek. The breaking load of this girder is 405 tons, or the weights of two standard mountain locomotives, which is considerably more than the girder will ever be called upon to bear. On the Ninth street side the floors of the building are suspended from the under side of similar reinforced girders. Suspension of the floors in this way marks a new structural feat in this section of the country. The reinforced concrete cantilevered balcony also is the first of its kind in the Northwest. The terra cotta at the entrance which is just across Court D from the Tacoma theatre entrance is carried on circular concrete girders. The lack of reinforced rods of sufficient length and size alone prevented the roof trusses from being builded of concrete. Work on the new amusement house is progressing rapidly. The entrance will be circular in form and will be faced with terra cotta. This material also will be used to trim the stores along the Ninth street side of the building. The brick walls of the theatre proper will be faced with white plaster.

The new Rialto theatre is Seattle's newest contender for photoplay patronage. This beautiful new theatre is on First avenue between Columbia and Cherry streets. Joseph Danz is the owner and manager.

WEST VIRGINIA

Frank Moore, manager of the Orpheum theatre, Clarksburg, is erecting a new playhouse there to cost in the neighborhood of $150,000.

TransVerteR



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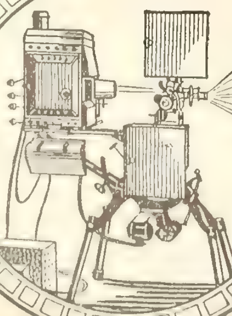
¶ It cannot be won without disaster. You cannot, You Must Not, neglect those who have suffered in Your cause.

¶ The Allied Theatrical and Moving Picture Team for the Red Cross Fund is working tooth and nail on the 100 million dollar drive which ends Monday, May 27th.

¶ Give of your success, give of your dollars and minister to the needs of Our Own who have fought that You may live; and remember, in the words of Mrs. August Belmont, that

> ***"Anybody who does not do his share in this country and who calls himself or is called a slacker, is not a slacker but a murderer."***



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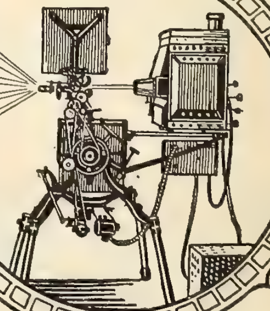

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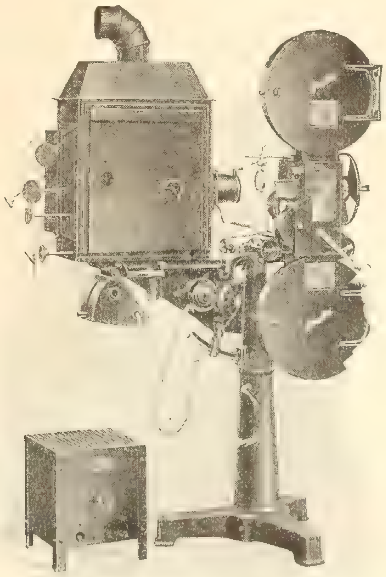

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TRADE MARK REG.
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Motion Pictures

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Put the sales demonstrating influence of living truths into animated pictures of your industry and you arouse buying action at lowest cost through this form of intelligent appeal.

Pictures Are the Universal Language

Pictures know no race, creed or country. Their appeal is equally intelligible to the educated and the illiterate. All mankind is their audience—every class of prospect is susceptible to their advertising value. Put your trade mark into action.

Dramatize Your Industrial Story

Put it into motion—into pictorial form. Surround it with a scenario—with an advertising punch in every foot of film. Draw out its sales points in an interesting, action-arousing, result-getting story. Eight years *specializing* in industrial exploitations has given us control of signal advantages in industrial pictures.

We create, design and produce industrial moving picture advertising with logical, impressive effects. We accentuate each sales value—furnish the ideas—film your story complete, at a very economical cost. We guide you in obtaining its circulation before any audience.

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Our title room contains apparatus for production of superior titles. Mystery of animated cartoons, art titles and trick-photography is controlled here. Intricate instruments actionize drawings to the highest power of realism.

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Whether your problem is sales-demonstrations, employees, instruction, distribution through wholesaler, dealer or public—Rothacker Idea-films will prove the solution in an economical way.

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which describes our plant and plan, and shows how motion pictures are made to advertise.

We suggest and invite your inquiry.

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JUNE 8, 1918

Motion Picture News

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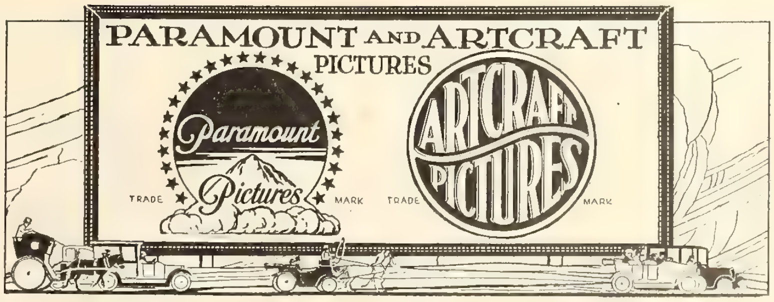
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NEW YORK

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The unique story, which "puts married life in a show window."

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CLARK
in "Prunella"

By GRANVILLE BARKER and LAURENCE HOUSMAN
Scenario by CHARLES MAIGNE, Directed by MAURICE TOURNEUR

A Paramount Picture

The Charming Story of a Dear Little Girl Who Ran Away With a Strolling Player

"PRUNELLA" is the play in which Marguerite Clark triumphed at the Little Theatre and at the Booth Theatre in New York. "Prunella" was heralded throughout the land as a brilliant drama. Marguerite Clark and her director, Maurice Tourneur, have made it an even more wonderful motion picture.

The dainty charm of the star, the splendid beauty of the production, will make this Paramount Picture a photoplay that the whole nation will go to see.

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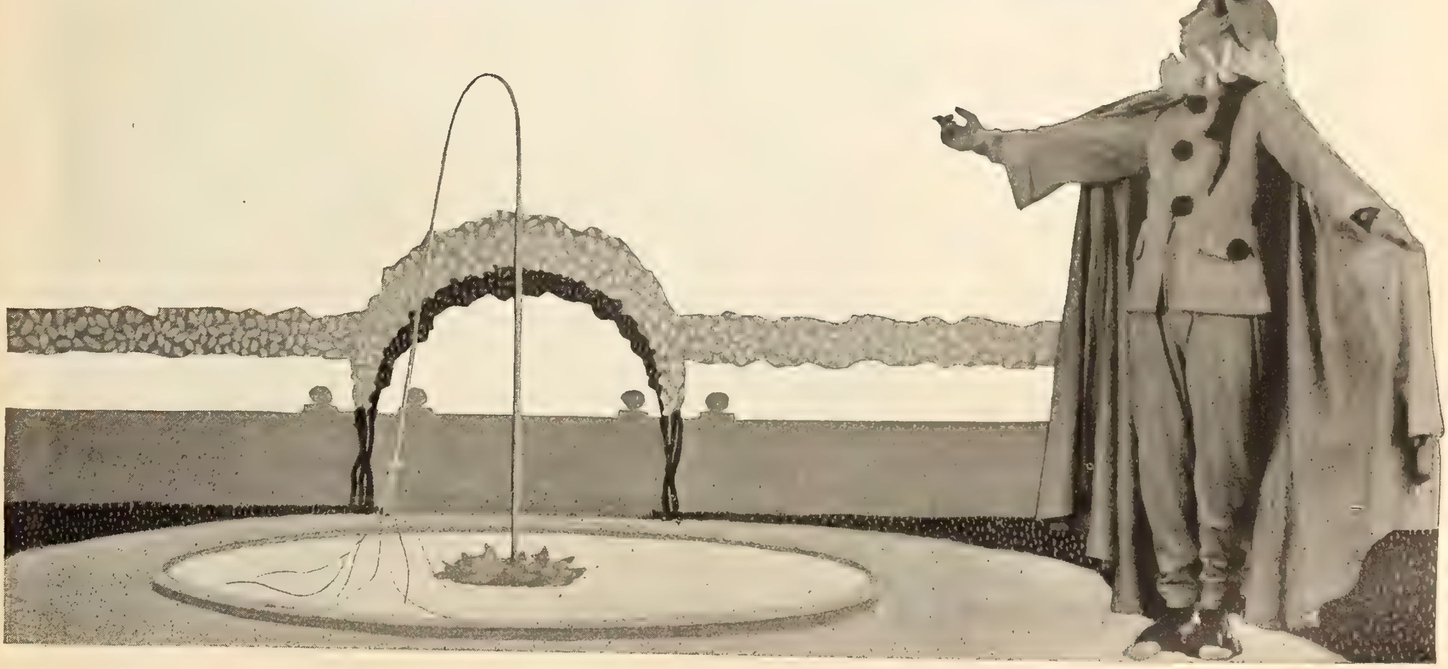

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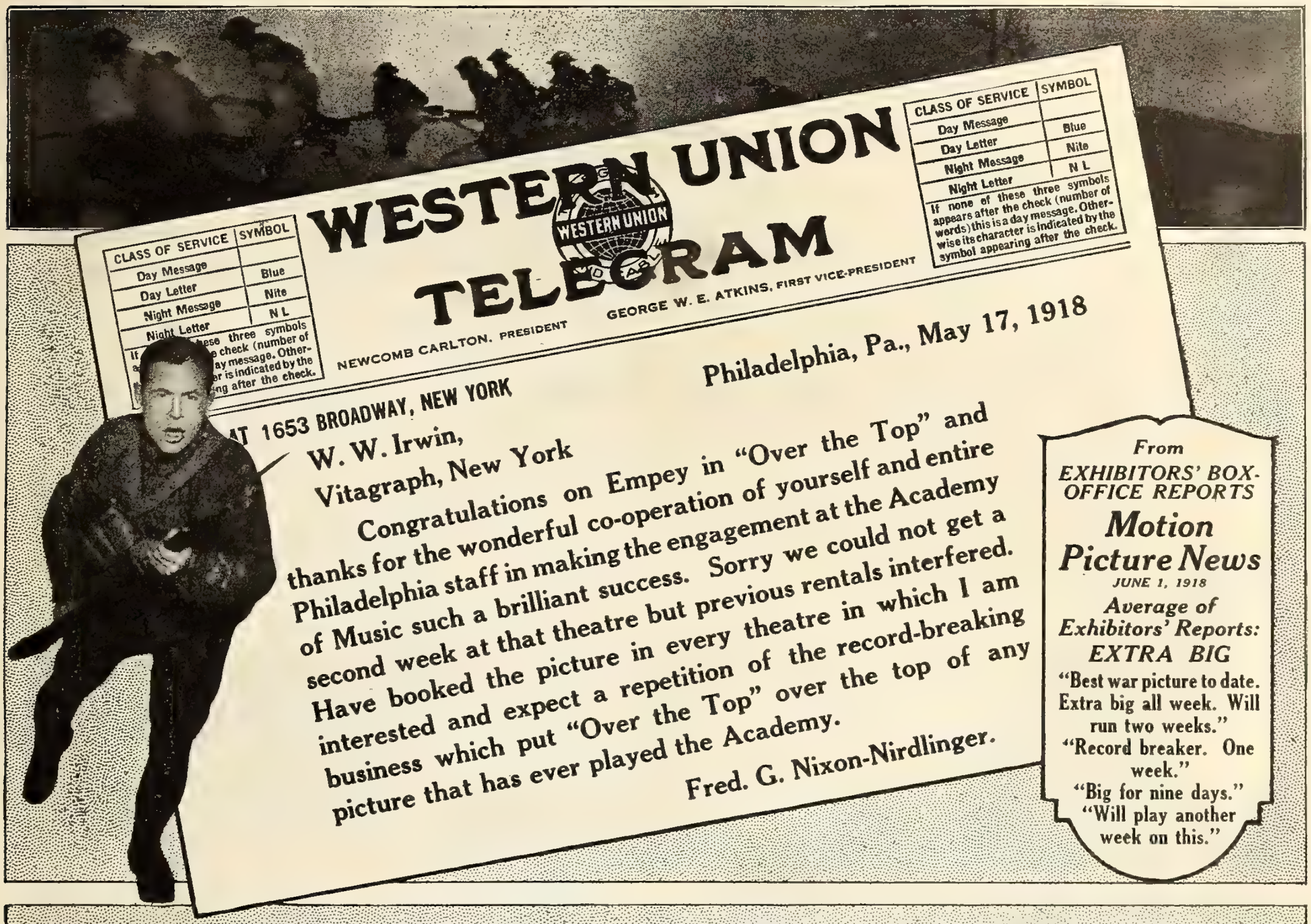
Through numerous twistings and turnings, this amazing drama is led away from the conventional threads of the usual mystery story. To the very last fade-out, its tense heart-pulls and surprise climaxes will grip your interest.

Big, manly Harry Morey appears in a powerful role for which his distinctive screen personality eminently fits him. And in his support are seen such real favorites as stately Betty Blythe, Denton Vane, Robert Gaillard, Percy Standing and Stanley Walpole.

by Tom Terriss
Directed by
Paul Scardon

VITAGRAPH

"OVER THE TOP"



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Night Letter	N L

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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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AT 1653 BROADWAY, NEW YORK

Philadelphia, Pa., May 17, 1918

W. W. Irwin,
Vitagraph, New York

Congratulations on Empey in "Over the Top" and thanks for the wonderful co-operation of yourself and entire Philadelphia staff in making the engagement at the Academy of Music such a brilliant success. Sorry we could not get a second week at that theatre but previous rentals interfered. Have booked the picture in every theatre in which I am interested and expect a repetition of the record-breaking business which put "Over the Top" over the top of any picture that has ever played the Academy.

Fred. G. Nixon-Nirdlinger.

From
EXHIBITORS' BOX-OFFICE REPORTS
Motion Picture News
JUNE 1, 1918
Average of Exhibitors' Reports:
EXTRA BIG

"Best war picture to date. Extra big all week. Will run two weeks."
"Record breaker. One week."
"Big for nine days."
"Will play another week on this."

Other Patriotic Specials That Are Winners-

"WOMANHOOD—The Glory of the Nation"
"THE GIRL PHILIPPA"—"THE FALL OF A NATION"
"THE BATTLE CRY OF PEACE"

Book these Vitagraph super-features and get the benefit of the wave of patriotic fervor that is sweeping our nation from one end to the other.

Book them for July 4th—Independence Day
Book them for every holiday

They're winners for *Any* Day—As Countless Records Prove.

VITAGRAPH

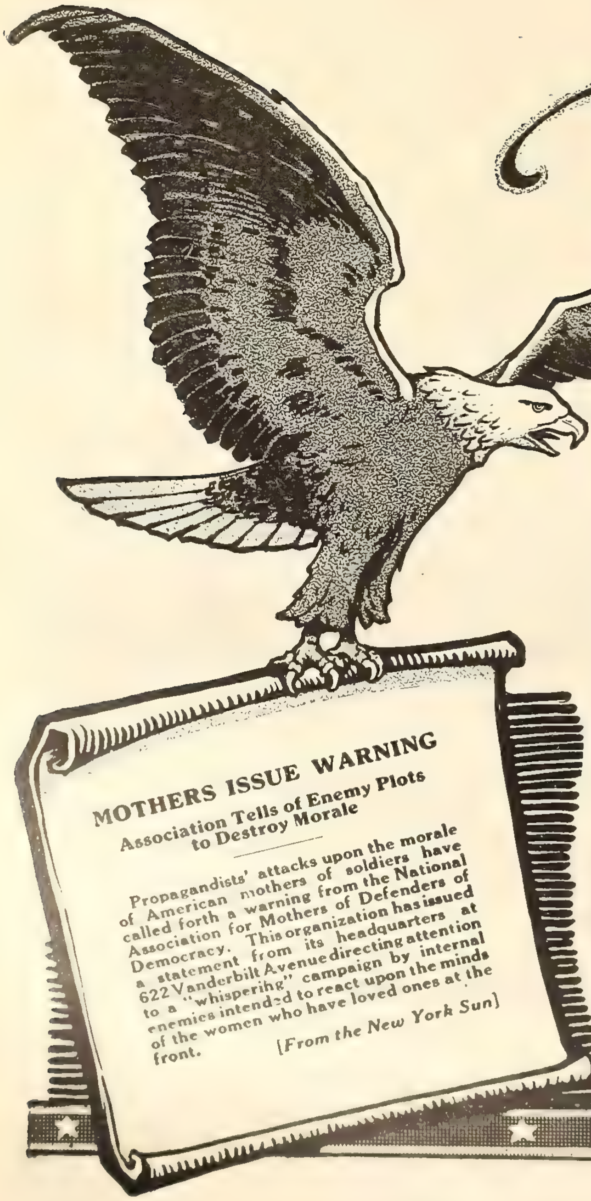
Albert E. Smith
President

Goldwyn Pictures

A Picture That Will Silence the *Whispering Campaign of Slander* Directed at the Mothers of America!

Read in the article reproduced below from the New York Evening Sun of the campaign being waged to strike at our nation through the hearts and brains of its women.

These secret voices are at work in your town; sly, persuasive, dangerous voices and you as an exhibitor can do both your country and your people a magnificent service by booking at once for your theatre Goldwyn's thrilling and inspiring presentation of



MOTHERS ISSUE WARNING

Association Tells of Enemy Plots to Destroy Morale

Propagandists' attacks upon the morale of American mothers of soldiers have called forth a warning from the National Association for Mothers of Defenders of Democracy. This organization has issued a statement from its headquarters at 622 Vanderbilt Avenue directing attention to a "whisperihg" campaign by internal enemies intended to react upon the minds of the women who have loved ones at the front.

[*From the New York Sun*]

Mabel Normand *in* JOAN *of* PLATTSBURG

by Porter Emerson Browne

A story of National ideals; of faith, hope and courage. A story that shows the millions here at home what they can do to help their country.

Get your local Red Cross; your local newspapers; your leading writers and citizens to sponsor this beautiful production as a loyalty-builder.

Hundreds of exhibitors have telegraphed or written seeking this production as a big "special" attraction. It's a regular Goldwyn release that comes to make you larger profits.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

The Star Extraordinary:
Tense, Emotional, Wistful,
Lovely *and* Appealing

MAE MARSH
in All Woman

By E. Lloyd Sheldon *Directed by Hobart Henley*

The action-drama and romance of a girl who risked all for love; who whipped a "bad town," saved her friend's reputation and vindicated her own honor. Released June 2.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42*nd* Street New York City

CAPITOL COMEDIES

"Bill's Predicament"
"Birds of A Feather"
"Matching Billy"

THE ONLY TWO-REEL BI-WEEKLY COMEDIES BEING PRODUCED IN AMERICA

THIS means regular, consistent supply—a star appearing often enough and in bright enough stories to make him a sought-after favorite.

The greatest adage in the advertising world is *"Repetition Makes Reputation."* In laughable, speedy, clean stories you are offered through Goldwyn

"SMILING BILL"
PARSONS
in
CAPITOL COMEDIES

With one voice thousands of exhibitors have said and are saying: "Here is a great comedian I can cash in on; a comedian who is instantly winning the affection of the nation."

The first five "Smiling Bill" Parsons Comedies are:

May 5: "Billy's Baby"
May 19: "Billy's Predicament"
June 2: "Birds of a Feather"
June 16: "Matching Billy"
June 30: "The Widow's Might"

Why don't you book them quickly for *your* theatre?

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

SELECT SP PICTURES

ALICE BRADY

in

"THE ORDEAL OF ROSETTA"

by Edmund Goulding

scenario by Paul West

directed by Emile Chautard

"Why don't you shoot?" taunted Lola, "I have had my revenge--I am ready!"

DISTRIBUTED BY

SELECT PICTURES CORPORATION

SELECT SP PICTURES

NORMA TALMADGE

presented by JOSEPH M. SCHENCK

as the adventuresome, lovable heroine of

"DE LUXE ANNIE"

Shown simultaneously at two First-Run New York Theatres—Rothapfel's Rialto and Loew's New York

"Nothing the Rialto has offered in several weeks has had so many good points."—*New York Globe*

"We hope Miss Talmadge will go on and make many more 'De Luxe Annies'."—
New York Tribune

Scenario by Paul West
from Edward Clark's
play, founded on
Scammon Lockwood's
story of the same name

Directed by
ROLAND WEST

DISTRIBUTED BY
SELECT PICTURES CORPORATION

TRIANGLE

That Hot Weather Bogie

EVERY wise exhibitor should anticipate the hot summer season. Now is the time to make plans that will assure good business during the coming warm weather.

The wise exhibitor realizes that he must compete with amusement parks, lake and ocean resorts and with all open air amusements for the next few months. He should also realize, however, that people do not stay by their " firesides " in the summer and that, although competition is stronger, yet the opportunity for business is much greater.

Exhibitors who provide a cool and comfortable theatre, good music, courteous attendants and most important of all, *good pictures,* should have no trouble in making money during the summer.

TRIANGLE exhibitors have a decided advantage during the summer season. They are assured of a consistent program of high quality productions that is bound to please their patrons; a program that has won its way into the hearts and judgment of thousands of exhibitors from Maine to California; a program whose lure can be pitted *successfully* against the lure of the outdoors and bring old and young to the box office of any well conducted theatre.

No matter what pictures you have been showing, no matter what the trade mark, stars or producers—to exhibitors not showing TRIANGLE productions we address this question, "Why not anticipate your summer business by making a contract *now* for TRIANGLE service? "

We realize that in inviting you to run TRIANGLE pictures during the unfavorable season of the year, we are subjecting our pictures to the most rigid and exacting test which any service can sustain. TRIANGLE gladly extends this challenge, knowing that TRIANGLE pictures are *bound* to make good.

There's a TRIANGLE Exchange near you that is waiting to hear from YOU.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY NEW YORK

A "First National" Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

FOR RELEASE EARLY IN JUNE

Story by George Middleton

Mme Petrova

in her Fourth Petrova Picture

"TEMPERED STEEL"

A Romance of the Stage

Directed by Ralph Ince

An Open Letter to Exhibitors Who Run
Old Films Under New Titles

They're Using You for a Catspaw

When you book old pictures under new titles you know what you are paying for. When you advertise old pictures to your patrons under new titles you lay yourself open to an imputation of fraud, for they don't know what they are to see until you have taken their money.

The men who sell the faked titles don't care a damn what your patrons think of you. The fact that they have virtually made a swindler of you doesn't hurt them any because you went into the dishonest deal with your eyes open.

The big point, so far as you are concerned is—are you going to allow these men to make a dupe of you for their own selfish ends?

If you want to run re-issues—all right. They are entirely legitimate. But don't be foolish enough to cheat with false titles the people whose dimes and nickels buy your bread and butter.

THINK IT OVER!

FIRST
NATIONAL
EXHIBITORS
CIRCUIT

At Last a Travel Series of the Greatest Interest With the Publicity Behind It Such as is Accorded Only the Biggest Features!

Pathé

Pathé announces
The Post Travel Pictures

of 52 one-reel travel pictures, released one a week. Filled with human interest as well as depicting the most interesting spots of the world now open to the motion picture camera. Backed by extensive publicity and advertising in a selected list of America's

Greatest Newspapers

One paper in practically every city of any size in the country is included in this list which will be published at an early date. Your audiences will be reading of the series in their favorite newspaper and will want to see the pictures!

Ask your Pathé Exchange — quick!

First Release June 16th

Pathé

The first exclusive pictures of the British battleship "Vindictive," leading factor in the famous attack upon Zeebruge.

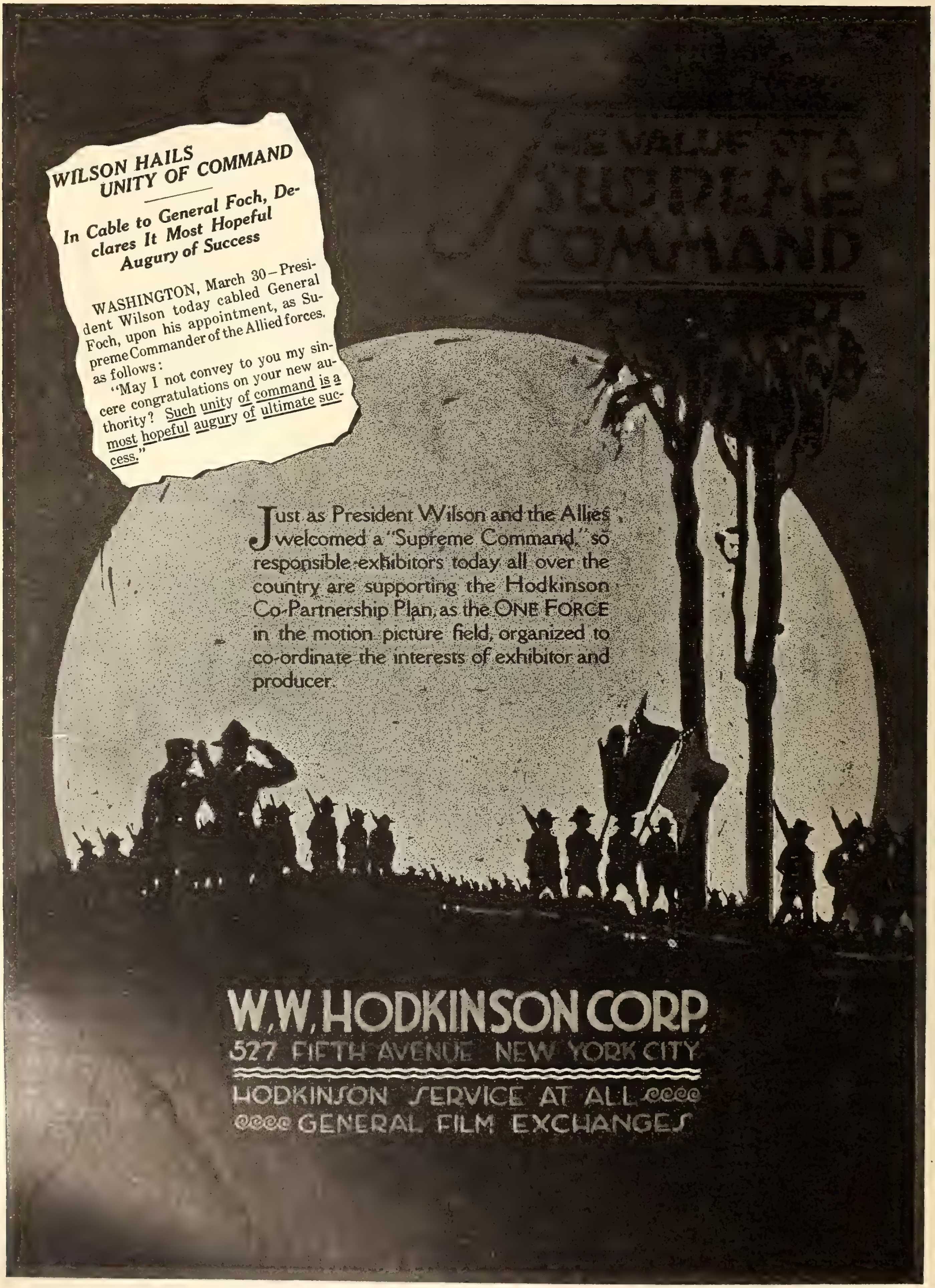
The Best From Everywhere -
Goes Everywhere
The Best Everywhere
The HEARST-PATHÉ NEWS

Tremendous scenes from

The Battle of Picardy

showing American troops about to enter the battle, German dead, German prisoners, Artillery in action, etc. etc.

Now showing in current issues


THE VALUE OF A SUPREME COMMAND

WILSON HAILS UNITY OF COMMAND

In Cable to General Foch, Declares It Most Hopeful Augury of Success

WASHINGTON, March 30—President Wilson today cabled General Foch, upon his appointment, as Supreme Commander of the Allied forces, as follows:

"May I not convey to you my sincere congratulations on your new authority? Such unity of command is a most hopeful augury of ultimate success."

Just as President Wilson and the Allies welcomed a "Supreme Command," so responsible exhibitors today all over the country are supporting the Hodkinson Co-Partnership Plan, as the ONE FORCE in the motion picture field, organized to co-ordinate the interests of exhibitor and producer.

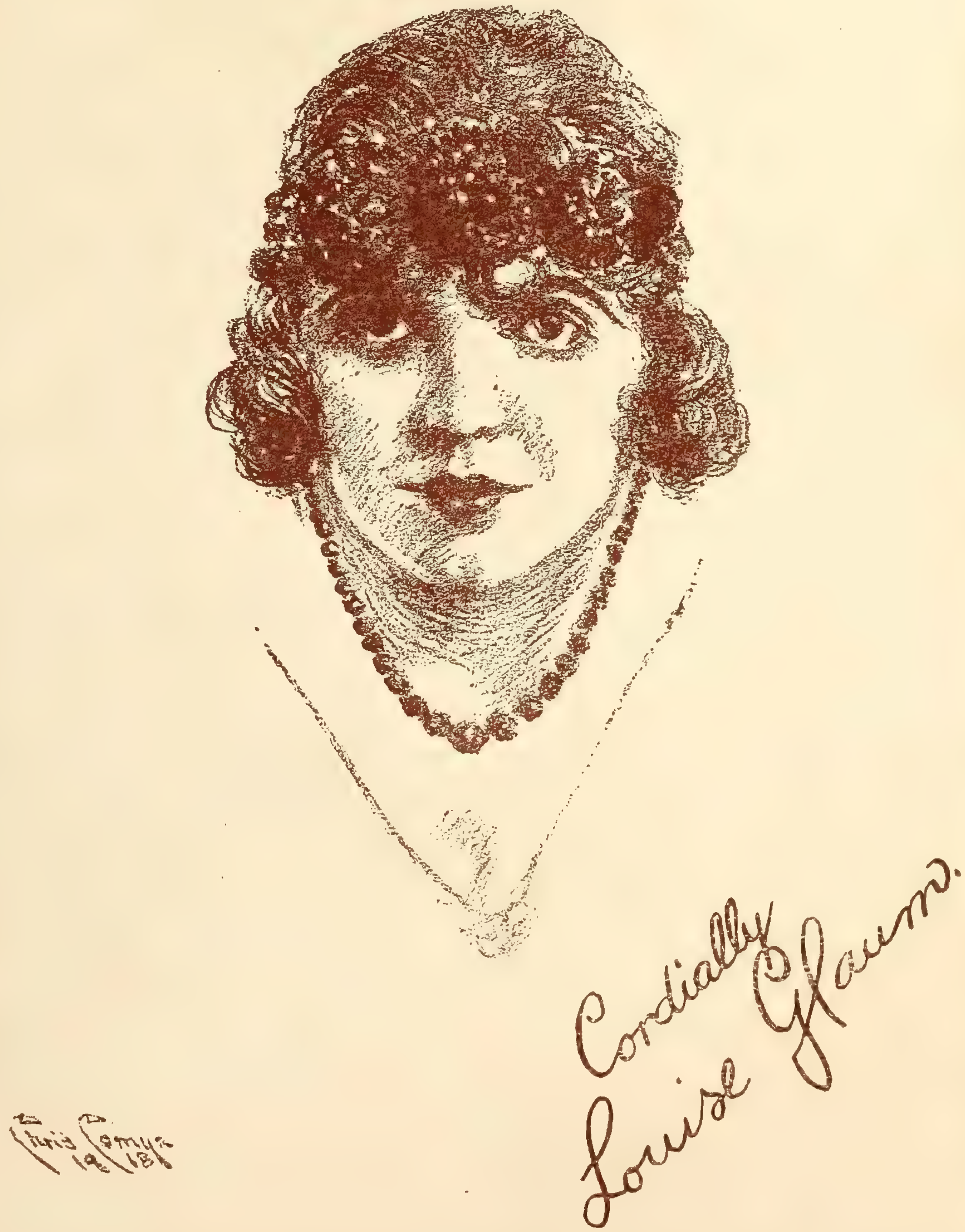
W. W. HODKINSON CORP.

527 FIFTH AVENUE NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

PARALTA PLAYS
PICK OF THE PICTURES

Distributed through
Hodkinson Service


Cordially
Louise Glaum.
Chris Comyn
1918

COMPLETED
"AN ALIEN ENEMY"—By Monte M. Katterjohn
"SHACKLED"—By Lawrence McCloskey

Louise Glaum Productions, Inc.

PARALTA PLAYS

PICK OF THE PICTURES

FORTHCOMING

LOUISE GLAUM

IN

"Shackled"

WALLACE WORSLEY
Director

LAWRENCE McCLOSKEY
Author

NOT a "wronged gal" story.
NOT a "vampire wench" affair.
But the story of a real woman
who scatters to the winds
prejudice, slander, calumny,
by the force
of her great, good character!

CURRENT ISSUE

BESSIE BARRISCALE

IN

"Rose o' Paradise"

JAMES YOUNG
Director

GRACE MILLER
WHITE, Author

ROBERT BRUNTON, Manager of Productions

"And the picture is permeated
with the sovereign art,
transcendent spirit
and exquisite personality
of Bessie Barriscale.
A crystal gem upon liquid gold."

A. F. Gillaspey (Baltimore News)

PARALTA PLAYS, Inc.

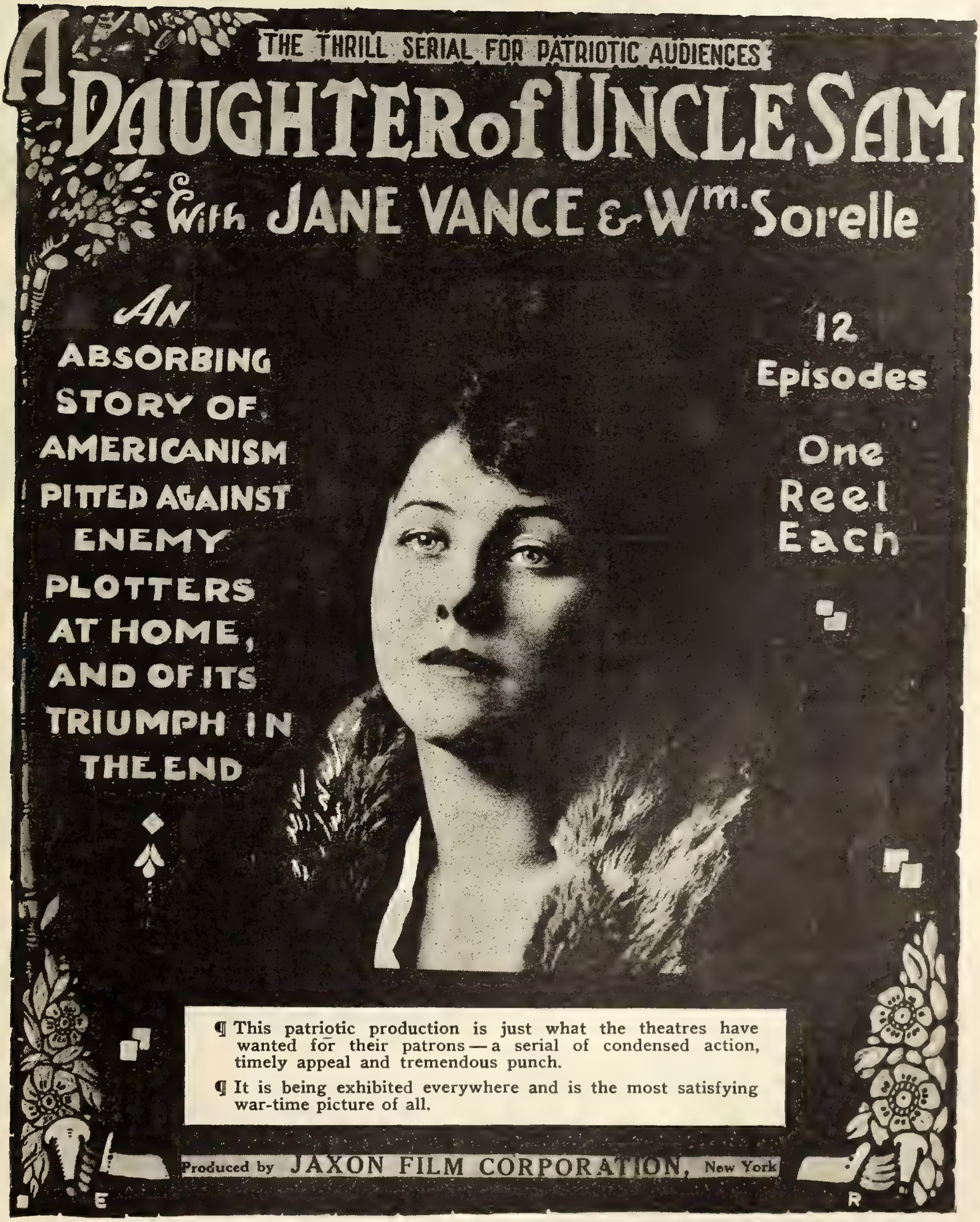
8 West 48th Street New York City

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY



THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

With JANE VANCE & Wm. Sorelle

AN ABSORBING STORY OF AMERICANISM PITTED AGAINST ENEMY PLOTTERS AT HOME, AND OF ITS TRIUMPH IN THE END

12 Episodes

One Reel Each

¶ This patriotic production is just what the theatres have wanted for their patrons—a serial of condensed action, timely appeal and tremendous punch.

¶ It is being exhibited everywhere and is the most satisfying war-time picture of all.

Produced by JAXON FILM CORPORATION, New York

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

THE GREATEST WESTERN

WILLIAM FOX PRESENTS

WILLIAM

as LASSITER

In a Masterly Picturization of

RIDERS of the

An Epic of the Utah Border
The Story of a Ranger whose
Word was Law

Millions have read the book-
Millions demand the picture

STANDARD PICTURES

DRAMA EVER MADE!

AMERICA'S FOREMOST ACTOR

FARNUM

The AVENGER

ZANE GREY'S Famous Novel

PURPLE SAGE

A WILLIAM FARNUM DE LUXE PRODUCTION
DIRECTED BY FRANK LLOYD

4 Other Big Farnum Attractions:

TRUE BLUE
THE HEART OF A LION
WHEN A MAN SEES RED
ROUGH AND READY

FOX
FILM CORPORATION

GLOOM CHASERS!
MONEY MAKERS!

They bring profits to
EXHIBITORS
and joy to your
PATRONS

WILLIAM FOX *Presents*

JANE and KATHERINE LEE

In an Impish, Stormy Comedy-Drama

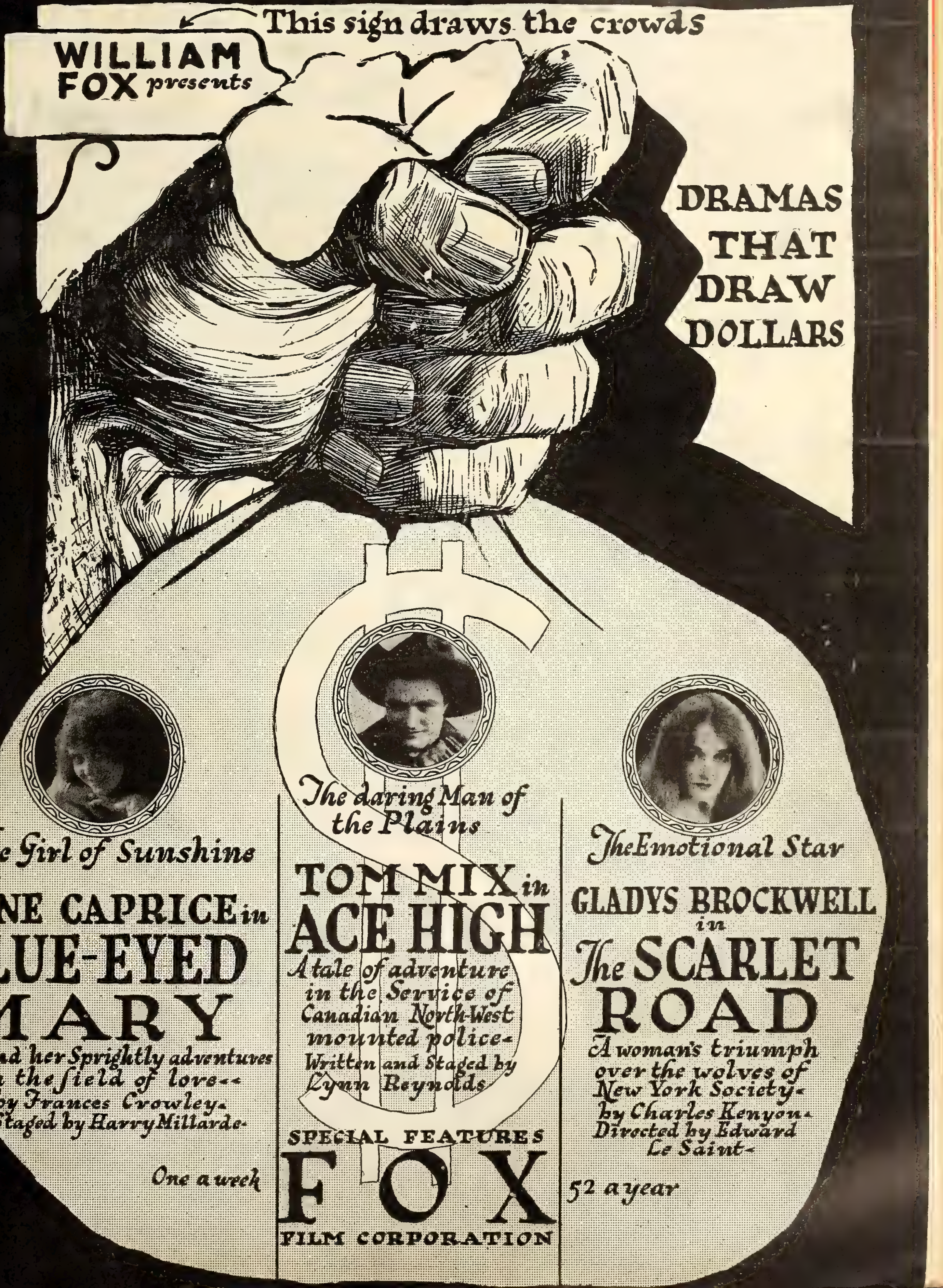
WE SHOULD WORRY

Written and staged by Kencan Buel

You don't gamble with Fox Special Features ~ you win!

SPECIAL FEATURES
One a week **FOX** *52 a year*
FILM CORPORATION

PICTURES THAT PULL!



This sign draws the crowds

WILLIAM FOX *presents*

DRAMAS THAT DRAW DOLLARS

The Girl of Sunshine

JUNE CAPRICE *in*

BLUE-EYED MARY

And her Sprightly adventures in the field of love — by Frances Crowley. Staged by Harry Millarde.

The daring Man of the Plains

TOM MIX *in*

ACE HIGH

A tale of adventure in the Service of Canadian North-West mounted police. Written and Staged by Lynn Reynolds

The Emotional Star

GLADYS BROCKWELL *in*

The SCARLET ROAD

A woman's triumph over the wolves of New York Society. by Charles Kenyon. Directed by Edward Le Saint.

SPECIAL FEATURES

One a week

FOX

FILM CORPORATION

52 a year

TOWERS of STRENGTH!

The "BIG SIX"

Re-edited, Re-titled, Revised
New versions of world-wide successes

WILLIAM FOX *presents*

THEDA BARA in

The CLEMENCEAU CASE

by Alexander Dumas

A Theda Bara Super-Production that thrashes society with a living whip

"The best straight screen drama ever seen A wonderful story of throbbing emotion that pulls relentlessly" — New York Mail

FOX
FILM CORPORATION

Coming
"THE TWO ORPHANS"
AND
"A FOOL THERE WAS"

NEW PRINTS
FIVE REELS

Every Play a Box-Office Bull's-Eye!

TORNADOES of ACTION!

OF 1918—

Faster, Stronger, Brighter Than Ever
With matchless sweep and power

WILLIAM FOX *presents*

WILLIAM FARNUM

in The

PLUNDERER

by Roy Norton
A William Farnum De Luxe Production

A story of love, hatred and greed for yellow gold

Brilliant romance with a big, breezy, fighting hero

NEW POSTERS
AND
LOBBY DISPLAYS

Coming
"THE BONDMAN"
AND
"A SOLDIER'S OATH"

FOX
FILM CORPORATION

See Fox Exchange Manager Today!

They send 'em away with a smile !

William Fox Presents

The Laughs that Echo Loudest in the Box Office

Henry Lehrman's

Sunshine Comedies

A Neighbor's Keyhole
Wild Women and Tame Lions
A Waiter's Wasted Life
A Self-Made Lady
Her Husband's Wife

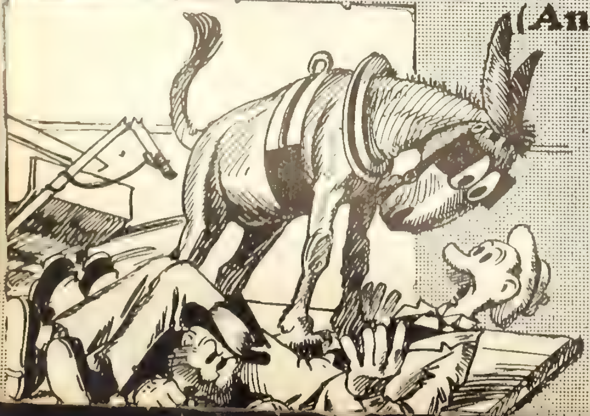
also

Those Howling Gales of Mirth

Bud Fisher's

Mutt and Jeff

(Animated Cartoons)



The Tale of a Pig
The Superintendents
A Fisherless Cartoon
Tonsorial Artists
Hospital Orderlies
Life Savers

BOOK THESE SCREEN RIOTS NOW

FOX

FILM CORPORATION

"Little Talks with Foreign Buyers"—No. 13

By

Paul H. Cromelin
President

A Special Opportunity—"THE VICTIM"

INTER-OCEAN has been selected to distribute in all foreign markets a feature play of such unique dramatic appeal that a trial showing has already resulted in several sales. *To see "The Victim" is to want to exploit it.* The effect of it on the spectator is simply tremendous. It is a "repeat" picture. Even the veteran buyer—the "wise" film man—wants a second look. It is just punch! *punch!* PUNCH! The priestly hero, in facing the electric chair, risks all for a principle—and we all of us care for that sort of chap. The picture is an absolute succession of thrills. *There has never been a melodrama like it!* And it challenges solution up to the last few feet of the sizzling finish. Can be worked as a "special," with Church endorsement, or just as a rattling good theatre thriller.

"THE VICTIM"—9 Reels—Starring Robert T. Haines

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING
218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

READY FOR WORLD SALE

52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"Today,"*** *and* ***"Mad Lover;"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross," "Blue Blood,"*** *and* ***"The 13th Labor of Hercules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

They make money

TOYS *of* FATE *with* NAZIMOVA

The long run attraction

William L. Sherrill's

MY OWN UNITED STATES

with Mr. ARNOLD DALY - *An absolute clean-up*.

REVELATION *with* NAZIMOVA

The triumph of the screen

LEST WE FORGET *with* RITA JOLIVET

Sweeping the country on a tide of money.

BLUE JEANS *with* VIOLA DANA

More successful than ever.

DOLLY SISTERS *in The* MILLION DOLLAR DOLLIES

The most distinctive production of the year.

Draft 258

with MABEL TALIAFERRO

The Slacker

with EMILY STEVENS

LEGION *of* DEATH *with* EDITH STOREY

More timely today than ever before.

COMING

TO HELL WITH THE KAISER

SCREEN CLASSICS INC

SC INC

SCREEN CLASSICS INC.

Metro Pictures Corporation, *Distributors* -

Greatest LONG RUN *offering*

TWO weeks in Los Angeles and
week runs all over the map-
Chicago New York Pittsburg
and smaller cities everywhere.

NAZIMOVA

IN TOYS *of* FATE

Her second amazing triumph

SCREEN CLASSICS INC.

Metro Pictures Corporation, *Distributors*.

Book it before your competitor gets it!

METRO
TALKS
№ 2

In presenting this new All Star Series Production Metro calls attention to the charm of story its cordial humor its wonderful photography and most of all to Mr. Lockwood's triumph as a new star

YORKE FILM CORPORATION
presents

HAROLD LOCKWOOD

in a new delight

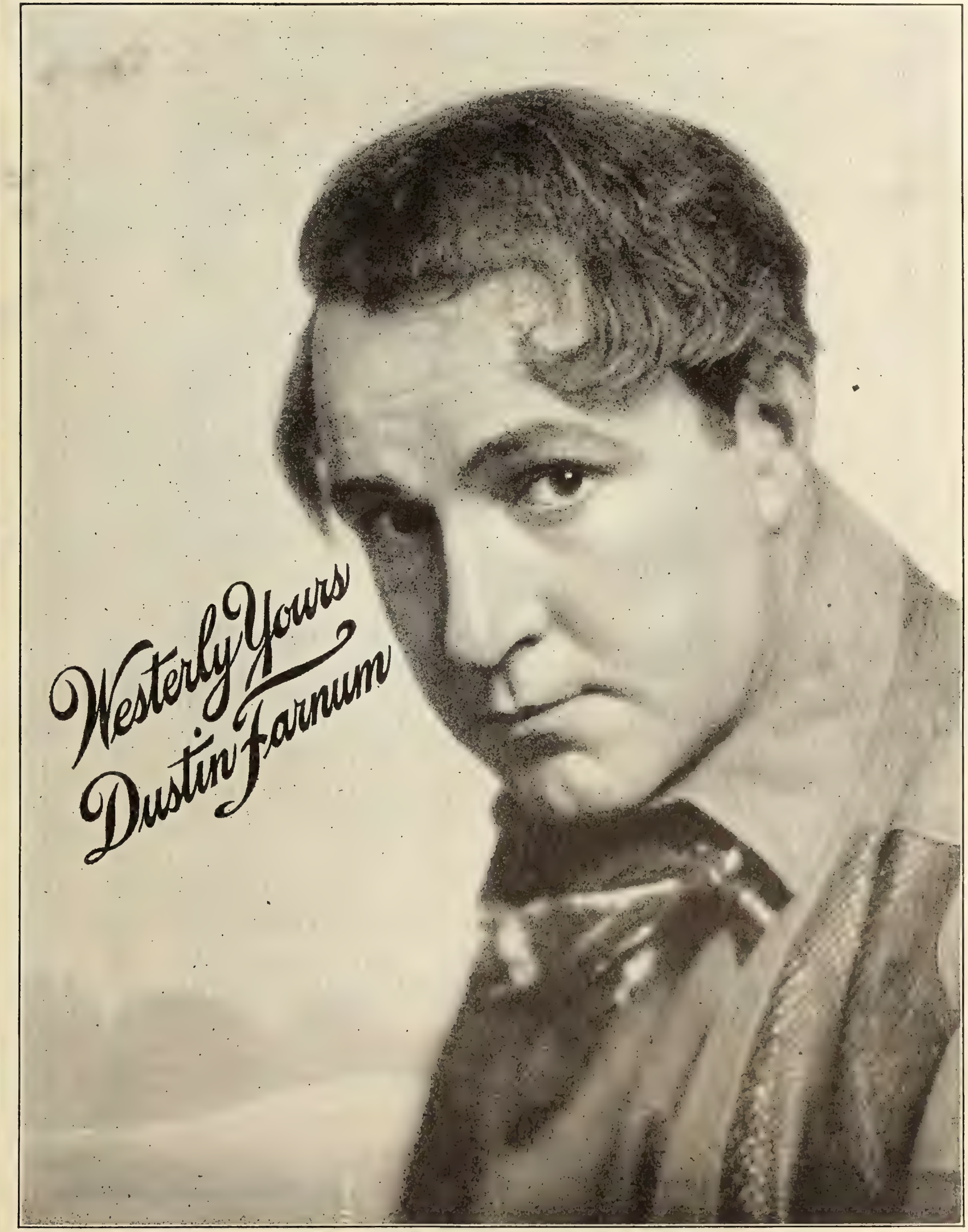
LEND ME YOUR NAME

Adapted and directed from Francis Perry Elliot's famous novel by Fred J. Balshofer in 5 Acts.

RELEASED BY **METRO** MAY 27th

SHERMAN PRODUCTIONS, INC.

Baker-Detwiler Bldg. Los Angeles, Cal.


Westerly Yours
Dustin Farnum

Soon to appear in ZANE GREY Stories

EXTRA! **The New York Times.** EXTRA!

M'ADOO REMOVES THE PRESIDENTS OF ALL RAILROADS;

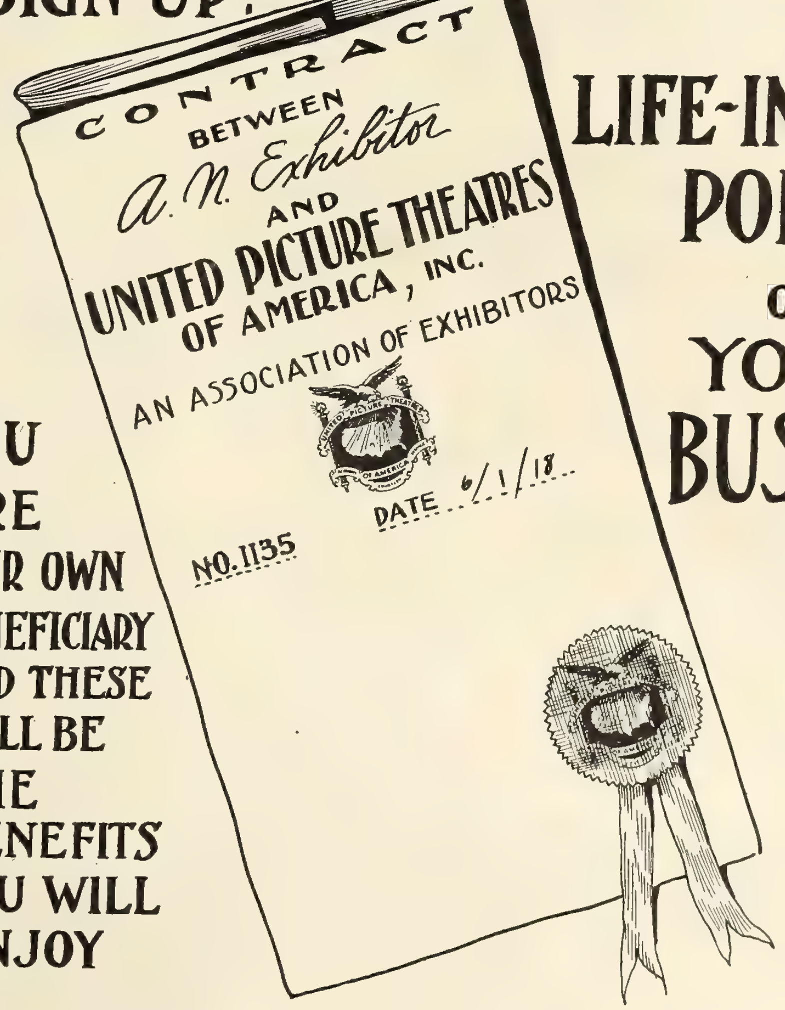
CENTRALIZATION AUTOMATICALLY ELIMINATES UNNECESSARY OVERHEAD.

THE PLAN OF UNITED PICTURE THEATRES OF AMERICA PROVIDES CENTRALIZATION THROUGH THE GENERAL CO-OPERATION OF EXHIBITORS.

LINE UP NOW WITH UNITED TO MAKE THAT CO-OPERATION GENERAL AND BE A PARTNER IN ABOLISHING COSTLY WASTE.

UNITED PICTURE THEATRES OF AMERICA, INC.
J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41 ST. NEW YORK

SIGN UP!



CONTRACT
BETWEEN
A. N. Exhibitor
AND
UNITED PICTURE THEATRES
OF AMERICA, INC.
AN ASSOCIATION OF EXHIBITORS
DATE 6/1/18
NO. 1135

A LIFE-INSURANCE POLICY ON YOUR BUSINESS

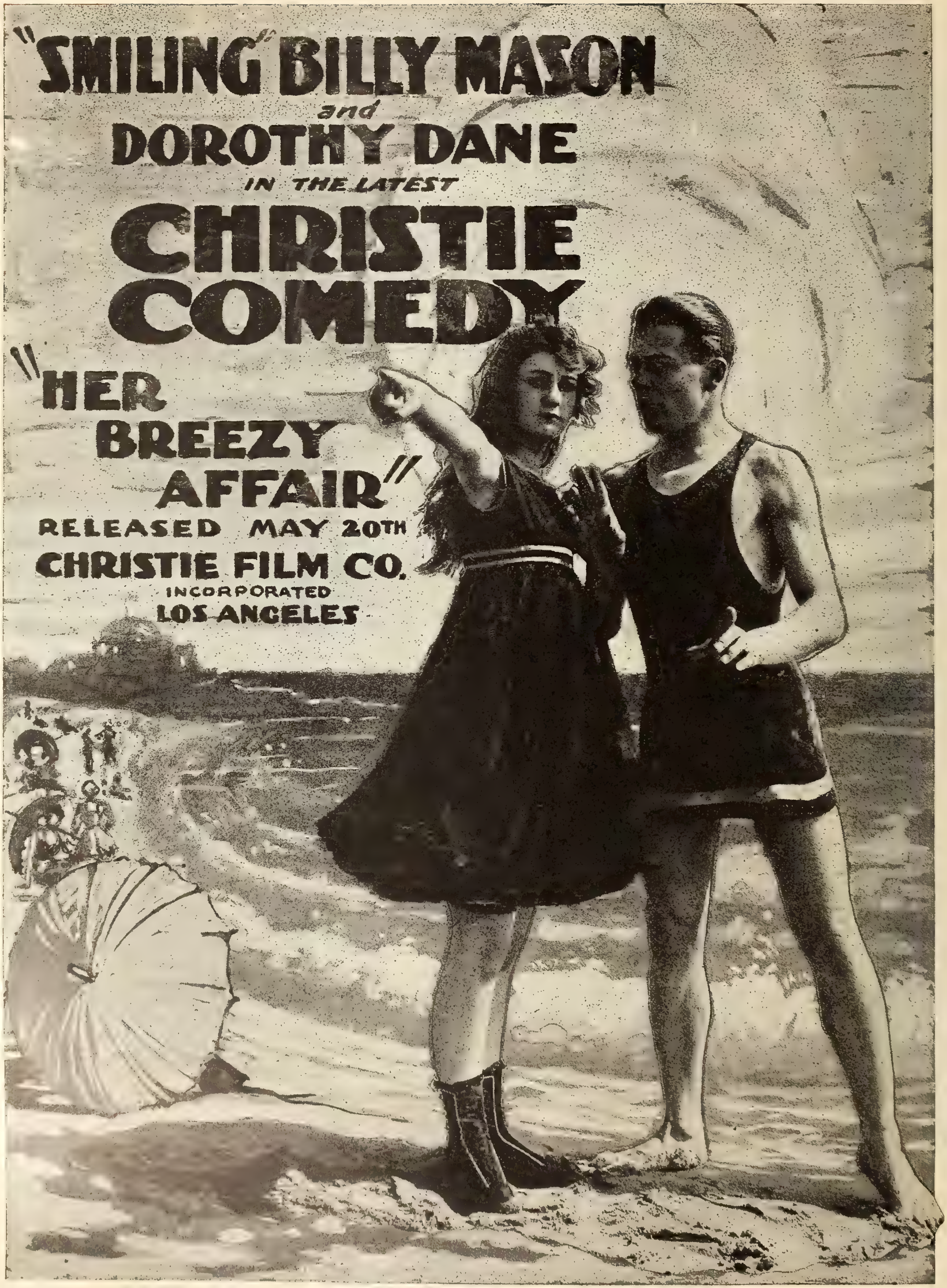
YOU ARE YOUR OWN BENEFICIARY AND THESE WILL BE THE BENEFITS YOU WILL ENJOY

1. **LOWER FILM RENTALS**
   EQUITABLY AND MATHEMATICALLY DETERMINED
2. **IMPROVED QUALITY OF FILMS**
   SELECTED AND APPROVED BY EXHIBITOR APPOINTED OFFICIALS
3. **GREATER INDIVIDUAL POWER**
   THROUGH MEMBERSHIP IN A CO-OPERATIVE BODY
4. **SAFETY FOR THE FUTURE**
   THROUGH EXHIBITOR OWNERSHIP AND CONTROL
5. **ECONOMY OF OPERATION**
   NO TAX TO COVER COSTLY DISTRIBUTION OR UNNECESSARY PRINTS
6. **A SHARE IN THE PROFITS**
   DIVIDENDS TO EXHIBITORS

"**THE MOST CLEAN-CUT BUSINESS PROPOSITION EVER MADE TO A RETAIL DEALER**" *HERMAN J. BROWN* EXHIBITOR MEMBER, IN A LETTER TO HIS FRIENDS AND FELLOW EXHIBITORS

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41 ST. NEW YORK



"SMILING" BILLY MASON

and

DOROTHY DANE

IN THE LATEST

CHRISTIE COMEDY

"HER BREEZY AFFAIR"

RELEASED MAY 20TH

CHRISTIE FILM CO.

INCORPORATED

LOS ANGELES

MEN is the newest FOURSQUARE PICTURE

A Declaration of Faith

FOURSQUARE PICTURES believes that advertising space in trade publications has just one function—to give to exhibitors the strongest points of a new picture, so that they can cash on them at the box-offices. No exhibitor likes to be told that a picture is the greatest ever. What he is interested in is precisely what kind of a picture it happens to be. He wants to be informed of the vital selling points that will help him exploit the picture he has booked, for the two specific purposes of pleasing his patrons, and making as much money as is possible.

Vital Points for the Exhibitor on the Picture, *MEN*

The Main Theme

Two sisters form the pivotal point around which the story of "Men" revolves. The younger—who has been adopted when she was a baby—is being reared in the home of wealthy New Yorkers. She doesn't know that she has a sister, who is living in humble surroundings.

The Punch in the Picture

Now then—what would a girl do who sees the man she adores, and who has compromised her, being unwittingly taken away from her by her own sister? Would she permit this sister to marry this man, without an effort to stop the wedding ceremony? Picture the climax of such a situation!

A Cast of Distinguished Players

Charlotte Walker, one of the stars of the legitimate stage, has an effective role in "Men." The part of the elder sister is interpreted by Anna Lehr, in which she does exceptional work. Gertrude McCoy is the younger sister, and Robert Cain has the leading masculine character.

Settings Like Those in New York Homes of Wealth

In "Men" each set is a faithful reproduction of some room in the home of exclusive New Yorkers. There is a great hallway, treated exactly as that of one of the millionaires whose name is nation-wide. The same is true of the ball-room, of the library, the boudoir of the daughter of the house. These settings are really a feature.

All the Critics Praise "MEN"

Incidentally, the following excerpts from critical reviews reflect the unanimous opinion that "Men" is a good picture:

(Motion Picture News)

"Men" is a clean drama for screen presentation. It represents an offering which both small-town and big-town exhibitors can book and cash a good percentage at the box-office.

(Wid's)

The pleasing personalties of the players, the direction and the fine atmosphere make "Men" hold nicely. It registers as good entertainment and will please the great "80 per cent" patronage.

(Dramatic Mirror)

"Men" is a picture of distinct merit, both in its acting and artistic production. It has a story of wide appeal splendidly presented.

(Moving Picture World)

"Men" is well constructed and finely acted, and the production is in keeping with the demands of the story. All the drama in the play is the result of honest love or dishonest passion.

(Exhibitor's Trade Review)

"Men" is a first-class feature picture. It is the sort of film that ought to go well in all classes of theaters, for it has a universal appeal. The Bacon-Backer people have set a high mark.

(Morning Telegraph)

The first release of the Bacon-Backer Film Corporation satisfies with a good story, superior players and pleasing backgrounds. "Men" is marked by fine suspense and quick action.

BOOK NOW AT ANY OF THE FOLLOWING FOURSQUARE EXCHANGES:

ATLANTA	73 Walton St.
BOSTON	48-50 Piedmont St.
BUFFALO	47 West Swan St.
CHICAGO	207 So. Wabash Ave.
CLEVELAND	310 Sloan Bldg.
CINCINNATI	310 Strand Theatre Bldg.
DENVER	1735 Welton St.
DALLAS	1911½ Commerce St.
DETROIT	304 Jos. Mack Bldg.
KANSAS CITY	Boley Bldg.
LOS ANGELES	514 W. 8th St.
MINNEAPOLIS	206 Film Exchange Bldg.
NEW YORK	729 Seventh Ave.
PITTSBURGH	Seltzer Bldg.
PHILADELPHIA	1325 Vine St.
SAN FRANCISCO	191 Golden Gate Ave.
SEATTLE	2016 Third Ave.
ST. LOUIS	Empress Theatre Bldg.

CANADA—SUPERFEATURES, Ltd.

WINNIPEG, MANITOBA	215 Phoenix Block
ST. JOHN, N. B.	19 Market Square
MONTREAL, QUE.	204 St. Catherine St., W.
TORONTO, ONT.	59 Victoria St.

Perfection Pictures
The Highest Standard In Motion Pictures

NOW BO

George Kleine

Presents

THE UNBELIEVER

Produced by

THOS. A. EDISON, Inc.

In Co-operation with

THE UNITED STATES MARINE CORPS

A smashing patriotic picture — in seven parts — that has brought a thrill to the hearts, and tears to the eyes of thousands.

An epic of the world's war. No true American should miss the one real photo-play that tells the most convincing, gripping story of the century.

Perfection Pictures
The Highest Standard In Motion Pictures

OKING!!!

THE UNBELIEVER

Some Pre-Release Bookings:—

Chicago, *Auditorium Theatre*	Three Weeks
Boston, *Boston Theatre*	One Week
Detroit, *Majestic Theatre*	Five Weeks
Washington, *Strand Theatre*	One Week
Indianapolis, *Circle Theatre*	One Week
Buffalo, *Strand Theatre*	One Week
San Francisco, *Rialto Theatre*	Two Weeks
Los Angeles, *Kinema Theatre*	Two Weeks
Seattle, *Liberty Theatre*	One Week
Denver, *Rialto Theatre*	One Week
Dallas, *Hippodrome Theatre*	Two Weeks
Minneapolis, *Strand Theatre*	One Week
Des Moines, *Rialto Theatre*	One Week
Kansas City, *New Liberty Theatre*	One Week
Salt Lake City, *Liberty Theatre*	Four Days
St. Louis, *Victoria Theatre*	One Week
New Orleans, *Liberty Theatre*	One Week
Baltimore, *Armory*	Three Weeks
Houston, *Liberty Theatre*	One Week
Atlanta, *Rialto Theatre*	One Week
Syracuse, *Strand Theatre*	Four Days
New York, *Rivoli Theatre*	One Week
Cincinnati, *Walnut Theatre*	One Week
Dayton, *Dayton Theatre*	One Week
Akron, *Auditorium*	One Week
Toledo, *Colonial Theatre*	One Week
Grand Rapids, *Majestic Gardens*	One Week
Milwaukee, *Strand Theatre*	One Week
Springfield, Mass., *Bijou Theatre*	One Week
Columbus, *Grand Theatre*	One Week
Oakland, *American Theatre*	Eleven Days
Louisville, *Walnut Theatre*	One Week
Pittsburgh, *Grand Theatre*	One Week
Richmond, *Isis Theatre*	One Week
Norfolk, *Granby Theatre*	One Week

Write or wire any of these theatres and ask their opinion of the box-office value of "The Unbeliever" then communicate with the nearest exchange of the

GEORGE KLEINE SYSTEM

Getting Down to Bed-Rock

Educational Films Corporation of America

May 24, 1918.

Mr. William A. Johnston, Editor,
Motion Picture News,
729 Seventh Avenue, New York.

Dear Mr. Johnston:

I have just read your editorial in which you take the stand, in the exhibitor's behalf, that the producer should back up his picture with all the advertising the exhibitor needs to sell it successfully to his public.

We agree with you thoroughly; and you will be interested to know that we have already planned our new advertising and selling campaign along these very lines.

We believe that trade paper advertising pages can and should be used—not simply to impress the exhibitor with a lot of adjectives, not simply to sell him a picture through hurrah and promises—but to give him the practical assistance he needs to put the picture over.

In other words, we are going to buy trade paper space for the exhibitor—or for us both—not merely for ourselves, and make every dollar of it count in our mutual interest.

In buying this space I am also avoiding waste. I have taken pains, myself, to find out what papers the exhibitor uses. That is why MOTION PICTURE NEWS will be used prominently in my campaign.

Secondly, we are going to equip our exchanges and gear up our salesmen to the same point, so that they too, like the trade paper copy, will be able to give advertising service with every picture that is booked.

You were good enough once to tell me that we had given the word "Educational" a new meaning and that we had caused "Scenics" to become features. This being true, and we know that it is, we realize that our feature scenics should be exploited by the exhibitor with all the advertising aids he gives to any feature. That is why we have made our plans through trade papers, exchanges and salesmen to give him just this sort of service with our backing.

With best wishes, I am,

Sincerely yours,

E. W. HAMMONS,
Vice-President and General Manager.

¶ If every advertiser would make a trip into the field before he bought advertising pages he would save much money—

¶ *Because* he would *concentrate* his advertising in the *one* paper he found *every* exhibitor *working with* and *filing*—

¶ *Which one paper is*

MOTION PICTURE NEWS

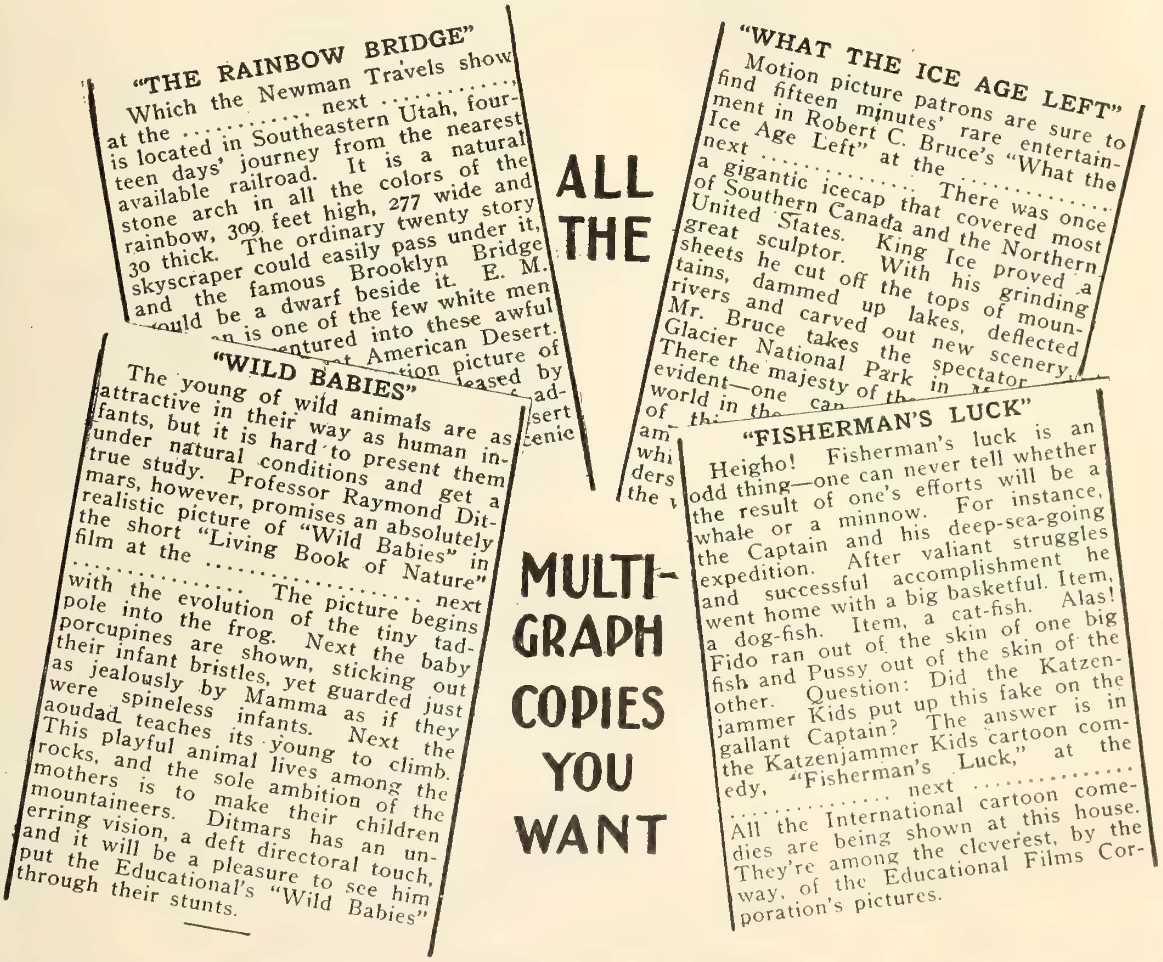
Newspapers

Like to Print Educational "Copy"

PATRONS WILL PAY TO SEE CLEVER EDUCATIONALS IF YOU'LL JUST TAKE THE TROUBLE TO TELL THEM ABOUT IT

Help Number Three

WE FURNISH BRIEF PUBLICITY ON EACH "LITTLE FEATURE." ASK THE MOTION PICTURE EDITOR TO PRINT THIS TABLOID NEWS REGULARLY IT WILL HELP HIM AND HELP YOU



"THE RAINBOW BRIDGE"

Which the Newman Travels show at the .... next ...., is located in Southeastern Utah, fourteen days' journey from the nearest available railroad. It is a natural stone arch in all the colors of the rainbow, 309 feet high, 277 wide and 30 thick. The ordinary twenty story skyscraper could easily pass under it, and the famous Brooklyn Bridge would be a dwarf beside it. E. M.
n is one of the few white men
entured into these awful
American Desert.
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cenic

"WHAT THE ICE AGE LEFT"

Motion picture patrons are sure to find fifteen minutes' rare entertainment in Robert C. Bruce's "What the Ice Age Left" at the .... next .... There was once a gigantic icecap that covered most of Southern Canada and the Northern United States. King Ice proved a great sculptor. With his grinding sheets he cut off the tops of mountains, dammed up lakes, deflected rivers and carved out new scenery. Mr. Bruce takes the spectator Glacier National Park in
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"WILD BABIES"

The young of wild animals are as attractive in their way as human infants, but it is hard to present them under natural conditions and get a true study. Professor Raymond Ditmars, however, promises an absolutely realistic picture of "Wild Babies" in the short "Living Book of Nature" film at the .... next .... The picture begins with the evolution of the tiny tadpole into the frog. Next the baby porcupines are shown, sticking out their infant bristles, yet guarded just as jealously by Mamma as if they were spineless infants. Next the aoudad teaches its young to climb. This playful animal lives among the rocks, and the sole ambition of the mothers is to make their children mountaineers. Ditmars has an unerring vision, a deft directoral touch, and it will be a pleasure to see him put the Educational's "Wild Babies" through their stunts.

MULTI-GRAPH COPIES YOU WANT

"FISHERMAN'S LUCK"

Heigho! Fisherman's luck is an odd thing—one can never tell whether the result of one's efforts will be a whale or a minnow. For instance, the Captain and his deep-sea-going expedition. After valiant struggles and successful accomplishment he went home with a big basketful. Item, a dog-fish. Item, a cat-fish. Alas! Fido ran out of the skin of one big fish and Pussy out of the skin of the other. Question: Did the Katzenjammer Kids put up this fake on the gallant Captain? The answer is in the Katzenjammer Kids cartoon comedy, "Fisherman's Luck," at the .... next .... All the International cartoon comedies are being shown at this house. They're among the cleverest, by the way, of the Educational Films Corporation's pictures.

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y

Back At You--Wid!

Dear Wid:

Rather a stiff bit of advertising—on Wid's service—you handed us last week.

Of course, we thought you'd hand more bouquets to the "NEWS."

However it's all right. You've tackled a stiff proposition and we like your courage. Nor will we try and shoot holes in it. You'll get shot at enough.

Our subject is trade papers.

You say they're cluttered up with press-agent bunk.

That's a matter of editing, Wid. Your charge is too sweeping.

But, if you don't mind I'd like to lay that matter over till next time and take up another before it gets cold.

In the meantime slam us—as hard as you fairly can—on any "bunk" you find in our last issue, giving us due credit for the many pages we create and write, ourselves.

You say that exhibitors complain because the manufacturer buys so much space in so called trade papers which he, the exhibitor, never sees.

True—at least 90% true!

Most manufacturers are unquestionably at fault here—on two counts.

They pick poor mediums (never seen by the exhibitor). *This is inexcusable waste.*

Secondly, they don't get full value out of the good mediums, because they don't put selling copy in their advertising pages.

Your own Sunday issue, which carries producer advertising, is just as much at fault here as any trade paper. Isn't this true?

Do these advertisements in your paper do the exhibitors much good?

Advertising pages in trade papers should be bought for the exhibitor.

They should be used to carry the exploitation aids which the exhibitor wants *always at hand* to put the picture over—such as selling ideas and phrases, press matter, newspaper ads, window cards and window dressing ideas, lobby display suggestions, etc.

Put an exploitation department in every exchange—with a man ready to work shoulder to shoulder with the exhibitor; and then put the exploitation material, most of it, in the trade paper (plan books and press sheets are lost and thrown away) and THE EXHIBITOR WILL HAVE SERVICE.

This selling copy should be concentrated in *one* paper—*one* and only *one*.

It should go in the paper that gives editorially the same sort of service—the most and best. *Because that is the one paper the exhibitor works with each current week and files for future reference.*

It's easy enough to find out which of the papers this *one* paper is.

There's no waste in concentration—not a cent. The exhibitor would yell in approval.

And in closing I think you'll admit this, Wid.

Several trade papers are talking service today.

The NEWS began giving it a year ago—never less than fifteen pages of practical showmanship service every week in a single department. I wish we had material for and could afford a hundred more such pages.

When you go over our last issue for press-agent "bunk" count up and give us credit for our service pages.

Sincerely yours,

W A Johnston

GRAPHIC FILM CORPORATION

IVAN ABRAMSON, PRES. & DIRECTOR GENERAL

When Men Betray

Another Sensational Success
Written and directed
by

IVAN ABRAMSON

The Shakespeare of the Screen

A photoplay from the book of life, full of joys and sorrows, laughter and tears, of hope and deep despair

Enacted by

GAIL KANE

And an all-star cast

will undoubtedly achieve greater artistic success than any photoplay ever written. It will prove the greatest box office attraction of any photoplay ever screened.

J.J.K.

DISTRIBUTED BY
GRAPHIC FILM CORPORATION
729 SEVENTH AVE. NEW YORK CIT

Announcing a Change in Day of Publication

MOTION Picture News, now issued in New York on Tuesday of each week, beginning with the third week in June will become a Friday publication.

The last issue to appear on a Tuesday will be out in New York on Tuesday, June 11th and bearing the date of June 22nd. Ten days will then intervene before the next News—which will be issued on **Friday, June 21st,** and bearing the date of June 29th.

The decision to change the day of publication has been made only after lengthy and deliberate consideration. It is prompted solely by a continued and consistent desire for betterment of **Service** to our readers and advertisers.

Motion Picture News, issued on Friday, will bring to our readers reviews of all the productions of the current week—while heretofore time has been lost through the necessity of waiting until the following Tuesday.

Motion Picture News, issued on Friday, will reach the majority of its readers through the mails **early in the week**—giving advertisers the advantage of consideration during what is comparatively slack time for the exhibitor.

The change is a **speeding-up** process—plans in view for every department aim at giving you on Friday of every week all the service and news which you have heretofore received **the following Tuesday.** To an editorial policy which has always read "Let each copy of Motion Picture News be brighter and of more Service than the last"—we have added—

"And Get it to Them Sooner"

Remember:

The issue of Motion Picture News dated ***June 22nd***

Appears on Tuesday, ***June 11th***

Ten days intervene. Then—

The issue of Motion Picture News dated ***June 29th,***

Appears on ***Friday, June 21st.***

Motion Picture News

Vol. 17 No. 23. June 8, 1918

The Week in the Film World at a Glance

FEATURES

WHEN IS A STAR, (WM. A. JOHNSTON)........3379
SERVING IT WITH SPEED AND GINGER........3381
LETTERS OF A SELF-MADE EXHIBITOR........3382
"MIND YOUR OWN BUSINESS," BY HARRY SHERMAN........3384
"TRUTH SELLS FILM," BY JOHN SEMLER........3384
WHAT KIND OF A FELLOW IS—BLACKTON?........3395
THE INDEPENDENT FIELD TICKER........3446

OF SERVICE TO EXHIBITORS

Exhibitors' Box-Office Reports........3401
Exhibitors' Service Bureau........3404
Exhibitor to Exhibitor Reviews........3399
Ready-Made Ad Talks........3418
Film Specialties........3440
Short Subjects in Review........3440
Newsy Items from the Studios........3449
Releases—Current and Coming........3458-59-60-62
Monthly Index of Releases........3461
Projection Department........3466
Music and the Picture........3473
Theatres Worth While........3477

NEWS OF THE WEEK

Effects of Draft Rule in Doubt........3391
"Cannot Affiliate," Says Rembusch........3387
Radical Sales Plan Backs Hayakawa........3389
Red Cross Drive Closes With a Bang........3385
Sherry to Establish Exchange System........3393
Funkhouser Suspended........3387
Live News from the Producers........3420
Coming Program Offerings........3433
In the Independent Field........3441
In and Out of West Coast Studios........3450

SCREEN EXAMINATIONS

"All Woman" (Goldwyn)........3453
"Are Wives Reasonable?" (Triangle)........3456
'Blue-Eyed Mary" (Fox)........3455
"Bully, The" (Ebony-General)........3455
"Cecilia of the Pink Roses" (Marion Davies Film Co.)..3457
"De Luxe Annie" (Select)........3454
"Doll's House, A" (Artcraft)........3454
"Enchanted Profile, The" (O. Henry-General)........3456
'Her Rustic Rome" (Strand-Mutual)........3457
"Her Terrible Time" (Strand-Mutual)........3457
"Here Comes the Groom" (Christie)........3452
"His Own Home Town" (Paramount-Ince)........3456
"House of Hate, The" (Pathe)........3455
"Interloper, The" (World Film)........3456
"Jim's Folks" (Progressive Film)........3457
"Love and a Gold Brick" (Christie)........3452
"Million Dollar Mystery, The" (Thanhouser-Arrow)....3455
"Old Wives for New" (Artcraft)........3453
"On a Fox Farm" (Progressive Film)........3457
"Regular Patsy, A" (Christie)........3452
"Sic 'Em, Towser" (Rolin-Pathe)........3455
"Snakeville's New Waitress" (Essanay-General)........3456
"Somebody's Baby" (Christie)........3452
"Vigilantes, The" (Bear State Film Co.)........3452
"Yellow Ticket, The" (Pathe)........3452

Newsy Announcements of the Week Found in the Ad-Pages

"A Model's Confession"........3334
Forces which Make "Old Wives for New" of Tremendous Appeal........3335
Marguerite Clark Ready with "Prunella"........3336-37
Vitagraph's "A Game of Fate"........3338
"Over the Top"........3339
Another Angle on "Joan of Plattsburg"........3340
Mae Marsh in "All Woman"........3341
Capitol Comedies........3342
"Ordeal of Rosetta," Alice Brady's Latest........3343
Praise of "De Luxe Annie" with Norma Talmadge........3344
Triangle Talks on "The Hot Weather Bogie"........3345
Petrova's Latest Is "Tempered Steel," a Story of the Stage........3346
First National Exhibitors........3347
Pathe Travel Pictures and the Hearst-Pathe Weekly....3348-49
Hodkinson........3350
Paralta........3351-52
"A Daughter of Uncle Sam"........3353
Fox Offers Farnum in Grey's "Riders of the Purple Sage"........3354-55
Fox Special Features........3356-57
The Big Six of 1918—Fox........3358-59
Mutt and Jeff........3360
Inter-Ocean Exploiting "The Victim"—a Nine-reeler....3361
Metro's Long Run Attractions........3362
Nazimova in "Toys of Fate"........3363
Harold Lockwood in "Lend Me Your Name"........3364
Dustin Farnum in Zane Grey Stories Presented by Sherman.3365
United Picture Theatres of America........3366-67
One of Christie's Best "Her Breezy Affair"........3368
Information Regarding "Men"........3369
Some of the bookings on "The Unbeliever"........3370-71
Educational Helps........3373
Graphic's "When Men Betray"........3375
"Chase Me Charlie"........3378
Universal Now Presents Herbert Rawlinson in "Smashing Through"........3435
Lyons-Moran Star Comedies........3436
"The Kaiser, the Beast of Berlin"........3437
Universal Serial Winners........3438
Universal Will Offer "The Geezer of Berlin" as Burlesque on "The Kaiser"........3439

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

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Copyright, 1918, by Motion Picture News, Inc.

CHARLIE CHAPLIN

in

"Chase Me Charlie"

A British version of Charlie Chaplin's funniest films—
Taken from the famous Essanay-Chaplin comedies

AN HOUR OF UNADULTERATED FUN

Essanay

George Kleine System
Distributors

Perfection Pictures

MAY 23 1918 ©CLB414022

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 23 June 8, 1918

When Is a Star?

It is interesting to read between the lines of our exhibitors' box office reports.

There's much more there than the individual record of the picture's box office experience.

One lesson that stands out above all others is the importance of the vehicle.

One phrase is constantly recurrent in the exhibitors comments.

It is: *"another picture like this and so-and-so (the star) is gone."*

And equally prominent is the statement: *"another picture like this and so-and-so (the star) will come back."*

Apparently it takes but a few fine pictures to make a star—shall we say, even three or four?

And apparently a very few bad pictures—three or four—will start a star down a swift toboggan.

The advertising of the screen is very swift and very broad. It makes and unmakes with equal and certain rapidity.

In some instances, such as the succession fo bad vehicles, it almost seems as if the producer were deliberately pulling the star down—in an effort, possibly, to pull down the star's salary.

At any rate it is as simple and certain as daylight that the vehicle comes first; the vehicle puts the star up or down in fairly short order; the star—any star—is dependent upon the vehicle.

One reason the very big stars are consistently held up is that the producer concentrates his best resources upon these stars—his best stories and his best direction.

No one denies the importance of the star; we do not. The public worships personality; the star is a large part of that great attraction—heart interest.

But the star is not all.

The first effort in production for the past year and more, has been to get the star.

Very good.

But we need not be surprised, some day, to see production start and center around the power that makes stars—namely the director and the story.

Pictures Come First

Product is the basis of this business.

True of any business.

And a simple truth; but one often lost full sight of in an enthusiastic effort to lower rental costs, and correct other economic burdens.

Cooperative movements, as we have pointed out before, will get nowhere without product. They will go just so far in fact as their product will let them.

The box-office today calls for product.

Exhibitors high and low want *pictures.*

That's the *first* consideration.

The big theatre today has so heavy an investment, that its responsibilities are grave. It has the seats and a potential public. The two must be joined—*with pictures the public wants.*

That is the prime consideration. It outweighs any other. That's why these exhibitors are looking at the future with serious eyes. They want to be assured of product.

That's why they have a warm sympathy today with those producers, who, under heavy risks and industrial handicaps are making every effort to elevate production, to keep it clean and fine, and to give the picture house enough of these highclass pictures to please the greater and better motion picture public.

That's why exhibitors today are taking an interest in cooperative movements, even taking a gamble with them. They are looking and hoping for an assured supply of *product.*

Product is the basis.

Of course it isn't all.

Fifty-Fifty

There's another lesson in the box-office reports.

It's simply the old lesson that a box-office success is fifty per cent show and fifty per cent exploitation.

A good picture, by the reports, goes big here and average there.

That is caused sometimes by local conditions—competition, weather, etc.

But generally it's caused by that force which laughs at competition and weather—namely the proper exploitation of the picture.

And again, we state, that the time is coming *when the worth while producer, after his picture is made, will bend to it and give just as much showmanship to putting over the picture as he puts into it.*

And he will use the worth while trade paper to give the merchandizing effect to the exhibitor.

But that era, of course, calls for fewer and better pictures—product made so well that it *can* be exploited and not made in such a rush that there's no time to get out all the showmanship aids which its proper exploitation demands.

Minding One's Own Business

Harry Sherman, in an article in this issue, advises exhibitors to stick to their own business.

Most exhibitors, we believe, will agree with him. We have talked with several who are studying better presentation and better advertising and new theatre construc-

(*Continued at Top of Following Page*)

(*Continued from preceding page*)

tion so deeply that they have no time to look out in other directions. They are strikingly successful exhibitors, all of them.

Nor have they any inclination to look beyond their engrossing tasks—except Mr. Sherman, and you can't blame them, they are looking for the right product, for better exploitation methods, for better and less expensive distribution.

They've *got* to have product. They've *got* to put that product over.

It is unwise and it should be unnecessary for exhibitors to assume production risks. The sensible ones don't want to.

But it is also up to the producer to help them stick to their exhibiting business by giving them what they must have to work with.

The First Run House

THE first run houses are of much consequence in this industry.

Their bookings make other bookings. The high rentals they pay are highly necessary to the producer. The special exploitation they give their pictures—often at considerable advertising expense—get a standard and ideas for later run houses.

Hence the First National Exhibitors Circuit.

And hence another new marketing idea, in connection with Haworth pictures which is very interestingly set forth in this issue.

Slamming the Film Salesman

THE film salesman is coming in for heavy criticism these days. And if the curb method of solicitation going on in front of 729 7th Avenue is any criterion the criticism can't be heavy enough.

We have heard fish mongers at work in Soho Square, London, and viewed the operations of street carnival men. These gentry are mild and ethical by comparison.

We do know of good film salesmen, however, men who actually know the pictures they are selling and who are honestly and ably interested in seeing that the exhibitor who books them, resells them successfully to the public.

The query arises, too; how much is the New York head office to blame for the bad methods of film salesmanship?

Author—Director—Actor

JOE FARNHAM, in his flashing "Harpoon" pays a fitting tribute to Mitchell Lewis, of "The Barrier," "The Bar Sinister" and "The Sign Invisible."

"An actor and a man!" says Mr. Farnham.

Fine! We once had the pleasure of referring similarly on this page to Mr. Lewis and his splendid characterization of 'Poleon Doret in "The Barrier."

But there's this to be said.

Rex Beach, author of "The Barrier," conceived a splendid character in 'Poleon Doret and Edgar Lewis put him faithfully on the screen. For this creation and this picturization of a *man*, Mitchell Lewis, *actor*, will undoubtedly give much credit for his 'Poleon Doret.

In "The Manxman" there was another fine actor who took the part of "Pete." But it was Hall Caine, author, and George Loane Tucker, director, who had much to do with "Pete's" fine characterization.

There's a trinity here—author—director—actor—which cannot be divided by individual praise.

What Makes Padding?

HERE'S an original argument why pictures should be padded. It was given by an exchange representative to a member of our Exhibitors' Advisory Board who cheerfully forwards the thought to us.

Pictures must be padded so that the late run house may get film of feature length, such is the mutilation they get from the machines and vandals in the earlier run houses.

In other words if they don't set out too long they'll end too short.

"Now," says the first run exhibitor, "I know why I have to run 2000 feet of excess baggage."

Later run houses tell us in all seriousness that there's something in the argument—strange as it sounds.

Strange enough certainly are the conditions that make it possible for the excuse that padding is necessary to assure final length.

Wasting the Picture's Possibilities

NOW that we are getting into special production—special even as to the short scenic films—exploitation looms larger than ever as a factor in film success.

We are making shows these days.

And shows always demanded exploitation.

Augustus Thomas' "Witching Hour" was a box-office failure until good publicity suddenly jammed the doors. It was thought then the author's name would put it over; it didn't.

"The Lion and The Mouse" which made over a million dollars dragged along after its opening until clever exploitation caught the public eye.

And so of any worth-while picture today.

A selling idea for the first run houses, a full line of advertising aids for the later run will double its gross receipts.

The other way wastes shamefully a good picture's possibilities.

The Screen and the News

THE Stoll Picture theatre, London, England, is screening for its audience the latest War telegrams as they come over the tape.

This innovation, in the opinion of *The Cinema* may have far reaching consequences, as "an encroachment upon what has been regarded as the domain of the evening paper."

There's a thought here for the prominent American picture houses—and possibly for a new screen news agency—and still a bigger thought anent the ever widening scope and influence of the motion picture.

The Woolly Taste

AGAIN we draw attention to the picture shopping public and their rush today to the comedies where light, happy entertainment is being retailed.

One big reason why Chaplin's "A Dog's Life" is breaking all records today—is just this reason.

Arbuckle's "Moonshine" at the New York Rialto recently got more praise from the New York daily critics than the dramas on all the photoplay bills.

Says the New York *Sun*: "It removes the woolly taste of screen emotions."

W A Johnston

Serving It with Speed and Ginger

"HAVE YOU A LITTLE KAISER PICTURE ON YOUR SHELVES?"

WE would be rash indeed to attempt an interpretation of Provost Marshal Crowder's latest "useful work or useful fighting" rule as applied to motion pictures. We are led to believe, in fact, that the Provost Marshal does not intend to go into the interpreting business himself.

The attitude would seem to be that the less explaining done now the less re-explaining needed after July 1st. The more men now in the doubtful class driven into sure-fire, draft-proof jobs, the fewer puzzling individual cases for local boards to decide.

At any rate, this would seem to be the interpretation to put on the futility resulting from MOTION PICTURE NEWS' efforts to secure a stabilizing statement from Washington regarding the motion picture's status.

* * *

Got a few interesting earsful from Harry Rapf the other day. "The business is suffering from 'waritis,'" he says. "It's like the old Broadway show days—a few men have scored with war pictures and everybody else is breaking his neck to join the tail-end of the parade. About the time all the producers' and buyers' bankrolls are spent they'll wake up to the fact that exhibitors have learned that 'too much of war is enough.'"

* * *

ANY wailing we might have been tempted to indulge in at the first news that a new exchange system was about to be established is tempered by the fact that William L. Sherry is the man behind the move.

Brother Sherry is not the man to make mistakes.

As we said not many weeks ago in this column, he has been looking on the picture game through the Sherry eyes for many years now, and the record books will show that he has enjoyed pretty clear vision.

So that if the Sherry foresight now prompts a circuit of exchanges for the handling of independent productions we may rest assured that Mr. Sherry has some plans up his sleeve that will put over a circuit of exchanges.

For Sherry has the habit of carrying through anything he starts. And habits are difficult to break.

* * *

Arthur James gave us a private advance glance on a poster sketch for "To Hell With the Kaiser," last week. And listen, boys—we don't know what the picture will be like, but there's a six-sheet coming that will cause more talk and free advertising than you could get with a lobby display of parrots trained to shout "To Hell With the Kaiser."

Which reminds us that in line with some recent so-called service aids Arthur volunteers the suggestion to advertise "Blue Jeans" by painting your house like a pair of overalls.

* * *

WELL, we guess William Fox didn't put it over with a bang!

If Mr. Fox doesn't look out he will be drafted, along with his able lieutenant, Winfield Sheehan, to devote full time to Liberty Loan drives and charity work.

There certainly isn't another industry as fortunate as the motion picture in having such a whirlwind of energy to make records for it. It's too bad that in the present case the Red Cross did not see its way to make William Fox chairman of a National Motion Picture Committee, instead of confining his efforts to Greater New York.

Not saying that the rest of the country didn't have energetic workers in the motion picture ranks—but with William Fox at the head of a National Committee the industry would have received country-wide publicity for its work that would come in mighty handy in these parlous times of essential and non-essential industries.

* * *

At a recent convention of city editors Jerome Beatty made a speech that ought to fix Paramount-Artcraft up for life in the way of publicity. Just after one speaker had declared that so long as he advertised he didn't have to worry about the class of his publicity matter, Jerry arose to confess that he hated the business office.

The captains of the desks cheered till the rafters rung!

"My company never takes its advertising and publicity in the same door," Jerry added, "we take our advertising to the business office, our publicity to the editor."

And the Knights of the Eye-shades wept with joy.

* * *

WE are going to bunch up in this paragraph a few hints about some of the interesting things in this issue that you must be sure not to miss. We know how it is—you may be called into the projection room the next minute, but check off for future reading:

First, the exclusive story on the sales plan adopted for Hayakawa pictures. It's something brand new, and you sure want to be up-to-date. It's on page 3389.

Then two semi-features by Harry Sherman and John Semler. Sherman's frank confessions regarding his own experiences lend strength to his moral "Exhibitors, Stay in Your Own Back Yard." Johnny Semler recounts experiences with film salesmen and fillum salesmen on the same page.

For pepper, read Frank Rembusch's scorching reply, on page 3387, to the suggestion that the A. E. A. and the M. P. E. L. should get together and "live happily ever after."

For something to give you thought, turn to page 3446 and find almost two pages needed for the "Independent Field Ticker" this week, a record of territorial sales which shows that the State Rights market isn't entirely dead, by any means.

And for Service—gosh, how popular that word has become—turn to page 3404.

And page 3405. And 3406. And 3407. And 3408. And 3409. And 3410. And 3411. And 3412. And 3413. And 3414. And 3415. And 3416. And 3417. And 3418. And 3419. And 3449.

* * *

While on the subject of Service—you can't get away from it nowadays—W. A. J.'s gospel of merchandising advertising seems to have been welcomed. Yeardsley broke the ice last week for First National; Educational did likewise, and this week Pierre V. R. Key has a Foursquare ad that "sez something." While Fred Warren's Goldwyn copy has always been selling talk.

And while giving credit don't forget that the Service Supplement pioneer was Paul Lazarus with his "Over the Top" section in MOTION PICTURE NEWS*, some months ago.*

* * *

AS "all is not gold that glitters," so all that comes from the press agent is not bunk. Exhibitors will be interested to read in this issue that Pathe will have two features on Broadway simultaneously in Rothapfel houses, that Fox plans to re-issue in up-to-date editions his "Big Six Classics," that Ralph Ince, Herbert Lubin and A. H. Sawyer have joined hands, and, oh, there's lots happening.

And for future announcements of interest wait for the next season programs of Famous Players-Lasky and Goldwyn. Rumor has it that there will be more pictures than ever.

Letters from a Self-Made Exhibitor to His Son

Number Four

This is the concluding letter of a series which has proven of great interest. Cuthbert is "getting out from under," not because of the many reverses that attend upon the exhibiting business, but because the call of Uncle Sam proved stronger than the desire for financial gain.

DEAR CUTHBERT—I have just read your last letter with what our best little authors describe as "mixed emotions." Because I happen to be one of those fathers foolish enough to be reasonably proud of my one contribution to the continuation of the human species, I naturally dislike having you enlist to go to possible mutilation or death.

On the other hand, I certainly would not enjoy hearing my grandchildren trying to explain to their friends why their father failed to go "over there" and do his bit. I have carefully refrained from talking to you on this vital topic because I wanted you to decide for yourself. You just escaped the draft age by a matter of months, and it would have been a sore disappointment to me had you stood pat on that account.

I rejoice in your patriotism, and only wish that I might go with you. As you know, I served through the late unpleasantness with Spain, but I feel that that was only a sort of comic opera war as compared to the great upheaval through which the world is now passing. What I CAN and WILL do is this: for every German you ease along to his Satanic Majesty I will contribute a thousand dollars to the Red Cross and buy you a thousand dollar Liberty Loan Bond, and I hope you earn a million.

Before your letter came I had been reading over some of your past correspondence and I had drafted a letter to you along rather strong lines. Even though you are going Hun-hunting, I think it would be well for you to ponder over some of the things incorporated in that letter, and I am quoting them below.

"I must take issue with you on some of the things you say about the show business and your opposition. You opine that you are in a low-brow business because your opposition (whom you term an illiterate), with an inferior house, is getting more business than you are. The answer is simple: he is a showman, you are NOT. Showmanship is a profession just like any other, and you will find that the average good showman is born, not made. It is instinctive with him to do the right thing. It is this same instinct which has lured him into the business.

"You haven't that instinct and you ought to realize it by now. You don't know how to get 'em coming and keep 'em coming. So far as the low-brow part of it is concerned you must remember that I am 'one of them,' and you were practically born in the shadow of the theatre. I think my desire to keep you out of the game has borne fruit in that it has left you temperamentally unfitted for it.

"You wrote me a short time ago that your competitor showed his lack of hossense by doubling your bid of fifty dollars for a well advertised production, and then a day or so later you wail to high Heaven because you find that the picture netted him something over two-fifty. You simply couldn't see a hundred dollars in that feature, but he could and he got it. Net result, a nice profit for him and an awful kink in your receipts, which is just as good as an added hundred to him. Every time he nicks you that way he kicks you one jump nearer the scrap heap.

"There is one principle which is fundamental in the show business: Quit thinking so much about your opposition. There is only one way to succeed in this game, and that is to forget all about the other fellow and start new with the determination to make yourself the better showman. The only way you can do that is to talk, eat and sleep your business and learn from the boys who have developed themselves into 99 per cent. showmen. If you will spend more time reading the better trade journals and less time buried in the latest best smeller you'll find that there are more things in the show business than you ever suspected.

"Every issue of the trade journals carries the personal experiences of many veterans in the game, and you can pick up enough live tips to pack your house for a month. After all, there isn't much of anything to the show business except knowing what the public wants, giving it to 'em at the right admission and BUYING IT AT THE RIGHT PRICE. But to do those three things successfully you have got to burn the midnight oil freely; be something of a clairvoyant; understand the difference between the 'we want' and 'we will take' of the fillum salesman; and last, but by no means least, know how to put on a good show in a clean, well ordered house. Apparently your low-brow opposition knows how to do these things and you don't. If you feel that you *must* keep a sharp eye on him, by all means learn how to be a showman while you are watching him. He seems to be able to teach you.

"Your entire letter reads like a funeral march done into words which, in itself, is darned bad dope. If you talk and act like a funeral, you can't hardly blame your friends and patrons for deciding that you are a dead one. Remember that wheeze about the guy worth while who can always conjure up a grin when Dame Fortune is landing hardest on his solar plexus? Anyone can grin while learning over to rake in a big wrangdoodle jackpot, but it takes a real man to smile joyously over the fact that his opponent's ace full is better than his king full.

"If it makes you feel any better, I am willing to agree with you that we are all headed for the demnition bowwows, but I feel about the same on this point as I do over the statement of one of our pessimistic old scientists who insists that our coal supply will only last another thousand years. I believe that a better and cheaper substitute for coal will be discovered or invented, and I believe also that a better and greater industry is being moulded out of what you elect to believe is hopeless chaos.

Calamity howlers have been predicting the early and complete extermination of the film business ever since the continuous use of a reel of comedy to chase the seathounds out to make room for newer money. But we seem to be bumping along, and ALWAYS on the upgrade. Ten years ago we ranked as an industry just above the potato parer manufacturers and just below the One-Minute-Corn-Cure Co. Today we are conceded to be the fourth largest industry in the world, and the first three are working nights to keep ahead of us.

"Every day sees some new and beautiful theatre dedi-

"Let's hope you do better, son, at canning the Kaiser than you did running a theatre. We're all back of you."

cated to the motion picture art (and today we can say 'art' without a deprecatory smirk or scornful leer), and we have our Rothapfels and Roths who conceive and erect theatres which for sheer artistry make the average legitimate house look lke a selling plater.

And just tuck this thought away for future reference: for every high-class house that comes into being there are at least three funerals for the type of theatres (?) whose passing is a signal for general rejoicing throughout the industry. There are few mourners; they are literally "unwept, unhonored and unsung." The day of the country store and the ballyhoo is also passing, as is the type of house which fostered such abominations and in place of these we have such productions as "Hearts of the World," "The Bluebird" and "My Four Years in Germany."

All of the above was included in a letter which I was about to mail you when your letter of yesterday arrived. Because it is good, sound business I am shooting it on to you.

I know a really high grade executive who always says to those who inquire his business: "It's a rotten game to be in, but I get the money, and I should worry. When it blows up I'll go back to my regular line." It is this type of pussyfooter who is responsible for a lot of our hard going. If you want to know something of the influence and generosity of the best artists and executives in the film business ask the officials who have engineered the Liberty Loan sales what *they* think of us. Their response might open your eyes.

I certainly will be glad to take the theatre off your hands, more than glad, in fact, as I own your "opposition," which I purchased two weeks after you bought in.

All of the naughty things that you have written me about your competitor have been engineered by "dear old Dad," as the former owner is now on my pay roll. I wanted to give you a good run for your money and I have had a lot of fun doing it.

I am sending up a manager today to take on your theatre and we will look for you home for a day or so. Your mother will cry over you and pet you and I'll laugh with you and abuse you and then we'll just reconcile ourselves to the same sacrifices as are being made in a million other homes. God bless you and make you a good Hun-hitter.

Affectionately,
DAD.

FABLES OF AN INDUSTRY'S GOOD NAME

No. III—The Exhibitor

When Prohibition arrived Mike Muggs had to Shut Down his branch of that great National Institution, the Cafe Billiards. He was Stuck with the Right, Title and Interest to the Shanty and the Ground it stood upon. The Right and Title didn't Worry Him, but he had to do Something to meet the Interest.

It wasn't good enough for a Junk Shop, so he decided to put in Motion Pictures.

He visited the Metropolis and returned with a Projector, a Screen and an Op.

The Projector was a Good Bet in its Time, but the Candy Butcher who used to Crank it by hand had been Drafted since then.

The Screen was all right as long as the Vamp's Mug kept on the Clean Spots.

And the Operator meant well. But he was simply Born Tired, and Couldn't Help It.

Mike decided that it was foolish to pay Good Money for pictures when he could Wait a While and get the same ones for Seven Fifty and Paper Free. The only difference being that the Images had worn off.

He installed the Automatic Piano that used to play for the Boys on Pay Nights in the Speak Easy. Then he hid the Joint behind ten ones, two threes, two sixes, a banner, a twenty-four sheet, and three lobby stands—and waited for the Public to find it.

Today Mike will tell you all about the Exhibiting End. He can talk you Deaf, Dumb and Blind about the extortions of the Fillum Trust and the Wiles of Fillum Salesmen.

Most of all he blames the Guy who Opened Up across the Alley. This Dub wasn't even an American, but a Foreigner with an Unpronounceable Moniker. He showed First Runs only, had the Swell Dames over from the Opera to Sing, and was the Burg's biggest advertiser.

He has a Flock of houses now.

"If it hadn't been for this Runt," says Mike, "I'd have had a Gold Mine in my Back Yard. Weren't the Public crazy about Pictures?"

Yes, Mike. But not quite That crazy.

JACK NATTEFORD.

"Mind Your Own Business" : *By H. A. Sherman*

I HAVE noticed a great deal of late, in all the trade papers, that certain manufacturers and others have been trying very hard, especially so in the past six months, to interest exhibitors in their business. In my opinion this is one of the gravest mistakes the industry is making. The manufacturer and distributor should let the exhibitor remain an exhibitor — otherwise the latter cannot give his entire time and thought to his own business.

The exhibitor should not attempt to produce pictures; he should not neglect his own business and enter a field which is foreign to him. It is not his end of the game and therefore he does not belong in it. The exhibitor must not think just because he rents pictures that he is capable of making them or producing them. He might if he gave up his theatre and devoted all his time to the study of producing pictures.

I know of several exhibitors (particularly in the West), who aspire to become producers, and most every time I pick up a trade paper I read that some one of these fellows is on his way to New York, or is returning from the East, where he has gone for the purpose of looking after the producing end of his pictures. While he is in New York or headed in some other direction what is happening to his business? Is it progressing with the same speed? Are his employes taking the same interest while he is away that they do when he is at home? Are the many little details which do not seem important to his employes, but which are of the utmost importance in the maintaining of system being attended to and looked after with the same careful attention as he would give them himself? No; of course not! A man cannot run his business and run some other business at the same time. It is utterly impossible and though it has been tried in the past and will undoubtedly be attempted again in the future, those who have tried it and those who will attempt it again will never rank among the big successes in the industry.

The proprietor of a large department store is perfectly satisfied to use all of his efforts towards disposing of the goods he has purchased from the manufacturer. He does not attempt to manufacture the goods he sells because he knows it is not his business. His business is to take the material he buys from the manufacturer, exhibit it in the most attractive way to prospective customers and present the goods in such a way that the customer will become a constant purchaser and steady patron. He is satisfied to devote all of his time to selling the goods to the public and finds that it requires all of his time to do this properly. If he endeavored to manufacture the goods he sells he would soon discover a very noticeable decline in his business. That is true of the exhibitor; for it takes all of his time to exhibit the pictures he books properly so that he may please his audience.

Exhibitors, stay in your own business. Do not go into partnership with a producer. The minute you do this you will not be able to keep your own business running at it should be run. It will be threatened with failure and you and your business will suffer. If you feel that you are able to produce pictures which the public will want, pictures which will find a ready market, then give up your theatre and become a manufacturer. If you think you would make a better exhibitor than a manufacturer, then confine all of your efforts to the exhibition of pictures, but under no consideration try to do both.

The reputed success of certain producers has had the effect of influencing certain exhibitors to enter the manufacturing end of the industry, but either they must stick to their theatres or give up their aspirations to become producers. They cannot be successful exhibitors and manufacturers at the same time. I thought this was possible once. I had a chain of theatres throughout the Northwest, and became interested in the exhibiting end of the business. I believed I could do both, but soon found my mistake and so sold my theatres and gave all my time and attention to the exchange end of it. Later, I became interested in the producing end of the business and liked that so well that I immediately went out of the exchange end of it, to give my entire time and attention to the producing end of the business.

Run your theatre and run it well, Mr. Exhibitor, and when you have done that you will have accomplished all that is necessary. You will find that to do that it will require all of your efforts and time, and if attended to properly you will not have time to do anything else — but remember, you cannot do both with justice. If you attempt it you may find you will fail in both. Then you won't have any business—so if my advice has been worth anything, I repeat: "Stay in your own business."

Truth Sells Pictures : : : *By John W. Semler*

WITH a great deal of interest, and even relish, I read John C. Green's article, "Is a Salesman a Pirate?" The chief comment I have to make on friend John's story is that he did not make it strong enough. The term, "pirate," is too mild. "Business wreckers" would be a better cognomen, and this goes for the majority of the present-day so-called film salesmen. If they would stop to ponder it seems they would realize it is easy to be truthful about their wares—and truth makes business and holds it.

Who is to blame? Judging from personal contact I should say that the trouble lies in the home office. Several months ago I had occasion to make a trip through the Middle West, and came in contact with a number of traveling salesmen who represented some of our biggest companies. In one city a theatre extended me the courtesy of its office, and it gave me every opportunity of sizing up present-day selling methods. During the ten days that I remained in that city some twenty representatives paid their respects to the owners of that theatre, who, by the way, have a chain of four and use eight features a week besides shorts.

The first day, three representatives came in, and judging from their line of talk one would get the impression that they had held a rehearsal the night before. Every word uttered was identical with the conversation handed out by the whole trio. Their chief linguistic gems were "Greatest pictures ever made," "Will clean up the town," "Greatest line of paper ever put out" and a lot of other chatter along that line. When asked if they had seen the subjects they were talking about all of them admitted that they HAD NOT. One fellow, who came in the next day, did not even know what pictures he had to sell for the coming month, and the company he represented turns out one every week. Of all the boobs, he was the star performer. This was the theatre man's experience all the way down the line.

Then came an exception. In came a fellow who was all to the good. He was full of pep and business, and he knew what he had to sell. That boy knew every frame of pictures backward, and before he got through he had the John Henry of that string of theatres for everything he had.

Can you tell me why manufacturers send out men on the road without schooling them in the products that they are supposed to sell? Are they ashamed of the pictures they make that they do not let the salesmen see them or do they think it is a waste of time? From observation would say that the class of men that I have come in contact with it would be a waste of time to show them the goods. They would not know what they were all about.

The general impression that I have received is that they still believe in the old paper flash to get the exhibitor's signature, still believing that the exhibitor is in the same class of the days where a picture was a picture and nothing else. Some day they may wake up and inject a little intelligence into the selling force, and pay the salesman a decent wage—that is a real salesman.

You seldom see a commercial house send out a man who has not been schooled in the line of merchandise he is selling. They look upon the salesman as the backbone of the business. Why cannot the film manufacturers take the same stand? A few do and are successful, but the majority wonder why they get so many cancellations. I see it daily in my wanderings, and have taken the liberty of mentioning the cause to several sales managers, and the best I get is that it is none of my business and I guess that they are right. But I hope to see the day that the men who put up the coin will wake up and put regular men in the field who know the picture business, plus a knowledge of showmanship. Then they will get the profits that they are entitled to and the exhibitor will get his share.

Money Flows Into Red Cross Coffers

Big Ball at the Astor Brings Week's Activities to Glorious Close—William Fox Committee Estimates Event Brought Over Sixty Thousand Dollars

THE Red Cross Ball of the Allied Theatrical and Motion Picture Team held last Saturday night at the Hotel Astor, New York, brought the first seven days of the Red Cross drive in the city to a glorious close. Although the exact total realized had not been compiled even by Monday morning, word received from the headquarters of the William Fox committee would indicate that the receipts well exceeded the $60,000 mark. Of this a large percentage was taken at the door, while the thousand and one ways of raising money in the ball room each was productive of a substantial quota.

It is predicted that when the final returns of the entire week's drive have been received, the Allied Theatrical and Motion Picture Team will be credited with at least $2,000,000 in subscriptions.

Festivities got under way at ten o'clock when the doors were officially opened.

Stars in Abundance

Shortly after eleven the various stars of screen and stage began to arrive. There were at least twenty-four actresses attired as Red Cross nurses who sold guest badges at the door for whatever sum offered. Others sold flowers, candy, cigarettes and even matches. One of the features of the evening was the auctioning off of the Kaiser's cup, which had done service for the Red Cross drive all through the week. The night before $20,000 had been raised on it at the fights in Madison Square Garden. It was put on auction in the middle of the Grand Ball Room, and the three times it was sold brought in a sum between $10,000 and $15,000. Florenz Ziegfeld was one of the buyers. The bidding taking place between the box holders was spirited and brought forth rounds of applause from the spectators.

The actresses' popularity contest, the results of which were chalked up on a large blackboard, was watched with unusual interest. Many of the candidates solicited votes for themselves. Each vote brought a dollar. There was considerable commotion when the figures after Billie Burke's name took a long leap from four hundred up to fourteen thousand. William A. Brady, upon investigation, discovered that Florenz Ziegfeld had been busy with his check book, and immediately thereafter Alice Brady jumped from the low hundreds into four figures. When it was all over Miss Burke, Miss Brady, Marilynn Miller and Alma Hanlon were leading.

The majority of the goods sold at the ball were donated to William Fox and his committee. The flowers, candies, cigars and cigarettes were gifts, and many of the wines sold in the grill were donated to the cause. The ball was well attended by those of the theatrical and motion picture professions, besides those who came to gaze at the aggregation of stars present. These people had the opportunity of dancing with the flower girls and the cigarettes girls for a tax of one dollar. None of the opportunities was overlooked.

New York's one o'clock closing law was waived for Saturday night. Those whose pocketbooks withstood the concentrated attacks of the evening learned that this hour means absolutely nothing to the Red Cross. When the music at last stopped, the clock was ticking off the minutes to five.

"A SPADE A SPADE"

Call It That and You Help the Exchange Man Says One of Them

IN a letter to P. S. Harrison regarding "Exhibitor to Exhibitor Reviews," L. E. Kennedy, Los Angeles branch manager for Pathe, says:

"I believe both the exhibitor and exchange man will appreciate the nature of your reviews in getting away from the stilted style of smoothing over the weaknesses and praising to the skies any good quality the picture may have. I know, as an exchange man, I prefer calling a spade a spade if brains are used in judging a picture for the class of audience it is designed to be presented to.

"You may rest assured that you have the best wishes of the Los Angeles house of Pathe."

Other Features Also

The big ball at the Astor, however, was but one of the many events throughout the week that brought the money pouring into the coffers of the American Red Cross, credited to the Allied Theatrical and Motion Picture Team, of which William Fox was the head.

Although complete returns are lacking at this time, it is known that the industry surpassed itself, under the watchful guidance of Mr. Fox, in this big drive, and that for once will be given full credit for the great assistance it is lending the nation in the war.

So confident was Mr. Fox that the body of hustlers of which he was the leader would come under the wire first in the matter of subscriptions, that he confided to MOTION PICTURE NEWS his belief; adding that "If you hear an ambulance clanging next Tuesday, and at the same time you learn definitely that Team No. 7 has not the biggest total, then you may be sure I am dead inside that ambulance. And let me remind you that my health never was more robust nor my mind more lucid than while I am making this statement."

In close succession, the benefits given last week in behalf of the fund, were huge successes. The opening benefit was staged at the Hippodrome on Thursday, May 23, with the "Cheer Up" company augmented by several Broadway stars. On Friday a great patriotic concert at Madison Square Garden was followed by a boxing carnival, to which tickets were sold fast and at high prices. On Saturday, as recounted above, fashion held sway at the Astor in what was termed the gala event of the week. On Sunday a dramatic, musical and vaudeville benefit at the Century drew a packed house. Monday night an operatic concert was scheduled for the Metropolitan, with Caruso heading the long list of stars who appeared.

Coast Also Active

The East was not alone in its earnest endeavors to corral all the money in the world for the Red Cross. On the West Coast things were up and doing, with the many stars who are actively engaged there in the midst of the "doings."

William Duncan, director-star of Vitagraph serials, went into the drive with all the energy and spirit with which he is possessed. All during the week he divided his time between the production of "A Fight for Millions" and speech-making for the fund.

Because of his very effective work in the last Liberty Loan drive, when he led the Vitagraph western studio contingent to the biggest sales night at the Liberty Tank in Los Angeles, he was among the first motion picture stars on the coast enlisted for the Red Cross campaign. He is making addresses and personal appearances at theatres each night and his eloquence is credited with harvesting thousands of dollars for the fund.

Adolph Zukor, President of the Famous Players-Lasky Corporation, marshalled the forces of his organization in co-operation with the drive of the Allied Theatrical and Motion Picture team for contributions to the Second Red Cross Fund. A meeting was held in the executive offices last week at which the four hundred employees were assembled, and Mr. Zukor made an impassioned plea for funds to further the commendable work now being performed by the Red Cross in the war zone. He concluded his oration with the statement that he would personally give $5,000 to head the list of employees of the home office. Arthur S. Friend, Treasurer of the company, made an eloquent appeal.

Marguerite Clark, recuperating from her strenuous efforts in the last Liberty Loan Drive, addressing four hundred thousand people on her tour around the country, followed Mr. Zukor with an address along similar lines, and donated $1,000 to the fund.

Lee Kiddies "In It"

It seems perfectly fitting, in view of the

(*Continued on page* 3391)

Universal Pays Footage Tax

Company Claims Records Show That 15-Cent Tribute from Exhibitors Is Not Sufficient to Reimburse Producers

THE sum of $45,600, the amount of footage tax due for the period ending December 12, 1917, has been sent by check by the Universal Film Manufacturing Company to the United States Government in accordance with the mandate of the War Revenue measure passed last Fall.

That this figure does not in any way represent collections for the future is demonstrated by the statement made at the offices of the Universal Company that the production at Universal City during the ten weeks represented by the payment was the smallest in footage for a long period. For a time during the ten weeks prior to December 12 the company's big producing centre on the West Coast—Universal City—was being used by but three or four companies as against sixteen or seventeen when production is proceeding at the usual rate. Some of the units of the Universal service were discontinued temporarily during the ten weeks, which was the cause of the drop in the number of companies and also the reason for the less-than-average footage.

As production at Universal was speeded up shortly before the first of the year the next footage tax to be paid by Universal for the period following December 12 will show a large increase and will be an equitable figure upon which to base the amount the company will have to pay annually as a result of the war tax. The two-reel Western and railroad dramas scheduled for release by Universal beginning June 10 together with other units will bring the production of the big company back to normal. When the tax law was passed the distributing companies were practically deputized by the United States Government to collect the footage tax from the exhibitors who in turn were told that they might collect it from the motion picture patrons.

After an investigation by Price, Waterhouse & Company, the expert accountants, they reported that the equitable figure to collect from the exhibitors in order to take care of the footage tax would be fifteen cents a reel. This figure was arrived at after the accountants had made an investigation of the records of all the larger companies in the production field. As a result of the report by Price, Waterhouse & Company, the exhibitors were notified that they would be expected to pay fifteeen cents a reel tax.

However, the records of the Universal company are said to show that this fifteen cents a reel tax required from the exhibitors does not take care of the footage tax demanded by the Government. Notwithstanding this the Universal Company announces that it purposes to stand on the original figure and will not request the exhibitors to pay more unless the difference between the payment by the exhibitors and the sum demanded by the government is so great as to make an increase in the reel tax absolutely necessary.

"Cleopatra" Opens Run at Chicago

Following the victory that the William Fox forces scored over Major Funkhouser, the Chicago censor, in the fight for the right to present "Cleopatra" in the form in which it has been shown practically throughout the United States, the Theda Bara production began an indefinite engagement at the Colonial theatre, Chicago, May 27, says an announcement from the Fox offices. The Fox corporation also states that the picture is now in the third week of its run at the Victoria theatre, Philadelphia, scoring a big success.

"Mr. Fox's opening of the photodrama in Chicago," the statement continues, "is more than a personal triumph. It signalizes an important decision in which the entire trade and industry will rejoice, because every gain of this kind by a producer is slowly undermining the autocratic power that is being exercised in Chicago.

"After Major Funkhouser had had the picture screened for him he ordered excessive eliminations, to which, of course, we were not willing to agree. We would not acquiesce, without protest and contest, in letting one man's views be the determining and almost the sole factor in the decision as to what a million other persons should or should not see.

"We objected so strenuously that Mr. Funkhouser was instructed to issue a white, or general permit for 'Cleopatra.'"

Metro Pictures Filed at Reference Library

Under the supervision of Librarian D. W. Hyde a bulletin of screen productions of civic and educational value, to be sent broadcast over the country, is being prepared by the Municipal Reference Library, New York City, and already descriptions and synopses of super-features of Screen Classics, Inc., and Metro All-Star Series productions have been placed on file at the library.

The bulletin, published periodically, will be used for reference by communities and organizations wishing to utilize high-grade pictures in their work of town betterment, health campaigns, and patriotic propaganda. The library plans to use constructively, for the nation's benefit, the widespread interest in motion pictures. Metro has hastened to co-operate with the new idea, in line with its policy of placing its facilities at the service of the nation wherever possible, and believing that fitness to be listed in the Library's bulletin will soon be recognized by all screen companies as an honor eagerly to be sought.

The productions filed include "My Own United States," "The Slacker," "Draft 258," "Lest We Forget," "The Battalion of Death," and others, as well as the Drew comedies, "Help Wanted," "The Patriot," "Gas Logic," "The High Cost of Living" and "Hist! Spies!"

Barker and Giblyn Now Goldwyn Directors

News has reached the Goldwyn offices in New York that Samuel Goldfish, while in Los Angeles recently, engaged Reginald Barker, one of the best known directors in the profession, to take charge of Geraldine Farrar's Goldwyn productions.

Mr. Barker's Goldwyn advent is the result of what might be termed selective attraction. For a long time Mr. Goldfish has had his eye on Mr. Barker's work, and for many months Mr. Barker is said to have been watching Goldwyn. His engagement to direct Miss Farrar follows the natural conclusion of Goldwyn that few directors are Mr. Barker's equal, none his superiors, and his own conclusion that Goldwyn is in the forefront of the industry's producing organizations.

Goldwyn also announces the acquisition to its directorial forces at Fort Lee of Charles Giblyn, one of the most successful products of the Thomas H. Ince-Triangle school. Mr. Giblyn's first work will be on a production starring a personality about whom Goldwyn is making considerable of a mystery. Even the title is secret.

Monte Katterjohn Leaves Paralta

Monte M. Katterjohn has resigned his position as author and scenarioist at the Paralta studios in Los Angeles. While with Paralta Mr. Katterjohn wrote "Carmen of the Klondike," the successful Alaskan production which was purchased by the States Rights Distrubutors, Inc., as well as "Madam Who?" and "Within the Cup," starring Bessie Barriscale. Mr. Katterjohn is also the author of "An Alien Enemy," which introduces Louise Glaum as a Paralta star, and which has proven a success on account of its timeliness and its powerful story.

Mr. Katterjohn has received offers from four producing organizations in Los Angeles, but has not yet chosen his future affiliation.

Important Notice to YOU!

Page 3376

"The Honor Roll"

MOTION PICTURE NEWS will, week by week, publish the names of men within the industry who are answering the call of Uncle Sam in the battle of democracy and liberty.

The following are the most recent to report, or prepare for the call:

Carlyle Raleigh Robinson, director of publicity for the Charlie Chaplin Studios at Los Angeles, left May 20 for Fort McDowell, near 'Frisco, to undergo training in the artillery branch of the service.

J. K. Beck, assistant manager of the Cleveland Vitagraph Exchange, reported for army service last week. He is from Toledo.

Theodore F. Holland, Indianapolis manager for General Film, resigned to enter the army, and is now in training.

Raoul Rickner, of the Specialty Film Import, Ltd., of Montreal, Canada, has joined the Flying Corps, and is on duty in Toronto.

Tom Colby, city salesman in Cleveland for Victor Film Service, has reported for active service.

Eddie Brophy, assistant director recently at the Goldwyn plant, has enlisted in the navy, and will probably be called to Pelham Bay Station.

George Landy, member of Select's publicity department, left last week to join the army. He proceeded to Fort Slocum.

Arthur Erhlich, booker in the World offices at Cleveland, has joined the boys at Chillicothe, Ohio.

V. Carroll, booker at Albany for General Film, has joined the 311th Infantry at Camp Dix.

Vassos Eliades, bookkeeper of the George Kleine System in Cincinnati, is the fifth man from that office to join the colors.

Eugene Pallette, member of Bert Lytell's Metro Company, has joined the flying branch of the service at San Diego, and expects to be called within a week.

James MacDonald, commercial artist with World Pictures, has reported to Spartanburg, S. C.

Stanley W. Bayer, in the publicity department of World Pictures, has been called to Spartanburg, S. C.

Billy Franey, Triangle-Keystone comedian, is located at Camp Freemont, Cal.

Glucksmann Will Handle 1918 Metro's

Max Glucksman has just contracted for the exclusive rights to the entire 1918 output of Metro productions for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. The contract was effected through the Export & Import Film Company.

Besides a long list of independent productions, Glucksmann now has contracts with the following American organizations: Metro, riangle, Essanay, American, Pathe, Balboa, Thanhouser, Selznick, Mutual-Chaplin and U. S. Amusement Corporation.

"Cannot Affiliate"—Rembusch

National Secretary of A. E. A. Declares Candidacy of Horstmann for League Presidency Is Only Ochs Camouflage

"THE election of Hortsmann would be an Ochs election under a different name, Horstmann is at present identified with Ochs in the United Theatres proposition at Boston. That's enough for us. We refuse to be camouflaged."

That was the way Frank Rembusch, National Secretary of the American Exhibitors' Association, dismissed the idea of a possible reconciliation between that body and the Motion Picture Exhibitors' League of America when seen by a representative of MOTION PICTURE NEWS at Chicago the other day.

The purpose of Mr. Rembusch's flying visit to Chicago was to confer with the convention committee of A. E. A. It was decided to postpone the plans for holding the American Exhibitors' Association convention there in June until after the Motion Picture Exhibitors' League of America held its sessions at Boston. Mr. Rembusch stated that the A. E. A. convention would probably be held during the latter part of August.

In a statement sent to MOTION PICTURE NEWS from Indianapolis, Mr. Rembusch says:

I want to inform you of the activities of the A. E. A.

We had meetings in Minneapolis and Chicago last week and decided many things. We agreed that under no circumstances would the M. P. E. L. and the American Exhibitors' Association amalgamate.

Why should we amalgamate? For what purpose? To what benefit?

Mr. Ochs has been president of the Motion Picture Exhibitors' League for two years. His administration has been one of selfish promotion throughout. First he creates a trade journal in which he browbeats all who differ with him. Lately he is attempting to control both the exhibitor and producer with a plan that is much worse than the advance deposit system. He proposes to increase the juggling of film and outdo the craziest methods that have ever been put out by producers.

There has been some talk of a double meeting in Boston. We have never received any proposition of any kind from Ochs for holding a double convention. What could we expect at Boston, judging from our Chicago experience last summer? Let us not forget that Mr. Ochs in order to continue in office last July discarded all the precedents and traditions of the league. He used the most undemocratic and un-American methods to further his purposes. Exhibitors were not allowed to hear the proceedings of the convention and it has been the rule of the league to welcome any and all exhibitors to conventions whether members or not. Delegates were allowed to pay dues and per capita at the Hotel Morrison, but were not given badges so they could enter the convention and the hall. When they came to the hall they were kept out by Chicago police stationed at the door. They allowed only Ochs' delegates to enter with badges on.

Ochs insulted every exhibitor who was opposed to him, and in his acceptance speech said, "We will get them babies." He has not gotten us yet and we do not intend to play into his hands. These things are still facts just as strong as last summer. Does any well thinking man believe that we should go to Boston under such circumstances?

We believe that the same Ochs that used the police to keep exhibitors' delegates from entering the convention hall will not welcome any exhibitor except those that are in his personal schemes.

I not only speak the opinion of myself, but I voice the opinion of the directors when I say that we will never affiliate with any organization which is in the hands of Mr. Ochs.

WE HAVE BEGUN TO BELIEVE THAT TWO ORGANIZATIONS ARE BETTER THAN ONE.

There are sufficient motion picture exhibitors to have two national bodies. The American Exhibitors' Association has been most liberal in all its dealings with all branches of the industry. We are growing day by day.

We have gone to expense to create our organization. If there is to be an amalgamation we invite the exhibitors to amalgamate with us and come into an organization of real exhibitors.

We are an organization free from any entangling alliances. We are an organization that will insist on every member answering the question, "What theatre do you own?" We have an organization that will not allow a packed convention of hirelings who have no theatre to outvote exhibitors. We have an organization in which every member works for "EXHIBITOR FIRST."

The league has been used by Ochs for his own selfish purposes.

In Ochs' administration we have had the most undesirable condition in the history of the film market.

We trust that the American Exhibitors' Association will have the undivided support of your journal and give us as much publicity as you can to further our interests.

Funkhouser is Suspended, Charges to Be Filed

A news dispatch from Chicago under date of May 25 says:

"Acting Chief of Police Alcock to-day suspended Major M. L. C. Funkhouser, Second Deputy Superintendent of Police, and two of his aids, declaring that for some time he has been unable to get co-operation from the Major and his division.

"Major Funkhouser has been the centre of a fight for the last five years. His war on vice and improper motion pictures has made him a nationally known character and has brought him many enemies.

"William H. Luthardt, secretary to the Police Chief, was made Acting Second Deputy. He will remain here until the Civil Service Commission hears the charges against Funkhouser. The Acting Chief said he would file charges against the Major, and some of his aids within a few days.

"It was understood that Major Thompson sanctioned the suspension of the Major. The Acting Chief took up the case with him before issuing the order of suspension."

Funkhouser has been especially conspicuous during the past few weeks through his action in censoring "My Four Years in Germany" and "Hearts of the World," from the latter of which he cut out numerous German atrocity features. Some months ago he raised a row over the Mary Pickford picture, "The Little American." His activities in cutting these and other patriotic pictures have drawn the accusation that he is pro-German in his sympathies. Other acts of censorship have brought him prominently into the limelight lately, only a few weeks ago William Fox obtaining an injunction against his alleged mutilation of Theda Bara's "Cleopatra."

During the past few days the storm clouds have been gathering over Funkhouser, the Judiciary Committee of the City Council having recommended by a vote of 11 to 5 the passage of a resolution, introduced by Alderman Maypole, aimed to put an end to the Funkhouser absolutism, leaving the judgment and decision on films up to the majority opinion of a board and providing that writs on appeals taken into court from rulings by the board shall be lodged straight against the Chief of Police.

Takes Issue With Burlingham

Paul H. Cromelin, President of Inter-Ocean, Doubts That Germany Can Ever Monopolize World's Film Markets

FREDERICK BURLINGHAM, who, upon his recent return to the United States from Switzerland, warned American producers and distributors through the columns of MOTION PICTURE NEWS that Germany was preparing to control the world's film market at the close of the war, finds at least one leading American exporter of films who takes issue with some of his statements. This is Paul H. Cromelin, president of the Inter-Ocean Film Corporation, considered among the leading American experts on international film conditions.

"I have no doubt that the German Film Trust that Mr. Burlingham tells the NEWS about has been actually formed," says President Cromelin. "But I really doubt that it will become the world menace its projectors expect it to be."

"I absolutely agree with Mr. Burlingham that the Germans would like to control the international film business if for no other purpose than propaganda use. The NEWS has time and again published stories calling the attention of America to the development of films-for-propaganda-use by Germany, and if our officials have not heeded the same, it is not for the want of sufficient publicity on the part of our trade press.

"But how can Germany monopolize the international film market by mere willingness to conduct its film business at a loss? Even if theatres were willing to show certain makes of pictures because they were cheap, that does not mean that the public will patronize these houses. I am sure that in this country exhibitors can get films that 'are given away,' so to speak, and yet they pass them up to pay big prices for the films they actually use. And the publics of all countries are the final judges of the films and they will not support theatres that do not show the best, regardless of price. If Mr. Burlingham would fully realize this, he would not take his fears nearly as seriously as he does.

"Then as to keeping American film out of the lands of the Central Empires and Allies, it is simply not to be done the way Mr. Burlingham believes the Germans have decided to go about it. When peace comes the publics of the Central Empires, too, will only go to see the films that most entertain them. But the German post-war scheme is, according to Mr. Burlingham, to pay excessive prices, if need be, for the best American-made films and then to simply 'charge the item against expense' and never show these superior films in their countries. He forgets that American manufacturers have lots of business foresight, and that none of them, no matter what the cash consideration, would sign a contract that allowed his pictures to be shelved in any particular country surely the makers of the real desirable pictures, would not. Such manufacturers insist that the purchasers of their product give the same adequate exploitation, and for this and other reasons I fail to see how the German Government can go through on its film scheme."

"Two-Gun" Ball a Real Event

Society, Film Folk and Officers of "Two-Gun" Regiment Dance as Bill Hart's Guests at Hotel Coronado

THE most pretentious military ball in the annals of California or West Coast society was given at Hotel Coronado, near San Diego, on the evening of May 11, by William S. Hart. The event was in honor of the officers of the 159th regiment who have styled themselves "William S. Hart's Two-Gun Men." It might here be mentioned that the officers have even gone farther than this and have secured a special permission from the War Department which provides that each officer may carry two guns instead of one.

To add lustre to the event, Mr. Hart took with him as his guests a party of forty friends, more than thirty of whom were prominent young women of the West Coast film colony. The party went to San Diego in a special car on Saturday afternoon, and were Mr. Hart's guests until they arrived back in Los Angeles late Sunday.

The ball was a brilliant affair, participated in by many of the prominent people of Coronado and San Diego, as well as the officers and the party from the Los Angeles film colony. There were more than five hundred couples and the music was furnished by the regimental band of the 159th Infantry. The grand march, which began at nine o'clock, was led by Colonel Leonard M. Farrell and Kathrine MacDonald, and Mr. Hart and Mrs. Farrell. There were fourteen dances, and for each patriotic music was played. The first was to President Wilson, number two to the Army and Navy, the third to the Allies, the fourth to General Pershing, and so on until the fourteenth which was "To Our Mothers." Supper was served to the officers and guests at midnight.

Among the film people who were guests of Mr. Hart were Bessie Love, Ann Little, Kathrine MacDonald, Mary MacLaren, Rhea Mitchell, Margaret Thompson, Olga Grey, Gonda Durand, Gretchen Lederer, Edna Earle, Miriam McDonald, Maude George, Virginia Nightingale, Jessie Way, Eleanor Way, Lucille Young, Charlotte Wood, Bessie Learn, Madeline Fairchild, and others. Included also in the party were Mr. and Mrs. Sam Rork, Grace Mosman, Mr. and Mrs. Guy Price, Lambert Hillyer, Mr. and Mrs. J. C. Jessen, Nell Kemper, Mabel Condon, Captain and Mrs. Easton, and E. H. Allen. Miss Mary Allen Hart, sister of William S. Hart, was chaperone of the party. George Bellman, photoplay editor of the Seattle Times, was Mr. Hart's guest, Mr. Bellman making the trip from Seattle to San Diego for the special purpose of attending this ball.

Toledo Exhibitors Form Association

The motion picture exhibitors of Toledo, Ohio, have organized themselves into a body, called the Toledo Amusement Association. This is strictly a business association and is affiliated with the Chamber of Commerce of that city. Almost all of the exhibitors have already joined, and the few remaining are expected to be in, before the second meeting of the organization is called.

At the first meeting, held recently, the following officers were elected: J. Pearlstein, Keith's theatre, president; Manager McClellan, of the National theatre, vice-president; Manager Beck, of the Lyric theatre, secretary; Manager Klink, of the Hippodrome, treasurer. The Board of Directors is made up of Manager Gerstle, of Loew's Valentine theatre; A. Horowitz, owner of the Colonial, and C. K. Friedman, attorney.

These officers have been elected for a term of one year. Meetings are to be held semi-monthly.

Petrova Starts on Long Tour June 1

The final scenes for Madame Olga Petrova's picture, "Patience Sparhawk," adapted from Gertrude Atherton's novel, have been made under the direction of Ralph Ince, and Madame Petrova is now laying her plans for the commencement of her country-wide tour in the interests of War Savings Stamps, on Saturday, June 1. Complete advance arrangements for the trip were made some time ago by Herbert Lubin and Bert Ennis.

Beulah Livingstone, personal representative of the screen star, left New York on Thursday for the purpose of conferring with Frank A. Vanderlip and William H. McAdoo, regarding the co-operation which the United States Government will give Madame Petrova during her nation-wide campaign.

Samuel Goldfish Returns from the Coast

Samuel Goldfish, president of Goldwyn, who has been in California for some time investigating various phases of the studio situation with a view to establishing the corporation's production activities permanently on the West Coast, left Los Angeles May 18 on his way East, via San Francisco. An interesting statement regarding studio plans is expected on his arrival in New York, probably some time this week.

Pathe-United Affiliation Denied by Brunet

Paul Brunet, Vice-President and General Manager of Pathe Exchange, states that there is no truth in a published report that Pathe is affiliated with or behind United Picture Theatres of America.

"Pathe has no connection of any sort whatever with the United concern," said Mr. Brunet.

Radical Sales Plan Backs Hayakawa

Reports to NEWS Uncover New "Exhibitor-Star Co-operation" Declared to Be "Fool Proof Sales Plan"—Hints That Future May Link Other Stars in Scope

RECENT announcements that Hayakawa productions would be booked under a special agreement with the Mutual Corporation have been followed by reports to MOTION PICTURE NEWS from various sections of the country, indicating that back of the published story is a co-operative booking plan on an extensive scale. So carefully worked out are the details of the new scheme that there is every promise that its eventual operation is intended to include other stars and producing organizations.

In some of its features the new sales proposal resembles many of the proposed co-operative plans under discussion for the past few months, though in its entirety the scheme back of the Hayakawa productions is radically new.

Hawkins Declines to Talk

F. J. Hawkins, vice-president of the Haworth Pictures Corporation, the Hayakawa organization, is credited with being the creator of the latest step towards producer and exhibitor co-operation. Attempts to secure a full outline of the future plans of the Haworth Corporation from Mr. Hawkins at the offices of the Mutual Corporation met with the following statement:

"The only publicity we want now," he declares, "is publicity regarding the productions on which we are working with Sessue Hayakawa as the star. The booking plans and our methods of operation are something on which we have been working quietly and deliberately for over a year. They have never needed publicity at any stage of their formation and until the practical results are ready to speak for themselves I would prefer to say nothing."

From exhibitors who have become interested in the new movement, MOTION PICTURE NEWS has gathered information regarding the complete workings of the Hawkins plan that may be given as an authoritative outline.

The co-operative features of the new plan start with the star and the producing organization. By interesting the star in the formation of his own company, it is planned to make headline attractions at a moderate cost, the eventual return to the star being dependent entirely on his or her ability as a box-office drawing card.

Then comes the exhibitor's share in the co-operation. Between thirty and forty first run exhibitors throughout the country are being interested in the workings of the Hawkins system. These men contract for one week previous showings on the six Hayakawa productions to be released during the year. Upon the receipt of the prints on each subject each of these thirty or forty men is obligated and pays for his proportionate share in the cost of production.

Following the week's pre-view showing at his house, the contracting exhibitor turns the prints over to the local Mutual exchange. Until the picture has earned in rentals the difference between the contracting exhibitor's present weekly rentals on a Hayakawa subject and the money he has paid as his share of production cost, the contracting exhibitor receives from Mutual a proportion of the earnings on the picture.

McCORMACK, OF THE CIRCLE

The Name Means Enough —Now Read the Letter

"I LIKE Harrison's 'Exhibitor to Exhibitor Reviews.' His analysis of values of each angle of a photoplay is excellent and I am of the opinion that it is this type of criticism that is going to result in benefits for every branch of the industry.

"If a story is poor there is nothing gained for the producer by camouflaging behind a screen of adjectives and enthusiasm for the photography. The sooner producers can get the truth of what is wanted the sooner will some of the burdens that hang around the neck of photoplay production and exhibition be eliminated. And, by the way, this burden is not the expensive star or the costly production—it is the unproductive players and the uninteresting picture that is putting gray hairs into the 'infant industry.'" —S. Barret McCormick, Managing Director, Circle Theatre, Indianapolis, Ind.

This arrangement continues until the picture has earned for the exhibitor his complete investment in the production. From that time on the share of earnings formerly going to the exhibitor is split on an even basis between the producing organization and the exhibitor.

Removes Many Objections, He Says

One exhibitor outlining the new plan of co-operation to MOTION PICTURE NEWS, declared: "I have heard and read a lot about so-called co-operative schemes, but this is the first one that I could call 'fool-proof.'

"In the first place, I won't have to put up any money until I have a picture—a picture with a known star and a known standard. I am not working blindly, as I know from my present books what a week's run of that star would cost me now, and I can see that my share of production cost only amounts to a few hundred dollars more than my actual rental charge on productions of equal merit.

"Since I am interested in the financial success of the picture in my territory I am going to go to it with all my forces to put the picture over—which helps the other exhibitors booking it. And then, I don't have to go into the exchange business. Another point in my favor.

"The possibilities are enormous, as other producing units can be added at any time.

"And the pictures will go over because they have first the backing of a big exhibitor who will go the limit on exploitation, and after that they are handled by a complete and efficient distributing organization, and mutually we are going to be sure that each producing unit has a star of recognized box-office value."

Capitalists Behind Plan

While the backers have been working unusually quietly on the new co-operative plan, Los Angeles correspondence to MOTION PICTURE NEWS declares that California and Chicago capital is behind the scheme. These reports from the coast also hint that there are other stars in the studio colony watching with interest the operation of the plan in connection with the first Hayakawa production.

It is known that Hawkins, during the past two years, has quietly covered practically every corner in the country in studying distribution and exhibiting conditions. For many months the organization has been ready in Los Angeles to start at the word. Recently the distribution arrangement with Mutual was agreed upon and now the final rounding up of partner-exhibitors is under way.

Rothacker Work Praised by Chicago Critic

In reviewing "Tarzan of the Apes," for the Chicago Evening Post, Oma Moody Lawrence bestowed the following praise on the work of the Rothacker Laboratories, which made the prints for the production:

"Photographically the production is unusually attractive. The tints and tones add immeasurably to the beauty of the film and there is one lovely bit, where Tarzan starts a fire, that appears to have been hand-colored with great care. It is rather interesting to know, too, that the laboratory work was done here in Chicago, at the Rothacker studio."

See Page

3376

How About "Counterfeiting"

J. D. Williams Scores Practice of Revamping Old Films—Suggests Commission to Devise Plan to Put a Stop to It

J. D. WILLIAMS, manager of the First National Exhibitors' Circuit, wants a halt called on the practice of revamping and reissuing well-known films which have already been shown. His views are expressed in the following statement:

The practice that has lately come into vogue of reissuing well-known films of the past under new titles is the most sinister move that has been developed within the film industry for many years.

And unless the men of this country who have raised the business of catering to the regular patrons of the motion picture theatres to its present high plane immediately express their disapproval of such questionable methods the matter is likely to produce results of far-reaching evil, and permanently damage the prestige of a business that can ill-afford to sacrifice its hard-earned reputation for a few tarnished dollars.

The people who are now digging up the successes of four and five years ago from the graveyard of the past and trying to animate them with new life under new names are guilty of barefaced fraud and are trying to get away with tactics that would not be tolerated for an instant in any other industry or profession that I can call to mind.

Suppose, for instance, that after Jack London's great story, "The Sea Wolf," had temporarily exhausted its popularity in its original $1.35 edition, do you imagine that Macmillan and Company would even consider the idea of getting out a cheap edition under the title, say, of "The Blond Beast," with new chapter headings to fool the unwary into the supposition that it was a brand new novel from London's pen?

Doesn't sound very probable, does it?

Yet that is exactly what these grave-diggers in the film field are doing when they reissue pictures that have already served their full duty from the standpoint of both entertainment and money-making.

They offer the alibi that the exhibitor books the stuff with his eyes open, and that if the man who runs the theatre is willing to take a chance on fooling his patrons into the belief that they are going to see one of their favorite stars in a new production, why they will print up all the old material in the storehouse and ship it out under new labels so long as the office thesaurus of words and phrases will supply them with new titles.

This is passing the buck with a vengeance, and if I am not greatly mistaken will turn out to be a boomerang-throwing act that will sooner or later knock the parties who evolved the scheme into the discard, along with the gentry who used to fake labels on well-known articles of merchandise and misbrand cattle on the open range.

Any theatre manager who once gets the reputation of luring the crowds into his house under false pretenses is going to find himself without any crowds to lure before he has pulled the stunt more than two or three times.

And without the co-operation of the ultimate consumer where is the money going to come from to keep the film industry in a live, progressive state, anyway?

Reissues that are put out frankly *as* reissues are not objectionable in any sense. There is no reason why acknowledged screen classics should not live as long as literary or musical classics.

But when titles are deliberately changed, and "new prints from original negatives" are gotten out under a camouflage of "up-to-date sub-titles," re-written press books and newly designed posters and advertising accessories, the scheme degenerates into a deliberate effort to mislead.

"The old title is given as well as the new one in the trade paper advertising," say the apologists of the men who are trying to float the proposition.

So it is—in the advertising pages of the trade papers—but NOT ON THE ADVERTISING MATERIAL AND THE LITHOGRAPHIC STANDS THAT ARE BEING PUT OUT TO ATTRACT THE PUBLIC AT LARGE.

I hereby call for a commission of seven of the leading producers and distributors of motion pictures—to be selected by the editors of the "Moving Picture World," MOTION PICTURE NEWS and the "Exhibitors' Trade Review"—to meet at the earliest convenient date that can be agreed upon and decide upon the proper action to be taken to stamp out this despicable form of counterfeiting.

Dolls' Comedians in These General Comedies

General Film Company promises for early June an innovation in screen comedies in a series of one-reel subjects to be known as the Cinema Doll Comedies. As is indicated by the name, the players in these novelty films are composed entirely of dolls, which have been cleverly and patiently manipulated by capable and experienced directors in the making of unique comedy effects. The pictures are the product of the Emerald Motion Picture Company of Chicago. The titles and distribution plans will be announced shortly by General Film.

F. I. L. M. Club Did Big Bit for Red Cross

The F. I. L. M. Club of New York, soliciting for the Red Cross, reports that General Film Company, the Pathe Exchange, the Universal Film Manufacturing Company and the Mutual Film Corporation subscribed 100 per cent, the subscriptions being not less than 50 cents a month from every employe in the above named exchanges.

In addition to the collecting the club enlisted the services of the following stars to appear nightly in New York theatres during the drive: Helen Chadwick, Elsie Ferguson, Maurice Tourneur, Charles Giblyn, Thos. Meighan, H. E. Herbert, Chas. Miller, Tammany Young, Harris Gordon, Clarence Oliver, Clay Clement, Frank Kellays, Madge Evans, Dell Henderson, Walter B. McGrail, Agnes Ayres, Eulalie Jensen, Florence Deshon, Jane Vance, Pearl White, May Allison, Hale Hamilton, Madge Kennedy, Tom Moore, Alice Brady, Willard Mack, Joe Smiley, Matt Moore, Helen Montrose, James A. Marcus, Maude Turner Gordon, Henry Sedley, J. M. Sainpolis, Carlyle Moore, Albert Hart, Carlyle Blackwell, June Elvidge, Edward Earle, Harold A. Foshay, Nell Spencer, Denton Vane, Christine Mayo, Viola Dana, Olive Tell, Norma Talmadge.

D. M. Henderson Now with Advertising Firm

Daniel M. Henderson has resigned from the staff of *McClure's Magazine* to become a member of the Ruthrauff and Ryan Advertising Agency of New York City.

Mr. Henderson was also advertising director of McClure and Petrova pictures. He will continue his activities in behalf of "Our Boys in France" Tobacco Fund.

Sun Projection Room in Candler Building

The Sun Projection Room has been removed to the Candler Building, 220 West Forty-second street, tenth floor. Two projection rooms have been fitted up with latest model Simplex machines. In connection with the projection theatre a special cutting room for cutters and directors has been outfitted with all the necessary cutting tables. S. Efrus, proprietor, will give his personal attention to the trade.

In and Out of Town

W. H. Rudolph, special representative and publicity director for Harry I. Garson, leaves New York this week, for Los Angeles to consult with Mr. Garson, concerning the marketing of Blanche Sweet's late picture, "The Hushed Hour."

John B. Ames, manager of the Park theatre, Barre, Vt., was in New York last week on business.

P. A. Engler, who took over recently Charles Harden's interest in the E. and H. Film Distributing Company, one of the largest independent exchanges in the South, with offices in the Moore Building, Atlanta, Ga., dropped in on New Yorkers, last week, and will look over the current features offered on the independent market.

Sidney Garrett, president of the J. Frank Brockliss, Inc., returned to New York, last week, from Chicago, where he had been on a business trip.

Charles Giegerich, advertising man and special representative, returned to New York last week, after several weeks' trip ahead of the "Over the Top" company. Mr. Giegerich was previously advertising man and personal representative for Sergeant Arthur Guy Empey and Lieut. Pat. O'Brien.

Albert Scowcroft, who was at the head of the Ogden Pictures Corporation, is in New York. Mr. Scowcroft intends to be in the city several days.

Warwick Back on Mission for the Army

Captain Robert Warwick, who has been attached to the staff of General Pershing in France, arrived in New York recently. He came on a military errand, it is said.

Captain Warwick, who has a notable list of stage and screen successes to his credit, notable among the latter being "The Man of the Hour," "The Argyle Case" and "The Mad Lover,' did his last work for the screen shortly before leaving for France, in "The Accidental Honeymoon," which was recently released in New York by Harry Rapf.

Vivian Moses Pays Visit to Old Home Town

Vivian M. Moses, director of publicity for Select Pictures, has just returned to his desk from a visit to his old home town, Sumter, S. C. He was joined at Washington on his journey south by Mrs. Moses, who is attached to the Personnel Division of the Fuel Administration. This was the first vacation Mr. Moses had taken in several years.

Tobacco Fund Close to a Quarter Million

The total amount of contributions to "Our Boys In France" Tobacco Fund received to date is $223,816.79.

Effects of "Work or Fight" Rule in Doubt

Washington, D. C., Monday

(*Special Correspondence to* Motion Picture News)

ATTEMPTS to secure a specific statement regarding the effects of the new "work or fight" ruling on the motion picture industry from the office of Provost Marshal Crowder have so far met with little success. "It will be a matter for the local board to determine whether a man's employment is useful or not," is as far as those in authority about the Provost Marshal's office would go.

It was gathered from the questioning that the Washington attitude concerning camera men, studio assistants, operators, salesmen, etc., will be a matter of individual exemption as to usefulness rather than one of the usefulness of the occupation as a whole.

Under this practice, even with the liberal attitude taken towards the motion picture by Secretary of War Baker, it seems certain that the industry is to suffer a severe blow in the ranks of its film salesmen, and such studio assistants as local boards will decide can be replaced by men outside the draft limit.

Ushers, door attendants, and such assistants about theatres are, of course, specifically placed in the Provost Marshal's list of "useless occupations."

(*Continued from page* 3385)

fact that William Fox has given so much of his time and energy to the cause, that his most youthful stars, Jane and Katherine Lee, should also "jump in" and help. They were very active—far beyond their years—in the various drives, and did excellent work for the Red Cross. In addition, through strenuous work, they completed a finely spirited picture that is described in the Fox press sheets as "showing how two petticoat patriots lend a hand to Uncle Sam."

The photoplay was written and staged by Kenean Buel, who has had charge of all of the starlets' vehicles. Mr. Fox selected the title, "Doing Their Bit," for the subject, which is of the comedy-drama type.

With the completion of the production, Jane and Katherine did further noble work by accepting an invitation to be a conspicuous part of the entertainment arranged by Private Irving Berlin for his colleagues at Camp Upton. The children were not only by far the youngest persons present—on either side of the footlights on the Yaphank stage—but they were also the only motion picture stars there.

Theatre managers, exhibitors and other stars also did creditable work, and at least one chapter of the history of the war will devote itself to the Allied Theatrical and Motion Picture Team and the Red Cross Second War Fund.

S. Rankin Drew a Prisoner in Germany

Reports from abroad are taken to indicate in the absence of any authoritative report, that S. Rankin Drew, well known as a screen star and director with Vitagraph and Metro, is now a prisoner in German hands.

Mr. Drew, son of Sidney Drew, joined the French ambulance service well over a year ago, but was not long "over there" before his desire for more action brought him into the aviation forces. When last seen his aeroplane appeared to be making a forced landing in German territory.

"OTHERS WILL LEARN"

This Exhibitor Knows the Author of "Exhibitor Reviews," and Says Others Will Soon

FROM Mrs. M. L. Kiplinger, lessee and manager of the Opera House, San Bernardino, California, comes the following letter:

"Congratulations on having Mr. P. S. Harrison on your staff. Personally I know of no one whose judgment of a picture is so accurate. I am sure that it is a satisfaction to his many friends here on the West Coast to know they can rely upon your publication for unbiased reviews on pictures. Others besides his personal friends will soon learn that they can also do so.

"I am very glad to have the News on my desk."

Exchange Books Films to Big Store

A new avenue of film trade has been discovered in Montreal by a well known film exchange in that city, and is being exploited very successfully. It is the department stores. Goodwin's Limited, one of the largest department stores in Canada, has booked one reel each day to be shown at noon hour to the employes and patrons of the big store. While the idea is not new on this continent, it is probably the first time that it has been tried out in Canada. It is said that other Canadian stores are watching the developments with respect to showing film to employes and patrons, and that the idea may be adopted very soon by other department stores throughout this country.

Coast Organizes for War Service

Fully two thousand persons associated with the motion picture industry assembled at Clune's Auditorium, Los Angeles, Sunday afternoon, and organized a Motion Picture War Service Association, the action being part of the national movement to unite the industry to help win the war. The association will finance the construction and maintenance of a $185,000 hospital, with a thousand beds, for the use of the Government during the war, the hospital afterward to revert to the association for charitable purposes.

The association is to be governed by a Board of Directors of twenty-five members. D. W. Griffith was chosen president of the Board, and Cecil B. De Mille, Lois Weber, Charles Chaplin, Mary Pickford, Douglas Fairbanks and William S. Hart were named vice-presidents. The treasurer is Mack Sennett, and the secretary, S. E. V. Taylor. Other members of the Board elected are: Marguerite Clark, Maurice Tourneur, Lee Ochs, J. Gordon Edwards, G. W. Bitzer, W. F. Alder and William D. Taylor.

Among those who spoke, urging all present to do their patriotic duty, were Jesse L. Lasky, D. W. Griffith, Lois Weber, Mary Pickford, Cecil B. De Mille and Charlie Chaplin. Membership cards autographed by various stars were auctioned by Charlie Murray and the following purchases were recorded: Dustin Farnum, $2,500; Mary Pickford, $2,500; Charlie Chaplin, $2,600; Mack Sennett, $2,400; D. W. Griffith, $2,500; Sessue Hayakawa, $2,000; Phillips Smalley, $2,000; Henry McRae, $1,000; George Melford, $2,000; Douglas Fairbanks, $2,500; Fannie Ward, $2,500; Frank Keenan, $2,000; Harry Sherman, $2,750; Lois Weber, $2,000, and Mae Murray, $1,500. Additional memberships at $1 and upward brought the total to nearly $40,000.

Several wires received indicate that exchanges and exhibitors are ready to co-operate enthusiastically. Already five hundred exhibitors have pledged their help.

Picture Temple to Honor Muybridge?

The suggestion offered by Maurice Tourneur that the pioneer investigator into the secrets of motion photography, Edward Muybridge, be fittingly honored for his accomplishments along these lines, has met with such approval by representative men in the picture industry, that Director Tourneur suggests further that a motion picture temple be erected in honor of the one who did more for the perfection of motion photography than any other man.

"I believe that we should erect a building—a screen temple—to Muybridge," said Mr. Tourneur. "Perhaps we should make it even broader in scope, a sort of movie hall of fame. Here we could pay our tribute to Muybridge, Edison, Eastman and the other men whose investigations have been milestone in the progress of films.

"I am not in favor of a bare empty building of marble and stone. Let us keep here a selected number of the representative pictures of each year. Honor of this kind to the best pictures would encourage artistic advance as nothing else could. Here, too, we could keep the scenarios of these selected pictures.

"Where should this hall of fame be located?" Mr. Tourneur repeated. "I can think of no better place than the University of Pennsylvania, the one college that had the farsightedness to see the vast possibilities of Muybridge's discoveries. We have 17,000 motion picture theatres in America today, and fifteen million fans attending them daily. I suggest a contribution of one cent from each purchaser of screen theatre tickets for a period of three days. No one could feel the pinch of giving from one to three cents. This little tax of a penny should rightly be called during the month of May, since it was on May 18, 1878, that Muybridge's first successful race horse pictures were taken at the Leland Stanford race track at Oakland, Cal."

Uses Bare Truth in His Advertising

One of the most successful small-town exhibitors in Ontario is Manager L. Crume of the Princess theatre, Sault Ste. Marie. He is an ardent advertiser. He ran "The Price of a Good Time" a short time ago, and made liberal use of printers' ink to put it over. At the bottom of his advertisements he announced "We do not recommend this picture for small children. For those over 16 years of age there has never been a greater or more pointed lesson. But it is not a child's performance."

The Soo people have acquired the habit of placing much confidence in Exhibitor Crume's advertisements, which works out splendidly for the theatre.

Al Hall to Join Navy

Al Hall, who has just finished a Fox picture in which he played the juvenile lead with the Lee youngsters, states that he expects to do one more picture before joining the navy.

"99 PER CENT CORRECT"

That's the Average Cohn, of the Spokane Liberty, Gives the "Exhibitor Reviews"

WE asked Samuel W. B. Cohn, of the well known Liberty theatre, Spokane, Washington, to give us his opinion of the P. S. Harrison "Exhibitor to Exhibitor Reviews." The answer came back quickly and so good that we just have to publish it:

"Permit me to use the muchly abused word 'fearless' in describing the attitude taken in this department. Right or wrong, the reviews are conspicuous for their frankness and sincerity and in my personal opinion the criticisms are 99 per cent correct. This is not flattery—I owe you nothing. It's an appreciation of a difficult task well handled."

Season's Prospects Bright for Foursquare

Reports received from the various Foursquare exchanges promise business of the most satisfactory order for June and July, according to Sales Manager P. V. R. Key. "Communications that are coming in direct from the managers are most encouraging," said Mr. Key. "In less than a year's time, the exhibitors appear gratified with the class of product Foursquare has to offer and with its service. Jerome Abrams, who is now visiting exchanges on his way to the Pacific Coast, finds exhibitors' attitude toward the organization to be most cordial. Mr. Abrams will visit most of the offices between Cleveland and the Far West in the course of the next few weeks."

Select to Release "Cecilia of the Pink Roses"

Announcement was made on Saturday that the latest Julius Steger production, "Cecilia of the Pink Roses" would be distributed through the Select organization.

Marion Davies, the Broadway stage beauty, is the star in this offering, which has strong publicity backing of the Hearst newspapers.

Export Company Sell Rights to 87 Metros

Export and Import Film Company, Inc., announces the sale of 87 Metro features for the territory of Argentine, Uruguay, Paraguay and Chile to Max Glucksmann. The Export and Import Film Company, Inc., have now placed the Metro productions for practically the entire world.

Flynn Serial to Show in All Cantonments

William J. Flynn's story of Germany spies in America, "The Eagle's Eye," produced by Wharton Bors, and distributed by the Foursquare Pictures, will be told in motion pictures to the thousands of soldiers and sailors in the twenty-five army cantonments throughout the country, according to the stipulations of a contract signed recently by the New York Exchange, Foursquare Pictures and the Community Motion Picture Bureau, of which Mrs. Foster is the active executive head. Five-hundred days of booking is called for by the contract.

"Mrs. Foster is doing genuinely constructive work in behalf of the young men of the land," said P. V. R. Key, of Foursquare, "and in selecting 'The Eagle's Eye,' she feels that the patriotism of the fighting men will be rightly stimulated.

"Mr. Wildberg, Foursquare's treasurer, has completed a distribution plan so simple that no difficulties are anticipated in the deliveries of the large quantity of film required for simultaneous presentation in the numerous camp theatres.

"A contract has also been signed with the Community Bureau for the showing in the army cantonments of 'The Cast-Off,' the six-reel feature controlled by George Backer, which is being released through Foursquare."

Quebec Business Climbs Back to Normal

I. Soskin, general sales manager for the Famous Players in Canada, arrived back at his desk in the Toronto office a few days ago, after spending the past two or three months in Montreal and the Maritime provinces. Mr. Soskin said that business in Quebec was improving, and that several of the big down-town houses in the city of Montreal had no reason to complain of poor business.

"A number of these houses," declared Mr. Soskin, "are complaining of poor business, and putting up a plaintive gurgle, in order to get a reduction in their film rental. I went as far as to 'clock' a number of the houses in Montreal, who were complaining about dull business, in an effort to arrive at a basis of understanding. I discovered that their business, instead of warranting a deduction in their film rental, was just the reverse, and in future they will pay more for their film."

Mitchell Leaves Toronto for New York Theatre

Griffith Mitchell, who for the past year has been manager of the Regent theatre, Toronto, is leaving in a week for White Plains, N. Y., where he will become manager of the Strand theatre in that city. This theatre is one of a string of four theatres owned by K. T. Marvin.

Mr. Mitchell, while at the Regent, made many warm personal friends who will be sorry to learn of his departure, but glad to know that he has taken another advancement in the amusement field. His successor at the Regent in Toronto has not yet been announced.

Sherry Plans Independent Exchanges

Distributor Will Maintain Headquarters in Godfrey Building and Establish Branches in Principal Centres Throughout Country—Keeney Films Initial Releases

FOLLOWING the announcement last week in MOTION PICTURE NEWS that a combination had been effected between Frank A. Keeney and William L. Sherry, whereby the latter is to distribute all of the Keeney pictures, it was made known this week that Mr. Sherry is planning an independent distributing corporation, with offices in all the principal cities of the country and Canada.

These plans, it is said, are so well under way that the formation of the organization has already begun, and will be carried forward to early realization. All the exchanges established will be under the supervision of the New York offices, which will be located in the Godfrey Building, New York. The Keeney pictures, it is understood, will be the stepping stones upon which the distribution will be built up.

Elaborate Offices

From the information that has been given out about the new organization, it appears that the name under which the corporation will be known is the William L. Sherry Service. Mr. Sherry, when seen last week by a representative of MOTION PICTURE NEWS, stated that he has leased half of the twelfth floor of the Godfrey Building, at Seventh avenue and Forty-ninth street, New York, and that the work of outfitting the offices was going forward immediately. It is expected that the staff will move in this week, and no time will be lost in getting down to a systematic working basis, with the Keeney films as the foundation. In the New York offices will also be located the New York exchange, it is understood.

In furnishing the suite it is said that a special effort will be made to combine comfort with convenience and all that is modern in present day distribution. "Style" is a word that will not be forgotten when the furnishings are arranged, it is said.

Farrar Feature Included

Beginning with the Frank A. Keeney productions, which are understood to be the prime reason for the formation of the new organization, the William L. Sherry Service will distribute throughout the United States and Canada features of merit which have been produced by manufacturers of recognized standing within the motion picture industry. Only the highest grade of motion picture will be able to find its way through the new channel of distribution, it is asserted.

Following this principle, it is expected that "Joan, the Woman," which has already won favor throughout the country, with Geraldine Farrar as the star, will also be sent out, later, by the Sherry Service. Mr. Sherry is the owner of this feature production, which has been classed with the best of its kind among the recent releases. Using this as a standard, it is claimed the motion picture exhibitor can look for some really worth while products to show his audiences.

Calvert Film First

The first of the Keeney pictures to be released will be "A Romance of the Underworld," starring Catherine Calvert. The second will be "Marriage" and the third, a picture tentatively titled "Out of the Night." Miss Calvert also will be starred in these two.

N. J. Sennott, who has been with Mr. Sherry in the William L. Sherry Features Film Company and in Paramount and Famous Players-Lasky, will be general manager of the William L. Sherry Service. The general salesman will be Daniel J. Savage, recently manager of First National's Buffalo exchange. Howard Brink, formerly general salesman for the same exchange, will be in charge of one of the Sherry exchanges. Mr. Sherry will also have with him, A. C. Novotny, formerly auditor of the New York exchange of Famous Players-Lasky, and Frank A. Lappan, well known to Long Island and upstate exhibitors. All of these men have been at one time or other intimately associated with Mr. Sherry in the film business and this association has bred reciprocal confidence and esteem among them. Therefore the new enterprise starts with a fraternal feeling of co-operation which alone spells success.

Surprised the Trade

It was only about a month ago that Mr. Sherry severed his official connection with Paramount. Knowing of his ability for large enterprises, the film world was curious to know what he was going to do. It was scarcely expected that he would attempt anything so big as an independent distributing organization, with its own exchanges all through the United States and Canada. The affiliation with a producer like Frank A. Keeney should be a large factor in establishing a new enterprise on a thoroughly substantial basis.

Mr. Sennott left New York last Thursday to open up exchanges in the Eastern section of the country. Mr. Savage left here last Monday to perform a similar work in the territory from Chicago to the Coast.

Mr. Sherry says that the organization will be ready to do business by June 15.

A LESSON WELL LEARNED

This Exhibitor Will Pay More Attention to Harrison Reviews in the Future

JAMES SAMS, vice-president and general manager of the Raymond Amusement Company, Ocean Park, Cal., says a doubly strong word for the Harrison reviews:

"I am sure that the 'Exhibitor to Exhibitor Reviews' are a big help to all exhibitors. In one instance I can only say that I wish we had taken his advice and that was when we ran 'The Blue Bird.'

"Harrison cautioned the exhibitor, in fact he really pleaded with him, to keep all slapstick comedy off the bill with this particular picture. We disregarded this advice and can now tell you that in the future we are going to pay more attention to his reports, for our patrons certainly let us know that they did not want slapstick with pictures like 'The Blue Bird.'

"Every exhibitor should be able to profit from these reports, as they are written in the good, plain old style way of talking and he is not playing any favorites."

Distinguished Audience to See Goldwyn Play

"Joan of Plattsburgh," Goldwyn's patriotic production starring Mabel Normand, will be presented to an invited audience at the Knickerbocker theatre, Washington, D. C., on Tuesday, June 4, under the auspices of the Children's Year Campaign Association. Among the guests will be Mrs. Woodrow Wilson and ladies of the Cabinet, and it is possible that the President also will be present.

In connection with the presentation of the picture Miss Normand will make a personal appearance as part of a program of patriotic numbers especially arranged to give the production an appropriate setting as the story of the unswerving faith of the nation's women in time of war.

The performance will be staged under the personal direction of Harry M. Crandall, owner of the theatre, and Arthur Robb, his manager. One of the Cabinet officers — probably Secretary Wilson, of the Department of the Interior — will begin the afternoon's program with a short address.

Grossman Returns from California

Harry Grossman has returned to New York after spending a week in California negotiating for a studio and making arrangements for the release of the products of the new producing organization with which he is now associated. The new concern's first public announcement is expected soon. Mr. Grossman will shortly return to Los Angeles, where he will act as business manager of the company's studio.

The Reader has His Say

An Exchange Man Tells "Anarchist" a Few Pertinent Facts in an Attempted Conversion

[*Ed. Note: We are sorry that special limitations have made it necessary to omit the introduction to the following letter from an exchange man. In his opening the exchange man expresses his admiration for "Anarchist's" ability to make the English language lie down, roll over and jump through a couple of hoops—but with ability of the same sort he expresses his sorrow that "Anarchist" did not offer some constructive thoughts to balance his destructiveness. Then he goes on as follows:*]

Now, let me try to explain my idea of the why of the house organ.

It is a plain fact that no exhibitor would be content to be supplied with film only.

Don't forget that, Mr. Anarchist. Publicity stuff—from slides to studio chatter, from specimen ads to lobby display—publicity stuff of all sorts is supplied to meet an eager and constant exhibitor demand.

The producer who gives the exhibitor the most effective exploitation material has the pleasure of seeing his pictures played with profit by the theatre men; and theatre men pay good rentals for productions that yield a profit.

And so the benefit is mutual. The exhibitors clamor for advertising material—new, original, effective. They write to each other for suggestions as to how certain productions may best be "put over." They read trade journals avidly to learn how this or that picture is being handled in other parts of the country.

And the producers rack their brains and wrench their bankrolls in the effort to improve their exhibitor service. To-day distributors are actually putting more earnestness into the effort to sell the exhibitors' patrons than into their efforts to sell the exhibitors.

Posters cost more to-day than ever before. Ordinary red and yellow daubs will not be accepted by modern theatre men. And so genuine artists are employed to design the ones, the threes, the sixes and the twenty-fours; and poster lithography has advanced to a remarkably high point of excellence.

Branch offices of distributing companies are alert to hear from some clever exhibitor what methods he has used successfully, because salesmen and branch managers can disseminate that information in a helpful way among other exhibitors who have booked or are about to book the productions in question.

Here is to be found the origin of the house organ. It is born of a desire on the part of the distributor to be helpful and not alone to puff his own wares. Because in being helpful the distributor has found the one surest way to increase his profits.

If "Anarchist" or any other individual can tell the producers how they can give exhibitors more efficient aid than they are now rendering, he will be able to earn something more substantial than thanks.

And I'll add to that statement the surmise that if the big majority of this country's exhibitors were not a whole lot more appreciative of and grateful for the assistance and co-operation of the distributors through their exchanges, than "Anarchist" represents himself to be, it wouldn't take those said distributors twenty-four hours to abolish the whole complicated, costly and cumbersome system of posters and publicity material.

* *

To be frank with "Anarchist" and really give the devil his due, there is an awful lot of bushwa in amusement publicity. There is so disgustingly much of this that one is tempted to doubt the intelligence of show people as a class. (Take a look at the inside back cover of "Variety," any issue!)

But why pick on the house organ? Take your daily newspaper and look over the display advertising columns. Read the ads in the Saturday Evening Post. Analyze advertising generally. You'll find just as large a percentage of inane fulsomeness as ever found its slimy way into a film house organ.

To-day exhibitors and exchange men are trying earnestly to bring about closer understanding, better fellowship and mutual confidence. In this worthy cause, the humble house organ is a powerful factor. It acquaints the exhibitor with the opinions and activities of other exhibitors; it is a clearing house for new thoughts and original ideas; it is an ideal channel of information from producer to exhibitor as to future plans and undertakings.

For these reasons the house organ should be encouraged, not attacked. It should be read by exhibitors, unless they have reached that stage of self-superiority where their cerebral structure has become ossified and their minds are closed to the possibility of learning something new.

And if any exhibitor has fault to find with the subject matter contained in the house organ, he should give the publisher the benefit of his conclusions rather than seek through the trade journals an outlet for the display of verbal pyrotechnics.

Change your name, Mr. Anarchist. You write too well to go in for destructiveness. Take off your yellow glasses. Give credit to your fellows in this big, ponderous, slow-moving industry of the films, for sincerity of purpose. Use your originality to help, not hinder. We are all imperfect workers striving toward a goal. If I muff a rivet, don't give me the horse-laugh—take off your coat and help. Give me credit for trying. Remake your sneer into a smile—a tolerant smile, if you will, but nevertheless, a smile.

Now that's off my chest! And I'm not a publicity writer, but an exchange manager. And the organization I am with has no house organ (although I'd like to see one established).

EXCHANGE MANAGER.

May Bring Traducers of Chaplin to Court

The First National Exhibitors' Circuit this week stated that the announcement in the current issue of a Los Angeles film magazine, to the effect that Charlie Chaplin had circulated petitions among women's clubs throughout the country in an endeavor to gain exemption from military service, will probably be brought to the attention of the courts.

Chaplin, as well as his associates and attorneys, considers the article malicious and exploited for the purpose of placing him in a false and unpatriotic light with the public. Chaplin and John Jasper, studio manager, declared the entire story to be untrue, the latter stating that it is the result of his refusal to buy advertising space in the magazine in question.

Jasper declares that the owner and advertising manager of the magazine, which represents itself to be "the official organ of the Western film industry," recently endeavored to secure a page of advertising in the interest of the Liberty Loan campaign in Los Angeles, offering the space for "half" the "usual rate."

Ten of the biggest companies in the film industry are said to have failed to agree with the representatives of the magazine regarding the value of such advertising, the Chaplin concern included. This resulted, it is stated, in the publishing of a page in the magazine bearing the name of each studio that failed to advertise, together with a statement that the page had been "donated" for the studios in question.

Berst Succeeds Smith in Film Division

J. A. Berst, president of United Picture Theatres of America, has been appointed Manager of Distribution under Charles Hart, Director of the Division of Films of the Committee on Public Information. Mr. Berst succeeds G. A. Smith, formerly of Pathe, who has entered active army service.

Rudolph Leaves to Consult with Garson

W. H. RUDOLPH, personal representative and publicity director for Harry I. Garson, left New York last week for a business conference with Mr. Garson, who is now on the Coast supervising his special productions, starring Blanche Sweet. Under his management Clara Kimball Young is also appearing. Miss Young has completed recently, a screen version of Cynthia Stockley's novel, "The Claw," which is announced for release soon. Last week she began work on a screen version of Francois Curel's "The Savage Woman."

Miss Sweet's first picture under the management of Mr. Garson is titled "The Hushed Hour," and has just been completed. She is supported in this production by Harry Northrup, Wilfred Lucas, Milton Sills, Mary Anderson and Rosemary Theby. Mr. Rudolph announced before leaving for the Coast that Mr. Garson had purchased the rights of "Told in the Hills," by Mary Ellis Ryan. The sum paid for the right to this work is said to be around $15,000. Blanche Sweet and House Peters are co-starred.

Mr. Rudolph will consult with Mr. Garson as to the marketing policy of "The Hushed Hour." He announced that the picture would, in all probability, be offered to independent buyers.

Jewel Discounts Story of Gerard Suit

Officials of Jewel Productions, Inc., declare that they have not been officially advised of any suit against them contemplated by James W. Gerard, former Ambassador to Germany, over "The Kaiser, the Beast of Berlin."

The only knowledge possessed by Jewel executives of the proposed suit, they state, is that gained from the trade paper stories announcing that the ground for the suit will be the impersonation of Mr. Gerard in "The Kaiser, the Beast of Berlin" and the fact that is is "characterized in the Jewel picture as Joseph W. Girard."

In commenting upon the matter one of the Jewel executives said: "We do not believe that Mr. Gerard authorized the publication of any story to the effect that he anticipates bringing suit on the ground that he was impersonated in 'The Kaiser, the Beast of Berlin' without his knowledge or consent."

"Pershing's Crusaders" Attracts Many

The official war film, "Pershing's Crusaders," presented under the auspices of the United States Government and released by the Committee on Public Information, is now being shown twice daily at the Lyric theatre, New York, and is attracting the patronage and winning the admiration of thousands of red-blooded Americans. The local presentation is directed by the Liberty Film Committee, composed of prominent society people, and the proceeds will be devoted to the Allied charities.

What Kind of a Fellow Is—Blackton?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

J. STUART BLACKTON hasn't been at all "clubby." In the language of the street "he slipped one over on us."

We had anticipated an easy task telling you what kind of a fellow J. Stuart is. For we would have been able to cover at least half of this page with witty — more or less — allusions to Flatbush and the other half with our landlubberly remarks on Commodores and yachting clubs—and Gravesend Bay.

Next to golf, with which we have experimented, we know of no subject so pregnant with possibilities as yachting — of which we know nothing. Unless it is Gravesend Bay!

But — as we said before — Mr. Blackton fooled us. Mr. Blackton packed his trunks and those of his producing company and moved to California some long months ago.

And now — why we can't understand our own rashness in daring to mention Flatbush on the same sheet of white paper. For J. Stuart Blackton has discovered California; he has Christopher Columbused it; he has fallen in love with it; he won't mention anything else in the letters he writes back East — he is out-nativing any native son who ever lived.

We gather, from all we hear, that Mr. Blackton, who has been making pictures almost since there was a picture, wonders how he ever made pictures anywhere but California.

All of which is typical of the J. Stuart Blackton that we know. He is an enthusiast — whole-souled in the thing of the moment with that enthusiasm of temperament natural to the artist.

For Mr. Blackton, while most successful as a business-man, is an artist first. His leanings are artistic, his joy more in the creation, shaping and staging of a production than the tallying of the profits. Incidentally, of course, this works into a pretty good formula for making profitable productions.

Mr. Blackton's bubbling enthusiasm probably comes as the result of a long residence in Oyster Bay — within the atmospheric influence of Theodore Roosevelt.

That same influence, you will remember, Mr. Blackton credited with inspiring "The Battle Cry of Peace" — the first, and first by many moons, of the screen's contributions on a spectacular scale to patriotic propaganda.

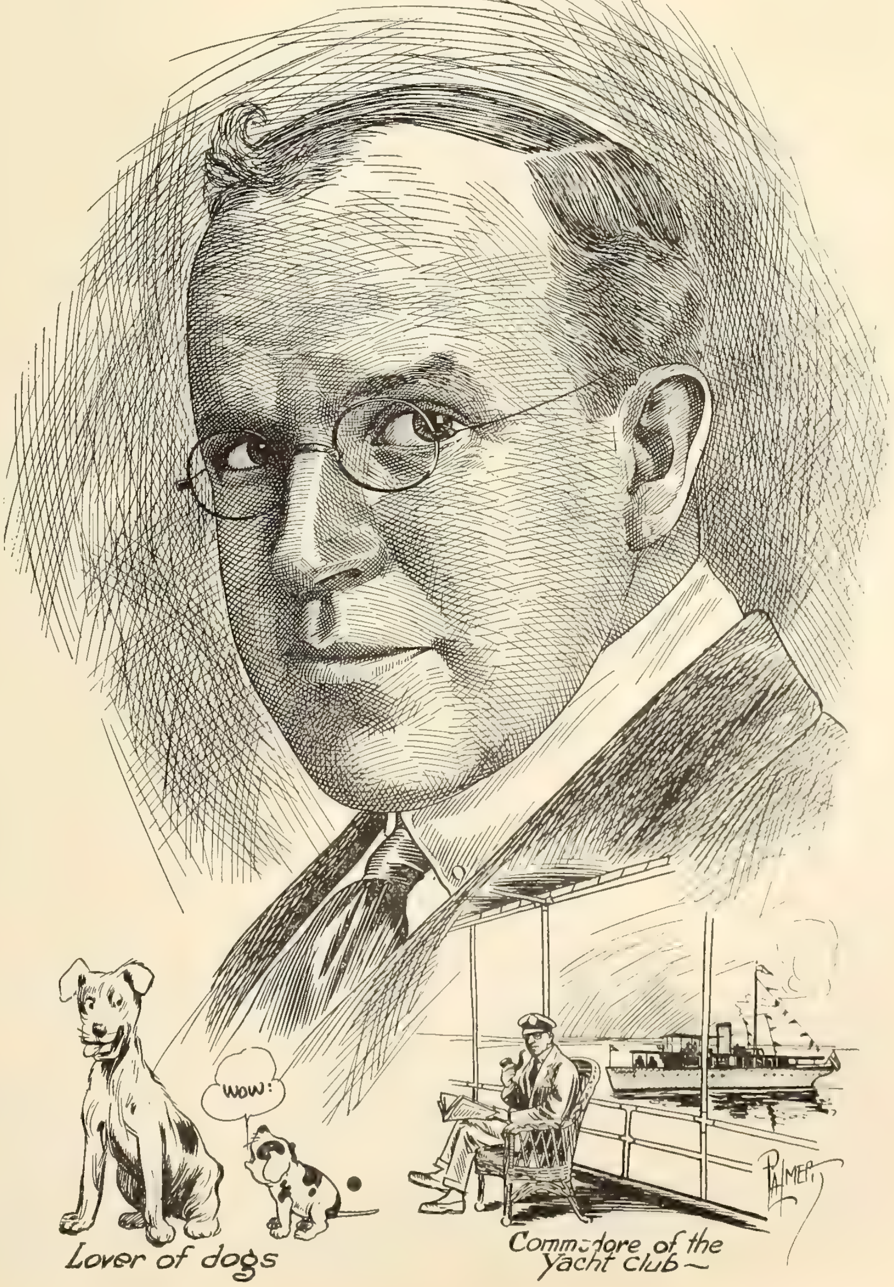
And, by the way, we don't believe that Mr. Blackton has ever received the full measure of credit due him for his foresight — his showman's feeling of the public pulse — in the staging of that same "Battle Cry of Peace." However, the production shows on the company's books over *one million dollars* in gross rentals.

Some day some one will reckon the value of that production in helping to create an American psychology that welcomed the gospel of preparedness, and, when the shadow of war did touch us, performed the miracle of the centuries in its acceptance of conscription.

We know of nothing more calculated to make J. Stuart Blackton mad than the news account in one of our recent issues, which told how Germany is using his "Womanhood" — with completely reversed titles—as part of its own militaristic propaganda. We have it on good authority that he is going to smash back at the Huns with another "Battle Cry" of greater magnitude than any of his previous accomplishments.

He makes a dandy presiding officer — for either business or pleasure gatherings. We watched—and admired him—at the Board of Trade meetings; his handling of the banquet to President Wilson proves the latter point.

He is a patron of sport. His contributions to motor-boating were in large part responsible for the present popularity of that sport. He divides his present enthusiasm over California with admiration for Theodore Roosevelt and Sir Gilbert Parker.


WOW!
PALMER
Lover of dogs
Commodore of the Yacht club —

Pathe Features Show Broadway

Fannie Ward in "The Yellow Ticket" Opens at Rialto, Following Well Planned Advertising Campaign—Keenan at Rivoli

PATHE last week took its place with other foremost producers whose product has been exhibited at the leading Broadway motion picture theatres, when two Pathe plays were booked, for the Rialto and Rivoli, respectively, for presentation the week of May 26. They are: Fannie Ward in "The Yellow Ticket," at the Rialto, and Frank Keenan in "More Trouble" at the Rivoli. This marks the first time that Pathe has figured, an announcement says, as "the party of the first part" in such a deal.

In advance of the showing, big paper was put up on "The Yellow Ticket," and the Rialto management distributed two-color folders to all patrons the week previous to the opening. "More Trouble" was scheduled for release in July, but Pathe was willing to give it a pre-release showing at the Rivoli.

"The Yellow Ticket" is the photoplay version of A. H. Woods' stage play of the same name by Michael Morton, in which Florence Reed, John Mason and John Barrymore played an engagement at the Eltinge theatre several seasons ago.

In the picture, scenarioized by Tom Cushing, and produced for Pathe by the Astra Film Corporation under the direction of William Parke, the big cast includes in addition to Miss Ward as Anna Mirrel, Warner Oland as Baron Andrey, Milton Sills as Julian Rolfe, Armand Kalisz, Leon Bary, Anna Lehr, Helene Chadwick, Nicholas Dunaew and J. H. Gilmour.

"More Trouble" is said to be something entirely new, not only for Frank Keenan, but for the screen—a comedy-drama, almost a farce-comedy, in which there is not a single comedy character in which every person is excruciatingly serious, and in which the events that throw them together, following in rapid succession, create one laughable situation after another.

It was produced for Pathe at the Paralta Studio in California, under the direction of Ernest C. Warde, son of Frederick Warde, the Shakespearean actor, the scenario having been written by Ouida Bergere from a magazine story by Edgar Franklin, which Mr. Keenan himself happened to pick up one day.

In the picture Mr. Keenan is the father of a young man who returns home after graduation at college, who neither smokes nor drinks, and who is taken into partnership by his doting parent. Immediately thereupon the trouble begins, and father learns (or thinks he learns) things about his Y. M. C. A. son that would put the highest roller in the Wicked City to shame. The situations pile one on top of the other, trouble coming in at every door and window and steadfastly refusing to be ousted.

The entire Fox Circuit of theatres has booked "The Yellow Ticket" following the presentation at the Rialto.

The picture has been booked for the entire Turner & Dahnken Circuit, including one week's first run at the Tivoli theatre, San Francisco, and the Goddard theatre, Sacramento.

In Seattle, "The Yellow Ticket" will play the Orpheum theatre first run at a record price. It has been booked at the Cincinnati Strand theatre first run one week and for first big presentations in Columbus and Louisville. The Circle theatre, Indianapolis, will play "The Yellow Ticket" one week; the Strand theatre, Milwaukee, the same. Other first run bookings include the Clinton Square, Albany, four days; the Grand, Pittsfield, Mass., three days; Majestic, Columbus, four days; Adams, Louisville, four days; the Strand, Youngstown, four days; Rialto, Lincoln, Neb., Goodwin, Newark, seven days; Strand, Allentown, Pa., four days; Colonial, Easton, Pa., four days.

California U. Offers a Scenario Course

Scenario writing and photoplay technique have become a regular part of the curriculum of the Extension Division of the University of California, this marking the second notable instance in which high academic recognition has been given to the youngest of the literary arts. Columbia is the other university now offering scenario writing through its extension work.

The University of California course is being given in San Francisco to a registration so long that it has become necessary to divide the class into two sections. The instruction is being conducted by Earle Snell, a scenario editor and writer, who has been recently associated with Beatriz Michelena. The Tivoli theatre in San Francisco is being used as a class room for the morning section.

Among the topics that are being considered from a thoroughly practical viewpoint are "A Comparison and Contrast of Stage and Screen," "Classification of Photoplays," "Continuity," "Background," "Elapse Time," "A Contemporaneous Development of the Various Threads of the Story Toward a Common Climax," "The Photoplay Episode," "The Elements of a Dramatic Situation," "The Preparation of a Marketable Synopsis," "Adaptations," "Subtitles and Inserts," etc.

Davis-Triangle Suit Is Discontinued

The executors of the estate of Richard Harding Davis have failed in their suit for an injunction against the exhibition of "The Americano" by Triangle.

The suit was based on the claim that the novel, "The White Mice," was copyrighted and that the Triangle Film Corporation, Triangle Distributing Corporation, and others, were infringing the copyright by the exhibition of this picture. The Triangle Film Corporation by its counsel, Walter N. Seligsberg, applied to the court to dismiss the case on the ground that the copyright was invalid. As a result the plaintiffs applied for a leave to discontinue the case, and this leave was granted.

Special Film Fills War Chest for Rochester

To help the campaign in Rochester for the War Chest, a fund from which all war causes and local charities are to be met for the next year, a special moving picture was made under the guidance of T. W. and L. D. Wharton, the well-known producers of Ithaca, N. Y., and with King Baggott, Marguerite Snow and Bessie Wharton in the leading parts. The picture had additional interest for Rochester folk because in several scenes Rochester boys in khaki took part.

Levi Bacon and Lou Tree, of the Wharton studios, were the cameramen. The picture was shown at all of the downtown theatres. No money was made from the film, the rentals from the theatres barely meeting the expenses of the production, it is said.

The picture shows what could happen if any of the organizations working for the welfare or comfort of the boys "over there" should have to cease activities through lack of funds. The fate of wounded soldiers in case the Red Cross was handicapped, the diversions the soldiers would have to seek if denied the Y. M. C. A., the discomforts which would follow the withdrawal of the Salvation Army from the war field, and all the other activities that would suffer if the generosity of Americans at home should wane, are worked out in vivid scenes.

The photoplay was made in response to a request from the committees in charge of the War Chest fund. A picture which was made by the Whartons especially for the Red Cross drive last fall is given credit for part of the $1,000,000 total which was raised in Rochester.

Cohen Believes Co-operation Day Near

That the day of co-operation between the manufacturer and the exhibitor is at hand is the firm conviction of Sydney S. Cohen, president of the Exhibitors' Booking Syndicate. His reasons for this conviction were set forth in a recent interview.

In this interview Mr. S. Cohen, who is also President of the New York State League, said:

"Co-operation between the manufacturer and the exhibitor is proving a bigger success than any of us—optimistic as we were—had dreamed of. We launched this plan after reviewing Harry Rapf's two brilliant productions, Florence Reed in 'The Struggle Everlasting' and Captain Robert Warwick and Elaine Hammerstein in 'The Accidental Honeymoon.' We arranged the co-operative booking plan with Exhibitors in New York, and our initial efforts are now a matter of history."

Scouts to Honor Virginia Pearson

Rumor has it that Virginia Pearson is to be associate head of the Boy Scouts division being organized in Italy, in recognition of her material aid in the recent liberty bond drive. Miss Pearson was responsible for the sale of six million dollars' worth of bonds.

CONVENTION NOTICE

No Representation of Organizations at Boston in July Unless Per Capita Tax Is Paid to Treasurer

IN a supplementary call to the members of the Motion Picture Exhibitors' League of America, President Lee A. Ochs reminded all State and local organizations that the by-laws of that body provide that no such organizations shall have representation in or be allowed to participate in the deliberations of the annual convention, to be held this year in Boston from July 13 to 20, unless the per capita tax of the organization shall have been paid to the national treasurer.

Mr. Ochs also called a meeting of the national executive committee of the league to be held at the Copley Plaza Hotel in Boston three days prior to the opening of the convention, in accordance with the by-laws of the league.

As it had been erroneously stated that the Society of Motion Picture Engineers would hold its annual meeting simultaneously with the league convention and the exposition, and as the currency of this report might create embarrassment and expense to many in the industry, special attention is called to the fact that the Society will not hold its meeting at that date.

World Announces Winners in Sales Contest

Sales Manager Felix F. Feist, of World Pictures, has announced the prize winners in the recent contest for salesmen in booking the two-reel film, "Over Here." The first prize, a silk American flag, was won by Barnett Lyon, of the Salt Lake City branch, while the second, a tooled set of President Woodrow Wilson's "History of the American People," went to F. B. Bernardo, of the Seattle office.

The contest excited great interest and rivalry among the various exchanges.

Pro-Germans Fight "The Kaiser" in Cuba

Jewel Productions, Inc., reports that "The Kaiser, the Beast of Berlin," will be presented in Havana, Cuba, only after a spirited fight against pro-Germanism. A sign advertising the coming attraction, which was erected in front of a Havana theatre, by B. Lichtig, branch manager for Universal, which is handling "The Kaiser" on the island, was officially ordered down a few minutes after it was first illuminated.

Raver Takes Impartial View

Puts His Oar Into Crane-Beatty Debate and Shows Where Both Are Right—Adaptation at Fault

"I AM glad," said Harry Raver last week to a representative of Motion Picture News, "that Dr. Frank Crane wrote that editorial called 'To Movie Men,' because it drew fire from various sources and offers opportunity for discussion.

"Jerome Beatty, in answering Dr. Crane's assertion that the writing of the story is entrusted to 'the barber,' seeks to defend the industry from what he considers an attack, and due credit should be given him for at least contributing a list of prominent authors and dramatists whose BOOKS and PLAYS have been devoted to the picture. It is quite possible, however, that Mr. Beatty, along with other critics of Dr. Crane, has not fully grasped the full meaning of the much discussed and condemned editorial. It is no longer a secret that the best in literature has found its way to the screen. Even Dr. Crane knows this to be a fact, as his favorable comments on several past productions will testify. But of the picture which aroused his ire, he wrote as he saw it, the story AS IT WAS DONE FOR THE SCREEN. He was not calling our most distinguished novelists and playwrights hard names—that is plain — but he did refer to the quality of the ADAPTATION, to the gentleman or lady employed by the week to change time, place and action so as to accommodate the screen.

"Anyone familiar with this line of work knows that the play or novel rarely ever supplies sufficient material for more than two or three thousand feet. This is frequently thinned out by the introduction of superfluous movement, dogs, cats, birds, mice and waterfalls in an effort to fill the spectator's eye for an hour-and-a-half, whether pleasantly or not, depending upon the skill of the continuity writer.

"We cannot, therefore, dismiss the subject of Dr. Crane's editorial by the publication of Mr. Beatty's reply, as the latter fails to cover the essential objection of the former. Dr. Crane attacked the story as he found it, while Beatty defends only the original author of a book or play who furnished ***only the printed or spoken word and had no hand in developing the photoplay.***

"If Augustus Thomas should decide to make a stage version of Bret Harte's 'M'liss,' he would be compelled to add much from his own mind and use that kind of skill necessary to make a story register on the stage. Furthermore, it would not be billed a play by Bret Harte, but by Augustus Thomas, from the story of Harte. The dramatist there, as in writing a photoplay, would simply use the foundation of an old story for an entirely new one. Should Dr. Crane dislike the drama, his criticism would apply to the playwright and not to the author of the book. And so I believe he criticised the story of the picture which made him mad clean through.

"When we consider that our famous photoplaywrights may be numbered by the fingers of one hand, as compared with the vast number of noted authors whose writings are selling for screen purposes at prices as high as $30,000 per story, does it not seem strange we have given so little thought to photoplay craftsmanship. Fifty dollars a reel is the common price paid for writing an adaptation. Perhaps, a thousand dollars would be an average high figure for the screen development of a book or play, and upon this adaptation depends the success or failure of the picture. Compare these figures with sums paid for books or plays, before they are given screen treatment, and we begin to realize there is something wrong in our system of compensation."

N. E. Ohio Exhibitors to Be Served by Motor

Motion picture films will be delivered in the Northeastern section of Ohio by motor truck, if the plans that are now being worked out by J. R. Johnson, manager of the Cleveland Vitagraph exchange, and chairman of the committee on transportation of the Board of Motion Picture Exchange Managers, proves feasible.

"It is impossible for us to continue as we are doing now," Johnson said. "Something has to be done to remedy present transportation conditions, and the only relief that I see, is the motor truck service. I am working with the Truck Transportation Committee of the Chamber of Commerce at the present time, laying out routes, and determining upon the most practical method of handling the films with the least expenditure, and we expect to have a plan ready for the Board's consideration within a week or two."

Cleveland Film Club Is Now a Reality

The Cleveland Film Club has shed its mantle of myth, and is now an actual fact. At a meeting held last week, Walter Lusk, manager of the First National Exhibitors' Circuit of Ohio, was elected chairman. Mr. Lusk's duties will be to arrange a series of summer outings and social functions for the entertainment of all the members of the motion picture industry who care to join the organization. "We have nothing definite to announce at this time, by way of a program," Mr. Lusk said, "but we expect to start a succession of picnics early in June."

Sunshine in Camp

Harry Sunshine, well known among exhibitors in the metropolitan district through his activities as head of the poster and advertising accessory department of the First National Exchange, Inc., at 509 Fifth avenue, New York, recently resigned his position to become a member of the National Army and is now located at Camp McClellan, Anniston, Ala. Sunshine was given a farewell dinner by Sales Manager Carey Wilson and his associates and was presented with a wrist-watch and other tokens of esteem.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"Missing"

"A Corker," Says Harrison of the Latest Blackton-Paramount Offering

(Blackton-Paramount—June 2)

OCCASIONALLY I feel like agreeing with the producers on the superlatives used to praise a picture. This is one instance. "Missing" is a corking good picture. I honestly believe it is the best one released by Mr. Blackton on the Paramount program. There is heart appeal in every inch of it, and it will win the sympathy of every picturegoer.

The story is timely and depicts one of the incidents that are so common in this world conflict. It has been written by Mrs. Humphry Ward, and tells of a young lieutenant in the British army who married a young girl during his three weeks' leave of absence. He returns to the trenches but is soon reported as missing. The wife is heartbroken. A year later she promises to marry a young nobleman.

About the same time word was received from France that a young man who resembled her husband was in the hospital. He had lost his memory from shell shock and she was requested to go and identify him. Her sister, however, who favored the match between the wealthy nobleman and the young widow, intercepted the message, went to France herself and although recognizing him, told the authorities that there was not the slightest resemblance between the patient and the husband of her sister.

In one of his clear moments the young lieutenant was able to give the name and address of his wife. She was called by a telegram which this time was delivered to her personally. She went to France but her husband did not recognize her. She, however, helped him recover his memory by singing a favorite song often sung by them both during their brief honeymoon. Their happiness now was without bounds.

This picture is not gruesome, it has very little actual war in it and is a fine subject to use for patriotic appeal. It will please any audience. James Young also worked on the production.

"Baree, the Son of Kazan"

Considerable Suspense and Plenty of Beautiful Scenery in Tale of the North Woods

(Vitagraph—May 27. Director David Smith)

DRAMATICALLY this is one of the best produced Vitagraph subjects released for some time. There is some action and suspense in it. It is a story of the Canadian Northwest exclusively photographed out doors. The scenes taken in the spring as well as those taken in winter while the snow was on the ground are very beautiful and will be admired by picturegoers, as most everybody loves outdoor scenes. Nell Shipman and Alfred Whitman are the stars.

The theme is based on the novel by James Oliver Curwood and is very interesting. Its introduction is rather novel. It shows Baree, a puppy half wolf and half dog, being fed by its mother, the wolf. He is shown later grown, hunting for game and is caught in a trap. The heroine rescues him from the hands of the villain who was beating him and the dog becomes attached to her. Later this dog takes a very important part in the story, and certainly will win your admiration by his intelligence. In fact there are several dogs used, varying in age from one to five years old, to take the part of Baree.

The picture shows some incidents that might prove somewhat strong for the tenderhearted. The scene where Nepeese, the heroine, jumps from the high cliff into the river to escape from the villain who was pursuing her with bestial intentions, will cause a little agony until it is shown later on that she was not killed. Also the fight in the tent between the faithful dog and the villain in which the latter is killed might be taken as a little too strong by some people.

The outdoor scenes have been taken in the Truckee pass, California, and the director has taken full advantage of the wealth of beautiful scenery to give the picture a very realistic atmosphere. The cameraman also deserves his share of the credit.

"Smashing Through"

Herbert Rawlinson in a Thrill and Pep Melodrama

(Universal Special Attraction—June 17. Director Elmer Clifton)

THIS attraction has been produced on the serial story principle with hardly any heart interest but plenty of "pep," some sensational stunts, such as riding an automobile on railroad tracks and having the train overtake it and lift it bodily on the cowcatcher, riding a motorcycle at break-neck speed and taking a good fall, and considerable shooting.

It is a mining story written by Walter Woods. It tells of Jack Mason, who owns a mine with a paying lode but was kept in ignorance of the fact through the false reports of Ralph Brandon, a mining engineer, who was working in connection with a band of claim jumpers, their chief being Earl Foster. Holly Brandon, sister of Ralph Brandon, meets young Mason and they fall in love. Later they decided to marry but her mother objected as Foster threatened her he would put Brandon, her stepson, in jail for making false statements unless she consented to give Holly to him as a wife. Holly and Foster were married but, unknown to both, by a false minister. When Mason found it out he gives Foster the chase of his life and overtakes him. In the fight that ensued Foster is killed and Holly and Mason are married.

This picture is clean and will prove a good attraction to audiences that enjoy the sensational.

Screen time 59 minutes.

"All Woman"

Human Interest Touches Abound in Mae Marsh's Latest Goldwyn

(Goldwyn—June 2. Directed by Hobart Henley)

THIS is about the best feature Miss Marsh has ever been seen in. The story is very interesting and is full of little human touches that will appeal strongly to the emotions. It will surely cause a sympathetic tear now and then to trickle down the cheeks of most of your patrons.

The story tells of a working girl who is bequeathed half the ownership of a hotel. In taking possession she discovers that the other heir is conducting a disreputable saloon under the terms of a lease. She eventually manages to break the lease, clean out the place and conduct a reputable hotel. She thus wins the love of a man who sympathized with her and backed her in her efforts.

This picture is clean and will please almost everybody. The women especially will approve of the Carrie Nation methods Miss Marsh used in cleaning out the saloon.

"Cyclone Higgins, D.D."

Bushman and Bayne in a Comedy-Drama of Fair Merit

(Metro—May 13)

THIS is a light comedy drama that contains several human touches, culminating in a fairly strong dramatic ending.

The story tells of a minister who ventured into a rough Southern town. When he found that mild persuasion was useless he used sterner methods—his fists—thus in a short time transforming the rough element of the town into good law abiding citizens, in the end winning the belle of the town as a wife.

Some of the barroom scenes could have been left out without injury to the story. Mr. Bushman makes a very comical minister and Miss Bayne a fine belle.

It is a clean entertainment fit to show to any audience.

CLEAR, CRISP BOX OFFICE APPRAISALS

"The Yellow Ticket," with Fannie Ward

(Pathe—June 2. Directed by William Parke)

THE tragic element in this offering stands far above the sensational, and if you can get by with the former you certainly can do so with the latter, owing to the fact that the photoplay has been based on a great stage success.

The picture itself is very interesting from beginning to end. To be frank, I haven't seen one lately that has held my attention so completely. The human element in it is very pronounced, and will help much in smoothing over points that might be considered objectionable by some of your patrons.

No doubt a number of you are familiar with the story which is based on the stage play presented very successfully not very long ago by A. H. Woods. It depicts the conditions of rapine and murder that existed in Russia during the pre-revolutionary period, especially against the Jews. It tells of Anna Mirrel (Fannie Ward), a young Jewish girl, who was called to St. Petersburg by her dying father. He was attacked by a mob during an anti-Jewish uprising and almost beaten to death when rescued by Marya Varenka, a Christian freedom loving girl, and nursed back to life. Marya's little sister Sonia had jumped from the window and killed herself when Baron Andrey (Warner Oland), head of the Ocrana, had attacked her. Marya, resolved on revenge, prepared a bomb, but was herself killed by its premature explosion.

Anna assumed Marya's name and passport in order to travel unmolested. She was engaged to teach Russian to Julian Rolph (Milton Sills), an American correspondent. He falls in love with her. Baron Andrey recognized her, and enticed her to his rooms with false promises of protection from the police, attacks her but she killed him with her hat pin in self defence. She was arrested and about to be condemned when Julian Rolph intervened and threatened exposures of the corrupt Russian system with subsequent international complications. Thus he secures her pardon with the understanding that they at once leave for America.

Marya Varenka is one character you will not forget even after the picture is over. It is regrettable that her career was cut short for I know you will feel she was entitled to the revenge she sought for her sister's death.

This picture ought to prove a success to those of you who can play it without any come-back from your patrons.

"The Winning of Beatrice"

May Allison Should Put Over an Ordinary Vehicle

(Metro—May 20. Directed by Harry L. Franklin)

YOU may boost May Allison to the limit. She deserves it as she has a winsome personality. You will be able to get by with this picture due to this fact, helped by what little heart appeal there is in it. The story is not the kind that would stand much analyzing. It is a strong melodrama with two murders and a death. Some of the details of the murders shown add to the dramatic but not to the entertaining values.

There are some comedy touches in it that are very welcome as a relief but are only in spots and not enough to offset the gruesome points.

"High Stakes"

Wholesome Entertainment in This Triangle Presenting J. Barney Sherry

(Triangle—May 26. Directed by Arthur Hoyt)

THIS is a very interesting detective drama containing plenty of action, suspense and heart appeal, that will offer your patrons wholesome entertainment.

The story has been written by Andrew Soutar and tells of wealthy Ralph Stanning (J. Barney Sherry), a master cracksman for mere pleasure, who was puzzling Scotland Yard detectives with his clever burglaries. He had stolen the "Southern Cross" from a vault in the Kensington Museum which he later returned. The police inspector had suspected him but could get no evidence by which to arrest him although he laid a clever trap for him. Later he married a woman whom he rescued after she attempted to end her life by drowning. He was blessed with a son whom he loved dearly. At a ball which he was invited to attend, he stole a necklace. The inspector suspected him and attempted to get the evidence by trying to play on his fatherly love. He again failed, as the necklace which he handed the inspector was found to be of paste, the real one having already been sent to the owner.

The subtitle "There is no place in this world for a woman who erred" is altogether unnecessary and it would have been much better if it had been substituted with one conveying the old-fashioned idea of "There seems to be no place in this world for a woman who is poor but honest." Then we could have Stanning marry a clean woman instead, and avoid the slight "coloring" which although not bad enough to make it objectionable to even the most careful of you, still the charge would help add more heart appeal and keep the picture in good taste.

Mr. Sherry's work is very refreshing and is put over in fine style. Regarding the supporting cast, barring Harvey Clark, who has a slight tendency to overact, it is good. This picture will appeal to all audiences, high and low-brow alike.

"Three Bad Men"

Harry Carey Seen in a Snappy Western Drama

(Universal Special Attraction—July 1. Directed by Jack Ford)

YOU will have to scour the horizon for a long time before you find another Western picture as good as this one.

The story has been written by E. B. Lewis and it contains genuine thrills and lots of good clean comedy that will get many hearty laughs. There is just enough shooting in it to make it look Western.

The action is swift throughout. It seems that Director Jack Ford hasn't much time for the "Wait a minute" players as everybody works hard in this picture.

The photography is simply marvelous. Several of the camera shots are so unusually pretty that they will create no little comment.

There are also some beautiful light effects that are made so much more effective by timing them to the second.

This picture will please any audience. You can safely play it even if your patrons don't care much about the Western stuff. Screen time 76 minutes.

"Restitution"

A Biblical Hodge-Podge Whose Aim Is Not Quite Clear

(Produced by the Mena Film Co., State Rights)

THIS is a conglomeration of myth, religion, fiction and nonsense, mostly the latter. The chief impression you get is that it has been conceived mainly for the purpose of religious propaganda work, not based on any of the existing religious denominations or beliefs but just simply to save the wicked world and reconstitute mankind.

The first half of the subject is based on the book of Genesis. It shows how Adam was made, then Eve, then how Satan tempted Eve to eat the forbidden fruit, until they were evicted from the Garden of Eden. It then shows Abraham and Sarah and several other incidents from biblical history. It shows the birth, life and crucifixion of Christ. The other half touches a little on the history of the present war. It also shows a spirit calling Abraham from the grave, which rejuvenates him and then sends him into the world in the form of a Don Quixote to save sinners. He goes forth calling himself the earthly representative of Christ and performs miracles.

To be frank, the first half of the picture, dealing with biblical history has been produced very intelligently and in proper atmosphere. The director has shown some very good horse sense as far as the dramatic part of it is concerned. The second part, however, is altogether illogical and incoherent. It jumps from one idea to another without any concrete object in view.

The cast is good, Vincent Chester deserving special mention.

This picture would be a good medium to spread new Christian doctrines but has no place in a picture house.

Screen time, 1 hour 10 minutes.

"Prunella"

Marguerite Clark Goes Back to the Winthrop Ames Days

(Paramount—May 27. Directed by Maurice Tourneur)

ALTHOUGH not exactly a fairy tale—being rather a phantasie—still, from an exhibitor's angle, "Prunella" actually belongs to that class.

The idea of the theme is more or less based on French pantomime, and tells of the elopement of Pierrot and Prunella, a girl reared in strict environment. They marry, but Pierrot deserts her. Years later, heartbroken, they meet in the garden of the old home and reunited live in happiness once again.

Director Maurice Tourneur has produced this picture in a very artistic atmosphere. The first three reels are rather slow and dry, the last two, however, hold your interest very well as they contain much pathos. Especially pathetic is the scene of their reunion in the fountain of love.

The picture on the whole will appeal to women and children and is hardly calculated to please the male sex except those that possess artistic temperament.

"The Interloper"

"Keep Your Eye on World Films," Says Harrison After This Showing

(World—June 3. Directed by Oscar Apfel)

THIS is the first picture made since the new administration of the World Film Corporation. It is about the best World I have seen for a long time. If the releases to follow show the same marked improvement, those of you who hold a contract for this service can be considered lucky.

The story tells of a Southern girl who had married a widower. His family, including himself, were constantly telling her of the dead wife and how much a model woman she was. She discovers however that the dead woman wasn't such an angel after all, but destroys the evidence rather than show it to her husband and thus bring him much unhappiness.

The picture is clean and on the whole entertaining. Kitty Gordon is in the stellar role.

"A Doll's House"

Elsie Ferguson Appealing in Screen Edition of Ibsen

(Artcraft—June 2. Directed by Maurice Tourneur.)

DRAMATICALLY this is a very well produced photoplay containing much heart appeal. Based on the classic by Henrik Ibsen, there may be some doubt as to its entertainment value for the present generation of picture patrons.

The picture is clean but somewhat sad, and it would be well if you balanced your bill with some good slapstick comedy.

"Old Wives for New," with an All-star Cast

David Graham Phillips' Sensational Story Given a Typical De Mille Production

(De Mille-Artcraft—May 20)

BASED on the novel by David Graham Phillips, "Old Wives for New," deals with a couple that married too young. In later years the wife grows fat and lazy while the husband retains all the vigor of his youth. While on a hunting trip he meets a young lady and falls in love. He asks his wife for a divorce in order to marry her, but she refuses him.

On a trip to New York where he meets an old friend, who invites him to a wine supper at which the principal attraction is pretty women. His friend is shot and killed by one of the women guests out of jealousy because he tries to make love to another. Next morning the newspapers announce that circumstantial evidence points to the girl he loves.

In order to save her good name from scandal he takes one of the wine supper women guests to Europe, with the supposition that she will be considered the guilty one. The girl he loves also takes a boat to Europe to prevent her name from being connected with a scandal she had no part in. They meet in Venice, Italy, and after explanations, are married, his first wife having already secured a divorce.

The story is partly suggestive. It shows the life of high class "kept" women. This one feature will prove somewhat objectionable to some of you. Nevertheless, this picture is very artistic and the action at no time becomes vulgar.

The cast is excellent and includes such artists as Theodore Roberts, Florence Vidor, Tully Marshal, Helen Jerome Eddy and Elliot Dexter. The direction is superior, the photography, the best that could be desired, while some of the interior settings are very beautiful. The Venetian night scenes are like a dream and deserve special mention.

Barring the touch of suggestiveness this picture is a masterpiece. It will not leave a bad taste to the spectator.

NOTE: Though the synopsis reads that (Elliot Dexter) took a trip to Canada and met with an accident, this was changed after the picture was finished to a trip to Venice minus the accident.

"The Street of Seven Stars"

Doris Kenyon Seen in the Mary Roberts Rinehart Story

(De Luxe Pictures, Inc.—State Rights. Directed by John B. O'Brien.)

THIS is a clean entertainment and contains numerous situations full of heart appeal. The scenario has been based on the story by Mary Roberts Rinehart, the well-known author, whose writings are loved by the American public. Several of her works, among which are "K" and the "Sub-Deb" series, have been picturized successfully and have made a hit with picture goers. The reputation of the author combined with the quality of the photoplay offers a good foundation for your publicity campaign.

The character of the story is a trifle sad, nevertheless it will appeal to all classes especially the educated.

The De Luxe Pictures, Inc., has been founded with the idea of producing clean pictures, so it deserves your encouragement and support. Book this picture if you have any open dates.

Conclusive Evidence

the Exhibitor to Exhibitor Reviews are the best war-time tonic the American and Canadian exhibitor ever had are found in letters from showmen, published on various pages of MOTION PICTURE NEWS.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"One More American" (Paramount-Beban)—"Fair picture. Below average business."

"Modern Musketeer, A" (Artcraft-Fairbanks)—"Good picture, full of pep."

"La Tosca" (Paramount-Frederick)—"Costumes don't go any more. Cancelling contract."

"Landloper, The" (Metro-Lockwood)—"Well liked."

"Tyrant Fear" (Paramount)—"Only fair."

"Tarzan of the Apes" (First National)—"Big drawing card."

"Tiger Man, The" (Artcraft-Hart)—"Not up to Hart standard."

"Rough and Ready" (Fox-Farnum)—"Great picture."

"Mile-a-Minute Kendall" (Paramount-Jack Pickford)—"Dandy picture."

"Jack Spurlock, Prodigal" (Fox-Walsh)—"Just fair."

"My Four Years in Germany" (First National)—"Extra big business every day. Now in second week."

"Rose of the World" (Artcraft-Ferguson)—"Great picture."

"Business of Life, The" (Vitagraph-Joyce)—Big business. Well liked."

"Wolves of the Rail" (Artcraft-Hart)—"They liked it very much. Held up well second day."

"Kaiser, The" (Jewel)—"Great business, great production."

Editor's Note: The Box Office Report chart includes all pictures released within the previous ten weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Extra Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters." "Best ever." "Best Pickford since 'Tess of the Storm Country." "Pleased." "Big in spite of rain." "Mary Pickford at her best." "Drew big business; good picture." "Rain; didn't get them."
AMERICAN BUDS (Jane and Katherine Lee—Foxfilm)	Average	"Good show for kiddies."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest." "Poor feature." "Good picture." "Did not please."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded." "Ordinary."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment." "Pleasing, clean picture."
BACHELOR'S CHILDREN, A (Morey—Vitagraph)	Average	No comments received with reports.
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." "His best." "He never made a better one than this." "Some picture." "A knockout."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked." "Light entertainment; good."
BLUEBIRD, THE (Artcraft)	Big	"Big for ladies and children." "Wonderful." "Splendid picture but our patrons don't take to this kind." "Disappointment from every angle." "They do not want fairy tales." "Average person didn't care for this." "Wonderful picture. Big business." "Splendid. Pleased well." "Impossible to take care of the crowds on this. Made my sixth anniversary week the best ever. Book it—it will please." "Beautiful picture, but not a money maker." "Great, but did not draw enough to pay for picture."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Star does not have his old drawing power. Good picture." "Well liked."
BRAVE AND BOLD (Walsh—Foxfilm)	Big	No comments received with reports.
BREAKERS AHEAD (Dana—Metro)	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair."
BRIDE OF FEAR, THE (Carmen—Foxfilm)	Average	"Very good picture."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show." "Extra good." "Patrons liked it." "Interesting, pleased everybody." "A very good attraction."
CAMOUFLAGE KISS, A (Caprice—Foxfilm)	Average	"Well received."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular." "Best picture we have had with Story." "Pictures like this will put Story a story higher." "Good picture. Well directed." "Good drawing card; picture well liked."
CROSS BEARER, THE	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made." "Good picture; used it for a Catholic benefit."
DANGER GAME, THE (Goldwyn—Kennedy)	Average	"Pleasing comedy drama." "Average business." "Pleasing. Well received." "Madge Kennedy slow starting, working up well. Tom Moore should at least be co-starred. Typical Goldwyn settings, etc. Better than most Madge Kennedys." "Clean picture." "One of the best Goldwyn has released." "Excellent every way." "Star made hit with public; well produced picture." "Good picture, but did not draw." "Good comedy drama."
DANGER WITHIN (Zoe Rae—Bluebird)	Average	"Pleasing."
DAUGHTER OF FRANCE (Virginia Pearson—Foxfilm)	Average	No comments received with reports.
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"Great picture." "Some title for my class." "Big. William Scott deserves equal credit with star." "Dandy show; patrons liked it." "Star better than in others." "Average picture." "Average business." "Best Fox Special this year." "Very good picture." "Remarkably good." "Better than it sounds; more like this will put Brockwell back." "A great picture; star well liked." "Very good picture." "Fine drama and guarantees satisfaction."
DEBT OF HONOR, THE (Hyland—Fox)	Average	"Fair picture." "Not much." "Pleasing picture." "Good picture; star not known yet. "Very good." "Good show." "Good business; picture pleased."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	"Only a fair picture." 'Good picture"
DOG'S LIFE, A (Chaplin)	Extra	"House record."
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor seria town." "Second episode slow." "Increasing interest." "Holds to fair business." "Fourth episode fair." "They enjoy this serial." "Going along very good at 11th chapter."
EVE'S DAUGHTER (Billie Burke—F. P.-Lasky-Para.)	Average	No comments received with reports.
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value." "Good picture. Well received. One of Stewart's best." "Story and cast good. Stewart is sure a comer."
FAMILY SKELETON, THE (Ray—Paramount)	Average	"Sermon has no place on the screen. Keep Ray in Rube roles." "Very disappointing." "Ray drew them but it didn't please." "Ray draws very well." "Poorest Ray in long time." "Not up to standard." "Nothing to picture." "Well liked. My patrons like him better in more comedy." "Very good." "Want Ray in Rube plays." "Good feature. Star always pleases." "Fair picture."
FLOOR BELOW, THE (Normand—Goldwyn)	Big	"Very good. Best yet from Normand." "Nice picture, fully up to Goldwyn standard." "Mabel big favorite." "Picture good though drew poor. Six reels too long for small house." "Very good, but did not draw." "Pleasing." "Very satisfactory. Drew fairly well all three days." "Very good." "Star and story poor." "Good picture; drew fair business." "Mabel is slipping." "Everybody liked it." "Not as good as 'Dodging a Million'.'
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	"Very nice picture."
GIRL FROM BEYOND, THE (Shipman—Vitagraph)	Average	"Picture seemed all right."
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	"Big business for two days. This looked more like a serial than a feature, though.
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	"A good picture." "Went big for me." "Average value." "Star not popular." "Very good picture." "Below Fox standard." "Fair program picture." "No good, no star, no story."
GREAT ADVENTURE, THE (Pathe—Love)	Average	"Fair. Not up to Pathe standard." "Average program picture." "Story not good enough." "Pleasing."
HARD ROCK BREED (Wilson—Triangle)	Big	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast." "Very good."
HEARTS OR DIAMONDS (Russell—Mutual)	Average	"Considered rival of Hart." "Russell popular."
HEIRESS FOR A DAY (Thomas—Triangle)	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture." "Kind of picture the public wants." "Good picture, but weather bad."
HIRED MAN, THE (Ray—Paramount)	Big	"Three days; great." "Star becoming great favorite; show well done." "Ray a coming big star." "Star very pleasing." "Good." "Ray draws like a mustard plaster. Keep him in this class of stuff." "Charles Ray is getting more popular after each performance."
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford)	Average	"Great picture." "Press agent's promises not entirely fulfilled. Just a fair picture." "Suitable feature for war times. Plenty of good laughs. Satisfactory financially."
HONOR OF HIS HOUSE (Hayakawa—Paramount)	Average	"Average picture; strong finish."
HOUSE OF GLASS, THE (Young—Select)	Big	"Up to standard." "This kind will bring Clara back." "Good picture." "Not up to standard." "Fine picture." "Star has lost her pulling power for me." "Best this star has done in years."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."
HOUSE OF SILENCE, THE (Paramount—Reid)	Average	"Very bold. Has no place on Paramount programme." "Fair picture; fair business." "Hardly a theme for a family house. Used the shears on two scenes." "Story too strong."
HUCK AND TOM (Jack Pickford—Paramount)	Extra Big	"Fine for family trade." "Good clean stuff that brings business." "Dandy picture." "Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere." "Big, but not as good as 'Tom Sawyer'." "Best this star ever made." "Good." "Received fairly well."
HUMDRUM BROWN (Walthal—Paralta)	Average	Not up to Paralta standard. Poor story."
HUNGRY EYES (Salisbury—Bluebird)	Average	"A fairly good Western, but did not draw."
I'M A MAN (Judge Brown—General)	Big	"A good picture."
KAISER, THE (Jewel)	Extra Big	"Biggest since 'Birth of a Nation'! Broke all house records." "Gave extra midnight show." "Over-boosted and with impossible ending, but a money-getter." "Broke records for past two years. Held over for three extra days." "A wonderful production. Packed them in." "Extra big at big prices." "Biggest box office attraction ever playing this city. Patrons thought it great." "Broke all records." "All week great." "Broke all records." "Sensational; wonderful drawing card."
KNIFE, THE (Brady—Select)	Average	"Poorest Select picture. Not fault of star; uninteresting story." "Did not draw. Crude melodrama; way below standard."
LANDLOPER, THE (Metro—Lockwood)	Average	"Very good picture." "Pleased very much." "Very fair picture." "Not as good as usual." "Just an average programme offering, but Lockwood always draws."
LA TOSCA (Fredericks—Paramount)	Average	"Good production, well staged, but not generally liked." "This type of picture does not draw well." "People do not care for this kind of play. Anything with costume is dead." "Very good picture." "Failed to please and failed to produce the cash. Too gruesome' Heard many complaints. Not a laugh in picture." "Very good.' "Subject too old.' "Good picture; poor business." "Pauline Frederick is losing her hold on our patrons. Stories are not what people like." "Excellent, but not fan stuff." "Costume plays no good."
LES MISERABLES (Farnum—Fox)	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production.' "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (700 seats in high rent section.) "Strong picture. Well done. Star at his best. "Good.'
LIE, THE (Artcraft—Ferguson)	Average	"Very good picture because it had heart appeal." "Very good." "Pleased all." "Very good."
LOVE ME (Dalton—Paramount)	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power, but watch this star." "One of the best we have had." "Light production with light story."
MIDNIGHT TRAIL, THE (Russell—Mutual)	Average	"Our patrons said this was Russell's best." "Good." "Not up to Russell's standard "Fair."
"MILE-A-MINUTE KENDALL" (Jack Pickford—(F. P.-Lasky-Para)	Average	No comments received with reports
M'LISS (Mary Pickford—Artcraft)	Average	No comments received with reports.
MR. FIX-IT (Fairbanks—Artcraft)	Extra Big	"The public, Uncle Sam and the owners all pleased." "Old Doug. gets them, pleases them and always the same happy crowd asks, 'When is his next?' " "Went over big, will play it again." "Dandy picture." "Not Fairbanks' best."
MRS. SLACKER (Gladys Hulette—Pathe)	Average	"Very good."
NANCY COMES HOME (Triangle)	Average	"Story pleased." "Fair picture."
NAUGHTY, NAUGHTY (Bennett—Paramount)	Big	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A good picture. Poor title." "Excellent." "Star beginning to be very popular." "Pleased."
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture. "One of the most interesting pictures in a long time." "Very good." "He is an artist." "Great stuff."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date."
PAIR OF SIXES, A (G. Kleine—Perfection)	Average	No comments received with reports.
PAYING HIS DEBT (Stewart—Triangle)	Poor	No comments received with reports.
PEG OF THE PIRATES (Hyland—Foxfilm)	Average	"Star good; story poor."
PLAYING THE GAME (Ray—F. P.-Lasky-Para.)	Big	"Pleased everybody."
POWERS THAT PREY (Mutual—Minter)	Average	"Not up to standard." "Star is popular here." "Just fair."
REVELATION (Nazimova—Screen Classics, Inc.)	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction." "Capacity three days to unusual satisfaction. From her reception I consider Nazimova the find of the screen." "Splendid." "Nazimova wonderful."
RICH MAN, POOR MAN (Marguerite Clark—F. P.-Lasky-Para.)	Average	No comments received with reports.
ROUGH AND READY (Farnum—Fox Standard)	Average	No comments received with reports.
SHELL GAME (WEHLEN—Metro)	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased." "Fine picture. Star not known." "Fairly good picture."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout." "So suggestive that even the managers had to blush."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
SON OF DEMOCRACY (Chapin—Paramount)	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SPLENDID SINNER, THE (Garden—Goldwyn)	Average	"Fine production." "Great." "Well produced but six reels too long for small house." "Very bad ending." "Very good picture." "Very good, but nothing to make them talk or send others." "Magnificent production, but ending very bad." "Much better than her first picture. Second day better than first." "Good picture. Public well satisfied though opinion divided on the tragic ending. Went over better than 'Thais'." "Good." "Fair." "Best Garden picture." "Got by—that's all." "Great picture." "No more Mary Garden we say." "Very poor feature."
SUNSHINE NAN (Pennington—Paramount)	Average	"Poor offering." "Star's last production well liked and patrons expected better picture." "Excellent." "Paramount has to show me more for 1919." "This star would become very popular if releases were regular; this her poorest picture."
TARZAN OF THE APES (First National)	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize."
TIGER MAN, THE (Hart—Artcraft)	Big	"Good picture, but locally all exhibitors are killing Hart with reissues." "Hart not drawing as well as when first with Artcraft." "Some kind soul should steal Hart's wardrobe and guns. Then maybe we'd get a change." "Pleased generally." "People tiring of Hart." "First poor business since Dec.; too much similarity in star's work."
TRAP, THE (Brady—World)	Average	No comments received with reports.
TREASURES OF THE SEA (Storey—Metro)	Poor	No comments received with reports.
TRAIL TO YESTERDAY, THE (Lytell—Metro)	Average	No comments received with reports.
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount)	Average	"Don't like her in this."
UNFAITHFUL (Dalton—Triangle)	Big	"Novelty on account of length."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select)	Big	No comments received with reports.
VORTEX, THE (Warren—Triangle)	Average	No comments received with reports.
WANTED, A MOTHER (Madge Evans—World)	Average	"Good; pleased my patrons."
WAY OUT, THE (Blackwell-Elvidge—World)	Average	"Blackwell always draws."
WESTERN BLOOD (Mix—Foxfilm)	Average	"Very good; pleased."
WHISPERING CHORUS, THE (DeMille—Artcraft)	Average	"Acting excellent. Story too morbid." "Very gruesome.
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.)	Average	"A good picture, with opportunities for entire cast.
WITHIN THE CUP (Barriscale—Paralta)	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, we acted, but too long."
WITH NEATNESS AND DESPATCH (Bushman-Bayne—Metro)	Big	"Pictures like this make a manager willing to face an outgoing audience." "This feature brought many back a second time." "Hard rain; good picture; poor biz."
WASP, THE (Gordon—World)	Average	"Kitty Gordon not popular."
WOMAN AND THE LAW (Miriam Cooper—Fox Standard)	Big	"Great."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Forbidden Path, The (Fox-Bara)—"Extra Good." "Well received." "Extra big and good show."

Empty Pockets (First National Exhibitors' Circuit)—"Good business on opening day."

Camille (Fox-Theda Bara)—"Fine picture, well liked—shows the taste of the people here."

Reggie Mixes In (Triangle)—"Good business; record run."

Naulahka, The (Pathe)—"Title and story killed it."

Secret of the Storm Country (Select)—"Above the average." "One of Norma's best."

Rose of the South (Vitagraph)—"Very good."

Gown of Destiny (Triangle)—"Rotten name for a good war story."

Kingdom of Love (Fox-Carmen)—"Good picture; fair business."

Peddler, The (U. S. Amuse. Art Dramas)—"Fair business and picture pleased."

Business of Life (Vitagraph)—"Best picture Vitagraph has turned out in two years."

Riders of the Night (Metro)—"Too sensational for our patrons." "Excellent work, very popular favorite."

Cleopatra (Fox)—"Drew good advance prices."

Joan the Woman (Paramount)—"One of the greatest pictures ever made. As good as 'Intolerance.' Four days' run with three days' rain."

Face in the Dark, The (Goldwyn)—"A fair production." "Very good, but Goldwyn has no pull for me." "When they make them better, we will run them." "Just a fair picture."

Widow's Might, The (Paramount)—"Very clever; star popular."

Heart of the Sunset, The (Goldwyn)—"Just the thing the people wanted. Wish they would put the big stars in this kind."

Headin' South (Paramount)—"Best thing Fairbanks has done for Artcraft."

Sirens of the Sea (Jewel)—"Very good. All stars popular here."

Moonshine (Paramount)—"Personally thought it simply great; but some did not like such riotous fun poked at their screen idols."

Co-respondent, The (Jewel)—"Well liked."

Enlighten Thy Daughter (Select)—"Great drama and very good; pleased most of the patrons."

Price Mark, The (Paramount)—Star good; weak story; fair satisfaction."

Common Law (Select)—"Very good; business light."

In Bad (Mutual-American)—"Very Good."

Our Little Wife (Goldwyn)—"Very excellent picture."

Lone Wolf, The (Selznick)—"Great underworld story." "Good for its kind."

Her Boy (Metro)—"Bad night; fine bill."

Mormon Maid (Friedman Ent.)—"Not very entertaining; pleased the average fan."

Sign Invisible, The (First National Exhibitors' Circuit)—"A fair picture."

Frozen Warning, The (Commonwealth)—"A fair novelty picture."

Under Suspicion (Metro)—"More like this and Bushman will come back."

Important Notice to Motion Picture News Readers and Advertisers on

PAGE 3376 **PAGE 3376**

Exhibitor Service Bureau

Washington Lacks the Spirit

One Newspaper Shows Willingness to Co-operate While Another Appears Antagonistic and Few Houses Advertise

WASHINGTON is a peculiar city in many ways. The capital of the nation, the great proportion of its population is more or less directly engaged in government work. There is no commercial life in the sense that it is known in other cities where the prosperity is dependent on manufacturing, natural resources, shipping or wholesale trade.

Naturally the newspapers are affected by this situation. The greater part of the "local" news is really national news. The papers are to a greater or less extent semi-official organs for the recording of Government activities. A considerable portion of this matter would appear to be rather dry reading for those who are not particularly interested because of their personal relations to the various subjects.

For that reason one would think that the Washington newspapers would welcome the opportunity to add such a department as photoplay news that would interest the women and the younger folk who now find rather less of interest in the Washington papers than do people anywhere else. Yet with two exceptions the newspapers do not appear to care to co-operate with the motion picture houses and one of them appears hostile to the motion picture.

The last census gives Washington a population of 353,378, but with the mass of war work there are probably twice that number living in the capital city now and the shifting population is enormous. All of these people require amusement and the greater portion of them are seeking amusement that is inexpensive and informal. In other words, the motion picture theatre is the ideal amusement and we believe that today there would probably be a greater per cent of people in Washington interested in reading motion picture news and gossip—if they had the chance—than in any other city in the country.

There are four newspapers in Washington:

Herald, morning and Sunday.
Post, morning and Sunday.
Star, afternoon and Sunday.
Times, afternoon and Sunday afternoon.

There are sixty theatres in Washington. Two people control the bulk of the larger houses. Tom Moore operates the Strand, Garden and Plaza, all downtown houses, and is soon to open the Rialto, while he has started to work on the Arcadia. The Crandall Amusement Company has Crandall's and the Casino downtown, and the Metropolitan, soon to open, with the Knickerbocker, Savoy, Apollo, Avenue Grand and the American, residential section houses. Besides these the downtown houses are Loew's Columbia, the Virginia, Maryland, Empress, Masonic Auditorium, Leader and Hippodrome. Marcus Loew is also building the Palace theatre. Other high-class neighborhood houses include the Lyric, Home, Circle, Washington, Liberty and Truxton.

It is natural that the Moore and the Crandall theatres should exert a strong influence, but apparently they have not been able to swing the newspapers into full co-operation, with the exceptions already noted. The Moore and Crandall houses occupy more space than all of the other advertising theatres and their business ought to be well worth while for the newspapers, especially one with the sense of value of motion picture matter from the circulation standpoint.

Yet until recently there was a feeling of distinct antagonism on the part of all the newspapers except one toward motion pictures. *It is even related that the papers would accept big advertising and then deny the advertiser the same criticisms or notices that was accorded the legitimate theatre.* There wasn't even the essence of fair play. It is related that Tom Moore got tired of this sort of a thing and that he withdrew his advertising. The majority of the papers took the attitude that he has been asking for something for nothing. They failed to see why the motion picture house should get the same sort of co-operation that went to the legitimate; they were apparently blind to the public interest in the photo play. When the advertising solicitors came around to find out what was the matter Tom Moore told them. If he could not get the same attention for his photoplays that the legitimate houses were accorded, the matter could drop. Most of the newspapers saw the light.

Now before we go any further: Wherever newspapers are known, so is the Washington *Post.* It is one of the highest class publications in the country, and it is not surprising to find a publication that leads in other things is the most intelligent coworker with the motion picture houses. Its department is well edited throughout and we only wish that it might give more space to news of the players and of the pictures and strive to excite more interest of the fans.

The "gent" (and we use this word because it will greatly jar his feelings) who edits the amusement section of the *Star* evidently thinks that the motion picture is to be merely tolerated, yet "Film Features," the daily directory of the motion picture houses, is one of the best circulation holders of the newspaper.

The *Post* and the *Star* were long in the field alone. Then came their two rivals, the *Herald* and the *Times.* The latter was formerly a Munsey paper, and is now directed by Arthur Brisbane of the Hearst forces.

There are a few peculiarities to be noted before undertaking the examination of what the newspapers are doing. The *Post* has hard and fast typographical rules. It will not permit the heavy use of black ink, solid backgrounds and heavy designs. So the theatres are handicapped in making their displays, and if they seem to be behind other cities in their displays it should be charged to the fact that they center their attention on the *Post* advertising and that they are limited there in what they can do. The *Times* has an iron-clad rule that theatrical special stories will not be used. The *Herald* is showing a genuine wish to co-operate, but evidently the greater number of the theatres have not as yet regarded it as valuable a medium as some others.

If we were in the position of the Washington theatres, we would encourage a paper that showed this spirit, even if we knew that the pulling power was not quite so great. It is a splendid tonic for a poor newspaper situation.

The *Post* combines its theatrical and motion picture matter under a single department and, although the bulk of this matter is generally devoted to the legitimate, the dramatic editor of the *Post* is intelligently friendly to the photoplay. In the layouts the scenes from the films are given the same prominence as those from the spoken drama. There are reading notices for each of the theatres, but there is an entire absence of any motion picture news.

Besides the Moore and Crandall houses there are displays from the Howard, Loew's Columbia and Masonic Auditorium.

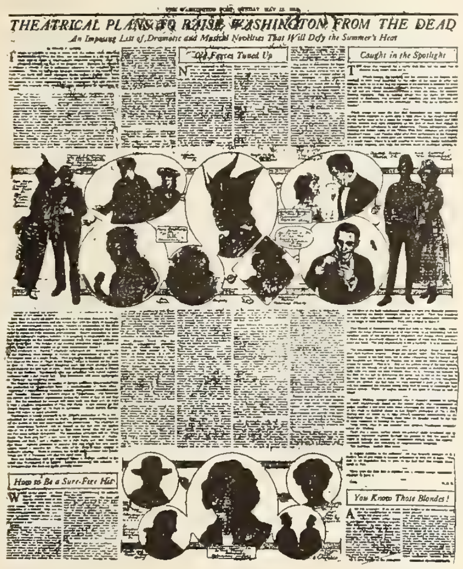
We have mentioned the handicaps of advertising in the *Post.* The Moore theatres overcome this to a certain extent by using distinctive borders, clear type and as little reading matter as possible. The Crandall houses adopt the weekly style of advertising, that of playing up each separate bill with equal prominence. We have gone on record many times as saying that we do not believe that this is good advertising and that the theatre is making a mistake that does not sell its TODAY show first. The plan followed by the Crandall houses in the *Post* not only invites the patron to decide what theatre he will visit, but what day he will make that visit.

There appears in the *Post* each Monday a review of the feature films at the leading houses and these are given the same promi-

(*Continued on page* 3416)

What Washington Papers and the Theatres Fail To Do on Sundays

At the top, left and center, two pages from the Sunday Times, and at the right a page from the Star with "Film Features" indicated by the black mark. In the center, at left, second page from Star and two pages from Herald. Below the Saturday page and two Sunday afternoon pages of the Times.

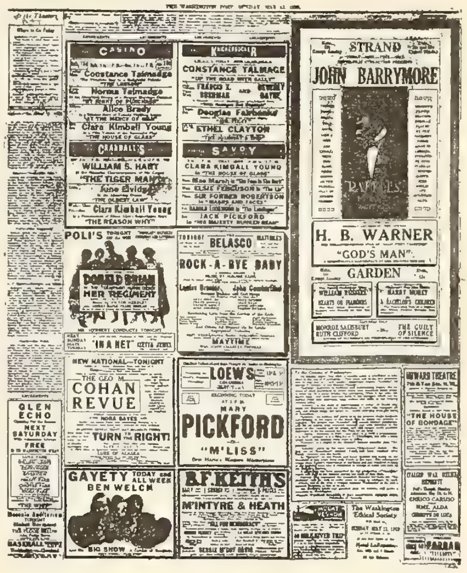

THEATRICAL PLANS TO RAISE WASHINGTON FROM THE DEAD

An Imposing List of Dramatic and Musical Novelties That Will Defy the Summer's Heat

Caught in the Spotlight

How to Be a Sure-Fire Hit

You Know Those Blondes!


CASINO

Constance Talmadge

Norma Talmadge

Alice Brady

Clara Kimball Young

WILLIAM S. HART

"THE TIGER MAN"

June Elvidge

Clara Kimball Young

KNICKERBOCKER

CONSTANCE TALMADGE

FRANCIS X. BUSHMAN

BEVERLY BAYNE

Douglas Fairbanks

ETHEL CLAYTON

SAVOY

CLARA KIMBALL YOUNG

JACK PICKFORD

STRAND

JOHN BARRYMORE

H. B. WARNER

"GOD'S MAN"

GARDEN

MONROE SALISBURY

POLI'S

DONALD BRIAN

HER REGIMENT

BELASCO

ROCK-A-BYE BABY

MAYTIME

NEW NATIONAL—TONIGHT

COHAN REVUE

TURN TO THE RIGHT!

LOEW'S

MARY PICKFORD

"M'LISS"

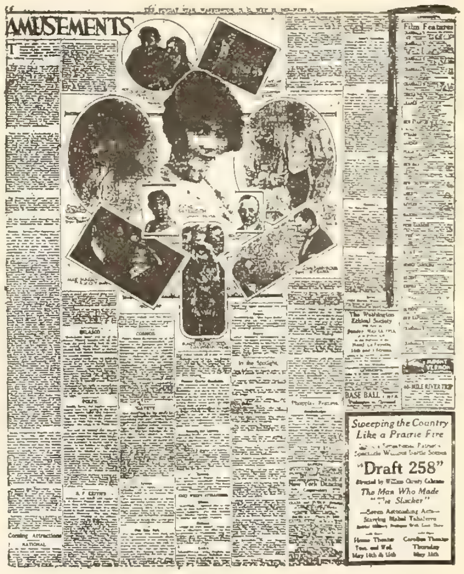
GLEN ECHO

GAYETY

BEN WELCH

B.F. KEITH'S

McINTYRE & HEATH

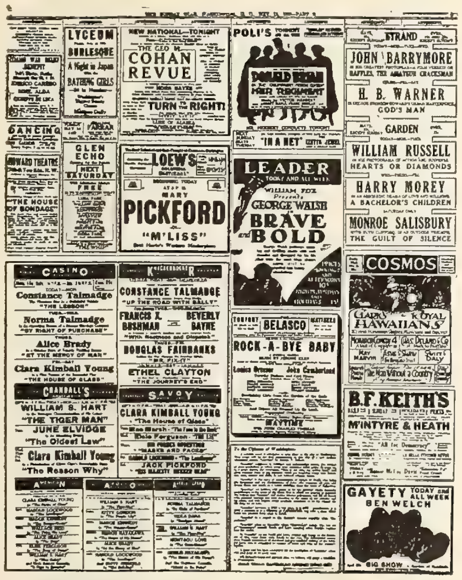

AMUSEMENTS

Film Features

Sweeping the Country Like a Prairie Fire

"Draft 258"

The Man Who Made "The Slacker"


LYCEUM

BURLESQUE

NEW NATIONAL—TONIGHT

COHAN REVUE

TURN TO THE RIGHT!

POLI'S

DONALD BRIAN

HER REGIMENT

"IN A NET"

STRAND

JOHN BARRYMORE

H. B. WARNER

GOD'S MAN

GARDEN

WILLIAM RUSSELL

HEARTS OF DIAMONDS

HARRY MOREY

A BACHELOR'S CHILDREN

MONROE SALISBURY

THE GUILT OF SILENCE

GLEN ECHO

LOEW'S

MARY PICKFORD

"M'LISS"

LEADER

GEORGE WALSH

BRAVE AND BOLD

CASINO

Constance Talmadge

Norma Talmadge

Alice Brady

Clara Kimball Young

KNICKERBOCKER

CONSTANCE TALMADGE

FRANCIS X. BUSHMAN

BEVERLY BAYNE

DOUGLAS FAIRBANKS

ETHEL CLAYTON

CRANDALL'S

WILLIAM S. HART

"THE TIGER MAN"

JUNE ELVIDGE

"The Oldest Law"

Clara Kimball Young

"The Reason Why"

SAVOY

CLARA KIMBALL YOUNG

JACK PICKFORD

BELASCO

ROCK-A-BYE BABY

COSMOS

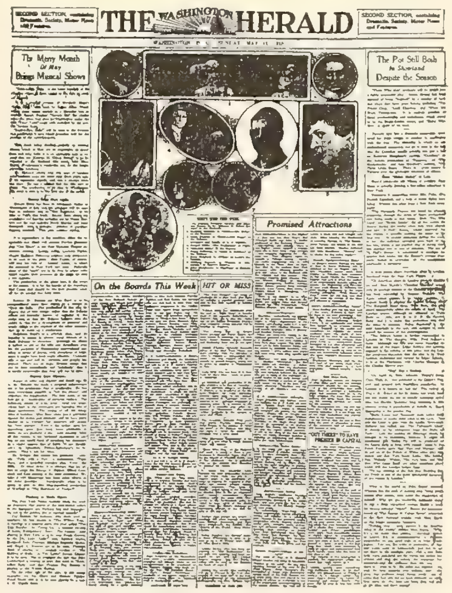
HAWAIIANS

B.F. KEITH'S

McINTYRE & HEATH

GAYETY

BEN WELCH


THE WASHINGTON HERALD

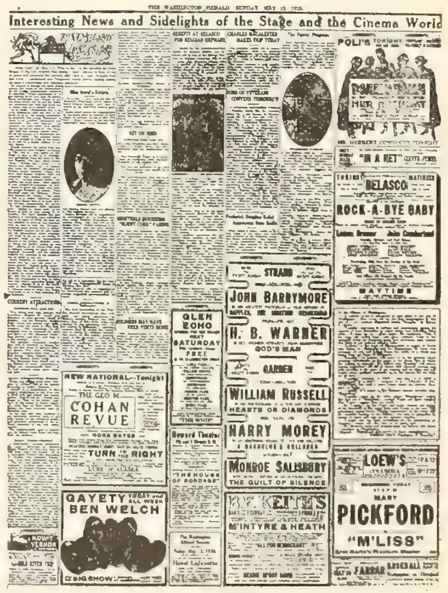
The Merry Month of May Brings Musical Shows

The Pot Still Boils

Promised Attractions

On the Boards This Week

HIT OR MISS


Interesting News and Sidelights of the Stage and the Cinema World

POLI'S

BELASCO

ROCK-A-BYE BABY

STRAND

JOHN BARRYMORE

H. B. WARNER

GOD'S MAN

GARDEN

WILLIAM RUSSELL

HEARTS OF DIAMONDS

HARRY MOREY

MONROE SALISBURY

THE GUILT OF SILENCE

GLEN ECHO

NEW NATIONAL—Tonight

COHAN REVUE

TURN TO THE RIGHT

GAYETY

BEN WELCH

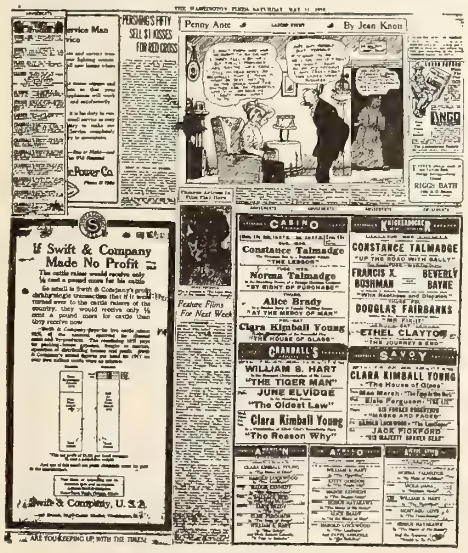
B.F. KEITH'S

McINTYRE & HEATH

LOEW'S

MARY PICKFORD

"M'LISS"


PERSHING'S FIFTY SELL $1 KISSES FOR RED CROSS

Penny Ante

By Jean Knott

If Swift & Company Made No Profit

Swift & Company, U.S.A.

CASINO

Constance Talmadge

Norma Talmadge

Alice Brady

Clara Kimball Young

Feature Films For Next Week

KNICKERBOCKER

CONSTANCE TALMADGE

FRANCIS X. BUSHMAN

BEVERLY BAYNE

DOUGLAS FAIRBANKS

ETHEL CLAYTON

CRANDALL'S

WILLIAM S. HART

"THE TIGER MAN"

JUNE ELVIDGE

"The Oldest Law"

Clara Kimball Young

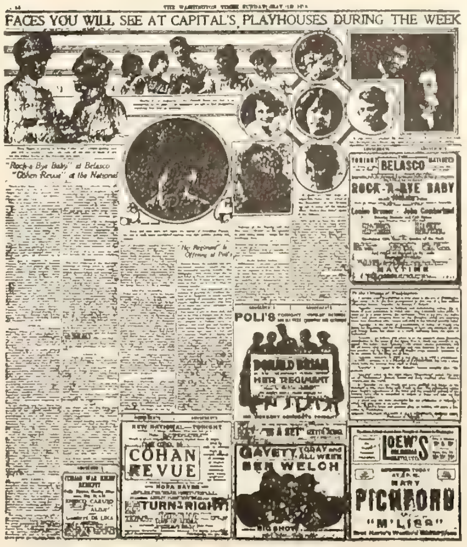
"The Reason Why"

SAVOY

CLARA KIMBALL YOUNG

JACK PICKFORD

ARE YOU KEEPING UP WITH THE TIMES?


FACES YOU WILL SEE AT CAPITAL'S PLAYHOUSES DURING THE WEEK

BELASCO

ROCK-A-BYE BABY

POLI'S

DONALD BRIAN

HER REGIMENT

"IN A NET"

NEW NATIONAL—TONIGHT

COHAN REVUE

TURN TO THE RIGHT

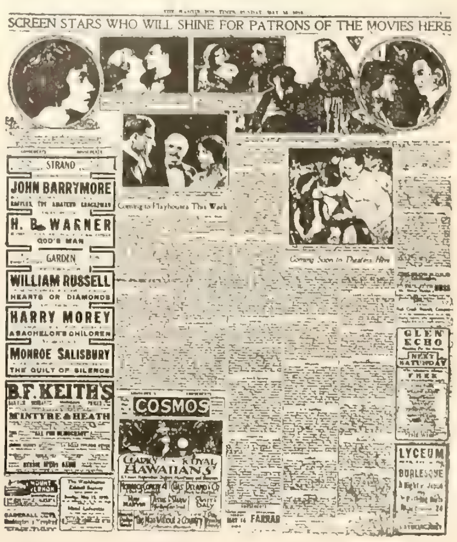
GAYETY

BEN WELCH

LOEW'S

MARY PICKFORD

"M'LISS"


SCREEN STARS WHO WILL SHINE FOR PATRONS OF THE MOVIES HERE

STRAND

JOHN BARRYMORE

H. B. WARNER

GOD'S MAN

GARDEN

WILLIAM RUSSELL

HEARTS OF DIAMONDS

HARRY MOREY

A BACHELOR'S CHILDREN

MONROE SALISBURY

THE GUILT OF SILENCE

B.F. KEITH'S

McINTYRE & HEATH

COSMOS

HAWAIIANS

GLEN ECHO

LYCEUM

BURLESQUE

Seeing Rialto and Rivoli with Rothapfel

S. L. ROTHAPFEL is back on the job again at the Rialto and Rivoli. He has been away for more than three weeks doing some creative work for the U. S. Marines, of which he is a lieutenant. And he got some of the greatest—but though that is going to have a lot to with the Rialto and Rivoli some other week it is no part of the present account.

"Because "the boys," as he calls his assistants, has planned the two shows for this week, Mr. Rothapfel did not want to jump in and make changes, for he always believes in putting his chiefs on their responsibility, but that doesn't keep him from jumping in and raising both Cain and Abel when things go wrong. And he was very much on the job Sunday. *One of the reasons that the Rialto and Rivoli are always right up to snuff is that Rothapfel cannot be quiescent as long as the least little thing goes awry. It makes him work harder than it does any of the subordinates.*

Rialto overture this week is "Sicilian Vespers," with the lighting of course giving the evening effect, and then follows an interesting scenic from Beacon Films, "Winter Scenes in France," which includes some excellent shots and which brought applause from the audience. Then with the lights all red Greek Evans sings "Six Full Fathoms Deep."

Rialto Animated starts off with short and punchy subjects and takes up momentum as it goes along, and there is action every minute. It opens with Hearst-Pathe scenes of the training camp for chaplains at Camp Zachary Taylor, Ky., with the music "Panama Exposition" march and this continues through Gaumont pictures of Bennie Leonard training sailors for bayonet work at Mare Island. It gets a big hand. Gaumont supplies pictures of babies of the Cabinet members being weighed at Washington and interlaced in this are pictures of the baby weighing campaign at Chicago, from Universal, and for both of these the music is "Whispering Willows."

Hearst-Pathe follows with some interesting pictures showing U. S. engineers throwing a pontoon bridge across the Potomac in thirty-seven minutes and here the music is "There's a Million Heroes." And then the punch starts in. Universal presents pictures of Gelegian soldiers from the Russian front reaching San Francisco, the Blue Devils honoring them and presentation of colors by Mayor Ralph "La Barabaconne" is played once through with great effect, and then turns into "Entrance of the Guard," though even with the big orchestra it can scarcely be heard over the cheering. Hearst-Pathe follows with pictures on the Picardy battle-front, a dramatically arranged feature that will bring any audience to its feet. First we are shown the British in the fighting and then "up from the south" come the French. We see the trains pulling in with them and their equipment and the orchestra blares forth "Sombre et Meuse." There are other pictures showing how the aviators are aiding the infantrymen and here a battle agitato is used, and further scenes show the Germans in their wantonness of burning villages and then the big guns of the Allies in reply. Bugle calls are used here with excellent effect and then there flash on the screen the Americans that have come to their aid. Of course the audience literally goes wild and "Dixie" helps along the enthusiasm that lasts until after the curtains have dropped again.

There is a specially arranged orchestral prelude for "The Yellow Ticket." After a few bars from the orchestra the curtains over the side panels part showing at one side the New York harbor lighted in blue, and at the other a scene in a synagogue, lighted in red. Of course the effect is the persecution of the Jews in Russia on the one side and the gateway of freedom on the other. From behind the stage a chant is sung by Harry Pollard and at the end the curtains at the sides fall and the feature starts.

With the lights gold the orchestra strives to bring back cheerfulness with selections from "The Three Twins," and then comes a Fox Sunshine comedy, "Wild Women and Tame Lions," filled with animal chase stuff.

Six different musical selections are used during the comedy, "Oh Lady, Lady," "Toot, Toot," "Just You Watch My Step," "The Kaiser Does the Goose Step," "Step with Pep," "Isme," and "Electric Galop." There's plenty of action for you, all of it good stuff for chase pictures.

But it remains for the Rivoli to show the REAL bill this week, for there is a human appeal all the way through it, and the brighter side of life. With the lights all in gold, the overture is selections from "I Pagliacci" with the number so well played that not only, when we heard it, did the audience applaud wildly, but cries of "brava" came from the balcony.

First of the "Mexico Today" pictures made by George D. Wright and released by Educational Films. These introductory ones show scenes in the capital city, many of them unusual and including a panorama view from the Statue of Independence. There are four musical numbers used during this reel, starting with "Pan Americana" and running through "Intermezzo Goescas" and "Mexican Tango" into "Granada." It brought much applause.

Miss Jeanne Gordon is then heard singing "O Divine Redeemer." With the house dark except for the blue center dome, the organ plays a brief prelude and then as chimes are heard the stage curtains part showing the singer robed as a nun kneeling on a pedestal before the altar with the church windows lighted in blue at either side. Behind her is the effect of a great moon and the only light on the singer is a red spot on her face. The falling curtains take in the last notes.

There's bing-bang all the way through the Animated, some of the pictures being similar to those shown at the Rialto, though coming from different sources. It opens with Gaumont pictures of the Belgian fighters arriving, first showing American troops in parade and then the Belgians together with close-ups of these veterans covered with medals. "Spirit of Independence" is the appropriate and stirring musical number. Hearst-Pathe shows the Annapolis cadets winning a boat race over Columbia to "Before the Mast," and then comes Gaumont scenes from the military horse show at Camp Devens, Mass., with the orchestra playing "Mock Morris," and this continues through Gaumont pictures of testing pigeons in Washington for military use, a splendid shot of thousands of birds taking the wing at once, and, from the same source, dogs of war at San Francisco. There is a clever comedy touch in this with a sub-title "The Sausage." A pair of dachshunds surrounded by soldiers sharpening their knives gets a big laugh from the audiences.

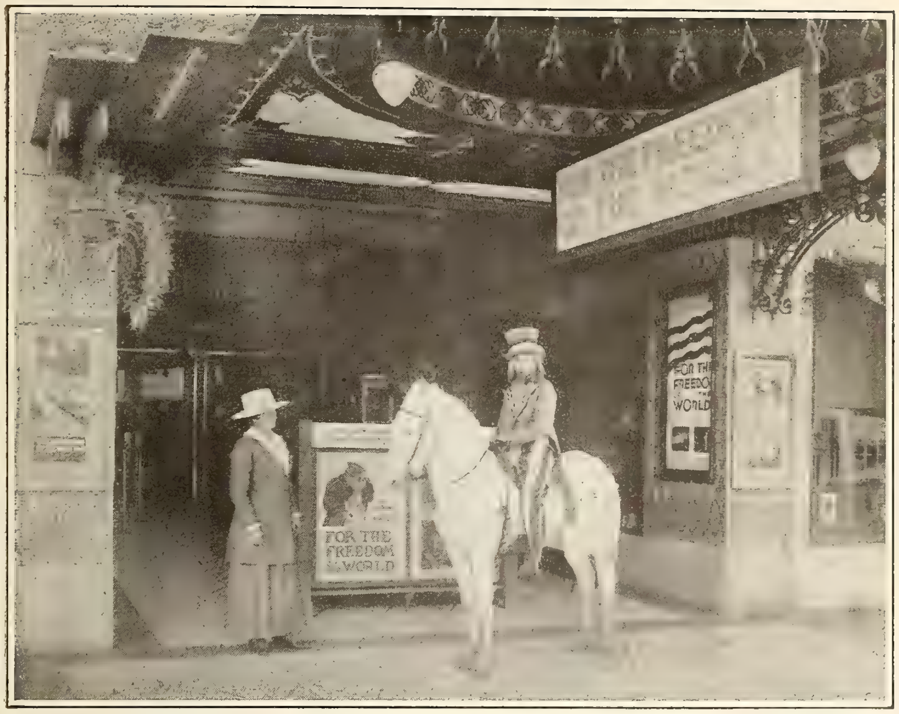
Now comes another touch of comedy with the most wonderful pictures of trained seals that have ever been shown. These are from the Universal Screen Magazine and "Violets" is the musical selection. Gaumont's version of the bridge building at Washington follows to the tune of "Uncle Tom." Universal presents a view of Schwab at the ship launching at Shooter's Island, N. Y., and "Our Jackies" is played, continuing through Universal pictures of the tank Britannia worming for War Savings.

Now there comes a striking touch, the combination of several pictures. First there is a Gaumont shot of Resnati, the Italian aviator who was recently killed on Long Island, and then follows one from Hearst-Pathe of Lufberry, the American hero. Organ music is used, but counterpointed on the trumpets through it is "Taps." Universal shows French airships chasing the Germans and finally one of the Hun aeroplanes brought down intact and then pictures of German air prisoners. "Alhambra March," another stirring composition, is used here and continues through Universal pictures showing the fighting on the Picardy front, until there is flashed on the screen the title "We Have Come, Lafayette," and as the marching Americans come into view the orchestra turns into "Hands Across the Sea" and the audience goes wild—we thought that it had broken records for enthusiasm until there came on the screen another title, "The Gateway of Freedom," first the Statue of Liberty in the distance and finally in a close-up. *Men stood up and yelled at the top of their voices; it was a remarkable scene on Sunday evening.*

"Moment Musical," a dance most artistically executed by Miss Rita Lee, follows.

Then comes the feature, one filled with hearty, human laughter. It has been rarely that we have ever seen an audience enjoy a picture as much, and there was genuine regret when it was over. It afforded am-

(*Continued on page* 3407)



Mrs. Anna M. Dwight and unique display that she used on "For the Freedom of the World," at the Laughlin theatre, Long Beach, Cal.

This Week at the Strand

WHEN we saw the Strand show at the first full presentation Sunday evening the overture was played in the middle of the bill. It is Lizst's "Les Preludes" and was rendered with the storm effect which has been used at the Strand once before.

For the opening number there is an especially arranged patriotic picture in commemoration of Memorial Day. It is "The Story of Old Glory," and through cartoon effects shows the original thirteen colonies and the various flags of the colonial days, the adoption of the first Continental flag which was to have a star and a stripe for each state. But the stripes became too numerous and had to be reduced to the original thirteen. Through the cartoon the various states are shown added to the union as the waving flags change. Finally there is the flag as it is today, and the orchestra begins "The Star Spangled Banner," and then the curtains part showing the scene that also has been described once before, that of the British fleet bombarding Fort McHenry with the national emblem still waving in the background.

Strand Topical opens with Hearst-Pathe pictures of the Columbia-Annapolis boat race, and then includes pictures of the chaplains training at Camp Zachary Taylor and the bridge building feat at Washington. Paramount-Bray furnishes some interesting pictures of the Liberty Hospital, built in sections, so that it may be rapidly set up on the battle-field. Then comes a Hearst-Pathe cartoon on the Red Cross, showing a nurse holding one end of the stretcher, and then Uncle Sam taking up the other end. *Literary Digest* selections of "Topics of the Day" bring hearty applause of laughter with each editorial paragraph, and then comes the big Hearst-Pathe picture of the Picardy battle-front. First there are the British and then the French coming up, and then follows a shot of Lufberry, pictures of one of the German airships captures and of German air prisoners, and then the German guns firing and the big cannon of the Allies answering. There is another striking flash of soldiers coming out of the valley of death, and as they are joined by the Americans the orchestra plays "Over There." The Topical closes with flashes of Foch and Wilson.

A number rather novel for a motion picture house is presented with Bob Bakker, in person, telling how he captured wild animals. There is a graphic film accompanying this, the first chapter showing his experiences with a mountain lion.

Madge Kennedy is clever in "The Fair Pretender," which is almost a straight comedy and keeps the audience laughing throughout, so that no other comedy is needed to round out the bill.

Then comes Miss Betty Brown singing "Ah, Love but a Day" and "At Dawning."

"A Jungle Joy Ride," another one of the clever Outing-Chester pictures, ends the bill. This one takes us to Patamona, and there are interesting pictures of the natives, the process of making tapioca flour, a shot of the Patamonan Rockefeller—a wonderful resemblance to John D.—close-ups of parrots in the jungle and finally some of the most exciting scenes of shooting the rapids. There are many unique shots photographed from the boat plunging down the stream.

California Woman Exhibitor Uses Clean Cut Methods in Her Exploitation

MRS. ANNA M. DWIGHT, manager of the Laughlin theatre, Long Beach, Cal., is one woman exhibitor whose hobby is clean cut exploitation of the picture she shows.

An instance of Mrs. Dwight's enterprise is the success she achieved with the big Goldwyn special, "For the Freedom of the World." Two weeks before the screening date Mrs. Dwight, by clever advertising, made all Long Beach know that one of the greatest screen attractions of the year was to be presented at the Laughlin. With "teaser" ads and such apt catchlines as "Hun Savagery, Glorified Soldiery, A Wife's Devotion" shown in "For the Freedom of the World" and "Buy Liberty Bonds, Conserve Food and Buy War Stamps for the Freedom of the World,"

Besides assuring herself of four days' capacity business, Mrs. Dwight's stirring advertisements aided not a little in the recent Liberty Loan and Thrift Stamp drives, which were in full swing at the time she played "For the Freedom of the World."

A brilliant lobby display at the Laughlin marked the four-day run of "For the Freedom of the World." The lobby was bedecked in the country's colors and in front of the large stand showing a three-sheet of one of the big scenes was a beautiful white horse, on which was mounted a youth garbed as Uncle Sam. Also in the lobby were signs bearing the catchlines Mrs. Dwight used to such good effect in her newspaper and billboard advertising.

The Laughlin, seating 1,600 persons, played to capacity audiences at sixteen performances of "For the Freedom of the World."

Rialto and Rivoli

(*Continued from page* 3406)

ple opportunity for the use of a great deal of popular music and this had no small share in making it so appealing to the audiences.

With the lights gold there is more of a happy tone added to the bill with selections from "It Happened in Nordland," and then comes the Katzenjammer Kids in "Swat the Fly." We'd hate to say that any picture is the funniest thing that we have ever seen, but we're mighty tempted to break the rule right here. In its actions and its titles there is riotous fun every minute, from the time of the sub-title, "The Birth of a Nuisance." The close-ups of the fly, its shooting-the-chute on a spoon in a bowl of milk, the chase of it by Mrs. K., and then a bee which marks a place on "Der Inspector" before he inserts the stinger are just a few of the heaviest laugh producers. The trap drummer and the jazzing members of the orchestra have their chance with a series of imitations and effects. It's a scream all the way through.

"Quality Remains Long After Quantity"

ONE of the new members the Advisory Board comes to the front this week with a most careful analysis of what is the matter with pictures today and he hits the nail on the head when he declares that what the public wants is quality and that the recollection of mere quantity does not remain long with the patron.

While the Service Department of the NEWS is not seeking to inject its own opinions into the discussion, it cannot resist the temptation to repeat a comment that was heard at a New York house from an out of town exhibitor. "It's a great picture," he commented, "after you have analyzed it and probably all of it was necessary, but there was so much of it before the punch came that my patrons would stay away from my theatre for a couple of weeks after seeing this."

Mr. Landau, in his comment printed below, declares that the public is willing to pay more for quality, and that is not a mere theory with him for he has prived this in the way that he has built up his house. Taking it as a five-cent admission place it is now getting three times that amount, with the war tax in addition, and he ascribes the success that has been scored there strictly to the quality of the presentations. He selects each one of his pictures for its appeal to his audiences and he never considers the length in making his decision.

Mr. Soriero does not want to go back to three-reel pictures. That is not the question as brought before the Advisory Board, but it is rather a question of whether the picture should be made in three reels is the story justified no more and whether it would be worth as much to the exhibitor. Mr. Soriero wants five reelers, but good ones.

LEO A. LANDAU, manager of the Butterfly theatre, Milwaukee, declares that the public remembers quality long after quantity has been forgotten. He never considers the length of a picture itself in estimating the value of it from the attendance, but he does always consider its appeal to the public. Mr. Landau has a direct view of the appeal of pictures and there is pep in every line of his statement:

My experiences are that the recollection of quality remains long after quantity has been forgotten.

As a matter of fact, there is yet to come to my attention a single comment as to how long or short a show is.

We have had film come into our theatre less than 5,000 feet in length and on seven reels, so that the producer could advertise that he had a "seven-reeler," and I have had men high in the councils of large companies tell me that it made the picture "go better."

When I asked him if he did not realize that the exhibitor could only be fooled *once,* he had nothing to say.

On the other hand, while we are generally acquainted with our picture before public showing, we just recently played a film before release date and did not receive it until after the Sunday announcement had been made, advertising a schedule, as we always do, when in comes the picture, 6,500 feet in length, throwing out our entire schedule and program.

In this particular instance it is one of the best pictures that we have seen for a long time and was *not* padded.

However, we should have been given the footage long before.

After all is said and done, *experience* is the best teacher.

The organization, of which I am but a limb, has taken a 5-cent theatre in this city and raised the admission, first to 10 cents and then to 15 cents, plus the 2-cent war tax, and is doing as good business at any theatre in Milwaukee, WITH THE SHORTEST PROGRAM OF ANY OF THEM.

This is not said with boastfulness, because, while our show is the *shortest,* it is *not* inferior in *QUALITY,* and that is the thing that the public has found out. Therefore we have a *right* to expect to hold our own.

We are getting 17 cents, and *getting* it with a large 10-cent theatre directly across the street from us, with the biggest 10-cent sign in the state of Wisconsin, over the sidewalk.

The day has come when people expect to pay more for quality than they did before. They pay twice as much for bread, milk and meat, and when anyone offers them a commodity at the old price, they naturally become suspicious of the quality. Nor can any exhibitor make the public believe that everybody is a highwayman but himself.

Women, as well as men, nowadays, have a business mind that figures out that anything that is cheap cannot be good. That the things which are sold with legitimate profit are cheapest in the long run, and they exercise that discretion in going to picture shows, too.

This does not mean that you can get 15 cents without, however, giving 15 cents worth of show, because you *can't.* And you shouldn't *try.*

Our show is varied in length, according to the subjects. We seldom show more than the feature and a news reel, sometimes even a half news reel and at times, though not always, we have a comedy. But we *always* have a *15-piece orchestra* of the best musicians in the city and we have that orchestra the *year round.* We do not reduce our *price* in summer, therefore we do not change the *quality* of our entertainment — on the contrary we give even a little better, because there is more to attract people away from the indoors in the summer than at other times of the year, consequently we feel that our show ought to *increase* instead of *decrease* in quality.

As mentioned above, we know of no single experience where the length of a feature has been dwelt upon, therefore the length of a picture is of little interest to us, in considering the value of it

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
M. Marcus, Grand theatre, Pittsburgh.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Strand theatre, Milwaukee.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Soriero Would Hold to Five-Reelers

in dollars and cents. However, we expect interest holding quality from beginning to end and stories that are PROBABLE — not only POSSIBLE but PROBABLE.

The worst criticism that a picture can possibly have is " It never could have turned out that way," " That doesn't stand to reason," " He would never do that," or " She would never say that."

And the public does not care to see people in pictures dressed in any other clothes than those worn *today,* the kind that Human Beings wear at the *present* day.

The exhibitor knows what people want and the desire of the public is the same in one section of the country as another — but when the producer makes a picture first and consults the wishes of the exhibitor *afterwards,* it is then too late.

If ever a large producing company places at the head of its output an exhibitor, who has had his pulse on public opinion and knows what is wanted, and gives that exhibitor complete control of the selection of stories, casts, direction department, etc., it will come nearer to producing 100 per cent. productions than in any other way.

That does not mean to show him the picture, however, *after* it has been made, and ask him what he thinks of it. Then it is too late.

Just one more thing, and then I am through, because one thing suggests another when dictating, and the danger of taking too much space is great: The TITLE.

Patrons have a right to expect what they are *told* about a picture, and they are told, first of all, in the title.

Some of the titles nowadays might as well be Chinese for the lead that they give — others express a thought entirely contrary to the story. However, the exhibitor must not expect too much — TY COBB is the best batter in the world, but he does not bat .1000 by any means — everything cannot be perfect.

Be that as it may, the exhibitor who combines SERVICE, MUSIC, COMFORT, TRUTHFUL ADVERTISING with QUALITY will get the public into the *habit* of coming to his theatre, a habit which people form and they themselves can't tell why — and the *length* of a picture or the *length* of his show will never cut any figure.

Everything cannot be accomplished at once — it takes time and effort—but we all know that the *constant,* ever falling little drop of water will eventually eat its way through a sturdy rock. So there you are.

A FEW MORE

Other Names Are Added to the Advisory Board of the Service Bureau

THERE has not been, in the entire history of motion pictures, a movement that has attracted so much attention as the appointment of the Advisory Board of the Exhibitors' Service Bureau and the contributions that it has made on vital topics.

Following a wait of several weeks after the original announcement, the MOTION PICTURE NEWS has invited several other leading exhibitors to become members of this board. These men, as were the others already announced, have been asked to serve because of the splendid accomplishments to their credit.

These are the new members that may be announced this week:

Leo A. Landau, Manager Butterfly Theatre, Milwaukee.

Charles C. Perry, Manager Strand Theatre, Milwaukee.

M. Marcus, Until Recently Manager Colonial Theatre, Columbus, O., and Now Manager of the Grand Theatre, Pittsburg.

A few other names will appear in later issues of the NEWS.

In the meantime, you may count on it that the Advisory Board will keep right up to date and that it will continue to reflect the best thought of the exhibitors' side of the industry.

It is the livest body of men that has ever gathered together for the benefit of the whole industry. They are a part of you, exhibitors, and they are working for you and they are bringing a greater impress upon all of the other elements of the industry than any single movement has ever been able to accomplish.

THOMAS D. SORIERO, manager of the Park theatre, Boston, and the Lowell theatre, Lowell, believes that a star will draw as well in a three-reel picture as in a longer one, but he does not believe that the exhibitor can afford to pay the same price for it. Conditions are slightly different in Boston, where it is the fashion for exhibitors to run a double feature bill. Mr. Soriero finds that his people demand the longer pictures.

I am glad to note, that the Advisory Board, to which I have given considerable thought, is prompting discussion, and from the tone of your letter and the questions you wish me to answer, I should imagine that the manufacturer is sitting up and taking notice.

You make the inquiry that if Charlie Chaplin can pack a theatre with a two or three-reel picture, why cannot Douglas Fairbanks and other stars do the same thing, and whether the public would stand for shorter features. The answer, in part, is that at this time, the public has been educated to long features. If you remember there was first the one-reel picture, and then the two, until now gradually it has come to mean five, six and seven and eight-reel features. If the public had not been taught what the five-reel pictures mean, the exhibitor could probably get away with the three-reel pictures. It now understands the difference between a three and a five-reel feature, but that is not the question.

There is no reason in the world why Douglas Fairbanks or any other great star could not have his pictures made in three reels and be the same drawing card. But the question to the exhibitor is *the price.* If the exhibitor has to pay the same price for a three-reel picture that he had to pay for a five-reeler, he would of course want the five-reeler, for he would otherwise have to go out and get additional reels to make up an afternoon's or an evening's entertainment at an additional expense.

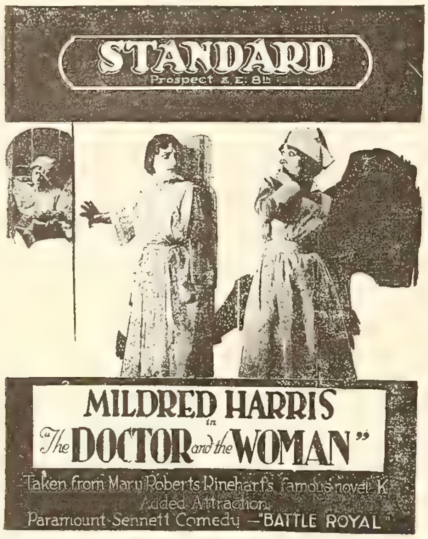
When a star like Charlie Chaplin is put forward on a bill, the exhibitor builds his show around Chaplin. In other words, if he is playing a big star, he will go out and get another big feature with a good plot and story without a prominent star at a lower price, so his film bill would not stagger him for the week, but rather would balance with other weeks. So when a patron of the theatre goes to see Chaplin, he not only sees a star, but he sees a fine show as well, and goes away perfectly satisfied. But I wish to emphasize again that the public does not want to go back to the three-reel picture.

The stars themselves, such for instance, as Douglas Fairbanks and Charlie Chaplin, would perhaps prefer appearing in three-reel pictures, for in that way they would play in more houses than at present. Then they would not only be more popular, but would be in greater demand than they are while playing only a few of the bigger theatres of each territory, in five-reel subjects. Naturally these three-reel features must be released at a price that would fit the pocketbooks of the smaller as well as the larger exhibitor, and in the end, the profits for the manufacturer would be larger.

From my personal experience, I think that if the manufacturer makes three-reel features with the prominent stars, he still has to make five and six-reel features with a good plot in order to satisfy the tastes of the public for long features, and keep the cost of the films within the limits of his pocketbook. I am strongly convinced that the public wants five-reel pictures or longer if they can get them.

Your Idea and Ours

LET the pictures tell the story—or rather let them give enough of a hint of it to bring the people to your theatre. Advertising of the Standard theatre, Cleveland, Ohio, has always avoided the use of a large amount of reading matter. Mrs. Joseph Grossman, who arranges the displays, always knows the strong points of the picture before she starts in to exploit it. She believes in bringing out the most striking thing that the picture justifies. And to do this, without any possible chance of having a patron say that something is advertised that is not warranted by the production, she generally uses a large cut, showing a scene from the picture.

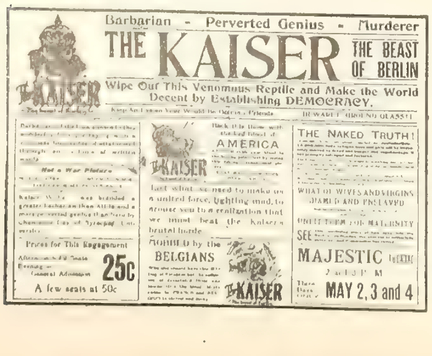

STANDARD
Prospect & E. 8th
MILDRED HARRIS
in
"The DOCTOR and the WOMAN"
Taken from Mary Roberts Rinehart's famous novel K.
Added Attraction.
Paramount-Sennett Comedy — "BATTLE ROYAL"

We consider this specimen on "The Doctor and the Woman" one of the best examples of curiosity-arousing displays that we have ever seen. The picture itself carries the whole punch and only the essentials are stated, the title, the star, the fact that it is made from Mary Roberts Rhinehart's novel, and the announcement of the accompanying comedy. This is an advertisement that will pull people in and leave no disappointments from overstated promises.

Don't quit; or your patrons will, too.

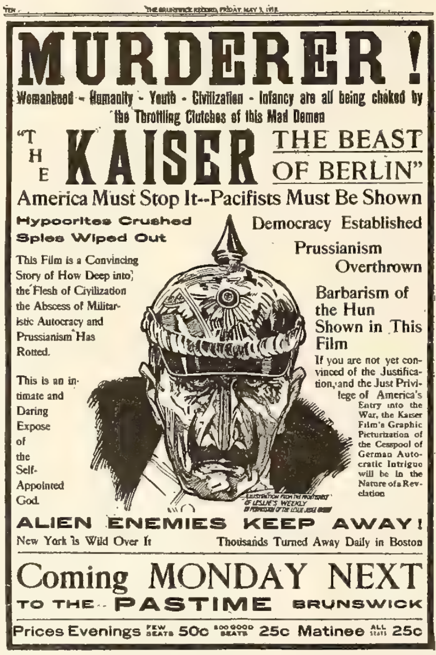
HERE are two examples from two weekly papers in small Maine cities on "The Kaiser" and they furnish a most apt comparison in how to advertise and how to gum up your space.

Rumford has a population of 5,427. The Majestic theatre—hunt around the display until you find the name hidden away in the lower right hand corner—uses a half page and also uses enough reading matter to have carried on a full campaign. There is no excuse in the world for the phrase used that the treatment by the Germans will "unfit them for maternity," referring to the French women captives. There is plenty of good stuff to exploit in "The Kaiser" without resorting to the sordid and sensational. The cuts are worse than buried. The man who wrote this display broke his record by taking a half page space and then he thought that it was up to him to fill the space—and he did—completely.


Barbarian - Perverted Genius - Murderer
THE KAISER THE BEAST OF BERLIN
Wipe Out This Venomous Reptile and Make the World Decent by Establishing DEMOCRACY.
Not a War Picture
AMERICA
THE NAKED TRUTH!
WHAT OF WIVES AND VIRGINS
SEE
ROBBED by the BELGIANS
Prices for This Engagement
25c
A few seats at 50c
MAJESTIC THEATRE
MAY 2, 3 and 4

THE KAISER
THE KAISER
THE KAISER

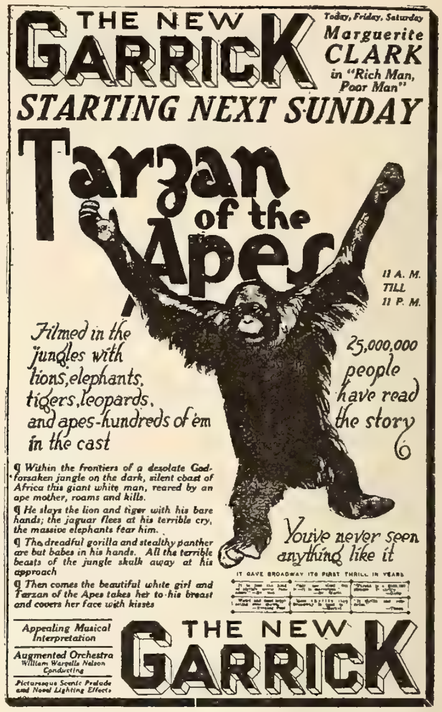
In contrast to this is the page display of Brunswick, with a population one hundred and thirty-six less than Rumford. While the typing is not as good as it might have been in a city where there were more faces of type available, it is a mighty good advertisement. We would have left more space around the cuts and would have avoided the effect of trying to fill up every mortise. One thing about "The Kaiser" is that it seems to justify almost any sort of display as long as the real display is there.


TEN THE BRUNSWICK RECORD, FRIDAY, MAY 3, 1918

MURDERER!
Womanhood - Humanity - Youth - Civilization - Infancy are all being choked by the Throttling Clutches of this Mad Demon
"THE KAISER THE BEAST OF BERLIN"
America Must Stop It--Pacifists Must Be Shown
Hypocrites Crushed
Spies Wiped Out
Democracy Established
Prussianism Overthrown
This Film is a Convincing Story of How Deep into the Flesh of Civilization the Abscess of Militaristic Autocracy and Prussianism Has Rotted.
This is an intimate and Daring Expose of the Self-Appointed God.
Barbarism of the Hun Shown in This Film
If you are not yet convinced of the Justification, and the Just Privilege of America's Entry into the War, the Kaiser Film's Graphic Picturization of the Cesspool of German Autocratic Intrigue will be in the Nature of a Revelation
ALIEN ENEMIES KEEP AWAY!
New York Is Wild Over It
Thousands Turned Away Daily in Boston
Coming MONDAY NEXT
TO THE PASTIME BRUNSWICK
Prices Evenings FEW SEATS 50c 500 GOOD SEATS 25c Matinee ALL SEATS 25c

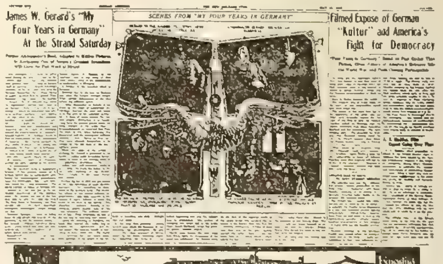
Speed is a mighty good thing, but stamina means more. Always keep hustling, but don't lose your breath.

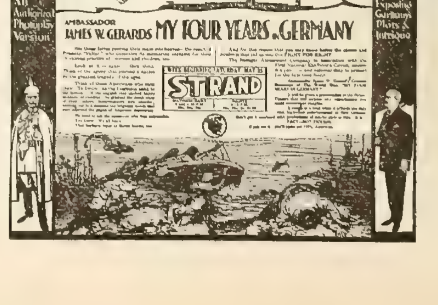
ONE of the very difficult things to accomplish in advertising is the use of different faces or varieties of type without producing a confusing effect. Here is one of the best examples of artistic advertising that we have seen in a long time and it is the work of Theo. L. Hays, of the New Garrick theatre, St. Paul. Note that all of the matter, except the name of the theatre and the lettered-in matter on the cut, is in italic. By using this face instead of the Roman the contrast between the engraved portion and the type portion is avoided for the reason that the eye associates the lettered matter with the description of the film and then turns to the handset matter, with the feeling that it is to cover another angle of the same subject. And it does, for this italic matter tells the story of the picture. If this matter had been devoted to descriptive adjectives we would have said that it was a confusing display, but Mr. Hays has well selected the matter that he wanted to say and his type arrangements have set the various things by themselves in a much more pleasing manner than if he had tried confusing box effects.


THE NEW GARRICK
Today, Friday, Saturday
Marguerite CLARK
in "Rich Man, Poor Man"
STARTING NEXT SUNDAY
Tarzan of the Apes
11 A. M. TILL 11 P. M.
Filmed in the jungles with lions, elephants, tigers, leopards, and apes-hundreds of 'em in the cast
25,000,000 people have read the story
¶ Within the frontiers of a desolate God-forsaken jungle on the dark, silent coast of Africa this giant white man, reared by an ape mother, roams and kills.
¶ He slays the lion and tiger with his bare hands; the jaguar flees at his terrible cry, the massive elephants fear him.
¶ The dreadful gorilla and stealthy panther are but babes in his hands. All the terrible beasts of the jungle skulk away at his approach
¶ Then comes the beautiful white girl and Tarzan of the Apes takes her to his breast and covers her face with kisses
You've never seen anything like it
IT GAVE BROADWAY ITS FIRST THRILL IN YEARS
Appealing Musical Interpretation
Augmented Orchestra
William Wargelis Nelson Conducting
Picturesque Scenic Prelude and Novel Lighting Effects
THE NEW GARRICK

Yesterday was yesterday, but tomorrow is opportunity.

SEVERAL times we have reproduced pages from newspapers which were paid for in entirety by the exhibitor, and in most cases we have condemned them on the ground that the theatre would have gotten much better results had he used the full page for his display and have then


James W. Gerard's "My Four Years in Germany" At the Strand Saturday
SCENES FROM "MY FOUR YEARS IN GERMANY"
Filmed Expose of German "Kultur" and America's Fight for Democracy


An Authorized Photoplay Version
AMBASSADOR JAMES W. GERARDS MY FOUR YEARS IN GERMANY
Exposing Germany's Plots & Intrigue
STRAND

What Live Wires are Doing

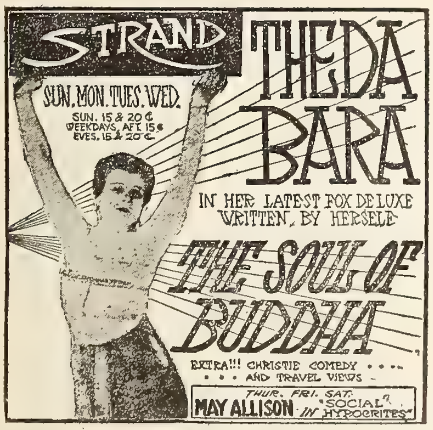
counted on the newspaper to give him a fair amount of space for the story.

Here is one of the exceptions. Strand theatre, New Orleans, has taken a page of space on "My Four Years in Germany" and a fraction more than half of this has been used in the display. The reading matter is carried in sensible style and cuts are without the usual advertising labels. We rather suspect that the Strand got the regular commercial rate on this advertising and that the management believed it better to buy its own space and use it as it pleased rather than pay the amusement rate and depend on the photoplay editor for cooperation. We consider this a good piece of constructive advertising. It is another case of merchandizing the picture.

Advertising is the yeast that makes the patronage rise.

A COUPLE of weeks ago we made the statement that Louisville, Ky., was one of the poorest advertising towns in the country so far as motion pictures are concerned. In a way it's a tribute to this department in showing the way that it is read, but we've been hearing from Louisville ever since.

This general comment was based on the regular motion picture advertising which appeared in the Sunday issues. In the specific instance we commented on the fact that one of the biggest houses should use the generous amount of two inches two columns on such a production as "The Kaiser." In the mass of newspapers that are sent to us each week, we naturally turn to the motion picture departments and throw the rest in a yawning basket. Therefore we did not know that the Louisville papers have two different advertising rates, one for amusements and the other for straight commercial advertising and that the theatres therefore carry small space in the higher priced amusement advertising, just to get the notices and cuts and then splurge on the commercial rate. And so we are correcting the impression, and we'll tell you more about Louisville in a few weeks when we take up that city in the course of the articles that lead this department.


STRAND
SUN. MON. TUES. WED.
SUN. 15 & 20¢ WEEKDAYS, AFT. 15¢ EVES. 15 & 20¢
THEDA BARA
IN HER LATEST FOX DE LUXE WRITTEN BY HERSELF
THE SOUL OF BUDDHA
EXTRA!!! CHRISTIE COMEDY • • • AND TRAVEL VIEWS
THUR. FRI. SAT.
MAY ALLISON IN "SOCIAL HYPOCRITES"

However, we cannot wait to make the correction that really excellent display work is done by the Strand theatre in the regular motion picture advertising. This is either straight line work or, sometimes, a combination of line and half tone. This advertisement on "The Soul of Buddha" occupied 4½ inches double column and comes near being a perfect example of simplicity in convincing display.

Service begins with a capital and ends in capital.

IF we didn't know the South mighty well we would be stumped with this advertisement which occupied a full page in one of the Montgomery, Ala., papers the Tuesday before "Lest We Forget" was to be shown at the Empire theatre.

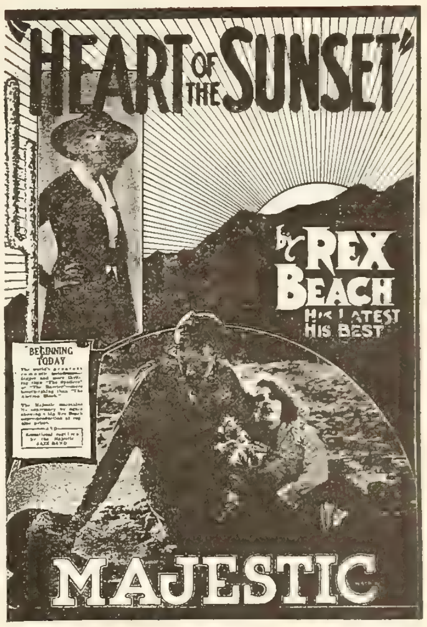
The first question that comes to one's mind in looking at this is, why did not the theatre use a cut and impress the story still more on the reader. Here is the psychology of this sort of advertising: It is mighty seldom that a theatre in a city the size of Montgomery in the South uses a page advertisement. That, of itself, attracts attention. But here the Empire saw an opportunity to bring a lot of new patrons to the theatre and it purposely avoided anything that might look like sensationalism in the advertisement. Only the essential facts of the production are given.

ANNOUNCEMENT - EXTRAORDINARY
The World War and a Woman
is the fascinating theme of Metro's great 8-act special production
LEST WE FORGET
The Mighty Arraignment of the HUN
Starring the beautiful survivor of the Lusitania disaster,
RITA JOLIVET
AT THE
EMPIRE THEATRE
THURSDAY and FRIDAY
MAY 9th and 10th
ADMISSION 15c
This Great Picture is Being Shown in Every Other City at 50c to $1.00. Montgomery Is the Only City In Which Prices Were Not Advanced

It's worth wrinkling up your brow a little if you can always send your patrons away smiling.

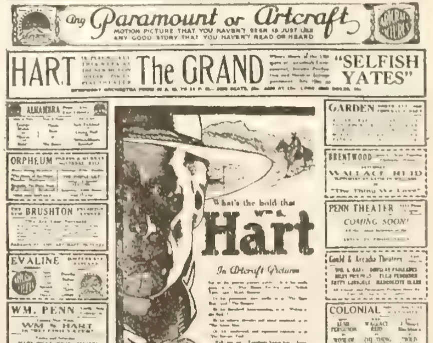
HERE is a really remarkable use of black and white and half tone effects. Before we commend this we want to warn prospective followers of this advertising that the effect is extremely hard to get without a messy appearance. There must be a fine sense of values used, and the half tones must not run into the black without a slight margin of white space. And another thing—if your newspaper doesn't do good printing, you had better give it up before you start.

This display of the Majestic theatre, Portland, Ore., occupied a space twelve inches deep across four columns, and therefore was the dominating thing in the page on account of size alone. Added to that it has distinction and artistic merit. Note that only the title, the name of the theatre and the name of the author are used in the lettering and then the brief descriptive matter about the picture is set in the mortise.


"HEART OF THE SUNSET"
by REX BEACH
HIS LATEST HIS BEST
BEGINNING TODAY
MAJESTIC

Always remember one thing in writing your advertising—you cannot sell Yesterday.

THIS page from the Pittsburgh *Press* shows some excellent coupling up by Paramount-Artcraft with the local theatres. The center of the display is based on the Bill Hart pictures and the remainder of the space is taken by various theatres that regularly show productions of this company. Several of the theatres happened to be showing Hart pictures during that week and so the joining of forces was unusually timely. However, it looks very much like the Liberty theatre was given the best of the deal, and that the arrangement of its advertisement practically results in the center cut being a part of its own display.


Any Paramount or Artcraft
HART
The GRAND
"SELFISH YATES"
ALHAMBRA
ORPHEUM
BRUSHTON
EVALINE
WM. PENN
WM. S. HART
ATLAS THEATER
ARTCRAFT
GARDEN
BRENTWOOD
WALLACE REID
PENN THEATER
COMING SOON!
COLONIAL
HILLTOP
What's the bold that Wm. S. Hart
In Artcraft Pictures
Film Fans Look to Rowland & Clark Theaters for the best in Motion Pictures
WILLIAM S. HART in "Selfish Yates"
"Fatty" ARBUCKLE in "Moonshine"
LIBERTY THEATER
Penn and Shady Avenues, East End
Artcraft and Paramount Plays form an important part of all R. & C. Programs

How Others Are Presenting Their Pictures

IN this issue there appear more accounts of the methods of presenting big pictures than were ever printed in one issue of a motion picture periodical. They cover the entire country and every one of these is worth reading.

Especial attention is being devoted to the presentation of these, short and long and most of them illustrated. Whether you are showing these specific pictures or not, these stories will broaden your ideas and give you new energy in putting on your presentations.

Every exhibitor wants to get the most out of his features and to make his theatre as attractive as possible and the Motion Picture News offers here a field for the record of what theatre managers everywhere are doing.

You are invited and urged to send in your account. Send pictures where possible, but even where you may think that your presentation is not so good as that of some of the larger theatres, do not hesitate to write us. This is your department, for and of you.

"Lest We Forget" Scores a Big Hit With Appearance of Miss Jolivet In Milwaukee

STRAND THEATRE, Milwaukee, is making a big success these days with week runs. Manager Charles C. Perry is advertising these extensively and he is convinced that most any of the better pictures can be put over for a run of that length not only in Milwaukee, but even in smaller cities. He declares that the word of mouth advertising which is obtained has the effect of showing a steady increase in business during the latter part of the week.

"Lest We Forget," the big Metro special, was one of the recent features which went for a week to record business. Manager Perry was able to arrange for bringing Miss Rita Jolivet, the star, to Milwaukee for four days. She spoke at the afternoon and evening presentations and in three collections she raised more than $600 for the French Orphan Guard and the fatherless children of France.

There were two purposes in bringing Miss Jolivet to Milwaukee. One of these was that her presence was considered an excellent prelude to the Red Cross drive and the other was to challenge the statements of newspapers which had been criticising the loyalty of the city. During the engagement of the picture the lobby of the Strand was decorated with life preservers and a model of the Lusitania draped in Allied flags. The stage effects represented, on one side the moonlit sea and on the other a model of the ill-fated ship just off the coast.

In spite of the bad weather "Lest We Forget" opened to immense audiences and the patronage grew during the week. Mr. Perry reports that he was more than pleased with the picture itself and the business that it drew. It confirms his belief in longer runs for big pictures.

Special Drop Adds Punch to "Unbeliever"

"The Unbeliever" was put over with big effect by Manager A. J. Moeller, of the Franklin theatre, Saginaw, Mich., through the use of a special drop which was painted to represent the front of a first line trench and the devastated area of "No Man's Land," this being masked with a growth of brush and tree stumps.

The curtain went up on a dark house, using a very slow curtain. The drop, having been opaqued, showed gray in the background. When the curtain was about half way up a bugle call in the distance sounded "Assembly" and then came the noise of crackling of the underbrush under the feet of marching soldiers. Then the blue lights were used on dimmers gradually coming up to a full blue, giving the effect as the gray blue of the morning just before dawn, and then the red lights were worked in to give the dawning effect and finally the white lights were employed bringing the sunrise effect.

Then came the "Reveille" on the bugle, and the patter of feet of the soldiers hurrying to the gathering point, with the day growing brighter and the curtain coming slowly down as the orchestra went into the strains of "Over There." It made a splendid hit and Manager Moeller is planning to use some other stage effects with big pictures.

Cleveland Bookstore Aids "My Four Years"

"My Four Years in Germany" opened at the Euclid Avenue Opera House, last Sunday, for an indeterminate engagement. "The picture will remain at the Opera House no less than four weeks," Mr. E. Mandelbaum, president of the First National Exhibitors' Circuit of Ohio, said, "and, judging from the great demand for seats, it is likely to remain twice that long."

One of the most striking things in connection with the showing of the Gerard film in Cleveland, was the co-operation rendered by The Burrows Bros. Co., who devoted an entire window to the display of "My Four Years in Germany." In addition to which, they gave prominence to a huge poster picture, in which the Kaiser is shown excoriating one of his admirals for permitting the English fleet to get out to the sea.

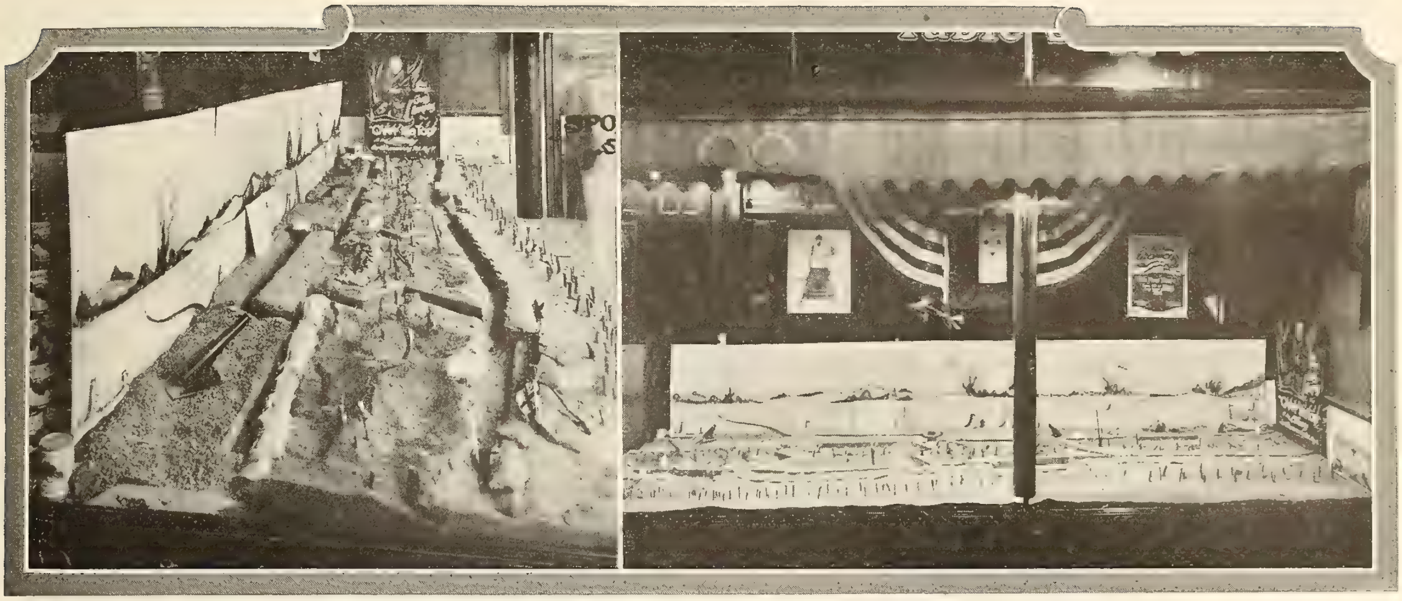
Wichita Theatre Scores Hit with Patriotic Settings

PALACE THEATER, Wichita, Kan., has just begun to pay especial attention to stage settings and effects and they have already proven such a success that they are adding to the popularity of this most successful house. They have been staged by Stanley Chambers, the manager, and P. Hans Flath, musical director.

An original and striking use has been made of the American flag and the national anthem. Instead of the stereotyped use of the flag thrown on the screen the Palace has erected a flag pole on one side of the screen, far enough away not to obstruct the view of the pictures and from this flies a silk flag, four by six feet, which is kept in motion by electric fans. As the curtain rises a bugle call is sounded and the lights gradually dim out with a spot being thrown on the emblem. A moment later the words of "The Star Spangled Banner" are thrown on the screen and the audience quickly take up the singing of the words.

During the last Liberty Loan there was a splendid arrangement made and exhibitors will do well to clip this account and preserve it for the next drive because it can be done in almost every theatre and will make a big hit. The Palace made out of Compo board a large Liberty bell, modeled on the lines of that used by the Government in its propaganda, but this was given a practical clapper. It was placed on the side of the stage opposite the flag and in full view of the audience. For this the "Liberty Bell" song was thrown on the screen and during the final chorus a nine-year-old girl, in a Colonial boy's costume, came out on the stag and apparently rang the bell, while huge chimes back of the stage, played the melody accompanied by the organ. At the same time spot lights were thrown on both the bell and the flag.

Music is one of the big features of the Palace and Mr. Flath, who has been musical conductor in some of the biggest productions on the speaking stage, gives his personal attention to preparing the scores for the pictures shown at the Palace and for the special numbers.



Side and front view of the window display of Liberty theatre, Spokane, on "Over the Top." This reproduction of front line trenches attracted great attention.

Spectacular Prologue Adds Big Punch to "Over the Top" Presentation in Spokane

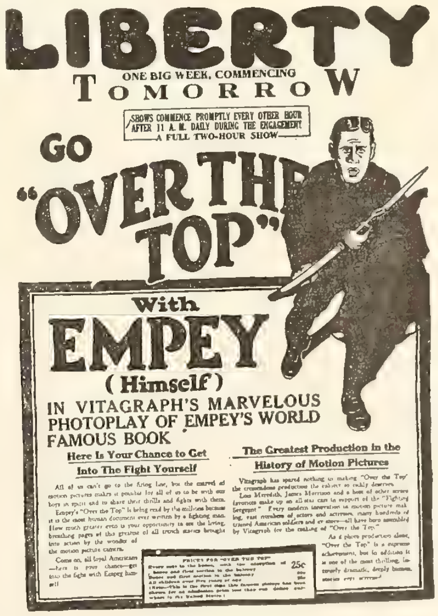
By Sam W. B. Cohn

Manager Liberty Theatre, Spokane

A TIMELY subject well handled and featuring a popular hero of all Americans makes Vitagraph's most spectacular feature, "Over the Top," a box-office attraction as well as a very timely program. We feel, here at the Liberty, that the production has given us two-fold profit, from a monetary and sentimental viewpoint. During the week's run of the picture here in Spokane, we made a satisfactory profit and at the same time stimulated interest in recruiting for our regular army and for our National Guard. Also, we aroused a greater patriotism in the folks hereabouts—so we believe.

In presenting "Over the Top," we had the assistance of a detail of men from the local United States Army recruiting office, and from the local company of the Washington National Guard. Eight men from each group, with an officer in charge, appeared at every performance during the seven days, in a spectacular prologue. At the beginning of the exhibition, three minutes before the first reel was presented, the house was entirely darkened. For thirty seconds the audience sat in suspense—then out of the stillness a bugle call was sounded—the charge. Then there was another thirty seconds in which the patrons waited in expectation, and of a sudden the air was rent by a volley of rifle shots which issued from the stage proper. The flash of the rifles lighted up the auditorium and before the smoke of the volley lifted the house lights were gradually turned on, while the Star Spangled Banner was played on our mammoth Hope-Jones Wurlitzer organ. A slide bearing the words of the National anthem was flashed on the screen with an invitation for the audience to join in.

With the soldiers, who were partly concealed by means of a sand bag barricade which was strung along the apron of the stage, standing at attention, with the entire audience on their feet singing with a sincerity which could not be doubted and with patriotic slides being flashed on the screen all the while, the sight was indeed an impressive one.



LIBERTY

ONE BIG WEEK, COMMENCING

TOMORROW

SHOWS COMMENCE PROMPTLY EVERY OTHER HOUR AFTER 11 A. M. DAILY DURING THE ENGAGEMENT
A FULL TWO-HOUR SHOW

GO "OVER THE TOP"

With

EMPEY

(Himself)

IN VITAGRAPH'S MARVELOUS PHOTOPLAY OF EMPEY'S WORLD FAMOUS BOOK

Here Is Your Chance to Get Into The Fight Yourself

All of us can't go to the firing line, but the marvel of motion pictures makes it possible for all of us to be with our boys in spirit and to share their thrills and fights with them.

Empey's "Over the Top" is being read by the millions because it is the most human document ever written by a fighting man. How much greater even is your opportunity to see the living, breathing pages of this greatest of all trench stories brought into action by the wonder of the motion picture camera.

Come on, all loyal Americans—here is your chance—get into the fight with Empey himself!

The Greatest Production in the History of Motion Pictures

Vitagraph has spared nothing in making "Over the Top" the tremendous production the subject so richly deserves.

Lois Meredith, James Morrison and a host of other screen favorites make up an all-star cast in support of the "Fighting Sergeant." Every modern innovation in motion picture making, vast numbers of actors and actresses, many hundreds of trained American soldiers and ex-stars—all have been assembled by Vitagraph for the making of "Over the Top."

As a photo production alone, "Over the Top" is a supreme achievement, but in addition it is one of the most thrilling, intensely dramatic, deeply human stories ever screened.

PRICES FOR "OVER THE TOP"

25c

One of the striking quarter page ads used by Liberty

I failed to mention that an officer of the army made a recruiting speech just preceding this spectacle. By this talk the enthusiasm was well started so that when the title "Over the Top" appeared on the curtain, the audience was in a receptive mood, and the applause was deafening.

In advertising the production I used all three of our local daily newspapers, six window displays in good locations, the billboards with several choice twenty-four-sheet stands, ten days' advance slides and announcements, etc.

THEY'LL INTEREST

Little News Items for Your Program and Newspaper

TURN to page 3449 and there you will find a whole page of short items of gossip about players. They are prepared with the idea that you can use these in your program and newspapers. Most of them are gathered direct from the studios, and it is material that you will get long before it comes to you from the usual sources.

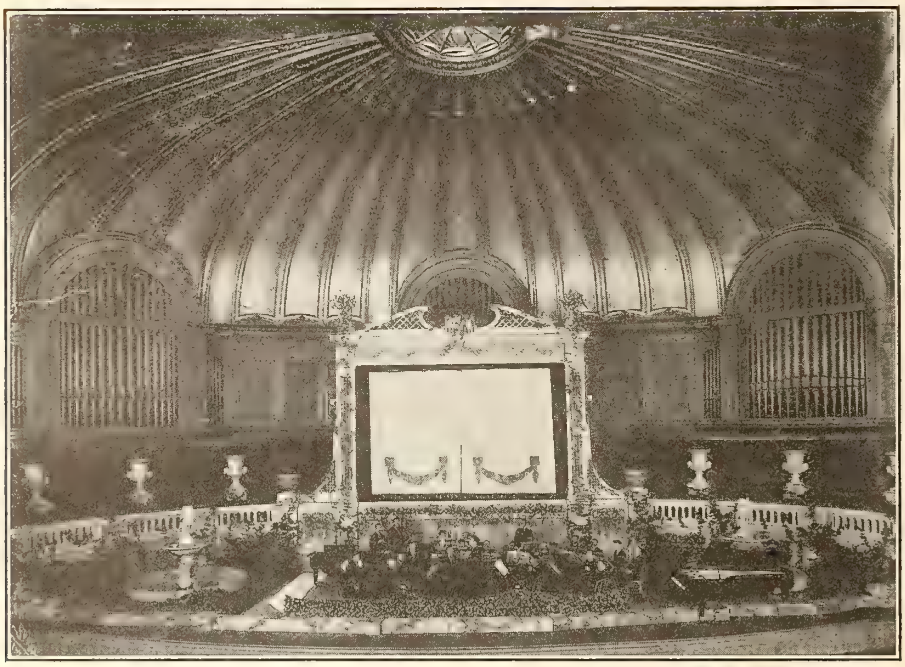
Your public is interested in the NEWS of the players. Give it to them while it is fresh and stimulate the interest in your theatre.

Essay on "Faith" Features Thrift Stamp Day

Manager Louis De Hoff, of the New theatre, Baltimore, had a special thrift stamp day in connection with the presentation of Mae Marsh in "The Face in the Dark." A special program was issued for this occasion and in it was featured a foreword on "Faith," which read:

> Faith is one of the beautiful things in life. The Kaiser has no faith. Even a trusted soldier dare not approach near him. And because he has no faith nor trust in life, his nation has become black and sordid. Everything he touches becomes rank and foul. He has cast faith aside, and has tried to obtain by stealth and trickery the fertile fields and rich treasures of others. But this has only served to make Faith a stronger tie to bind in closer harmony the civilized nations of the earth.
>
> Remember that your Faith today should be primarily in the Government of the United States, her Allies, and in the huge armies we now have in the fighting fields of France. But back up your Faith with your dollars—for dollars are only good for one single thing to-day—to win the war! Every 25-cent piece counts in backing up your Faith in your Government! Thrift Stamps sell for a quarter. Get some today.

Miss Marsh made a personal appearance at the New theatre during the Third Liberty Loan campaign.

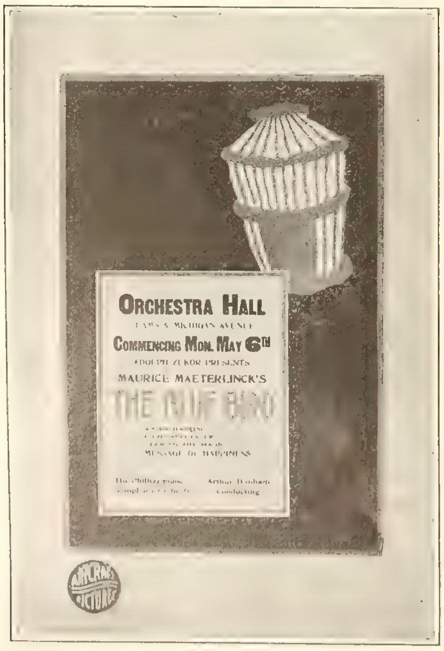


Stage setting of Orchestra Hall for motion pictures, showing symphony orchestra

Artistic and Financial Triumph Scored By "Blue Bird" Presentation in Chicago

CHICAGO has just seen "The Blue Bird," and it pleased so thoroughly that it ran for two weeks as the opening offering at Orchestra Hall, under the management of Famous Players-Lasky. W. L. Hill, publicity manager for the Chicago exchange, is directing the destinies of Orchestra Hall.

It is the policy at that theatre to run each picture only for a week and this will be followed during the summer season, but so great was the demand to see "The Blue Bird" that the engagement had to be extended. The gains in box office receipts over the first day tell the story of the success of the production. They were: Second day, 90 per cent; third, 130 per cent; fourth, 180 per cent; fifth, 240 per cent, and sixth, 705 per cent.



This artistic one-sheet in colors was posted in all the Chicago "L" stations

When Mr. Hill began to study the presentation methods of this picture he was convinced that intelligence of the highest order, coupled with a marvelous artistic taste, was reflected in this picture, and that no ordinary plans of showmanship were suitable. Many exhibitors fail to appreciate that a picture of this type is metaphysical and that it cannot be treated as many other pictures. Here was a production that Mr. Hill knew to demand of the exhibitor the same artistic touch in the presentation that was evidenced in its creation. With that realization there was the most careful attention given the production.

Given an Artistic Appeal

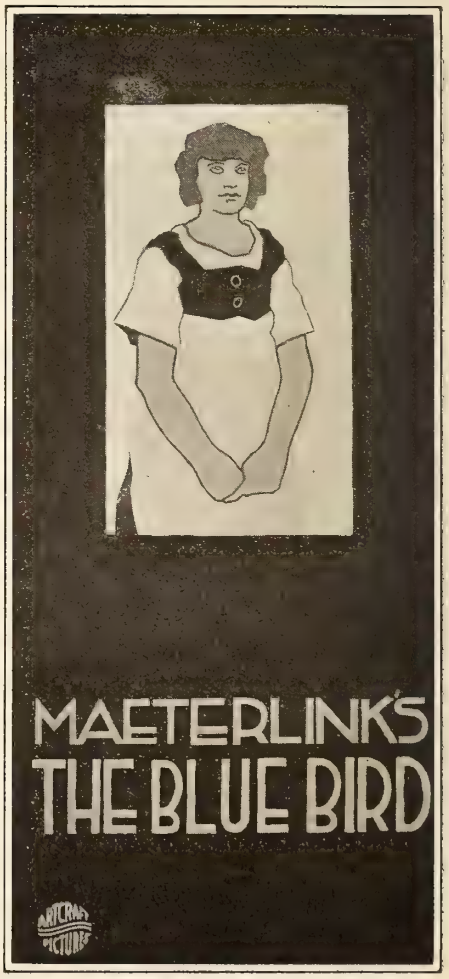
The result was that if it was determined to make an appeal to the most thoughtful element in the city and to attract the attention of this class the exploitation has to be artistic, both inside and outside the theatre. Orchestra Hall is in itself a beautiful theatre and the screen was especially arranged for the summer with the artistic setting that is shown in the accompanying photograph. But the atmosphere had to be carried throughout the whole presentation. Now as to the sort of material used.

Ervine Metzl, a noted artist, was engaged to design two art panels, which were used on either side of the lobby. These, one of which is reproduced, showed the boy and the girl of the story, the color effects being particularly striking, while the lettering was confined strictly to the name of the author and the title. In addition to this a unique display panel of scenes from the production was placed in the foyer. This was really a shadow box, the pictures being printed on a silk tissue and illuminated with colored lights, all the lighting being in complete harmony with the pictures. This sort of work by the La Salle studios is something new in the way of lobby exploitation and will attract the greatest attention on high-class productions. The same artistic idea was carried through one sheet lithographs in colors, also designed by Mr. Metzl, were placed in all of the elevated stations and in various sections of the city. In addition to this there was the dignified newspaper exploitation.

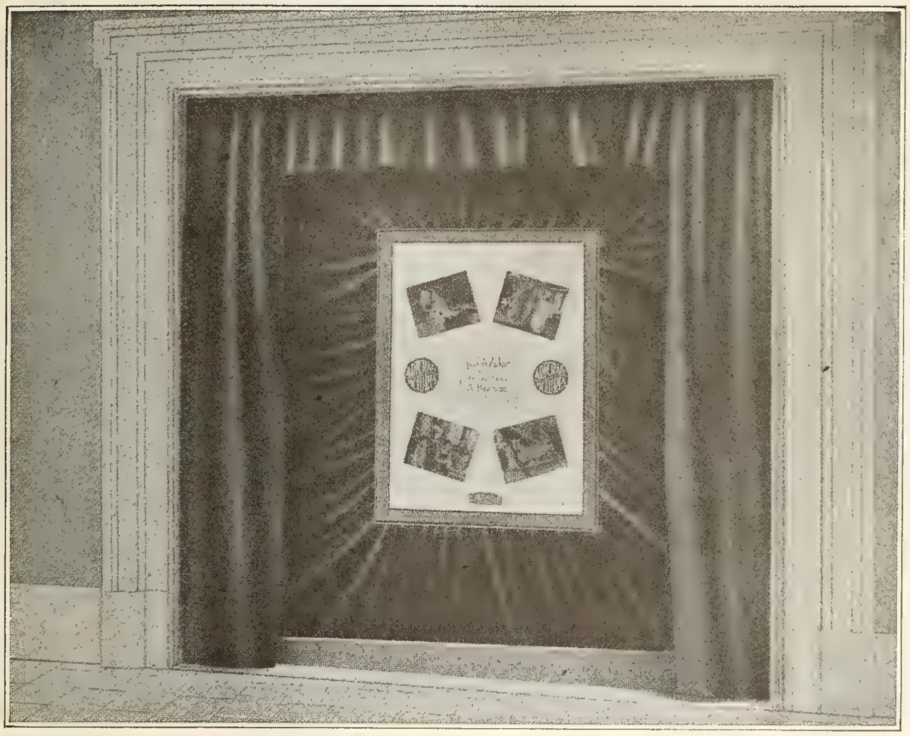
The next thing was to arrange the program in artistic keeping. Orchestra Hall has a Symphony orchestra, under the direction of Arthur Dunham, in addition to the huge organ, and, of course, music was made one of the principal features of the bill. Now note the way that the fairy-like atmosphere was kept through the program. The overture was "Oberon," and then followed a Burton Holmes, "On the Beach at Waikiki," and then the special news weekly taken from Paramount-Bray, and the various news weeklies, and after that came the orchestra prelude to the picture, "Dance des Sylphes," then the feature itself, and finally an organ solo.

Club Women Are Attracted

Now, before the opening of the engagement copies of this program, artistically printed, were mailed to all the members of the Chicago Board of Education, the presi-



One of Ervine Metzl's special posters for "The Blue Bird"



Novel shadow box used for display at Orchestra Hall

dents of all the women's clubs in Cook and adjoining counties, together with all the public school teachers in Chicago and in the Chicago and Northwestern Universities. In addition, at the regular bi-monthly meeting of the Juvenile Players' Club, consisting of prominent Chicago clubwomen and their children, there was a forty-five minute address delivered on "The Blue Bird," and a few days later the combined art classes of the Chicago high schools heard an address by Mr. Metzl on the artistic value of the production. *In brief, there was every effort made to put the production before all of the bodies possible and the result was that the picture had a vast pre-exploitation before the engagement opened and the effect was cumulative, because it created the greatest amount of word of mouth advertising.*

Distinguished Gathering

On the opening night was a distinguished attendance, boxes being occupied by the British, Belgian, French and Japanese consuls and by many army officers and their friends. Prominent clubwomen occupied other boxes. Although the weather was exceptionally bad on the opening night, the attendance and the reception of the production was little short of wonderful. There were many handsome floral decorations received and these added still further to the artistic tone of the theatre. As has been said, the music by the orchestra of thirty pieces was one of the features of the presentation, and in addition to that there was a chorus of female voices introduced that lent still further charm to the picture. Three full presentations of the picture were given daily, with the exception of Sunday, for the Sunday Evening Club continued to occupy Orchestra Hall for its meetings during May.

Unquestionably the method of the presentation of "The Blue Bird," together with the merits of the production itself, made hundreds of new friends for the photoplay as a whole in Chicago. As has been said, the appeal at the start was not made to motion picture patrons as a class, but to the most artistic elements of the city. With this as a neucleus the general public flocked to the picture, which was given extensive space in the Chicago papers, and which is said to have attracted more attention than any production of the screen in the mid-west metropolis.

"Prunella" Is Next

It is estimated that "The Blue Bird" could have run a month to packed houses, but the use of Orchestra Hall had been promised for the official government picture, "Pershing's Crusaders," for two weeks. At the expiration of that time Famous Players-Paramount resumed charge, offering Marguerite Clark in "Prunella," another special presentation. The same class of program will continue during the summer months, with changes of bill each Monday. The Symphony orchestra will remain a feature of the program, which will be something on the order of that already cited for "The Blue Bird." The same artistic plans will be carried out through the summer.

Mr. Hill is one of the most successful of exploitation experts and Chicago film folk are expecting him to establish a new record at Orchestra Hall this summer.

Fordart Films Issues Plan Book on "Berlin Via America"

Fordart Films has issued a comprehensive plan book in connection with the feature production of "Berlin Via America." It includes a series of press notices, five two- and single-column cuts, specimens of one- and two-column electrotypes, together with a reproduction of the poster matter and a music cue.

Rochester Theatre Delights Audiences by Making Burlesque Film

ONE of the best business-getters of the season in Rochester, N. Y., was a moving picture production in which local amateurs had nearly all of the principal parts and which was shown at the Family theatre under the title of "The Adventures of Molly." The characters were picked from patrons of the Family, who applied for parts in the production and who gave most promise of talent, and many of the scenes were taken on the stage of the theatre in full view of the audiences.

Frequently the camera was turned on the audiences, and they were thus incorporated into the picture, so that many persons were able to recognize themselves when the picture was shown. The novelty of taking a moving picture on the stage of the theatre served as a powerful attraction for the week, in which the picture was in the making, but the next week the interest was even keener when the completed photoplay was shown as part of each performance.

The picture was in the nature of a burlesque on the modern melodramatic type of photoplay, in which vampires, villains, kidnappers and policemen always figure, and there were many laughs in watching the amateur players go through the somewhat hectic scenes. There was little attempt at serious acting, with the result that none took it seriously and found more fun in watching the wild acting efforts of the amateurs in familiar local scenes than they would have in a production that pretended to be a finished piece of work.

In another way the amateur photoplay was turned to good advertising purposes. Many of the scenes were taken on downtown streets with crowds looking on, and the novelty of seeing a cameraman grinding away on a kidnapping scuffle or a street brawl made folks talk and ask questions. One the biggest scenes, in which two thugs were supposed to grab a pretty girl as she left a jewelry store and bear her away in a taxicab, was filmed in the noon rush hour in the busiest part of the city, and all of the local newspapers carried a prominent news item about it.

The whole plan was evolved by Manager A. A. Fenyvessy and his son, John H. W. Fenyvessy.

Orleans Theatre Gets Quick Red Cross Pictures

Last week we made reference to the fact that the Rialto theatre was probably the only one in the country that had a reproduction of the Red Cross parade on the next day. That is true so far as the New York parade is concerned, but thanks to the enterprise of the Diamond Film Company, it does not apply to New Orleans.

The Louisiana city had an immense parade on Saturday, May 18, and the next day the pictures were shown at the Diamond theatre, operated by the president of the film company.

Scene during the prologue to "Revelation," staged at the Colonial theatre, Waukesha, Wis.

Few Washington Theatres Advertise, But Most Newspapers Cooperate Little

(*Continued from page* 3404)

nence as the new attractions at the legitimate houses. No one could ask for a fairer deal. With the exception of two inches for the Moore theatres, and three-quarters of an inch for the Columbia, the *Post* carries no motion picture advertising during the week.

The *Herald* devotes all of the first page of its Sunday department to the legitimate, even going so far as to give a column to "Promised Attractions." Motion pictures are given reading notices along with the other attractions. Under the heading, "Filmland Features," we find a single motion picture story on the second page. That's the end of it. The Moore theatres, Columbia and Howard, are the only theatres that advertise here.

Although it carries somewhat more advertising than any of the other papers, the *Star* shows all the way through its handling that it doesn't care a little bit for motion pictures. They are given the smallest place in the layout, and even the names of the photoplay houses are printed in smaller type at the heading of the reading notices than are those for the legitimate theatres.

Yet the total of the advertising of the picture-play theatres is twice that of the legitimate. Here Crandall advertises all of his houses, the Moore houses display their full week's bill, the Leader is represented by six inches double column, and the Columbia by four and one-half inches double, while the Howard uses small space.

We have already referred to "Film Features" which we indicate on the first of the two pages from the *Star*. This embraces announcements of twenty-five houses and appear every day in the *Star*. The price of this is twenty cents an agate line and not less than three lines are accepted. The theatres that use display space also take additional advertising here for its directory value. This has become quite a feature of the *Star* because it affords a quick reference guide, but it is strictly a commercial proposition and the *Star* gives the theatres nothing but the space that they buy.

The *Times* also carries one of these directories, which has somewhat less theatres represented.

The *Times* splits its main advertising between Saturday and Sunday afternoons. The Crandall houses are represented on Saturday, and the Moore theatres and Columbia on Sunday. Practically all of the space is given here to the legitimate attraction, even going into those coming during the following week.

Briefly, our search through the various Washington papers for a full week shows an absolute absence of NEWS. There is nothing that will interest the motion picture enthusiast unless he wants to go into the reading notices. The one commendable thing is the reviews that appear in the "Post" and "Herald" on Monday.

There isn't a single one of the Washington papers that couldn't greatly improve the Sunday issues by devoting several columns to this general news. Washington is just now very "dry." Up to this summer it was a very tightly closed town on Sundays, but this year baseball is being permitted. Of course all the Government offices are closed on Sundays and so that day is a general holiday. The people have time to read the papers, and there would be more of them read if they were a little brighter with this class of matter. Washington newspapers spend a great deal on features, but they are overlooking an opportunity on one feature really worth while which they could have for little more than the white paper it would occupy. There is a great opportunity for a photoplay department in Washington, and we feel sure that it will be a great feature of the paper that starts it. The Washington *Times* did have such a page, but when the photoplay editor who was responsible for it left the paper it was allowed to die.

We believe that antagonism on the part of "high brows" is largely responsible for this state of affairs. We have already excepted the *Post* from this class, and we are told that the only paper on which this feeling still exists is the *Star*, yet it seems that this paper would recognize the interest in pictures from the attention that is given its "Film Feature" directory. This has grown greatly in the past year and we believe that if there were a fuller measure of co-operation it would grow still further.

So much for what the newspapers are doing. Frankly, it is not enough to encourage the theatres to rush in to spend their money, but in Washington, like all other cities, we believe that the houses that are failing to advertise are hurting themselves.

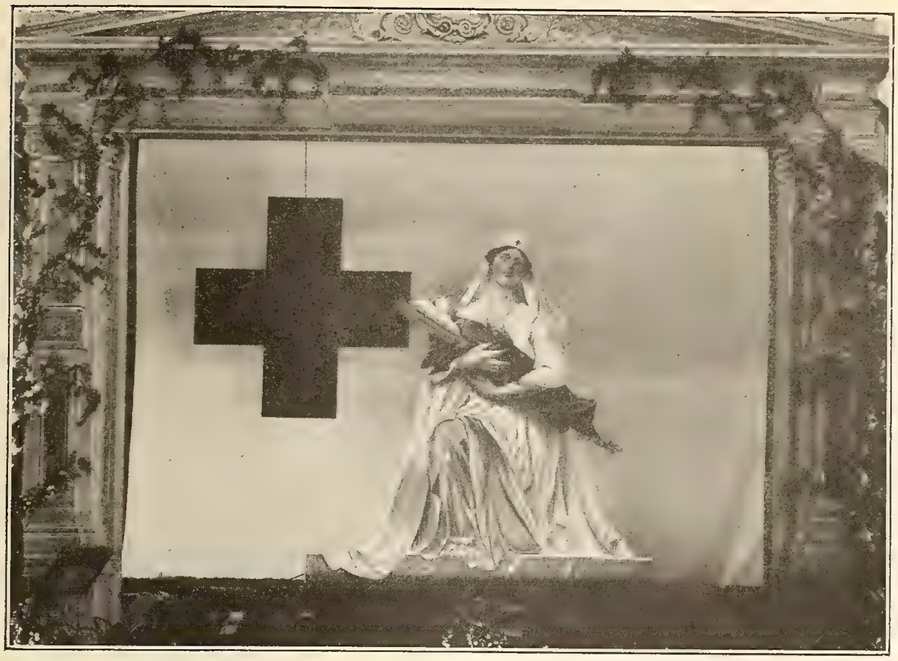
It's not an encouraging situation. Washington newspapers ought to lead the way. As a whole they are not doing as much for pictures as are the newspapers of New York and Chicago, and there's quite a difference between these two cities and Washington, though at least a portion of the Washington press, seems to take itself mighty seriously. There is a lot of room for the get-together spirit, but the newspapers know what to do and they ought to set the example by doing it. Because of the antagonism that at least did exist the overture ought to come from that side.

Woman Exhibitor Stages Big Prologue for "Revelation"

MISS FLOSSIE JONES, who is rapidly making a name for herself as manager of the Colonial theatre, Waukesha, Wis., broke all records for her theatre with the presentation of "Revelation."

Added interest was given the production through a prologue that was staged by Miss Jones, using local talent. This faded immediately into the picture and proved a great sensation in Waukesha. Any presentation of this sort, where local talent can be utilized, is certain to draw new attention.

Miss Jones is showing that it pays to think in running a theatre and she promises to show the male exhibitors of the country some original efforts in the future.



Special setting at Shea's Hippodrome, Buffalo, for the Red Cross Drive. It is a reproduction of the poster; "The Greatest Mother in the World." When the velvet curtain was first opened it showed the figure of the woman alone and the illuimnated cross was then lowered into position. A special musical; accompaniment arranged by Harold B. Franklin made it a stirring appeal.

Goldwyn Cites Harold Franklin as One of Nation's Leaders in Exploiting Pictures

GOLDWYN PICTURES believes that one of the most important things that producing and distributing companies can do is to stimulate advertising of pictures and that one of the best ways to do this is by citing the work of leading managers. An official of Goldwyn who recently returned from a tour of the country has been writing this series of articles which have been appearing in the MOTION PICTURE NEWS.

This week he selects as his "text" Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, and one of the members of the Advisory Board of the Exhibitors' Service Bureau. This Goldwyn official declares that Mr. Franklin deserves to rank among the leading ten exhibitors of the country, and since we know him personally and know his work we agree with the estimate that Goldwyn has given. Then Goldwyn goes on to say:

"Mr. Franklin is the unhampered employe of a Big Boss named Mike Shea—amusement man and magnate of widespread theatrical and amusement interests and a fortune with which almost anyone would be quite content. Like most big men, Mike Shea works long hours, watches the details of his many interests and loves his job. And he has followed the wise precedent of leaders in other businesses and professions by surrounding himself with able, fighting, imaginative lieutenants.

"Mike Shea's lieutenant and manager of the big Hippodrome, Buffalo, is Harold B. Franklin, who, when you take his measure, would be listed as about thirty-two or three years old at top; a young man who lives and dreams 'show business' and gives everything that is in him to his 'house.'

"Franklin passed his novitiate as manager of a theatre in an outlying district of Detroit. His enterprise soon won him advancement, and for two years he was solely responsible for the success attained by one of Detroit's largest downtown theatres. Later Franklin answered a call from the Lyric theatre, Buffalo, at that time one of the city's most prosperous vaudeville and picture houses. It was his splendid achievements at the Lyric that prompted Mr. Shea to obtain his services for his mammoth playhouse.

Noted for His Settings

"Readers of the MOTION PICTURE NEWS know him best perhaps through the frequent reproductions of distinctive stage sets that have found imitators all over the country and by hearsay that he understands showmanship, publicity exploitation and newspaper advertising. These things that have made him talked about in the industry at large have likewise made him known to virtually everyone in Buffalo and an influence for good in his community. Stimulated by the liberal support of his chief, Mr. Shea, he is able to give the Hippodrome presentations of pictures a standard of excellence not exceeded anywhere else in America.

"Mr. Franklin has solved the problem of the proper co-ordination of his feature picture, his musical program, his lighting effects, his theatre's internal atmosphere and the curiosity values of his newspaper and outdoor exploitation.

Believes in Advertising

"A great believer in paid advertising in newspapers, Franklin does not ask the dailies to shoulder a burden alone. He knows that his basic product, the amusement he has to sell to the public, must be sound, must be clean, entertaining and challenging. Of course, this is what any and every manager is supposed to do—but there are thousands who do not, haphazard men who assemble haphazard shows and foist them off upon their public via the newspapers and the billboards.

"'If I have a strong, well-balanced show, that is the time I call upon the big siege guns of paid newspaper advertising and publicity,' says Franklin. 'And I lay off to a minimum on a show that does not come up to our own expectations. I know that if I sell a poor show or just an average show I am doing Mr. Shea harm for his big institution. I would be destroying confidence and injuring our standing. The people of Buffalo know that when we say we have a good show at the Hippodrome it IS a good show. Naturally, we try to do this every week.

Urges Honest Exploitation

"'I think that one of the greatest errors showmen make is the misuse of newspapers. They are the great mediums for instant communication with the public, and the exhibitor who promotes bad shows knowingly through his local papers is doing himself harm. The boomerang always comes back.

"'At the Hippodrome, having brought the public inside our institution, we take pride in what we give them. We think we have found visual relief for our audiences in our frequent resort to most unusual stage sets—sets created for the purpose of inducing relaxation, for relieving tension and strain; sets lighted so as to be visible and effective. These sets, during recent months, have done much to strengthen the patriotic feelings of the time—sets for War Thrift stamps; sets for the birthday weeks of our nation's founders and preservers; sets for the Liberty Loan campaigns.'

"Mr. Franklin has just evolved a new plan for the presentation of screen comedies and will introduce it with Goldwyn's 'Smiling Bill,' Parsons Capitol Comedies, and with the occasional farce comedies or melodramatic comedies in which Madge Kennedy and Mabel Normand are seen—for the Hippodrome is the first run home of Goldwyn Pictures in Buffalo.

Contagion of Laughter

"'Laughter is contagious,' explains Franklin. 'If you see a man, woman or child begin to smile or laugh heartily you yourself relax. Unless you are an exceptional human being, your own inclination is to laugh or smile, for most of us react alike from the same causes. The creative sources of humor and mirth are about the same in all social levels. But how can you see whether someone near you is going to laugh in darkened motion picture theatres? The answer is, lighten your house a bit when a comedy is being run; use a three-quarter light; maybe more light than that—get as much light as you can without hurting your screen values. Immediately everyone will be able to see others nearby and people will no longer keep laughs exclusively to themselves. They will share their amusement with others.'"

Ready-Made Ad Talks

"The Firebrand," Story of Revolution-Torn Russia

(Fox Five-Reel Production)

The trials and tribulations of the people of revolution-torn Russia are vividly portrayed in "The Firebrand," in which Virginia Pearson comes to the ——— theatre on ———. How Russia was brought to ruin by her traitors—how Germany worked on the grafting ways of Russian agents—is clearly depicted. It is a play that breeds patriotism, making every American feel that he must do something to end the devilish methods of the Kaiser. The story was written by E. Lloyd Sheldon and the direction of the production was placed in the capable hands of Edmund Lawrence. In Miss Pearson's supporting cast are Victor Sutherland, Herbert Evans, Carleton Macy, Jane Courtney and Willard Cooley. In addition there are hundreds of soldiers and revolutionists and the scenes are beautifully made. In the play Miss Pearson is the Princess Natalya, niece of Prince Andrei Rostoff, who wants her to marry his son, Boris. But the princess has been reading the stories of Julian Ross, an American writer with Russian family connections. Ross is one of the leaders of the Revolution and is captured and thrown into prison. The princess visits the prison camp and it happens that a rock falls and places her in great danger, from which she is rescued by Ross. She promises to help him and accordingly gives him a passport made out in the name of a servant of her uncle's household. He goes to Petrograd and there continues his work for the Revolution. Treachery on the part of the Royalists who are in league with the Kaiser causes the slaughter of a regiment of Russian troops, among whom is the princess' brother. Ross subsequently learns that Prince Andrei is the arch traitor and again using the servant's passport he goes back and kills the prince. This act arouses the hatred of Princess Natalya who forthwith plans to kill the prince. This act arouses the hatred of Princess Natalya who forthwith plans to kill him. She shoots him, but fortunately Ross is wounded only slightly. He then shows the princess proof that the prince, her uncle, had brought about her brother's death. She forgives him and together they slip away to Petrograd where they are married and both work for the revolutionists.

Dorothy Dalton in a Society Drama, "The Mating of Marcella"

(Paramount Five-Reel Production)

There are few motion picture stars who have a more enthusiastic following than Dorothy Dalton, and this fact will doubtless be demonstrated here on ——— when Miss Dalton appears at the ——— theatre in "The Mating of Marcella," a powerful domestic drama by Joseph Franklin Poland. Miss Dalton has done splendid work in this, her newest picture for Paramount, done under the supervision of Thomas H. Ince, and the excellence of her portrayal of the exacting title role has not only served to increase her popularity but has added materially to her reputation as one of the most charming and talented motion picture stars in the country. Mr. Poland, the author, has a long string of successes to his credit but "The Mating of Marcella" outshines them all. The plot is developed with clearness and strength while the characterizations are all that could be desired. R. William Neill, who directed the star in "Love Me" and "Tyrant Fear," had charge of the production under Mr. Ince's supervision—which speaks volumes for its artistic excellence. Thurston Hall plays the leading role opposite Miss Dalton, and Juanita Hansen, a strikingly beautiful blonde, has an important role. Others in the cast are Spottiswoode Aitken, William Conklin, Milton Ross, Donald MacDonald and Buster Irving. In this picture Miss Dalton is a modiste's model, the daughter of a musician whose prolonged illness causes her much anxiety. To obtain money to pay physicians' bills she consents to impersonate the frivolous wife of a rich man for six months, in order that the wife may establish a legal residence in Nevada and obtain a divorce to marry a "Count." The husband falls in love with her. Through the revenge of a discarded admirer of the wife when she was a showgirl, they are made free to marry when this man, disguised as a chauffeur, drives his automobile into a lake and drowns the wife, her new sweetheart and himself.

At the ——— on ——— of ——— week, "The Mating of Marcella," with Dorothy Dalton.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

June 1, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"Mlle. Paulette"	Triangle	5 reels
"The Golden Goal"	Vitagraph	5 reels
"The Little Runaway"	Vitagraph	5 reels
"Cynthiana"	General	2 reels
"The Yellow Ticket"	Pathe	5 reels
"Selfish Yates"	Artcraft	5 reels
"Her Decision"	Triangle	5 reels
"Rose o' Paradise"	Paralta	6 reels
"The Triumph of the Weak"	Vitagraph	5 reels
"Vengeance"	World	5 reels
"Confession"	Fox	5 reels
"O'Garry Rides Alone"	General (Blue Ridge)	2 reels
"The Enchanted Profile"	General (O. Henry)	2 reels

Edith Storey in Romantic Drama by Two Popular Writers of Fiction—Metro

(Mero Five-Reel Production)

To all lovers of romance—hear ye, hear ye, hear ye—that on the ——— of ——— at the ——— theatre, Edith Storey, Metro star, will take you into the heart of Africa with a party of clever actors and actresses and interpret for you C. N. and A. M. Williamson's cleverly written story, "The Demon." It isn't one of the cut-and-dried stories of the fairy princess falling in love with the poor boy from the country, although there is a little princess concerned and around this little princess there is woven a web of mystery which has been so cleverly thought out by the authors and reproduced on the screen by George D. Baker, that the one who leaves the ——— theatre after witnessing Miss Storey's performance, without having enjoyed every minute of the time spent therein, will have been given the best run for their money, the management is capable of giving. Without a doubt, this Metro offering is a worthwhile drama. It has dramatic substance backed by the genius of two of our best contemporary authors who have to their credit more than a score of the "best sellers."

Miss Storey is supported by Lewis Cody, whose screen work has been highly praised by our best critics: Charles Gerard, Virginia Chester, Molly McConnell, Laura Winston, Fred Malatesta, Frank Deshon, Alice Knowland and Ann Shaefer.

Baby Marie Osborne, Child Star, in "A Daughter of the West"

(Pathe Five-Reel Production)

Pathe will present on the screen of the ——— theatre on ——— "A Daughter of the West," a five-part melodrama in which Baby Marie Osborne is featured. This six-year-old tot is unique among child actresses in that she has repeatedly demonstrated that she is capable of sustaining a five-reel story like a veteran of the screen. Not alone to her attractive baby face does she owe her wonderful success, for she possesses a really astonishing talent. Her simplicity is charming and there is a refreshing wholesomeness characteristic of every one of her pictures. While the child interest is maintained throughout the story of "A Daughter of the West," the tiny heroine wears the regulation cowgirl costume and takes part in many thrilling scenes. The strong melodramatic story shows June the daughter of a mismated couple. The mother goes to the seashore with the child and there neglects her and falls in love with a social parasite. The father, a virile Western type of man, learns of the flirtation, hurries to the seashore, defeats the masher in a lively fight and takes the child away, leaving the mother with her new friend, at her request. The father later goes to Hell's Gulch and is elected sheriff of the county, which is being terrorized by "Rawhide Pete's" gang of desperadoes. The child and her little colored friend—who has appeared in all of Baby Marie's recent pictures—are instrumental in rescuing a whole party from being robbed by the bandits. The father starts out to clean up the town and make it a safe place to live in. In the meantime the child's mother dies and her erstwhile lover, coming to Hell's Gulch, buys the most notorious dance hall in the place. In company with "Rawhide Pete's" gang he defies the sheriff and his posse and a big battle follows. "Rawhide Pete," wounded, is escaping when the child lures him into the town jail and locks him up. The dive-keeper and former masher escapes but is later found by the sheriff in a cabin where he is being cared for by the child's governess, whom the father loves. At the request of the governess the sheriff spares the rascal's life, but when the latter's true character is revealed to her she turns to the sheriff with her love. There are wedding bells.

David Graham Phillips' Most Popular Novel "Old Wives for New"—De Mille Creation

(Artcraft Six-Reel Production)

David Graham Phillips was one of our best novelists. Among his most popular works is "Old Wives for New." Jennie MacPherson was commissioned by Paramount-Artcraft to make a screen version of this work for creation on the screen by Cecil B. De Mille, director general of Paramount-Artcraft. The result is a most entertaining screen drama with Elliott Dexter, Sylvia Ashton, Wanda Hawley, Florence Vidor, Theodore Roberts, Helen Jerome Eddy, Marcia Manon, Julia Faye, J. Parks-Jones, Edna Mae Cooper, Gustav Seyffertitz, Tully Marshall, Lillian Leighton and Maym Kelso interpreting the principal roles. The pick of Artcraft's screen artists are seen in this offering. Elliott Dexter is considered by critics to be one of the best leading men appearing on the screen today. Theodore Roberts has been seen in innumerable characterizations for years back. He was equally prominent on the speaking stage before taking up picture work. The remainder of the cast is made up of the best support that is afforded. Many of you have read Mr. Phillips's novel of the same title. It offers a theme that is of vital interest to the public in reference to relationship in the home. It takes a new angle of the eternal triangle problem, shows in its shortcomings the error of a wife neglecting her personal appearance.

"Old Wives for New" will be seen on the screen of the ——— theatre on ——— of ———week.

Baby Marie Osborne in a Western Melodrama, "A Daughter of the West"

(Pathe Five-Reel Release)

You have never seen Baby Marie Osborne in a fiery Western melodrama, have you? The little Pathe star takes the reins of the Western "meller" in her hands, and drives through five reels with all the bravado and determination of a Bill Hart. For the first time in her screen career she will be seen portraying one of the principle roles in a Western picture, titled "A Daughter of the West," produced by the Diando Film Corporation for release on the Pathe program, under the direction of William Bertram. Marie has supporting her Frank Whitson, Marion Warren, Leota Lorraine, J. W. Foster and William Quinn. June divides honors in many of the comedy scenes with a little "pickininny," and if you don't get a good hearty laugh from the scenes in which these two appear, there is something wrong with her laugh storage. Combined with the comedy is a real, old-fashioned Western drama. The picture offers Baby Marie in an entirely different atmosphere and an entirely different role. She meets every expectation and lives up to the confidence placed in her by Director Bertram.

Baby Marie Osborne, Pathe clever little girl actress, will be seen on the screen of the ——— theatre on ——— of ——— week in "A Daughter of the West."

"Midnight Madness," Produced by Rupert Julian, Who Directed "The Kaiser"

(Universal Five-Reel Production)

Many of you have seen "The Kaiser, the Beast of Berlin." You all pronounced it a "knock-out." It was. That point is generally conceded. You will remember that Rupert Julian portrayed the "Kaiser," and directed the production. You will also remember that Elliott J. Clawson collaborated with Mr. Julian on the story and scenario. These two capable workers in the motion picture field, have gotten together and turned out another since the creation of the "Kaiser." "Midnight Madness" is the title. The story was written by Mr. Clawson, and produced under the personal direction of Mr. Julian. Kenneth Harlan, Universal's star juvenile, and Ruth Clifford, who has been seen in many successful Bluebird productions, have the featured role. In the supporting cast are seen Harry Van Meter, Harry M. Holden, Louis Willoughby and Miss Harris. It is in five reels. In theme it is as unlike Mr. Julian's production of the "Kaiser" as daylight is unlike drakness. But it's a corking good picture, and the management of the ——— theater wants every one of his patrons to take advantage of the opportunity afforded them to see Mr. Julian's latest screen creation. In announcing the subject matter of the story, let it suffice to say that it is a mystery story of the first water. It's a corker. See it.

At the ——— theatre on ——— of ——— week, "Midnight Madness," a Rupert Julian production, with Kenneth Harlan and Ruth Clifford in the leading roles.

Louise Glaum Your Favorite Exponent of Emotional Acting in "Shackled"—Paralta

(Paralta Play—Six Reels)

Your favorite exponent of dramatic art on the screen, Louise Glaum will appear in "Shackled," a Paralta play, ——— of ——— week. In her portrayal of the part of a beautiful young girl who has been deceived by the glare of finery and riches, Miss Glaum creates a dramatic study before the camera that is deserving the consideration of every patron of the ——— theatre. Although caught in the web of a moral leper. Lola Dexter, portrayed by Miss Glaum, demonstrates that there is redemption. She frees herself from the bonds, and goes out into the world and by her clean, upright living, demands the respect of those who would condemn her. "Shackled" teaches a lesson that all will be the better for having learned. The weakness of some, the determination of others, and, lastly, the "never-say-die" spirit that prompts the strong of heart to seek redemption and demand respect when victor. Miss Glaum never disappoints her audience. Whether she portrays the vampire of the underworld, the girl of the West or the unfortunate who has been led astray by the desire for riches and pretty clothes—one can always expect a performance of true dramatic exposition.

In her late picture she is supported by W. Lawson Butt, Charles West, Roberta Wilson, Jack Gilbert and Roy Laidlaw. "Shackled" will be seen on the screen of the ——— theatre on ——— of ——— week.

Mme. Olga Petrova in Play by Middleton, "Tempered Steel"—Theatrical Story

(First National Release)

Madame Olga Petrova, Ralph Ince and George Middleton—some combination—what. George Middleton started the ball rolling with a rattling good story—remember the "Polly With a Past." If you have been to New York this season you probably dropped over to the Belasco where it is now playing to crowded houses. Madame Petrova is featured in Mr. Middleton's creation, and Ralph Ince was in charge of direction. All this serves to introduce "Tempered Steel," which will hold the boards at the ——— theatre on ——— of ——— week. In the supporting cast with Madame Petrova are seen J. Herbert Frank, Thomas Holding, William Carlton, Mrs. Walton, Edith Hinckle, E. J. Radcliffe and Matilda Brundage. "Tempered Steel" is the latest work of Madame Petrova before the camera. It is distributed by the First National Exhibitors' Circuit, and presents one of this distributing company's best. This marks the fourth appearance of the star on her calendar of eight release for the current year. The story opens in the South, and then switches to the heart of New York's theatrical district. Madame Petrova has the role of a beautiful Southern girl struggling for recognition against her enemies. A story of New York's theatrical life always proves interesting because in the lives of those struggling to reach the top of success on the stage, is developed the human tragedies that try the nerve of those fighting, sometimes against hope.

Madame Petrova at the ——— theatre of ——— week in "Tempered Steel."

"A Game with Fate," Great Vehicle for Harry Morey

(Vitagraph Five-Reel Production)

The management of the ——— theatre announces as its attraction for ——— "A Game With Fate," a Vitagraph production in which Harry Morey is starred. Morey is one of the most popular actors before the motion picture-going public and his popularity has been well earned. In "A Game With Fate" he has one of the greatest roles of his career, and this is said with full recognition of his wonderful work as Joe Garson in "Within the Law." Associated with him is Betty Blythe, who makes her first appearance as a Vitagraph leading woman. Miss Blythe has already attracted much attention by her fine performances as Madame Arnot in "Over the Top," with Arthur Guy Empey, and in "The Business of Life," with Alice Joyce. Besides, she is one of the beauties of the screen. The danger of reliance upon circumstantial evidence in criminal cases forms the basis of the story of "A Game With Fate," which was written especially for Mr. Morey by Tom Terriss. According to the tale, Henry Dawson, a wealthy young broker and clubman, disappears while a guest at a garden party at the home of Elaine Huntington. He is last seen entering the car of Robert Harwell, who is in love with Elaine. Investigation by detectives shows that Dawson and Harwell had quarreled the day of the party over money matters, and the latter, offering no defense and denying nothing, is tried for the murder and sentenced to the death chair. Hardly needless to say, he is not guilty, but the wonderfully clever twist given the story whereby this fact is definitely proved makes this quite unique among detective dramas. The work of the splendid cast, which includes Denton Vane, Percy Standing and Robert Gaillard, among others, adds much to the enjoyment of the picture.

Harry Morey, in this great detective play, comes to the ——— on ———.

Marguerite Clark in "Prunella," Version of Her Stage Success

(Paramount Five-Reel Production)

It is seldom that one sees an actress on the screen portraying a role in which she has previously achieved success on the stage, yet that is what winsome Marguerite Clark does in "Prunella," the Paramount picture which comes to the screen of the ——— theatre on ———. While Miss Clark made her greatest stage hit in this charming story of love in a Dutch garden by Granville Barker and Lawrence Housman, yet it is the unanimous opinion that in the screen version she excells her previous effort. This is doubtless due in part to the faultless direction of Maurice Tourneur, the celebrated producer of picture plays, who made screen history with "The Blue Bird," "Barbary Sheep," "Rose of the World" and other masterpieces. The screen version has been taken bodily from the play and many features that were impossible of production on the stage, such as the details of the glorious old garden where dwelt Prunella and her three aunts, have been incorporated. Prunella, the child heroine, lives with her queer spinster aunts, Prim, Privacy and Prude. A troupe of vagabond players comes to town and Prunella, moved to curiosity, takes just one peep over the garden hedge. A Pierrot, swinging along the road, leaps the hedge to make violent love to the pretty child and late that night comes with a ladder and steals her away while the aunts slumber peacefully on. The scene shifts back to the old garden three years later. There is only one of the old aunts there now and she is waiting to give up the keys to a rich stranger. Her surprise when she discovers it is Pierrot himself, returned saddened and wiser to await Prunella's return to her old home, is as great as that of the audience when Prunella, too, comes back to the old garden, and "all's well that ends well."

IF YOU MISS ONE

We're Always Glad to Supply Any Missing Ad Talks for Your Special Need

WE strongly advise you to either index these Ad Talks or to clip them out and file them away. That's the surest way to have them at hand when the need comes along.

But if you should misplace one of them, or it should happen that there appears here no Ad Talk on the picture that you are going to show, don't hesitate to sit down and write to us asking for it.

That is what the Service Bureau is here for—to fill your every need. There is nothing too little or nothing too big for us. And we pay just as much attention to the requests from the manager of a 200-seat house in the village as we do to the leading exhibitor in the metropolis.

Write the letter, stick a stamp on the envelope, and address it to us, and just as soon as Uncle Sam can hustle the mail back to you, you'll have the Ad Talk—OR ANY OTHER SERVICE THAT YOU ASK FOR—AND FREE.

"De Luxe Annie," a Crook Play That Is Different

(Select Seven-Reel Production)

Patrons of the ——— theatre will be given an opportunity on ——— of seeing a crook play that is different, so to speak, when Norma Talmadge will be presented on the ——— screen by Joseph M. Schenck in "De Luxe Annie," a picturization of the splendid stage success by Edward Clark, which enjoyed tremendous popularity on Broadway during the past winter. Scammon Lockwood wrote the original story which appeared in the Saturday Evening Post as a two-part serial. The story has a thrilling plot but an unexpected psychological twist makes it even more engrossing. In the photoplay, which was adapted by Paul West and directed by Roland West, Miss Talmadge has achieved the triumph of her career, and that is saying much. Moreover, she is ably assisted by a fine cast which includes Eugene O'Brien, Frank Mills, Edwards Davis and others. The story involves the efforts of Walter Kendal, a lawyer, and his friend, Dr. Niblo, a criminologist, to capture a couple of clever swindlers. Jimmy Fitzpatrick and Mrs. Archer. They trail the pair to Jimmy's house and Julie Kendal, fearful for her husband's safety, follows them. A fight ensues in which Julie is badly hurt by Jimmy, and recovering consciousness she wanders off into the night. Her nature is changed, her memory of the past being a blank. A long time later Jimmy runs across her in Chicago and the two become pals, Julie developing into a clever crook known as "De Luxe Annie." Back in New York they are located by Kendal through a detective and Kendal proceeds to make love to his own wife, who does not recognize him. Many thrilling adventures follow but all is straightened out when "Annie" submits to an operation and her old self is restored.

Curwood's "Baree, Son of Kazan," Inspiring Story of Land of Eternal Snow

(Vitagraph Five-Reel Production)

The camera has caught the beautiful scenic effects registered in Bear Valley of the Rocky Mountain region and with it has recorded in detail one of James Oliver Curwood's most human stories, "Baree, Son of Kazan." It was a Vitagraph camera man who did the shooting of these scenes with David Smith directing. Two of Vitagraph's most popular players, Nell Shipman and Alfred Whitman, are seen interpreting the stellar roles. In reality the hero of the play is a dog, whose intelligence is almost human. The story in its construction and the character with which it deals, reminds one of a Jack London brand of human-interest stories. There is none of the spectacular in it but it has what is always acceptable as entertainment whether between the covers of a book or reflected on the screen in animated motion, human interest. And as a background for its action which takes place in the snow covered mountains of the Great Valley region in the Rockies, it presents some of the most beautiful, inspiring scenic effects ever registered by the camera. Its cooling effect will be more in evidence than the electric fan—miles of snow, the fur garments of the inhabitants in the land of eternal snow—in short, everything that goes to inspire cool surroundings. Regardless of the height of the mercury in the thermometer, you will leave the ——— theatre refreshed. It is Vitagraph's best feature and James Oliver Curwood's best story.

The Brightest Ray of Sunshine on the Screen—June Caprice, "Blue-Eyed Mary"

(Fox Five-Reel Production)

William Fox has the exponent of the vampire lady in the person of Theda Bara. Going to the other extreme he has in the person of June Caprice, the exponent of the "sunshine girl." This little radiator of sunshine comes to the ——— theatre on ——— of ——— week in her latest work before the camera, "Blue Eyed Mary," and in her portrayal of the featured role she upholds her reputation as the Fox "Sunshine Girl." The executives of one of our largest corporations lay down as the cardinal rule for their employes to follow—"The girl with the smile wins." Miss Caprice follows this axiom in her latest work and is rewarded a hundred fold. With her smile she brings together her father and his parents from whom he had been estranged for years because he had married against their wishes. The power of a smile to bring about happiness and goodness in this world is convincingly set forth in this Fox picture running in five reels. Dull moments are conspicuous because of their absence in "Blue Eyed Mary. Little Miss Caprice smiles her way to a complete victory and all will accord her that honor after witnessing her performance. Supporting her in this production are Helen Tracy, Blanche Hines, Bernard Randall, Thomas Fallon, Jack McLean Florence Ashbrooke and Henry Fallam. Harry Millarde directed.

"Old Hartwell's Cub," Story of a Son's Devotion to His Father

(Triangle Fve-Reel Production)

"Old Hartwell's Cub," the Triangle photoplay which comes to the ——— theatre on ———, reveals the love of a son for his aged father who has become a victim of drink. Here is heart-interest aplenty and William Desmond, who plays the "cub," and Percy Challenger, who portrays the old man, make the most of the splendid opportunities offered them by the author, Mable Richards. Mary Warren has the feminine lead, playing opposite Mr. Desmond, and other important roles are in the hands of Walt Whitman, Eugene Burr, Dorothy Hagar, Graham Pette and William J. Ellingford. The devotion of Bill Hartwell to his drunken old father avails little with the populace of Matherville, who are indignant over the way old Tom conducts himself, but Bill has at least one friend, Rev. David Lane. At the latter's house he meets the pastor's daughter and promptly falls in love with her. But a rival—a maried one—deceives her into accepting him, and not until his deceit is uncovered by Bill, long after the marriage, does Mary Kane finally reach the haven of true love and devotion. The whole makes a pretty story which is certain to please ——— patrons.

Live News from the Producers

Fox to Issue "Big Six" Series

Theda Bara's "A Fool There Was," First of Series of Bara and William Farnum Pictures, Re-edited and Revised

BEGINNING in June, the Fox Film Corporation will issue a number of the best known Theda Bara and William Farnum productions, in re-edited and revised form. The first of these issues will be "A Fool There Was," Miss Bara's famous vampire production, and the pictures, which Mr. Fox has termed "The Big Six of 1918," will be issued in the following order: "A Fool There Was," "The Bondman," "The Clemenceau Case," "The Plunderer," "The Two Orphans" and "A Soldier's Oath."

"As is apparent from the list," says a Fox statement, "the Bara and Farnum dramas are alternated. We have not yet decided definitely just when the first of these Bara super-productions is to go out, but the date depends largely upon the time when the new matter for their exploitation is finished.

"We are not only having them completely revised by Miss Hettie Gray Baker, the editor of our productions, but we are preparing entirely new lithographs, new lobby displays, new slides, new cuts, new mats and new press matter.

"Our branch offices are going to conduct a vigorous campaign on 'The Big Six,' and, incidentally, we plan to make that slogan known well throughout the film world. Their efforts will be backed up by the home office by extensive advertising and publicity.

"We desire to call the attention of exhibitors everywhere to the fact that each of the six photoplays, in its 1918 version, is to be released in five reels. This should make them even snappier and brighter and faster-moving than in their original form.

Theda Bara, in "A Fool There Was," William Fox Production

"'A Fool There Was' has been selected as the initial issue. We have in this photoplay what is, without question, one of the most widely publicized films that has been produced. It should attract greater attention than ever because of the many notable plays Miss Bara has had since.

"Our most radical departure will probably be made in the 1918 version of 'The Bondman,' Hall Caine's wonderful story, in which William Farnum stars. This picture, originally in six reels, is to be issued now in five, and it is exceptionally powerful because the action has been crowded into smaller footage."

New Players Engaged by World Pictures

TWO players of prominence have recently become affiliated with World Pictures. One is Warner Oland, one of the most versatile of screen "heavies," and the other is Margaret McWade, a member of one of America's best known theatrical families and herself an actress of proved ability.

Mr. Oland is of Swedish parentage and has had a long experience on the stage, playing with Viola Allen and Sothern and Marlowe in Shakespearian roles, with Alla Nazimova in "The Master Builder" and "A Doll's House" and with Helen Ware in "The Price."

In the camera world he was associated with Theda Bara, John Mason and Fanny Ward and appeared with Irene Castle in the serial "Patria" and then with Pearl White in "The Fatal Ring." His first appearance in World Pictures will be in the principal Chinese role in "Mandarin's Gold," featuring Kitty Gordon and directed by Oscar Apfel.

Miss McWade, who is at present appearing in "Blood of the Trevors," in which Barbara Castleton is starred, has played leads on the speaking stage with Robert Edeson, Rose Stahl, Helen Ware, Elsie Ferguson and others of prominence. Her first appearance on the stage was made at the age of six months in "Rip Van Winkle."

Miss McWade's father was a contemporary of Booth, Forrest and Barrett.

Essanay Makes Series of Marionette Pictures

Essanay has nearly completed a series of ten pictures which it claims are the most unique ever produced. The chief characters are Mugsy, Mose and Mike, marionettes, although in some of the pictures human characters take minor parts. The dolls are fourteen inches high and act before the camera just as human beings act. They run the gamut of facial expressions, depicting fright, grief, joy, anger, terror, jealousy, hate, love or any other emotion.

Director Howard S. Moss and Charles B. Bennes have spent months in the production of these pictures. The making of the many dolls, to get the various facial expressions, also entails long tedious work. This is said to be the first time in doll pictures in which the dolls have been able to show a change of countenance.

Among the first releases will be "Cracked Ice," "Ups and Downs," "All Balled Up," "Drafted," "Angels Food" and "Their Jonah Day." The pictures run five hundred feet each.

Betty Blythe Is Featured with Morey

"A Game with Fate," starring Harry Morey and Betty Blythe and scheduled as the Vitagraph Blue Ribbon release for the week of June 3, marks Miss Blythe's first appearance as a Vitagraph leading woman, although she has already attracted attention by her performances in "Over the Top," with Sergeant Empey, "The Business of Life," with Alice Joyce, and other Vitagraph features.

The play, which was written specially for Mr. Morey by Tom Terriss, is an exposition of the dangers of circumstancial evidence in criminal cases and is said to offer the star the most satisfactory role he has had since his portrayal of Joe Garson in "Within the Law." Paul Scardon directed, and the cast includes, among others, Percy Standing, Denton Vane and Robert Gaillard.

McLaughlin Starts on One with Desmond

Director J. W. McLaughlin, the title of whose offering, "The Mossback" has been changed to "The Man Who Woke Up," a Triangle June 2 release, has started work on a new picture that will serve as a vehicle for William Desmond. The story opens in the East and then jumps to the Canadian Northwest where Desmond is shown as an officer of the Northwest mounted police. Maude Wayne will be seen as Desmond's leading woman.

Jean Hersholt, Clara Horton, Jack Curtis, Zenaida Williams and Edward Piel Are Among the Featured Players in Triangle's "The Servant in the House," which Has Been Completed

Plan Strong Exploitation for Petrova Play

In order that those exhibitors who will present "Tempered Steel," the fourth special starring vehicle in which Madam Petrova is shortly to be seen, may exploit this feature on the widest possible scale, arrangements have been completed between the First National Exhibitors' Circuit and the Petrova Picture Company, whereby both organizations will join their publicity forces in a concentrated effort to accomplish this end. "Tempered Steel" was written specially for the Polish artiste by George Middleton, author of the stage success now current on Broadway, "Polly With a Past." It was personally directed by Ralph Ince, one of the foremost American producers in the film world, and a specially engaged cast appears in support of Madame Petrova throughout the screen play. This cast is headed by J. Herbert Frank, and includes E. J. Radcliffe, Thomas Holding, Edith Hinckle, Matilda Brundage, and several other players whose personalities are known to the motion picture public.

Patriotic Serial Enjoying Renewed Popularity

Reports from General Film Company exchanges indicate that the patriotic serial "A Daughter of Uncle Sam" is on its second wave of popularity. Bookings on this single-reel, twelve-episode production featuring Jane Vance and William Sorelle have again jumped in number, it is said, in spite of the first-run completion of the releases. This renewed popularity of the picture is ascribed by General Film to the many patriotic activities of the country at this time, including the intensified participation of our troops in the battles on the western front, the Third Liberty Loan drive and the second Red Cross War Fund drive at home. Although not a war picture, "A Daughter of Uncle Sam" is an appropriate war time subject through dealing with the enemy spy evil as combatted in the United States by staunch Americans.

"Servant in the House" Filmed

H. O. Davis Completes Big Production with Members of Triangle Stock Company in Cast—Play Takes Evening

H. O. DAVIS has completed at Culver City, Cal., the screen version of Charles Rann Kennedy's celebrated drama of religious revolution, "The Servant in the House." The picture, like the stage play, occupies a full evening. But the photoplay, it is asserted, has gone much farther than the play ever could—farther than the play even dared.

The story of "The Servant in the House" is fairly familiar—the overthrow of the stiff and hypocritical traditions of a rich church, symbolizing the decay of religion from spirituality into temporal power. The vicar of this church has a brother, who, as a typical "drain man" of an English city, has sacrificed everything, including even the life of his wife and his own happiness, to secure the young cleric's advancement. But to no purpose, for the breach widens between them, and presently they are strangers. Years pass, and the clergyman, having married the sister of the Pharisaic Bishop of Lancashire, rich and corrupt, has a fashionable and established church. But presently the odor of an ancient sewer—apparently—pollutes the air and drives the parishioners from service. A drain man, merely summoned professionally, turns out to be the humble and long-lost brother, while a mysterious East Indian servant in the vicar's home—a figure almost Christ-like in directness, force, and spirituality—in fact, he is the *Christ*-symbol of the play—welds the conflicting elements, reunites the brothers in the common cause of humanity, when the discovery is made that the corruption is a broken tomb of dead priests, and drives out the shallow conceit and temporarily powerful Bishop of Lancashire, as Jesus drove the devils into the swine, and the swine into the sea.

In the stage play these things were suggested and talked about. In the screen play only the philosophy and the religious elements are left to words, although these words involve the use of three hundred and forty-four insert titles.

Jack Curtis as the Drain Man, Harvey Clark as the Bishop of Lancashire, Jean Hersholt as the Bishop of Benares, Edward Piel as the Vicar, Zenaide Williams as the Vicar's wife, Claire Anderson as the wife of the Drain Man, and Clara Horton as his daughter, are the principals in the cast, every member of which is associated with the new Triangle stock company of the Triangle Film Corporation, of which H. O. Davis is vice-president and general manager.

Special Sunday Permit for Gerard Film

A unique tribute has been paid to the patriotic value of "My Four Years in Germany" by the city of New Bedford, Mass.

For some time the law against Sunday showings has been strictly enforced in the New England town, but after the Mayor and the members of the City Council had witnessed a screening of the Gerard picture they issued a special permit for its exhibition at Gordon's Olympia on any and all forthcoming Sundays that the management of the theatre might desire to show it.

Katharine MacDonald New Lead with Ray

Katharine MacDonald is to be seen in support of Charles Ray, the Ince star, in his new Paramount picture, "His Own Home Town," Miss MacDonald is declared to be one of the most beautiful women on the screen today and is said to possess as well a fund of talent and the ability to impress by her personal charm.

The story of "His Own Home Town" is by Larry Evans and is said to offer the star a typical Charles Ray reel.

Theda Bara, William Farnum and Jewel Carmen, All William Fox Stars

Pretentious Play for Jewel Carmen

As a starring subject for Jewel Carmen, the Fox Film Corporation now has in course of production at the Fox Hollywood studios a picture based upon Gouverneur Morris' dissection of metropolitan life and character, "You Can't Get Away With It." Incidentally, this production marks the initial work of Robert Thornby as a member of the William Fox directorial forces.

A Fox statement says that this production not only will be by far the most pretentious Miss Carmen has ever appeared in but will be one of the most costly photodramas the company has ever released as a Special Feature.

Director Thornby has been busy during the past few days casting for the subject and supervising the erection of the first "sets." The names of the members of Miss Carmen's supporting cast will be announced shortly.

Several of the leading film corporations are said to have been in a spirited competition for the motion picture rights of "You Can't Get Away With It" and the Fox organization—especially the scenario department—is delighted at having made the purchase. The story is not only the work of one of America's most distinguished and widely read authors, but is said to have the further advantage of being admirably suited to the screen.

"Too often," the statement declares, "the producer spends thousands of dollars in acquiring a famous story and does not discover until it is too late that it doesn't lend itself well to picturization. We are extremely pleased, therefore, at obtaining a story of which we are sure in advance."

Dramas are now being produced in the West by a staff of five Fox directors. These men are J. Gordon Edwards, Frank Lloyd, Edward J. LeSaint, Lynn Reynolds and Mr. Thornby. In addition, there are a number of Sunshine Comedy makers under the supervision of Henry Lehrman, at the big Hollywood plant.

Laemmle Would Curb Waste in Prints and Postage

President Carl Laemmle, of Universal, during his trip to Universal City, has discovered that the local postmaster is keeping close check on postage waste. Mr. Laemmle has written the New York office telling of his experience and suggesting that postage waste be guarded against just as carefully in New York as on the West Coast. In his letter, Mr. Laemmle said:

"The other day we were called down (and very properly, too), because in sending out a letter we had used a special delivery stamp when a 3-cent stamp would have taken the letter to its destination just as quickly if we had only stopped to figure that way. We deserved the rebuke.

"There is still another chance for a tremendous saving in the whole picture business, but we cannot effect it unless we get the co-operation of our customers. I refer to the silly custom of booking pictures according to age.

"Every company in the business is put to an extra and unnecessary expense every year because exhibitors still cling to the old-fashioned notion that the age of a picture has something to do with its value. As a result of this insistence on the part of the exhibitors, all companies use many more positive prints than they should, simply in order to cover the country more quickly. These extra prints are pure waste.

No Casualties—Yet

"Three Hundred Thirteen" is the number that designates the picture on which Al. Christie is now at work at the Christie comedy plant. To date there have been no casualties reported by him in his cast.

General Film to Handle "Zeppelin L-21"

General Film Company announces that it has taken over the distribution of "The Last Raid of Zeppelin L-21" through its thirty exchanges throughout the United States and Canada. After all preparations had been made to distribute the feature on a State Right basis, the plans of the Interstate Film Company were changed in order to secure a wider distribution.

Special one-sheet and three-sheet posters are now being prepared by General Film Company, and slides and other advertising material will be immediately available for this exceptional "punch" film.

"The Last Raid of Zeppelin L-21" is a condensed and connected story of great war adventures, the climax of which is the victory of Great Britain's anti-aircraft defenses against the colossal Hun dirigible which had bombed the east coast of England and the environs of London. Presented in two-reel form, the picture necessarily is one of action clear through. Its heroes are anonymous except for Lieut. W. L. Robinson, the British aviator whose intrepid attack on the Zeppelin brought it down ablaze to fall among the ruins its bombs had caused. This enemy disaster is already current history from the newspaper accounts of the Zeppelin L-21's fate, and the filmed account is expected by General to be a great drawing card at all theatres where it is shown.

Ella Hall's Farewell as Bluebird Star

In "Woman Against Woman," the Bluebird release for June 10, both Priscilla Dean and Ella Hall are to be seen in prominent roles. It will be Miss Hall's final appearance as a Bluebird star.

Miss Dean appears as a vampire, the head and brains of a clique of notorious international thieves, while Miss Hall was picked for the star lead, that of a society girl who is being forced into marriage with a man three times her age.

"Sisters of the Golden Circle," a General Film Release, was Filmed in Part on Fifth Avenue

Hobart Henley, Goldwyn Director

Henley a Thorough Director

Sympathetic Understanding of His Players Is Real Secret of His Success — Now Directing Third Picture for Mae Marsh

THE success of Director Hobart Henley in directing Mae Marsh, now in the midst of her third production under his supervision, has occasioned no little comment among those in touch with Goldwyn activities. Heretofore Miss Marsh has had a new director for each of her productions, Goldwyn feeling that the summit of her art had not been reached. At their first meeting Miss Marsh recognized in Mr. Henley all the essential qualifications of a successful director, not the least important of which is sympathetic understanding.

It is this sympathy which gives Hobart Henley power and perception and is in itself the real secret of his success as a director. He is as acutely alive to the feelings of the player of a "bit" as he is to the star's conception of a role, and labors as diligently to bring out the best in a child as he does to surround a leading player with appeal. His striking success with Goldwyn Pictures starring Mae Marsh is evidence of this. They are perfect examples of Hobart Henley's art.

Immediately a script is handed to him, he reads it as he would a novel, for enjoyment only. It takes form in his brain as a narrative. He looks upon it almost impersonally. Then, as the story begins to digest in his mind, it assumes the aspect of a photoplay, with the high lights visualized. From that moment the production may be said to start. After that he leaves nothing to the inspiration of the moment, nothing to chance and little to the exigencies of actual direction. For this reason he produces rapidly, smoothly and with the least appreciable delay. His value to Goldwyn is enhanced by this thoroughness and facility.

"Missing" Story of Part of Women in War

Commodore J. Stuart Blackton's latest Paramount picture, "Missing," taken from Mrs. Humphry Ward's novel, presents the woman's side of the great war.

The scenario is by Commodore Blackton and James Young; the latter is directing, with the Commodore supervising. The story in brief is that of two sisters, one an elderly and much-soured woman and the other young and beautiful. The former hopes to replenish the family exchequer by marrying off her sister to wealth and title. But Nellie, the younger, marries a British officer just before he leaves for the front. A kindly and influential man, Sir William Farrell, admires Nellie also and befriends her when her husband is away. The elder sister, Hester, thinks she sees a chance for a match if George, the husband, is killed. The young wife thinks only of her husband. Then she hears he is wounded and missing. She refuses to believe him dead. Hester goes to investigate, and, finding her brother-in-law wounded and with his memory gone, repudiates him. But George recovers and happiness returns to Nell, even at the sacrifice of learning her sister's perfidy.

Several Lloyd Comedies Await Release

"Fireman Save My Child," "Sic 'Em Towser," "Somewhere in Turkey" and "The City Slicker" are some of the new Harold Lloyd comedies now awaiting release by Pathe under the Pathe-Rolin trademark.

For some time now, since starting on the new comedies, Lloyd has scorned a slapstick make-up. He has no grotesque stuff in his personal appearance at all; merely depending upon his cheery smile and a pair of horn-rimmed spectacles to get his effect.

Book Dealers to Co-operate With Jewel

THE publishing firm of Grosset & Dunlap has issued a popular-priced edition of Mary Roberts Rinehart's novel, "K," and is circularizing every large bookseller in the United States to the end that exhibitors throughout the country may have the active assistance of book dealers in exploiting the Jewel production, "The Doctor and the Woman," the screen version of the novel.

The advantage of having an exclusive window display of the novel "K" just prior to the presentation of the picture is urged as the very best kind of a selling campaign not only for the book but for the picture.

In a letter to exhibitors Jewel suggests that they call upon the book dealers and arrange the details.

Department stores with representative book departments are urged by Grosset and Dunlap to carry display space in their daily newspaper calling attention to both the novel and the picture.

While there has been previous co-operation between publisher and producer the executives of Jewel Productions say they have no record of any case where the publisher gave such hearty co-operation.

It is confidently predicted by Jewel officials that proper co-operation on the part of exhibitors will produce surprising results in the exploitation of this Lois Weber feature.

"Woman Against Woman" is the Bluebird Production which Has Been Scheduled for Release on June 10. It Features Priscilla Dean and Ella Hall.

Big Bookings for Empey Film

Greater Number of Prints of "Over the Top" Now Working Than of Any Other Vitagraph Production

VITAGRAPH announces that as the result of a record-breaking week at the Academy of Music, the largest auditorium in Philadelphia, Fred G. Nixon-Nirdlinger has booked "Over the Top," Vitagraph's war special, for every theatre in which he is interested. This is in addition to a booking of four weeks already arranged for the Nixon theatre in Atlantic City, where the Philadelphia theatrical magnate is preparing for an all-summer run of the Empey feature masterpiece.

In a telegram to Walter W. Irwin, General Manager of the Vitagraph distributing organization, at the completion of the Academy run last week Mr. Nixon-Nirdlinger said:

"Congratulations on Empey in 'Over the Top' and thanks for the wonderful cooperation of yourself and entire Philadelphia staff in making the engagement at the Academy of Music such a brilliant success. Sorry we could not get a second week at that theatre, but previous rentals interfered. Have booked the picture in every theatre in which I am interested and expect a repetition of the record-breaking business which put 'Over the Top' over the top of any picture that has ever played at the Academy."

The success of "Over the Top" at the Philadelphia Academy of Music is a really remarkable testimonial to the Vitagraph special, because the Academy is the largest auditorium in the Quaker city, and has a seating capacity exceeded by only a few houses in the United States. It is in the heart of the city and has long been the gathering place of the Philadelphia elect, being the scene of the annual Assembly Ball, the prime social event of the year, flower shows and other big gatherings.

The Nixon-Nirdlinger telegram, it is stated, is characteristic of scores which have been received at the Vitagraph offices from exhibitors of the great picture in the last few days.

Harry Morey and Betty Blythe, in Vitagraph's "A Game With Fate"

Incidentally, General Manager Irwin reports that bookings on "Over the Top" continue unabated, one of the recent additions to the list of prominent exhibitors who have contracted for it being Tom Moore of Washington, D. C., who will show it in his Strand theatre at the National capital.

It is announced by Vitagraph that a greater number of prints are working on "Over the Top" than on any other production, special or regular, ever put out by the company. Every one of the company's branches has called for extra prints and in the New York territory alone a record number of prints has been working continuously since the picture was released at the beginning of the present month. Bookings already in the New York office, it is announced, are sufficient to keep these prints busy until the last week in June.

Juanita Hansen in Dorothy Dalton Play

JUANITA HANSEN, said to be one of the most beautiful screen actresses and a decided blonde of the statuesque type, will be seen in support of Dorothy Dalton in "The Mating of Marcella," produced by Thomas H. Ince for Paramount to follow Miss Dalton's "Tyrant Fear."

Thurston Hall again plays opposite Miss Dalton. In accordance with Mr. Ince's belief that the public becomes accustomed to and welcomes combinations of star and leading man or woman, Mr. Hall has been retained to play leads with Dorothy Dalton and has proved a great favorite with audiences.

William Conklin, Donald MacDonald, Milton Ross, Spootiswoode Aitken, Buster Irving and others will also appear and from all indications the cast will be a superior one.

Joseph Franklin Poland wrote the story and R. William Neill, who has directed all Miss Dalton's previous Paramount pictures, is again at the helm, with Mr. Ince supervising.

Paramount's offerings featuring the beautiful Miss Dalton have won high favor with film patrons and they will naturally be interested in the announcement that "The Mating of Marcella" gives the star an unexampled opportunity to act, wear handsome gowns and depict a character that has many prominent prototypes in real life.

The scenes in a great department store where, as Marcella Duranzo, Dorothy Dalton poses as a model in exquisite gowns she would love to own but may not, make a beautiful picture. Later, as the co-respondent, innocent enough, in a divorce suit, she develops her powers as an actress and in the tragic climax which, however, brings her into her own, she is said to excel.

Chautard Signs for Long Term with F. P.-Lasky

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, makes the announcement that Emile Chautard, the noted French director, has signed a long-term contract to direct Paramount and Artcraft pictures.

Recent pictures produced by Mr. Chautard are "Magda," "Marionettes" and "The House of Glass," starring Clara Kimball Young; "The Eternal Temptress," a Paramount picture starring Lina Cavalieri; "The Ordeal of Rosetta," starring Alice Brady, and "Her Final Reckoning," starring Pauline Frederick, a Paramount picture which has just been completed. Mr. Chautard will direct Miss Frederick in the next picture to follow.

Mr. Chautard has been a life-long student of drama, having been a well-known actor on the Continent before associating himself with motion pictures. For many years he was leading man with Mme. Rejane, playing the role of Napoleon in "Madame Sans-Gene" more than 1,600 times. Among other well-known plays produced in France in which he played the leading male roles are "La Gamine," "Le Scandale," "Alias Jimmy Valentine," "A Doll's House," "Divorcons" and "Alsace."

He later was general manager and stage director of the Rejane theatre in Paris, and was the producing director of the Renaissance theatre and the Gymnase theatre, staging the productions of the greatest actors in the world. He deserted the stage to accept the position of producing director for the French Eclaire Company, and his artistic accomplishments attracted wide attention. Maurice Tourneur was a pupil of Mr. Chautard and was taught the intricacies of film production along the lines that the dramatic wizard had inaugurated.

Emile Chautard, Director of Paramount and Artcraft Pictures

Harry Hilliard Will Appear With May Allison in a New Metro Production

Cast Named for Allison Play

Metro Surrounds Star in Her Picture, "The Way to a Man's Heart," with Carefully Selected Supporting Players

IN "The Way to a Man's Heart," May Allison's third starring subject, which was written for her by June Mathis, the star has the support of a cast which Metro considers one of the strongest it has ever provided for one of its artists.

Harry Hilliard plays opposite the star in the role of Perry Arnold. For two years Mr. Hilliard was leading man under the Fox banner for such stars as Theda Bara, June Caprice, Valeska Suratt and Vivian Martin. On the stage he has appeared prominently with Wilton Lackaye, Blanche Ring, Florence Reed, Marie Dressler and Cyril Scott. Mr. Hilliard joins Metro after a successful engagement in "The Very Idea," in which he played the role originated by Richard Bennett.

Frank Currier, Metro character actor, is seen in another "father" role as Daniel Houston, the parent of Virginia Houston, who is portrayed by Miss Allison. One of Mr. Currier's greatest characterizations is that of Pharos, the old Gypsy chief, in "Toys of Fate," the latest picture starring Nazimova, a Screen Classics production.

Edward Connelly, another actor who appeared in "Toys of Fate," plays Lionel Houston, the brother of Daniel. He played Dr. Zulph in Metro's Serial "The Great Secret," starring Francis X. Bushman and Beverly Bayne. Stage successes of Mr. Connelly include Arnold Bennett's "The Great Adventure" and George Ade's "The Colonel."

Christine Mayo, who is a member of the all-star cast in "The House of Mirth," which was recently completed at the Metro studio, is cast as Rose Mason. Miss Mayo has played for Metro in "The Spell of the Yukon," "The Iron Woman" and "The Snowbird." She has played prominently on the stage in "Excuse Me" and "Seven Keys to Baldpate."

Fred C. Jones and Kate Blancke are also in the cast, as are Pauline Dempsey and Anthony Byrd, two of the best known colored players of the screen. There are also four clever children, Phoebe Starr, Maury Steuart, Howard Oppenheim and Dion Muse, the last named being a diminutive colored lad who is seen as his own true self in many amusing scenes.

In directing the production Harry Franklin was assisted by P. Thad. Volkman.

Offer Suggestions for Exploiting "Viviette"

Paramount directs the attention of exhibitors to the possibilities for special exploitation offered by "Viviette," Vivian Martin's newest picture, adapted from William J. Locke's novel of that name.

By arrangement with local booksellers, the releasing organization points out, the window display should be a profitable medium for advertising the picture. A suit of armor and old duelling pistols are used in the picture—this suggests splendid lobby display where such articles can be obtained. Generally the prop room of a local legitimate theatre has these things which could be rented or borrowed.

Finally, play up the fact that "Viviette" is a Paramount picture—use the trademarks freely—it will bring business, says the Famous Players-Lasky Co.

"De Luxe Annie" in Rival Broadway Houses

"De Luxe Annie," Norma Talmadge's newest Select picture, has the unusual distinction of having been shown the week of May 19 in two Times Square picture theatres. The play was the feature attraction at the Rialto theatre during the entire week, while on Wednesday and Thursday it was offered the patrons of Loew's New York theatre, practically across the street from the Rothapfel house.

This is said to be the only time Lieut. Rothapfel has ever consented to play a star's feature production day and date with any other New York City theatre. It is taken as a fine tribute to Miss Talmadge's popularity and artistry.

First Anniversary of Standard Pictures

THE Fox Film Corporation, in a review of what Standard Pictures have accomplished, calls attention to the fact that it is just a year since work was started on "The Spy," the first Standard issue, which was released on August 19.

"Director Richard Stanton commenced on that drama in the latter part of May," the review says, "and since then we have made twenty other films for release as Standard Pictures. The mere mention of their names is almost sufficient to indicate the tremendous scope and power and remarkable variety of subjects."

The Standard Pictures to date, in the order in which they were issued, are: "The Spy," "The Honor System," "Jack and the Beanstalk," "The Conqueror," "Camille," "When a Man Sees Red," "Alladin and the Wonderful Lamp," "The Rose of Blood," "Treasure Island," "A Daughter of the Gods," "Troublemakers," "DuBarry," "Cheating the Public," "The Forbidden Path," "Les Miserables," "Woman and the Law," "Rough and Ready," "The Blindness of Divorce," "The Soul of Buddha" and "True Blue."

Additional productions which are to be released as Standard Pictures during the next few months include "The Caillaux Case," "Queen of the Sea," "Under the Yoke" and "Riders of the Purple Sage."

"When we made our preliminary announcement about the forthcoming dramas last year," the review continues, "we promised that Standard Pictures would be all that their name implies—films worthy to be a Standard of comparison. We have been careful, as the list shows so clearly, to cover a very wide range of subjects. We have made historical plays and have had impersonated historical characters of first importance; we have screened propaganda films such as 'Woman and the Law' and 'The Blindness of Divorce,' and we were responsible for the innovation that was introduced as 'Jack and the Beanstalk' and others in that series.

"Our next year of Standard Pictures will be even more notable, if the plans which we are now rapidly completing are carried through to success." We have many more exceptionally attractive productions for Standard Pictures that are to be released within the next few months."

William Fox's "Riders of the Purple Sage" Stars William Farnum

Travel Filming Has Its Perils

Clyde E. Elliott, Who Made Series for Post Film Company, Released by Pathe, Had His Troubles in West Indies

THE innumerable hardships and difficulties encountered by Clyde E. Elliott, creator of the Post Film Company's series of travel films which beginning June 16 are to be distributed by Pathe and shown throughout the United States under the auspices of leading daily newspapers in the larger centers, make sitting in comfortable theatre chairs and "traveling" with the eyes particularly attractive just now.

"Authorities in the English and French possessions are on the alert these days for German spies, and, it seems, that every stranger to their shores is regarded as an enemy agent until he proves otherwise," said Mr. Elliott the other day.

"The man with the motion picture camera, who might, of course, be out for the very purpose of getting pictures of forts, gun-locations and vulnerable points, must be watched. The authorities want to know more than a passport will tell—they want the history of a man's life—and what is more, they get it.

"Citizens, of the United States," he continued, "or the vast majority at any rate, hardly realize that within twelve hundred miles of New York, England and France have island possessions that are considered of much importance to these powers, especially in the time of war for the reason that they furnish naval bases and coaling stations. These islands are in the West Indies, and it is here that my cameraman and myself spent a few months in making films—and in fighting for the right to make them. The authorities of such British islands as the Barbadoes, Trinidad, St. Lucia, and the French authorities in Guadeloupe and Martinique, seem to be of the opinion that the Germans will at any moment carry the war right into the West Indies. During the early months of the conflict, the authorities of the Barbadoes had the harbor mined to prevent the entrance of submarines. The guardians of the Barbadoes imagine that the entire German fleet is off their island only a few miles, just waiting a slackening of vigilance in order that they may come sailing in to destroy the little island."

In Martinique, Director Elliott and his operator were arrested while taking pictures along the waterfront, and it took several hours for them to make satisfactory explanations as to what they were doing. This, too, was in the face of United States passports, and written permission from the Governor of Martinique to make pictures on the island. Martinique is the French naval base in the West Indies, and the authorities naturally are rather suspicious of the purpose for which pictures are being taken.

Well-Known Players in "Doll's House"

THE Famous Players-Lasky Corporation calls attention to the cast supporting Elsie Fergusan in Ibsen's "A Doll's House," released as an Artcraft June 2.

"The part of the straight-laced husband of Nora Helmar is played by H. E. Herbert, who is seemingly an indulgent and adoring bridegroom, but whose vacillating character is shown after the years go by and adversity shows its unwelcome head. The hypocrisy of Helmar awakens repugnance in the heart of the wife, who has evolved into a strong and resourceful woman, and who rejects a reconciliation when the clouds have flown by.

Alex. K. Shannon has the part of Krogstadt, the blackmailing money-lender, who brings grief to the Helmar household. His better nature is touched by the plea of Mrs. Linden, played by Ethel Grey Terry, and he destroys the evidence incriminating Nora. Warren Cook is Dr. Rank, the family physician, indirectly precipitating the domestic tragedy by advising that Helmar be sent to a Southern clime, to raise the funds for which the faithful wife commits forgery.

Mrs. R. S. Anderson plays the part of Anna, the nurse, and Tula Belle who appeared in "The Blue Bird," and Ivy Ward are the Helmar children and Douglas Redmond and Charles Crompton the Krogstadt children. These little ones are well known in the films, despite their brief span of life, and this is probably the first time that four such prominent child actors have appeared in one film. Maurice Tourneur directed the picture.

Select Drama Broke a Record

Select reports that "Over There," its patriotic photodrama which features the work of the Red Cross, is meeting with continued public approval wherever shown.

C. M. Peregrine, manager of the American theatre, Corning, Iowa, recently wrote to C. W. Taylor, Select's Omaha branch manager: "'Over There,' your patriotic production, smashed our box-office record to smithereens. We played to more gross business on the last day of the run than was ever known before in our seven years' experience as an exhibitor."

Hayakawa Pictures Booked in Many Cities

Charles Greenberg, secretary of the Haworth Pictures Corporation, who has recently visited San Francisco, Chicago, St. Louis, Cincinnati, Pittsburg and other cities on his way to New York, wires Treasurer W. J. Connery in Los Angeles that the leading exhibitors in the above-named cities are displaying considerable interest in the forthcoming Hayakawa productions, the majority of them agreeing to book the pictures. Mr. Greenberg was accompanied on his trip by F. J. Howkins, manager of distribution.

Virginia Pearson, In "The Firebrand," William Fox Production

Civil War Veterans Come to Farnum's Rescue

To give the proper atmosphere to a street set in the new Fox production, "Riders of the Purple Sage," in which he was acting, William Farnum, the Fox star, enlisted the aid of 150 Civil War veterans from a Government home the other day and not only tided himself over a difficulty but also gave the old men a treat in the way of entertainment.

A hurry call for old men to participate failed to bring more than a few, and rather than hire a lot of high school boys and camouflage them with whiskers it was decided by Director Frank Lloyd to accept Farnum's suggestion, whereupon ten big automobiles were sent out to the home near Hollywood with the message that it was Farnum's treat. There was little further difficulty, although some of the veterans balked at first at the idea of discarding their blue uniforms and donning clothes of the early Mormon period.

Pathe Announces a New Western Serial

Announcement from Pathe this week carries the news that the next serial released through the worldwide organization of the big distributing company will be "Hands Up," produced by the Astra Film Corporation, story by Gilson Willets, scenario by Jack Cunningham, and starring Ruth Roland with George Chesebro as the hero. "Hands Up" is a Western story dealing with a field of motion picture material not yet touched for the screen, the traditions and legends of the Inca Indians, with a modern story of romance and adventure. In addition to Miss Roland and Mr. Chesebro in the two leading roles the cast further includes Easter Walters, George Gebhardt and William A. Carroll, the picture being under the direction of James Horne, who produced the "Bull's-Eye."

Jay Belasco Hurries East

Jay Balasco, having completed his third Christie comedy, which features himself and Ethel Lynne, has left Los Angeles for New York City at the urgent summons of his friend George Bronson Howard, the novelist, who is seriously ill.

Margaret Clayton Plays Lead for Cohan

In George M. Cohans new Artcraft picture, "Hit the Trail Holiday," which will be released the middle of June, the leading feminine role is played by Margaret Clayton. The Cohan picture is said to give Miss Clayton a fine opportunity to assert her talent in the part of Edith Jason, the hotelkeeper's daughter, who wins the ex-bartender over to the prohibition cause.

According to the Famous Players-Lasky office, Miss Clayton makes an ideal lead for the famous Yankee Doodle Boy. This is the first time that she has appeared in an Artcraft picture, although she has had wide experience in motion pictures covering a period of some six years, four of which she acted in important portrayals for Essanay, one with Paralta and the balance in special engagements. Among the films in which she met with particular favor are "The Great Divide," "Inside the Lines," "Prince of Graustark," "The Night Worker," with Taylor Holmes in "Two Bit Seats" and the "Is Marriage Sacred?" series.

Prior to her appearance on the screen Miss Clayton played in stock for three years in Salt Lake City, where she gained valuable training for the demands of the photoplay.

Novel Settings Are Used in "The Venus Model"

In "The Venus Model," her newest Goldwyn picture, Mabel Normand appears in a production said to be replete with movement, interest and unusual beauty. According to Goldwyn, although all these elements are concentrated in the person of the star the production itself is unique.

The settings were devised by Hugo Ballin. They range all the way from a shop window simulating a sandstrewn beach where Mabel Normand poses in a chic bathing costume to a restaurant where living birds are used in great numbers for decorative purposes. They are not caged but are grouped on branches of trees set in niches in the walls. Love birds, parrakeets and Java sparrows are used, with some magnificent parrots hanging in ornamental rings. The effect is original with Mr. Ballin and is an outstanding feature of the production.

Alice Joyce, Displaying Her Most Winsome Vitagraph Smile

Brandt on Tour of Exchanges

Universal Official Will Visit All Branches in the Country—To Preach Anti-Kaiser Propaganda Throughout Organization

JOE BRANDT, assistant treasurer and general sales manager of the Universal Film Manufacturing Company, left New York May 20 on a trip which will take him to every exchange in the United States owned and controlled by the organization.

The purposes of Mr. Brandt's trip are manifold. Besides becoming acquainted with every member of the sales force, he probably will employ capable publicity and sales promotion men for each of the more important exchanges. He also will instruct the entire personnel of the organization as to what is expected of them in assisting the Government to win the war. In commenting upon this before leaving New York, Mr. Brandt said:

"President Laemmle feels that the first duty of every employe of Universal is to do everything in his power to help the Allies win this war. To accomplish this patriotism must be placed before business and personal ends. This fact naturally upsets many selling precedents, especially in the film business and of course in other businesses too.

"There are many good war propaganda pictures on the market. One of the best, 'The Kaiser, the Beast of Berlin,' is being rented through Universal exchanges throughout the country.

"But there are several other splendid war propaganda pictures being released by other companies. The American public should see them.

"One thing the members of our sales organization must do is to promote the rentals of all of these war propaganda pictures. It doesn't make any difference to Universal if it is 'The Kaiser' or some picture released by another distributor. If the picture brings home to the American people the necessity of standing squarely behind our armies at the front the picture must be promoted.

"We are taking the position that every picture that will cause increased patriotism or hatred of the Kaiser should be presented in every motion picture theatre in America.

"Every salesman of every selling organization in the motion picture industry must be a promoter for every convincing war propaganda picture. If we had our way, if it was financially possible to make the number of prints, we would have 'The Kaiser' presented in every motion picture theatre in America on the same day. And we would do the same thing with 'Over the Top' and 'My Four Years in Germany.'

"This is the time every salesman must be a booster for every picture that shows the barbarity of the Kaiser and his advisers."

Southern Atmosphere for Dalton's Next

WITH a real Southern camp meeting and other adjuncts essential to a play dealing with the territory south of the Mason and Dixon line, Dorothy Dalton's newest picture for Paramount will be provided with an unusual amount of Southern atmosphere. One of the big items in the picture is a fox hunt, and not until everything else had been arranged, the dogs secured—real houn' dawgs, too—the redcoated huntsman engaged and the blooded "hunters" provided, was it discovered that a fox was not so easy to procure. It has long been the boast of film folk in the West that anything could be found in California from a skyscraper down to a gopher-hole—and this is true of anything but a fox. Reynard is conspicuous by his absence. Want ads were put in papers and the Ince studio was immediately besieged by people who had pet coyotes and wolves, which they knowingly assured the producers would be just as good in "long shots"—evidencing how film nomenclature has become prevalent in Southern California. But Mr. Ince wanted a fox—and he's going to get it if he has to send to Kansas for one. Meantime the fox-hunting scenes are being held up till one of the genus is secured.

Enid Bennett has finished another picture at Hollywood for Paramount release, titled "The Vamp," which will follow her "A Desert Wooing." The last named picture, by the way, Thomas H. Ince pronounces Miss Bennett's best to date. Following "The Vamp," Miss Bennett will be seen in a picture dealing with the "wet and dry" problem of a Middle Western town. Jerome Storm will direct it.

Charles Ray is vacationing while Dorothy Dalton is working on her Southern picture under R. William Neill. He is now at Coronado watching the sad sea waves, etc. Later he may go on an eastward trip. He has a month off. Incidentally, in "A Nine O'Clock Town," which he has just finished for Paramount, the young Ince star collaborated with the author and director, Victor L. Schertzinger, on the subtitles.

World Starts Releasing Its Comedy Series

Starting the week of May 27, World Pictures is now releasing Fay Tincher and Marie Dressler comedies, the two stars alternating. One comedy will be released every two weeks. The schedule reads as follows:

May 27, Fay Tincher in "Main 1-2-3"; June 10, Marie Dressler in "Fired"; June 24, Fay Tincher in "Some Job," and June 8, Marie Dressler in "Agonies of Agnes."

Miss Tincher and her company are busily engaged in making future releases at her studio in California, while Miss Dressler is about to begin a new series of comedies at the World studios at New York. Both direct their own companies.

Five World Releases for July

Barbara Castleton, Madge Evans, Kitty Gordon, Carlyle Blackwell and June Elvidge Featured in the Order Named

BARBARA CASTLETON, Madge Evans, Kitty Gordon, Carlyle Blackwell and June Elvidge are named as the stars of five World Pictures scheduled for release during the month of July. World Pictures declares that in the making of these program releases such care has been exercised that they will compare favorably with some of the best special features sold on the open market.

Barbara Castleton in "The Heart of a Girl" is scheduled for July 1. John G. Adolfi, producer of the third Annette Kellerman feature, handled the direction of this picture, and his initial World Picture is said to be of marked superiority. Irving Cummins is the leading man and the remainder of the cast includes Kate Lester, Grace Stevens, Florence Coventry, Clay Clement, John Tansey, W. T. Carleton, Anthony Byrd, Charles Wellesley, Joe Smiley and a number of other excellent actors.

The second production, released on July 8, is "Neighbors," featuring Madge Evans, the child star, and Johnny Hines, who makes his maiden appearance as a World star in this picture. Frank Crane, who staged "Thais" for Mary Garden, was responsible for the direction. The picture is a portrait of little Madge as a hoydenish youngster who by her pranks effectively stirs up the ire of the aristocratic neighborhood in which she resides. Violet Palmer, Maxine Elliot Hicks, Herbert Pattee, Katherine Johnson, Frank Beamish, Anthony Merlo and several others form the supporting cast.

Kitty Gordon appears in the third July release of World Pictures on July 15 in "Tinsel." Oscar Apfel, whose previous record needs no comment, directed the picture. The cast assisting Miss Gordon is almost entirely composed of principals, namely, Muriel Ostriche, Frank Mayo, Anthony Merlo, Bradley Barker, George de Carleton and Marie Nau. The mounting of the picture is said to be lavish and Miss Gordon wears a number of gowns in keeping with her reputation for sartorial beauty.

Director Oscar Apfel, Alice Lee and Warner Oland Rehearse a Scene for "Mandarin Gold," a World Picture

Carlyle Blackwell and Evelyn Greeley make their joint appearance in "The Golden Wall" on July 23, which was produced under the direction of Del Henderson. Besides Mr. Blackwell and Miss Greeley, other World stars make their appearance in the picture, namely, Madge Evans and Johnny Hines. George MacQuarrie, Jack Drumier, Kate Lester, Winifred Leighton, Florence Coventry and Louise Rigny form the assisting cast of high excellence.

On July 29 June Elvidge in "The Judge" is released, completing the five July productions of World Pictures. Travers Vale was in charge of the work of production. John Bowers plays, as usual, opposite Miss Elvidge, and among the large cast supporting the star are Albert Hart, George MacQuarrie, Marguerite Gale, Marie Pagano, George Morgan, Dore Davison and Henrietta Simpson.

Edith Storey Coming East for Summer

EDITH STOREY is soon to return to the East from the Metro studios in California where she has been engaged in the production of Metro features and screen classics for the past year. She will leave Hollywood as soon as she completes her work in "As the Sun Went Down," the screen version of George D. Baker's play of the same name.

Mrs. Storey, the star's mother, returned to the East some time ago, to get everything in readiness for her daughter at their home at Northport, L. I. On her arrival Miss Storey will begin work at once on a new play, as yet unnamed, written for her by Lois Zellner. She will require no rest or vacation, since, as her mother says, "Edith thinks no more of taking a trip across the continent than she does of going to New Jersey in the Hudson tube." "As the Sun Went Down," the picture now being completed, is a stirring photodrama of the days following the gold rush of '49. The star plays "Colonel Billy," a rough diamond of the mining camps, and the story is said to provide action and romance in the proper proportions. E. Mason Hopper is directing the Baker production. Her director in the Zellner picture has not yet been announced.

Metro pictures in which Miss Storey has starred are "Treasure of the Sea," by Leighton Osmun; the multiple-reel Screen Classics production, "The Legion of Death," by June Mathis; "The Eyes of Mystery," from the novel, "The House in the Mist," by Octavus Roy Cohen and J. U. Giesy, in the *People's Magazine;* "Revenge," from Edward Moffatt's novel, "Heart's Steadfast;" "The Claim," from the Broadway success of the same name by Charles Kenyon and Frank Dare; with "The Demon," from the C. N. and A. M. Williamson novel.

Hilliard Leading Man for May Allison

Harry Hilliard has been engaged to play opposite May Allison in her third Metro picture, "The Way to a Man's Heart," a story with a Southern setting written by Juno Mathis and prepared for the screen by Katharine Kavanaugh. Harry Franklin is directing the picture.

Hilliard has been in pictures for several years, his first appearance being in "The Strength of the Weak," with Mary Fuller. For two years he was leading man under the Fox banner for Vivian Martin, Theda Bara, June Caprice and Valeska Suratt. Some of his most successful pictures are "Merely Mary Ann" and "A Modern Thelma" with Vivian Marton; "Every Girl's Dream," "Little Miss Happiness," "Patsy," and six other plays with June Caprice; "The New York Peacock" with Valeska Suratt; and "Romeo and Juliet," "Heart and Soul" and "Her Greatest Love" with Theda Bara.

Finley in His Fifth Blue Ridge Drama

In the Blue Ridge drama "The Man from Nowhere," his fifth production for General Film, Fred Finley is said to be presented in one of the most appealing dramatic roles that he has ever played. A sawmill scene furnishes the climax for this play in which Finley plays the part of a very material witness to a murderous attack by the mill foreman on one of his new hands. Marion Henry is again seen as leading woman.

Several well-known players formerly associated with Finley at the Vitagraph studio are now working with him at Bat Cave, N. C. Among them are Harry Hammel and Logan Paul.

Tom Mix Starts Another Under Reynolds

Tom Mix has started work at the Fox Hollywood studios on a screen adaptation of Charles Alden Seltzer's story, "Slow Burgess." Lynn Reynolds, who handled the production of Mix's last picture, "Ace High," is directing from a scenario by Bennett Cohen. The cast, which is just announced, consists of Kathleen Connors, George Nicholls, C. McHugh, Jack Dill, Annette DeFoe, Val Haul, E. E. Wallace and Clarence Burton. Exhibitors will recall Annette DeFoe for her many appearances in Fox comedies last year.

Marie Osborne's New Play Is Named

"The Voice of Destiny" is the title finally selected by Pathe for the new Baby Marie Osborne picture, made by Diando soon to be released. The story was written by H. C. Hoagland, formerly of Pathe but now with the Committee on Public Information. It is said to have an unusual twist, showing the way evidence leading to the conviction of a murderer sometimes is attained.

Beverly Bayne, Metro Star, Knitting in Her Newest Production with Francis X. Bushman

Emily Stevens Has New Leading Man

John Merkyl has been engaged by Metro as leading man for Emily Stevens in "A Man's World," adapted from Rachel Crothers' play, which is now being produced under the direction of Herbert Blache.

Starting his professional career as a singer in grand opera, Merkyl played in repertoire in leading European capitals. He became more or less of a globe trotter and sang in opera throughout the Far East, China and Japan, twice encircling the globe. In the United States he at first followed his profession as a singer, appearing in such successful plays as "Miss Springtime" under the management of Klaw and Erlanger.

He has previously appeared under the Metro standard opposite Mme. Petrova in "The Soul Market." For Famous Players he has supported Pauline Frederick in "Fedora"; for Fox he played with Virginia Pearson in "The Blazing Love," and with Betty Nansen in "The Celebrated Scandal."

Josie Sedgwick in a New Keystone

A new two-reel Triangle-Keystone comedy to be put into production with William Beaudine handling the megaphone, has been temporarily titled "Flapjacks." This is scheduled for release the week of June 9. It was written by the well-known magazine writer, Frank Condon, and has a Western locale. Josie Sedgwick is featured.

Karr in Conn. for Paralta

Darwin Karr, well known as a screen player through his long association with Vitagraph, has been meeting with unusual success in the selling end of the game recently. After many months' work with Vitagraph in that connection, he last week reached an agreement to transfer his activities to the Paralta camp, where he will handle the Connecticut territory.

About New Pictures

Edith Storey and the Metro players making up the cast of "As the Sun Went Down," the versatile star's newest screen vehicle following "The Demon," "Treasure of the Sea" and "The Claim," have gone on location for several days in Topanga Canyon.

Monroe Salisbury, while appearing in his newest Bluebird production, "The Eagle," wore a fantastic headpiece of eagle's feathers in the play. To assure stability he glued the downy helmet to his head every morning and pried it loose ever night.

General Film Company reports an unusual advance demand for the first release in the Diamond comedy series, starring Diana Allen and a flock of eccentric comedians. The initial releases in the Diamond comedy series are "Way Up in Society," "His Fatal Fate" and "Her Ambition's Ambition."

The part played by "For the Freedom of the World" in stimulating enlistment grows more pronounced as time goes on. From the first Goldwyn was confident that the Lowry war spectacle would prove more than mere entertainment.

Returning from her Liberty Loan tour, Mary Pickford immediately plunged into her studio activities, which consisted of helping Director Taylor cut "How Could You, Jean?" and beginning the new production, "Captain Kidd, Jr."

As the final episodes of the big Pathe serial, "The House of Hate," are now being made by Pearl White and Antonio Moreno in the Astra Studio in Jersey City, Pathe is issuing the third and final campaign book for the use of exhibitors.

Eddie Lyons and Lee Moran are working day and night at Universal City on their one-reel comedies. This week they finished a fun-fest, "Straight-Crooks."

The recent raid upon the city of London by Hun aviators has served to arouse unusual interest in "The Last Raid of Zeppelin L-21," reports General Film, which is distributing this two-part war news thriller for the Interstate Film Company.

Francis X. Bushman and Beverly Bayne have placed in production at the Metro Studio a new comedy screen drama by Corporal Luther A. Reed, at present entitled "Both Members." Charles J. Brabin is directing the new feature.

The settings appearing in Paramount and Artcraft pictures now being produced in the Fort Lee, N. J., studios of the Famous Players-Lasky Corporation are the work of William MacNulty, who has been appointed Technical and Art Director.

Director Windom is completing his first World picture, "The Power and the Glory," and is preparing to commence work on a new production starring June Elvidge, bearing the title of "The Appearance of Evil."

Theda Bara, it is announced from the William Fox offices, began work to-day at the Fox Studios in Hollywood, Cal., on a new Theda Bara super-production, after a rest of a fortnight following the completion of "Under the Yoke."

In the picture which Clara Kimball Young and her company are making to follow "The Reason Why" in this star's series of Select Pictures, the story is located in the outlying desert regions of South Africa. There the lion reigns supreme, and his lords are the tigers.

At the Fort Lee Studios of the Famous Players-Lasky Corporation, Lina Cavalieri has commenced the production of "A Woman of Impulse," another Paramount picture to follow, "Love's Conquest," under the direction of Edward Jose.

After several weeks preliminary work, Director Oscar Apfel has "Mandarin's Gold" under way at the World Studio. Kitty Gordon is the star, and Irving Cummings is her leading man.

Not the least of the unusual elements in the story of "Social Ambition," Selexart's melodrama distributed by Goldwyn, is found in the character of Rose, a dance hall girl. This role is played by Rhea Mitchell.

"Turn About, Eleanor," Ethel M. Kelley's novel, will be reconstructed into a Bluebird photodrama. Ethel Kelley has been well known as a short-story writer for many years.

Bert Lytell and members of his support in the Metro production, "No Man's Land," are on location at Catalina Island. The young star's second picture under the Metro banner, which follows "The Trail to Yesterday," is well along.

Marguerite Clark Is Presented by Paramount in "Prunella"

"Joan" for Canada's Red Cross Drive

Goldwyn has forwarded nine prints of generous cuttings from Mabel Normand's "John of Plattsburg" to Canada at the request of the Canadian Red Cross Society's Campaign Committee. The cuttings are to be incorporated in a special patriotic film which is being prepared for exhibition during Red Cross Week. The film is being assembled by President George F. Gault and other officers of the Manitoba Branch of the Canadian Red Cross Society.

Arrangements are being made through Charles J. Rosebault, managing editor of the Vigilantes, of which Porter Emerson Browne, author of "Joan of Plattsburg," is a member, to issue Mr. Browne's fiction version of the picture in "boiler plate" through the agency of the Western Newspaper Union. This will be used in thousands of small towns, as the full-page matrices are already being used in more than 200 newspapers in the large centers.

E. P. Terhune Story for Margarita Fisher

Margarita Fisher's next American-Mutual production, released June 10, is "A Square Deal," a Red Book Magazine story by Albert Payson Terhune, adapted to the screen by Elizabeth Mahoney.

The direction was in the hands of Lloyd Ingraham, who has supervised the production of many of Miss Fisher's successes. Jack Mower plays the lead, that of the young husband, and others in the cast are Val Paul, Constance Johnson, Louis M. Wells and Nanine Wright.

Popular Novel for Carmel Myers

"Why Not?" the popular novel by Margaret Widdemar, has been purchased by Universal to be used as a Bluebird subject for Carmel Myers. It is being reconstructed into photoplay form by Fred Myton. Elsie Jane Wilson will direct Miss Myers.

Gerard Film in Pennsylvania

"My Four Years in Germany" Opens at Easton and Erie—Mayors of Erie and Louisville, Ky., Give Endorsement to Production

"MY FOUR YEARS IN GERMANY," unabridged and unrestricted by the censorship which for a time threatened it, is now being shown in Pennsylvania, Charles F. Oldt's Third street theatre in Easton and the Strand in Erie being the first houses in the state to present it. A week's run opened there May 20. It is also booked for the week of June 6 at L. F. Heilberger's Lorenz theatre in Bethlehem and the Lehigh Orpheum in South Bethlehem.

In Louisville, Ky., the picture met with such an enthusiastic reception during its first week at the Mary Anderson theatre that Manager Lee Goldberg was obliged to hold it over for a second week. According to reviews in the Louisville newspapers, Ambassador Gerard's revelations have aroused more discussion than any motion picture material that has been shown in the Kentucky city in many years.

Hon. George Weissinger Smith, Mayor of Louisville, wrote the following letter of endorsement after attending the first showing of the film:

May 18, 1918.

MR. LEE GOLDBERG,
Mary Anderson theatre,
Louisville, Ky.

Dear Sir: I regard the picture, "My Four Years in Germany" as a most powerful incentive to America to curb the arrogance of Germany. If this picture does not arouse resentment in any heart, that heart is not American.

Yours truly,
(Signed) GEO. WEISSINGER SMITH,
Mayor.

At Erie, Pa., the Gerard picture also stimulated Mayor Miles B. Kitts to express himself in these words after he had witnessed its screening at the Strand: "Last evening I had the pleasure of viewing the picture entitled 'My Four Years in Germany' by Ambassador Gerard. It is vividly descriptive and highly educational. It is a picture which should be seen by every person in the United States. No better stimulus for enlistment could be offered."

Out in Seattle, Wash., F. V. Fisher, secretary of the Exhibitors' Film Exchange, Inc., gave a special showing of "My Four Years in Germany," at the Liberty theatre recently, which was attended by the Mayor, the City Council, heads of the Council of Defense, Liberty Loan Committee, Red Cross, as well as the Commanding General at Camp Lewis, the Admiral of the Puget Sound Navy Yard, the managers of all the film exchanges in the district and many of the prominent citizens. The picture received tumultuous applause, it is stated, and Mr. Fisher and his associates were highly complimented upon their enterprise in securing it for distribution in the northwest.

Triangle Dramatizes South and West

TRIANGLE'S first release on its program for June 2 is "The Man Who Woke Up," by William V. Mong, who with Pauline Starke is featured in the production which was done under the direction of J. W. McLaughlin. Darrell Fose and George Hernandez also have important roles. "The Man Who Woke Up" is a story of the South and relates the conflict between the unyielding character of a staid old aristocratic Southern gentleman and the progressive ideas of a kindly Northerner, who is residing in Oglesby with the philanthropic intentions of investing his millions to the welfare and progress of this small town community. Many trying experiences are encountered by the Southerner before his prejudiced dislike for the Northerner is overcome, but he awakes to a realization that the intentions of the philanthropist are sincere, when his good wife finally asserts herself. Then the romance which has developed between the son and daughter of the feudists reaches a happy climax and the two journey onward with the parental blessing.

The second feature release for the week is "The Red-Haired Cupid," a Western play featuring Roy Stewart. It is the first of a series of adaptations of the famous "Red Saunders" stories by Henry Wallace Phillips. It relates the adventures of a ranch foreman who through his natural interest in "things human" becomes involved in the love affair of his pal with an attractive little woman from the East. As a modern cupid with Western diplomacy he guides their romance to a happy conclusion. In the supporting cast are Ray Griffith and Peggy Pearce.

A Keystone comedy, "The Poor Fish," featuring Ed Brady and Claire Anderson, is the concluding release of the week.

Metro Stars Speaks for War Savings

May Allison and Emmy Wehlen, two of Metro's stars, were prominent factors in the drive for the War Saving Stamps Campaign in Philadelphia. Manager Robert Lynch, of the Philadelphia Metro Exchange, went especially to New York to bring these two stars to aid in the Pledge Week drive.

The famous Liberty Statue, south of City Hall, was the scene of the sale, and Miss Allison spoke enthusiastically to the large crowd which gathered there and succeeded in getting quite a number of pledge cards signed.

Miss Wehlen sang a few patriotic war songs, and delivered a very inspiring address. Several thousand dollars' worth of stamps were pledged as the result of their good work.

Barbara Castleton and Irving Cummings, In "The Heart of a Girl," World Picture

Essanay Plans to Issue New Snakevilles

Essanay announces that it will issue a second block of ten Snakeville comedies as soon as all of the first ten are released.

The last release of the first set is May 25, and the first of the second ten will be issued June 1, the remainder following through June and July, one week apart. The General Film Company, which is releasing these comedies, announce that they are in such demand that they usually are taken by the entire block, the exhibitor fixing one night each week for the showing.

The films feature the well known comedians, Slippery Slim, Sophie Clutts and Mustang Pete. They are western slapstick comedies.

Ernest Truex to Team with Shirley Mason

According to a statement from Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, Ernest Truex, the famous juvenile actor, has been engaged to play opposite, and to be featured with, Shirley Mason in the John Emerson-Anita Loos productions which will be released under the Paramount trademark.

Julian Directs New Play

Rupert Julian, creator of "The Kaiser, the Beast of Berlin,' is now directing Ruth Clifford, Zoe Rae and Kenneth Harlan in a Southern romance similar to "A Kentucky Cinderella," in which Ruth Clifford made her first appearance as a Bluebird star.

Essanay Prosecuting Film Pirates

In the first of a series of prosecutions which the Essanay Film Company is conducting against film pirates, Lee Friedman has been convicted at Cleveland of larceny, Joe Morrow has been found guilty of receiving stolen property and of contributing to the delinquency of a minor and a third man, one Orinesky, is about to be tried on the two last named charges.

Essanay discovered that several Broncho Billy and Chaplin films were missing in Cleveland. Andrew J. Callaghan was dispatched to the Forest City to investigate. He discovered that films were being shown that did not come from the authorized exchanges. These were traced to the men who were renting them out.

Detectives followed these films when they were returned and found that business was conducted from a shack in the outskirts of the city. The place was raided and Morrow and Orinesky arrested. Twenty-five stolen films, some of them belonging to Essanay and several to other companies, were found.

The detectives also waylaid Lee Friedman and took him into custody. The boy confessed to the thefts. He stated that the gang's method was to bribe boys working in film exchanges to steal the films, for which they were paid a small sum by the gang. Friedman admitted taking films from the exchange for which he worked.

The same organized method of theft was discovered in other cities and arrests are expected shortly.

McConville with Universal

Bernard McConville, well-known screen author, who has written many photoplays for D. W. Griffith and William Fox, has been added to the staff of scenario writers at the Bluebird studios at Universal City.

"Missing" was Produced by J. Stuart Blackton for Paramount Release

Purchase the Paralta Studios

Robert Brunton and J. D. Hampton Buy Big Hollywood Plant and Will Produce for Paralta—Katz Makes a Statement

ROBERT BRUNTON and Jesse Durham Hampton have purchased of Paralta Plays, Inc., the Paralta studios at Hollywood, Cal., where they will make pictures for Paralta. Mr. Brunton has been the chief executive at the Coast studios since the inception of Paralta Plays, while Mr. Hampton, who is a brother of Ben B. Hampton, is himself well known in the film industry.

This is the first important development since the recent acquisition by Herman Katz, John E. DeWolf and others of the holdings in Paralta Plays, Inc., of Carl Anderson, Nat I. Brown and Robert T. Kane as well as the Paralta studios and the companies subsidiary to Paralta Plays.

From California Mr. Katz, now chairman of the Board of Directors, sends the following statement: "Following numerous conferences the issues existing between the Paralta interests have been satisfactorily adjusted and our full program of production will be immediately resumed. During the period of this adjustment, however, curtailment of the Paralta program has been necessary. In consequence of such a state of uncertainty which often attends the settlement of corporation disagreements various wild rumors regarding our organization were circulated. Inasmuch as such reports had no foundation, I know that the public will be interested in an authentic statement of the facts.

"Paralta Plays, Inc., and Paralta Studios, Inc., were organized about a year ago by Mr. Robert T. Kane and Mr. Nat I. Brown, both of whom had had experience with motion picture organizations. Associated with them was Carl Anderson. The financial backing of the organization was represented by Mr. John E. DeWolf and myself. Mr. Robert Brunton, recognized as a highly competent executive in motion picture productions, was also a partner and officer, being our director of productions. Owing to disagreement over matters of policy and internal details of management, the stockholders divided into two factions. On one side was the financial element represented by Mr. DeWolf and myself, and on the other side stood Mr. Kane, Mr. Brown and Mr. Anderson, identified with the inception and promotion of the companies.

"It was during the settlement of the various issues that our production program was curtailed. Throughout all of this time, however, the financial backing of the Paralta companies was perfectly sound but until our interests, which had invested more than one million dollars in Paralta, could be assured what element was to control, operations under normal and satisfactory conditions were out of the question. Further uncertainty is now happily at an end.

"The adjustment of all differences has been effected by our purchase of the interests of Mr. Kane, Mr. Brown and Mr. Anderson in the Paralta companies and these gentlemen are no longer associated with us or Paralta. Mr. Brunton retains his financial holdings and is now in complete charge of the production of Paralta pictures. A further agreement has been effected in the detail and manner of production. The Katz and DeWolf element will limit their activities to financing, owning and distributing pictures under the title of 'Paralta Plays, Inc.,' while Mr. Brunton and Mr. Jesse Durham Hampton, prominently identified with the moving picture profession, have arranged the purchase of the new and extensive Paralta studio on Melrose avenue, Hollywood. There they will make pictures for the Paralta Plays, beginning May 9th. The name of this plant will be changed to the "Brunton Studios." An abundance of new capital to carry out our reorganization plans is in hand so the resumption of the full Paralta program is now assured without delay."

Universal Would Offset "Summer Slump"

UNIVERSAL has announced that it intends to offer to exhibitors as an offset to the bugaboo of the "summer slump," which, by the way, failed to materialize last year, a notable line of big summer offerings. The first of these will be "The Model's Confession," which will be released in six reels as a Universal Special Attraction the week of June 2.

Mary MacLaren appears as Iva Seldon, the model, in "The Model's Confession," which was directed by Ida May Park. The supporting cast consists of Kenneth Harlan, Edna Earle, Herbert Prior, Louis Willoughby and Gretchen Lederer. The play itself was picturized from a story which appeared in one of the popular magazines. The big punch comes when a farmer falls in love with his own daughter, only to be killed a few moments later in an automobile collision.

Herbert Prior plays the role of the aged roue not loved by women for himself but for his money. His moral code, summed up in few words, is that "every woman has her price." Years before the opening of the story the aged dandy meets the mother of the model. In one of the few softer moments he marries her. There is a child. He deserts mother and child. When the child grows to womanhood she obtains a position as manikin in an exclusive modiste's. There she meets the elite of society in which the father who deserted her moves.

Father and daughter, their identities unknown to each other, meet under rather unusual circumstances and the meeting soon leads to the fatal automobile ride. But before the father's death he acknowledges the deserted daughter and bequeaths his great wealth to her.

Raymond McKee and Marguerite Courtot Are Featured in "The Unbeliever," with which Kleine Production Is Making a Big Name Throughout the Country

Rex Beach Play Featured Spring Opening

REX BEACH'S "Heart of the Sunset," distributed by Goldwyn, was selected by the management of the Majestic theatre, Portland, Ore., as the feature for its "Spring Opening" week. According to H. D. Green, house manager, the theatre was packed at four performances daily for a week and a repeat date is planned for the very near future.

The Majestic appeared in gala spring attire for the occasion, and Mrs. J. J. Parker, wife of the president of the Majestic Amusement Company, was responsible for its beautiful appearance. She transformed the lobby into a bower of fruit blossoms, in the center of which was a life-size portrait of Anna Q. Nilsson, featured feminine player in the picture. Around it were 100 beautiful roses. Adjoining the Nilsson portrait was one of Rex Beach, the author, garbed in the costume worn by the Texas ranchers depicted in "Heart of the Sunset."

The girl ushers were resplendent in new costumes of colored silk designed by Mrs. Parker. She decorated the interior of the Majestic with the same care expended on making the lobby a place of flowered beauty. The boxes were decked in roses and fruit blossoms, as were either side of the stage. On the opening night of the "Heart of the Sunset" a rose was presented to each patron.

Many of Portland's high city officials responded to Mrs. Parker's invitation to be present at the formal spring opening at the Majestic. Two hundred soldiers from a nearby camp also enjoyed the thrilling Rex Beach picture as guests of the management.

Helen Eddy Engaged for Salisbury Cast

Helen Eddy, former Famous Players-Lasky actress, who appeared opposite George Beban in several Paramount productions, has been engaged by Director Elmer Clifton to support Monroe Salisbury in his next Bluebird picture, based on D. W. Ogden's novel, "The Rustler of Wind River."

More World Figures

The World Pictures statistician has just completed the task of compiling figures on the circulation attained by each picture issued by the World Film Corporation. These figures show that each picture in the World Library of Dependability attains a circulation in the United States of 8,000,000—in other words 8,000,000 Americans see each weekly World issue.

Fairbanks, Rested, Back at Work Again

Douglas Fairbanks has returned to Hollywood after spending five days roughing it on a ranch in Montana. He has resumed work on "Say, Young Fellow," under the direction of Joseph Henaberry, who staged "The Man From Painted Post." In the cast are Marjorie Daw, Frank Campeau, Edyth Chapman and James Neill.

Hart Finishes Another Artcraft

After numerous delays occasioned by his service for the Third Liberty Loan, William S. Hart has at last completed "Shark Monroe," his latest Thomas H. Ince-Artcraft picture. He has already started on another in which Katherine MacDonald will again be his leading woman.

Special Music Score for "Venus" Film

A carefully prepared musical accompaniment for "The Triumph of Venus," the Edwin Bower Hesser creation, has been secured by General Film Company. The score, as arranged for the various cues, carries through this feature appropriately with all the action. The selection, "Pomp and Circumstance," is the theme for the scenes on Mt. Olympus where the gods are assembled. Vulvan is introduced with "Furioso No. 2," changing to "The Dance of Egyptian Maidens" when Apollo and the nymphs disport themselves. The adventure of Venus with Cupid, and the pastimes of her maidens in the lake is treated with a "Romance" theme. Her discovery of her mortal lover drowned takes passages from "Old Love Story." A "Bacchanale" theme is devoted to the action in which Diana and her train of maidens dominate the story. And so on throughout the film the best of music has been chosen to harmonize with the essentially artistic atmosphere of the production.

General Film states that a great many inquiries have been received for pre-release inspections of "The Triumph of Venus" and the spectacular features of it have been greatly admired by exhibitors in the New York City territory. Some big bookings are being arranged on this production starring Betty Lee, and introducing swimming stunts that challenge anything shown on the screen before.

"'The Planter' a Knock-out"—Buffalo Showman

"'The Planter' was certainly a knock-out," writes Samuel Carver, of the Family theatre, Buffalo, to Mutual. "The crowd enjoyed it immensely. In fact, it is one of the best productions I've seen, and my house took it with a vim. I played to a capacity house on it Sunday and had the mob jammed down the aisles during the evening. I'm seriously considering rebooking it for a return trip."

Mutual reports many new bookings on "The Planter," in which Tyrone Power is the star.

William J. Bowman with Metro-Yorke

William J. Bowman has been added to the directorial forces of Metro-Yorke and will assist Director Fred J. Balshofer in the making of Metro's version of Henry Kitchell Webster's "A King in Khaki," in which Harold Lockwood is starred.

Before his entrance into films Bowman played Shakespeare in support of Robert B. Mantell, McKee Rankin, Nance O'Neill and other stars. In 1912 he joined Thanhouser as an actor, playing leads, and after that engagement he became a director for the American Film Company. Successively thereafter he was with NYMP, Quality Pictures and Vitagraph, remaining with the last named company three years.

Another new addition to the Yorke-Metro forces is Edward J. Hass, who has been engaged as technical director.

Margery Wilson, In "Old Loves for New," Triangle Picture

Two Paramount-Sennett Comedies for June

Two Paramount-Mack Sennett comedies are slated for June. They are "Love Loops the Loop," directed by Walter Wright, released June 3, and "Two Tough Tenderfeet," directed by Richard Jones, released on the 17th.

"Love Loops the Loop" derives its title from one of its stunts, when Mary Thurman "loops the loop" on roller skates. The picture is said to be a veritable cyclone of fun, in which are many thrilling acts.

"Two Tough Tenderfeet" presents Ben Turpin and Charlie Lynn as two exceedingly tough individuals. Their adventures land them in the desert, where they successfully escape lions, wild men, jack rabbits and other creatures. At another time Charlie Lynn loses his money in a poker game and bets his watch. It happens, however, that the watch was lifted from Lynn's opponent at the card table by Lynn in a previous scene and his absent-mindedness proves a painful error.

Five More Snakevilles

"Sophie's Legacy," one of the new series of Snakeville Comedy re-issues, is a current release in General Film's list of comedies. With new prints and paper it is expected to duplicate its earlier success. Five additional subjects have been added to the five Snakeville subjects announced last week, making ten in all. They are: "Slippery Slim's Stratagem," "A Hot Time in Snakeville," "Snakeville's New Sheriff," "A Snakeville Epidemic" and "Sophie's Birthday Party."

Essanay's Releases for June

Essanay's schedule of releases for the month of June includes nine pictures. Four of these are Western pictures, the revivified Broncho Billy dramas, and five comedies, the Snakeville series.

On June 1 comes "Slippery Slim's Inheritance" followed each week by "Sophie's Legacy," "Sophie Gets Stung," "Slippery Slim—Diplomat" and "Slippery Slim and the Claim Agent."

Beginning June 7 the weekly releases are "Broncho Billy's Grit," "Broncho Billy's True Love," "Broncho Billy and the Western Girls" and "Broncho Billy Wins Out."

Coming Program Offerings

List Four Artcrafts for June

Elsie Ferguson in "A Doll's House" the First—Pickford, Fairbanks and George M. Cohan Starred in the Others

IN the schedule issued by Walter E. Greene, managing director in charge of distribution, four Artcraft pictures are listed for release in June by the Famous Players-Lasky Corporation. Two of the pictures, featuring Mary Pickford and Douglas Fairbanks, respectively, were made at the West Coast studios, while the other two, in which Elsie Ferguson and George M. Cohan are starred, were produced in the East at the Fort Lee, N. J., plant.

"The first subject in the order of release," says Mr. Greene, "is Elsie Ferguson in 'A Doll's House,' adapted from the immortal play by Henrik Ibsen, the famous dramatist, who has provided vehicles for the best known actresses of Europe and America. 'A Doll's House' gives to Miss Ferguson an artistic and emotional role for which she is fitted both by reason of her talents and her pulchritude. It was produced by Maurice Tourneur and includes in the cast H. E. Herbert, Alex K. Shannon, Ethel Grey Terry, Warren Cook, Zelda Crosby, Mrs. R. S. Anderson and the juvenile players, Ivy Ward, Tula Belle, Douglas Redmond and Charles Crompton.

"On the 16th Douglas Fairbanks creates a new character as a newspaper reporter in 'Say, Young Fellow,' and it is quite likely that the novelty of this picture will make it the most attractive of his screen successes. The author and director of 'Say, Young Fellow,' is Joseph Henaberry, who had charge of the production of 'The Man From Painted Post.' A romantic love story runs through the sensational incidents in which the reporter 'gets the goods' on the high financial grafters, Marjorie Daw playing the leading feminine role. Others in the cast are Frank Campeau, Edythe Chapman, and James Neill.

"On the same day 'Hit the Trail Holliday,' starring George M. Cohan, is released. It was adapted to the screen by John Emerson and Anita Loos from Cohan's play, which was one of the greatest successes in recent years, and was directed by Marshall Neilan. The personal popularity of George M. Cohan with the American public in the title role of this great play should pack every theatre in which it is exhibited. In the cast are Marguerite Clayton, Robert Broderick, Pat O'Malley, Russell Bassett, Richard Barthelmess and William Walcott.

"Mary Pickford again makes her appearance on June 23 in 'How Could You, Jean?' a most appropriate photoplay to follow her recent remarkable successes, 'Stella Maris' and 'Amarilly of Clothes Line Alley.' It was adapted by Frances Marion from the novel by Eleanor Hoyt Brainerd, which has been widely circulated as a serial and in book form. It deals with an aristocratic young woman who is compelled through changing circumstances to work for her livelihood, and teems with heart interest and dramatic and sensational incidents. The production was staged by William D. Taylor, and includes in the cast Casson Ferguson, Herbert Standing, Spottiswoode Aitken, Fanny Midgely, Larry Peyton, Zazu Pitts, Mabelle Harvey and Lucille Ward."

Universal Inaugurates Two-Reel Series

UNIVERSAL will release the first of its new series of two-reel dramas upon which it plans to make a drive for several months on June 10. "Play Straight or Fight" is the title of the drama, which inaugurates the attempt of President Carl Laemmle to turn back the clock to the time when every person connected with the motion picture industry was prosperous and happy. That was the time when exhibitors were presenting programs made up entirely of short reel subjects.

In making its selection for its first release Universal states that it has picked an average product, refusing, for the sake of future business, to place its best foot forward and give the exhibitors the best of the two-reel subjects, several score of which have been made and are awaiting release date.

Helen Gibson plays the lead in this Western drama and "Hoot" Gibson, M. K. Wilson and G. Raymond Nye are in the supporting cast. Miss Gibson appears in the role of the protector of a younger brother who has fallen under the evil influence of unscrupulous companions. The climax comes when Helen learns that her brother is to take part in a stage hold-up. To save him she dons male attire and holds up the stage at a point several miles in advance of her brother's attempt.

The picture is claimed to be full of thrills as well as of action. It is from a story by Leon de la Motte which ordinarily would be stretched into five reels through the insertion of many scenes unnecessary to sustain the action. The scenario is by Karl Coolidge, and Paul Hurst directed.

Madge Evans Gets Button

In recognition of her services in behalf of the Third Liberty Loan, Secretary of the Treasury McAdoo has presented an Honor Button to Madge Evans, child star of World Pictures.

Edith Storey, Metro Star, Is to Appear in "As the Sun Went Down"

Mutt and Jeff Draw Their Own Cartoon

The greatest success that has attended the release of any of Bud Fisher's animated Mutt and Jeff cartoons thus far, according to a statement by an official of the Fox Film Corporation, through whose exchanges they are now being distributed, is that scored by "A Fisherless Cartoon" issued a fortnight ago. The picture is "a cartoon within a cartoon" and recites in pen-and-ink drawings the efforts of the genial Mutt and Jeff to make a cartoon without the aid of their creator, Bud Fisher.

The statement says that the contract department at the Fox headquarters has received many letters and telegrams from exhibitors complimenting the Fox offices on the novelty and the originality of the subject and appreciating the extra footage that the film carries.

The picture, it is explained, runs about 650 feet—150 feet longer than the usual Mutt and Jeff. It had drawn extraordinary attention from the public and the exhibitor because it is believed to be the first that has shown the difficulties with which an artist making animated cartoons has to contend.

The artist's troubles are dealt with in humorous vein, of course, the official states, but the seriousness of the problem is there, nevertheless. Few persons realize that it requires thousands of individual sketches for the material from which an animated cartoon is derived.

More Triangles Announced for June

In addition to "The Heritage," "Station Content," "The Last Rebel" and "The Poor Fish," the last named of which is a Keystone comedy and all of which have been hitherto announced, Triangle states that its June schedule includes several unusual productions now in the making.

In response to the demand for the finer motion picture plot and for diversity of theme in Western dramas, Triangle will offer Roy Stewart in a series of cowboy plays adapted from the famous "Red Saunders" stories by Henry Wallace Phillips. "The Fly God" is the working title for the second of this series of Western thrillers and will be released June 23.

Program Glances

For the first time in several months the release list as issued weekly by the Universal Film Company for the week of June 10 lists but one serial episode. The one listed is the eleventh episode of "The Lion's Claws," with Marie Walcamp.

Another trio of popular stars is featured in an O. Henry story, "The Girl and the Graft," released this week by General Film Company. Edward Earle, Florence Dishon and Adele De Garde are the principals in this sprightly story of New York life.

The release on June 2 of "Love's Conquest," a Paramount picture starring Lina Cavalieri, will, for the first time, not only enable the general public to see this play at popular prices, but also to witness a production upon a scale impossible on the speaking stage.

If the plans of certain showmen are successful, and there is every indication that they will be, "Cleopatsy," one of the new Toto comedies to be released in two reels on June 23, will play "day and date" in cities with some one of the "Cleopatra" features.

Although Tom Mix and his extraordinary ability as a horseman are the major attractions in "Ace High," the current William Fox release, the picture is made notable, according to notices from the Fox offices by a particularly strong cast.

In "Her Ambitions Ambition" the leading feminine role is taken by Suelain Dudet, a New Orleans girl, who is said to have developed exceptional screen talent.

To portray the role of a "tiger woman" artistically, necessarily calls for talents of a high order, and "Her Final Reckoning," a Paramount picture released June 9, makes heavy demand upon Pauline Frederick, who stars in such a role as Marsa, the half-gypsy heroine of this photoplay.

Three Paramount pictures are released on May 27, presenting Marguerite Clark, Wallace Reid and Charles Ray in new starring subjects.

"As the Sun Went Down" is a picturization of George D. Baker's drama of the days when strong men battled for gold.

"The Eagle," soon to be released, is a daring story of fast action with the scenes laid west of the Rockies.

How American brains have always kept our country ahead of the rest of the world in gun construction is shown in the one hundred and twenty-first release of Paramount-Bray-Pictograph on May 27, wherein a complete history of American made guns from the days of the Revolution to the present is visualized, under the title of "Guns of Our Forefathers."

A daring theme is followed in "The Spawn," a new Bluebird photoplay, in which Grace Cunard stars under the direction of Joseph de Grasse. The play deals with conditions, as the author assumes they will be after the war.

Director W. P. S. Earle's initial World production, "The Blood of the Trevors," written by Maravene Thompson, required over one hundred horses for one battle scene. The prologue of the picture is laid in the Stuart period.

An innovation in motion picture stage settings is marked in the release on May 27 of "Prunella," the Paramount picture starring Marguerite Clark, which is an adaptation by Charles Maigne from the play by Granville Barker and Laurence Housman.

"Believe Me, Xantippe," the famous Harvard Prize play, has been done into screen form for Paramount Pictures, and with Wallace Reid starred, and Ann Little in the role of the pretty Western heroine, is said to touch the high-water mark in the field of rapid-fire light comedy.

"Her Final Reckoning" is the first Paramount picture directed by Emile Chautard, the distinguished French producer, who has set a high standard for future productions.

"The Rustler of Wind River," a well-known novel by D. W. Ogden, is to be used as Monroe Salisbury's newest starring vehicle. It is being rewritten into scenario form for Director Elmer Clifton.

"Merry Mermaids," a two-reel L-Ko comedy in which the L-Ko beauties are given unusual prominence, appears on the Universal schedule for June 10. The comedy revolves around a swimming school.

John Barrymore Has Signed to Appear in Paramount Pictures

"For Sale," Pathe's Chief Feature, Week of June 9

Pathe offers as its chief feature release on the program for the week of June 9 "For Sale," in which Gladys Hulette and Creighton Hale are the leading players. In this production Pathe states that it has come upon an unexpected "find," saying that everybody who has seen it has become enthusiastic over it.

"Underworld Allies" is the title of Episode No. 14 of "The House of Hate," the serial in which Pearl White and Antonio Moreno are starred.

The Harold Lloyd comedy for the week is "Sic 'Em Towser." Pathe says that the Lloyd comedies are going stronger with every issue.

Part V of "Britain's Bulwarks," the official British war series released exclusively by Pathe, has to do with the work of drifters and mine sweepers in the danger zone, and in this picture is revealed the hazardous work of the little boats that keep the seas free from deadly mines and floating bombs. Two famous destroyers, "Swift" and "Broke," are shown at sea.

The scenic for the week's program is "Yosemite in Winter," which shows some beautiful snow scenes taken in the famous garden spot of America.

Harry Morey in Vitagraph Feature for June 3

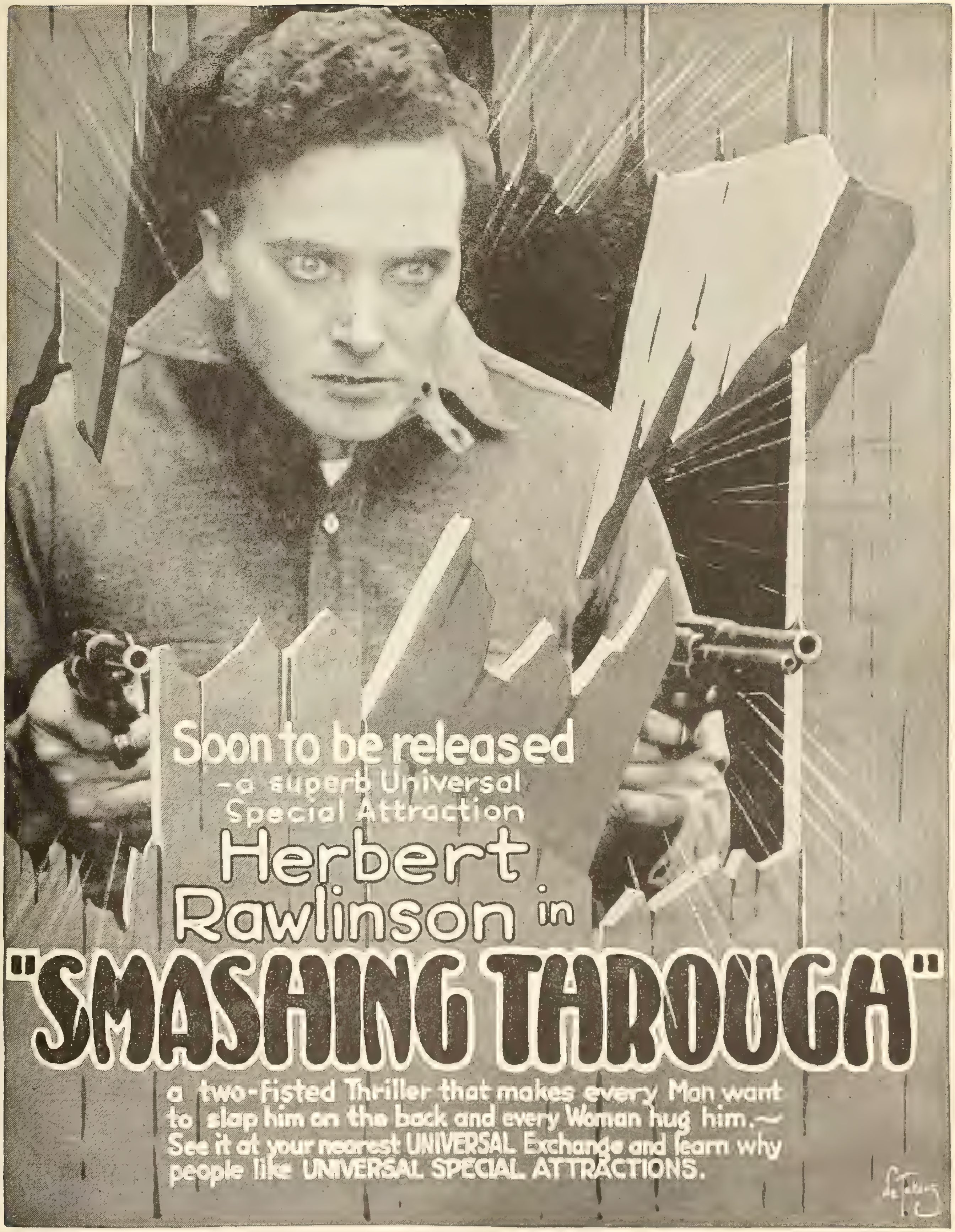
The Vitagraph program of releases for the week of June 3 has been scheduled by Albert E. Smith, president of the company, as follows:

Blue Ribbon Feature, five parts, "A Game with Fate," featuring Harry Morey with Betty Blythe. Written by Tom Terriss. Directed by Paul Scardon.

Serial, two parts, "The Fire Trap," Episode No. 9 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V. Comedy, one part, "Sneakers and Snoozers," featuring Earle Montgomery and Joe Rock. Directed by J. A. Howe.

Vitagraph Drew Comedy, "Romantic Reggie," featuring Mr. and Mrs. Sidney Drew.



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"The first day went big, the second bigger, the third still better, and so far it is still going over the top," says J. W. DiStassio of the Liberty in Sacramento, California. "'The Kaiser, the Beast of Berlin' is the most timely production and the best patriotic play that this great wide country can expect to see.

"The best drawing card of motion picture history. Sacramento people are crazy over it. The picture is the talk of the town. At the first show last Sunday I thought sure the gallery would come down. People on the street could hear stamping, whistling and applause for blocks away. I know that 'The Kaiser, the Beast of Berlin' is a better medicine for theatre box-offices than any other ten big productions put together."

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"Tell the boys in the small towns," says A. M. Sprague of the Savoy in Palmyra, Missouri—a small town—"that they can make a clean-up with this picture, as well as those in the larger towns. 'The Kaiser' is certainly a wonderful picture, and your rental price is O. K., as a fellow can make some good money off it.

"I showed 'The Kaiser, the Beast of Berlin' to three packed houses—my house seats 400—our population is about 2,000, and to save my life I could not tell where all the people came from. It was the best business ever done here."

This story is duplicated in every letter, telegram and phone call received by every Jewel Office in the country—a story of instant success for exhibitors which has never been equalled in the story of the business. Get Busy to-day.

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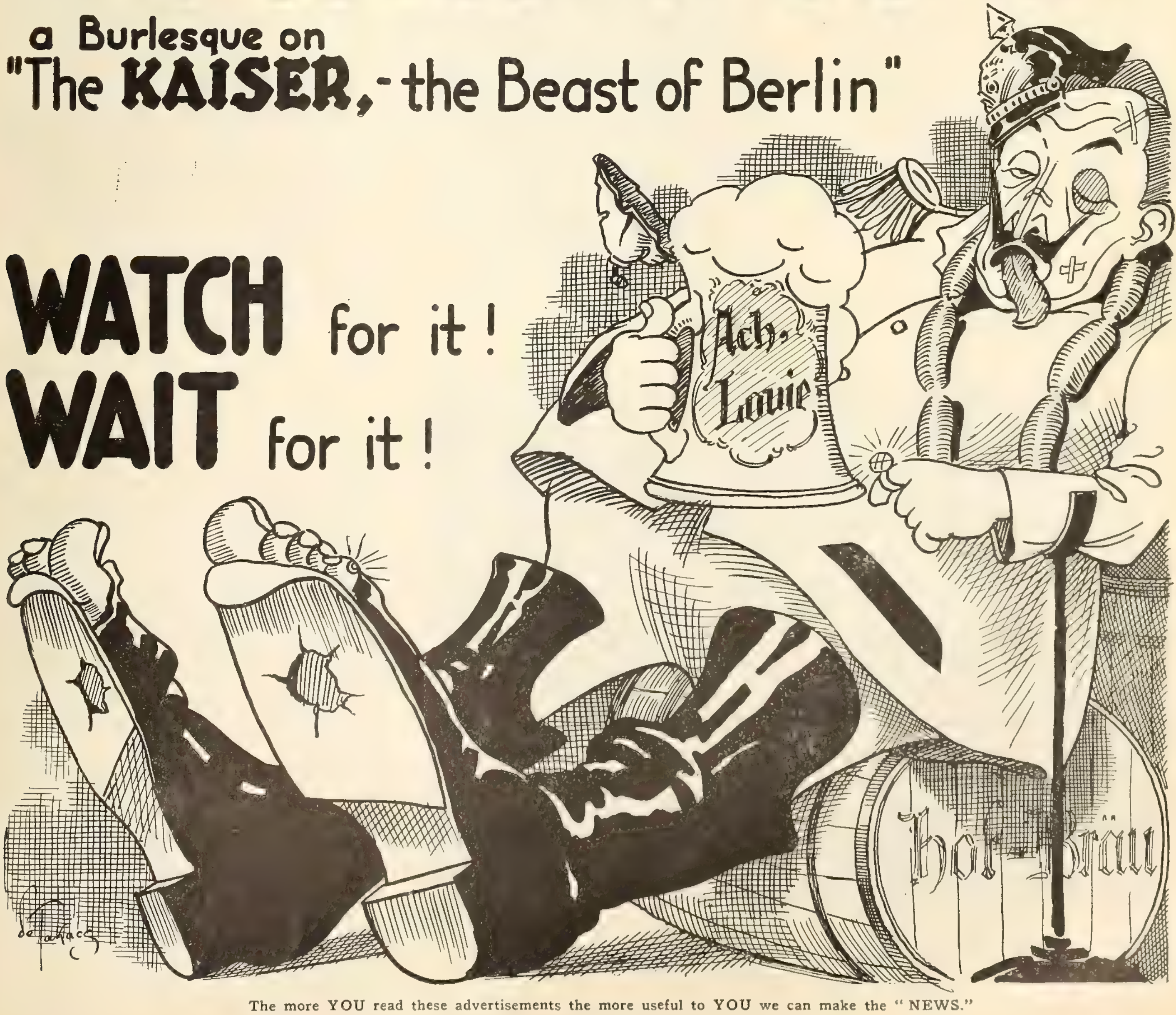

Short Subjects in Review

by Clara DeLissa Berg

PERFORMERS IN SEALSKINS

There is one section in the "Universal Screen Magazine" that would atone for even a very stupid reel. And this is not stupid by any means. We have reference to pictures showing a band of trained seals. These creatures, whom we had always supposed to be uncommonly lacking in intelligence, play cymbals, throw balls and catch them with the most amazing dexterity (we are confining ourselves to the exact truth—they do it with their noses), and end by tossing hoops blazing with fire. It is a picture that will give pleasure to any audience, and will delight children.

Interest in our army engineers has been heightened by the valiant way in which they filled a serious breach in the battle line. They are shown here engaged in the important business of building a pontoon bridge.

The bathing season is on, and the various methods of saving a person struggling in the water which are demonstrated in the "Magazine" should prove interesting and valuable. "Holds" are illustrated on dry land and then in deep water.

Pictures of a toy factory in Massachusetts assure us that Santa Claus need no longer be at a loss because the supply from Germany has stopped.

UNIVERSAL "SCREEN MAGAZINE," NO. 74.
UNIVERSAL FILM MFG. CO., JUNE 7.

THE MEANING OF HUMANITY

What becomes of the endless lines of German prisoners that have trooped past, weary and sullen, to the rear of the British lines?

If Pathe's picture is typical of general conditions, the men who will be exchanged at the end of the war will carry back to their fatherland a report of fairness and good treatment that should do much to break down the structure of lies and hatred that have been built by the masters of the German people. The barracks at the camp in England, shown here, are decent and comfortable, and even adorned with little flower gardens by the prisoners themselves. The men work at trades, for which they are paid; they bake their own bread and enjoy weekly recreation with a football.

The second part of the reel shows King Albert visiting one of the roughest part of the shell-torn battle front.

HOW ENGLAND TREATS HER PRISONERS (Britain's Bulwarks, No. 4.)
PATHE EXCHANGE: JUNE 2.

"GOODRICH" ESCAPES THE CASSEROLE

Somewhere else on this page we talk about some very wonderful cannibal pictures we recently saw. So when we say that the adventures of Goodrich Dirt, Pictograph hero, among the African cannibals are really not at all exaggerated —that cannibals do actually wear nose rings and "their native impudence," that the ladies of the ballet dance like clockwork bears, and the pot is literally kept boiling," we know whereof we speak. Which made the haps and mishaps of poor Goodrich all the more entertaining to us. And we have, no doubt, they will, because of their genuine fun, be just as entertaining to you.

There have been other films devoted to firearms old and modern, but the Bray Studios have introduced a novelty in having the flintlock exhibited and operated by a gray-bearded native of the Blue Ridge Mountain, where flintlocks are still in general use. No less than ten minutes are consumed in measuring out the charge from the old powder horn and ramming home powder and bullet.

The alligators on the alligator farm in California are, indeed, pampered aristocrats. Plenty of food and a real chute the chut keep them healthy and happy—and doubtless account for the price of the handsome bags and chairs into which they are at last transformed.

PARAMOUNT-BRAY PICTOGRAPH, NO. 21.
PARAMOUNT PICTURES CORP., MAY 20.

A MODEL TRAVELOG

Mexico on the screen is a distinct novelty, and presented in the manner achieved by Geo. D. Wright in his series, "Mexico of To-Day," shortly to be released by the Educational Films Corporation, is a valuable addition to the supply of good scenic and travel pictures.

The first reel very properly is devoted to Mexico City. The opening panorma of the great Plaza, with its ancient Spanish cathedral at once conveys the impression of a city of splendid proportions, an idea borne out in the succeeding scenes of handsome streets, parks and parkways, and fine monuments. The Citadel, erected in 1700, and the magnificent trees planted centuries ago recall a distant and dignified past, while the blackened ruins of President Madero's home remind us of a still-troubled present.

The scenes are short and varied in character, something not always characterizing motion pictures of cities, and there is a funny and sympathetic episode in the "circus" furnished by a small boy and two performing dogs.

THE HEART OF MEXICO.
EDUCATIONAL FILMS CORP.: JUNE.

A Panorama Glimpse of the Clover Comedy Aggregation of the National Film Corporation at the Studio in Denver, Colo. Clover Comedies Will Be Released on the General Film Program

Martin Johnson Brought Back to the States Rare Pictures of Savage Tribes. Here's One of the Cannibals

HOLDING THE TURK AT BAY IN MESOPOTAMIA

Pictures of the British Army in the Far East bear eloquent testimony to the fortitude and spirit of those one-time English clerks and farm boys who have been struggling against fever, heat, mud, as well as savage attack, in the region about Bagdad.

The reel is full of picturesque incident. Streets of Basra are shown, with a British soldier acting as traffic policeman. Then come scenes attending the transport of troops on the Tigris, and the strange contrast of East and West when the huge motor trucks are pushed ashore almost in the shadow of the tomb said to be that of the Biblical prophet, Ezra. Even stranger is it to see our beloved army "Mauds" struggling in the deep sand of an Asiatic desert, co-workers of the native infantry from India that share the dangers and also the hospital comforts of the men from England.

The film is extremely interesting.

WITH THE BRITISH FORCES IN MESOPOTAMIA.
(Britain's Bulwark's No. 3.
PATHE EXCHANGE: May 26.

GETTING GOATS

"Getting the Goat" is no figure of speech in the Bronx "Zoo." When a few of these active animals are to be corraled and crated for distribution to other parts, it means the liveliest sort of chase for the keepers, up hill and down, over sharp rocks and into fence corners. Mr. Ditmars, with his camera, must literally have been all over the lot.

The present Ditmars release is devoted to the wild sheep and goats that form part of the great collection, and shows what pains are taken to give these animals surroundings resembling their native haunts. The Rocky Mountain goat, for instance, is provided with a wooden runway, so that he will get the necessary exercise in leaving and entering his lofty home. Perhaps the Barbary sheep do not know snow in the land that gives them birth, but they seem well adapted to it in the Bronx. The wild dog, dread enemy of the sheep, and the mountain wolf, come in for a share of attention.

"WILD GOATS AND SHEEP" (with cartoon).
EDUCATIONAL FILMS CORP.: MAY.

"TWENTY DEGREES COOLER" IF YOU SHOW THIS

A scenic that should prove very welcome in the coming hot days shows the Yosemite clad in snow. There is plenty of hard climbing for the two men who essay the icy paths, deceptively clad in a snow blanket. The views of the various falls are particularly fine and present several novel effects, as the absence of foliage seems to have given the photographer an opportunity to place his camera at points never before used.

THE YOSEMITE IN WINTER.
PATHE EXCHANGE: JUNE 9.

In the Independent Field

Captain Warwick Returns from "Over There"

Captain Robert Warwick, late of Harry Rapf's independent offering, "The Accidental Honeymoon," saw the results of his last work before the camera before leaving to join General Pershing's staff in France, last week, shortly after his arrival from the other side. Captain Warwick expressed satisfaction with the picture and went so far as to remark that he believed it to be his best work.

"The war," he said, "has created a new type of audience and the privilege of watching our soldier boys enthuse over the entertainment provided them has afforded me the keenest pleasure. I had thought that I was acquainted with audiences of all sorts but these soldier-audiences are distinctly different.

"In the first place the soldiers, without any exceptions, go to these shows with a determination to be pleased. They are less critical than audiences are wont to be, for the hardships of war have taught them to appreciate. They magnify the fine points of a picture and they minimize the occasional flaws if they notice them at all.

"But whether it is romance, tragedy or comedy that is unfolded before them they follow it all with an interest that is intense. Whether the actor appears in his physical being or only in his screen impersonation he receives an undivided attention which is the highest tribute an audience can pay.

Keeney to Continue Producing Activities

Frank A. Keeney Pictures Corporation sends in the following statement in the form of a correction to an article appearing in a motion picture publication, inferring that the Keeney Corporation had ceased producing activities:

"An article recently printed in a daily publication conveys the erroneous impression that the Frank A. Keeney Pictures Corporation has gone out of the producing business. The facts are that a three months' lease was taken on the Pathe studio, at Park avenue and 134th street, by the Frank A. Keeney Pictures Corporation, for the purpose of producing two pictures, "Marriage" and a picture tentatively entitled "Out of the Night." Both pictures have been completed, except for the film-cutting and the titling, and Mr. Keeney has given up the studio, in accordance with his original intention. He had previously used the Biograph Studios under a short-term lease for the production of "A Romance of the Underworld." All three pictures star Catherine Calvert, who is under a long-term contract with the corporation. The work of production is to be resumed after the first of the Keeney pictures is placed on the market."

Doris Kenyon's Second Started

"Inn of the Blue Moon" Starts Under Direction of John B. O'Brien — Star Has Dual Role—Cast Announced

THEODORE C. DEITRICH, president of the De Luxe Pictures, Inc., Doris Kenyon's own company, announces that the casting for the star's second picture under her own management, has been completed and that work on the picture has been started under J. B. O'Brien's direction.

Doris Kenyon, DeLuxe Star, in "The Street of Seven Stars"

The title of Miss Kenyon's second picture is "The Inn of the Blue Moon." Miss Kenyon impersonates a dual role—that of twin sisters reared in different surroundings. When the girls reach majority each has a love affair and around the romance is woven a case of mistaken identity. She will be supported by Harry C. Browne and Crauford Kent in the leading male roles. Both Mr. Browne and Mr. Kent have had wide experience on both stage and screen. Mr. Browne is now appearing in "Oh! Lady, Lady" at the Princess theatre. Mr. Kent is an Englishman and has been prominent on the English stage. He has supported Pauline Frederick, Elsie Ferguson, Ethel Clayton and Mary Garden in some of their most successful pictures.

Lyn Donaldson, who impersonated "Night" in "The Blue Bird," has been cast for the role of an unscrupulous half-sister of the twins' father. Other prominent members of the cast are John Hopkins, William Walcott and Harriet Ross.

Actual work on the screening of "The Inn of the Blue Moon" was started last week at the De Luxe Studio in Mount Vernon. The splendid work of John B. O'Brien as Miss Kenyon's director in her first production, "The Street of Seven Stars," was responsible for his being re-engaged by Mr. Deitrich as director of "The Inn of the Blue Moon." William S. Crolly has been retained as cameraman, while Mr. Deitrich has appointed E. C. McCarthy, formerly Mr. O'Brien's assistant, as technical director and studio manager. "The Street of Seven Stars" was shown for review last week.

Six More States Join Affiliated Fold

COLORADO, Utah, Montana, Idaho, Nevada and Wyoming have recently joined the fold of the Affiliated-Distributors Corporation. These states have subscribed, recently, their quota for membership, according to an announcement made by Charles C. Pettijohn, general counsel for the organization.

"The affiliated is a case of exhibitors only, even to the organization of the booking units comprising it," said Mr. Pettijohn. There are no stock salesmen on the payroll of the organization. Our feeling is that groups of exhibitors prefer having an exhibitor's proposition presented to them by exhibitors. Under the affiliated plan, every dollar invested by the exhibitor goes for the single purpose of obtaining better pictures, at lower prices. Not a penny of it can be touched for organization or promotion expenses."

"The Intermountain states which have just completed their quota, were organized by Byron Park of Salt Lake City, the secretary of the exhibitors' committee, which drafted the affiliated plan of operation.

"Following the election of officers of the booking association in these states, Mr. Park will go to Nebraska and Iowa, to organize the association in those states. In the meantime, Fred Herrington, having gotten the Pittsburgh territory under way, is devoting his efforts to the organization of the Kansas City, and St. Louis territories early in June. He will go to Oklahoma. Frank Rembusch has the Indiana interests lined up. He is helping Ohio exhibitors in the organization of a Cincinnati unit.

Messrs. Hopp and Frank of Chicago, in addition to completing the subscription of the association for Illinois, are lending their efforts to the organization of the Wisconsin exhibitors.

"In the East, John Manheimer, president of the Manhattan Local of the Motion Picture Exhibitors' League, is assisting in the organization of the New York State Association. Sydney S. Cohen, president of the State League, is working with the Philadelphia exhibitors."

As An Example of the Detailed Completeness of Harold J. Binney's Comedy Productions, This Riotous Moment Is Cited As "Physically Fit and Funny" By the Florida Film Company

Flynn Serial Blazing Wide Trail

Exhibitors Throughout Country Asking for Extended Runs on "Eagle's Eye"—Going Very Strong

SOME of the largest motion picture exhibitors in the United States have found "The Eagle's Eye," the twenty-episode serial story of German spies and plots in America, by William J. Flynn, such a popular attraction that they are increasing the run of each episode. Nixon and Nirdlinger recently forwarded a contract calling for three days on each episode instead of the two days originally booked to the Wharton Releasing Corporation for the Colonial theatre at Germantown, Pa. Poli's Bijou at New Haven changed original booking to open on Sunday night instead of Monday, and the Strand theatre at Youngstown, Ohio, increased their original booking from three days to four days' run on each episode.

The manager of the Royal theatre, Cincinnati, has a new one as a means of breaking up any diffidence exhibited at any of the shows in his house. He reports that he has a means of arousing applause at any time, and after his patrons have applauded he declares they are in better humor and enjoy the show better.

"Any time I feel that a show is going flat," he says, "I will break into the picture with announcements of attractions which I know appeal to my patrons as being above the average. At the present time I am using a slide announcement of 'The Eagle's Eye.' The "Uncle Sam" trailers used on each episode of 'The Eagle's Eye' are invaluable aids to war propaganda," says a report from a prominent theatre manager.

"The worth of the picture and the trailers," says the manager of the Hippodrome theatre, Newport, Ky., "is visible in the showing made by this city and Campbell County in the Third Liberty Loan drive. Campbell County led all districts in the Fourth Federal Reserve district on the card report basis, showing 282 per cent. its quota, being $465,000 and its total subscriptions running to $1,699,150. 'The Eagle's Eye' deserves its share of credit for Newport 'going over the top' in the Third Liberty Loan."

The management of the Strand theatre at Salt Lake City had motion pictures taken of the crowd which assembled outside the theatre for the first showing of the first episode of "The Eagle's Eye." The picture will be used by the management as a means of announcing future episodes of the serial and also as a general advertising novelty for the theatre. The Strand opened with the serial on Sunday, May 12.

Courtney Ryley Cooper, who made the screen version of Chief Flynn's story, is a well-known newspaper man, novelist and scenario writer. He claims that he holds the record for the number of actual working days devoted to any one script. Mr. Cooper is making his headquarters at present with the Wharton Releasing Corporation, 1457 Broadway, where he is planning out the scenarios to several of the stories he had previously written for magazine publication.

Bret Comedies on American Standard Program

The Tom Bret Comedies will be released on the American Standard Motion Picture Corporation's program, according to an announcement coming from that company last week. These comedies will be distributed through the company's own exchanges. The foreign rights will be handled also by the American Standard.

Binney Invents Attachment for Camera

Harold J. Binney, producer of the Josh Binney Comedies, has invented an attachment for cameras which he says has been given a successful test and which he states will mark a big improvement in the work that can be accomplished by the motion picture camera. The invention deals with lens of the camera. Mr. Binney reveals nothing further in regard to his invention in his report to the NEWS. A patent is pending and as soon as it is registered Mr. Binney says he will come out with his secret.

Mr. Binney is now busy producing "Fatty's Fast Fliver," which will be released fourth on the Josh Binney Series through Earnest Shipman. The company is working at Pablo Beach, Florida. They expect to remain at Pablo about two weeks and then return to the studio in Jacksonville for the interiors.

Hayakawa's Wife Cast for His First Picture

Tsuru Aoki, Japanese actress, is casted for an important role in Sessue Hayakawa's first picture, by his own independent company, Haworth Pictures Corporation. She is the wife of the Japanese star and is no stranger to the camera, having appeared in a number of photodramas during the past four years and in pictures in which her husband has been starred.

Tsuru Aoki, although reared in this country from early childhood by relatives who brought her to Southern California from Japan, retains all the characteristics of the little brown maids of the "land of the rising sun."

William Worthington is directing the picture.

Gaumont's Late Graphic Shows Timely Topics

The opening of the world's first aerial mail service and the German drive to separate the French and English forces are announced as the featured news items in Gaumont's Graphic No. 8.

The late Graphic shows the first United States mail-planes leaving New York for Washington and the first to leave Washington for New York. There are some timely pictures coming from the battle front in France. It contains also many interesting inventions in the commercial world. The training of the boys in the Navy and the annual cane rush of the University students (Pennsylvania) conclude the news items found in Gaumont's latest Graphic.

Jester's Late Release Bringing Good Reports

"The Wrong Flat," the latest release of the Jester Comedies, featuring Twede-Dan, is enjoying a successful run in New York, it is said. It has been booked by the Loew houses, and other first run theatres. From other points in the country, reports to date show that the same success is maintained.

"Mexico Today," Showing City and Country Customs as They Exist, Is Being Distributed by Educational Films Corporation. George D. Wright Secured the Pictures.

Christie Company Makes Big Shipment Abroad

Christie Comedy Company announces that it has shipped a consignment of more than 60,000 feet of Christie Comedy prints to Carlson and Company, foreign buyers, who have the territory of Denmark, Norway and Sweden for this product.

Carlson and Company, buyers of Christie Comedies for Denmark, Norway and Sweden, are looking out for the arrival of 60,000 feet of Christie comedy positive which left the plant of this comedy company in Hollywood just recently. The Carlson Company has found the Christie pictures to be a big unit of entertainment and has written the Christie brothers that they have experienced increased business with each Christie release.

The Carlson Company reports that the demand for comedy pictures is greater now than ever before, as there is so much tragedy being enacted on the border land of these three neutral countries that comedy pictures have increased 50 per cent in drawing power.

"Our people want events of everyday life given them with a human twist. This purpose is accomplished by the Christie comedies, which have the added value of exploiting beauty and youth as well," writes Carlson and Company's general manager.

All prints shipped by the Christie Company were made in the laboratory of the plant in Hollywood.

General Film to Distribute Interstate's "Zep"

The General Film Company has taken over the distribution of Interstate Film Company's production, "The Last Raid of the Zeppelin L-22," it is announced. John Libston who shot the scenes for this production announces that he will sail in the near future for Europe to commence his second production for the Interstate Film Company. The title for this picture is not announced. It is said that it will be a historical chronology of the life of President Wilson.

Enthusiastic Recruits for United Theatres

CARROLL E. KING, manager of the Johnsonia theatre, Leesburg, Ohio, gives the co-operative plan of the United Picture Theatres of America, Inc., an undeniable boost as a "live-wire" proposition, in a statement to a representative of the United Theatres, last week.

"I cannot for the life of me see any reason why exhibitors should hesitate a moment in grasping a United franchise. To me it seems a sound practical plan, Mr. King said.

From other sections of the country come reports of the informal gathering of exhibitors to discuss this co-operative plan all of which were optimistic.

On Sunday, May 19, representative exhibitors of Pittsburg assembled at the Fort Pitt Hotel to listen to Lee A. Ochs, vice-president of United, explain the details of the movement. A large number were present and the meeting resulted in a very considerable increase in United's membership in the Pittsburg district.

A few days earlier, Mr. Ochs presided at a successful meeting at Milwaukee. Mr. Ochs also stopped at several other cities in the middle west on his return from the Minneapolis convention, and in all of them found willing converts to the United cause.

In Seattle a meeting was called to welcome and listen to I. P. Arnold, district manager with headquarters in Salt Lake City, on the occasion of the first visit of a United representative in this section. Herman J. Brown, president of the Exhibitors' League of Idaho, in his official call for an annual convention, proposed careful consideration of the United co-operative plan.

The application of W. S. Bennett & Co., managers of the City Opera House of Frederick, Md., for membership in United, was mailed in Washington at ten o'clock Wednesday morning, and traveling by air-post, received at the New York offices of United early in the afternoon.

President J. A. Berst last week added H. B. Kester of Pittsburg and Frank J. Howard of Boston to the Advisory Board of United Theatres. This board, consisting of representative exhibitors from all sections of the country, now numbers twenty-four members.

Mr. Kester is the manager of the Cameraphone in East Liberty, and Mr. Howard is associated with the historic Howard's Athenaeum of Boston.

Kroulik Starts First Mode d'Art Comedy

THE formal opening of the new studio building of the Camel Film Company of Chicago, where the Mode d'Art Comedies will be produced, was held last week. The new building is located at 950-954 Edgecomb place, Chicago. In connection with this announcement, Frank J. Kroulik also stated in his communication to the NEWS that actual work on production had been commenced.

Alice Mann is to be the featured comedienne. She will have as support, a well-known comedian prominent on the vaudeville stage. Miss Mann left for Chicago last week to commence her first production under the personal direction of Mr. Kroulik. The comedies will be of the straight variety, not slapstick.

Mr. Kroulik said: "It is unfortunate that we have been delayed, but it could not be helped. We had ordered a great deal of material in New York of a bulky nature, which did not arrive in time. However, everything is now on the ground, and set up, and we are now under full sway."

"It's a Great Life"

"It's a Great Life" has been chosen as the title for the fifth release of Jester Comedies, featuring Twede-Dan which have, up to date met with unprecedented success.

Twede-Dan's Next Comedy Production for Jester Comedy Company Will Be Released Under the Title of "It's a Great Life." It Is in Two Reels.

"Universal Appeal's The Thing"

Western Import Official Says, It's Goal Toward which All Producers Work—Sennett Finds it in "Mickey"

"UNIVERSAL appeal's the thing," according to an official of the Western Import Company. "Universal appeal," he says, "is the guiding star toward which every producer in the moving picture world is straining. They are all agreed on the essentials, like heart interest, which make up and are always appealing to everyone, everywhere. That is quite evident, for even the best and most meritorious pictures like some of the big war pictures of today, have the heart interest thread to bind together the other essentials of the play.

"Mack Sennett, who produced 'Mickey,' knew how some of the most prominent movie stars of today first came to the foreground in the moving picture world through really masterful and 'different' characterizations in pictures whose plots were not only of a broad appeal, but gave particular play to the star's abilities.

"It is characteristic of Mack Sennett's thoroughness, the way in which he set about solving this problem of the overdone appeal, in the production of 'Mickey.' He supervised the direction. He could handle the humorous situations—humor was his field. But he didn't want 'Mickey' to be a comedy, pure and simple. 'Mickey' must be a step ahead—a super comedy-drama, interwoven with humor and pathos, love and adventure.

"He therefore secured four directors, each an expert in his particular field, and each to express his best abilities in the production of 'Mickey.' No one but an expert could have produced the original humorous situations in 'Mickey,' or the wonderful horse race, or the romantic wistful love story, with its pathetic touches. And no one could better portray the versatile, mischievous little tomboy, or the vivacious debutante heiress of a gold mine than Mabel Normand.

"When 'Mickey' was privately screened for a mixed audience, they were unanimous in their expressions of praise for 'Mickey,' but, oddly enough, to almost each one it appealed from a quite different angle.

Marion Davies in "Cecilia of Pink Roses"

THE Marion Davies Film Corporation gave a trade showing of its first independent production, "Cecilia of the Pink Roses," starring Marion Davies, Friday, at the New York Roof. The picture is announced for release through the Graphic Film Corporation.

"Cecilia of the Pink Roses" is an adaptation from Katherine Haviland Taylor's novel of the same name. The screen version and continuity was written by Sam Weller. Julius Steger, director general of the Marion Davies Film Corporation, produced it under his personal direction. The picture is scheduled for release June 3.

Miss Davies is supported in this production by Harry Benham, George Le Guere, Charles Jackson, Willette Kershawe, Edward O'Connor, Daniel J. Sullivan, John Charles, Eva Campbell and Joseph Burke.

Pitt Fully Equipped

The Pitt theatre, Pittsburgh, which has been offered for pictures this summer at a rental consideration, contains what is said to be the finest pipe organ in America, which was erected at a cost of over $40,000. It is fully equipped in every other particular for pictures.

Martin Johnson Announces Some Rare Pictures

Pictures that are bound to create a sensation because of the remarkable material they contain are announced by Martin Johnson as a result of the trip he made last year among the New Hebrides and Solomon Islands of the South Pacific.

Mr. Johnson, who was accompanied on his entire trip by Mrs. Johnson, penetrated into regions so savage that he was practically prohibited by the British Government from attemtping to visit them. With only three native "boys," he went into the interior of Malekula, an island inhabited by a race of cannibals in the lowest scale of savagery. Even as Mr. Johnson realized he had become a captive in the hands of the chief, he set up his camera and ground away, "making more film in fifteen minutes than I had ever done in twice the time," as he says. Only the sudden appearance of a British warship in the bay saved him and Mrs. Johnson from death and worse.

The pigmies of Malaita, the miserable creatures who live on the Artificial Islands, the strange people of Lord Howe Island, with their dances and their "devil devil" ceremonies, are other subjects of the series.

Mr. Johnson is planning to issue about ten reels of film out of the fifty-two thousand feet he made while in the islands. The method of distribution has not yet been determined.

Capital Begins to Release in June

The Capital Film Company, with its executive offices and studios in Indianapolis, has completed arrangements whereby distribution of pictures to its subscribers will be begun by the middle of June.

"The increasing demand for short pictures—one-reel, two-reel and three-reel subjects—has become so pronounced," said Ike Schlank, president and general manager of the corporation, "that we are obliged to shift our plans somewhat and begin releasing at an earlier date than we had anticipated. This, however, we shall be able to do. Still we do not expect to put out our complete program, which means the making of thirty-five pictures every week, until our studios and laboratories are erected upon the site recently purchased by the company."

Distribution of the Capital Film Company's output will be through its own exchanges, twenty-five of which have already been established or are being established in the United States, while others are to be established shortly in Canada.

American Standard to Release "The Wolf Girl"

The American Standard Motion Picture Corporation announces through its publicity department that "The Wolf Girl," a Western drama starring Beatrice Allen. "The Wolf Girl" is the first of the series to be produced by the Square Films, Inc. It represents a screen version of Fred Lucas's story and was produced under the direction of Will Rex. The date of release will be announced later.

"Million Dollar Mystery" Comes Back

It was announced last week that "The Million Dollar Mystery," the serial produced by the Thanhouser Corporation under the direction of the late Howell Hansel, and which was released in twenty-three episodes, has been revised and will be redistributed.

The American and Canadian rights to the serial are controlled by the Randolph Film Corporation. The revised six-act edition will be sold through state rights by the Arrow Film Corporation, Times Building.

Abramson Plans to Release Feature

Ivan Abramson, president and director general of the Graphic Film Corporation, is nearly ready to present to the public his latest work, "When Men Betray," it is announced.

According to accounts emanating from the studio, this photoplay is bound to appeal.

Gail Kane heads the cast.

Miss Scott's Work in "Reclaimed," Praised

Mabel Julienne Scott who is co-starred with Niles Welch in Harry McRae Webster's first independent production, "Reclaimed," written by Richard Field Carroll and produced under the direction of Mr. Webster, has, by her capable work before the camera, reached the point of stardom. Mr. Webster in commenting upon her work in "Reclaimed" says that she surpasses anything that she has done in the past. Miss Scott will be remembered for her work in Edgar Lewis's production of Rex Beach's "The Barrier."

Mr. Webster directed Lenore Ulrich, Dorothy Dalton, Beverly Bayne, Dorothy Phillips, Gerda Holmes, Ruth Stonehouse and Dallie Crute in some of their first work for the screen.

Mabel Julienne Scott, in Harry McRae Webster's "Reclaimed"

A Tense Moment in "The Man from the Dead," Gaumont's Serial which the Company Plans to Release in Ten Episodes

Producers Form New Company

Ralph Ince, Arthur N. Sawyer and Herbert Lubin to Produce Special Features—Ralph Ince Film Attractions

RALPH INCE, Herbert Lubin and Arthur N. Sawyer have formed a producing corporation by contract, signed Monday of last week, according to an announcement made by the General Enterprises, Inc. The announcement states that the trio will produce a series of special features to be known as the Ralph Ince Film Attractions. It is also stated that another prominent film man is identified with the new organization. His name was not given. The announcement does not go into detail concerning the plans of the organization other than the statement that a series of special features will be produced and that these features will be screen versions of popular stage productions and works of popular authors.

The three principals of this agreement are prominent in their respective branches of motion picture activity.

Prior to becoming one of the foremost producers of the business, Mr. Ince was an actor, appearing in leading roles for Vitagraph. His characterization of Abraham Lincoln is one of his best efforts before the camera. During his several years with the Vitagraph Company, Ince directed "The Juggernaut," "A Million Bid," "The Wreck," and "413." He was responsible for the organization of the Kinemacolor Company, which produced the initial films in natural colors in this country.

Mr. Sawyer is regarded as an expert in studio management and production matters. He is a member of the firm of General Enterprises, Inc. He is responsible for the erection in Washington, D. C., of the Mather Building, devoted exclusively to the uses of film exchanges.

Mr. Lubin announced this week that a special department of publicity and exploitation had been created under the direction of Bert Ennis. Mr. Ennis began his film activities with the Vitagraph Company of America, afterwards becoming the first press agent to be connected with Messrs. Kessel and Baumann, during the days of the New York Motion Picture Company, exploiting such present-day celebrities as Thomas H. Ince, Mack Sennett, Mabel Normand, Roscoe Arbuckle, Charlie Chaplin and William Hart. He afterwards became publicity and sales manager for the Eclair Film Company. Mr. Ennis has been director of publicity for the Petrova Picture Company and McClure Pictures, Inc., during the past year. He is also handling the exploitation matter for our "Boys in France Tobacco Fund." He at one time managed "The Japanese Gardens," a theatre. More recently he directed "ToDay," starring Florence Reed; "The Woman Eternal," starring Elaine Hammerstein; "Fields of Honor," starring Mae Marsh, and featuring Madame Olga Petrova.

Herbert Lubin is one of our most prominent exchange men, State right specialist, exploitation and sales manager. He held the Metro franchise for the Dominion of Canada for several years. He has been responsible for many innovations in the fields of State right distribution during the past twelve months. He is a member of the firm of General Enterprises, Inc., which exploited "The Warrior" and "Mother." In addition to his activities in the fields mentioned, Mr. Lubin also negotiated and consummated the contract whereby Madame Olga Petrova became the head of her personal production organization.

Arthur H. Sawyer is one of the pioneers of the picture business, having been prominently identified for the past fifteen years with every branch of the industry.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Lone Avenger" (Lasso Films — W. S. Hart Feature)	Morris Smith Enterprises, Grand Island, Neb.	Iowa, Nebraska.
87 Metro Features (Export & Import Co., Foreign Agents)	Max Gluckman	Argentine, Uraguay, Paraguay, Chile.
Series of Jester Comedies (Jester Comedy Co.)	Super Films Attractions Co., Syracuse	Up-State New York.
Series of 26 Chaplin Comedies—Re-Issues (W. H. Productions)	Foursquare Pictures Corp., Denver	Utah, Wyoming, New Mexico.
Series of 26 Chaplin Comedies—Re-Issues (W. H. Productions)	Frank Gersten, Inc., New York	Northern New Jersey.
Series of 26 Chaplin Comedies—Re-Issues (W. H. Productions)	Phil Goldstone, Omaha	Iowa, Nebraska, Missouri, Kansas.
Series of 26 Chaplin Comedies—Re-Issues (W. H. Productions)	Greater Features Co., Seattle	Washington, Oregon, Montana, Idaho.
Series of 26 Chaplin Comedies—Re-Issues (W. H. Productions)	Standard Film Service, Cleveland	Ohio.
Series of 26 Chaplin Comedies—Re-Issues (W. H. Productions)	Strand Features, Detroit	Michigan.
Series of 26 Chaplin Comedies—Re-Issues (W. H. Productions)	Magnet Film Co., New York	New York.
Series of 16 Shorty Hamilton Western Comedy Dramas — Re-Issues (W. H. Productions)	E. and H. Film Co., Atlanta	Georgia, Alabama, Tennessee, Sonth Carolina, Florida.
Series of 16 Shorty Hamilton Western Comedy Dramas — Re-Issues (W. H. Productions)	Phil Goldstone, Omaha	Iowa, Nebraska.
Series of 16 Shorty Hamilton Western Comedy Dramas — Re-Issues (W. H. Productions)	Standard Film Service, Cleveland	Ohio, Kentucky.
Series of 16 Shorty Hamilton Western Comedy Dramas — Re-Issues (W. H. Productions)	Standard Film Service, Detroit	Michigan.
Series of 16 Shorty Hamilton Western Comedy Dramas — Re-Issues (W. H. Productions)	Sidney Lust, Standard Film Attractions, Washington, D. C.	Delaware, Maryland, District of Columbia, Virginia.
Series of 16 Shorty Hamilton Western Comedy Dramas — Re-Issues (W. H. Productions)	Magnet Film Exchange, New York	New York.
"Staking His Life" (W. H. Productions—Hart 5-reel Re-Issue)	Unity Film Co., Chicago	Illinois, Indiana.

(Continued on page 3447)

"Vigilantes" Shows California Early Days

Life in California during the early gold rush days is depicted in a new film titled, "The Vigilantes," soon to be released by the Bear State Film Company of Los Angeles.

This subject, consisting of seven reels, has been filmed in California, and in many instances the original sites were used for locations. In others, the pictorial records and descriptions of historical societies of California have been used to give true to life atmosphere. The historical drama is based on the actual occurrences dating between '49 and '52, and deals largely with the necessity of the better element in the gold rush, taking the law in their own hands.

Plans for the first public showing of this film are now being made. It will take place shortly at Clune's theatre, Pasadena, where a thirty-piece orchestra will furnish music. It is the plan of Louis J. Hampton and C. M. Harrison of this company to give their first premier in Chicago. With this end in view they will open Chicago offices by the first of June, and the work of exploiting the film will be carried on from that city.

Betzwood Company Completing Lady Tsen's Picture

The Betzwood Film Company, now engaged in shooting the final scenes for Lady Tsen Mei's first Independent production, reports that Lady Tsen and her company of twenty people, made a successful trip from Philadelphia to Boston via boat last week, and that the company experienced fine weather on the trip. Many of the scenes of the picture are laid aboard a steamer and the trip was made for the purpose of shooting these exteriors. The company was in charge of Director Ira M. Lowry. David Calcagni is camera man. The release date will be announced later.

Takes More Territory for Christie Comedies

The Celebrated Players' Film Service, Chicago, has extended its territory on the distribution of Christie comedies. J. L. Friedman, president of the Celebrated Players, has added Missouri, Kansas, Iowa and Nebraska to his territory for Christie comedies.

Mr. Friedman has attained success in the territory formerly covered, viz., Illinois and Indiana. He had Christie comedies on his distribution list beginning with the first release on the open market.

Sherman's First Production Shown to Trade

Harry Sherman, accompanied by Dustin Farnum, Winifred Kingston, Miss Kingston's mother, and Director Charles Swickard, are due to arrive in New York in time to witness the trade showing of Sherman Productions' first feature, "The Light of the Western Stars," in which Mr. Farnum is starred.

Northrup Was Given First Part by Griffith

Harry S. Northrup, who has the role of the villain in Harry I. Garson's latest production, "The Hushed Hour," featuring Blanche Sweet, now nearing completion at the Griffith studio, Hollywood, Cal., says his career in motion picture crime is entirely up to D. W. Griffith, who gave him his first engagement in pictures eight years ago.

"Surprising as it may seem," said Mr. Northrup, "I had never met Mr. Griffith during all these years, except in a business way, until on the day I started work at the Griffith studio with Mr. Garson. Mr. Griffith had just returned from Europe, where he has just completed 'Hearts of the World.' I reminded him then of our first meeting and how he started me out in a villain role. I have been playing these roles ever since, and am fully aware that the 'villain's' only applause comes from the 'hisses' of the audience. Therefore no matter what I do, he is responsible, and he certainly has a lot to answer for."

Mr. Northrup has created many leading roles in the spoken drama, and has to his credit 209 pictures under the Metro, Vitagraph, Triangle, Famous Players, and Fine Arts management. It is said that Mr. Northrup does excellent work in "The Hushed Hour," Mr. Garson's latest independent production.

Gaumont's Ten-Reel Serial Not Yet Named

"The Man From the Dead" will not be retained as the main title to Gaumont's serial production in ten reels. This title was offered as a suggestion only and has not been decided upon as the title under which Gaumont's serial will be shown. Objection was made by many independent buyers who are considering acquiring territory for this serial, to the word "dead" as being too gruesome. "The Avenger of Wrongs" has been suggested by several exhibitors, says the announcement from the Gaumont, denying the statement that "The Man From the Dead" is to be the title for its serial and it is said that the suggestion may be followed. To date the title has not been chosen.

Traverse Company Is Being Formed

The Madelaine Traverse Film Corporation is being formed, and matters in connection with it are going merrily along.

In a few days the roster of officers forming the corporation will be announced. Madelaine Traverse will be the star of the organization, and one scenario has been accepted by Miss Traverse which she thinks possesses unusual merit. Miss Traverse will be interested in feature productions only. She does not believe in the ordinary, being a woman of unusual intellect and talent,

The choosing of scenarios is occupying most of her time, and she expects soon to be equipped with suitable material to commence with.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

(Continued from preceding page)

Production	*Buyer*	*Territory*
"Staking His Life" (W. H. Productions—Hart 5-reel Re-Issue)	Phil Goldstone, Omaha	Iowa, Nebraska, Kansas, Missouri.
"Staking His Life" (W. H. Productions—Hart 5-reel Re-Issue)	Frank Gersten, Inc., New York	Northern New Jersey.
"Staking His Life" (W. H. Productions—Hart 5-reel Re-Issue)	Magnet Film Co., New York	New York.
Gaumont News and Graphic (Gaumont News Weeklies)	R. M. Savini Films, Inc., Atlanta	North and South Carolina, Georgia, Florida, Alabama, Tennessee.
Gaumont News and Graphic (Gaumont News Weeklies)	All Star Feature Distributors, Inc., San Francisco and Los Angeles	California, Arizona, Nevada.
Gaumont News and Graphic (Gaumont News Weeklies)	V. H. Hodupp, Inc., Indianapolis	Indiana.
Gaumont News and Graphic (Gaumont News Weeklies)	Hodupp-Towne Photoplay Co., St. Louis and Kansas City, Mo.	Missouri, Kansas.
Gaumont News and Graphic (Gaumont News Weeklies)	Central Film Co., Chicago	Illinois.
Gaumont News and Graphic (Gaumont News Weeklies)	Associated Theatres, Inc., Minneapolis	North and South Dakota, Minnesota, Wisconsin, Iowa.
Gaumont News and Graphic (Gaumont News Weeklies)	Globe Feature Film Co., Boston	New England States.
Gaumont News and Graphic (Gaumont News Weeklies)	First National Exhibitors' Circuit, Denver and Salt Lake City	Colorado, New Mexico, Utah, Wyoming, Southern Idaho.
Gaumont News and Graphic (Gaumont News Weeklies)	Josiah Pierce and Sons, New Orleans	Mississippi, Louisiana, Southern Alabama, Western Florida.
Gaumont News and Graphic (Gaumont News Weeklies)	Northwestern Consolidated Film Corp., temp. address, in care Joe Deitch, Calhoun Hotel, Seattle	Washington, Oregon, Northern Idaho.
Gaumont News and Graphic (Gaumont News Weeklies)	Fontenelle Film Co., Omaha	Nebraska.
Gaumont News and Graphic (Gaumont News Weeklies)	Madison Film Exchange, Detroit	Michigan.
Gaumont News and Graphic (Gaumont News Weeklies)	First National Exhibitors' Circuit Exchange, Pittsburgh	West Virginia, Western Pennsylvania.

Betzwood Film Features Chinese Star in First

The Betzwood Film Company's first big production at their plant on the Schuylkill River at Betzwood, Pa., is rapidly nearing completion under the direction of Ira M. Lowry, it is announced. The combination of its star—Lady Tsen Mei—the only Chinese woman film star in the world—its Chinese settings, its story by J. Allan Dunn, and its generally unusual atmosphere, augur well for its success.

An official of the company, in commenting upon the Chinese actress' ability before the camera, said:

"Lady Tsen Mei is known to the thousands on the vaudeville circuits. She is an exceptional subject for the camera. Tsen Mei's ability to portray types other than celestial ones make her a real 'find.' It is the purpose of the Betzwood Film Company to present her in various roles of the Far East in big, gripping stories written around those types. In the present story, the action of which is laid in China and Washington, D. C., no expense is being spared to secure the richest settings and costumes to surround the star. The production is in the hands of Ira M. Lowry, producer of 'For the Freedom of the World.' The supporting cast includes Robert Elliott, Benjamin Hendricks, Jr., Herbert Pattee, and others. Camera and laboratory work are under the direction of William Cooper and David Calcogni.

Lady Tsen Mei Is Featured in Productions Made by the Betzwood Film Company, of Pennsylvania

"The Betzwood Film Company will, on or about June 3, commence production of the second feature starring Louis Bennison, the star of 'Johnny, Get Your Gun,' who will be presented in a Western feature. It will be Western comedy drama based upon the character creation of 'Sandy Burke,' by J. Allan Dunn, recently published in *Adventure* magazine. Arrangements for release have not yet been made.

"With its unusual facilities, location, stars and big laboratory equipment, stages, 500 acres of every conceivable sort of exterior scenery on its own plant, the Betzwood Film Company means business from the start. The first release will be ready some time in July, and its second a month later."

Thompson Commences "Romance of Coal"

THE Educational Film Corporation commenced work on its educational feature, "The Romance of Coal," last week, under the direction of Frederick A. Thompson. Harry Lyon is cameraman and Charles Chapman is technical director. The week was devoted to the staging of a number of interiors laid in New York. The first week in June the company will go to Charleston, W. Va.

Director Thomson is familiarly known as "Bing" Thomson. He is a native of Montreal. He was stage director for Richard Mansfield, Julia Marlowe, Rose Coghlan, Felix Morris and other legitimate stars, and played all the Sol Smith Russell star parts after the comedian's death. Later he directed two of the finest legitimate stock companies in America, the Columbia at Washington and the Pike at Cincinnati. In the course of more than ten years' motion picture experience, he has directed Mary Fuller, Lillian Walker, John Barrymore, Marguerite Clark, Bessie Love, E. H. Sothern, Edith Storey, Earle Williams and Clara Kimball Young.

Harry W. Lyon, the official photographer of the Educational's "Romance of Coal," is a graduate of Yale University, class of 1899. An experience of over a dozen years in still photography qualified Mr. Lyon for the ground work of his entry into motion films. A good example of his efforts is the camera work in "The Land of the Rising Sun," a Japanese feature. For this work he spent over seven months in Japan. Recently he photographed the new Bessie Love picture, "How Could You Caroline?" which was directed by Mr. Thomson.

The technical director, Charles Chapman, occupied a similar position with the Vitagraph for twelve years. One of the largest libraries on this subject is the property of Mr. Chapman.

Educational Films Corporation's feature, illustrating the war activities of the U. S. Navy, is being rapidly put in shape for presentation at a Broadway theatre early in June. After this pre-release showing the picture will be distributed direct to the exhibitors of the Greater New York district. Outside of Greater New York, "Your Fighting Navy" will be sold on the open market. Among the visitors to the Educational's New York office last week was Sol Lesser of San Francisco, who is negotiating for the rights on the Pacific coast.

Eleventh Comedy

Twede-Dan, Jester's comedian, has returned from a brief vacation and will start work on the tenth, eleventh and twelfth of the Jester Comedies. These will complete

"All Woman" Said to Be Mae Marsh's Best

According to Goldwyn, the production "All Woman," in which Mae Marsh is starred, is unique in many respects. The story is by E. Lloyd Sheldon, and Director Hobart Henley, Goldwyn, says, has expended more than his customary painstaking care in translating it to the screen. The work of Mae Marsh, moreover, is said to bid fair to rank as the best she has ever contributed to the art.

"Independent of the star's work," says a Goldwyn statement, "'All Woman' has other claims to distinction. So clearly is the story related that there is no necessity for sub-titles. They are supplied only to create atmosphere and to emphasize certain points. The narrative might move along without them. In the introduction of every character the director has been equally fortunate. In the first half reel of the picture the entire cast is assembled and the action is well under way. This is especially praiseworthy, in view of the fact that picturegoers complain of the sudden appearance of an important character when the story is half over. An added instance of Director Henley's skill as a story-teller is found in this circumstance."

Fine Cooperation Here

"That real co-operation will rule in United Picture Theatres of America, Inc., as between exhibitor-member and the central organization and between members is shown by the action of Manager J. E. Costan, of Chicago, who, having secured the first run of United pictures in his district for his theatre, the Harvard, consented to have his contract amended so that the A. E. R. Theatre in the same district might be admitted into the same classification. Every new member of the United is becoming a booster for the cooperative plan and is doing his utmost to hasten the day when cooperative operation shall became an established fact," reads the report.

Marion Davies, Under Julius Steger's Direction, Has Completed a Production

NEWSY ITEMS FROM THE STUDIOS

PLAYERS

THE news of what you are doing and your plans is what the exhibitors and photoplay editors want for local publicity. This Department offers you the opportunity to cover the country with a single effort. Whenever you have anything interesting don't fail to get in touch with Miss Dorothy Tarbell, at Motion Picture News office. Don't go to much trouble — just write the facts. We'll edit your news and prepare it for publication.

With Madge Kennedy in "The Service Flag" we have a brand new leading man, Clarence Oliver. He always has hated to admit that first name of his and now that he has cast his lot in the picture game he hates to admit it more than ever.

Madge Kennedy, with various members of her cast, has returned from Washington where exteriors for "The Service Flag" were taken around government buildings. She is a hero-worshipping young girl from a small town in this picture, whose background is its only connection with the war.

W. P. S. Earle has established a time record in his first World picture, "The Blood of the Trevors." It took him just thirteen days to put Barbara Castleton, John Bowers, Madge Evans and supporting company through their paces.

Ernest Truex, one of the cleverest comedians on the legitimate stage, whose recent work in "Very Good Eddie" and "The Big Idea" won him many followers, has just signed with Jesse Lasky to play opposite Shirley Mason in her new John Emerson-Anita Loose pictures.

John P. Wade has left the patriotic photodrama to take up the patriotic stage drama. Having finished the "Eagle's Eye," in which he plays an important part, he is rehearsing for the new Empey play, "Pack Up Your Troubles."

Anna Q. Nilsson won the heart of an Indian brave while she was working out West in the Metro picture, "No Man's Land." His name was Proud-of-His-Nose. But the role of Indian chieftess didn't appeal to this blonde leading lady, so big chief was left lamenting.

The blue linen apron which May Allison wears in "The Way to a Man's Heart" should be an inspiration to an amateur gardenerette. For pockets it has pieces of tan linen appliqued on in the shape of flower pots. Out of each grows an embroidered flower. Dean Raymond, who supported her in "The Winning of Beatrice," should not be blamed for writing a poem about her, even though it is spring, if he saw her in this costume first.

That the Scenario Department of Metro will not lag this summer is a good bet, after visiting its head, June Mathis, in her cool little office overlooking Central Park, through which a breeze is always blowing. The soft greens of the walls, the grey of the wicker furniture, and the green grey cretonnes, make it a veritable oasis these hot days.

Those two jovial darkies of vaudeville fame, Anthony Byrd and Pauline Dempsey, are back at the Metro studio working in Miss Allison's picture, "The Way to a Man's Heart."

Frederick Truesdale is playing opposite Emily Stevens in "A Man's World." Though his forte has been the legitimate stage his transposition has been effected so skillfully and speedily that he stands now as one of the recognized leading men of the screen. His own background of education, first in a southern boys' school, then in a Pennsylvania millitary academy, and finally in Yale, has, perhaps, something to do with the way he always convinces in the society parts for which he is generally cast.

Marie Pagano, who has doubled so much that she has not received half the credit she deserves in pictures, has a chance to be herself in "The Echo Girl," a new June Elvidge production. In it she plays the Indian Squaw and does a bit of good bareback riding.

The Dolly Sisters having tea with the minister of a small country church, and his wife; can you picture it? Metro could, but didn't as it was merely an aftermath of a wedding scene for "The Million Dollar Dollies," which was taken outside of the minister's little church.

It is nice to note in connection with the general exodus of stars and directors westward that a few celebrities from the coast come back to New York now and then. Frank Reicher, Metro director, of several of Edith Storey's and Viola Dana's last pictures, is the latest man to hit the big white way, while Louise Huff who is soon to become a World star is the latest woman.

Little by little a gradual elevation of the standing of the motion picture industry, due to its splendid war work, is being felt. Proofs are rapidly appearing, such as the reward of honorary sergeant of 122nd Company, 70th Engineers, U. S. Coast Defenses, recently bestowed upon Miss Doris Kenyon, for actual work done for the Liberty Loan and the Red Cross.

Tom Terriss is having a strenuous time of it right now, directing Alice Joyce and Anita Stewart at the same time, until Wilfrid North recovers from an automobile accident sufficiently to resume his work with the latter.

Harry Morey, With Betty Blythe, Is Starred in Vitagraph's "A Game With Fate"

A card from Mother Nellie Anderson, postmarked Concord, Mass., shows a picture of Louisa Alcott's own home which is being used by W. A. Brady for scenes in his now picture, "Little Women."

Barbara Castleton in a tan linen riding habit, which sets off her gorgeous copper-colored hair and bronze gold eyes, is a joy and delight around the World Studio these days as "Just Sylvia."

Tony Merlo of the flashing black eyes and sleek black hair affords a splendid foil for her as the "willun" of the picture.

Evelyn Greeley has developed a new talent in "Hitting the Trail." She has become an adept at making artificial flowers and rivals in skill and speed several professional flower makers imported for the scenes taken in the flower factory. In a close-up she will be shown making a large red rose.

Frank Mayo is with a company in Norwalk, taking scenes in a factory for the new World picture, "The Power and the Glory."

Tom Moore doesn't object to "locations" at all in his new picture, "Just for Tonight," when they are at the Tarrytown country club just across the river from Gedney Farms where he lives. He merely grabs a golf bag and meets the company on the other side. He plays golf just as well as he does everything else, in a way that "can't be beat."

Elsie Ferguson has consented to appear at the Rivoli for the benefit of the Red Cross. It was only after much persuasion that she did so, not because she did not want to do her bit, but because she was afraid that she could not make a good enough speech. Little did she realize that just for the pleasure of looking at her the tightest-fisted person would give gladly to the Red Cross.

Alice Mann is to be congratulated for appearing every night in person at various motion picture houses around New York the last week before leaving for Chicago. Next week she will begin work there on two-reel comedies for the Camel Film Company. Some leading ladies would have been too busy thinking about new clothes and good-by so whole-heartedly to the Red Cross.

"My Lady of the Screen" in the words of a new song is Catherine Calvert. Her recent work in "A Romance of the Underworld" and "Marriage" makes this bit of music by Arthur Oliver and F. W. Van, published by Witmark, decidedly apropos.

Ferdinand Earle, whose titles in "The Judgment House," "The Blue Bird" and "Toy of Fate" have been widely commented upon, aims to discard lettering entirely, and put into his miniature paintings living actors, weaving about them whole fairy stories. For those who are statistically minded it will be of interest to know that in the Nazimova picture, "Toys of Fate," Mr. Earle's work comprising only titles occupies one-seventh of the entire production.

The combination of Hobart Henly, director, and Mae Marsh, star, has successfully passed the three times and out stage. They are now started on their fourth successive and, needless to state, successful picture.

Franklyn Farnum's realistic work as a reporter in "The Cub" is ascribed to the fact that he has known the joys of a newspaper office in his past career.

Betzwood Films boast the services of Lady Tsen Mei, a Chinese star, who is a full-fledged graduate of Columbia Law School. If a legal point comes up in the course of the scenario it can be settled on the spot without outside appeal.

Florence Deshon has the honor of being the first American star under the direction of Henri Houry, who has recently come here from Paris. Work has just begun on their first picture which will be a Vitagraph feature, though the title has not yet been decided upon.

Rumor has it that Gene O'Brien is going to be starred alone after finishing his next two pictures with Norma Talmadge. They are now working on "The Safety Curtain."

Dell Boone is soon to appear opposite Jack Barrymore in a Lasky picture.

David Powell has finished his work with Catherine Calvert in the first two F. A. Keeney pictures, and has begun work with Edna Goodrich in her new series of pictures for Mutual, which will be taken at the Biograph Studios.

EXHIBITORS

THESE short items are just the sort that your local photoplay editor wants. They are newsy—not press bunk. Used rightly they will create real personal interest in the players appearing at your house. Clip those referring to players on your program, turn them over to your photoplay editor for use from time to time, then there will be double value in your later publicity on particular pictures in which these players appear.

In and Out of West Coast Studios

By J. C. Jessen

The F. P.-Lasky Studio

A system of indexing and retaining pictures conceived and installed in the Lasky library by Elizabeth McGaffey, is to be adopted by the Los Angeles libraries as an aid to motion picture companies who use the libraries for research work in connection with preparing settings, costumes and customs, in various periods of the United States and in foreign lands.

The system adopted by Miss McGaffey provides that a photograph shall be taken and filed as well as the story or descriptive matter pertaining to the picture which appears in the magazine. The system, of course, provides double or triple indexing, but has proven itself to be of great value to motion picture producers.

A *Saturday Evening Post* story titled "The Source" gives the plot for a photodrama put in production this week which will have Wallace Reid and Ann Little as the featured players.

The dance to be given by Lasky Home Guards to raise funds for former members of the Lasky organization who are now in the service, has been postponed from Saturday evening, May 25, to a date two weeks later, June 8, so that it will not interfere with the Red Cross drive which would be in progress on May 25.

At the Ince Plant

For several weeks there have been rumors to the effect that Thomas H. Ince would move his producing organization to the Paralta Studios where on rented space he would make all future releases for the Paramount program, but this week Mr. Ince has made a statement which sets all such rumors at rest. In this Mr. Ince said:

"My attention has been called to a statement that I am moving my companies to the Paralta Studios and that 'the Paralta-Brunton productions will be supervised by Ince under an arrangement similar to that between this producer and the Artcraft and Paramount Corporations.' In order to correct this impression I wish explicitly to state that any arrangement I might make for moving my companies to the Paralta Studios would be solely for the purpose of acquiring additional space and facilities for my productions, and would not, in any manner whatsoever, affect my very cordial relations with Artcraft and Paramount, through which all pictures in which William S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett appear will continue to be released; and, therefore, I will confine my personal supervision to the productions of the above-named stars only."

There have been negotiations for the past several weeks between Mr. Ince and the management of the Paralta Studios relative to Mr. Ince using a portion of their stage space and centering his production work of Paramount releases there, but nothing definite has resulted from the conferences. The Hart subjects for Artcraft, it is definitely stated, will continue to be made at the William S. Hart Film Corporation's studio, just off of Sunset Boulevard in Hollywood.

Universal Newsettes

This is a quiet week at Universal City, as most of the producing units have finished subjects, and are now co-operating with the scenario department in the preparation of new scripts. A change has been made with respect to the filming of "Turn About Eleanor," to be directed by Tod Browning, as Edith Roberts has been selected to play the featured role in this instead of Ella Hall. Elmer Clifton continues the direction of "The Rustler of Wind River," which stars Monroe Salisbury and the Harry Carey Company, directed by Jack Ford, is still at Bear Lake Valley.

The serial companies are progressing most satisfactorily. J. P. McGowan who is filming "The Circus Lure," is now on the third episode. "The Brass Bullet" Company, directed by Ben Wilson, is now working on the tenth release, and Harry Harvey with Marie Walcamp and company, are busy with the fourteenth release of "The Lion's Claw."

The work of preparing some unusual sets and necessary costumes for a play to be titled "Why Not?" which will have Carmel Meyers in the featured role, is now being carried on. Elsie Jane Wilson will direct this picture.

Prior to the departure of President Carl Laemmle for the East this week, a dinner was given him by his nephew, Edward Laemmle, at the latter's bachelor apartments in Hollywood. Among those present were: Harry Cohen, Henry McRae, Julius Stern, Louis Jacobs, Sam Behrndt and Douglas Gerrard.

A Home Guard of Marines with seventy-five members, has been organized at Universal City by Harry Harvey, who served several years in the government service in this department. Mr. Harvey is putting his soldiers through the Marine Corps drill three times weekly.

Vitagraph News Bits

Earle Williams, after completing the Vitagraph Blue Ribbon feature, "The Girl in His House," went on a week-end trip to Pine Crest. At least he thought it was going to be a week-end trip. He put his heavy Cadillac roadster in fine condition, put a suit case of his summer-est Summer clothes in the back of the car, and Saturday afternoon started for Pine Crest. He reached his destination, which is way up in the Big Bear District on some of the highest mountains in California. It was dark. Mr. Williams was hungry. Vainly he looked for the gladdening lights of a big hotel. After some time he found the hotel, but it was dark. There seemed not another human being in the vicinity of the Pine Crest Hotel, so there was nothing to do but for Mr. Williams to take the down-trail. It was some time in the early morning when he reached Los Angeles and the comforts of one of its hotels.

That swimming pool out at the Vitagraph lot is the studio's most popular attraction these days. Every member of every company working at this studio keeps his or her bathing suit at the studio and one always knows who has been in or who is going in the pool by the number and variety of suits that decorate the drying line.

Larry Semon keeps his dinner clothes in his dressing room at the Vitagraph Hollywood plant. Not that Larry wears them in Vitagraph Big V comedies. Not at all, as

To Exhibitors in
Eastern
Penna.
and
So. New Jersey

For Bookings On
JESTER
COMEDIES
Featuring
TWEDE-DAN

Call or Write
Masterpiece
Film Attr.,
1225 Vine St.,
Phila., Penn.

To Exhibitors in
Maryland,
Delaware,
Dist. Columbia
and
Virginia.

For Bookings On
JESTER
COMEDIES
Featuring
TWEDE-DAN

Call or Write
Variety
Pictures Corp.
412 E.
Baltimore St.,
Baltimore,
Maryland.

his get-up in these comedy pictures is as much the reverse of dress clothes as is possible. But in the evening, when the day's toils are o'er and the Vitagraph developing room has a thousand or more feet of film depicting the capers of the Semon Big V Company, then is Larry to be found—and always dress-suited—the central figure in the night life of Los Angeles. He is the Beau Brummel of the Vitagraph studio, and all members accord him this distinction even his comedy make-up into his evening clothes.

The Vitagraph Company was invited to send its players to be the guests of the exhibitors of Los Angeles at the weekly Tuesday luncheon of the past week. There were several companies out on location, so the Vitagraph representation was taken care of by William Duncan, Nell Shipman, Edith Johnson and Alfred Whitman. Speeches regarding the production of pictures generally were made by Mr. Duncan, Miss Shipman, Miss Johnson and Mr. Whitman. Mr. Duncan talked from the standpoint of serial productions, while Miss Shipman dwelt upon that of the making of five-reel features.

Live Triangle Items

Julian Johnson, who for the past eight months has been at the head of the script department of the Triangle Film Corporation, has tendered his resignation, and on June 1 went to New York to resume his former position as editor of *Photoplay Magazine*. *Photoplay* is moving its editorial offices to New York, having found location there would be far more convenient than the past plan of spending two-thirds of each month in New York, and one-third in Chicago, the present location of the editorial department. This will in no way alter the publication office, which will continue at Chicago.

Mr. Johnson served as editor of *Photoplay* for almost two years, and it was under his directorship that the magazine grew to be very popular.

Dick Donaldson is a new director at the Triangle studios, he having been promoted to this position from one of assistant director. His first work was that of directing the production of "The Heritage." He was identified with the making of a number of Triangle subjects, including the coming H. O. Davis production, "The Servant in the House."

Two new productions were begun last week. "Every Woman's Husband" is the title of one adapted from the story of that name by John B. Clymer and C. H. Logrue, and prepared for the screen by Charles J. Wilson. This concerns a woman who believed success in life depended upon ruling her husband and his check writing hand with an iron hand that she could climb the social ladder, but friend husband finds another home where he can flick cigar ashes on the floor if he wants too. Gloria Swanson is to be featured in this with Joe King playing the leading role. Gilbert P. Hamilton will direct, and in the cast in important parts will be seen Jack Livingston, Lillian Langdon, George Pearce and others.

The other new subject started has been temporarily titled "The Painted Lily," and will offer Alma Rubens, supported by William V. Mong and others. This is a melodrama of London night life, and the principal character is a reformed gambler who leads the painted Lily back into the righteous path after an entanglement with the king of the gamblers.

Here and There

The National Film Corporation making the Capital Comedies which feature Smiling Bill Parsons, has engaged Al Santell and Louis Chaudet to serve as directors in the making of these comedies. It is the plan of Manager of Production Isadore Bernstein and Mr. Parsons that the two directors shall alternate in producing. During the coming week Santell will begin the filming of the ninth by-weekly release which at present is titled "Bill Settles Down." While this is in production, Mr. Chaudet will arrange with scenario department the continuity for the next subject which will be taken up a week or ten days later. The fourth release, which comes the week of June 17, has been titled "Watching Billy," and following this will be "The Widow's Mite," "Dad's Knockout," "Billy's Fortune," and another as yet unnamed subject, all of which have been completed.

Mr. Santell will be remembered for the subjects he directed for the American Company which featured Kolb and Dill. Later he directed Ham Comedies for Kalem, and more recently has been director of Fay Tincher Comedies which are to be released by the World Film Corporation.

Director Chaudet has had a wide experience in production of both comedy and dramatic subjects, having servide in the capacity of director for Selig, E. & R., Universal and others. For the past eight months he has been identified with the Douglass Natural Color Film Company and has just completed "Cupid Angling," a five-reel scenic drama made in Marin County, California.

Clara Kimball Young is next to play in an adaptation from the French play or novel "La Fellesauvage" ("The Savage Woman"), and work of filming this will be started within the next few days under the direction of Ed Mortimer at the Lasky studio in Hollywood. There are but two important parts to this play, that to be taken by Miss Young and the lead which will be played by Milton Sills. Mr. Mortimer has been engaged in filming a special production for Harry Garson entitled "The Hushed Hour," which has been completed. Robert Vignolia, who has directed several Clara Kimball Young subjects whose most recent work was that of filming "The Claw," will be in charge of the direction of the first Ethel Clayton subject to be made at the Lasky studios.

Hollywood Hookum

JUNE 8, 1918 NEWS MORE NEWS

Sunshine every day—almost.

Sammy Goldfish was in our town Tuesday.

Carl Laemmle has given our village the once-over and flitted eastward.

Sammy Goldfish was the guest of the Theatre Owners' Association Wednesday.

Jack Livingston is reported a failure at fishing. Fourteen hours along the surf netted him a shovel-nose shark.

Gene Burr, Triangle heavy, is keeping up to his record. This week he put over three murders and was killed twice.

Sammy Goldfish is to build a studio in Hollywood where all six Goldwyn Companies will produce pictures.

Now it's Captain Harry Harvey of the Universal City Marines—He drills them three times a week.

Bill V. Mong has bought a ranch and the seller threw in the orange tree, a rabbit, a pig, and a chicken—and Bill acts like a millionaire these days.

Sammy Goldfish bought a screen story this week for $25,000 and is authority for the statement that he thinks it was worth that much.

Milton Sills would buy an automobile but he can't make up his mind whether he prefers a Stutz or a Cadillac and so he is enjoying the hospitality of the salesmen.

For months Francis McDonald has been praying for a part other than of a heavy. Now he has it. He is to play a sympathetic role and the title is "The Painted Lady."

Al. Santell had been at the National lot ten minutes when he discovered the hiding place of "Vernie" Bernstein's box of cigars. Three days have passed now and "Vernie" has no cigars.

Peggie Pierce is bragging about receiving a wonderful sweater which contained a card—"From a fireman who admires you." Peggie has not told the fireman she gave the sweater to a soldier.

Tommy Ince emphatically denies the rumor that he is going to supervise the production of Paralta Pictures, regardless of the fact that Paralta Plays are referred to as "Pick of the Pictures."

When James Kenney, soprano of the Paulist Choir, sang at U City Zoo the other day, he found there was another warbler who could touch high C. One of the Alaskan wolves was inspired and displayed his vocal ability.

Gladys Brockwell, while playing at Lake Elsinore, took advantage of the pool of health-giving mineral water, and the entire village turned out to see Gladys cavort about in her one-piece bathing suit, thereby displaying their good judgment.

Dick Jones, who directed "Two Tough Tenderfeet" for Sennett, found another wonder. It was located on the American Desert and was no other than an African lion, found in the scene for this Western comedy. Presumably having taken one of Cook's Tours.

Ivan St. John, who spoils reams of paper every week to make the name of Triangle popular, bought cigars this week in a carefree manner, giving as the only explanation for his rashness, the information that Ilene Elaine was her name.

Cliff Smith, since taking over the direction of Roy Stewart, has developed other accomplishments. This week he directed an ordinary house fly. This is no insinuation respecting the sun-kissed hero of the cattle land—Roy will work without direction.

Now that warm weather is with us, H. O. Davis finds the need of an Alaskan picture on Triangle program and so "Hearts of Glenister" is being filmed at the Ranch Studio, under the boiling sun and amid many fur overcoats and caps.

Just when we learned to know and love Julian Johnson, Jimmie Quirk, owner of Photoplay Magazine, decides he needs Julian more than does the West Coast Producing Colony. Some of these times Quirk will find the need of keeping Johnson at the hub of the industry—Hollywood.

Joe Martin, Universal City's Chimpanzee, is learning to model clay under the tutorage of Willie Hopkins. Joe first did a bust of the Kaiser and was so disappointed with the result that he knocked it all to pieces—but not until the camera had made a permanent record of his work.

The Boss of Metro, George Do'em Baker, won't stay put. Just because he had an operation for appendicitis three weeks ago, he 'lows, is no reason for his remaining away from work and so he was back at the Studio this week to see that everything was going right, Metro way.

Polly Moran claims Ben Turpin did such fast riding in his coming release which has something to do with a pair of tenderfeet, that the wind straightened his eyes. Now everyone is wondering what's wrong with Polly's eyes because she says Ben's are straight.

A deep secret was carelessly tipped off this week by the Triangle P. A., J. B. Woodside. Gloria Swanson's real name is Gloria Josephine May Swanson.

Screen Examinations

"The Yellow Ticket"

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

TO recollect the phenomenal success of "The Yellow Ticket," when presented on the stage several seasons ago by A. H. Woods, is also to forecast its success in its present form, as produced by the Astra company with Fannie Ward in the role of the persecuted heroine. Times have changed since Michael Morton wrote his play dealing with the old Russia and of the persecution of the Jews by the secret police or Okrana, as this body was known, but the Bolsheviki have not managed to weaken the structure of Mr. Morton's play, even though they have successfully scrambled their nation. The terrible power held by the Okrana and its villainous chief, as pitted against the fragile Anna Mirrel, creates an exceptionally forceful drama. And so often is the heroine just saved from the miserable clutches of Baron Andrey and his henchmen that the intensity of her several plights cannot easily be over-estimated in cold type.

Fannie Ward, as Anna, gives a skilful and deeply appealing performance. The time has passed when one marvels at her astonishly youthful appearance on the screen. She is always the young woman. She never suggests maturity save in her performance which shows the accumulated skill of an artist. Her support is worthy of special mention in that besides being well chosen and capable from first to last, it presents an array of names that are considerably better known than those listed in the usual supporting cast. Milton Sills is a most suitable hero. Warner Oland, as Baron Andrey, makes a polished heavy, while Armand Kalisz and Leon Bary, as his aides, appear to no less advantage. J. H. Gilmour, Helene Chadwick, Anna Lehr and Dan Mason fill the remaining roles in a style that is satisfactory to the letter.

This fine work of the cast, however, as well as the excellently maintained intensity of the drama, are the result of the brains which guided the picture's production. A compact, clear and swift moving scenario, was furnished by Tom Cushing, while its possibilities were fully realized by the director, William Parke. The manner in which he has handled the many high lights of the story and bridged from one to another results in one uninterrupted train of forceful action, the accumulative power of which grows to startling proportions as the climax is reached. The detail of the production is excellent, noticeable for its realism and atmosphere. Mr. Parke seems to have realized that all Russians do not of a necessity dress themselves up in matted beards, nor must they constantly impress the spectator with their nationality by pouring tea from a samovar. The photographic work includes some effective lightings.

It might be noted that "The Yellow Ticket" found its way into the Rialto theatre, due to its high dramatic value and its box office power combined. That it may be billed as a special attraction throughout the country because of this valuable combination, is a fact that should not be overlooked in all theatres, large or small.

THE STORY AND PLAYERS

Baron Andrey (Warner Oland), head of the Okrana, sends Moujiks to disperse the Jews of Tasepevka who are getting too strong. A massacre results. From the shock of it the mother of Anna Mirrel dies. Anna (Fannie Ward) starts for St. Petersburg to join her father. Unable to obtain a passport because of her race she is forced to accept the yellow ticket, the official badge of dishonor, which alone will permit her to enter the city. Arriving in St. Petersburg she finds her father in the care of Marya Varenka (Anna Lehr) a radical. He dies shortly afterwards. Marya, in a rage over the death of her little sister, due to the interference of the Okrana, attempts to assassinate the Baron with a bomb. It explodes prematurely and kills her. Papers of recommendation and a passport discovered in Marya's apartment influence Anna to assume her name. Through Count Rostov (Armand Kalisz), nephew of Baron Andrey, she secures a position as teacher of her native tongue to Miss Seaton (Helene Chadwick), daughter of a United States diplomat (J. H. Gilmour). Here she meets an American journalist, Julian Rolfe (Milton Sills), bent on exposing the rotten condition of Russian politics. Having felt the heavy hand of the secret police, Anna readily aids him. His articles begin to disturb the Baron and he sets Petrov Paviak (Leon Bary) to spy upon her. Petrov soon discovers that she is none other than Anna Mirrel, possessor of a yellow ticket. Acting on the advice of the Baron, Seaton refuses to permit her to teach his daughter. But Rolfe believes Anna's story and determines to defend her. Anna, believing the Baron her friend, seeks his counsel when ordered from her lodgings for being a yellow ticket holder. The Baron offers to revoke the ticket if she will give herself to him. Struggling with him Anna stabs him to the heart with a hat pin. Count Rostov assumes the Baron's duties and, after giving out the story that his uncle died of heart failure, is determining on Anna's fate when Rolfe enters, demanding her release. He has her confession of the murder written to him by Anna. He threatens to publish the true facts of the case and so ruin the Baron's reputation if Count Rostov does not release her. To his surprise the Count turns on him and accuses him of the murder. About to cast him in prison, the Count is called on the 'phone by the American ambassador who Rolfe informed of his contemplated visit to the Okrana. Afraid of international difficulties and seeing that Rolfe has the better of him he permits him to depart with Anna providing they both leave Russia. These terms Rolfe accepts.

Length—4,970 feet.

Five Christie Comedies

(*Christie Film Company—One Reel Each*)

Reviewed by Peter Milne

THE latest shipment of comedies produced under the direction of Al Christie are all fine specimens, two of them in particular being excellent in every department. Mr. Christie has brought to the screen light two very fair and capable comediennes since the present writer last reviewed a number of his pictures. These are Eleanor Field and Dorothy Dane, each of them ravishingly pretty and each possessed with a good idea of the type of acting demanded in the Christie comedies.

"Here Comes the Groom," with Miss Dane and Bobby Vernon, which shows the manner in which the prospective husband turns the brunt of a practical joke played on him just before the wedding on its perpetrators is perhaps the best of the whole five. It is full of humorous situations and benefits from Vernon's apt sense of comedy and Miss Dane's beauty.

"Somebody's Baby" has Billy Mason and Dorothy Dane, aided by Betty Compson. Billy becomes engaged, but to a very jealous young lady. A widow's baby somehow gets left in the rear seat of Billy's car, and when his fiancee discovers it there is a large amount of trouble for Billy. He ends up by marrying the widow.

"Love and a Gold Brick" presents a rollicking series of incidents showing the manner in which a young fellow fooled two city jokers into believing he was a rube. Bobby Vernon, Eleanor Field, Ethel Lynne, Harry Edwards and Milton Sims are the principals.

"A Regular Patsy" shows Eleanor Field disguising herself as a maid in order to enjoy the house party which her mother and older sister are attending. Eleanor proves the hit of the occasion much to the distress of all the others and captures the heart of the guest of honor, a soldier home from the front. Billy Mason, Helen Jasmere and Eugenia Forde complete the cast.

"Their Breezy Affair" is laid at the beach and has Billy Mason and Dorothy Dane (appearing as a perfect heart-breaker), in the principal roles. It is a comedy of lovers' misunderstandings which continues at a fast speed throughout its length.

"The Vigilantes"

(*Bear State Film Company—Seven Reels*)

Reviewed by J. C. Jessen

THE stirring days of the time of the California gold discovery and the few years which followed, has served as the plot for a romantic historical photoplay filmed by the Bear State Film Company, a Los Angeles organization. The film is titled "The Vigilantes" and consists of seven reels.

This is truly an interesting subject, showing as it does, the actual conditions that existed just prior to, during, and the few years that followed the mad rush for the yellow metal. The costumes of the people, their environment, and the fight of the better element to predominate over the lawless, make this a gripping film. "The Vigilantes," to all those familiar with California history, stands out as the Klu Klux Klan of the western state, an organization first composed of a few men which grew in power and ultimately had the strength to take the law in its own hands when officers failed to see that there was a proper enforcement.

Of particular interest in this film are the scenes showing the first find of gold, the crude machinery built to separate gold from the sand, and the various methods employed in taking it from the earth. All of these scenes, together with those that show conditions in San Francisco and other places during these days, were made from records and drawings collected by historical societies.

The picture introduces several new faces to the screen, and important parts are taken by others well known. Grant Churchill and Gertrude Kabierske play the leads, and around these two is woven a romance which began in New England and ended in San Francisco. William Parsons, remembered for his work in many Lubin pictures, appears as the heavy, Don Enrico Felipe. Others in the big cast of forty or more are Vera Lewis, Fannie Midgely, Robert Chandler, William Ephe and Robert Cecil.

In many of the mob scenes as many as 2,000 took part. In the final ride of the Vigilance committee there are more than one hundred horsemen, who thrill the spectator with their daring dash over dangerous mountain roads. The story opens with scenes showing the tranquil conditions in California when most of the residents were Spanish. Up at Hangtown, a lumberman started to build a mill. It was while working on this that gold was found. News of this spread to all parts of the world, and from a New England community many migrated westward. Amos Fenton leaves his sweetheart, Mary Hampton, and seeks wealth in the new western field, where he is fortunate and ultimately becomes a banker. While so engaged, he saw the need of a strict enforcement of the law, and was a prime mover in the formation and working of the Vigilantes. Later Mary Hampton goes to San Francisco "around the Horn," and the climax of the outlaw band and their clash with the Vigilantes comes when the outlaw leader kidnaps Mary Hampton, and she is finally rescued by Fenton and his followers.

"All Woman"

(*Goldwyn—Six Reels*)

Reviewed by Joseph L. Kelley

HOBART HENLEY'S direction, Mae Marsh's clever interpretation of the stellar role, E. Lloyd Sheldon's story, and a capable supporting cast, make this Goldwyn offering a smashing good picture—a little bit ahead of anything she has done for the Goldwyn Company. Miss Marsh has ideal surroundings—support, plot material and dramatic moments—all she puts over with a wallop in either hand. The star has the sympathy of her audience from the first flash on the screen. Attention is called and held throughout the run. Mr. Henley is back with some of his old-time directorial punch. He was on the job every minute and guided his workers through their parts and reproduced the mental creations of the author, with the fullest appreciation for the maximum percentage of dramatic persuasion.

The homely atmosphere of the opening flashes and the true-to-life touches he has given the general trend of the action, mark his work as excellent. And back of all this looms the personality of Miss Marsh, whose work stands out with all the force capable of the Marsh genius. She shines in every scene and never once is brought down from her pedestal of victory, but a weakness in the dramatic possibilities of the story's plot or incidents.

"All Woman" takes the medal for excellence in the field of late Marsh pictures. The human element is prominent throughout, backed by a smooth running, plausible story, told in logical sequence and presented by characters whose work justifies the confidence placed in them by the casting director. Oliver T. Marsh was at the camera and he certainly has made his camera behave. Jere Austin has a good part and he puts it over with a bang. Arthur Houseman, seen for the first time in some months in feature releases, holds up the role of Dick Wellman with all the assurance of his past performances. John Sainpolis does a good bit as does Jack Dillon, Joe Henaway, Hazel Alden, Madelyn Klare, Elsie Sothern and Lois Alexander. Good parts have been allotted the supporting cast and each member has done his or her work well.

THE STORY AND PLAYERS

Susan Sweeney (Mae Marsh) works in a New York toy factory. She receives a letter informing her that she has become half owner with William Kibby (Jack Dillon), of a hotel in the Adirondacks. Austin Strong (Jere Austin), the writer of the good news, encloses a check and informs Susan that he will come and talk matters over with her. But Susan cannot wait and goes to the Adirondacks. Strong is a young lawyer with a bright future. He is with his sister Miriam (Hazel Alden) and her fiance, Dick Wellman (Arthur Houseman), when Susan's letter arrives, telling him that she has left for the hotel.

The hotel is a great disappointment to Susan. She finds a dingy little building instead of the grand structure she expected. Kibby, her co-legatee, is an ill-kept fellow and given to drink. She meets Sam Tuper (John Sainpolis), a half-way lawyer. He urges Susan to return but she decides to stay.

Meanwhile Dick persuades Miriam to elope with him. A storm overtakes them and they seek refuge in Susan's hotel. Susan is suspicious of her guests and when the storm clears, she orders them from her hotel. Susan decides that the bar must be closed. The inhabitants take offense and when they are storming the place, Strong arrives. Tupper is killed in a fight with Wellman. Susan resolves to save Dick and conceals him in her hotel. Wellman is detected by Strong, leaving Susan's room at night. From this entanglement Susan comes out victorious and there is happiness among all.

Screen time—65 minutes.

"Old Wives for New"

(*Artcraft—Six Reels*)

Reviewed by R. E. Pritchard

DAVID GRAHAM PHILLIPS wrote a masterful indictment of the woman who, after her marriage, forgets to keep herself attractive and allows herself to sink into an utterly selfish and slovenly existence in "Old Wives for New." It is a remarkable story and as a picture it has been given an equally remarkable production by Cecil B. De Mille. There are somewhat risque situations in the story, but these have been handled delicately. It is not a story that children will understand, and it is one that the prudes will consider a reflection on themselves. All in all it is one of the most satisfactory pictures that has been shown on Broadway in months.

Every element unites to make it a great production. In the first place there is a real story, one that goes outside the commonplace. The plot holds up at every minute and there is always action and suspense, while all of the characters are drawn so faithfully that there is never the slightest temptation to question the probability of the action. Given this great advantage of a splendid story, Mr. De Mille is at his best in the direction and the story is carried through to its logical ending without a flaw. The result is a highly dramatic narrative, faultlessly produced, carrying a powerful sermon, but at the same time avoiding anything of the "preachment."

Another thing that makes the picture unusual is the cast, for the player for each character has been ideally chosen. Theodore Roberts, as Berkly, has never had a better character role, and he again proves himself the finished actor, while Elliott Dexter, the leading man, probably does the best bit of work of his career. Florence Vidor is genuine and refreshing as Juliet Raeburn, and immediately upon her appearance wins the full sympathy of the audience. There are a dozen others in the cast who are known wherever there is a screen. Such a splendid actor as Tully Marshall, for instance, has to be content with a butler's role.

"Old Wives for New" has proved a genuine treat for those who are satiated with the number of pictures they must see each week. There was the story to start with, each actor was selected

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only for his fitness for the part and never does the production let down for a second. The settings and costumes reach the same high mark. In short, it is the kind of a picture that will convince those who doubt that the photoplay has reached the artistic plane of the spoken drama.

This is a picture that will require a different class of advertising from the ordinary picture. It requires merchandising copy. Simply to announce the name of the production, the author, and the list of players is not enough. We would suggest such a theme as "The perfect production," and then devote the merchandising to telling why this statement is made. To those who do not know the story the title may not appeal, for, as the writer heard one man say in front of the Rivoli, "I don't want to see that picture. I don't care for Shakespeare."

THE STORY AND PLAYERS

After twenty years of married life Charles Murdock (Elliott Dexter) is still a young man, but his wife (Sylvia Ashton) has become fat, mentally and physically. She is a typical poodle-dog type, slovenly, selfish and utterly blind to husband and children (Helen Jerome Eddy and J. Park Jones). His partner, Berkly (Theodore Roberts), is frankly a man of the world and openly associates with other women. But his class, while affording a contrast to his wife, does not appeal to him and it is while he is on a hunting expedition with his son that he meets Julia Raeburn (Florence Vidor) and it is a case of love. He tells her of his love, but reveals that he is married and both decide that they can never belong to each other. But on the return home the son tells how the girl has saved him from a bear and instantly the fat wife is aroused to a frenzy of jealousy. With Berkly he then drops into the faster life, but later Juliet comes back into his life when he is injured in a railroad wreck and the girl becomes his nurse, but before he recovers from his delirium she leaves, the man retaining only an impression that he has seen her. In the meantime, Blagden (Gustav Seyffertitz), Murdock's private secretary, has been encouraging the breach between the couple and gradually metamorphoses her into a worldly woman. Accompanied by Blagden, she goes to the city and charges Juliet with too great friendship with her husband, but after the quarrel she yields to Blagden's advice and seeks a divorce. In the meantime Berkly, in his wild life, has abandoned one of his women friends for a new one and in the quarrel that follows he is shot by Viola (Marcia Manon). To stop the scandal Berkly is removed to his home to die and his death passes for the time as a natural one. But then Blagden starts the report that Juliet has killed Berkly and to shield her, Murdock openly takes Viola and announces that they are going to Europe together. Then Blagden and Mrs. Murdock are married and after some months Murdock settles money on Viola and leaves her. She has never been anything more to him than a screen to protect Juliet. At this juncture Juliet comes into life again and with his life practically ruined he begs her to return to America but she only agrees to do so as his wife.

Length—6,000 feet.

"A Doll's House"

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

HENRIK IBSEN'S play, "A Doll's House," which, whenever it is produced on the stage, always creates interest and which two or three companies have put into picture form, was selected as Elsie Ferguson's latest starring vehicle. Miss Ferguson's portrayal of the doll wife is marked with care and skill. She very well succeeds in bringing out the girlishness of Nora in the beginning of the play, while the emotional phase of the role which comes with Nora's anxiety over the thought of her husband discovering her innocent act of forgery and her gradual awakening is done with rare feeling. Miss Ferguson has been surrounded by a competent supporting cast including H. E. Herbert as the husband, Thorvald; Alex K. Shannon as Krogstadt and Ethel Grey Terry as Mrs. Linden.

The picture as produced by Maurice Tourneur, makes an interesting entertainment for the better classes. Naturally the play loses much of its force when transformed into a picture because the lines of the spoken piece discuss the problem of the wife who is kept in a "doll's house" by her husband, intelligently and brilliantly. But on the other hand the plot of the play has a deal of suspense and it is often remarkable to note the manner in which Mr. Tourneur and his scenario writer managed to drive home many of the points of the play by adapting them to the requirements of the screen. Probably the only criticism which one can find with it as a production it its lengthy subtitles and sometimes choppy scenes.

THE STORY AND PLAYERS

Nora (Elsie Ferguson) is the petted wife of Thorvald Helmar (H. E. Herbert). Though she has borne him three children he insists on treating her as a child, herself. Shortly after their marriage Thorvald had been taken seriously ill. Nora had borrowed money from Krogstadt (Alex K. Shannon) but knowing her husband's prejudice against going in debt had covered this up by signing the name of her late father to a check and pretending it was a legacy from him. Mrs. Linden (Ethel Grey Terry), one of Nora's school friends, visits her in search of work after the death of her husband. Nora appeals to Thorvald who promises her a position in his bank. To make room for her he discharges Krogstadt, a self-confessed forger, who has since made restitution for his crime. Krogstadt visits Nora, claiming that he will inform Thorvald of her act of forgery if she will not use her influence to have him reinstated. Nora tries, but to no avail. So Krogstadt writes a letter and deposits it in Thorvald's letter box, telling him of his wife's deed. Mrs. Linden volunteers to make Krogstadt retract his statements concerning Nora and visits his home for that purpose. She finds him out of town. For a day Nora keeps Thorvald from opening the letter box, on the pretext that he must play for her while she rehearses a dance she is to give at a reception next evening. Mrs. Linden at length secures Krogstadt's word that he will retract. He writes another letter and puts it in the box. This one contains Nora's check. After the reception Thorvald opens the box, reads the letter and is furious, thinking of his reputation. He upraids Nora. When he reads the second letter from Krogstadt he is satisfied. Nora, however, begins to realize the utter selfishness of her husband and as Thorvald can not understand her attitude she leaves him with the words that each has much to learn.

"De Luxe Annie"

(*Select—Seven Reels*)

Reviewed by Peter Milne

NORMA TALMADGE has what should prove to be as great a success as "Ghosts of Yesterday," in this adaptation of Edward Clark's play, "De Luxe Annie." It may be classed as a crook melodrama with its central figure, a woman of refinement, an adoring wife and happy mother, becoming notorious as a high-class crook, while suffering from a prolonged attack of asphasia. Its action is swift moving, containing a number of stirring physical thrills and maintaining the interest at a high pitch throughout, due to the originality and strength of the initial situation and the many complications which arise from it. Paul West made a skilful adaptation of the play and in the production it has been handled with fine effect by Roland West. The action is properly keyed and the various crises reached with no small measure of suspense.

The merits of "De Luxe Annie" quite overshadow its few flaws. The liberal supply of coincidence utilized in the development of the melodrama is perhaps only a matter of technique and will in no way interfere with its entertainment value. Where one might rightfully become critical is in the matter of the casting of Eugene O'Brien in the role of Jimmy, the crook. The polished and so agreeably gentlemanly Mr. O'Brien has rather a hard time of it being tough — in fact, save for a few scenes in the beginning, he is the thoroughbred at all times. No Jimmy could life his silk hat with the skill of this actor. But where the mistake is most obvious is in the finale when Jimmy, out of love for the one-time De Luxe Annie, refuses to recognize her after she has been restored to her true self. Here Mr. O'Brien, by reason of a great performance, bring all the sympathy to the character of Jimmy. If Jimmy had been tough and crude, this sympathy might have turned to momentary pity. But as it is one is more concerned over Jimmy's sorrow than the reunion of the Kendals. It is a mistake in casting. Miss Talmadge plays with the fine feeling and effect which one expects from an actress of the first water such as she. Her gowns are goregous. Frank Mills fills the role of the husband nicely. Perhaps if some of Mr. O'Brien's closeups had been awarded him in the last scenes the effect might have produced the generally desired poetic justice. Edwards Davis, Fred Stanton, Joseph Burke and Edna Hunter comprise an excellent supporting cast.

On the whole "De Luxe Annie," despite its lightly disappointing conclusion, is a thoroughly entertaining feature. The easy style in which the activities of the crooks are set forth is fascinating, to say the least, and the presence of such skilled and beautiful actress in the title part, adds immeasurably to both its appealing and commercial value. Ed Waynard and Albert Moses photographed it and the work is as good as that manifested in all other departments of the picture's production.

THE STORY AND PLAYERS

Walter Kendal (Frank Mills), a lawyer, has as his hobby the study of criminals. Of an evening he leaves his country home in company with his friend, Dr. Niblo (Edwards Davis), a criminoligist, to trap a pair of crooks, Jimmy Fitzpatrick (Eugene O'Brien), and Mrs. Archer (Edna Hunter), notorious workers of a swindle game. While they are absent Walter's Wife, Julie Kendal (Norma Talmadge), fearful of her husband's safety, follows them. Jimmy has put up a good fight, and is escaping with his companion when Julie enters the house. She attempts to stop them, but is beaten off by Jimmy. Regaining consciousness Julie wanders off into the night, her mind a blank as to the past. After a lapse of time Jimmy finds her in Chicago, but is unaware that she is the woman of his encounter, and that she is Kendal's wife. He takes her up, having broken with Mrs. Archer, and soon the couple become known as two of the cleverest society crooks in the business. In New York again they are located by Kendal's detective (Fred Stanton), and soon Kendal finds an opportunity to present himself to his wife. She does not recognize him, but finds after a while that she loves him. But then she believes that Kendal is playing to turn her over to the police and, with Jimmy, puts up a stiff fight against him. The battle of wits contains a number of thrilling adventures, but at length De Luxe Annie is caught, and soon afterward Jimmy submits to the detective. The situation is explained to him. Because of his love for her he urges her to submit to an operation—an operation that completely restores her to her right mind. Her activities as De Luxe Annie remain but a bad dream. Jimmy, in sorrow, turns away from her bedside after disclaiming all knowledge of her, and leaves her in the arms of her husband.

Length—7,065 feet.

“Blue-Eyed Mary”

(*Fox—Five Reels*)

Reviewed by Joseph L. Kelley

JUNE CAPRICE was given the leading role in a story that is weak in plot construction and with very little in the way of dramatic strength to hold it up in place with a good program offering. Frances Crowley, the author, fails to give to her work a punch where such is needed. She has written a story and that's all. It does not afford material for reproduction on the screen that is satisfying. Miss Caprice hasn't sufficient dramatic ability to put over a poorly written story. Here is her handicap. She tries hard to make the best of the situations offered but has attempted the impossible because she hasn't the name or the artistic ability.

Harry Millarde, the director, has, considering the story he had to work with, given this picture a good production. It hasn't the meat of the drama and here is where it fails. Those who like June Caprice and her kiddish ways will, no doubt, like this picture. She is before the camera pretty much all the time and her smile is working over-time. She has been given the assistance of a good supporting cast, Helen Tracy standing out as the stellar light of the supporting element. Bernard Randall is seen in the villain role and carries his part with appreciation and is in general convincing. Jack McLean is seen in the leading juvenile role and does credible work. Florence Ashbrooke, Henry Hallam and Blanche Hines do well in minor roles.

THE STORY AND PLAYERS

Mary Du Bois, Blue-Eyed Mary (June Caprice) lives with her father and mother in a small country town. Her father had been disowned by his mother when he married against her wishes. Mary's grandmother, Mrs. Van Twiller (Helen Tracy), lives in the fashionable district of Washington Square, New York. She is wealthy but refuses to forgive her son for his marriage against her wishes. Mary's father writes his mother that he is prosperous and wealthy. He does not want her to know that he has been a business failure. Mary goes to New York to visit her grandmother. Cecil Harrington (Bernard Randall), Mrs. Van Twiller's nephew, is planning to get her fortune. He lives with Mary's grandmother. When Mary arrives she is received in disdain by her grandmother but Mary's smile and her ingratiating manner soon wins the affections of the old lady. Bernard is detected in a robbery and taken off to prison. The old lady succumbs to Mary's winning ways and disinherits her nephew, forgives her son and all are happy.

Screen time, 65 minutes.

“Sic 'Em Towser”

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

HAROLD LLOYD disguises himself as a tramp in this number and starts on his way to a masque ball. As might be expected, he is mistaken for a real tramp, pinched and shipped to the tramp farm with a dozen others. Here Lloyd and his support manage to get in a fine lot of business that is well up to the Rolin mark. In the meantime a real tramp arrives at the ball and is mistaken for Lloyd by Bebe Daniels. Commotion ensues when Lloyd, himself, shows up. Snubs Pollard is present, but is given few opportunities.

“The Bully”

(*Ebony-General—One Reel*)

Reviewed by F. G. Spencer

FOR a full package of violent slap-stick comedy let us commend “The Bully.” From start to finish, it's a whirlwind of hair pulling, face smashing, horseshoe throwing action, in the end that the bully who is the baker in a restaurant, is put to sleep through the medium of a crack on the head with a biscuit, in the center of which a good sized horseshoe has been baked. The cast is composed wholly of negroes — Sam Robinson, Rudolph Tatum, Sam Jacobs and Evan Junior.

“The Million Dollar Mystery”

(*Thanhouser-Arrow—Six Reels*)

Reviewed by F. G. Spencer

TO reduce a forty-reel serial to a six-reel feature and still retain most of its salient points, continuity and interest is avowedly some task, but this is exactly what has been done with Harold MacGrath's masterpiece serial, “The Million Dollar Mystery.”

The natural result of this film surgical operation is that there are many thrills, sensations and gasp arousing incidents to each hundred feet of film; in fact, they came so fast that we began to doubt our own ability to assimilate them.

Consider for a moment a victim — in this case the late Florence La Badie — after each succeeding abduction, jumping overboard from a steamship in Newfoundland waters at midnight; fleeing from a gang of cutthroats from the top flight of a miniature skyscraper; escaping from a burning building, and again leaping from a swift motorboat, almost in mid-ocean, to be rescued by her hero in a hydroaeroplane.

And these are not all.

The whole picture, while intensely interesting, just as surely shows intensive crowding.

The original serial was on the market four years ago, and was then declared a winner in its elongated form, and now though considerably dwarfed, will no doubt find hearty favor in some sections.

The exteriors, of which all but about 15 per cent. are necessary for the picture's portrayal, are varied and remarkably well selected in every instance, and the photography, too, should be commended, particularly the midnight moonlight scene off the coast of Newfoundland. The cast is a notable one and all acquit themselves creditably.

THE STORY AND PLAYERS

Hargreaves, fearful of his own safety, and that of his infant daughter on account of his early affiliations with a Russian secret organization, “The Black Hundred,” surreptitiously places the child in a ladies' seminary to be taken out when eighteen years old. After about seventeen years the taking out of the child—now a sizable young lady—occurs, but Papa Hargreaves is missing. He had been repeatedly threatened by “The Black Hundred,” and on the suggestion of his aged butler, he and the butler (Sidney Bracy) swap places—Hargreaves only having to shave off his beard to present almost a life-like reflection. Numerous schemes are resorted to then to discover the whereabouts of Hargreaves (Albert Norton) who was supposed to have been rescued from a destroyed balloon in which he was making his getaway. Hargreaves, being previously tracked, was known to have drawn a considerable amount of money from the bank and the main purpose of the gang is to get this to further Russian revolutionary propaganda. The daughter is abducted many times and threatened with dire consequences, unless she reveals the hiding place of her father's million —a father she thinks she has never met and of whose business she is innocent. All this time, however, her father, in the guise of butler, is working overtime to guard her, but in spite of his watchfulness she has a most strenuous time. In the end, however, through the instrumentality of a newspaper reporter (James Cruze), the gang is run down and a reunion takes place.

The balance of the cast is Countess Olga (Marguerite Snow); Susan, friend of Florence (Lila Chester), and Braine, the conspirator (Frank Farrington).

Screen time, 61 minutes.

“The House of Hate”

(*Pathe—Fourteenth Episode*)

Reviewed by Peter Milne

GRESHAM rescues Pearl from the escalator just in time at the opening of this episode, “Underworld Allies.” Later Gresham establishes himself in the apartments of the German spy, having decided that he shall work apart from Pearl. “Cokey” George, a member of the Hooded Terror's gang, who has squealed, is beaten up by the angry gangsters. In revenge he gives Gresham written instructions as to the hiding place of the Hooded Terror. Investigating, Gresham is trapped by the watchful members of the gang. Pearl is sent for and she, too, is captured. A raid is made on the den by the police, but the henchmen of the Terror make off with Pearl and Gresham, and when last seen they are prisoners in a motor-boat.

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" His Own Home Town "

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

CHARLES RAY appears at his best in this adaptation of Larry Evans' story of the same name. As the young man who is considered a good-for-nothing by his father and the "best" people of his own home town, he creates a big appeal and his still refreshing air of unsophistication and youthful enthusiasm is as fascinating as ever. And while the story in many of its essentials is palpably impossible when cut to the measurements of the celluloid, it contains any number of human interest touches that radiate themselves through the whole picture with the result that it provides entertainment of no mean order.

The support surrounding the star is of an exceptional order. Katherine MacDonald has only a few opportunities as the heroine but rises delightfully to each one of them. Charles French, Andrew Arbuckle, Otto Hoffman, J. P. Lockney, Carl Forms and Milton Ross perform with great credit in character parts. The atmosphere of the "near-city" which Director Victor Schertzinger has instilled into every scene which takes place in the home town is excellent.

The manner of development which Mr. Evans employed in preparing his story is novel and gives rise to several comedy touches toward the finale. The hero has aspirations to become a playwright and the climax of the picture dawns on him as a very good climax for his play. As the manager enters on the final scene he asks him whether or not it wouldn't make a fine third act curtain and also wants to know whether it would be too conventional if he kissed the heroine. This conclusion leaves the spectator in a delighted frame of mind.

THE STORY AND PLAYERS

The town of Warchester is in the control of T. Elihu Banks (Charles French), a hypocritical millionaire who has misguided its destinies for some time. His aides are the Reverend John Duncan (Andrew Arbuckle), a minister whose ideal has been obscured by wealth and power, and Justice Jameson (Milton Ross). Duncan's son, Jimmy (Charles Ray), is looked upon as a failure. When he returns to his home town via the side door pullman he is disowned by his father. He protects the illustrious offspring of Banks and Jameson in a gambling raid but gets caught himself. He is practically driven from the town. David Landis (Carl Form), the editor of a run-down paper, is the only man in the city who dares oppose Banks, but the corrupt politician has such a firm hold on the town that Landis' efforts meet with small results. In the city Jimmy finally achieves some success as a playwright and has the satisfaction of seeing Carol (Katherine MacDonald), daughter of Landis, starring in a play of his writing. Another play concerning his own life he fails to place. The manager suggests that he bring the prodigal back to his home town to finish it up. Landis dies and states in his will that he wishes Jimmy to carry on his work. Jimmy returns and sets to with a vengeance, severely attacking the corrupt leaders of the city, including his own father. He finally gets them in such a tight hole that they offer him anything to quit. His terms are that they resign their several positions. In his triumph Jimmy meets with foul play at the hands of one of Banks' gangsters who shoots him from the rear. It is only a slight wound, however, and when Carol arrives with the manager, Jimmy takes her in his arms for a regular happy ending.

" Snakeville's New Waitress "

(*Essanay-General—One Reel*)

Reviewed by F. G. Spencer

VICTOR POTEL, as Slippery Slim, injects a new brand of humor into this comedy in his efforts to carry off the bulky, buxom new waitress of Snakeville. Sophie (Margaret Joslin) is hired as a waitress and immediately makes a great hit, but not as a waitress so much as a breaker of hearts, and many amusing incidents are the result. It is a neat, clean-cut comedy, and will raise many a laugh in any theatre, being of the distinct type well calculated to drive dull care away.

" Are Wives Reasonable? "

(*Triangle Comedy—Two Reels*)

Reviewed by Clara de Lissa Berg

THIS two-reel comedy offers nothing new in plot, being the narrative of the unreasonably jealous wife and her much-to-be-pitted husband. A rhinestone comb found on the seat of the family automobile, a bill of fifty dollars for "hose," which of course is of the garden variety, and the presence of a neighbor in her husband's office—the kind lady having come to help friend husband choose a birthday present for the undeserving wife, furnish the "clues" out of which the latter builds his structure of self-pity. The one novelty in the story is that husband is really a hard-working, honest chap, as devoted to his business duties as to his silly wife.

Claire Anderson exhibits the wife's fits of temper with a great deal of zest.

" The Interloper "

(*World Film—Five Reels*)

Reviewed by Peter Milne

"THE INTERLOPER" is the first picture to be released on the World program that has been produced under the new management at the studios. In every department it shows a marked improvement over the past average of the World production, but particular attention must be called to the fine direction of Oscar Apfel. His work, obvious in the well balanced and smooth running action, shows itself indirectly also through the work of Kitty Gordon, the star. Never before, it is safe to say, has Miss Gordon put such feeling and expression into her work as she has under Mr. Apfel's direction in "The Interloper." Her portrayal of Jane Cameron, the strong-minded woman of the southlands, is realistic and touched with a color and certain charm; qualities which many have missed in her acting in the past.

The story of "The Interloper," while it retains those elements which have been recurrent in the majority of the preceding World pictures, chief of which are the complications resulting from marital conflict, has been handled deftly both by author, adapter and director. The plot is in itself interesting and based on a novel situation, its development is logical and the dominating note in its production is realism. The scenes in the South were selected with care and the settings and locations throughout the five reels form a most pleasing background to the story.

Miss Gordon receives fine support from a cast headed by Irving Cummings. His work in the role of the husband who lives in the memory of his departed wife, is as skilful a piece of acting as he has ever contributed to the screen. Frank Mayo, as heavy, Warren Cook, Isabelle Berwin, June Blackman and George MacQuarrie complete the cast of principals.

THE STORY AND PLAYERS

Jane Cameron (Kitty Gordon) presides over the destinies of the unproductive plantation left her by her father. She refuses a comfortable home offered her by her cousin and the offer of marriage from Carvel (George MacQuarrie), a neighbor. Whitney (Warren Cook), a railroad magnate in the North, has failed to obtain permission from Jane to run a road through her land. His son, Paul (Irving Cummings), is dispatched to the South to open negotiations with her. Paul has lived a life of sorrow ever since the death of his wife, whom he regarded as the epitome of modesty and virtue. Jane refuses to listen to the offers of Paul in regard to the railroad, but is by no means adverse to meeting him socially. In time a great love springs up between them and they marry. Returning to the North, Jane is at first happy, but in time the constant references to the memory of the former Mrs. Whitney made by her husband and his parents begin to pall upon her. She grows to loathe her name. There comes a time when Paul departs on a hunting trip despite Jane's confession that she will be lonely without him. While away she sees a great deal of Knapp (Frank Mayo), Paul's greatest friend. To him she confides her troubles. Knapp suggests that, perhaps, the late Mrs. Whitney was not as virtuous as she had been led to believe, and invites her to his apartment that night to obtain proof. Jane keeps the appointment, and discovers that Knapp was the secret lover of Mrs. Whitney. She obtains a signed photograph as evidence. She resists Knapp's advances and returns to her home, determined to shatter the memory of her predecessor. But when she thinks of the sorrow it will cause she throws the photograph in the fire, and resolves to keep silent. And her unselfishness is rewarded, for soon after Paul returns home, unable longer to stay away from his wife.

Time—50 minutes.

" The Enchanted Profile "

(*O. Henry-General—Two Reels*)

Reviewed by F. G. Spencer

THIS is an extremely interesting interpretation of one of O. Henry's most characteristic stories, and the miserly, rich old maid, Miss Anne Browne, is a study in itself, which Mrs. Spalding rises equal to. From penury to affluence and back again is the fate of Ida Bates (Agnes Ayres), who, while working as a public stenographer in a hotel, attracts the attention of the rich woman—and the reason for this Ida cannot divine. It remains, however, for Jack Lathrop (Evart Overton), a newspaper artist, to discover the reason, and when he points out to Ida the great similarity between her profile and that of the lady on the silver dollar, Ida decides to leave Miss Browne to worship her profile on a canvas painted by Lathrop.

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"Cecilia of the Pink Roses"

(*Marion Davies Film Corp.—Six Reels*)

Reviewed by Joseph L. Kelley

AFTER seeing Marion Davies in "Runaway Romany" some weeks ago, and yesterday witnessing her performance in "Cecilia of the Pink Roses," under the direction of Julius Steger, we wonder if it is the same Marion Davies appearing in both photodramatic offerings. Judging from a strict dramatic basis, the two are distant relatives, without the same dramatic sense in common. If Miss Davies continues to make the same progress during future intervals between pictures as she has done during the interval elapsing between her appearance in "Runaway Romany" and "Cecilia of the Pink Roses," she can begin now to prepare for all the superlative praise usually accorded a star of the "empy" world.

Miss Davies has had lying dormant within herself a certain dramatic sense of artistic appreciation for action before the camera. During the few weeks that she worked at the studio under Julius Steger's direction, this little golden-haired beauty realized for the first time that she possessed real, genuine dramatic ability. It was up to Director Steger to make her register this ability on the celluloid. She has done so, and in all due respect and appreciation for this accomplishment, she should turn in acknowledgment to her director and advisor, Mr. Steger, and say, "Hats off."

"Cecilia of the Pink Roses" is a screen version of Katherine Haviland Taylor's novel, of the same name. Sam Weller prepared the novelist's work for reproduction on the screen, and Sam did a mighty good job. When the script reached the hands of Director Steger, he caught the human incidents in one hand, the dramatic possibilities in the other, waited the work of his property men, yelled "lights," and Miss Davies and her capable cast rushed into battle, emerging after the six offensives with a halo of victory encompassing her mass of golden hair. Hats off to Steger. From the crude product he has fashioned a polished exhibit, fit for eyes of every patron of the steen-odd thousands of theatres in the U. S. A.

"Cecilia of the Pink Roses" is not going to make you grip your seats, because of its sensational episodes, but it is going to get under your skin by the emotional route. Demure little Cecilia, her devoted, loving mother, her faithful Irish father, and her wayward brother will remain in your thoughts.

That's the way Marion Davies and her supporting cast are going to hold you during the enactment of "Cecilia of the Pink Roses." Don't expect the kind of thrills that you feel when the "stunt" actor jumps over a cliff or the heroine jumps aboard a moving freight train, but you will feel the emotional thrill of the sympathetic. You will smile with the one who gives thanks that the "silver lining" has appeared in the darkened cloud. You will feel the clutch of mother love, the devotion of a sister toward her brother who refuses to open his eyes to the greatest love known.

Edward O'Connor, whose work in past years for the old Edison company put him on the map as one of our best impersonators of Irish characters, is deserving a lot of credit for his work in this production. Willette Kershaw lives the part of the afflicted wife. Charles Jackson, a youngster, is good in a bit. George Le Guere, as the wayward son, gives a fine exhibition of juvenile work. Mr. Le Guere can take rank with our best juveniles. Harry Benham, who has the leading straight role, and is in chief male support of Miss Davies, is convincing while in evidence. His role is not prominent. John Charles, Eva Campbell and Joseph Burke have minor roles. Miss Campbell, a newcomer on the screen, has a bright future before her, if given a chance. Last but not least, the photography—it's of the first order. The interior sets are up-to-the-minute. The exteriors are beauties. "Cecilia of the Pink Roses" is a clean, inspiring photodramatic work, entitled to be featured on the program of any and all theatres. The story runs a bit slow in places, but this could be easily remedied by cutting.

THE STORY AND PLAYERS

Jeremiah Madden (Edward O'Connor), his wife, Mary (Willette Kershaw), his daughter, Cecilia (Marion Davies), and so, Jonny (George Le Guere), and Charles Jackson live in humble circumstances. Mrs. Madden is afflicted with an incurable disease. Jerry has invented a new kind of brick, and Father McGowan (Daniel J. Sullivan) promises to place his invention in the hands of capitalists. After long suffering the mother dies. Shortly after Jerry's dreams come true. His invention is a success, and he is made a wealthy man. He sends his daughter Cecilia to a girls' boarding school, and his son Jonny to college. Cecilia develops into a beautiful, refined girl. Jonny goes wrong. Cecilia meets Harry Trombly (Harry Benham), and it is love at first sight.

Cecilia returns from school. Her father has builded a costly mansion, and Cecilia is given everything to make her happy. Jonny meets Dolly Vernon (Eva Campbell), a cabaret singer, and while in her apartment her husband, George Dickson (John Charles) appears and threatens to expose him if his father does not settle. The scene is interrupted by the appearance of Trombly, who is district attorney, and a detective, who nab Dickson and his wife. From that time on Jonny commences to reform. The story closes with the happy family together and Cecilia in the arms of Trombly. Screen time, 75 minutes.

"Jim's Folks"

(*Vanco Films—One Reel*)

Reviewed by Joseph L. Kelley

ERNEST SHIPMAN, who is handling the distribution of Vanco Films Company's short subjects, showed for review, last week, "Jim's Folks," the first screened for the trade. It is adapted from one of Bill Stinger's war poems and was produced under the direction of Bert Van Tuyle. The subject has an excellent thought in it and has a touch of the war spirit that calls for a good bit of consideration. The characters in the story have been portrayed by a rather amateur cast but the subject matter of the offering and the human appeal which it holds forth, are of sufficient strength to hold the attention and entertain. It is not the best short subject that has ever been shown, but it is well up in front and should be received by the exhibitors with a welcome for its patriotic appeal.

"Jim's Folks" tells the story of a father and mother who have given their only son to the cause and shows how they bravely sacrifice their own personal feelings for their country.

Screen time: approx. 15 minutes.

"On a Fox Farm"

(*Progressive Film—One Reel*)

Reviewed by F. G. Spencer

IT IS not generally known that a fully equipped, well managed fox farm is being conducted at East Northport, Long Island, where the animals are tended, cared for and nurtured until their furs are in such condition as to warrant the killing of the fox for the value of said furs.

A single reel, produced by the Progressive Film Co. and handled by General Films, goes into the minutest details of this exceptional industry, and depicts the habits of the wily fox and shows their development from birth to the final disposition of their pelt.

It is a very interesting picture and of great educational value.

Two Strand Comedies

(*Strand Mutual—One Reel Each*)

Reviewed by F. G. Spencer

BILLIE RHODES again shows to advantage in the two latest Strand releases, "Her Terrible Time" and "Her Rustic Romeo," in each of which Cullen Landis plays opposite. There is really very little plot to either of them, but Miss Rhodes' captivating personality will put them over.

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Features—Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies	2 reels
The Blackmailers	5 reels
Ignorance	6 reels
S. O. S.	6 reels
Mormon Maid	6 reels
Whither Thou Goest	6 reels
God's Man	5 reels
The Wolf Girl (Beatrice Allen)	2 reels
Turned Up (Nat Goodwin)	5 reels

Bluebird Photoplays

June 3.	Midnight Madness (Ruper Julian, Ruth Clifford	5
June 10.	Nobody's Bride (Title to be changed) (Ella Hall, Priscilla Dean)	5
June 10.	Woman Against Woman (Ella Hall, Priscilla Dean)	5
June 17.	The Eagle (Monroe Salisbury	5
June 24.	The Spawn (Title to be changed) (Grace Cunard)	5

Universal Productions

May 6.	The Two-Soul Woman (Special Attraction) (Priscilla Dean)	5
May 13.	No Release	
May 20.	The Bride's Awakening (Mae Murray)	6
May 27.	No release	
June 3.	The Model's Confession (Mary MacLaren) (Special Attraction)	6
June 10.	No release	
June 17.	Smashing Through (Herbert Rawlinson) Special Attraction	5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

May 20.	The Mating of Marcella (Dorothy Dalton)
May 27.	Prunella (Marguerite Clark)
May 27.	His Own Home Town (Charles Ray)
May 27.	Believe Me, Xantippe (Wallace Reid)
June 2.	Missing (Blackton's)
June 2.	Love's Conquest (Lina Cavalieri)
June 9.	Viviette (Vivian Martin)
June 9.	Her Final Reckoning (Pauline Frederick)
June 16.	The Bravest Way (Sessue Hayakawa
June 23.	The Firefly of France (Wallace Reid)
June 23.	A Desert Wooing (Enid Bennett)

ARTCRAFT PICTURES

May 13.	M'liss (Mary Pickford)
May 20.	Old Wives for New, by Cecil B. De Mille
May 20.	Selfish Yates (William S. Hart)
June 2.	A Doll's House (Elsie Ferguson)
June 16.	Say Young Fellow (Douglas Fairbanks)
June 16.	Hit-the-Trail-Holliday (George M. Cohan)
June 23.	How Could You Jean? (Mary Pickford)

First National Exhibitors' Circuit, Inc.

- Charlie Chaplin in "A Dog's Life."
- Ambassador Gerard's "My Four Years in Germany."
- "Tarzan of the Apes" (Elmo Lincoln and Enid ....Markey).
- "Passing of the Third Floor Back" (Sir Pohnston Forbes-Robertson).
- "Tempered Steel" (Mme. Petrova).
- "The Life Mask" (Mme. Petrova).
- "The Light Within" (Mme. Petrova).
- "Daughter of Destiny" (Mme. Petrova).
- Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
- Herbert Brenon's "Empty Pockets."
- Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
- "Alimony" (Josephine Whittell).

Fox Film Corporation

SPECIAL FEATURES

May 5.	Brave and Bold (George Walsh)	5
May 12.	Peg of the Pirates (Peggy Hyland)	5
May 19.	Confession (Jewel Carmen)	
May 26.	The Firebrand (Virginia Pearson)	
June 2.	Blue-Eyed Mary (June Caprice)	
June 9.	Ace High (Tom Mix)	
June 16.	We Should Worry (Jane and Katherine Lee)	
June 23.	The Scarlet Road (Gladys Brockwell	
June 30.	The Kid Is Clever (George Walsh)	

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7
May 5.	True Blue (Wm. Farnum)	6
June 9.	Under the Yoke (Theda Bara	
June 16.	Riders of the Purple Sage (William Farnum)	

Goldwyn Features Corp.

Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6
May 19.	The Fair Pretender (Madge Kennedy)	6
June 2.	All Woman (Mae Marsh)	6
June 16.	The Venus Model (Mabel Normand)	6
June 30.	The Service Star (Madge Kennedy)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	Rose o' Paradise (Bessie Barriscale)	—
May 27.	Shackled (Louise Glaum)	—

Jewel Productions, Inc.

The Price of a Good Time (Drama)	—
The Grand Passion (Drama)	—
K (Drama).	—
The Doctor and the Woman (Drama)	7 reels
The Kaiser, the Beast of Berlin.	

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

May 6.	The Trail to Yesterday (Bert Lytell), Metro	5
May 13.	Cyclone Higgins, D.D. (Bushman & Bayne), Metro	5
May 20.	The Winning of Beatrice (May Allison), Metro	5
May 27.	Lend Me Your Name (Harold Lockwood), Metro-Yorke	5
May 27.	Pay Day (Mr. and Mrs. Sidney Drew) Metro	
June 3.	The Only Road (Viola Dana) Metro	5
June 10.	Social Quicksand (Francis X. Bushman and Beverly Bayne) Metro	5
June 17.	The House of Gold (Emmy Wehlen) Metro	5
June 24.	A Man's World (Emily Stevens) Metro	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5
Toys of Fate (Nazimova), Screen Classics, Inc.	7

Mutual Film Corporation

Apr. 8.	The Richest Girl (Ann Murdock) Frohman	5
Apr. 15.	The Primitive Woman (Margarita Fischer) American	5
Apr. 22.	(Title to be announced later), Mutual-Star Production	5
Apr. 29.	Hearts or Diamonds (Wm. Russell)	5
May 6.		—
May 13.	No release	—
May 20.	No release	—
May 27.	Social Briars (Mary Miles Minter), American	5
June 3.	No release.	—

Pathe Exchange, Inc.

May 12.	The Dagger Woman (Ivan Mozukin, Olga Zovska), Russian Art.	5
May 19.	The Mysterious Client (Irene Castle, Milton Sills, Warren Oland)	5
May 26.	A Daughter of the West (Baby Marie Osborne, Frank Whitson, Marion Warner, J. Morris Foster, Wm. Quinn), Diando	5
June 2.	The Yellow Ticket (Fannie Ward, Milton Sills, Leon Bary, Helen Chadwick, Warren Oland)	5
June 9.	For Sale (Gladys Hulette, Creighton Hale)	5

Select Pictures

Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge).	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5
Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady)	5
May —	The Lesson (Constance Talmadge)	5
May —	De Luxe Annie (Norma Talmadge)	6
May —	The Ordeal of Rosetta (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5
The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

May 19.	The Honor of Taro San (Jack Livingston)	5
May 19.	Old Hartwell's Cub (Wm. Desmond)	5
May 26.	Old Loves for New (Margery Wilson, Lee Hill)	5
May 26.	High Stakes (J. Barney Sherry)	5
June 2.	The Man Who Woke Up (Pauline Starke, Wm. V. Mong)	5
June 2.	A Red Haired Cupid (Roy Stewart)	5
June 9.	Madam Ephin (Alma Rubens)	5
June 9.	The Last Rebelt (Belle Bennett)	5
June 16.	His Enemy, the Law (Jack Richardson)	5
June 16.	Station Content (Gloria Swanson, Lee Hill)	5
June 23.	Smoke (Gloria Swanson)	5
June 23.	Closing In (William Desmond)	5
June 30.	The Painted Lily (Alma Rubens)	5
June 30.	The Fly God (Roy Stewart)	5

Vitagraph V-L-S-E.

May 6.	The Little Runaway (Gladys Leslie, Edward Earle)	5
May 13.	The Triumph of the Weak (Alice Joyce, Walker McGrail)	5
May 20.	The Golden Goal (Harry Morey, Florence Deshon)	5
May 27.	Baree, the Son of Kazan (Nell Shipman, Alfred Whitman)	5
June 3.	A Game with Fate (Marry Morey, Betty Blythe)	5
June 10.	Find the Woman (Alice Joyce)	5
June 17.	The Soap Girl (Gladys Leslie)	5
June 24.	The Girl in the House (Earle Williams, Grace Darmond)	5

World Pictures

May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6
May 13.	Journey's End (Ethel Clayton)	5
May 20.	Vengeance (Montague Love, Barbara Castleton)	6
May 27.	The Oldest Law (June Elvidge)	5
June 3.	The Interloper (Kitty Gordon, Irving Cummings)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
Million Dollar Mystery (Revised Edition).

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly

Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs............4 reels
Liberty Hall ....4 reels
The Black Spot.............................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels
The Hypocrites ....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness........6 reels
Conquest of Canaan......................5 reels
God's Man ....9 reels
My Own United States (through Metro).

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure)......7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

"OUTING-CHESTER PICTURES"

(To be issued one a week)

Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.

May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart

The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge

Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)..............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)..............5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) ....6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender....................6 reels
Naked Hands ....5 reels
Mother Love and the Law...............7 reels
In Treason's Grasp.....................5 reels
Should She Obey?.......................7 reels

Frank J. Seng

Parentage ....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

To Exhibitors in
New England
States.

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and
Iowa.

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COMEDIES
Featuring
TWEDE-DAN

Call or Write
Ind. Film
Exchange Co.,
Omaha, Neb.

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.........2 reels
Aug. — Fatty's Fast Flivver............2 reels
Sept. — Fatty's Frivolous Fiancee........2 reels

Educational Film Corp. of Amer.

SCENICS

Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel ....1000 ft.
May 8. What the Ice Age Left.........1000 t.
May 15. The Silent Wonderlands of the West, No. 1 ....1000 ft.
May 22. Following the Course of the Cayuse ....1000 ft.
May 29. The Silent Wonderlands of the West. No. 2 ....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep..........500 ft.
May 6. Wild Babies ....500 ft.
May 20. The Friendly Bee ....500 ft.
Apr. 8. Night Animals ....500 ft.
—Wild Goats and Sheep........
—Wild Babies ....
Apr. 15. Milan Cathedral; Logging in Italy. ....

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left........

NEWMAN TRAVEL PICTURES

Tid Bits of Travel..............
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids) ....500 ft.
May 13. His Last Will (Katzenjammer Kids) ....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids) ....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

June 3. War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.
June 24. Animal Studies by William L. Finley, Oregon Fish and Game Commissioner; Science and Invention; War Garden Hints, No. 2; Animated Technical Cartoon—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

May 6. The Philippino National Guard.
May 13. The Klondike Today.
May 20. Oblin: The Switzerland of British Columbia.
May 27. On the Beach at Waikiki.
June 3. The Melting Pot of the Pacific.
June 10. Today in Samoa.
June 17. Yesterdays in Samoa.
June 14. The Tonga Isles.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife..............2 C
Mar. 17. A Selfmade Lady................2 C
Apr. 7. A Waiter's Wasted Life...........2 C
May 5. A Neighbor's Keyhole.............2 C
June 2. Wild Women and Tame Lions....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon............½ reel
May 12. Occultism ....½ reel
May 19. Superintendents ....½ reel
May 26. Tonsorial Artists ....½ reel
June 2. The Tale of a Pig..............½ reel
June 9. Hospital Orderlies ....½ reel

General Film Company

BROADWAY STAR FEATURES (O. HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton) ....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) ....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle) ....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle) ....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green................2 D
Cynthiana ....2 D
Tucson Jennie's Heart.....................2 D
The Coming of Faro Nell...................2 D

BLUE RIDGE DRAMAS (Ned Finley)

The Return of O'Garry....................2 D
Mountain Law..............................2 D
The Raiders of Sunset Gap.................2 D
O'Garry Rides Alone.......................2 D
The Man from Nowhere.....................2 D

ESSANAY GEORGE ADE FABLES ESSANAY COMEDIES (1 reel)

Our Little Nell............................1 C
Check Your Hat, Sir.......................1 C
Wild Algy of Piccadilly...................1 C
All Stuck Up..............................1 C
The Lie That Failed.......................1 C
The Jazbo Sheriff.........................1 C

SNAKEVILLE COMEDIES (One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising ....1 Sc.
Agricultural Opportunities in Western Canada ....1 Sc.
Water Powers of Eastern Canada...........1 Sc.
A Romance of Rails and Power.............1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ....1 Sc.

CHAPLIN COMEDIES

By the Sea................................1 C
In the Park...............................1 C
Work ....2 C
A Woman ....2 C
The Tramp ....2 C
His New Job..............................2 C
A Night Off...............................2 C

JAXON FILM CORP. "A DAUGHTER OF UNCLE SAM"

SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver...................1 C
What Occurred on the Beach................1 C
An All-Fools' Day Affair..................1 C
Beating Him to It.........................1 C
Forced Into Matrimony....................1 C

JUDGE BROWN STORIES

Love of Bob ....2 C-D
Dog vs. Dog...............................2 C-D
A Boy Built City..........................2 C-D
The Three Fives...........................2 C-D
Kid Politics ....2 C-D
A Boy Built City..........................2 C-D
The Case of Bennie........................2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia)..................6 D
The Marvelous Maciste.....................6 D
Monster of Fate ....

VICTOR FILM MANUFACTURING CO.

The Triumph of Venus (Betty Lee) ....

DUPLEX FILMS, INC.

Shame (Zena Keefe)........................7 D

RANCHO SERIES

In the Shadow of the Rockies..............2 D
Where the Sun Sets Red....................2 D
The Mating of Meg Malloy..................2 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine ....1 Educ.

PIEDMONT PICTURES CORPORATION (SELBURN COMEDIES)

Hubby's Holiday...........................2 C
Too Much Elephant.........................1 C
Wedding Bells and Lunatics................1 C
His College Proxy.........................1 C

CLOVER COMEDIES

From Caterpillar to Butterfly.............1 C
A Widow's Camouflage......................1 C
Love's Lucky Day..........................1 C
O, the Women..............................1 C

EBONY COMEDIES

Busted Romance............................1 C
Spooks ....1 C
The Bully ....1 C
The Janitor ....

DIAMOND COMEDIES

Way Up in Society (Diana Allen).........1 C
His Fatal Fate (Dana Allen)..............1 C
Her Ambitious Ambition...................1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.......................5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) ....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) ....1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus.....................5 D

Goldwyn Pictures Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

May 6. Bill's Baby.....................2 reels
May 20. Bill's Predicament.............2 reels
June 3. Birds of a Feather.............2 reels
June 17. Matching Billy ....2 reels

King Bee Comedies

Apr. 1. The Scholar....................2 reels
Apr. 15. Thc Messenger..................2 reels
May 15. The Handy Man ....2 reels
June 1. Bright and Early ....2 reels
June 15. Straight and Narrow ....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Mar. 13. The Man Eater.................Edison
Mar. 27. The Stenog....................Edison
Apr. 10. The Art Bug...................Edison
Apr. 24. A Good Sport..................Edison

ESSANAY

Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca. Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today....................1 C
Mar. 25. When a Man's Married............1 C
Apr. 1. Gas Logic.........................1 C
Apr. 8. A Youthful Affair.................1 C

(Continued on page 3462)

Monthly Index of Releases

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy-Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parenthesis ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk." Numbers preceded by an asterisk * refer to "Short Subjects in Review," and the numbers preceded by a dagger † indicate P. S. Harrison's criticisms.

FEATURES

"$5,000 Reward" (Bluebird), 5D, May 20..........3141 †3096

BELIEVE Me, Xantippe (Famous Players-Lasky-Paramount), 5D, May 27..........3304 †3253
Berlin via America (Fordart Films), 6 War..........2859 (2970)
Biggest Show On Earth (Famous Players-Lasky-Paramount), 5D, May 6..........2861 (2971) †2816
Blindfolded (Hodkinson-Paralta), 5D, Apr. 15..........2858 (2971)
Brave and Bold (Fox Special), 5D, May 5..........2999 (2970)
Bride's Awakening, The (Universal), 6D, May 20.......... ——
Broadway Scandal, A (Bluebird), 5D, May 27.......... †3096

CAILLAUX Case, The (Fox Standard), 6D, May 19.......... ——
Confession (Fox Special), 5D, May 19..........3140 (3271)
Cyclone Higgins, D.D. (Metro), 5D, May 13.......... (3111)

DAGGER Woman, The (Pathe), 5D, May 12..........3002 (2970) †2956
Danger Within (Bluebird), 5D, May 6.......... 2721
Daughter of the West, A (Pathe), 5D, May 26..........3304 †3254
De Luxe Annie (Talmadge-Select), 5D, May 19.......... †3254
Denny from Ireland (W. H. Clifford Prod.), 5D (S. R.).......... 2860

FAIR Pretender, The (Goldwyn), 6D, May 19.......... ——
Firebrand, The (Fox Special), 5D, May 26.......... 3307

GOLDEN Goal, The (Vitagraph-V-L-S-E), 5D, May 20.3307 (3270) †3254
Guilt of Silence, The (Bluebird), 5D, May 13..........3305 †2817

HELL Hound of Alaska (W. H. Prod.—Hart reissue), 5D, May... 3001
Her Decision (Triangle), 5D, May 12..........3141 †3096
Her One Mistake (Fox), Apr. 28, 5D..........2858 3022
High Stakes (Triangles), 5D, May 26.......... ——
His Own Home Town (Famous Players-Lasky-Paramount), 5D, May 27.......... †3253
Honest Man, An (Triangle), 5D, May 5..........3008 (2971) †2956
Honor of Taro San, The (Triangle), 5D, May 19.......... ——
Honor's Cross (Selexart-Goldwyn), 6D, May..........3000, 2747 (2970)
How Could You Caroline? (Pathe), 5D, May 5..........3001 (2971) †2816
Hypocrites (Cosmofotofilm), 6D, May.......... 3305

JOAN of Plattsburg (Goldwyn), 6D, May 5..........2999 3021
Journey's End (World), 5D, May 13..........2999 †2957

LEND Me Your Name (Metro-Yorke), 5D, May 27.......... ——
Little Runaway, The (Vitagraph-V-L-S-E), 5D, May 6..3003 (3270) †2956
Lonely Woman, The (Triangle), 5D, Apr. 28..........2862, 3325 (3110)

MASKS and Faces (World), 5D, May 6..........2858 †2816
Mating of Marcella, The (Famous Players-Lasky-Paramount), 5D, May 20..........3326 †3254
Mile-a-Minute Kendall (Famous Players-Lasky-Paramount), 5D, May 13..........3001 †2956
Million Dollar Dollies, The (Metro-Screen Classics), 5D, May...... †2817
Men (Bacon-Backer Film Corp.), 6D, May.......... 3142
M'liss (Famous Players-Lasky-Artcraft), May 13, 5D..........2859 †2816
Mme. Paulette (Triangle), 5D, May 5.......... (3270)
My Own United States (Metro-Screen Classics), 8D, May.....732 3165
Mysterious Client, The (Pathe), 5D, May 19..........3140 †3097

OLD Hartwell's Cub (Triangle), 5D, May 19..........3326 †3253
Old Loves for New (Triangle), 5D, May 26.......... ——
Old Wives for New (Famous Players-Lasky-Artcraft), 5D, May 20 ——
Oldest Law (World), 5D, May 27..........3308 (3111)

PAY Day (Metro), 5D, May 27.......... †3097
Paying His Debt (Triangle), 5D, Apr. 28..........2862 (3111)
Peg of the Pirates (Fox Special), 5D, May 12..........3141 (3111)
Pershing's Crusaders (Govt. War Film), 8 War.......... 3143
Prunella (Famous Players-Lasky-Paramount), 5D, May 27.......... ——

REASON Why, The (Select), 5D, Apr..........2860 †2817
Resurrection (Famous Players-Lasky-Paramount), 5D, May 6..... 3002 (2828) †2957
Rose o' Paradise (Goldwyn), 6D, May 13..........3308 (3271) †3253

SATAN'S Pawn (W. H. Prods.—Barriscale re-issue), 5D, May... 3000
Seal of Silence, The (Vitagraph), 5D, Apr. 29..........2862 (2970) †2816
Selfish Yates (Famous Players-Lasky-Artcraft), 5D, May 20...... 3001 (3270) †2956
Shackled (Goldwyn), 5D, May 27.......... ——
Social Ambition (Goldwyn-Selexart), 7D, May..........3002 3166
Social Briars (Mutual-American), 5D, May 27..........3305 (3111)
Soul for Sale, A (Jewel Prod.), 5D, May 19.......... †3254
Soul of Buddha (Fox Standard), 5D, Apr. 21..........2862 †2816

TOYS of Fate (Metro-Screen Classics), 7D, May..........3306 †3097
Trail to Yesterday, The (Metro), 5D, May 6..........(3110) †2817
Triumph of the Weak, The (Vitagraph-V-L-S-E), 5D, May 13..... 3140 (3271) †3096
Triumph of Venus, The (Victory-General), 5D, May.......... ——
True Blue (Fox Standard), 6D, May 5.......... 3008
Two-Soul Woman, The (Universal Special), 5D, May 6.......... 2860

WHITE Man's Law, The (Famous Players-Lasky-Paramount), 5D, May 13.......... 2720
Who's to Blame? (Triangle), 5D, May..........3304 †3253
Winning of Beatrice, The (Metro), 5D, May 20.......... ——
With Hoops of Steel (Hodkinson-Paralta), 6D, Apr. 29......3000 †2957
Wolves of the Border (Triangle), 5D, May 12..........3142 †3096

SHORT SUBJECTS

ALL Dressed Up (Christie), 1C, May.......... 2722
Are Wives Unreasonable? (Keystone-Triangle), 2C, May 26.......... ——

BAREE, the Son of Kazan (Vitagraph-K-L-S-E), 5D, May 27.......... ——
Bath House Scandal, The (Nestor-Universal), 1C, May 20.......... ——
Battle Royal (Paramount-Mack Sennett), 2C, May.......... 3003
Beating Him to It (Jaxon-General), 1C, May.......... ——
Betty's Adventure (Christie), 1C, May.......... 2722
Bill's Baby (Goldwyn), 2C, May 6.......... ——
Bill's Predicament (Goldwyn), 2C, May 20.......... ——
Boy Scouts to the Rescue (Universal Special), 2 reels each:
  The Spies, No. 4, May 6.......... ——
  Treachery at Sea, No. 5, May 13.......... ——
Britain's Bulwarks (Pathe), Off. Govt. Pictures:
  Women Munitioners of England (No. 1), 1 War, May 12.......... ——
  Messines and Its Irish Captors (No. 2), 1 War, May 19...... *2998
  Hardships of the British Army on Its Way to Bagdad (No. 3), 1 War, May 26.......... ——
Broncho Billy's Last Deed (Essanay), 2C, May 3.......... ——
Bully, The (Ebony-General), 1C, May.......... ——
Busted Romance (Ebony-General), 1C, May.......... ——
By Orange Aid (Christie), 1C, May.......... 2722

CLIENTS of Aaron Green (Wolfville-General), 2D, May.......... 3308
Coming of Faro Nell, The (Wolfville-General), 2D, May.......... ——
Crater of Death, The (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, May 20.......... ——
Cynthiana (Wolfville-General), 2D, May..........3308 (3270)

DER Black Mitt (Educational), Katzenjammer Cart., 500 ft., May 20 *3131
Der Two Twins (Educational), Katzenjammer Cart., 500 ft., May 6 *2998
Desperate Scoundrel, A (W. H. Prods.), 2C, May.......... 3143
Dodgers, The (Lyons-Moran-Universal), 1C, May 13.......... ——
Dog vs. Dog (Judge Brown-General), 2C-D, May.......... ——
Double Crossed (Pathe-Astra), Episode of "The House of Hate" Serial, 2D, May 12.......... 2861
Dungeon of Terror, The (Universal), Episode of "The Lion's Claws" Serial, 2D, May 6.......... ——

ENCHANTED Profile, The (Broadway-General), 2D, May.......... (3271)

FABULOUS Fortune Fumblers (Josh Pinney-Fatty Filbert), 2C, May.......... 2860
Fireman, Save My Child (Rolin-Pathe), 1C, May 26.......... 3142
Firing Squad, The (Universal), Episode of "The Bull's Eye" Serial, 2D, May 6.......... ——
Fisherless Cartoon, A (Fox Film-Mutt and Jeff), ½ reel Cart., May 5 3306
Fishermen's Luck (Educ. Film), Katzenjammer Cart., ½ reel, May 19 *3293
Flashes in the Dark (Pathe-Astra), Episode of "The House of Hate" Serial, 2D, May 26.......... 3142
Following the Course of the Cayuse (Educational-Bruce), 1,000 ft. Sc., May 22.......... *2703
Forced Into Matrimony (Jaxon-General), 1C, May.......... ——
Fox Trot Finesse (Drew-Vitagraph), 1C, May 13.......... ——
Fred's Fictitious Foundling (Josh Binney-Fatty Filbert), 2C, May 2860
Friendly Bee, The (Educational-Ditmar), 500 ft., May 20.......... ——
Full Speed Ahead (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, May 13.......... ——

HAND of Mystery, The (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, May 6.......... ——
Handy Man, The (King Bee), 2C, May 15.......... ——
Haunts of Evil (Pathe-Astra), Episode of "The House of Hate" Serial, 2D, May 19.......... 3002
Her Rustic Romeo (Strand-Mutual), 1C, May 28.......... ——
Her Movie Madness (L-Ko-Universal), 2C, May 8.......... ——
Her Terrible Time (Strand-Mutual), 1C, May 14.......... ——
Her Unmarried Life (L-Ko-Universal), 2C, May 29.......... ——
His Diving Beauty (W. H. Prods.), 2C, May.......... 3143
His Last Will (Educational), Katzenjammer Cart., 500 ft., May 13.. ——
His Smothered Love (Paramount-Mack Sennett), 2C, May 11.... 2860
House of Hate, The (Pathe-Astra Serial):
  Poisoned Darts (Ninth Episode), 2D, May 5.......... 2861
  Double Crossed (Tenth Episode), 2D, May 12.......... 2861
  Haunts of Evil (Eleventh Episode), 2D, May 19.......... 3002
  Flashes in the Dark (Twelfth Episode), 2D, May 26.......... 3142
Human Pendulum, The (Universal), Episode of "The Lion's Claws" Serial, 2D, May 27.......... ——

I LOVE Charles Albert (Keystone-Triangle), 2C, May 5	——
I'm A Man (Judge Brown-General), 2CD, May	3022 (2677)
In Irons (Universal), Episode of "The Bull's Eye" Serial, 2D, May 27	——
In Southernmost Russia (Pathe), 1Sc, May 26	*3293
In the Shadow of the Rockies (Rancho-General), 2D, May	——
Into the Harem (Universal), Episode of "The Lion's Claws" Serial, 2D, May 20	——
JUNKMAN, The (Rolin-Pathe), 1C., May 26	——
KICKED Out (Rolin-Pathe), 1C., May 5	——
Kitchen Hero, A (Nestor-Universal), 1C, May 6	——
LAST Raid of Zeppelin L-21, The (Interstate Film-General),	†2956
Laws and Outlaws (Big V-Vitagraph), 1C, May 6	——
Love and Lavallieres (Big V-Vitagraph), 1C, May 20	——
Love Loops the Loop (Paramount-Mack Sennett), 2C, May 26	3305
Love's Lucky Day (Clover-General), 1C, May	——
Love of Bob (Judge Brown-General), 2CD, May	——
MAIN 1-2-3 (World-Film-Fay Tincher Co.), 2C, May	3306
Man from Nowhere, The (Blue Ridge-General), 2D, May	——
Moonshine (Paramount-Arbuckle), 2C, May	3141 (2970) †3096
Mountain Law (Blue Ridge-General), 2D, May	3022
Mr. Millers Muddles Through (Keystone-Triangle), 2C, May 12	——
My Lady Nicotine (Strand-Mutual), 1C, May 21	——
Mysterious Mr. Davy, The (Drew-Vitagraph), 1C, May 20	——
NEIGHBOR'S Keyhole, A (Fox Sunshine), 2C, May 5	3308
Newspaper Clippings (Keystone-Triangle), 2C, May 19	——
New York—by Heck (Nestor-Universal), 1C, May 13	——
Non-Stop Kid, The (Rolin-Pathe), 1C, May 12	2860
O! THE Women (Clover-General), 1C, May	——
Occultism (Fox Film-Mutt and Jeff), Cart, ½ reel, May 12	——
O'Garry Rides Alone (Blue Ridge-General), 2D, May	(3271)
On a Fox Farm (Progressive-General), 1Ed, May	*3293
One Horse Show (Lyons-Moran-Universal), 1C, May 20	——
Our Egypt of the Southwest (Educ. Films), ½ reel, Sc, May 5	*2998
Our Fighting Ally—The Tank (Pathe), 1 Top, May 5	*2857
Over the Garden Wall (Strand-Mutual), 1C, May 7	3141
PLUNGE of Horror (Vitagraph), Episode of "The Woman in the Web" Serial, 2D, May 27	——
Poisoned Darts (Pathe-Astra), Episode of "The House of Hate" Serial, 2D, May 5	2861
Porters, The (Ebony-General), 1C, May	——
Poverty Gulch (Rancho-General), 2D, May	——
Pretty Babies (L-Ko-Universal), 2C, May 15	——
Purple Dress, The (Broadway-General), 2D, May	(3110)
QUICKSANDS (Universal), Episode of "The Lion's Claws" Serial, 2D, May 13	——
RAIDERS of Sunset Gap, The (Blue Ridge-General), 2D, May	(2828)
Red Crossed (Christie), 1C, May	2722
Return of O'Garry, The (Blue Ridge-General), 2D, May	——
Ripping Time, A (Lyons-Moran-Universal), 1C, May 27	——
Romans and Rascals (Big V-Vitagraph), 1C, May 27	——
Rooney's Sad Case (Drew-Vitagraph), 1C, May 27	——
Running Wild (Universal), Episode of "The Bull's Eye" Serial 2D, May 20	——
SILENT Wonderlands of the West, The, No. 1 (Educational), 1000 ft., Sc, May 15	——
Silent Wonderlands of the West, The, No. 2 (Educational), 1000 ft., Sc, May 29	——
Slippery Slim's Dilemma (Snakeville-General), 1C, May	——
Slippery Slim and the Impersonator (Snakeville-General), 1C, May	(2829)
Slippery Slim and His Tombstone (Snakeville-General), 1C, May	(2970)
Snakeville's New Waitress (Snakeville-General), 1C, May	(2970)
Soaked and Scorched (W. H. Prods), 2C, May	3143
Spies, The (Universal Special), Chapter of "Boy Scouts to the Rescue" Series, 2 reels, May 6	——
Spies and Spills (Big V-Vitagraph), 1C, May 20	——
Spotted (Strand-Mutual), 1C, April 30	2859
Stained Face, The (Universal), Episode of "The Bull's Eye" Serial, 2D, May 13	——
Story of the Glove, The (Drew-Vitagraph), 1C, May 6	——
Strange Animals from Many Climes—The Crimea (Pathe), 1Ed, May 12	——
Superintendents (Fox Film-Mutt and Jeff), Cart, ½ reel, May 19	*3293
TIDBITS of Travel (Educational-Newman), 1000 ft., May 1	*2998
Tonsorial Artists (Fox Film-Mutt and Jeff), Cart, ½ reel, May 26	——
Treachery at Sea (Universal Special), Chapter of "Boy Scouts to the Rescue" Series, 2 reels, May 13	——
Tucson Jennie's Heart (Wolfville-General), 2D, May	——
Two-Gun Gussie (Rolin-Pathe), 1C, May 19	3000
WHAT the Ice Age Left (Educational-Bruce), 1000 ft., Sc, May 8	*3131
When Slippery Slim Met the Champion (Snakeville-General), 1C, May	(2829)
Where the Sun Sets Red (Rancho-General), 2D, May	(2677)
Whose Baby Are You (Lyons-Moran-Universal), 1C, May 6	——
Who's Your Wife (Nestor-Universal), 1C, May 27	——
Widow's Camouflage, A (Clover-General), 1C, May	——
Who's Zoo (L-Ko-Universal), 2C, May 22	——
Wild Babies (Educational-Ditmar), 500 ft., May 6	*3131

(Continued from page 3460)

Mutual Film Corporation

STRAND (BILLIE RHODES)

May 7. Over the Garden Wall............1 C
May 14. Her Terrible Time...............1 C
May 21. My Lady Nicotine...............1 C
May 28. Her Rustic Romeo...............1 C
June 4. What the Wind Did.............1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....................2 C

Pathe Exchange, Inc.

Sunday, June 2, 1918
The City Slicker (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin..........1 C
Britain's Bulwarks, No. 4, "How England Treats Her Prisoners (Official Government Pictures), War ....1 reel
Wednesday, June 5, 1918
Hearst-Pathe News, No. 46..............1 top
Saturday, June 8, 1918
Hearst-Pathe News, No. 47..............1 top
Sunday, June 9, 1918
Sick 'Em Towser (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin..........1 C
Britain's Bulwarks, No. 5, "With the Drifters and Mine Swepers in the Danger Zone" (Official Gov't Pictures), War..1 reel
Yosemite in Winter (Ralph Earle)........1 Sc.
Wednesday, June 12, 1918
Hearst-Pathe News, No. 48...............1 top
Hearst-Pathe News, No. 49...............1 top

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
May 5. Ninth Episode, Poisoned Darts.
May 12. Tenth Episode, Double Crossed.
May 19. Eleventh Episode Episode, Haunts of Evil.
May 26. Twelfth Episode, Flashes in the Dark.
June 2. Thirteenth Episode, Enemy Tliens.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat...............1 C
Mar. 3. His Hidden Shame.................1 C
Mar. 10. Wives and Worries................1 C
Mar. 10. She Didn't Do It..................1 C

KEYSTONE RELEASES

May 5. I Love Charles Albert (Ed. Brady, Ann Kroman)..................2 C
May 12. Mr. Miller's Muddles Through (Ed. Brady, Myrtle Restell) ....2 C
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) ....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson)...........2 C

Universal Film Company

Monday, June 10, 1918
NESTOR—Butter Again (Gale Henry, Wm. Franey) ....1 C
L-KO—A Blind Pig (Eva Novak, Eddie Barry) ....2 C
L-KO—Merry Mermaids (Rube Miller, L-Ko Beauties) ....2 C
Monday, June 17, 1918
NESTOR—Passing the Bomb (Eileen Sedgwick) ....1 C
Wednesday, June 19, 1918
L-KO—(Title not decided) ....2 C
Monday, June 24, 1918
NESTOR—Up in the Aair (Wm. Franey, Gale Henry) ....1 C
Wednesday, June 26, 1918
CENTURY COMEDY—In Dutch (Alice Howell) ....2 C

WESTERN AND RAILROAD DRAMAS

June 15. Play Straight or Fight (Helen Gibson) ....2 D
June 22. Quick Triggers (Neal Hart) ......2 D
The Midnight Flyer (Helen Gibson) 2 D

UNIVERSAL ANIMATED WEEKLY

June 12. Number 28.
June 19. Number 29.
June 26. Number 29.

UNIVERSAL SCREEN MAGAZINE

June 1. Issue Number 73.
June 8. Issue Number 74.
June 15. Issue Number 75.
June 22. Issue Number 75.
June 29. Issue Number 76.

UNIVERSAL CURRENT EVENTS

June 1. Issue Number 55.
June 8. Issue Number 56.
June 15. Issue Number 57.
June 22. Issue Number 58.
June 29. Issue Number 59.

LYONS-MORAN STAR COMEDIES

June 3. There Goes the Bride............1 reel
June 10. Stepping Some ....1 reel
June 17. The Knockout ....1 reel
June 24. Berth Control 1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each
(Marie Walcamp)
June 3. Tenth Episode (The Escape Through the Flames.
June 10. Eleventh Episode, Caught in the Coils.
June 17. Twelfth Episode, The Spies' Cave.
June 24. Nineteenth Episode (Title not decided)

BOY SCOUTS TO THE RESCUE

Universal Special
Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2.............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4...............2 reels
May 13. Treachery at Sea, No. 5.........2 reels

Vitagraph

BIG V COMEDIES

May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.
June 3. Sneakers and Snoozers.
June 10. Skids and Scalawags.
June 17. Lame Brains and Lunatics.
June 24. Boodle and Bandits.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)
June 3. The Fire Trap (Ninth Episode).
June 10. Out of the Dungeon (Tenth Episode)...
June 17. In the Desert's Grip (Eleventh Episode).
June 24. Hurled to Destruction (Twelfth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)
June 3. Romantic Reggie ....1 C
June 10. A Case of Eugenics ....1 C
June 17. When Two Play a Game.........1 C
June 24. When Greek Meets Greek.........1 C

To Exhibitors in Greater New York and No. New Jersey.
For Bookings On JESTER COMEDIES Featuring TWEDE-DAN
Call or Write Photo Drama Co., 220 W. 42nd St., New York.

To Exhibitors in Upper New York State.
For Bookings On JESTER COMEDIES Featuring TWEDE-DAN
Call or Write Doo-Lee Film Co., Inc., 445 So. Warren St., Syracuse, N.Y.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

THEATRE EQUIPMENT

OF ANY DESCRIPTION

Should you desire help or advice on the purchase of new or second hand equipment

MUSICAL
PROJECTION
HEATING
FURNISHINGS
LOBBY
LIGHTING
Or Any Other Equipment

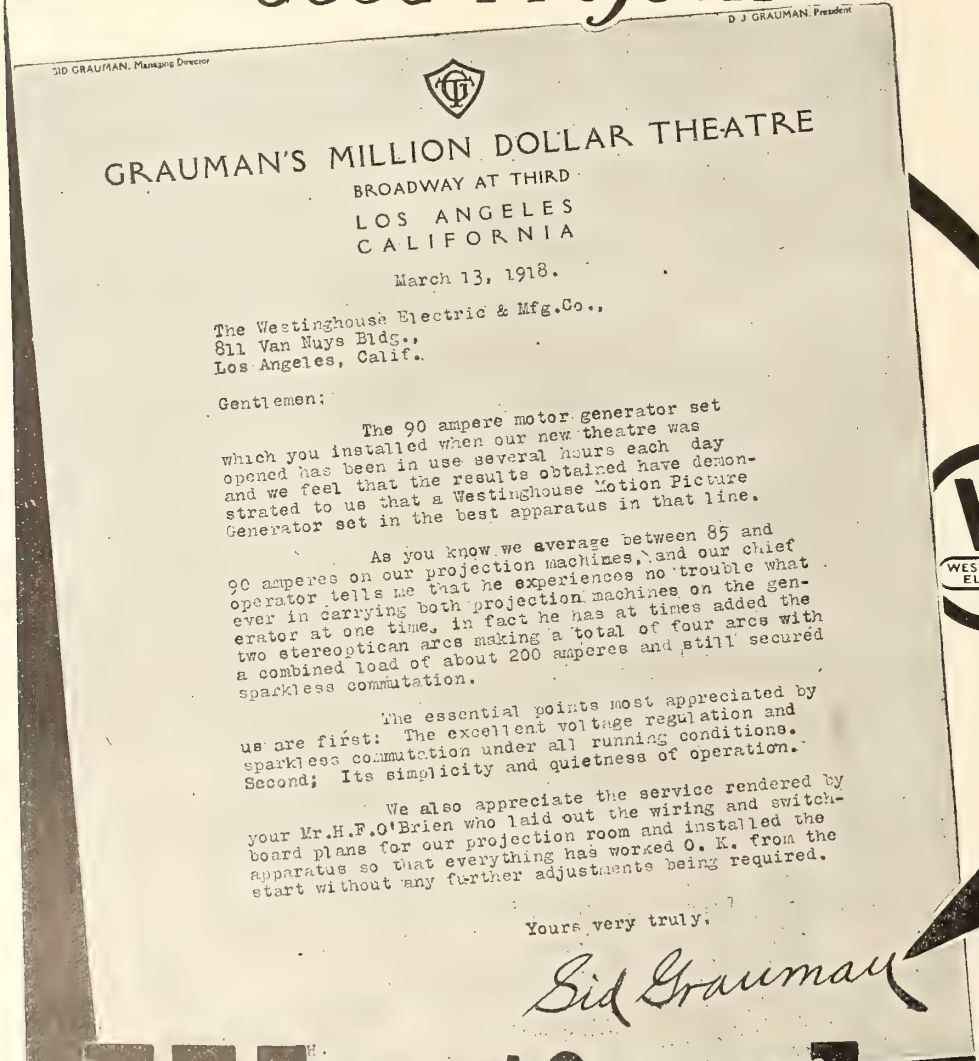
call on our SERVICE DEPARTMENT. We are organized to help you—SERVICE is the keynote of our policy

MOTION PICTURE NEWS
729 Seventh Avenue, New York City

When it's at Grauman's Its Good

See what Sid Grauman thinks about his

Westinghouse Motion Picture Equipment And Good Projection



SID GRAUMAN, Managing Director

D J GRAUMAN, President

GRAUMAN'S MILLION DOLLAR THEATRE
BROADWAY AT THIRD
LOS ANGELES
CALIFORNIA

March 13, 1918.

The Westinghouse Electric & Mfg.Co.,
811 Van Nuys Bldg.,
Los Angeles, Calif.

Gentlemen;

The 90 ampere motor generator set which you installed when our new theatre was opened has been in use several hours each day and we feel that the results obtained have demonstrated to us that a Westinghouse Motion Picture Generator set in the best apparatus in that line.

As you know we average between 85 and 90 amperes on our projection machines, and our chief operator tells me that he experiences no trouble what ever in carrying both projection machines on the generator at one time, in fact he has at times added the two stereoptican arcs making a total of four arcs with a combined load of about 200 amperes and still secured sparkless commutation.

The essential points most appreciated by us are first: The excellent voltage regulation and sparkless commutation under all running conditions. Second; Its simplicity and quietness of operation.

We also appreciate the service rendered by your Mr.H.F.O'Brien who laid out the wiring and switchboard plans for our projection room and installed the apparatus so that everything has worked O. K. from the start without any further adjustments being required.

Yours very truly,

Sid Grauman

—If you know Mr. Grauman, you know that no one is more careful than he to select equipment which will give the very best results.

—From his letter, it is clearly evident that our equipment has amply demonstrated its worth and superiority.

—When Westinghouse Equipment proves so satisfactory to Mr. Grauman, surely it is to your advantage to ask for particulars.

—Send us the details of your installation and let us help you also, to best results.

W
WESTINGHOUSE ELECTRIC

Westinghouse Electric & Mfg. Co.,
East Pittsburgh, Pa.

Westinghouse

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett................................*Editor*

Alfred S. Cory..........................*Technical Editor*

What is Film Service?

IT was my pleasure to talk to a motion picture theatre owner the other day who is representative of those houses which form the backbone of our industry. His house, which is situated in a small city of less than twelve thousand, has a seating capacity of one thousand. His progressiveness may be judged by the fact that he has just purchased an organ with orchestral attachments which cost him five thousand dollars. These facts are mentioned in order that you may be the better judge as to the clientele to which he appeals.

His operating room is fully equipped with everything which is necessary for the best screen results, and he does not hesitate to make purchases when they are necessary or suggested by either his head operator or the assistant, for he has two men who look after the presentation of the picture, either of whom is capable of taking entire charge.

His film service is from twenty-five to thirty-five days old and should be in good condition, yet from his description he seldom gets a picture which is even passable without inspection. He says from his experience he has found that he can never show a picture without inspecting it first, not only for bad patches and breaks, but also for misframes. This, he says, is not only true of one company's product but of practically every one whose film he takes.

From the exchange's point of view it is not just to the industry—inspection must be insisted upon. If a film does not reach an office, leaving time for inspection, before it has to be again sent out to another theatre, other arrangements should be made. Seventy-five (75) bad patches, breaks or misframes in seven thousand feet of film is far too many, though our friend says this occurrence is not uncommon. Two hours and a half spent repairing and patching film before daring to put it on the screen is absolutely unfair to any theatre, yet these boys consider themselves lucky if they can get away with anything less. This is wrong—all wrong. How can any exchange system expect to come out on the right side of the ledger if they allow this to happen continually? It is the duty of every exhibitor or operator to complain to headquarters letting them know how the branch exchange is handling film. If they can't get action we will gladly lend our aid in cleaning up this inexcusable condition, through the NATIONAL ANTI-MISFRAME LEAGUE.

Five thousand feet of film delivered when seven thousand is advertised as the length of the picture is another feature of the service which is often a great inconvenience. Explaining this, one film salesman said: "Well, you see the reason for this is that no feature can be less than five reels and still be a feature, so we pad it up to seven so that when it gets this old there will be at least five thousand feet left." It makes no difference about the story, it is the minimum footage which counts according to this bright and progressive salesman.

There is hardly a big theatre today which does not recut features, leaving out the padding and making the story stronger—but can you imagine having a feature cut for you by operators all along the line who slash the film and destroy it till its advertised length is reduced two thousand feet and the story is entirely gone, or at least mangled? It does not seem possible that this is being done, but it is and by men who should know better.

How many exchanges are there where every print is inspected every time it comes in and when a scene is missing in part, or entirely eliminated is replaced with a newly printed scene? This should be done after each rental in order that the story may be complete. How many exchanges encourage co-operation with the exhibitor and receive his complaints as helpful suggestions? How many really consider the total income derived from rentals of subjects thirty-five or more days old? It may be the first runs which count most in the eyes of the home office, but it must be remembered that the profits are from the thirty, sixty, ninety and one hundred and twenty day houses and that after all they are of just as much value to the industry in the long run as the big first-run houses. They must be encouraged and they must have film in proper shape delivered to them. The continuance of these houses means prosperity or starvation to the industry. They cannot keep open unless film in proper condition is delivered to them, for they cannot hold the patronage.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

Fort Wayne A. C. to D. C. Compensarcs

[Instructions compiled by the Fort Wayne Works of the General Electric Co.]

(Continued from last week)

IT is important that all parts of the machine be kept scrupulously clean. Oil should not be allowed to collect either on the machine or on the floor about it, and the machine should, as far as possible, be kept free from dust. When the coils of a machine are allowed to become dirty and oil soaked, it reduces their insulation strength and eventually causes them to burn out. A small hand bellows will be found convenient for removing the dust from the armature windings.

BEARINGS

The oil wells should occasionally be cleaned and new oil supplied. They should be filled through the side filling hole and not through the top of the bearing, for if filled from the top the oil is likely to flow out through the ends of the bearings into the windings.

Only good grades of oil free from dust and sediment should be used, for poor oil or oil containing sediment will greatly shorten the life of the bearings. Immediately after starting see that the oil rings revolve freely and carry the oil up to the top of the shaft. Keep the oil at the proper level in the well, that is, nearly to the lip of the over-flow gauge. As soon as the bearing linings become so worn that the rotor is in danger of rubbing against the stator, a new set of linings should be inserted. To remove the bearings, take out the set screws in the bearing housings, lift the oil rings and drive out the bearings with a wooden block of the same diameter as the bearings. The bearings are a light driving fit in the housing and must be handled carefully. When repair bearings are supplied for the alternating current motor the set screw depression is already in the bearing, but the direct current bearings, which regulate the end play, are supplied without being previously spotted. They must be spotted before being put in place, using a 3-16-inch drill and spot-drilling for the tip of the set-screw the same distance from the end of the bearing as in the bearing being replaced.

COMMUTATOR AND BRUSHES

It is very important that the brushes make perfect contact with the commutator and to secure good contact it is important that both brushes and commutator be kept clean and free from carbon dust and dirt.

To secure proper commutation and proper operation the brushes must occupy the correct position on the commutator. This proper position of the brush yoke has been determined at the factory while the machine was on test and is indicated by corresponding chisel marks on brush yoke and frame. It is very important that these marks, indicated by white lead, should be in line to secure satisfactory operation of the machine.

If the brush-holders should become loosened or moved in any way, they must be carefully reset so that they make the proper angle with the commutator as shown in Fig. 7. They must also be so spaced around the commutator that the distances from tip to tip of the brushes are exactly the same. Care should be taken that the brushholders are securely fastened at an even height 1-16-inch above the commutator.

When replacing worn-down brushes the new ones should be fitted to the commutator by means of fine sandpaper, carefully pulled under the brush in the direction of rotation, being held tightly to the contour of the commutator. It is recommended that one extra set of brushes be kept on hand to save time in replacing. They will, however, not be needed until the original brushes have worn down to approximately ¾ inch long.

If the brushes are inspected once a week and all gum cleaned away from the brushes so that they move freely in the brush-holders, much longer life of brushes and commutator will result. If the pressure is too heavy the wear of both commutator and brushes is excessive. If the pressure is too light the contact is not properly made between brushes and commutator and sparking may result. The proper pressure of the springs on the brushes is just sufficient to insure good contact between brushes and commutator.

A dirty commutator can be best cleaned by rubbing with a clean cloth saturated with kerosene or machine oil. To keep the commutator in good condition wipe it from time to time with a piece of canvas lightly coated with sperm or machine oil, Lubricant of any kind should be used sparingly.

If the commutator begins to cause trouble at any time, due to roughness, it should be given immediate attention. Any delay will aggravate the case and may result in undue sparking, heating and consequent troubles. The roughness may be removed by polishing the commutator with a piece of very fine sandpaper by pressing it against the surface of the commutator with a block of wood shaped to the curvature of the commutator face. In using the sandpaper (*emery cloth should never be used*), it should be moved back and forth along the surface parallel to the shaft to prevent grooving the face of commutator. When sanding is finished, the commutator surface and brush faces must be wiped carefully to remove any copper dust and grit which may have adhered to them.

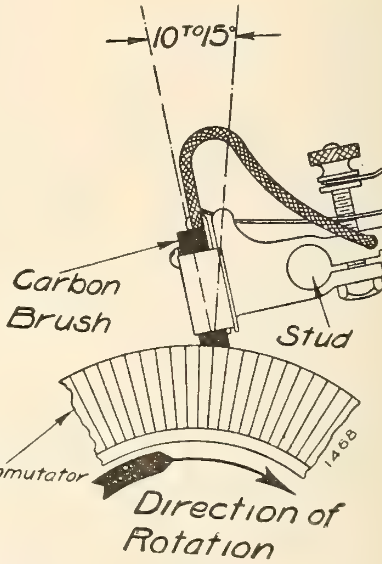


Fig. 7

If the commutator has been allowed to become very rough it may be necessary to grind it down to a true surface, using a small piece of fine sandstone. In using this it should be steadied against the brush-holder (*properly protected*) or other steady-rest. Brushes should be lifted from the commutator while grinding it. After grinding, polish with fine sandpaper.

If the above treatment does not remedy the trouble it will be necessary to tighten the commutator segments and turn down the commutator. The commutator should be trued by taking off the lightest cut possible, using a sharp tool and high cutting speed. Following the operation of turning down the commutator, the mica between the bars should be carefully cut below the surface of the bars. Next remove the tool marks from the surface of the commutator with a very fine sandpaper and then blow all the copper dust and chips from in and around the commutator bars, making a final inspection to see that at no place does the copper dust or chips bridge over the mica from one bar to the next.

The truing of the commutator should be required only after a long period of service, if the machine has been properly cared for, and should be done only by some one familiar with such work.

TROUBLES

(1) Machine Does not Start.

If the machine does not start when the switch is closed, examine the fuses and make sure that the current is on at the switch terminals. It sometimes happens that a single fuse has blown on a three-phase, three-wire, outfit, in which case the Compensarc will run as a single-phase machine, but if stopped will not start again until the blown fuse has been replaced if a single-throw switch be used. However, if a double-throw starting switch be used,, the compensarc will be started up on the unfused side, therefore the missing fuse must be detected by the operation of the machine while running. If a fuse is missing it can usually be detected by the unusual noise made by the machine while running, by the motor heating excessively and more particularly by change in speed with change in load and general unsteadiness of the arc. If a fuse be blown it should be replaced at once, for it may save the burning out of the motor.

(2) Sparking at the Brushes.

When a vicious sparking develops under the brushes of the compensarc it is an indication that something is wrong. The most usual causes are:

(*a*) Dirt on the Commutator or Brushes.

The brushes should be removed from the holders and wiped off occasionally so that they will not become gummy and stick in the boxes. When brushes are dirty they will not make proper contact with the commutator and sparking will result. It is a good plan to take the brushes out of the boxes once a week and carefully clean them. Do not take the pigtails loose from the brushholders and be sure to place the brushes back in the boxes in their original position for if they are turned around they will not fit the commutator surface. The brushes should have a smooth, unscratched, surface free from deposit of copper.

(*b*) Uneven Wearing of the Commutator.

Uneven wearing or the commutator will sometimes result in the mica protruding slightly above the commutator surface. In this case the commutator should be trued up as previously described. There should be a slight endwise movement of the armature, about 1-16 inch, which will cause the brushes to wear evenly across the face of the commutator and prevent their wearing grooves in the commutator face.

(*c*) Wrong Spring Pressure on the Brushes.

There should be just sufficient pressure on the brush springs to insure good contact between brushes and commutator.

(*d*) Open or Short Circuit in Armature.

This trouble will most often occur near where the armature winding is connected to the commutator and results generally from a bruise in handling, from some foreign body getting caught in the armature, or from a chip caught when the commutator is being turned up or repaired. If an open circuit the trouble is very apparent, since the long heavy spark accompanying it generally eats away the mica between the segments on each side of the break and thus shows its location. A short-circuit in the armature will show at once by the excessive heating and perhaps smoking of the coil or coils short circuited, and if the operation is continued, the machine will be turned out. Where trouble of this kind is suspected, the necessity of prompt attention by an electrician is obvious.

(*e*) Overload.

If considerably more current is being taken by the lamp than the machine is designed for, sparking may result. See that the machine is not excessively overloaded.

(*f*) Brushes in Wrong Position.

If the brushes are left in the same position as when the machine is received, trouble will not occur from this cause. If brushes are ever moved or changed see that they are put back where they belong and that marks on brush yoke and bearing housing agree.

(3) Machine Makes Excessive Noise.

This is most often due to a weak floor or to the machine not setting firm and level. If the noise seems to be in the machine itself and nothing can be observed out of place, send for an electrician, as the trouble may be serious.

Sometimes the noise made by the compensarc when running can be heard in the theatre, where it is objectionable. Since these sets do not require holding-down bolts or special foundation, this noise can be overcome by setting the machine in a shallow box containing an inch or two of sawdust or mineral wool, or by putting several thicknesses of heavy linoleum or sheet cork under it.

Any electrical machine will make a certain amount of noise when running. Some locations, where there are reflecting walls or vestibules, may magnify this noise until it is objectionable. If possible the locations should be given a tryout before the machine is permanently installed.

(4) Bearings Run Hot.

The first rule, when a bearing runs hot, is to see that the oil well is filled with good clean oil, and that the oil rings run freely carrying the oil to the shaft. If the bearing runs hot on a new machine, shut down and wash out the bearing with kerosene. Trouble is probably due to dirt that has accumulated in shipment. If the bearing has been running along satisfactorily and suddenly gets hot, flood the well with clean oil, leaving the drain-cock open and pouring in the clean oil while machine is running to free the bearing from dirt. A change to a different grade of oil, either heavier or lighter, will often correct a bearing trouble of this kind. Never use water to cool a bearing; it may get into the insulation of the windings and cause a worse trouble. A machine with clean oil of the proper grade never gives troubles from hot bearings.

REPAIRS

When repair parts are needed it is poor economy to try to get along without them. Brushes and bearings for these machines can be shipped promptly and will always be of correct size and quality. In ordering repair parts (new brushes, new bearings or other part of machine), for one of these Compensares, bear in mind that the serial number and name plate readings of the machine should be placed on the order.

Pitting of Rear Condenser Surface

Mr. Harry E. Baker, Chickasha, Okla., writes as follows: "I want to ask a question regarding the Hold-Ark metal coated carbon. I am using three-quarter positive and seven-sixteenth negative, (*Hold-Ark*) negative and I want to know if there is any remedy to keep from pitting the back condensers. I also find that the Hold-Ark carbon, that is the metal on the carbon, forms in a ball shape on the rear part of the carbon, and I have fought this thing for some time and I cannot get rid of it. When the carbon cools off it has this formation on it, and when you go to strike the ark the metal ball interferes, the result being that I have to knock this formation off before I can strike the arc. I like the Hold-Arc carbon and get grand results with them except for the trouble above mentioned."

Reply: It seems to be the experience of all users of the metal-coated negative carbons now so extensively used in projection that a certain amount of pitting of the rear condenser surface is encountered.

The extent of this pitting, when using metal-coated negative carbons of various kinds, has been investigated, however, and it has been definitely established that the extent of the pitting does not exceed that which prevails in the majority of instances, where ordinary (*uncoated*) carbons are used. These conclusions were reached after a series of experiments in which a projector arc trimmed with various brands of metal-coated negative carbons was burned for definite lengths of time, and the number of pits inflicted upon the rear condenser surface was carefully counted in each instance.

The principal cause of pitting the rear condenser surface is improper striking of the arc, and there are an amazingly large number of operators who do not seem to know how to do this properly. If the carbon tips are held close together, or frozen, immediately after striking the arc, or if the carbon tips are jammed together and separated several times in an endeavor to steady the arc without allowing time for the proper formation of a crater, many carbon particles will be violently thrown off from the tips of the carbons, and it is such of these incandescent carbon particles as happen to strike the condenser surface which cause the pitting so universallly complained of.

As, however, the correspondent finds the Hold-Ark carbons very satisfactory in other respects, and a material aid in securing

Bausch and Lomb
Projection Lenses

have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

ADVERTISE YOUR BUSINESS
BY THE QUALITY OF YOUR PROJECTION

Nothing is as good as the Best, and the Best can only be obtained by an up to date machine.

We will take in your old machine on part payment on a New Machine or sell you a New Machine on the MONTHLY PAYMENT PLAN.

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Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screen and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

WHY PAY—
$58.50 for 110 volt Motors

and an additional sum for 220 volt motors for POWER 6A *when we will sell you a thoroughly efficient motor equipment, 110 or 220 volts A. C. or D. C. for* $35.00 *net,* including the motor attachment for your mechanism? Our motors have no wooden bearings and no friction wheels to wear out. We are exclusive distributors for SIMPLEX Machines and all Supplies.

LEWIS M. SWAAB
1327 VINE STREET PHILADELPHIA, PA.

a good screen illumination, we believe he will realize that a little extra care in their manipulation is well repaid in the long run.

The formation of a ball on the rear of the negative carbon is commonly noticed where metal-coated negative carbons are used, but it is a legitimate characteristic of arc action. With ordinary carbon electrodes these balls, or beads, are also to be noticed, but they are of course, not so hard as the bead resulting from the metal coating and consequently do not interfere with the striking of the arc. We do not think, however, that the correspondent should consider it a very onerous duty to remove these beads from the carbon tip prior to starting his arc.

Suggests New Style Splice

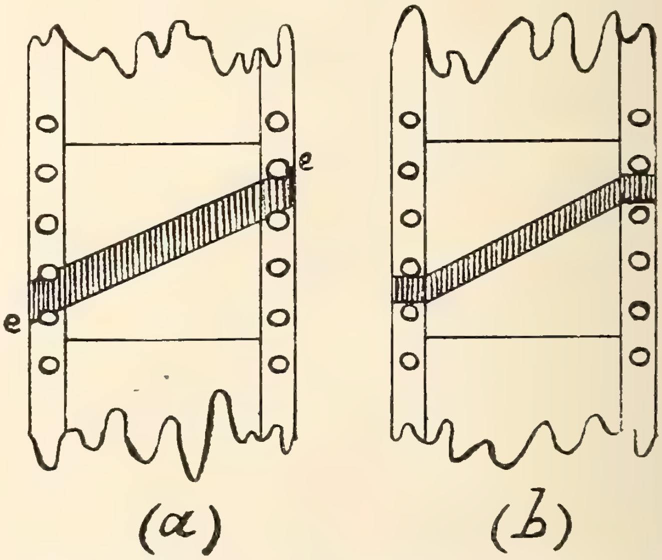
Mr. Walter B. Tate, Jr., Senatobia, Miss., a member of the National Anti-Misframe League, submits the following:

"I am proud to be a member of the best movement for better film service that ever existed. I am taking the very best of care of all films, and though I sometimes get a five-reel feature that is in better shape for the junk pile than for anything else, I see that it leaves the operating-room in the very best condition possible.

"I am enclosing a sample of splice that I believe is much better than the old method. You will note that the splice is made on an angle, making the sprocket holes at the two sides three holes apart. This is an advantage, I believe, for this reason: While the film is passing between the sprockets only one side of the splice goes through at the same time, eliminating the chances for the sprocket to break the splice. I also believe that it makes a much stronger splice. The specimen I am enclosing is a rather rough splice, due to the worn condition of the film mender I am using, but you can get a fairly good idea of my experiment.

"Some of the films that I have been using are fairly covered with holes of every shape imaginable at the end of each reel; this is certainly a menace that should be stopped. Why any operator can deliberately cut up a perfectly good film in this way is more than I can understand. He evidently has a grouch against somebody and punches out revenge on the film."

Comment: The mechanical idea underlying the type of join suggested by Mr. Tate is a sound one; no doubt the strain on the join *as a whole,* in passing over the sprocket, would be much reduced when the splice is made diagonally across the film, as shown at (*a*) in the accompanying diagram.



(a) (b)

There is, however, a very objectionable feature about this type of splice, the objection being that inasmuch as the splice is, and must be, so situated as to encroach upon the picture area of the film, it can be plainly seen upon the screen when it passes the projection aperture of the machine. It is true that any single picture upon the projected film strip is only transmitted to the screen for a very brief interval of time, but nevertheless so alert are the trained eyes of present-day movie spectators that even the slightest blemish, or marking, upon any single film image is readily detected to the detriment of the projected results.

As Mr. Tate's suggestion is a sound one, however, from the purely mechanical viewpoint, it is worthy of experimental trial in a restricted way, in order to see what sort of an account it renders of itself in actual service. To make a really serviceable join, either of the type now under consideration, or of any other practical type, certain precautions must be observed, which have not been carried out in the specimen join submitted by our correspondent. As is apparent from an inspection of (*a*) in the accompanying figure, which is a sketch of Mr. Tate's splice, the film has been cut so that it partially encircles the sprocket holes on either side. This is not good practice because experience shows that a splice thus made soon commences to loosen at the points *e-e*, which are small overhanging ends caused by cutting through the sprocket-holes. In order, therefore, to give the diagonal type of splice a fair tryout, we suggest that the film ends should be cut and joined as per the sketch (*b*), which is the same in principle as Mr. Tate's idea, but is carried out in a more careful manner, and takes account of the suggestions contained in our former article, "The Mechanics of Film Splicing" (NEWS of November 10, 1917, pages 3324-25). We believe that Mr. Tate will agree with us that a better join will result from proceeding as indicated at (*b*), in the accompanying diagram, than by allowing the join to partly encircle the sprocket-holes, and the slightly increased attention necessary in cutting the films is repaid by the permanency of the results. We will be pleased to hear further at any time regarding this diagonal splice from Mr. Tate or from any other experimenters with the same.

Universal Proves Valuable Ally of N. A. M. L.

As an outcome of the efforts of the National Anti-Misframe League to bring about improvements in the physical condition of the film, owners of motion picture theatres the operators of which do not appear to take ordinary care in the handling of film are given personal demonstrations to show the condition in which prints should be when they are returned to the exchanges after having been used in the theatres.

President Carl Laemmle, of the Universal Film Company, recently issued instructions that a traveling school of instruction be inaugurated as an experiment. The order was issued at the suggestion of E. H. Goldstein, general manager of the New York exchange of Universal. Mr. Goldstein has been making a personal inspection of the condition of prints as returned by theatres, with the result that he has found many of them to be badly mutilated. The exhibitor has invariably blamed the exchange for the mutilation, and the exchange has blamed the exhibitor.

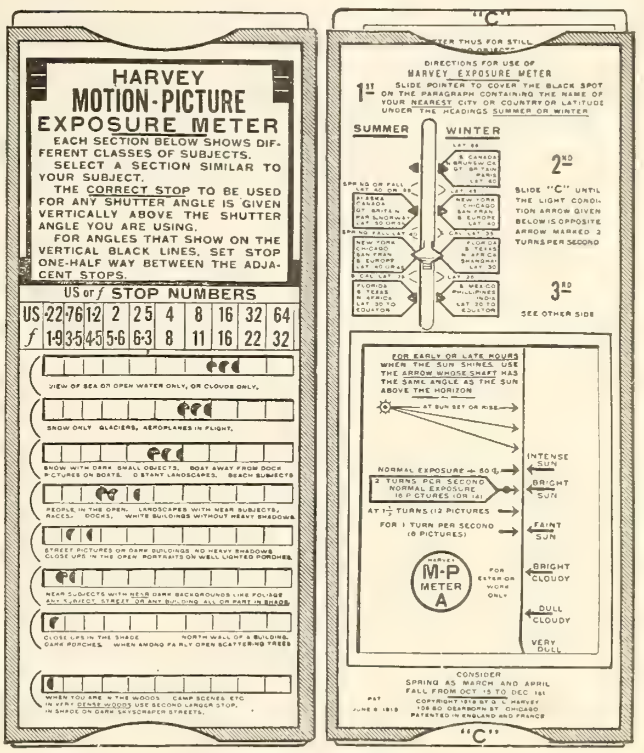
As a result of the suggestion of Exchange Manager Goldstein an experienced motion picture operator, who received his early film education in the laboratory inspection room, has been placed in charge of the New York exchange inspection department.

When the inspection room finds a reel to be in mutilated condition they immediately report the damage to the operator in charge. Through a checking system the operator ascertains the identity of the theatre from which the mutilated film had most recently been returned.

The next step in the educational program is a call upon the theatre owner by the operator, who carries with him the mutilated reel. The ensuing conversation does not take the form of a rebuke from the exchange man. On the other hand, it is strictly friendly, the head of the inspection department attempting to show to the exhibitor the inconvenience imposed upon other exhibitors by the careless handling of the print.

While the plan has only been in force for a short time, results already accomplished have justified its inauguration. Apparently every call has resulted in the suggestion by the exhibitor to his operator that better care of the prints be taken, and that they be inspected, even though the inspection does add a half hour to the working day of the operator.

Nor does the plan necessitate as many personal calls as would appear to be necessary on first consideration, because the operator who mutilates film is the exception rather than the rule, and it is found that damaged films are mostly due to a few unconscious mutilators who have repeated the offence over and over, sometimes not realizing they have done anything out of the ordinary. The damage one careless operator can do may be realized if the house where he works has a daily change of program. If the daily program consists of a feature, a comedy and a scenic, it will be in the power of the operator to mutilate three pictures a day, or twenty-one a week, thereby causing twenty-one complaints from the exhibitors who next show the same prints. Even with the most careful inspection in the exchange some of these mutilations are liable to slip by.


HARVEY
MOTION-PICTURE
EXPOSURE METER
EACH SECTION BELOW SHOWS DIFFERENT CLASSES OF SUBJECTS.
SELECT A SECTION SIMILAR TO YOUR SUBJECT.
THE CORRECT STOP TO BE USED FOR ANY SHUTTER ANGLE IS GIVEN VERTICALLY ABOVE THE SHUTTER ANGLE YOU ARE USING.
FOR ANGLES THAT SHOW ON THE VERTICAL BLACK LINES, SET STOP ONE-HALF WAY BETWEEN THE ADJACENT STOPS.
US or f STOP NUMBERS
US ·22 ·76 1·2 2 2·5 4 8 16 32 64
f 1·9 3·5 4·5 5·6 6·3 8 11 16 22 32
VIEW OF SEA OR OPEN WATER ONLY, OR CLOUDS ONLY.
SNOW ONLY GLACIERS, AEROPLANES IN FLIGHT.
SNOW WITH DARK SMALL OBJECTS. BOAT AWAY FROM DOCK PICTURES ON BOATS. DISTANT LANDSCAPES. BEACH SUBJECTS
PEOPLE IN THE OPEN. LANDSCAPES WITH NEAR SUBJECTS, RACES. DOCKS, WHITE BUILDINGS WITHOUT HEAVY SHADOWS
STREET PICTURES OR DARK BUILDINGS NO HEAVY SHADOWS CLOSE UPS IN THE OPEN PORTRAITS ON WELL LIGHTED PORCHES
NEAR SUBJECTS WITH NEAR DARK BACKGROUNDS LIKE FOLIAGE ANY SUBJECT, STREET OR ANY BUILDING ALL OR PART IN SHADE
CLOSE UPS IN THE SHADE NORTH WALL OF A BUILDING. DARK PORCHES WHEN AMONG FAIRLY OPEN SCATTERING TREES
WHEN YOU ARE IN THE WOODS CAMP SCENES ETC IN VERY DENSE WOODS USE SECOND LARGER STOP. IN SHADE ON DARK SKYSCRAPER STREETS.
"C"
DIRECTIONS FOR USE OF HARVEY EXPOSURE METER
1ST SLIDE POINTER TO COVER THE BLACK SPOT ON THE PARAGRAPH CONTAINING THE NAME OF YOUR NEAREST CITY OR COUNTRY OR LATITUDE UNDER THE HEADINGS SUMMER OR WINTER
SUMMER
WINTER
2ND SLIDE "C" UNTIL THE LIGHT CONDITION ARROW GIVEN BELOW IS OPPOSITE ARROW MARKED 2 TURNS PER SECOND
3RD SEE OTHER SIDE
FOR EARLY OR LATE HOURS WHEN THE SUN SHINES USE THE ARROW WHOSE SHAFT HAS THE SAME ANGLE AS THE SUN ABOVE THE HORIZON
AT SUN SET OR RISE
NORMAL EXPOSURE
2 TURNS PER SECOND NORMAL EXPOSURE 16 PICTURES (OR 14)
AT 1½ TURNS (12 PICTURES
FOR 1 TURN PER SECOND (8 PICTURES)
INTENSE SUN
BRIGHT SUN
FAINT SUN
BRIGHT CLOUDY
DULL CLOUDY
VERY DULL
HARVEY M-P METER A
FOR EXTERIOR WORK ONLY
CONSIDER SPRING AS MARCH AND APRIL FALL FROM OCT 15 TO DEC 1st
PAT JUNE 6 1918
COPYRIGHT 1918 BY G. L. HARVEY 105 SO. DEARBORN ST. CHICAGO PATENTED IN ENGLAND AND FRANCE
"C"

Your Dealer or

G. L. Harvey, 105 So. Dearborn St., Chicago

Price $2.50

CRUBAN Wire Lugs

ARE THE SAFEST ELECTRICAL CONDUCTORS MADE.

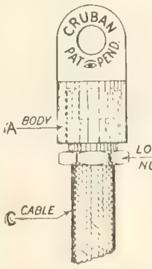

CRUBAN
PAT. PEND.
A BODY
LOCK NUT B
C CABLE

FIG.1

Each strand of the cable is always in direct contact with the Lug, giving greater conductive capacity than when all wires are bunched. The wires as well as the insulation are firmly held and cannot work loose.

The **CRUBAN LUG** is made in one style and size for No. 4, 6 and 8 asbestos covered cable, and will fit any arc lamp. Larger sizes made to order.

Price 40 cents each.
Circular N on request

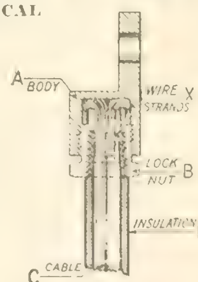

A BODY
WIRE STRANDS X
LOCK NUT B
INSULATION D
C CABLE

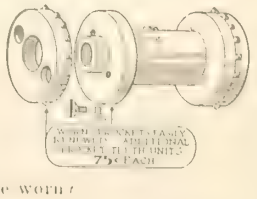
FIG.3

AUTOSCOPE PRODUCTS CORPORATION

2 RECTOR STREET NEW YORK

Do You Buy

a new hub and wheel every time you wear out a tire on your car?


WORN SPROCKETS EASILY RENEWED ADDITIONAL SPROCKET TEETH UNITS 75c EACH

Of course not! Then why continue to discard the entire Sprocket on your motion picture machine simply because the sprocket *teeth* are worn?

Equip your machine with "Perfection" take-up and feed sprockets with renewable sprocket teeth units, and cut down the cost of upkeep. First cost no more. Perfection sprockets for Powers, Simplex, or Motiograph assembled complete (hub and renewal tooth unit) $2.50 each. Additional units 75 cents each. Forwarded postpaid upon receipt of draft or money order. Specify make of machine when ordering.

THE RAY SMITH COMPANY

Theatre Supplies and Equipment

174 Second Street Milwaukee, Wis.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work
Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

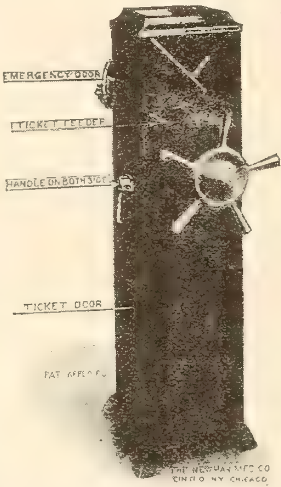
Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

The experiments now being conducted by Universal show that three grave offences are continually being committed by careless operators. The first and most annoying is the habit of some operators of deliberately tearing the leaders from reels and failing to replace them before the print is returned to the exchange. As the leader usually carries the reel number and is the key to the continuity in which the picture is to be put on the machine, when the leader is missing the operator does not know how to run his picture without first screening its entire length. When a reel is returned without a leader it is acknowledged that a new leader should be supplied and attached in the exchange, but very often haste of shipment prevents this, especially when a new leader is not available.

The second habit of some operators, and one which borders on the criminal, is the joining of a broken print with a steel clip. If this sort of carelessness should get by an inspection it would be very liable to cause severe damage to the machine when the picture is next run.

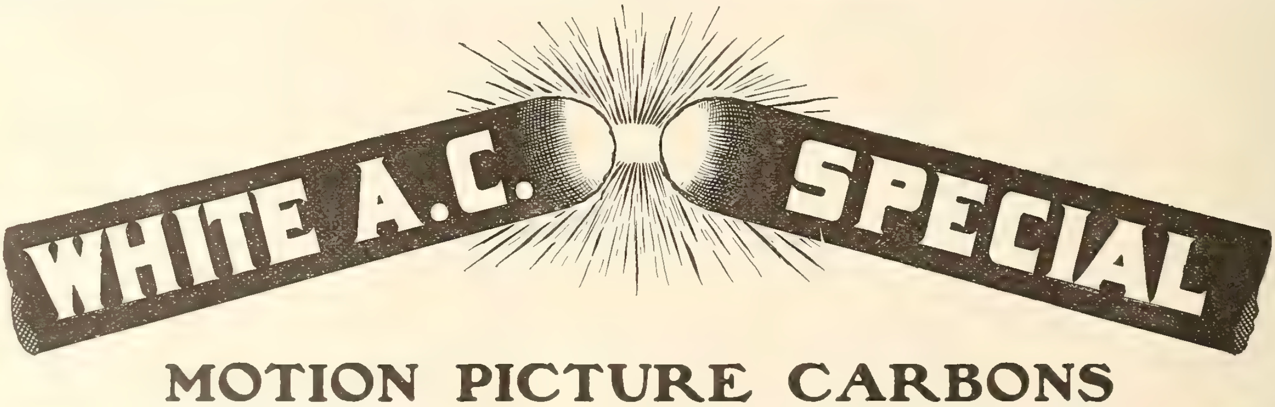


"NEWMAN"
Ticket Chopper

Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.

THE NEWMAN MFG. CO.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Established 1882
Coast Representative — G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Can.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars
We manufacture the frames in various finishes which do not require polishing



MOTION PICTURE CARBONS
The Standard Carbons for Alternating Current Projection

These carbons have been tried and tested by expert projectionists and have surpassed their highest expectations. The results obtained show that White A. C. Special carbons are distinctly high class. The light given is white, excellent in quality and very penetrating.

THE ARC IS ABSOLUTELY QUIET

A simple change of carbons will give you these wonderful results. No change of equipment is necessary. If you are getting poor results on alternating current, try these carbons and compare results with the old roaring A. C. arc.

THE SILVERTIP NEGATIVE CARBON
FOR DIRECT CURRENT MOTION PICTURE PROJECTION
SILVERTIP ELIMINATES THE NEGATIVE SHADOW AND FLICKER DUE TO THE TRAVELING OF THE ARC. THIS STANDARD NEGATIVE CARBON MEANS PERFECT PROJECTION.

WRITE TODAY FOR OUR FOLDERS

NATIONAL CARBON COMPANY, Inc.
CLEVELAND, OHIO

The Camera

The Kodak Park Works of the Eastman Kodak Company

THE Kodak Park Works of the Eastman Kodak Company, located on the Lake Avenue Boulevard, comprises about 225 acres, 18 acres of which are laid out with trees, shrubs, flowers and lawns. The property is irregular in shape and extends about one and one-half miles, from the Genesee River to beyond the New York Central Railroad, with a frontage on Lake avenue of about half a mile. The first building was erected in 1890. There are now about ninety buildings, most being of fireproof construction, giving a floor space of about sixty-five acres. The length of the longest building is 740 feet. The employes number about 4,800, one-third of whom are women. For the noonday lunch a special building is provided, in which 2,700 people can be served at one time.

The Kodak Park Athletic Association, maintained by the employes, has a membership of about 3,400, and supports the following teams: Baseball, football, basket ball, soccer football, tennis, track, bowling, indoor baseball and a musical club, with a band and glee club.

On the grounds are located nearly a mile and one-half of railroad track which is served by a spur from the New York Central Lines. There are also one and one-half miles of brick pavement.

The principal products of the plant are photographic film, photographic paper (more than 150 brands), and photographic dry plates. Many of the raw materials used in the manufacturing of photographic film and photographic paper are also manufactured, among which are: paper, gelatine, silver nitrate, nitrated cotton, nitric and sulphuric acids. Cameras and apparatus are made in four other factories, known as the Camera Works, Century Works, Premo Works and Hawk-Eye Works, situated nearer to the center of the city.

The plant is equipped with four miles of water-mains for fire purposes, with 67 hydrants, 9,800 feet of hose and 30 hose-houses. The buildings are also equipped throughout with automatic sprinklers, of which there are about 30,000 heads. There is an organized fire department of 160 volunteer members, who are drilled weekly, and are equipped with three hose carts, hook and ladder truck, salvage wagon, two chemical engines, pulmotor, Draeger helmets and diving suits. In addition, there are volunteer fire companies in all departments, whose duties are to use extinguishing apparatus and to see that employes leave the buildings promptly in case of fire.

The chief source of water supply is Lake Ontario and for the storage of clean waste water, a reservoir with a capacity of 600,000 gallons is used. A private water supply system is now under construction, to furnish water from Lake Ontario to the plant, a distance of six miles. The end of the 42-inch intake-pipe will be a mile and a half from shore at a depth of 50 feet. A pumping station on the lake shore will pump the water through a 24-inch pipeline to a 5,000,000 gallon reservoir at Kodak Park. A second pumping station, located at this reservoir, will deliver the water required at the plant. This system will have a capacity of 15,000,000 gallons daily; sufficient to supply a city of 200,000 inhabitants.

The first chimney, when built in 1907, was the tallest in the United States. It is 366 feet high, 28 feet in diameter at the base, and 11 feet at the top, outside dimensions. The concrete octagonal foundation is 40 feet across, 23 feet deep, and contains 915 cubic yards of concrete. The second chimney is 366 feet high, 31 feet diameter at base, and 15¼ feet at the top, outside dimensions. The combined capacity of the two chimneys is equal to 18,000 to 20,000 boiler horsepower.

The power house contains 22 boilers with a rated capacity of 7,800 horsepower, actual capacity about 10,000 horsepower. Above the boilers are located coal bunkers, having a capacity of 3,200 tons, from which the coal drops through chutes to mechanical stokers. Waste gases from the furnaces pass through fuel economizers. About 200 tons of coal are burned per day, the ashes being removed by a mechanical conveyor. Two underground tunnels, one 721 feet long, 8 feet wide and 7½ feet high; the other 815 feet long, 9 feet wide and 7½ feet high, connect the main power house with the ice machine room and other large buildings.

Two turbine-driven and five engine-driven electric generators, with a total capacity of 4,800 kilowatts or 8,000 horsepower, furnish electricity for light and power to the various buildings throughout the plant. A total of about 2,000 motors (ranging in size from one-twelfth to 150 horsepower) are required to operate the machinery in these buildings.

Twenty thousand incandescent lamps are used for lighting.

Refrigeration for cleaning and drying air, cold storage rooms and ice-making is produced by six ammonia compression ice-making and refrigerating machines with a total capacity of 2,620 tons, the size of the two largest being 600 tons each; three others being 400 tons each, and twelve ammonia absorption refrigerating machines with a capacity of 1,700 tons, making a total of both types of 4,320 tons. This is equal to the work done by the melting of 4,320 tons of ice (157 carloads) in twenty-four hours.

The Research Laboratory is the most complete of its kind, and contains a manufacturing plant for the production of photographic plates, paper and film, on a scale large enough to make its experiments of practical value. Its numerous laboratories are equipped with the most perfect scientific apparatus for the discovery and testing of new ideas in photography. The scientific staff of the laboratory consists of over thirty university graduates, specialists in physics, chemistry and photography, together with numerous assistants. The laboratory publishes many articles in the technical and scientific journals, recording the advances made in photography and in the allied sciences. The Research Laboratory, its equipment, and some of the important photographic problems which have been investigated there, will form the subject of a succeeding article.

Laboratory Equipment

MR. **S. T. CLAWSON, Salt Lake City, Utah,** inquires: "Will you kindly advise me what is a good positive printing machine which can be secured for a moderate price? Is the Williamson printer on the market at the present time? If so, can you give me the name and address of the company handling it?

"In making developing tanks can you tell me the kind of wood that is best to use, and what is used to prevent leakage?

"Where can I secure lenses mounted to fit the Pathé camera?"

Reply: Investigate the Hausman printer, made by the W. B. Hausman Company, of 1025-29 Rising Sun avenue, Philadelphia, Pa. If you will write to them they will doubtless be pleased to send you full particulars and the current price, which, we believe, is in the vicinity of $250. This is about as little as one can pay and expect to get a machine of the requisite precision. The Williamson printers were last handled in this country by G. Gennert & Co., Photo Supply dealers, 24-26 East Thirteenth street, New York City. It would probably be a good plan to get in touch with them, as they might have, or be able to secure, a Williamson machine.

Developing tanks, such as those used in film laboratories, are made of gulf-cypress, which is the only suitable wood for the purpose. Slate and soapstone tanks have also been used but are more inclined to leak than the cypress tanks. The cypress tanks used in laboratories are rendered leak-proof through the use of specially designed joints which are formed on the wooden sections, and factory tanks are also provided with a series of bolts, which, when properly manipulated, will serve to tighten up the joints when this becomes necessary.

Concerning camera lenses mounted to fit the Pathé camera,

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

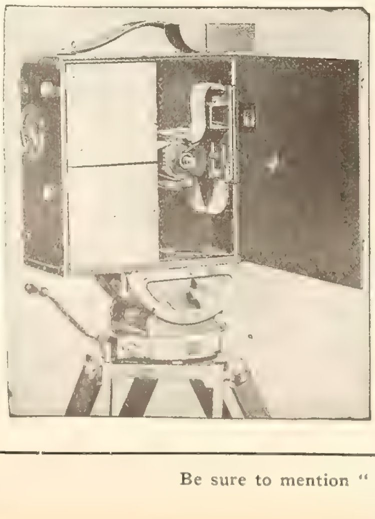
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal M. P. Camera the choice of expert camera men everywhere. Wonder-value at *less than half standard m. p. camera prices! You want it.*

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

Write for Catalog

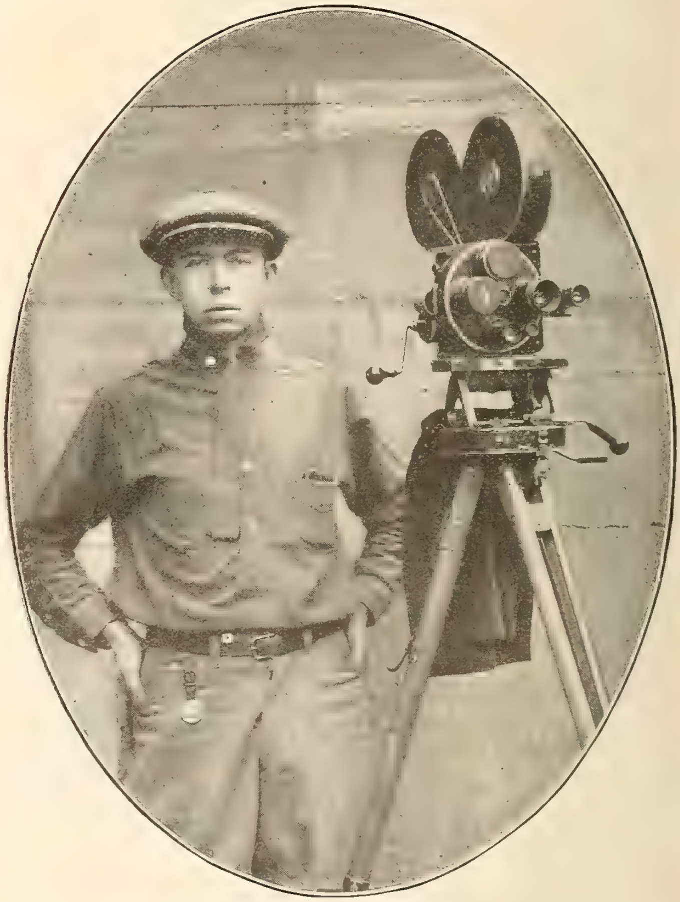


BURKE & JAMES Inc.
Makers of Rexo M. P. Film
240 E. Ontario St., Chicago

these are the regular cine objectives mounted in barrels instead of in helical focussing mounts. Every optical manufacturer lists his lenses in barrels, as well as in focussing mounts, and when you have secured the proper lens mounted in a barrel, the rest of the fitting requires to be done on the camera itself, or a special collar may be made into which the lens barrel is screwed, and the whole, in turn, screwed to the flange on the Pathé instrument. Lenses of three-inch focus, or over, are attached to the front-board of the Pathé camera, employing the usual tube and jacket fitting, just as in the case of any other camera.

Klingensmith Veteran, Rothacker Camerman

OUR illustration shows Mr. W. B. Klingensmith, of the Rothacker Film Mfg. Co., all ready to go into action with his Bell and Howell camera.



Mr. Klingensmith has been in the employ of the Rothacker firm for nearly five years, during which time he has tackled a diversified class of subjects, and maintained a splendid record.

He is now in charge of one of the several divisions of cameramen, which are constantly engaged in filming the productions and subjects undertaken by the Rothacker Co.

yes Sir

EVANS' DEVELOPING and PRINTING service will help you to better results.

Experience plus an unquestioned reputation for quality, responsibility and prompt service, assure it.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone 6881-2 Audubon

Music and the Picture

Importance of Music as an Essential Need of the Nation

(In the Musical Observer)

WITH due regard to the needs of our Government for carrying on the war and mindful of the enormous sacrifice to be asked in money, effort and blood, to bring the conflict to a successful and victorious issue, it may not be untimely to point out a grave danger into which we may unconsciously be led and which would result in disastrous consequences, not only for the musical profession, but our communities and fighting units as well.

In the preliminary announcements for the third Liberty Loan to be floated about March 1, particular mention was made as to the necessity of doing away with every unessential industry, and attention called to the fact that every dollar spent on a luxury is helping to support an unessential industry in the competitive consumption of essentials.

The danger of this argument, sound as it may be for the purpose for which it is intended, is a very grave one, as far as the interests of the musical profession and industries are concerned. Music, in its various higher forms, is looked upon by the general public not by any means as the essential necessity which it really is, but decidedly more as a luxury. And it is most necessary and important that this wrong impression should not be allowed to grow and gain ground any more than it already has. If allowed of such interpretation, musical instruments, printed music, music books unless necessary in a professional way, may also be looked upon and considered as luxuries, and with the matter placed before our communities in such a light, with the enormous influence of our Government to back it up, we will suddenly be facing the likelihood of having music, the most uplifting and solacing of all the arts; and musical instruments, the most innocent, pleasure-giving contrivances ever invented by human hands, declared by our authorities as non-essential for the nation's direct needs and briefly labelled — luxuries. The greater danger of such a thing, were it actually to occur, would lie in the very fact that while music cannot be made use of for the maintenance of our fighting forces like food, it forms a very essential necessity for the maintenance of the good spirits and happy dispositions of our armed forces and civilian population.

To place music among the list of luxuries would deprive thousands of teachers of the means of earning their livelihood, would close our opera houses, theatres and concert halls, and paralyze an industry involving hundreds of millions of dollars' worth of investments.

With all the stress and misery of the most pitiless warfare no such thing has ever occurred to the battling nations in Europe and reports about musical conditions in those countries received from time to time all prove that, as far as possible, music in its every form is encouraged and provided wherever possible.

The English, French and Germans have learned through bitter experiences what is necessary to uphold the spirit and comforts of their people. In recent reports printed in Musical America we are told that excepting the days of blackest and most immediate peril, "France has clung to such comforts as music can bring, and has, in addition, served her best creative ends by tending most assiduously to her own musical vineyards." England we are told, "does as much, but lets nothing interfere with the enviable catholicity of her taste. She listens to midday concerts and crowds the opera house even when hostile airships shower bombs upon her capital." In Berlin, the reports say, "there is shortage of food, many of the chief commodities of diet are unobtainable, people are hungry, but operas continue to be given and are amazingly well attended, and the orchestral concerts attract crowds, especially when some favorite from happier days, like Arthur Nikisch, conducts."

We should be guided by such examples and rather than shut down on musical activities, we should encourage, foster and develop them in every possible way, manner and shape. Good music and plenty of it has never before been so necessary as at the present time. The war has gradually engulfed our nation, and our very existence in its toils; every one, regardless of what his or her occupation may be is feeling its effects and the grim realities and stern duties which are staring us in the face allow of no more excuses or alternatives. The constant worries of everyday occupation, coupled with the universal strain of war conditions, are weighing heavily upon the shoulders of every one. Nothing can banish such worries or relieve the strain more effectively than good musical performances, and to stop these would be not only an injustice to all who can be assisted and encouraged thereby, but would prove exceedingly poor policy from every conceivable point.

Band and orchestras are needed more than ever for cheering our fighting forces, and the cares and worries which are besetting every home and fireside in the country cannot be relieved more successfully, if only for the time being, than through listening to good music of some kind or other at home or attending public performances as frequently as possible.

Musical Review of Latest Compositions

1—"Night Time in Italy," a very popular and characteristic fox trot. (McCarthy & Fisher, Inc., New York.)

2—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style, played with great success by Sousa's Band and other leading organizations. (Be sure and get this one. "Sam Fox Edition.")

3—"Homeward Bound," a melodious one-step by Geo. W. Meyer. (Leo Feist Edition.)

4—The Cinema Music Co., Columbia Theatre Bldg., N. Y. City, will mail you free violin thematics of their famous Photoplay edition upon request.

5—"Romany," an exceptionally melodious waltz equally effective for dance and concert use. (Shapiro-Bernstein Co., N. Y.)

6—"Carry On," General Pershing's March, by M. L. Lake. At this time there is a great need of good, sound, substantial marches of character and inspiration. "Carry On" is just what you have been looking for. The greatest military march hit of the season. (Carl Fisher Edition.)

7—"Dear Kiss" Waltz, by Ager; a very melodious and popular waltz and a most valuable addition to the library of any musician. (Leo Feist Edition.)

8—"Fancy Free." The new musical comedy success; also "Sinbad," the latest Winter Garden extravaganza, are published by G. Schirmer.

9—"I'm Sorry I Made You Cry," by Clesi. The latest Fox-Trot and waltz of the famous. (Leo Feist Edition.)

"JOAN OF PLATTSBURG"

(Goldwyn Production)

Patriotic Theme: "The Marseillaise" (French National Air)

Love Theme: "Love Theme" by Abbott Lee

1—Silence (40 seconds), until—T: On Lake Champlain."

2—"Thunderer March," by Sousa (1 minute and twenty seconds), until—S: Bugler in view.

3—Bugle Call "Attention" (10 seconds), until—S: Fade out of bugler.

4—Silence (5 seconds), until—T: "A little girl, etc."

5—Repeat "Thunderer March," by Sousa (3 minutes and 10 seconds), until—T: "She had grown up, etc."

6—"Gavotte and Musette" (Allegro), by Raff (2 minutes), until—S: Interior of military office.

7—"Romance" (6/8 Allegretto), by Rubens (50 seconds), until—T: "Thomas Ingleton, etc."

8—Continue to action (3 minutes and 10 seconds), until—T: "John Miggs, superintendent."

9—"Pizzicato Mysterioso," by Lake (3 minutes), until—S: Joan dusting off desk.

10—"Heavy Mysterioso," by Sol P. Levy (2 minutes and 50 seconds), until—S: Near automobile.

Note—To action pp or ff.

11—"Menuetto," from "Sonate in E Minor" (Lento Menuet), by Grieg (1 minute and 35 seconds), until—S: Soldiers drilling.

12—"Patrol of the Guardsmen," by Losey (2 minutes), until—T: "Hello, Honey."

13—Love Theme (1 minute and 15 seconds), until—T: "Well, Joan was a poor little, etc."

14—Patriotic Theme (2 minutes and 45 seconds), until—T: "And because of her faith."

Note—Cue No. 14 must be played slow and pp.

15—"March Loraine," by Ganne (2 minutes and 20 seconds), until—T: "On letter—Can you imagine mother, etc."

Note—Cut No. 15 pp and slow to action of film.

16—Patriotic Theme (40 seconds), until—S: Joan on tree surrounded by children.

Note—Cue No. 16 ppp and very slow.

17—Repeat "March Loraine," by Ganne (2 minutes and 10 seconds), until—S: Woman running after Joan.

18—Silence (20 seconds), until—S: Joan reading book.

19—"Partant Pour la Lyrie," French national song (1 minute), until—T: "The time arrives."

20—"Herodiade Fantasia" (First Movement Allegro Maestoso), by Massenet (4 minutes), until—S: Close up of wireless apparatus.

Note—Watch explosions.

21—Repeat "Heavy Mysterioso," by Levy (2 minutes and 20 seconds), until—T: "Voices."

22—Patriotic Theme (35 seconds), until—S: Joan talking to soldiers.

Note—Cut No. 22 pp and slow.

23—"Dramatic Tension," by Levy (4 minutes and 35 seconds), until—S: Joan with officer in cellar.

24—"Andante Mysterioso," by Becker (2 minutes), until—T: "Mueller will secure Ingleton."

25—"Dramatic Recitative," by Levy (4 minutes and 45 seconds), until—T: "Germany."

26—"Dramatic Agitato," by Hough (3 minutes and 35 seconds), until—T: "You saved us, Joan."

27—Patriotic Theme (1 minute and 40 seconds), until—T: "I have written my mother."

Note—Cue No. 27 pp and slow.

28—Love Theme (2 minutes and 35 seconds), until—T: "But if you'll tell me."

29—Patriotic Theme, pp (1 minute and 20 seconds), until—T: "Over There."

30—Military Hurry for Battle Scenes (1 minute), until—T: "April 6th, 1915."

31—"Battle Cry of Freedom" (Martial American Airs, ff) or "When Johnny Comes Marching Home" (50 seconds), until—T: "When the boys came marching."

32—"Dixie" (1 minute), until—S: Close up of Joan.

33—Love Theme (3 minutes), until * * * * * END.

"THE HONEST MAN"

(Triangle Production)

Theme: "Lost Happiness" (Dramatic) by Eilenberg

1—"Debutante" (Melodious Waltz), by Santelman (2 minutes and 30 seconds), until—T: "When evening came."

2—"Pizzicato Mysterioso," by Lake (2 minutes and 25 seconds), until—T: "In the early morning."

3—"Forest Whispers" (Characteristic Gavotte), by Losey (5 minutes), until—T: "Twenty be, me for the nearest town."

4—"Yester Love" (Intermezzo Andantino), by Borch (4 minutes), until—S: Boys drilling.

5—"Lakesonian March," pp, by Lake (1 minute and 40 seconds), until—T: "You mean you're a cause."

6—Continue pp (50 seconds), until—T: "Benny had been a philosopher."

7—"Gavotte," by Gossec (2 minutes), until—T: "A reward beyond his expectations."

8—"Intermezzo" (Allegretto), by Bohm (4 minutes and 40 seconds), until—T: "And afterward, a well fed, etc."

(Continued in next column.)

(Continued from preceding column.)

9—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "A tramp at least in his host's eyes."

10—"After Sunset" (Dramatic Moderato), by Pryor (3 minutes), until—T: "After ten hours of weeding."

11—"Petite Mazurka," by Sapellnikoff (1 minute and 35 seconds), until—T: "Somewhere in his vagabond soul."

12—"Tragic Theme," by Paul Vely (3 minutes and 45 seconds), until—T: "So the hours dragged on."

13—"Cavatine" (Dramatic), by Bohm (4 minutes and 10 seconds), until—T: "During all his, etc."

14—"Prelude" (Heavy Dramatic), by Rachmaninoff (2 minutes and 40 seconds), until—T: "The horrors of that night."

15—Theme (2 minutes), until—T: "A fortune in his pocket."

16—"Romance" (Moderato), by Rubens (1 minute and 40 seconds), until—T: "At 544 North Street."

17—Cont. pp (40 seconds), until—T: "Excuse me, miss, etc."

18—Short Agitato to action (30 seconds), until—T: "Interior of police station."

19—Theme (1 minute and 35 seconds), until—T: "In the morning, etc."

20—Continue to action (3 minutes and 25 seconds), until—T: "Thus ambition was born."

21—"Canzonetta" (Mod.), by Godard (2 minutes and 35 seconds), until—T: "Don't you remember me."

22—"Illusion" (Moderato Intermezzo), by Bustanoby (1 minute), until—T: "In the morning, etc."

23—Continue to action (1 minute and 30 seconds), until—T: "Benny was proud of his success."

24—Theme (3 minutes), until—T: "And a few days later."

25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paaradis (2 minutes and 25 seconds), until—T: "And not many weeks after."

26—"Over There," popular song hit (30 seconds), until * END

"ROUGH AND READY"

(Fox-Standard Production)

Theme: "L'Adieu" by Favarger

1—Silence (45 seconds), until—T: "Bill Stratton, a good friend."

2—"Christmas Dreams Waltz," by Tobani (4 minutes), until—T: "Evelyn, Santa Claus left, etc."

3—Continue pp (45 seconds), until—T: "Mrs. Ross, Evelyn's chaperon."

4—Waltz from the Serenade for String Orchestra, by Tschaikowsky (1 minute), until—S: Woman and man on bench in garden.

5—Continue pp (40 seconds), until—T: "Why be a slave to marriage."

6—Theme (4 minutes), until—T: "And so the wife returns."

7—Continue pp (35 seconds), until—T: "The following day."

8—"Serenade D'Amour," by Blon (2 minutes and 20 seconds), until—T: "After trying again and again."

9—"Springtime Overture," by Ziegler (2 minutes and 30 seconds), until—T: "The chechako a blot, etc."

10—Common Rag (barroom stuff), (2 minutes and 35 seconds), until—T: "Sit down, stranger, take a hand."

11—"Mysterioso Dramatico No. 22," by Borch (2 minutes and 25 seconds), until—T: "Estelle's verdict becomes, etc."

12—Organ improvise to action (about 2 minutes), until—T: "Hey, boys, there's a sky pilot."

13—"Dramatic Tension No. 1," by Ascher.. Note, do not substitute (3 minutes), until—T: "The post office the one connecting link."

14—"Extase," by Ganne (3 minutes and 40 seconds), until—T: "You're mistaken, this is, etc."

15—Theme (3 minutes and 10 seconds), until—T: "Each day has added, etc."

16—"Dramatic Tension No. 44," by Borch (2 minutes), until—T: "So goody, goody has a lady."

17—Heavy Fight Agitato, ff (1 minute and 5 seconds), until—T: "While Estelle hides Bill."

18—From Second Movement Allegro Moderato from "Finlandia," by Siebelius (3 minutes and 15 seconds), until—T: "If your father is not here, etc."

19—"Ein Maerchen Fantasia," by Bach (6 minutes), until—T: "Very well, I'll have the team here."

20—"Le Retour," by Bizet (2 minutes and 15 seconds), until—T: "Indian Joe caught in a hunter's trap."

21—"Finale" from "Ariele," by Bach (4 minutes), until—S: Stratton crying for help.

22—Continue fff with Tympany Rolls during short fight (40 seconds), until—S: Stratton carrying old man.

23—"Dreams of Love," by Liszt (2 minutes and 23 seconds), until—T: "Night in the wilderness."

24—Prelude from "Carmen Suite No. 1," by Bizet (40 seconds), until—T: "And with the dawn."

25—Continue or repeat pp (1 minute and 20 seconds), until—T: "At last he reaches the calun."

26—Theme, ff (4 minutes), until—T: "Bill, come with me."

27—"Herodiade Fantasia," by Massenet (2 minutes and 40 seconds), until—T: "Silver Jack has her."

Impotant—Begin with Letter L.

28—Long and very Heavy Agitato for terrific fight (5 minutes and 50 seconds), until—S: After the fight Stratton and Jack on floor.

29—Silence (1 minute), until—T: "I told you I never lied."

30—Theme (1 minute and 45 seconds), until—T: "Weeks pass."

31—"To Spring," by Grieg, ff, with full orchestra (3 minutes and 20 seconds), until * * * * * END.

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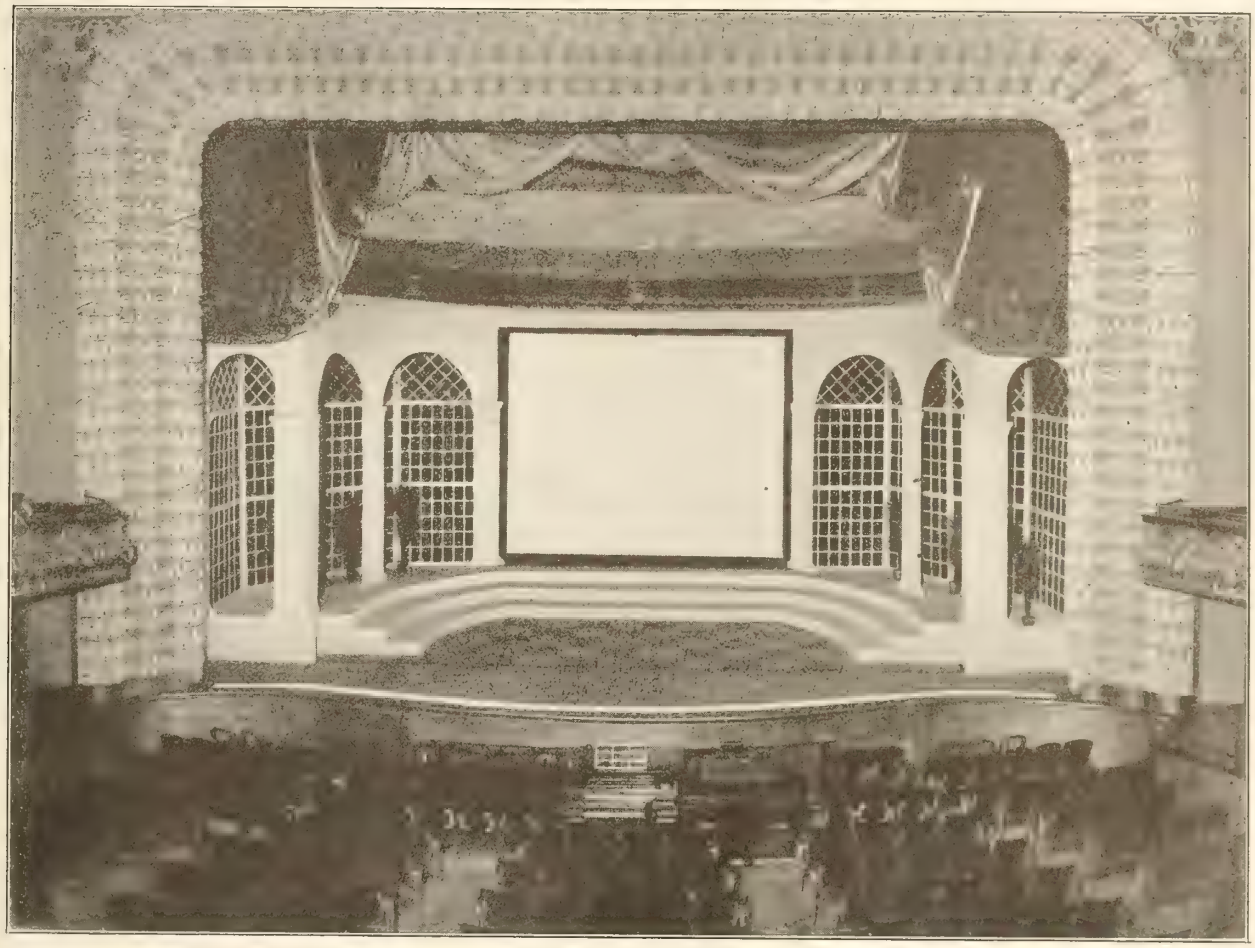

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One Hour
One Law for Both
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U. S. Exhibitors
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W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE FACE IN THE DARK"

(Goldwyn Production)

Reviewed on Page 2723

Love Theme: "Love Theme" by Abbott Lee

Mysterious Theme: "Heavy Mysterioso" by Sol. P. Levy

1—"Pizzicato" (Characteristic), by Thome (3 minutes and 15 seconds), until—T: "When Ridgeway's wife passed on."
2—"Illusion Intermezzo" (Moderato), by Bustanoby (3 minutes and 30 seconds), until—T: "Your foolish little brain, etc."
3—"Petals Intermezzo" (4/4 Moderato), by Raymond (1 minute and 10 seconds), until—T: "The mysterious face in the dark."
4—Mysterious Theme (1 minute and 5 seconds), until—T: "Even at school June clings, etc."
5—"Shadow Time" (Moderato Reverie), by Johnson (2 minutes and 25 seconds), until—T: "The effect of Jane's story."
6—"Essence Grotesque" (Comic Mysterioso), by Lake (1 minute and 40 seconds), until—S: Ridgeway at breakfast table.
7—"Longing" (2/4 Andantino), by Floridia (1 minute and 15 seconds), until—S: Jane driving horse and sledge.
8—"Petersburg Sleigh Ride" (Galop), by Eilenberg (3 minutes), until—T: "This is my cousin, Dick Grant."
9—Continue pp (35 seconds), until—S: Interior of office.
10—"Dramatic Tension," by Levy (2 minutes and 25 seconds), until—T: "But Jane was not ready."
11—"Valse Lente," by Schuett (2 minutes), until—T: "Curiously enough, Mr. Ridgeway, etc."
12—Mysterious Theme, pp (3 minutes and 15 seconds), until—S: Scene near railroad station.
13—Continue ppp and slow (50 seconds), until—T: "And the next morning."
14—"Dramatic Recitative," by Levy (4 minutes), until—S: Girl at piano.
15—Piano Solo improvise to action (25 seconds), until—S: Girl stops playing piano.
16—Continue Piano Solo, pp (40 seconds), until—S: Flashback to former scene.
17—Love Theme (3 minutes and 25 seconds), until—T: "You don't mean I am under arrest?"
18—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "May I examine the vault?"
19—"Pizzicato Bluette" (Characteristic), by Lack (5 minutes and 35 seconds), until—S: Ridgeway in his room smoking.
20—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes and 40 seconds), until—T: "Dixon is a clever man."
21—"Andante Dramatico No. 62," by Borch (3 minutes and 20 seconds), until—S: Jane looking at gloves.
22—"Mysterious Theme," pp (2 minutes and 20 seconds), until—T: "Well, have you found your man?"
23—Continue to action (1 minute and 25 seconds), until—T: "You've got me, Jane."
24—"Cavatine" (Dramatic), by Bohm (4 minutes and 50 seconds), until—T: "Thanks, old man, you'll never regret."
25—Dramatic Allegro to action (2 minutes and 10 seconds), until—T: "My, my father."
26—Mysterious Theme (2 minutes and 40 seconds), until—S: Jane on coach.
27—Love Theme (3 minutes and 25 seconds), until * * * END.

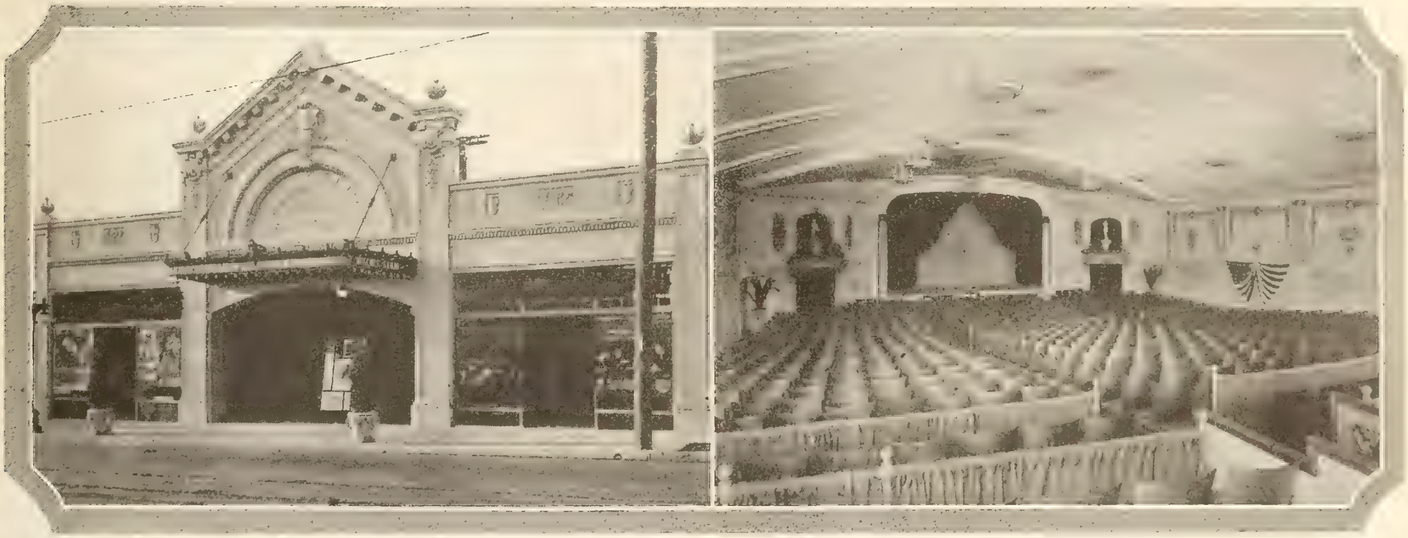
"MME. PAULETTE"

(Triangle Production)

Theme: "Dawn of Love" (Melodious Allegretto) by Bendix

1—"Babillage" (Allegro), by Gillet (3 minutes and 50 seconds), until—T: "On the vaudeville stage, etc."
2—"Love Song" (Moderato), by Puerner (1 minute and 50 seconds), until—T: "Wednesday morning brings, etc."
3—"Lanette" (Valse Lente), by Henton (4 minutes and 20 seconds), until—S: Girl falls into water.
4—"Silvery Brook" (Waltz), by Brooks (3 minutes and 15 seconds), until—T: "Didn't you reserve a room?"
5—Theme (2 minutes and 25 seconds), until—T: "Hilda Svendoon, maid of all work."
6—"Sweet Jasmine" (Melodious Allegretto), by Bendix (5 minutes), until—T: "Paula's pampered palate, etc."
7—"Humoresque" (Characteristic), by Kretschmer (3 minutes and 20 seconds), until—T: "I am the one you'll meet."
8—Continue ff (45 seconds), until—T: "Though he knew nothing."
9—"Forest Whispers" (Gavotte), by Losey (3 minutes and 40 seconds), until—T: "The only man I ever loved."
10—"By the River" (12/8 Romance), by Morse (2 minutes), until—T: "Here's a telegram."
11—Continue pp (1 minute and 30 seconds), until—T: "A new day, but, etc."
12—Theme (1 minute and 20 seconds), until—T: "They're eloping."
13—"Three Graces" (Allegro Intermezzo), by Herman (2 minutes), until—T: "N. Y. had swallowed."
14—Theme (1 minute and 15 seconds), until—T: "The Kenstone Apartment."
15—"Intermezzo" (Allegretto), by Bohm (5 minutes and 15 seconds), until—T: "It began to look."
16—"Dramatic Recitative," by Levy (2 minutes and 20 seconds), until—T: "Yellow journalism may become, etc."
17—"Vanity" (Allegro Caprice), by Jackson (3 minutes and 45 seconds), until—T: "Now that I am here."
18—"Gavotte and Musette" (Allegro), by Raff (5 minutes and 20 seconds), until—T: "I simply must get away."
19—"Essence Grotesque" (Comic Mysterioso), by Lake (2 minutes and 40 seconds), until—T: "Please tell Mr. Wayne, etc."
20—"Intermezzo" (2/4 Presto) by Arenski (3 minutes), until—T: "The lady who had lost, etc."
21—"Serio Comique" (a trombone sneeze), by Sorensen (3 minutes), until—T: "There must be some mistake."
22—Theme (2 minutes), until * * * * * END.

Theatres Worth While



Front View of the New Florence Theatre, Pasadena, Cal. and General View of the Handsome Auditorium

Florence Theatre Sets New Standard

PASADENA, CAL. now has one of the handsomest theatres in the country, opened in May, by D. H. Schumann, one of the most enterprising exhibitors in the country and one who promises to set a strong pace for the liver exhibitors of the West Coast with the Florence theatre.

There is no house in any part of the country where there has been greater care to achieve the greatest beauty. The result is an artistic treat.

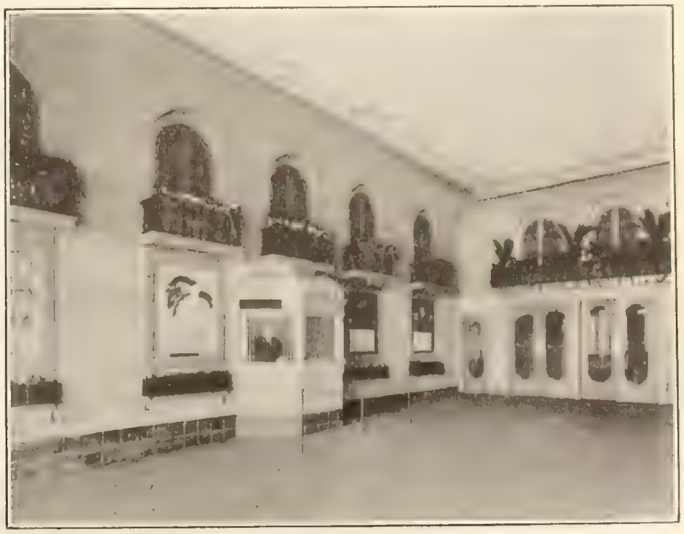
The facade of the building rises to two-story height in the center. The front is trimmed in mottled terra cotta with a wide black iron marquee projecting over the twenty-five-foot entrance. Not a visible light is anywhere to be seen. Instead of the usual electric lights outlining the building's lines, three hidden flood lights illuminate the front.

The lobby is treated as an Italian outdoor patio. There is no marble, onyx, mahogany or brass anywhere in the Florence theatre, nor a polished surface of any kind. The patio lobby floor is laid in eight-inch squares of red tile. The walls which form a cove at the top are finished as artificial stone, and to complete the outdoor effect, the ceiling is decorated as a sky. The wall forms a two-story effect, the upper story having carved top windows with window hangings and each having a black wrought iron balcony with high railing projecting eighteen inches from the wall. Below these are a series of what would be the first-story windows, which are, in this case, devoted to the lobby display frames. To carry out the window effect, a black wrought iron grill below each of these forms a flower box. These lower boxes, as well as similar boxes along the top, are filled with flowers, foliage and grasses.

The upper window boxes serve another purpose in that they hide the electric light reflectors from which powerful electric lamps throw their rays upward, and so illuminate the entire lobby from hidden source. The central window on the left of the lobby is changed into an octagonal ticket booth with stained glass dome of a bay-window style. The booth has been placed on the left instead of the usual right. This because the usual arrangement causes the ticket office line and the waiting line to get mixed or necessitates a prospective buyer to elbow his way through the waiting line to the ticket office. Black posts and chains which can be removed are so placed in the lobby that various separate lines of waiting customers can be formed, neither interfering with the other and each landing at separate entrance doors still leaving a third door open as exit way. There are three exit doors on each side of the building.

The lobby measures 25 x 48 feet, and can easily accommodate 250 waiting patrons. The foyer is very prettily finished in silver and blue with mirrored sides and damask seats. Here are public telephone booths and stone drinking fountains. The retiring rooms for men and women are at either side at the rear of the auditorium.

The auditorium accommodates 900 seats. The seats themselves, furnished by the American Seating Company, through their Pacific Coast agent, C. F. Webber & Co., are what is known as the barrel-back variety, of a gray finish with blue leather upholstery. The box seats are in five raised rows divided into three boxes each with its own private center aisle, four seats on each side of this aisle so that only one couple will ever need pass the couple occupying the aisle seats. These boxes are surrounded



Lobby, Florence Theatre, Done in Italian Patio Style, With All Lights Concealed Behind the Flower Boxes with woolen partitions of gray and blue. Above this, back along the rear, are glass panels filled with deep old rose curtains. The aisles and floors of these boxes are carpeted as are the foyer and front space of auditorium and the auditorium aisles, the carpet being in blue and gray. Separate from the boxes and from the center section of the house are two rows of loge seats.

Under every one of the 900 seats in the house is an individual outlet for ventilation or heat as the case may be, so that there never need be a rush of air of any kind coming from any large ventilator. The ventilating system heats or respectively cools the entire space below the wooden floor, there being a second floor of concrete two feet below. Heat is furnished from a large twin gas furnace under fan pressure, while the ventilating arrangement brings the fresh air from above the roof line through regulating louvres and through a water curtain below which there is also an arrangement for bringing the cooled air over blocks of ice, so insuring as low a degree of temperature as may be desirable. This is made still more easy by the fact that there is a seven-foot air space between the ceiling and roof of the building from which space large exhaust fans take the air out in such volume as may be desired.

Drinking Fountain in Foyer, Florence Theatre. The Foyer is Finished in Blue and Silver

The stage is equipped probably more completely than any motion picture stage devoted to photo-plays exclusively. A plaster screen is solidly built three feet out from the back wall showing picture approximately fifteen by twenty feet. Immediately in front of this screen is a shadow curtain of medium blue color. There is also a publicity curtain in front of which a blue-black velvet curtain is placed which drapes up into many curves instead of simply traversing to either side. Directly in front of the shadow curtain is provision for a scenic drop which will be used whenever a so-called dramatic interlude is introduced.

The decoration scheme embraces three colors—gray, blue and ivory. The ceiling is treated in gray and ivory; the lower part of side walls in dark ivory and light brown tints blocked off as artificial stone; the upper part of same with gray-blue background and a blue band of decoration introducing a few old rose and old gold medallions. In each alternating panel of the wall a life-size medallion, all original, has been sculptured, respectively representing six of the greatest Florentine celebrities: De Medici, as the ruler; Macchiavelli, as the father of comedy; Dante, as the writer and poet; Giotto, the composer; Galileo, the scientist, and Michel Angelo, the sculptor, complete the group. From just above these the ceiling curves up, there being no distinct line where side wall stops and ceiling starts, the latter ranging to an average height of twenty-two feet above the seats.

At either side of the proscenium arch is a balcony behind which rise open arches, and in each stands a stone fountain with artistically chiseled statuary and various basins. These fountains are each seven feet in height, and about five feet across at their base. Reflectors containing five colors of lights are placed above, and to the left and right of each fountain. The light is sprayed on a flasher of moderate speed. Vines and flowers back and surround the fountains which hide the main organ grill opening.

The projection room is 10 x 18 feet, and is located directly over the foyer. W. W. Hall, the chief operator, installed all the projection equipment, and has everything arranged in a convenient manner. The present equipment which was furnished by the Pacific Amusement Supply Company, of Los Angeles, consists of two Powers 6 B, with a stereopticon lens. Provision has been made and wiring installed for a two-light stereopticon.

The direct current for projection is furnished by a five and a quarter kw. seventy-two ampere Westinghouse motor generator set capable of taking care of both projectors and the stereopticon. H. F. O'Brien of the Los Angeles Service Department of the Westinghouse Company installed this apparatus.

A distinct feature in connection with the theatre is an automobile parking space on four enclosed lots immediately adjoining the theatre property. The parking space is free, and the theatre management has provided three uniformed policemen who will be in charge nightly.

One of the Sidelight Brackets in the Auditorium, Showing One of the Florentine Medallions

A pipe organ is part of the equipment of the theatre, and in addition to this there is an orchestra of eight pieces.

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

The Boys
in the
trenches
appreciate
those
Cigarettes!

Don't
Slack Down
on 'Em!

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

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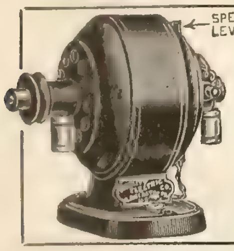
PRICES COUNT

QUALITY speaks for itself. VISIT the HOUSE of FAIRNESS. INDEPENDENT MOVIE SUPPLY COMPANY, when purchasing M. P. supplies.

Sixth Floor, 729 Seventh Avenue
New York



MOVING PICTURE MACHINE MOTOR

$18.00

Alternating or Direct Current Complete with variable speed lever. Immediate delivery.

Fidelity Electric Co.
Lancaster, Pa.

Directory of New Theatres

An item published in these columns recently to the effect that a new theatre would shortly be erected at Binghamton, N. Y., is found to be incorrect.

ARIZONA

Architect T. L. Hoffman is reported to be preparing plans for a reinforced concrete theatre building to be erected in Jerome for Phil Pechariach of the Coliseum, to have a seating capacity of 536 persons.

CALIFORNIA

The Victoria theatre, now in course of construction by Pierson and Adler, at San Pedro, is fast approaching completion, and its owners point with pride to the many novel features being installed, not the least important of which is the bowled floor which enables every person in the house to have an absolutely unobstructed view of the screen.

IDAHO

The Idaho Howe theatre just completed at Meridian by John Hedges is one of the most complete in the state. The main hall has an area of 45 by 60 feet, with a stage 24 by 42 feet. The operator's room is above the hall and in front of it is a large and attractive lobby. Will Lowry of Meridian was the contractor and builder.

ILLINOIS

James E. Bacon opened his new motion picture theatre in Singer Hall at Lebanon recently to capacity business.

The Chicago Theatre Company is desirous of erecting a theatre at Marseilles, according to M. Engel. Several locations are under consideration but nothing definite has as yet been decided, except that the seating capacity will be between 600 and 700.

INDIANA

Decorators have practically completed their work at the new theatre in East Jefferson street, Tipton, and the interior of the building is being placed in first-class condition. The electrical wiring system has been installed and the seats are being placed in position and fastened to the floor. Thomas W. Davis, owner of the new house, announced this morning that he had contracted with the best film concerns in the country and "The Purity," as the new theatre will be known, will present to the Tipton public only the best and latest pictures. Pathe, Mutual, Universal and other films will be shown and the admission price will be fixed at 5 and 10 cents.

OHIO

The Lyric theatre, Cincinnati, will continue its summer season with motion pictures. The first feature booked was "The Kaiser," which opened its Cincinnati run May 19.

Plans for a new motion picture theatre in Cleveland with a seating capacity for 1,500 people, are under way. The house, to be located on the South Side, at the intersection of Fulton and Bush avenues, is being promoted by the American Amusement Company, which operates the American, the Lakeview and several other local houses. They expect to spend about $80,000 on the building.

Joseph Laronge, of the Williamson building, Cleveland, is authority for the statement that the Mall Theatre Company will erect three new theatres as soon as conditions warrant. The L. A. Cobb property at the northwest corner of Euclid avenue and East 63rd street, 89 by 300 feet, under 99-year lease and valued at $105,000, and the J. A. House property, 52 by 200 feet, at the northeast corner of Euclid and Auburndale avenues, valued at $30,000, have been sold to the Mall Theatre Company by the Grace-Ella Realty Company.

Laronge said the third house would be erected somewhere near Euclid avenue and East 9th street, will seat 2,500 to 3,000 persons and will cost about $300,000.

OREGON

Preliminary work on the Machon theatre at Coquille has been commenced under the superintendency of W. J. Longston, contractor. The structure, which will cost about $10,000, is being erected by C. A. Machon, a business man of Coquille.

PENNSYLVANIA

Folsom and Stanton, architects of Philadelphia, have been commissioned by Alfred Rothfield to prepare plans for a motion picture theatre to be erected at Clifton Heights.

TENNESSEE

An open air theatre is to be built for the benefit of the employes of the Government powder plant at Hadley's Bend, where the plant is situated.

TEXAS

Architect C. A. Logan is preparing plans for the construction of a modern motion picture theatre to be erected in the center of the business district of Beaumont by the Gordon estate at a cost of $23,000, including the equipment and furnishings, which will be of the latest modern type. The building, formerly occupied by the Cabinet bar, will form the lobby or entrance to the new playhouse. It is situated on Pearl street, between Fannin and Bowie. The auditorium will be erected on Bowie street, making the building "L" shaped. It will have a seating capacity of between 900 and 1,000 people. A stock company, composed of Sol E. Gordon, J. I. Pittman and J. C. Clemmons, will operate the theatre. Contract for the construction of the theatre will be awarded shortly.

WASHINGTON

The new theatre at Camp Lewis, Greene Park, Tacoma, was opened last week under the management of E. J. Donnellan as a highly auspicious affair. Pretty wives of men in the camp, in smart military uniforms, acted as usherettes and they certainly lent a military air to the occasion. The house has a seating capacity of 2,000, and indirect lighting is used.

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and Art
Laboratories

Reputation is a structure that is never complete.

We are building ours—the work we do for you is its foundation. Therefore, every job is made perfect in order that our Reputation will stand firm.

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Theatre and Exchange Mailing List Service

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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To Accomplish

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Which Comprises

Serviceability

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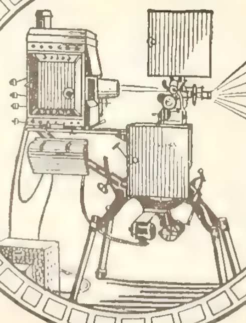
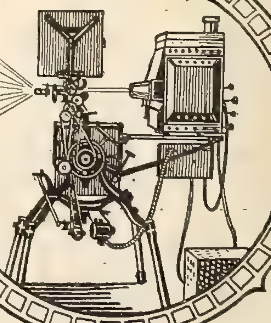
It is the possession of these four essentials of PERFECT SERVICE that maintains POWER'S

Superiority



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Don't Fool Yourself

Good Pictures alone won't keep the crowds coming.

Take Care

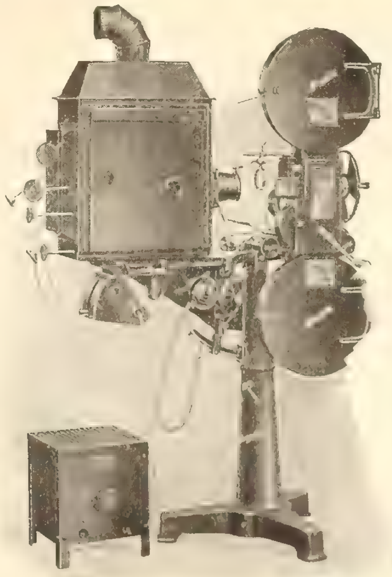
Projection that offends the eye discounts the goodness of the best Picture.

Men Who Know

The immortals among Exhibitors, the conspicuous successes, realize what a sensitive thing the human eye is.

They don't consider any Picture good unless the Projection is good. So they use

The Simplex Motion Picture Projector



It's the Cheapest

The Simplex is so well built that, figuring price of Machine and upkeep, its *better* projection actually costs *less*.

Good Men Sell It

Men who have your interest at heart, who want your good-will more than your money, sell the Simplex exclusively.

In Your Territory

There is such a Simplex Distributor. May we send you his name? Anyway, ask us to mail you Catalog "N."

Good Pictures and Simplex Projection make a mighty Profitable Combination

THE PRECISION MACHINE CO. INC.
317 East 34th: St— New York

Dorothy Phillips

Idol of Millions.
in a Great Picture
of Woman's Vanity
and Man's Passion

JEWEL
Productions INC
1600 Broadway, New York City

Directed by
Allen Holubar

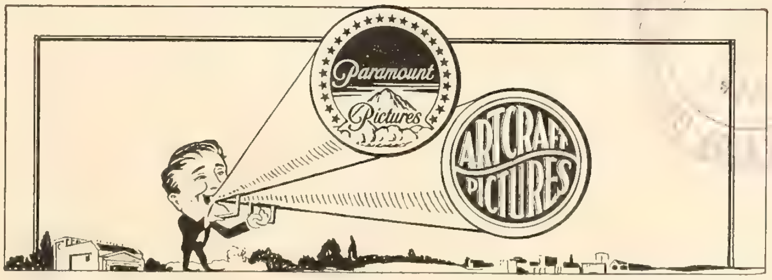
"A SOUL for SALE"

JUNE 15, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



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When your theatre is showing

Paramount and Artcraft Pictures

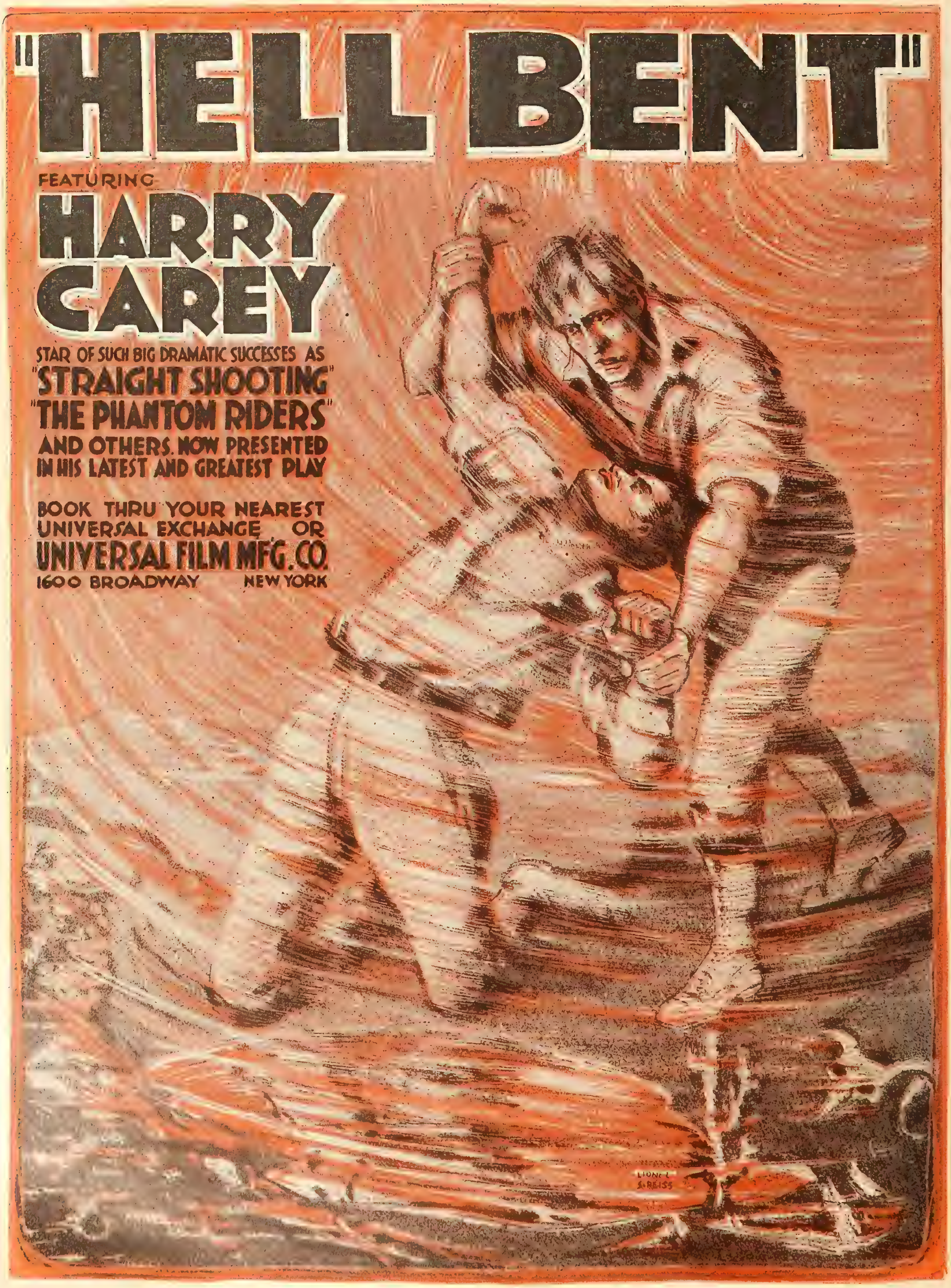
(Nationally Advertised)

let everybody in on the news. They know about these pictures, they're asking "Where can we see them?"

Tell them! And they'll come on the run.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK — ARTCRAFT PICTURES

VOL. XVII-NO. 24 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 10 CENTS



"HELL BENT"

FEATURING

HARRY CAREY

STAR OF SUCH BIG DRAMATIC SUCCESSES AS
"STRAIGHT SHOOTING"
"THE PHANTOM RIDERS"
AND OTHERS. NOW PRESENTED
IN HIS LATEST AND GREATEST PLAY

BOOK THRU YOUR NEAREST
UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MFG. CO.
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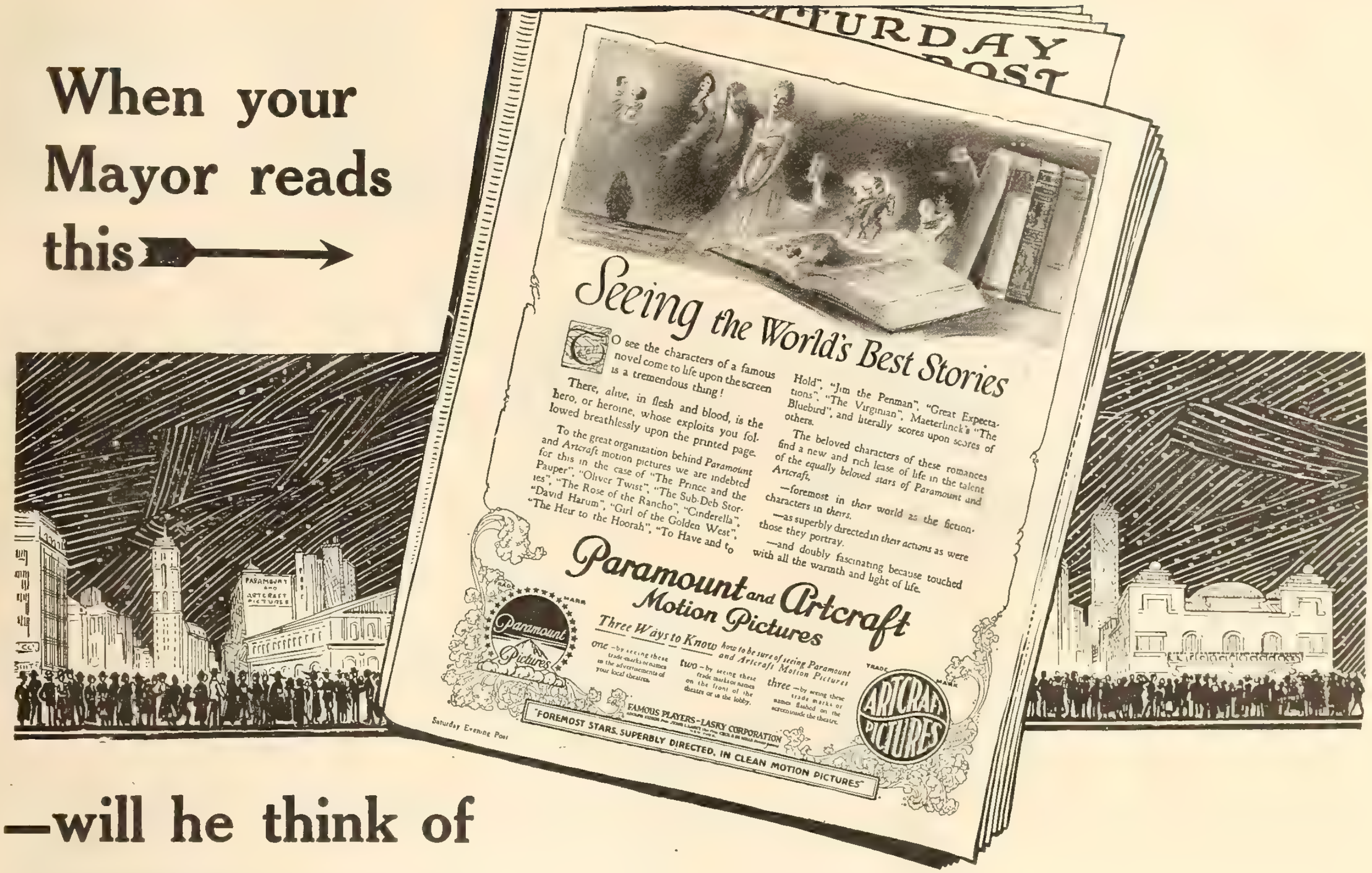
When your Mayor reads this →



Seeing the World's Best Stories

To see the characters of a famous novel come to life upon the screen is a tremendous thing!

There, alive, in flesh and blood, is the hero, or heroine, whose exploits you followed breathlessly upon the printed page.

To the great organization behind *Paramount* and *Artcraft* motion pictures we are indebted for this in the case of "The Prince and the Pauper", "Oliver Twist", "The Sub-Deb Stories", "The Rose of the Rancho", "Cinderella", "David Harum", "Girl of the Golden West", "The Heir to the Hoorah", "To Have and to Hold", "Jim the Penman", "Great Expectations", "The Virginian", Maeterlinck's "The Bluebird", and literally scores upon scores of others.

The beloved characters of these romances find a new and rich lease of life in the talent of the *equally beloved stars of Paramount and Artcraft*,

—foremost in *their* world as the fiction-characters in *theirs*.

—as superbly directed in *their actions* as were those they portray.

—and doubly fascinating because touched with all the warmth and light of life.

Paramount and Artcraft Motion Pictures

Three Ways to Know how to be sure of seeing Paramount and Artcraft Motion Pictures

one—by seeing these trade-marks or names in the advertisements of your local theatres.

two—by seeing these trade marks or names on the front of the theatre or in the lobby.

three—by seeing these trade marks or names flashed on the screen inside the theatre.

FAMOUS PLAYERS-LASKY CORPORATION

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

Saturday Evening Post

—will he think of YOUR theatre?

CONSIDER the psychology of advertising. You read the national magazines, such as The Saturday Evening Post, don't you?

When you see a motion picture advertisement in a magazine, you instinctively think of Paramount and Artcraft Pictures, for they are the nationally advertised pictures.

Thousands of persons in your community read these advertisements. *Their* thought is "Where can I see these Paramount and Artcraft Pictures?"

The advertisements tell them what and why. You must tell them *where*.

The folks in your community, the Mayor, the school children, the fathers and the mothers, the girl who lives across the street from you, the farmer at the edge of town—

they all want to see Paramount and Artcraft Pictures.

This advertising is yours if you make it so. Use the trademarks in your announcements. Display copies of the "ads" in your lobby. Announce "I show Paramount and Artcraft Pictures!"

Make them think of *your* theatre when they read the national advertising.

Thousands of theatres have increased their business by "tying up." How about yours?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Jesse L. Lasky

Cecil B.

Notable

"Old Wives

By David Graham Phillips

AN ARTCRAFT

It Has Every Quality

A statement from Mr. De Mille—

"I chose the David Graham Phillips novel 'Old Wives for New', because

"It has a big human appeal; it deals with intimate phases of marriage and divorce; every phase and humor of a woman is in it.

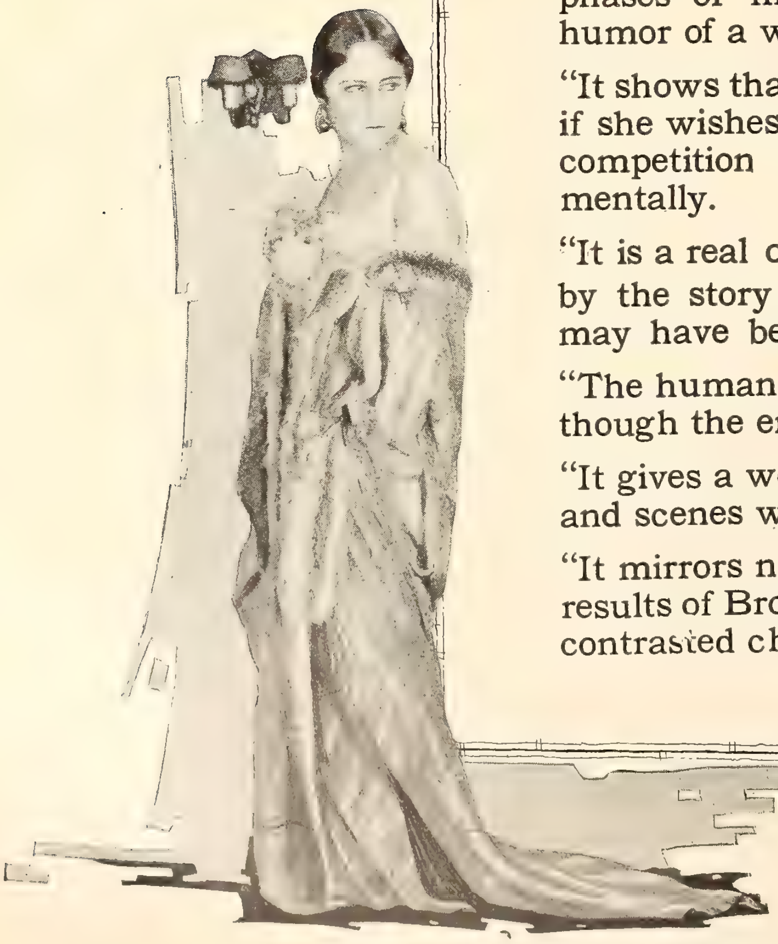
"It shows that a wife must compete with other women if she wishes to keep her husband, and that by such competition she benefits physically, morally and mentally.

"It is a real object lesson for wives who are taught by the story that merely being virtuous is not, as it may have been at one time, enough in these days.

"The human note is self-sacrifice and renunciation though the ending is satisfactory.

"It gives a wonderful chance for gorgeous costuming and scenes with wide diversity.

"It mirrors night life of Broadway but shows the evil results of Broadway life, in the effects upon the highly contrasted characters.



Presents
De Mille's
Production
For New"

Adapted for the Screen by Jeanie Macpherson

PICTURE

A Money Picture Needs

"The moral is obvious and convincing but there is not a trace of preaching.

"It has fine advertising possibilities with name of author, splendid gown stuff, marriage and divorce problem, catch phrases such as 'Why husbands leave home,' and so on.

"It will do more good than any picture I have ever produced."

CECIL B. DeMILLE.

A campaign of national advertising in *The Saturday Evening Post, The Red Book, Every Week,* and *Hearst's Magazine,* is paving the way for big business in YOUR community.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

A Tribute to the Motion Picture

by

DAVID WARK GRIFFITH

When " The Birth of a Nation " started on its astonishingly prosperous career, critics, exhibitors and the public were kind enough to say that it would never again be equalled from an artistic or money-drawing point of view. I am now gratified to announce as a tribute to the constantly growing powers of the motion picture that " Hearts of the World," in the opinion of the trade and the public, has surpassed " The Birth of a Nation " both as a *production* and as an *attraction*.

I take this means of thanking everybody for so unanimously terming my current offering

" A thrilling dramatic and pictorial reproduction of the great world-conflict "

and

" the sweetest love story ever told."

Propositions for certain state rights of " Hearts of the World " will now be received and considered.

Please address all communications personally to me.

Faithfully,
DAVID WARK GRIFFITH,
Century Theatre,
New York City.

ALBERT
E·SMITH
Presents

ALICE JOYCE

in

"Find The Woman"

From the Famous Story
"Cherchez la Femme"
by **O·HENRY**
Directed by Tom Terriss

The Vitagraph Blue Ribbon Features are the screen versions de luxe of the very gems of O. Henry's glittering creations. All who have *heard* of O. Henry are interested in these screen versions. All who have *read* O. Henry simply *must* see the screen interpretations of their idol's master works. A ready-made audience of MILLIONS waits right now to see THIS PICTURE.

The superb artistry of beautiful Alice Joyce in this latest O. Henry feature will intensify, if that be possible, her power as a box-office star. And her supporting cast includes Walter McGrail, Arthur Donaldson—the "Von Emden" of the famous "Over the Top"—Jean Paige, Jessie Stevens, Henri Houry and other players whose portrayals have made them known and admired by picture patrons everywhere.

VITAGRAPH

TRIANGLE

JUST A FEW REPORTS

EXHIBITOR'S BOX OFFICE REPORTS

on Triangle Releases taken from

MOTION PICTURE NEWS
of May 4th and 11th

FAITH ENDURIN'
(Roy Stewart)

BIG. "This star drawing better every time." "Fine value." "Good Picture." "Well Received." "One of Stewart's Best."

HARD ROCK BREED
(Margery Wilson)

BIG. "Great Picture." "Strong Cast." "Good Title." "Sounds Picturesque."

THE ANSWER
(Alma Rubens)

"Very artistic."

HEIRESS FOR A DAY
(Olive Thomas)

"Pleased audience extremely well." "Fine picture." "Kind of picture the public wants."

SHOES THAT DANCED
(Pauline Starks)

"Pleased." "Fine Picture."

Here are straight, unbiased, uninfluenced reports from exhibitors in all parts of the country who are showing Triangle pictures.

In every case the exhibitor obtained his pictures at an attractive rental price. Triangle rentals are based, of course, on the cost of production. And production costs on Triangle pictures are much lower than those of other producers who have not yet arrived at the high state of efficiency and economy which Triangle management has set.

Hand in hand with efficiency goes a very high artistic standard. Every Triangle exhibitor finds this standard one that obtains not only present business but assures sustained and increased patronage.

Triangle has no bargains to offer—but in place an excellent business proposition to every exhibitor who believes that he is showing pictures to make a creditable profit commensurate with his investment and showmanship.

It is a delight to deal with Triangle exchanges. The prompt, courteous, efficient service, the gentlemanly conduct of ambitious employes, the fair treatment, excellent cooperation and splendid pictures please and delight every motion picture exhibitor.

Many new exhibitors are visiting Triangle exchanges to arrange for summer service. The warm weather is to be anticipated by better pictures and even better service.

Call for an exchange of ideas as well as a new exchange service at any Triangle exchange.

TRIANGLE DISTRIBUTING CORPORATION
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SELECT SP PICTURES

ALICE BRADY

in

"THE ORDEAL OF ROSETTA"

by Edmund Goulding; scenario by Paul West

Directed by Emile Chautard

"Every minute a triumph for Miss Brady, whose work in the many roles of this fascinating screen-play exceeds anything she has done before. 'The Ordeal of Rosetta' is a box-office attraction par excellence!"

DISTRIBUTED BY

SELECT PICTURES CORPORATION

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announces

MARION DAVIES

in a series of six

SELECT SP PICTURES

the first of which is

"CECILIA OF THE PINK ROSES"

under the direction of

JULIUS STEGER

DISTRIBUTED BY
SELECT PICTURES CORPORATION

SELECT SP PICTURES

Star of dazzling beauty in a production extraordinary!

MARION DAVIES

in

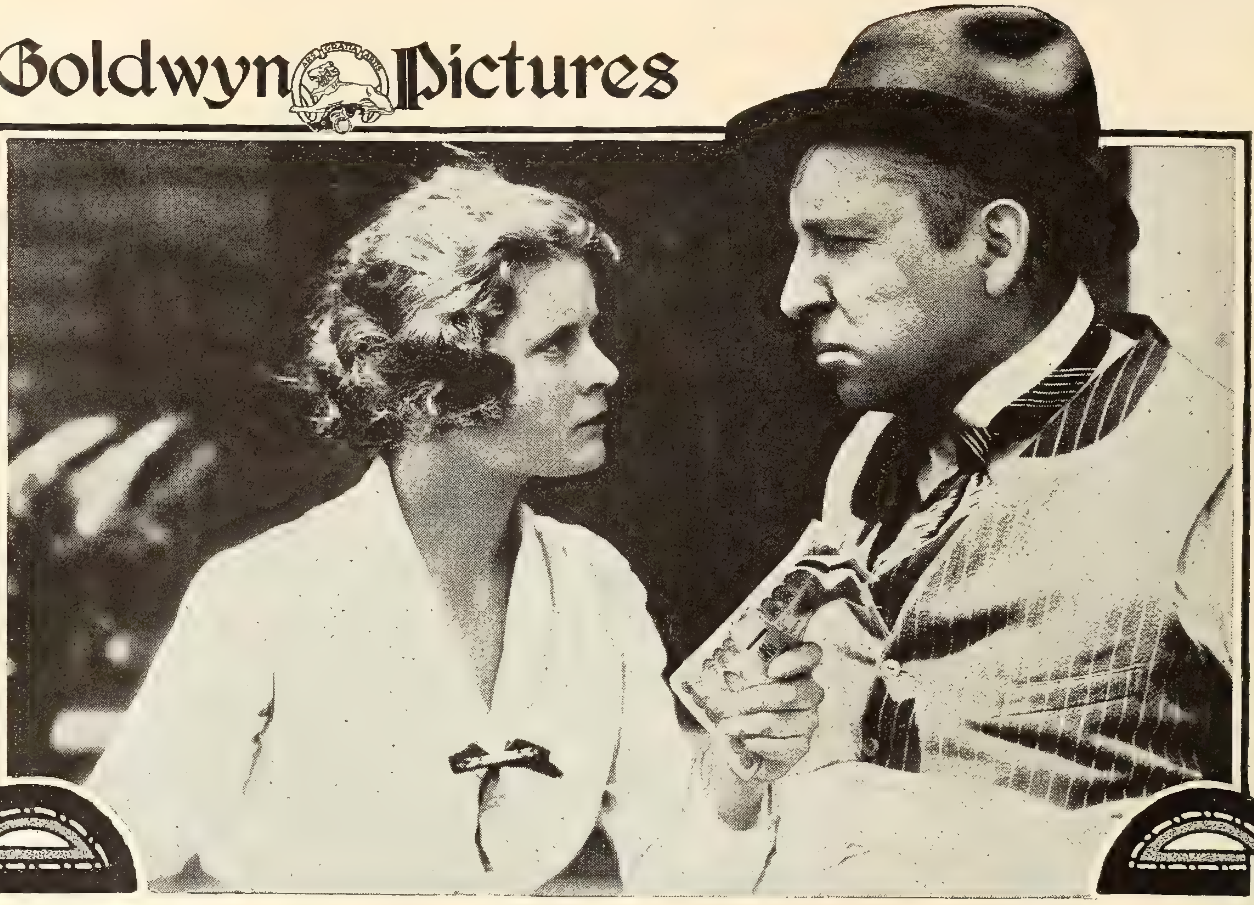
"Cecilia of the Pink Roses"

from the novel of the same name
by Katharine Haviland Taylor

directed by
JULIUS STEGER

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Goldwyn Pictures



Another Splendid Mae Marsh Picture.

MAE MARSH in ALL WOMAN

by E. Lloyd Sheldon
Directed by Hobart Henley

The authoritative critics of the important trade newspapers are more enthusiastic about Mae Marsh in "All Woman" than they have ever been about any Goldwyn Picture, including "Polly of the Circus," "The Cinderella Man," and "Thais." Exhibitors everywhere will recognize the ear-marks of a sure screen winner in these whole hearted criticisms:

MOVING PICTURE WORLD: Hanford C. Judson: There is a pull at the heart strings in Mae Marsh's characterization in "All Woman." The humanness of this story and the character that Mae Marsh pictures for us makes the offering valuable. It has a specially pleasing pull at the sympathetic emotions of spectators.

EXHIBITORS' TRADE REVIEW: George T. Pardy: Mae Marsh from the beginning to end carries insistent and sympathetic appeal . . "All Woman" is a valuable picture.

MOTION PICTURE NEWS: P. S. Harrison: This is about the best feature Mae Marsh has ever been in. It will please everybody. The story is full of human touches that appeal to the emotions.

N. Y. TELEGRAPH: Helen Pollock: "All Woman" is the type of story that has a general appeal . . it is true to life and thoroughly human.

VARIETY: Ibee: Goldwyn has turned out an excellent production with Mae Marsh in "All Woman." It is as interesting as if presented in printed form which appears to be a capital test of its worth. Hobart Henley, as the director, has had considerable to do with the good result obtained.

MOTION PICTURE NEWS: Joseph L. Kelley: This Goldwyn offering is a smashing good picture a little ahead of anything Mae Marsh has done for Goldwyn.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

MORE BOOKINGS THAN ANY NEW COMEDIES EVER HAD BEFORE

INSTANT nation-wide popularity with exhibitors and the public has launched "Smiling Bill" Parsons as a tremendously successful screen entertainer.

This quick success is due to—

1. His magnetism, his wholesomeness, his radiant good nature and comicality, and
2. The scarcity of comedies in general to supply the needs of more than 14,000 theatres, and to the complete absence of any comedian or comedies that can take rank with him.

"Smiling Bill" PARSONS

in

CAPITOL COMEDIES

26 a year *Every Second Monday*

Already booked by and playing in the leading theatres of most of America's large cities and possessing the box-office power to make money for every exhibitor everywhere.

Plenty of prints ready to provide immediate bookings. Released exclusively through

GOLDWYN DISTRIBUTING CORPORATION

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Blue Blood"

BE GOOD TO YOURSELF!

MAKE a profit out of your judgment. Consider the money you spend for rentals as an investment that pays you back interest in the form of box-office patronage.

From these angles you will find that the trio of powerful, dramatic Selexart productions being distributed exclusively through Goldwyn immediately will *justify your wisdom* in booking them.

The Selexart productions have a "bite" in them. Each has as its basis a compelling story. No audiences will forget them. You will find your patrons saying as they leave: "Get more pictures like this one."

Wire or write at once for prices and playing dates for these three big box-office productions:

HOWARD HICKMAN *in* BLUE BLOOD

By J. Grubb Alexander and Fred Myton *Directed by Elliott Howe*

RHEA MITCHELL *in* HONOR'S CROSS

By H. B. Daniel *Directed by Wallace Worsley*

RHEA MITCHELL *and* HOWARD HICKMAN *in* SOCIAL AMBITION

By W. E. Wing *Directed by Wallace Worsley*

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldfish, *President*
16 East 42nd Street New York City

"Honor's Cross"

"Social Ambition"

WORLD-PICTURES

WORLD PICTURES *present*

JUNE ELVIDGE

in

"The Oldest Law"

WITH *JOHN BOWERS*

DIRECTED BY HARLEY KNOLES

MARGARITA FISHER

Puts characteristic vim and Fisher fun into a role of more emotional type

in

"A Square Deal"

Produced by American Film Company, Inc., from Albert Payson Terhune's story of the career of a wife who failed.

Available June 10 at Exchanges of the
MUTUAL FILM CORPORATION

COMING—

June 24—WILLIAM RUSSELL
in "Up Romance Road"

July 8—MARY MILES MINTER
in "The Ghost of Rosy Taylor"

July 22—MARGARITA FISHER
in "Impossible Susan"

Every Week—Billie Rhodes in Strand comedies, one reelers of feature quality. Screen Telegram, foremost news release, twice-a-week.

Available at all Exchanges of the
MUTUAL FILM CORPORATION

Keep the
first
week
in July
open

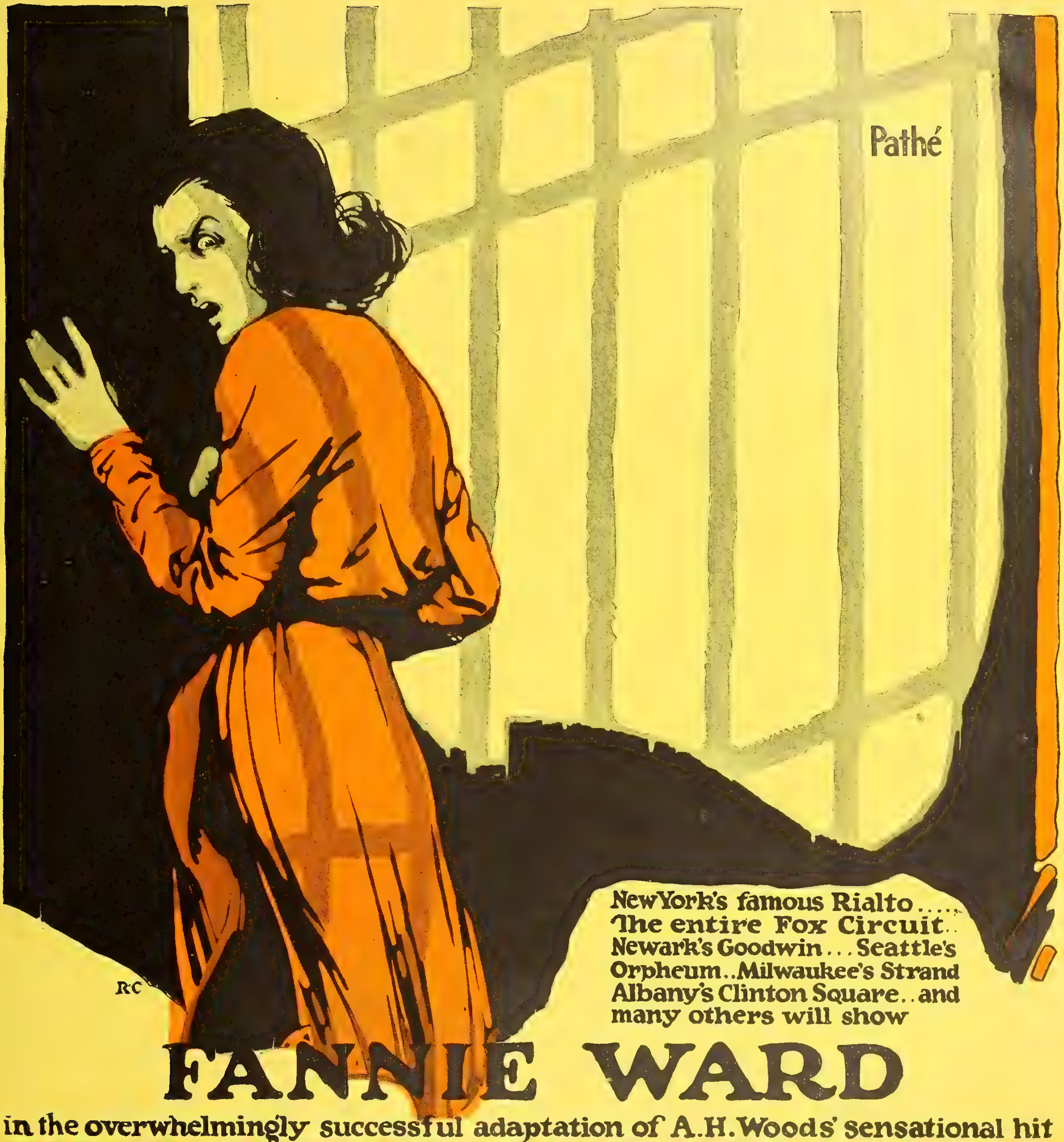
for

TO HELL
WITH THE
KAISER

WITH OLIVE TELL

WE predict
this will be
the greatest
money making
picture of the
year.

SCREEN CLASSICS INC.



New York's famous Rialto....
The entire Fox Circuit..
Newark's Goodwin ... Seattle's
Orpheum..Milwaukee's Strand
Albany's Clinton Square..and
many others will show

FANNIE WARD

in the overwhelmingly successful adaptation of A.H.Woods' sensational hit

THE YELLOW TICKET

for a full week. The number of theatres booking it for three and four day runs is like a motion picture theatre directory! "THE YELLOW TICKET" has gone over the top before release!

A GREAT LINE OF PAPER AND ADVERTISING
AND PUBLICITY HELPS FOR YOUR USE.
IT'S ALL READY AND ALL DELIVERED!!

Produced by ASTRA from the play by Michael Morton. Directed by Wm. Parke

DRAFT!!!

You get it when you play

FANNIE WARD

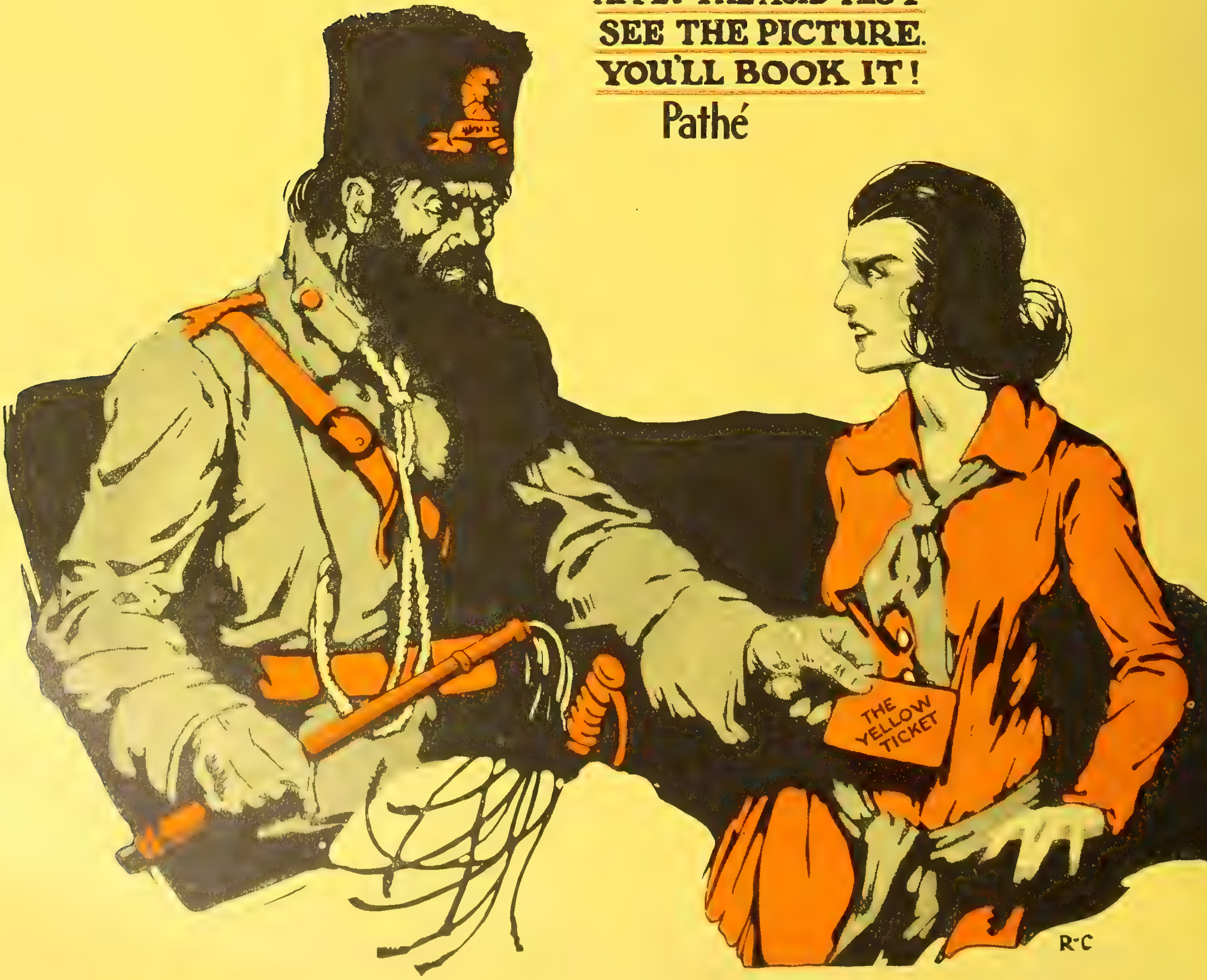
in the motion picture adaptation
of A.H. Wood's sensational stage hit

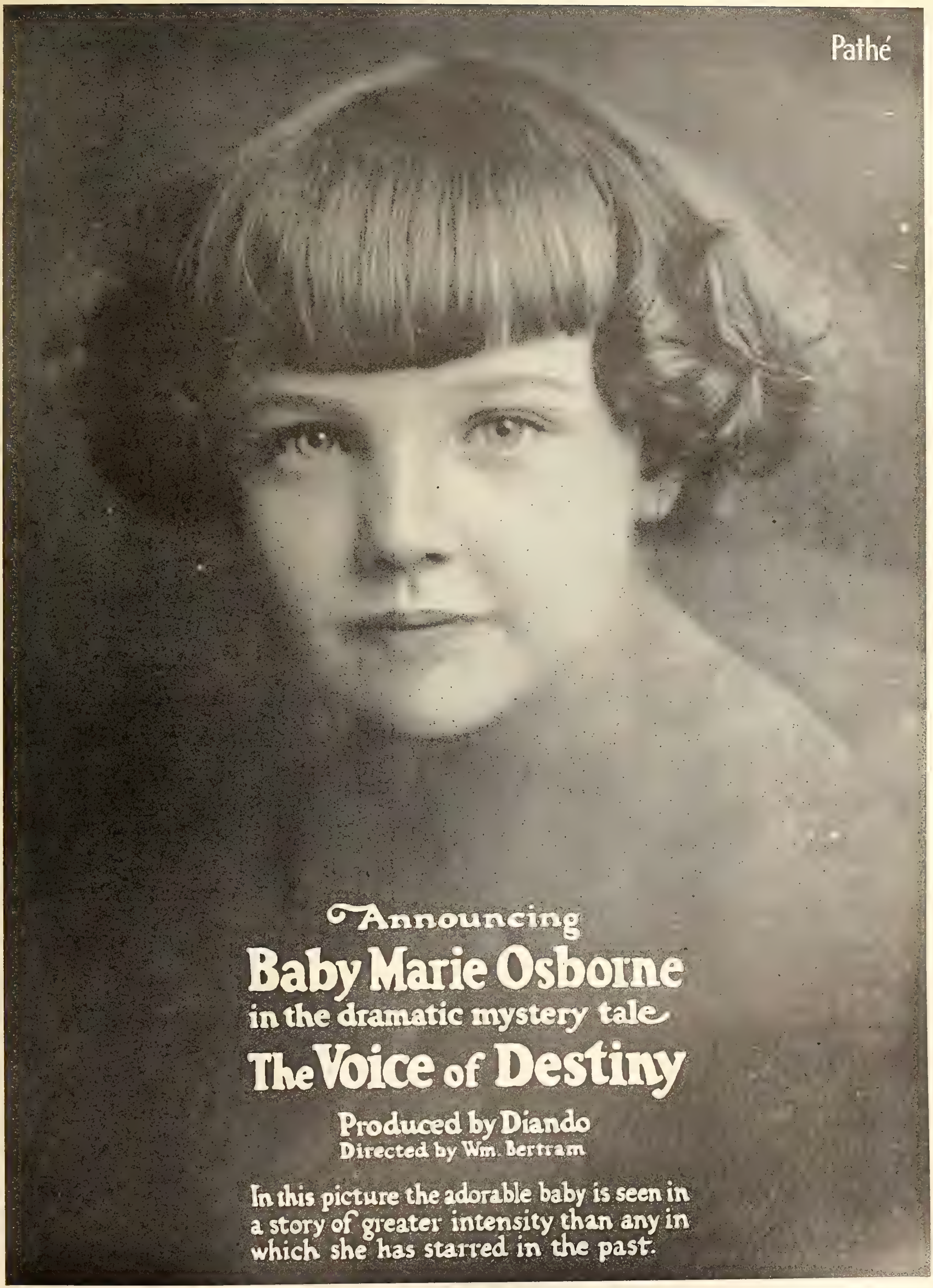
THE YELLOW TICKET

The play itself made stage history. It stood 'em up in New York for 400 days; in Chicago for 200 days. It packed houses in every city in the land. IT has draft! Miss Ward is a headliner. She fills the theatres where she plays. The public wants her. SHE has Draft!! Warner Oland, Armand Kalisz, Anna Lehr, Leon Bary, Helene Chadwick, all are in the cast. Your public knows them. The CAST has draft!

APPLY THE ACID TEST-
SEE THE PICTURE.
YOU'LL BOOK IT!

Pathé





Pathé

Announcing

Baby Marie Osborne

in the dramatic mystery tale

The Voice of Destiny

Produced by Diando
Directed by Wm. Bertram

In this picture the adorable baby is seen in a story of greater intensity than any in which she has starred in the past.

Frank Keenan in "More Trouble" Plays the Rivoli and Fannie Ward in "The Yellow Ticket" the Rialto

the Week of May 26th!

One of the new Pathé features which you should see—and book

BRYANT WASHBURN
in
KIDDER & KO.

Produced by Diando

Written by M. Ramirez-Torres
and John W. Grey

Washburn at his best!

Coming the middle of June

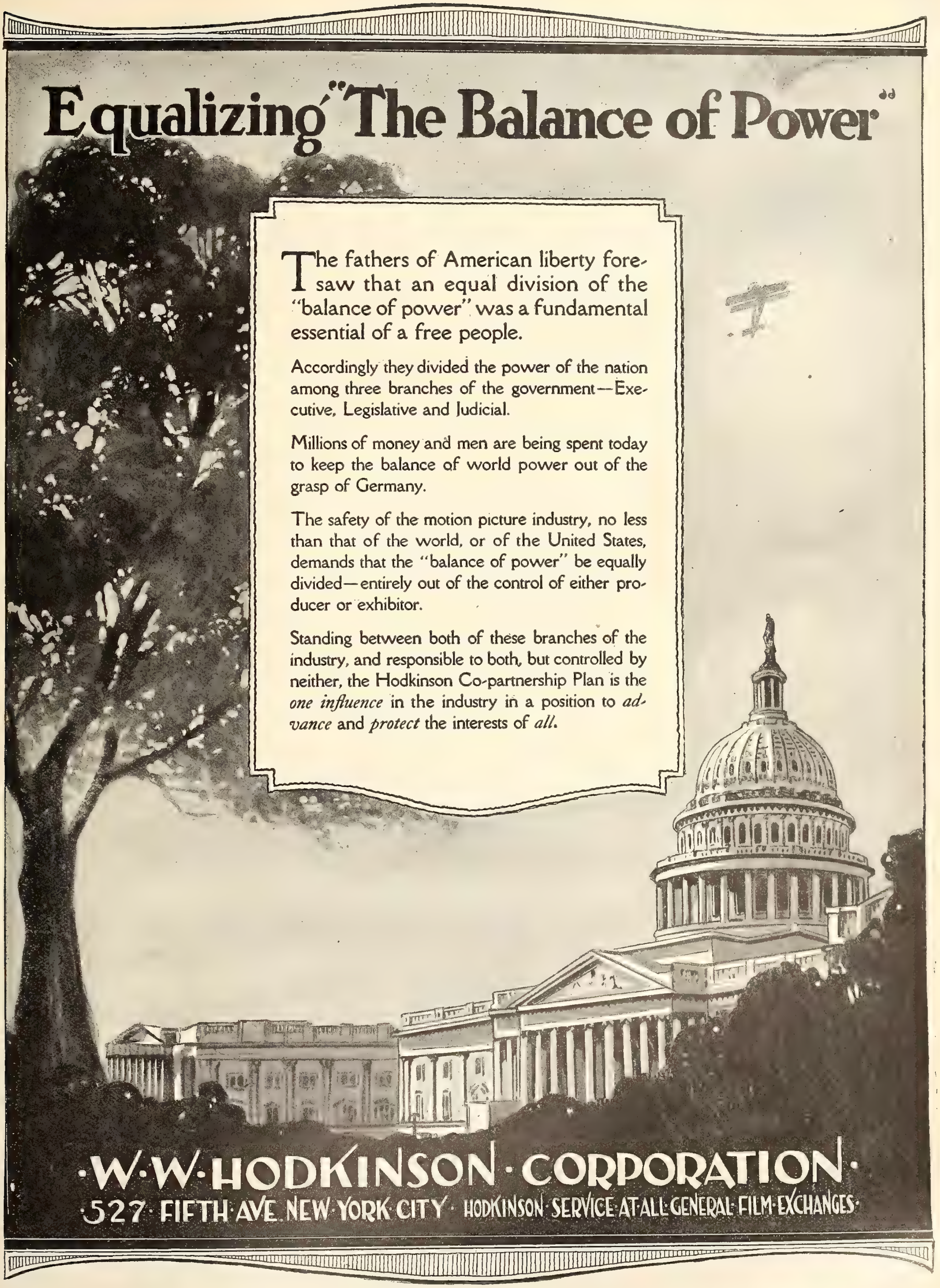
TWO Pathé pictures in these two famous Broadway houses the same week can mean but one thing—that Pathé is offering to the exhibitor absolutely first-class productions gauged from every angle—star, cast, story, direction and box office appeal.

Pathé has promised more—Pathé is giving more—better quality, better value, better service. There are no better pictures on the market today than the new Pathé features. They deserve extended runs in every first-class theatre in the land.

It is highly gratifying to know that many splendid bookings in America's best known theatres give evidence that the most successful exhibitors—North, South, East and West, have not been slow to recognize the Pathé Value.

We Invite You, Mr. Exhibitor, to Investigate the New Pathé Features and the Pathé Prices.

PATHÉ EXCHANGE, Inc.
25 West Forty-fifth Street, New York



Equalizing "The Balance of Power"

The fathers of American liberty foresaw that an equal division of the "balance of power" was a fundamental essential of a free people.

Accordingly they divided the power of the nation among three branches of the government—Executive, Legislative and Judicial.

Millions of money and men are being spent today to keep the balance of world power out of the grasp of Germany.

The safety of the motion picture industry, no less than that of the world, or of the United States, demands that the "balance of power" be equally divided—entirely out of the control of either producer or exhibitor.

Standing between both of these branches of the industry, and responsible to both, but controlled by neither, the Hodkinson Co-partnership Plan is the *one influence* in the industry in a position to *advance* and *protect* the interests of *all.*

·W·W·HODKINSON·CORPORATION·

·527·FIFTH·AVE·NEW·YORK·CITY· HODKINSON·SERVICE·AT·ALL·GENERAL·FILM·EXCHANGES·

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

CURRENT ISSUE

BESSIE BARRISCALE

in

JAMES YOUNG
Director

"ROSE O' PARADISE"

GRACE MILLER WHITE, Author

ROBERT BRUNTON, Manager of Productions

The Sunshine picture you **need** in these stern times.

With **her fiddle** and a pail of **kittens,**
Jinnie enters the world's **arena.**

Life's **grime** and grisly **passions**
cannot tarnish **her faith**
in God's **creatures.**

Those **twisted** in spirit,
those **broken** in **body**
are **hers** to **love.**

She plays the **song** of God's **faith**
on her **fiddle,**
and works the **miracle** of HIS **love**
among **halt** humanity
in life's **backyard.**

Bessie Barriscale **is** Jinnie,
a **crystal chalice** that contains
life, **loveliness,** and the ever-young **spirit**
of mother **Eve.**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.

HENRY B. WALTHALL

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

LOUISE GLAUM

in

"SHACKLED"

REGINALD BARKER
Director

LAWRENCE McCLOSKEY
Author

ROBERT BRUNTON, Manager of Productions

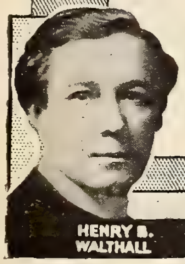
Not a "wronged gal" story.
Not a "vampire wench" **affair.**
But the **story** of a real woman
who scatters to the **winds**
prejudice, slander, calumny,
by the **force**
of her **noble nature**
and **sterling** character.
A **loyal** woman
who fights the **merciless**
puppets of society
to save those
she loves, and whose love
is **her reward.**

PARALTA PLAYS, Inc.

8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.

Canadian Distributors: Globe Films, Ltd.



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

GENERAL FILM COMPANY

"The Girl and the Graft"

By O. Henry.

with

Edward Earle, Agnes Ayres and Adele De Garde

A humorous view of the press agent's art in New York with a great romantic twist given it—another matchless bit of genius from the favorite American short story writer's pen visualized.

Your Audiences Will Like It—Especially Its Exquisite O. Henry Flavor

Broadway Star Features

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

THE THRILL SERIAL FOR PATRIOTIC AUDIENCES

A DAUGHTER of UNCLE SAM

with

JANE VANCE

and Wm. Sorelle

How the great war at home was fought against stealthy agents of the Kaiser

Still the box-office attraction which has placed hundreds of live exhibitors in the avenue to prosperity, and it has the punch and "pep" to do the same for you.

Ask the showmen who have been using their "S. R. O." signs regularly for twelve weeks. If real thrills, suspensful moments, the foiling of German spy plots and a happy touch of romance are what your patrons want, you will find them in this new type of serial with its twelve one-reel episodes of condensed action and multiplied suspense.

Produced by the **JAXON FILM CORPORATION,** New York City

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

THE FILMS THAT MADE CHARLIE CHAPLIN FAMOUS

The Moving Picture Stories Magazine says:

"There are many who believe that Charlie Chaplin did his greatest and best work in his earlier pictures. This undoubtedly accounts for the success of the famous Essanay-Chaplin comedies. They are as popular today as they were two years ago."

* * * * * * * *

SNAKEVILLE COMEDIES BRING GALES OF LAUGHTER

Try fifteen minutes of fun on any program and watch the effect on your audience. Twenty laugh makers—Ask for one a week at any General Film office.

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

TRAVEL SPORT ADVENTURE WILD ANIMAL PICTURES

Always Please Hot Weather Patrons

WE HAVE THEM: Bruce Scenics, Newman Travels, Wright's Mexico Today, Ditmars' "Living Book of Nature"—and as funny interludes the Katzenjammer Kids and Happy Hooligan Comedies

HELP NUMBER IV

For Exhibitors of Our Close-to-Nature Series

Circularize a Selected List of Householders. Use a Mailing Card or Drop Letter or Good System of House-to-House Canvass

Tell Your People of the Attractive Summery Goods
Here's a Form—Change It to Suit Local Needs

Dear Madam:

In addition to our regular bookings of excellent feature plays, we beg to announce at every performance—

"Fifteen minutes of mental tonic, stirring adventure or rollicking fun."

These short subjects include Robert C. Bruce's scenic rambles in the Great Northwest; the Travels of E. M. Newman, the famous globe-trotter; Mexico Today (the actual conditions and people); the Living Book of Nature, wild animal pictures by Professor Ditmars of the New York Zoological Society; the Katzenjammer Kids and Happy Hooligan Cartoon Comedies.

It's like taking a travel trip yourself. Bring the children—everyone from eight to eighty enjoys a snappy well-balanced show.

May we send you a weekly programme?

Cordially yours,

____
(Insert Name Theatre)

Per____________________
(Insert name of Manager or Amusement Co.)

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Another open letter to exhibitors who screen re-issues under new titles

Why Kill the Goose that Lays the Golden Eggs?

There are two or three stars whose names attract capacity business.

This is because those names have become the recognized trademarks of high class motion picture entertainment.

People believe in them because the players they advertise may be depended upon to supply good entertainment.

For instance:

When an exhibitor presents a new Chaplin film he knows he is going to play to capacity business; purely because people have faith in Chaplin's ability to entertain them, they want to see every new picture he does.

Why destroy this good-will by coupling the star's good name with an old subject under a new title?

The public will ever afterward distrust both exhibitor and star after having been deceived in this manner.

Why create distrust of yourself and one of your best assets—the drawing power of Chaplin's name.

Why prejudice the future of your theatre, your good name for fair dealing and the star's valuable—to you—reputation for the few dollars you may glean from the unwary by advertising popular stars in old releases under new titles?

Will it pay you?

FIRST NATIONAL EXHIBITORS CIRCUIT

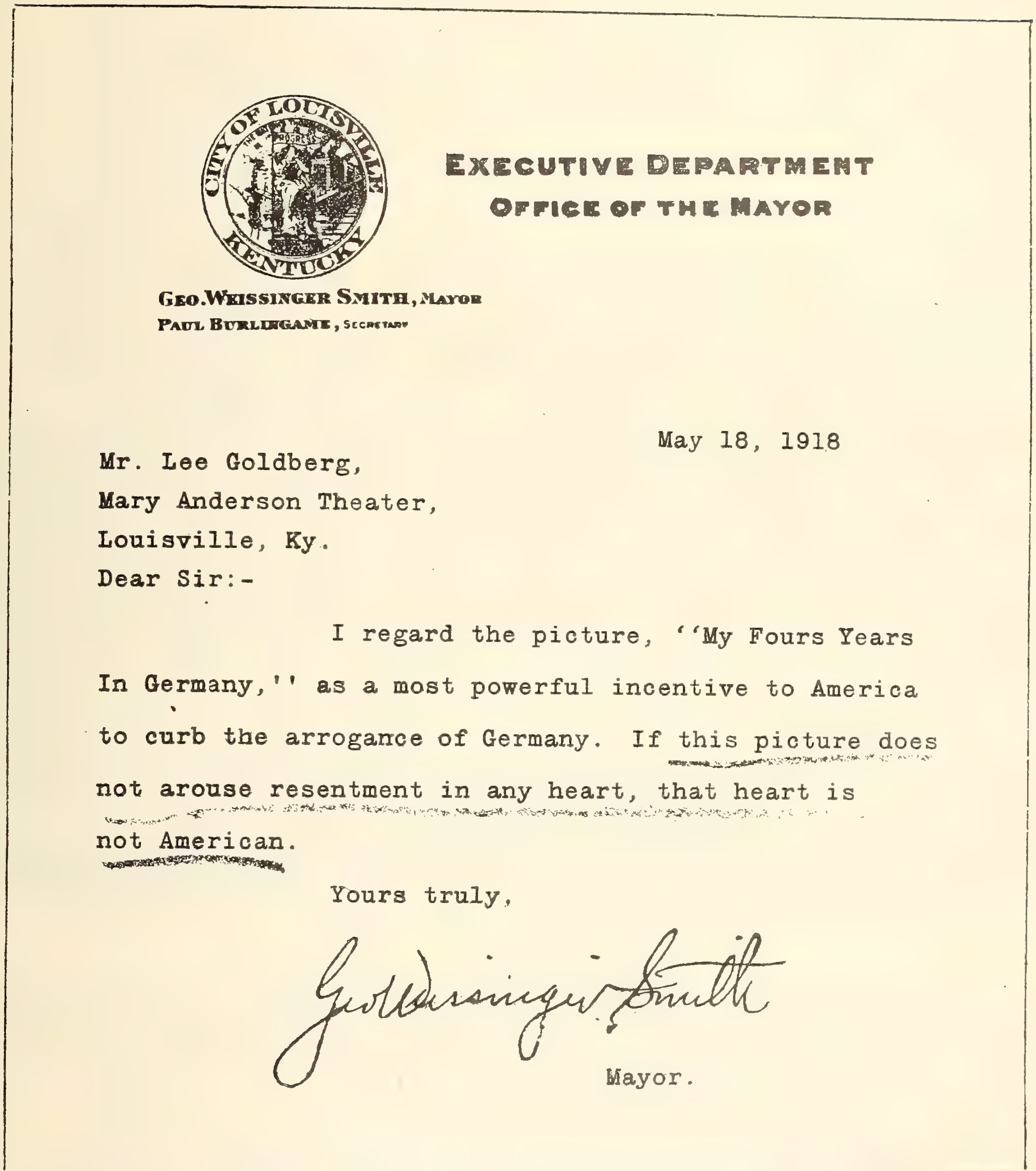
Use this Fac-simile of Chaplin's signature when advertising "First National" Chaplins

Charles Chaplin

It stands for decency in the picture business and a better day's business for you

A "First National" Attraction

Isn't this Great Stuff—



EXECUTIVE DEPARTMENT
OFFICE OF THE MAYOR

GEO. WEISSINGER SMITH, MAYOR
PAUL BURLINGAME, SECRETARY

May 18, 1918

Mr. Lee Goldberg,
Mary Anderson Theater,
Louisville, Ky.

Dear Sir:-

I regard the picture, ''My Fours Years In Germany,'' as a most powerful incentive to America to curb the arrogance of Germany. If this picture does not arouse resentment in any heart, that heart is not American.

Yours truly,

Geo Weissinger Smith

Mayor.

Such tributes as this show why Ambassador James W. Gerard's "My Four Years in Germany" is the most important production on the American screen to-day.

Produced by Mark M. Dintenfass and Harry M. Warner
Directed by William Nigh—Scenario by Chas. A. Logue
Foreign Sales: Hiller and Wilk, Longacre Bldg., New York

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

WILLIAM FOX
Presents

The BIG SIX of 1918

STRONGER, SWIFTER
REVISED, RE-EDITED!

Proven Money-makers
Given New Value!

THEDA BARA

In the Kate Claxton 1918 version of

The TWO ORPHANS

by Adolphe D'Ennery

THE PLAY THAT THRILLED TWO CONTINENTS
A Theda Bara Super-Production

and

WILLIAM FARNUM

In the 1918 version of

A SOLDIER'S OATH

A tremendous drumfire of action

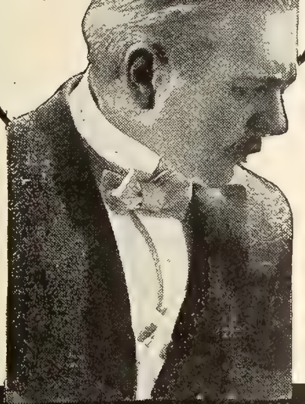
THEDA BARA ←—ALSO—→ WILLIAM FARNUN

in the 1918 editions of
"The CLEMENCEAU CASE"
"A FOOL THERE WAS"

in the 1918 versions of
"THE PLUNDERER"
"THE BONDMAN"

FOX
FILM CORPORATION

The Wolf had won-he thought. His eyes feasted on the supple lines of the girl as she entered his apartment. He relished the fear in her eyes —— he would tame her! BUT--



GLADYS BROCKWELL

in The

SCARLET ROAD

Routs Subterfuge and Sin in a Sizzling Battle of Wits in New York's Bohemia

Other

One-a-week **SPECIAL FEATURES** 52 a year

THAT CONJURE CAPACITY

TOM MIX *in*

ACE HIGH

JANE *and* KATHERINE LEE *in*

WE SHOULD WORRY!

GEORGE WALSH *in*

The KID IS CLEVER

ORDER TODAY

FOX

FILM CORPORATION

THEY FLAME THEY SMASH!

A MELODRAMATIC ROMANCE OF A
DEVIL-MAY-CARE SPANISH COQUETTE
WHO SCORCHED HER SOUL TO SAVE
AN AMERICAN CAVALRY OFFICER.

William Fox *presents*

THEDA BARA *in*

A volcanic drama of the Philippines

UNDER *the* YOKE

A Theda Bara Super-production staged by J. Gordon Edwards
Story by George Scarborough -- Scenario by Adrian Johnson.

Has the swift action – the tremendous climax of "Under Two Flags" – the fire and color of "Carmen" – five other supreme Bara successes :

"CAMILLE"
"THE ROSE OF BLOOD"
"DU BARRY"
"THE FORBIDDEN PATH"
"THE SOUL OF BUDDHA"

STANDARD PICTURES
FOX
FILM CORPORATION.

THEY THROB WITH POWER

VENGEANCE LASHED HIM ON
TILL THE MEN WHO STOLE
HIS SISTER QUAILED IN
FEAR AT HIS NAME

William Fox presents

WILLIAM FARNUM

in a stirring picturization of Zane Grey's famous novel

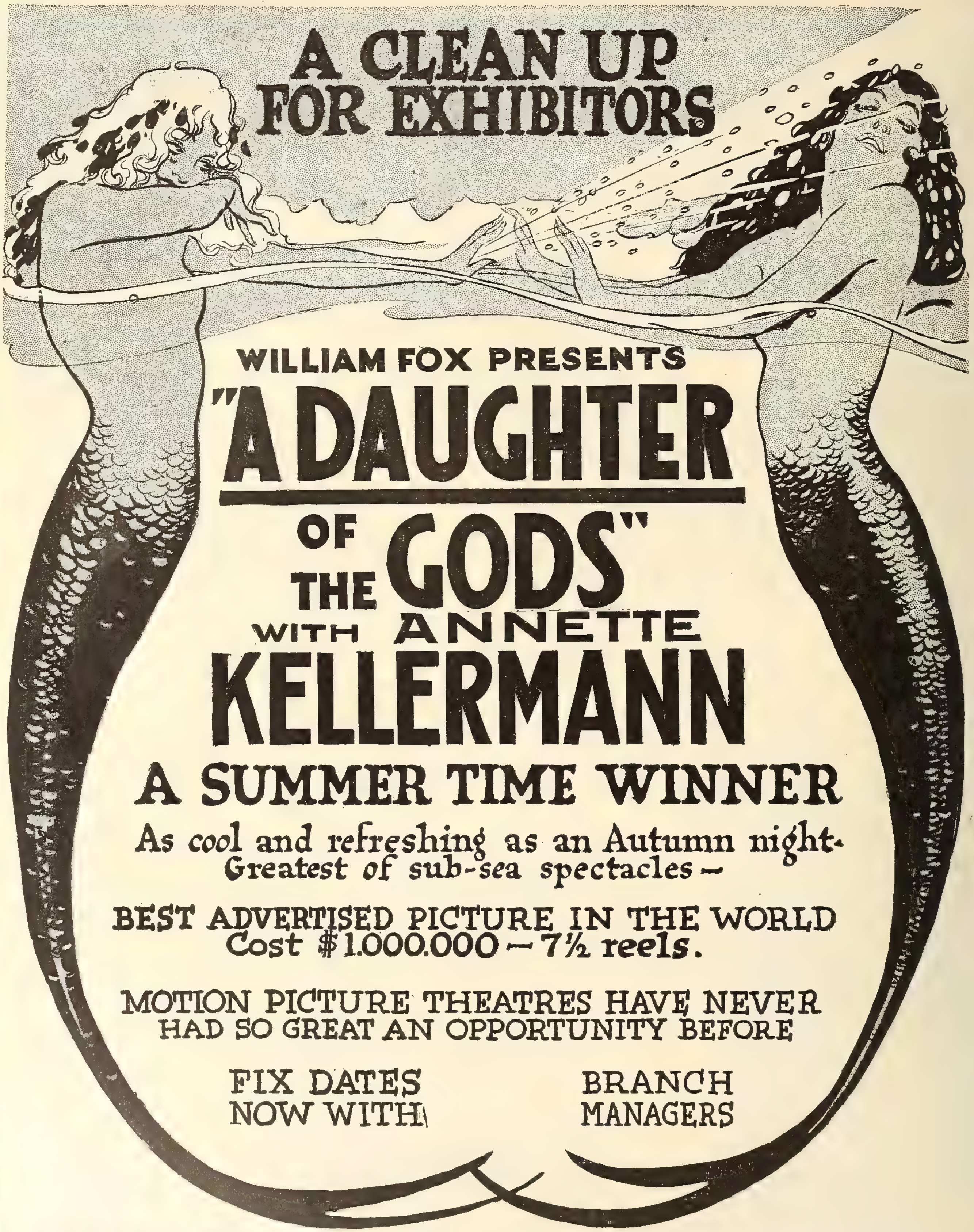
RIDERS *of the* PURPLE SAGE

*A pulsing drama of the man who
was not afraid--
A William Farnum De Luxe
Production- Directed by Frank Lloyd-*

*And those four other peerless
Farnum triumphs:*

"THE HEART OF A LION"
"WHEN A MAN SEES RED"
"ROUGH AND READY"
"TRUE BLUE"

STANDARD PICTURES
FOX
FILM CORPORATION



A CLEAN UP FOR EXHIBITORS

WILLIAM FOX PRESENTS

"A DAUGHTER OF THE GODS"

WITH ANNETTE

KELLERMANN

A SUMMER TIME WINNER

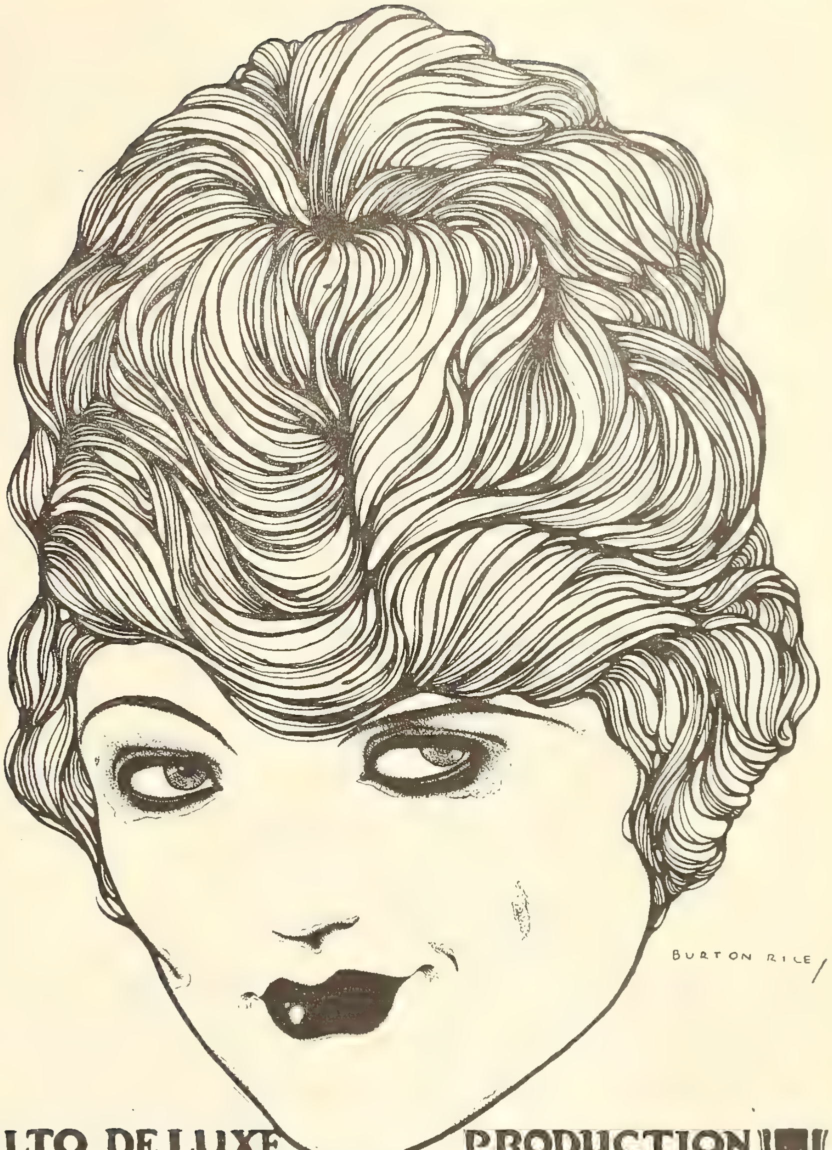
As cool and refreshing as an Autumn night.
Greatest of sub-sea spectacles—

BEST ADVERTISED PICTURE IN THE WORLD
Cost $1.000.000—7½ reels.

MOTION PICTURE THEATRES HAVE NEVER HAD SO GREAT AN OPPORTUNITY BEFORE

FIX DATES NOW WITH BRANCH MANAGERS

FOX FILM CORPORATION



A RIALTO DE LUXE PRODUCTION
PRESENTING

GRACE VALENTINE

IN OLIVER MOROSCOS MOST BRILLIANT DRAMATIC SUCCESS

THE UNCHASTENED WOMAN

BY LOUIS K. ANSPACHER. SUPPORTED BY FRANK MILLS
AND AN ALL-STAR CAST. DIRECTED BY WILLIAM HUMPHREY

ALAN DALE
of the New York American says:

"I saw an extremely interesting and vividly gripping picture the other day. It was 'THE UNCHASTENED WOMAN,' with Miss Grace Valentine as the star. Miss Valentine is unforgetably authoritative, marvelously subtle, cynical and intriguing. I either like a picture for its story and its actors or—I don't like it. In the case of 'THE UNCHASTENED WOMAN' I appreciated the film for the sake of the Anspacher story, and for the unusually illuminative acting of Miss Grace Valentine."

HARRIET UNDERHILL
in the New York Tribune says:

"The most interesting thing that has been done on the screen this season. We never dreamed Grace Valentine could act like that. She was so convincing and compelling."

MOVING PICTURE WORLD SAYS:

"The play from which the picture was evolved was a New York sensation, and like all the Morosco productions enjoyed a long run on Broadway. As evinced by the enthusiasm the picture evoked, 'The Unchastened Woman' will continue in popularity and grow in the hearts of the picture fans everywhere."

NOTE:—

—"The Unchastened Woman"—a play that scored a sensational year's run in New York—was produced for the screen for the purpose of firmly establishing a higher quality of pictures to be released under the "Rialto de Luxe" trademark.

—It has more than achieved its purpose.

ALL FOREIGN RIGHTS
PIEDMONT PICTURES
CORPORATION

GEORGE KLEINE SYSTEM
DISTRIBUTORS. EXCHANGES EVERYWHERE

You Are Right, Mr. Williams

WE AGREE WITH YOU

You are a BIG man with BIG ideas—and we do hope your latest BIG idea will be successful.

Counterfeiters and those who practice fraud should be blotted from the industry. And WE have taken this stand from the first day of the formation of W. H. PRODUCTIONS CO., which is verified by our advertisements in the trade papers.

If everybody engaged in this industry were as reputable as some of your associates, we would soon get rid of the counterfeiters and those who practice fraud.

Many of your associates in the First National Exhibitors' Circuit *have bought our re-issues,* prints from original negatives, are using all of our advertising literature, and from their reports, these re-issues are meeting with the approval of the public. For your information, the following is a list of your associates handling our product:

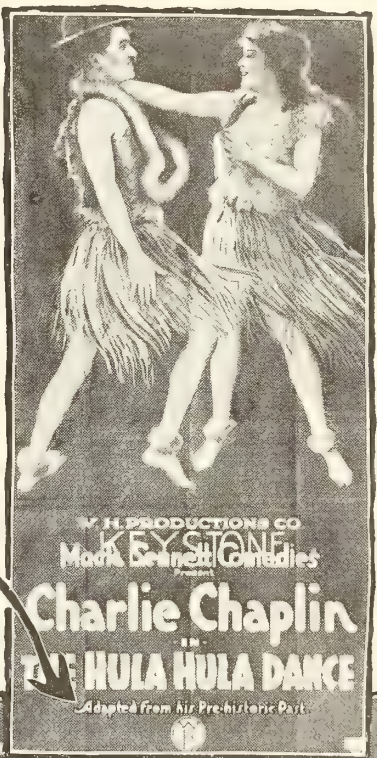
JOHN H. KUNSKY **Casino Feature Film Company—**	Madison Theatre Building, Detroit, Mich. Member of the First National Exhibitors' Circuit for Michigan.
H. SCHWALBE **Electric Theatre Supply Co.—**	13th and Vine Streets, Philadelphia, Pa. Member of the First National Exhibitors' Circuit for Eastern Pennsylvania.
NATHAN H. GORDON **Globe Feature Film Corporation—**	20 Winchester Street, Boston, Mass. Member of First National Exhibitors' Circuit for New England States.
JAKE WELLS, Inc.	Norfolk, Va. Member of First National Exhibitors' Circuit for South Carolina, Georgia, Alabama, Florida, Tennessee and Mississippi.
JAKE WELLS, Inc. **Exhibitors Film Exchange, Inc.—**	420 Ninth Street, N.W., Washington, D. C. Member of First National Exhibitors' Circuit for Delaware, Maryland, District of Columbia, Virginia and North Carolina.
TOM MOORE	419 Ninth Street, N.W., Washington, D. C. Member of First National Exhibitors' Circuit for Delaware, Maryland, District of Columbia and Virginia.
T. E. LARSEN	Empress Theatre Building, Oklahoma City, Okla. Member of First National Exhibitors' Circuit for Texas, Oklahoma and Arkansas.

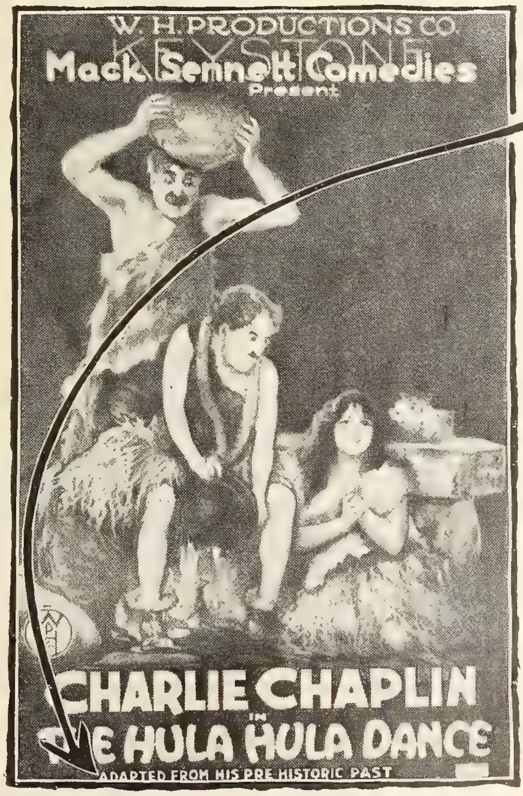
MR. WILLIAMS—the above associates of yours are conceded to be reputable and intelligent film men and have made a success of their business because they have always dealt with reputable concerns and have eliminated deception and fraud from their business dealings.

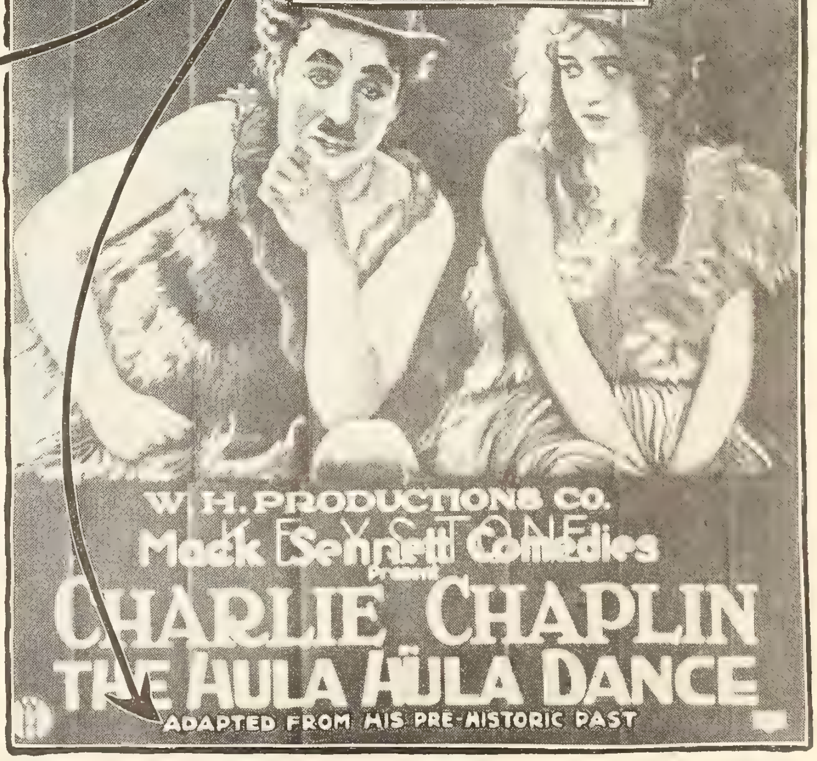
To all Exhibitors:–

GIVE THE PUBLIC WHAT IT WANTS!

We herewith reproduce a representative set of posters for one of our series of CHAPLINS–"The Hula Hula Dance" adapted from "His Pre-historic Past"


W. H. PRODUCTIONS CO.
KEYSTONE
Mack Sennett Comedies
Present
Charlie Chaplin
IN
THE HULA HULA DANCE
Adapted from his Pre-historic Past


W. H. PRODUCTIONS CO.
KEYSTONE
Mack Sennett Comedies
Present
CHARLIE CHAPLIN
IN
THE HULA HULA DANCE
ADAPTED FROM HIS PRE HISTORIC PAST


W. H. PRODUCTIONS CO.
KEYSTONE
Mack Sennett Comedies
Present
CHARLIE CHAPLIN
THE HULA HULA DANCE
ADAPTED FROM HIS PRE-HISTORIC PAST

W·H·PRODUCTIONS CO.

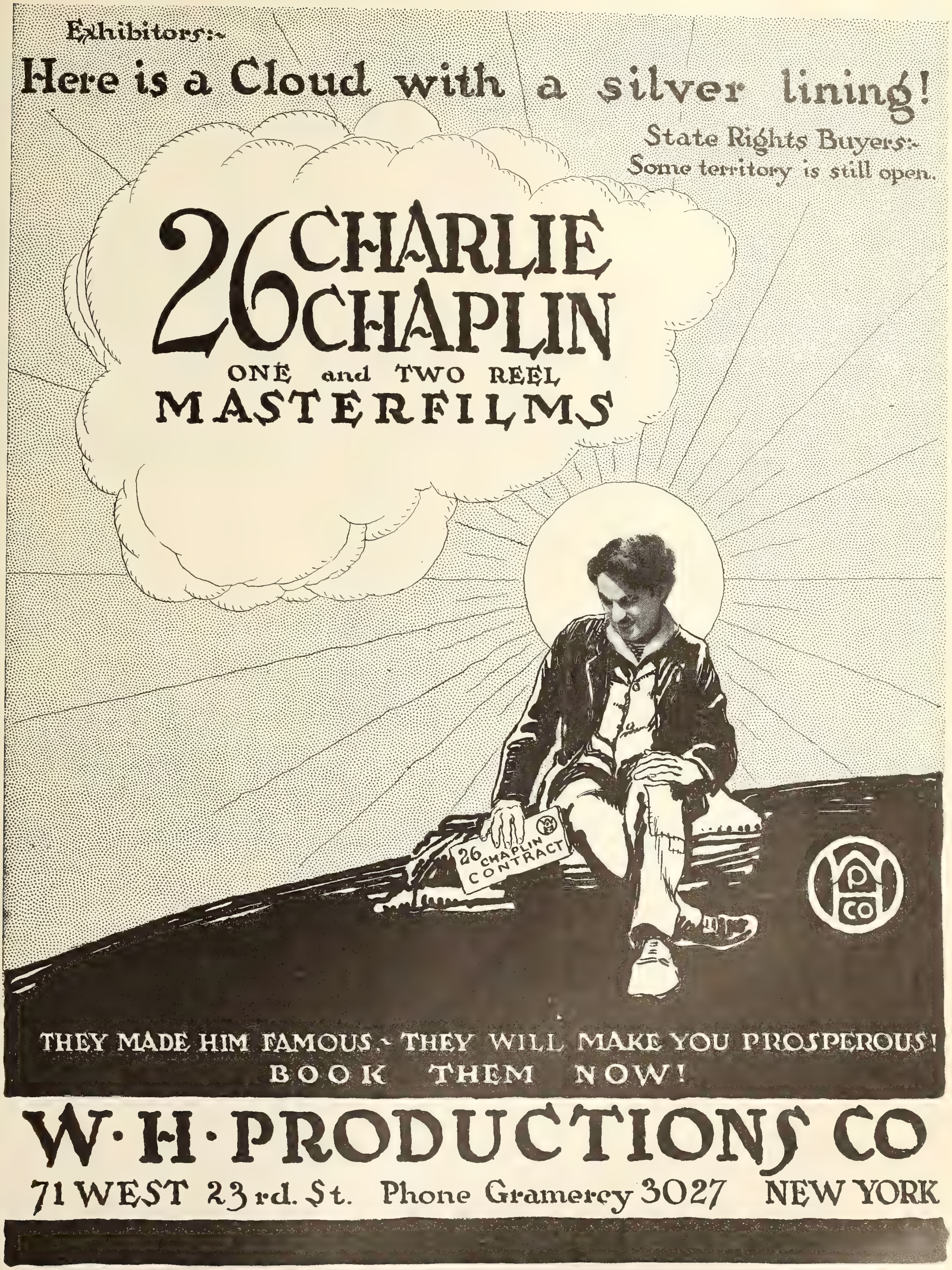
71 WEST 23rd St. Phone Gramercy 3027 NEW YORK CITY

The integrity that impressed all who came in contact with J. FRANK BROCKLISS characterizes the house that operates under his name.

This is the foreign film house with a character. Mr. Brockliss's reputation of "The Squarest Man in the Film Business" will always be our reputation.

"MAY WE SERVE YOU?"

J. FRANK BROCKLISS INC.
SIDNEY GARRETT Pres.
General Exporter and Importer
729 Seventh Ave. ~ ~ ~ ~ ~ New York City



Exhibitors:–

Here is a Cloud with a silver lining!

State Rights Buyers:–
Some territory is still open.

26 CHARLIE CHAPLIN ONE and TWO REEL MASTERFILMS

THEY MADE HIM FAMOUS,– THEY WILL MAKE YOU PROSPEROUS!
BOOK THEM NOW!

W·H·PRODUCTIONS CO

71 WEST 23rd. St. Phone Gramercy 3027 NEW YORK

The HAND of VENGEANCE

An Amazing, Sensational Serial of
Mystery
Just the Right Length

IN TEN 2-REEL EPISODES

1.—The Sign of the Scar
2.—Scheming for Millions
3.—The Ambassador's Diamond
4.—The Grey Lady
5.—The League of Silence
6.—The Mysterious Manor
7.—The Secret of the Night
8.—The Kidnapped Statesman
9.—The Girl in the Hotel
10.—A Woman's Aid

TRADE SHOWING WILL SOON BE ANNOUNCED

ABSOLUTELY NO PADDING

Not too long and not too short—ten two-reel episodes—just the length for summer showing.

Intensely thrilling action in every scene.

Elaborate settings, beautiful scenery, competent actors, wealth of idea, and perfection of detail characterize this stupendous production.

A "DIFFERENT" SERIAL

Red-blooded characters, an unusually sensational but *clean* story, and competent interpretation guarantee the success of this amazing serial.

Filled with
STARTLING SURPRISES
THRILLING DANGERS
and
INGENIOUS ESCAPES

But not an improbability in it!

Distributed Through the Best States-Right Exchanges

PUBLICITY MATTER

Posters, slides and aids to publicity will be up to the Gaumont standard of attractiveness and attendance-pulling.

Each episode is constructed to advertise the next. Every person who sees one episode will insist on seeing the rest.

It's built that way!

Gaumont Co.

LONDON

FLUSHING, N. Y.

PARIS

A TREMENDOUS SAVING

BY

THE UNITED STATES GOVERNMENT'S PLAN OF ELIMINATING THOUSANDS OF RAILROAD TICKET OFFICES, CENTRALIZING THE SALE OF TICKETS IN EVERY IMPORTANT COMMUNITY, IS REPORTED FROM WASHINGTON.

UNITED PICTURE THEATRES OF AMERICA

PLANS TO EFFECT A SIMILAR ECONOMY THROUGH THE ELIMINATION OF DUPLICATION IN LABOR AND MATERIAL SO OFTEN ENCOUNTERED IN THE PRESENT COSTLY, WASTEFUL SYSTEM OF DISTRIBUTION OF FILM.

ENROLL NOW AND BECOME A MEMBER OF THIS ASSOCIATION OF EXHIBITORS

THE ADVISORY BOARD OF UNITED PICTURE THEATRES OF AMERICA

Incorporated

Alfred S. Black,
Rockland, Maine.
L. W. Brophy,
Muskogee, Oklahoma.
Herman J. Brown,
Boise, Idaho.
D. W. Cohen,
Binghamton, N. Y.
Harry M. Crandall,
Washington, D. C.
Frank Eager,
Lincoln, Nebraska.
H. E. Ellison,
Denver, Colorado.
William Epstein,
Houston, Texas.
Thomas Furniss,
Duluth, Minnesota.
A. J. Gilligham,
Detroit, Michigan.
George H. Grieves,
Colorado Springs, Colo.
Alfred Hamburger,
Chicago, Illinois.
S. S. Harris,
Little Rock, Ark.
Gilbert Heyfron,
Missoula, Mont.
Ernest H. Horstman,
Boston, Mass.
Frank J. Howard,
Boston, Mass.
Will Isenberg,
Greenville, Miss.
H. B. Kester,
Pittsburg, Pa.
George A. Mauk,
Phoenix, Arizona.
Chas. A. McElravy,
Memphis, Tenn.
William Nevils,
Dallas, Texas.
Hector M. E. Pasmezoglu,
St. Louis, Missouri.
E. E. Richards,
Kansas City, Mo.
R. D. Shirley,
Omaha, Nebraska.

UNITED PICTURE THEATRES OF AMERICA, INC.
J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

Is the Picture Industry Easy?

JUST recently a New York daily newspaper had about decided to publish a motion picture trade section.

Some friend of the proprietor talked him into the idea and then—before it was too late—some friend *of this industry* talked him out of it.

His—the proprietor's—main business reason for the new trade paper (so it is reported) was that the industry was easy, that it could be milked to the advertising tune of at least $150,000 a year.

That must have been the artificial optimism of an advertising socilitor who wanted a job.

But—is the industry easy?

Newspapers don't think of starting trade sections on automobiles, clothing, drugs, groceries, shoes, etc., etc.

They do carry advertising to the public on these commodities—but, trade sections! Well, the idea is about as ridiculous as the present numbers of so-called trade papers attempting to serve the field.

The exhibitor doesn't want more than two; the manufacturer doesn't want more than two.

Yet the needless, wasteful ones exist because—*copy is handed around.*

Just handed around.

Handed out with no business sense; handed out without any preliminary and adequate investigation of circulation value, or in defiance of such investigation; handed out as no other industry today would hand out its advertising money.

Therein the industry is *easy.*

And therein the industry is holding back its normal progress.

Advertising is a mighty big factor with motion pictures—more so than with any other commodity.

Because *more* people pay for motion pictures *more* often than for any other single thing.

This advertising must be done to the public through the exhibitor.

And to the exhibitor through his trade paper.

The trade paper advertising should tell the exhibitor how to advertise to his public.

This isn't *hand-out* copy—nor *easy* money.

It is well planned, linked-up copy, valuable to the exhibitor and worth millions of dollars to this industry through an increased and well sustained picture public.

And this era in trade and public advertising is *bound* to come about.

W A Johnston

Motion Picture News Issued on **Friday** Every Week

Remember:
June 21st will bring
the first Friday
Motion Picture News

℄ Beginning Friday, June 21st, MOTION PICTURE NEWS—now issued in New York on Tuesdays—will be a Friday publication.

℄ The last issue published on a Tuesday will be that out on Tuesday, June 11th. The next MOTION PICTURE NEWS will be published ten days later, on Friday, June 21st.

℄ Publishing on Fridays we will be enabled to improve and elaborate our already extensive service to exhibitors.

℄ Reviews of all productions, for example, will be on their way to you in the mails during the week the pictures are shown in New York, instead of waiting until the following Tuesday.

℄ The discussions of the presentation at the Rialto and Rivoli theatres of the big first run pictures will be elaborated so as to be of even greater service to the numerous exhibitors who have written us praising this feature.

℄ S. Barrett McCormick's articles regarding his presentation methods at the Circle theatre, Indianapolis, will be published in the week current with the picture's engagement—increasing their value to the early run exhibitors.

℄ And so on throughout MOTION PICTURE NEWS—every department is to be speeded up with the change in day of publication—every aim will be made to give you all features now presented in the Tuesday issue—and give it to you *four days earlier.*

Motion Picture News

Vol. 17 No. 24. June 15, 1918

The Week in the Film World at a Glance

FEATURES

THE LURE OF SERVICE (WM. A. JOHNSTON)....3531
SERVING IT WITH SPEED AND GINGER..........3533
WHAT KIND OF A FELLOW IS—SHERRY?........3545
THE INDEPENDENT FIELD TICKER..............3592
THE HONOR ROLL................................3536

OF SERVICE TO EXHIBITORS

Reorganization in Triangle............................3535
Lesser Buys "Hearts of the World"....................3537
War Relief Association Under Way.....................3539
Red Cross Drive Totalled Big Sum......................3541
'Frisco Agog Over Rumors..............................3534
Seek to Keep Funkhousen Out..........................3535
Buhler Heads Stanley Forces..........................3540
J. C. Graham Goes to Chile.............................3538
Goldfish Defends Review Board.........................3538
In and Out of Town....................................3543
Live News from the Producers.........................3566
Coming Program Offerings..............................3578
In the Independent Field...............................3587
In and Out of West Coast Studios......................3594
Newsy Items from the Studios..........................3593

NEWS OF THE WEEK

Newsy Items from the Studios..........................3593
Exhibitor to Exhibitor Reviews.........................3547
Exhibitors' Box-Office Reports.........................3549
Exhibitors' Service Bureau..............................3552
Ready-Made Ad Talks.....................................3564
Short Subjects in Review................................3580
Releases—Current and Coming..................3601-02-03-04
Projection Department...................................3608
Music and the Picture...................................3615
Theatres Worth While....................................3619

SCREEN EXAMINATIONS

"Bravest Way, The" (Paramount)......................3599
"Broadway Scandal, A" (Bluebird)....................3597
"Cabaret, The" (World Film)..........................3598
"Fair Pretender, The" (Goldwyn)......................3596
"For Sale" (Pathe-Astra)..............................3597
"High Stakes" (Triangle)..............................3596
"His Fatal Fate" (Diamond-General)..................3600
"Missing" (Blackton-Paramount).......................3598
"Prunella" (Paramount)................................3600
"Raiders of Sunset Gap, The" (Finley Production-General)....3599
"Red-Haired Cupid, The" (Triangle)..................3599
"Restitution" (Mena Film Co.)........................3599
"Somewhere in Turkey" (Rolin-Pathe).................3598
"Square Deal, A" (American-Mutual)..................3618
"Street of Seven Stars, The" (De Luxe Pictures)........3597
"Two Tough Tenderfeet" (Paramount-Mack Sennett)....3597
"Viviette" (Paramount)................................3618
"Way Up in Society' (Diamond-General)...............3600
"When Men Betray" (Graphic).........................3596

Newsy Announcements of the Week Found in the Ad-Pages

Universal Presents Harry Carey in "Hell Bent".........3484
When Your Mayor Reads This—But See What Famous Players Says....3485
"Old Wives for New," a Cecil B. DeMille Production..3486-87
David Wark Griffith Pays a Tribute to the Motion Picture Industry....3488
Albert E. Smith Presents Alice Joyce in "Find the Woman"....3489
Just a Few Reports from Triangle—But They're Good Ones.3490
Alice Brady Triumphs in "The Ordeal of Rosetta"......3491
Select Gets a New Star in Marion Davies..............3492-93
Goldwyn Pictures Produced "All Woman" with Mae Marsh as Star....3494
"Bill" Parson's Smile Bring the Bookings. Goldwyn Says Why....3495
Be Good to Yourself—Goldwyn Will Put You Next!......3496
World Film Presents June Elvidge in "The Oldest Law".3497
Mutual Announces Some Features in an Attractive Way.3498-99
Metro Comes Forward with More News That Means Something....3500
"The Yellow Ticket" is Pathe's Big Current Attraction 3501-02
Baby Marie Osborne Appears in a Dramatic Mystery......3503
"Kidder & Ko" Presents Bryant Washburn for Pathe....3504
Hodkinson's Advertisements always Embody Sense and Interest....3505
Bessie Barriscale in "Rose o' Paradise" is Current Feature.3506
"Shackled" is the Name of Louise Glaum's New Paralta Play....3507
General Film Announces "The Girl and the Game"......3508
Jane Vance in "A Daughter of Uncle Sam" is a Winner..3509
The Films That Made Charlie Chaplin Famous...........3510
Educational Helps You Please the Hot Weather Patrons..3511
Why Kill the Goose That Lays the Golden Egg? Read the Answer....3512
This is Great Stuff—Seeing is Believing.................3513
William Fox Tells of His Big Six Re-Issues That Should Arouse Unusual Interest....3514
"The Scarlet Road" is Released by Fox Film Corporation.3515
Other Fox News Holds the Attention.................3516-17
"Daughter of the Gods" is Running Strong..............3518
"The Unchastened Woman" is Presented by Rialto-De-Luxe....3519
"You Are Right, Mr. Williams," Exclaims W. H. Productions....3520
W. H. Productions Company Tells of Its Charlie Chaplin Pictures....3521-23
The Foreign Film House with a Character—Everyone Knows the Name....3522
"The Hand of Vengeance" is the Name of Gaumont's New Serial....3524-25
Economy is the Keynote of United Picture Theatres' Announcement....3526
Essanay Gives a New Tip on How to Help Win the War..3530
Right in the Eye! "The Geezer of Berlin"..............3581
Universal Inserts a Mary MacLaren Advertisement.......3582
Greeted by Thunderous Applause. Yes, the Animated Weekly....3583
"Boy Scouts to the Rescue" Through Universal Exchanges.3584
Nerve Wins in This Case, and It Was in Kansas City......3585
Jewel Mentions Six of Its Chief Winners.................3586

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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YOU CAN HELP WIN THE WAR!

The business of war is a grim, hard task, that all must share. But there must be periods of relaxation to cheer the mind and renew strength and courage. Clean, wholesome comedy drama is what the public wants and needs. Run the George K. Spoor pictures featuring Taylor Holmes.

"A Pair of Sixes"

"Two Bit Seats"

"Ruggles of Red Gap"

"The Small Town Guy"

"Efficiency Edgar's Courtship"

"Uneasy Money"

"Fools For Luck"

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

George Kleine System
Distributors

Perfection Pictures

JUN -5 1918
©CLB414355

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 24 June 15, 1918

The Lure of Service

LOOKS like the industry was entering into a hullabaloo over service.

The word is getting popular.

Film salesmen will be glibly assuring the exhibitor that their service is "the greatest ever," "greater than Standard Oil service, etc."—just as they have always boosted their pictures up to the blue skies, and in the same parrot-like fashion.

It seems time to remark:

That making service—acceptable service—is like making acceptable pictures. A lot of skill, good judgment and a fine organization are required.

It takes brains—*the same showmanship brains that picture making demands.*

Service—the kind we are speaking of so much—means giving the exhibitor the proper advertising material and help required to put his picture over.

It means advertising.

We all know that the moment advertising becomes stereotyped—it ceases to advertise.

It isn't advertising—any more.

And the great trouble with the advertising service given out by the producer today is just this trouble: it is stereotyped.

We suspect it may even become more so.

Even the word service will become stereotyped—because many people will talk it who don't know what it means nor how to provide it.

The regular rigmarole today is to give the exhibitor just so much advertising display and press matter, so many catch phrases, lithographs, etc., etc.

Many exhibitor advertising campaigns pass our desk.

They are comprehensively and expensively produced.

But they are often stereotyped.

Some miss entirely the big, simple selling idea of the picture, and it follows that some good showman, waiving aside all the mass of advertising aids, will dig the idea out himself, after a review of the picture; and report to us a big picture out of what goes "average" in other houses.

Note our box-office reports.

Sometimes this selling idea is positively misstated, so that the exhibitor may be blindly led to give his public a false and bad impression of the picture.

Again, we note that different pictures, good, bad, and indifferent in quality, get about the same amount and kind of advertising service.

There's a danger here.

The exhibitor, who aims to keep faith with his public—the best of them do—does not want to play up mediocre pictures.

NOTE this sensible statement from Manager Momand of the Garden theatre, Flint, Michigan:

"Not every production offers the manager or press agent equal opportunity for getting results, nor have all the same popular appeal. Therefore it is up to the manager and press agent to discriminate to some extent, getting as much business as possible with the weak attraction by discretion in the wording of ad-copy and leaving it to the patron to extract as much pleasure and entertainment as he can—than by flamboyantly proclaiming every picture 'greatest on earth' and greater than the 'Birth of a Nation,' etc."

And here's another illuminating paragraph from the same statement: "Not every producer gets out the right kind of consistent advertising aids for the exhibitor, who therefore must rely greatly upon his own ability and his knack of extracting material from the trade papers with which to build his appeal to the public."

* * *

What Constitutes Service

ANY advertising campaign that misses the showmanship idea of the picture—we simply mean the *public attraction* idea that caused it to be made—misses the *selling* idea.

And any picture that hasn't a selling idea is not worth a strong advertising campaign.

The houses equipped with good advertising managers—and a few hundred are—want this selling idea most of all.

Other houses want ready-made advertising helps; and furthermore they want a man on the ground to explain their best use.

The one best way to give the exhibitor these advertising helps is through the pages of the trade papers he reads, *and keeps.*

The one way to give him personal help is through the exploitation department of his exchange.

Both are highly necessary avenues of service.

Service won't exist unless both are used.

* * *

Showmanship

THE Exhibitors' Service Bureau in last week's MOTION PICTURE NEWS gave exploitation aids on the following pictures:

"Revelation," "The Blue Bird," "Over the Top," "Doctor and the Woman," "The Kaiser," "Tarzan of the Apes," "My Four Years in Germany," "The Soul of Buddha," "Lest We Forget," "Heart of the Sunset,"

(*Continued on next page*)

Motion Picture News will be issued on Friday, beginning June 21

(Continued from preceding page)

"Freedom of the World," "Selfish Yates," "The Unbeliever."

These aids included: presentation, music, drop curtains, stage settings, newspaper advertising, slides, lobby displays, posters, window cards, etc.

For the most part these were originated by successful showmen. They were practical. They put the picture over. They furnish the kind of picture service sure to be appreciated by the later run house.

* * *

The Film and the Cannon

THE war will be won not by the cannon but by the film. This is the prediction of an American film man recently returned from several years' residence overseas.

The great struggle, he points out, is fundamentally that of democracy against autocracy; and however the cause of democracy wins by arms it cannot wholly triumph except through education.

The simplest, surest—to a large degree the only, medium of education today throughout all of Europe is the motion picture.

In Russia seventy millions of the population cannot read nor write. They must be reached through the screen.

He points out that the best propaganda pictures for America and for the cause of world freedom are pictures of the new world democracy—not pictures of our war preparation and participation, but pictures of home happiness, home prosperity, of our popular government, school system and the like. The people of Europe are weary of war pictures.

He calls attention, too, to the great era of reconstruction facing Europe after the war. Many a man and many a home will have to begin life all over again. Pictures breathing American optimism and courage, stories of successful battling against adversity, of starting life anew will be popular and inspiring.

A good production tip, seemingly, for those who value the foreign market.

* * *

Fewer and Better Pictures

FEATURE output was about 23 a week in 1916, 18 a week in 1917, and it is 15 a week at present.

It will be less, we forecast, in 1919.

We asked a distributor last week what his future policy would be.

"Well, I can say this," he replied, "I am going to make twenty-six pictures do the work of 52."

You can, Mr. Distributor,—provided your twenty-six pictures are worthy of exploitation and provided you are just as keen on exploiting them as you are on their box-office values.

But, anyway, you have stated a big thought.

It is one, in our opinion, which will rule the future and best destinies of picture production and exhibition.

The Newspaperman-Exhibitor

IT is an interesting fact that a number of the country's leading exhibitors are ex-newspapermen; and quite as significant is the fact that those who are not have made it a point to know the newspaper office inside and out.

Managers Branham of the Strand, Minneapolis, and Cohn of the Liberty, Seattle, say some interesting things on the subject in this issue.

Program make-up is like newspaper make-up; both must be made to catch and hold the public eye. Picking the lead out of a newspaper story is like picking the selling idea out of a picture.

And then there's the invaluable knowledge of typography, position and copy in newspaper advertising; of when and how press matter is acceptable to the newspaper; the ability even to manufacture good news—all of which the newspaperman-exhibitor knows.

* * *

Merry Wives of Windsor!

TWO passersby stopped in front of a New York theatre and read aloud the name of the feature, "Old Wives for New."

"Sounds interesting," said one, "let's go in."

"Nope," said the other, "I don't like this Shakespeare stuff."

Which indicates pretty plainly that the picture public must be told with brilliant clearness and completeness just what the picture attraction is, and why it was made for the picture public.

* * *

An Answer to Joe Lee's Story

SOL LESSER'S recent purchases ought to settle any doubt as to the status, present and future, of the state rights market.

If every other state rights exchange, the country over, had back of it the same organization and enterprise as Mr. Lesser's well established business enjoys, the query as to the life or death of state rights would never arise.

Provided, of course, the right kind of pictures are made and offered for state rights purchase.

* * *

Pictures and Autos

SPEAKING of service anyone will recall that automobiles were first offered to the public on the basis of product.

Then they were offered on a basis of product plus service.

For the past three years service has even dominated product.

There's a lot of similarity between the growth of the picture and the automobile industry; and this point of product plus service is one of them.

Coming later this industry has a chance to profit by the other's mistake.

Some of the motor companies which talked most about service didn't really give it.

It existed mostly on paper.

The automobile purchaser wasn't fooled more than once. He finally bought where he got service; and very often service was the prime factor in his preference.

W A Johnston

Serving It With Speed and Ginger

DID you notice that snappy column "The Honor Roll" in last week's NEWS—with its list of film men who had just joined the service of Uncle Sam? Almost a full column reported in one week—and this week the same amount on page 3536.

What brought The Honor Roll to our mind was a further consideration of the "useful work or useful fighting" order. To date it has been impossible to secure any more definite statement from Provost Marshal Crowder regarding the motion picture's status than that given first in last week's MOTION PICTURE NEWS—but we have been thinking—

Will that pretty one column heading we have for The Honor Roll be big enough to carry all the names needed should the Provost Marshal's axe descend on the neck of the motion picture?

* * *

The pretty girls who sell Thrift Stamps never fail to leave the Universal table at Rector's with a handful of greenbacks. But we know one day last week when the seller made only one sale.

There's an explanation: It was early and Carl Laemmle sat all alone at the head of his family board. Carl bought with a smile—and be it added, the sales person was far, far, beyond the chicken stage.

* * *

JUST when the word "Finis" is written to Paralta's reorganization session, Triangle steps forward to give trade paper reporters something to talk about. At this writing the reports are not entirely clear as to just what is taking place within the Triangle fold but one thing is certain:

Triangle has no intention of slacking up—not when it has engaged Christy Cabanne as a producer, and made strengthening moves in the scenario department.

Aside from this there is little room to even surmise or read between the lines of happenings to date. Perhaps there will be some more interesting and definite reading when Harry Aitken steps off his train in New York this week.

Meanwhile, the news story on page 3535 will temporarily satisfy your craving for gossip.

* * *

Captain Merritt Crawford of the Seventh Regiment, New York State Guard, has been called to serve as Captain Merritt Crawford, U. S. A. Our congratulations to Merritt—and with them, our desire that we could express only a portion of the good wishes from his friends in Filmland which we know will follow the Captain to his important duties in Washington and later "Over There."

* * *

TO say the least, that's an interesting little quarrel that has arisen between J. D. Williams, of the First National, and the W. H. Productions over the question of re-titled reissues.

There is trouble enough in this life for useless editors without going out of our way to find it so we are perfectly willing to let the advertising page announcements and the statements from both camps in the editorial pages decide the merits of the case.

But incidentally we can't refrain from expressing the opinion that in many states the laws governing advertising could easily be stretched to affect advertising matter on an old picture which makes it appear to be an entirely new one. As the Vigilance Committees of the advertising clubs are the only persons giving any attention to the enforcement of the advertising laws there is probably little danger of exhibitors running afoul of its workings, but nevertheless, a mite of caution is never harmful.

Though it has little in common with the present squabble, there's an interesting case of deceptive advertising on Chaplin subjects in Lowell, Massachusetts, treated in this week's NEWS on page 3562.

* * *

We hate to admit forgetfulness—but for three weeks we have been intending to squeeze a mention on this page that Walter Hoff Seeley was recently the recipient of a brand new baby daughter. By the time we got around to mention it we suppose the daughter is a sprightly young lady.

Miss Seeley is one of the reasons for the expansive smile worn by Walter Hoff these days.

* * *

WE seldom work up any enthusiam over the news that some new city had been found to be ideal for picture making purposes and that a company is being formed which will have the hearty support of the local Chamber of Commerce.

We have seen them come and seen them go—and Fort Lee, Jacksonville, Los Angeles and New York go on forever.

But the latest story of the kind—hailing from San Francisco—earns its share of interest from the name of Carl Anderson. Brother Anderson is a real picture maker and if he is interested in placing San Francisco on the film map there is every chance of his succeeding.

Especially so when we consider the imposing roster of other men interested with him in the San Francisco project. Read the authoritative story concerning the new organization on pafe 3534.

* * *

Strangers in our midst might be led to believe that R. A. Rowland is some distinguished Government official. Almost every day the Metro president has a military escort on his way to lunch at the Claridge in the person of Lieutenant Arthur James.

We suggest that the entire machine gun company be called out when the Kulturists in our midst learn what R. A. has done to Gott's far from silent partner in "To Hell With the Kaiser."

* * *

POOR William Fox! Just when he begins to look forward to a rest in the guise of attending to his own motion picture business—along comes another charity job.

The desks on the Red Cross headquarters in the Subway Building had barely been closed, the last cent of the more than a minute fund tabulated, when the Los Angeles film colony appoints Mr. Fox as Eastern Chairman of the Motion Picture War Relief Association.

And this War Relief organization is surely some ambitious body. If you have read the previous stories in MOTION PICTURE NEWS you know what large aspirations its promoters had—and if you read the story on page 3539 of this issue you will know how they went "over the top" with a whoop in their first skirmish.

Over $40,000 for life memberships was the result of the initial meeting at Clune's theatre. How's that for essential usefulness in these war times?

* * *

Jerome Beatty celebrated last Friday as Trade Paper Day. Had all the staffs of all the papers there during the day. They all came smiling—and all left smiling.

Jerry met them with a smile—and Jerry's still smiling.

'Frisco is Agog Over Rumors

Two New Producing Organizations Plan to Build Studios There, It Is Heard—Six Millions Behind One of Them

ADVICES received from San Francisco concerning the likelihood of two new studios, backed by powerful organizations, being established there, are creating quite a stir in film circles, both in the East and on the Coast.

A few days ago Fred Ward arrived at the St. Francis Hotel, in San Francisco, and heralded the coming of the Society Players Film Company, a $6,000,000 corporation. Prospects of this kind have been so frequent in San Francisco, without materialization, that little attention is paid to them, but the newspapers are said to have paid considerable attention to Mr. Ward. The latter said that A. Blackburn and Carl Anderson, directors of the new corporation, were on the way there.

"The San Francisco possibilities have been canvassed and found satisfactory," he stated. "Anderson has sold out his interests in Paralta Plays, at Los Angeles, to become executive manager. Other persons interested in the new organization are Dudley Field Malone, former collector of the port of New York; F. Eugene Farnsworth, Dr. Thomas Dixon, H. Grattan Donnelly and E. R. Sherburne." It is understood that Farnsworth is the president, and Sherburne the vice-president and treasurer.

Reports from San Francisco mentioned the name of W. W. Hodkinson in connection with the new organization, but inquiry by MOTION PICTURE NEWS, at the New York office of the Hodkinson Corporation, brought forth the statement that nothing was known there regarding any interest by the corporation in the San Francisco project.

Norman Manning, according to announcements, has resigned from Pathe Exchange to become vice-president and general manager of another new corporation that will go into the producing business on an extensive scale in the San Francisco region. Associated with Manning are Carlton Wall, Paul T. Carroll, Alexander Morrison, A. L. Meyerstein, J. M. Hotchkiss, Colonel A. F. Andrews and John R. Wilson. It is planned to build the main studio in the Piedmont Hills on the Oakland side of the bay and another about two miles from San Rafael.

Said Manning on his arrival in San Francisco: "Ninety per cent of the films manufactured during the next two years must be made in California because the Fuel Administration has issued an order that the use of artificial light and heat in the eastern studios must be curtailed. Florida and California are the only two centers where pictures can be made outdoors. Florida has no mountain background and can produce only tropical screens."

Doll-Van Corporation Gets "Hearts of the World"

The Doll-Van Film Corporation, of Indianapolis, with offices in the Merchants' Bank Building in that city and in the Consumers' Building in Chicago, has purchased the rights to D. W. Griffith's "Hearts of the World" for the territory of Indiana and Kentucky. Henry Dollman, president of the corporation, closed the deal which is said to involve the largest sum ever paid for state rights to a film production in that territory. The first engagement will open at English's Opera House, Indianapolis, on Sunday, June 16.

Mr. Dollman, whose corporation also handles "The Cold Deck," with William S. Hart; "Today," "The Mad Lover" and "The Public Defender," has engaged Leon Victor to handle the bookings of "Hearts of the World." Mr. Victor has just closed a three years' campaign on "The Birth of a Nation" in western Pennsylvania and West Virginia, where he met with great success. Daniel L. Martin, formerly with the "Intolerance" organization, will handle the advance publicity. In addition a complete and efficient staff has been engaged by Mr. Dollman.

The Tobacco Fund Is Still Going Up

The total amount of contributions to "Our Boys in France" Tobacco Fund received to date is $227,370.79.

Parsons Comedies Going Well, 'Tis Said

With the first release but five weeks distant and only two of the comedies issued so far, the National Film Corporation states that the Parsons Capitol comedies have been contracted for by nearly all the leading exhibitors of the country. The Strand theatre is to be the first-run headquarters in New York City, while among those elsewhere who have signed for the year's output of twenty-six comedies are: Jones, Linnick & Schaefer, Lubliner & Trinz and Asher Bros., Chicago; the Marcus Loew, William Fox and F. F. Proctor houses in New York; A. H. Blank, of Des Moines and Omaha; Turner and Dahnken, of California; Swanson & Nolan, of Denver and Salt Lake City; Thomas Saxe, of Minneapolis, and N. H. Gordon, of Boston.

Zella Call Writes Drama, Will Play Triple Role

Zella Call, the well-known actress, whose stage work with Al Jolson and Raymond Hitchcock met with such success and whose efforts in "The Doctor and the Woman" placed her in the front rank of film stars, has been offered the principal part in a new seven-reel film production. Miss Call is undecided as to whether she will accept the offer because of the fact that the proposed contract calls for her travelling throughout the country for the purpose of making personal appearances.

Reorganize Staff for "Romance of Coal"

The increasing proportions of the Educational Film Corporation's picture spectacle, "The Romance of Coal," have made necessary the reorganization of the production staff, with the result that on June 1 E. Lloyd Sheldon was put in charge of the scenario and Carroll Fleming, former director of the New York Hippodrome, playwright and film producer, was appointed director-in-chief.

Among the spectacular pieces Carroll Fleming made while at the Hippodrome (some of which he wrote and originated as well as staged) were "The Raiders," "Pioneer Days," "Under Many Flags," "Around the World in Eighty Days" and "Gypsy Love." After leaving the stage for the motion picture field he directed the early thrilling episodes of "The Iron Claw" and "The Hidden Hand." Several of the most successful Thanhouser dramas and comedies were made by him.

Lloyd Sheldon wrote the Mae Marsh vehicle "All Woman," acclaimed by critics as one of the best pieces presenting this young actress. His new Mary Pickford story, "A Girl of the First Empire," will be publicly presented soon. For the last year Mr. Sheldon has been in continual demand for scenarios to fit the personalities of Mary Pickford, Mae Marsh, Theda Bara, Virginia Pearson and other popular women stars.

Officials of Exposition Give Luncheon to Press

Under the auspices of the National Association of the Motion Picture Industry, a luncheon was given the members of the trade press last Friday at the City Club of New York. Frederick H. Elliott, secretary of the Association and New York manager of the exposition to be held at Boston, July 13 to 20, in the Mechanic Building, presided as host. Samuel Grant, Boston manager, was present and gave a short address on the purpose of the exposition and what may be expected to be seen there. Mr. Elliott called for suggestions from the press for novelty displays or other innovations toward the success of the exposition.

Mr. Elliott announced that to date, space for exhibits had not been assigned. He promised the biggest and best exposition yet held by the National Association. The exposition is given under the auspices of the association and the Motion Picture Exhibitors' League of America.

Vitagraph Star Writes Two for the Screen

Nell Shipman who is co-starred with Alfred Whitman in Vitagraph Blue Ribbon features, is an author as well as an actress. Miss Shipman's latest contribution to her list of stories already accepted for adaptation to the screen, are "The Tiger of the Sea" and "The Coast Guard Patrol," both of which have been accepted by independent producers for reproduction on the screen.

Davis Out—Aitken in the Saddle?

Many Changes Reported Made in Triangle Producing Organization After Heads Disagree as to Nature and Size of Pictures Made—Christy Cabanne Engaged as Director

IT was reported from the West Coast last week, on the heels of rumors that for several days had been creating various fates for the Triangle Film Company, that the organization is undergoing a thorough spring housecleaning in the way of changing department heads and others. In this connection it was said that H. O. Davis, who has been manager of productions of the company, had withdrawn, and that other shifts were imminent.

Mr. Davis, who came to New York last week apparently to confer with officials regarding the future policy of the company, is said to have disagreed with H. C. Aitken in business matters from time to time.

The New York office of the Triangle Distributing Corporation disclaimed any knowledge of changes in the producing organization, but did not deny that many new names and faces might be added immediately.

Aitken Takes Hold

According to reports from the Coast, where Motion Picture News had a representatives investigate the rumors, H. O. Davis' withdrawal and consequent trip to New York were the cue for Harry C. Aitken to step into production work. It was said Mr. Aitken would take over all the duties formerly performed by Mr. Davis, and would immediately begin a speeding up of production work with a view to turning out better subjects of the program variety.

In assuming direct control of production Mr. Aitken appointed O. A. Sellers his assistant according to the reports.

Although much information was withheld concerning the exact policy to be followed under the new regime, it was volunteered at Culver City that a continuation of program subjects is contemplated. This will include the reducing of the stock company to principals only. Other members of the company will be engaged by the picture, it is understood. This will do away entirely with the maintenance of a large company of players.

Cabanne Is Engaged

The West Coast report carried the news that Christy Cabanne, who recently decided to branch out for himself with a company of his own, has beeen engaged as director.

Further intimation of greater plans are found in the report that Charles Stocking has been engaged as head of the scenario department, with Dr. Daniel Goodman as his assistant.

Late in the evening of June 1 it was announced at Culver City that Mr. Aitken had left May 31 for New York, with the expectations of conferring with officials regarding the changes and additions.

Several weeks ago Triangle discontinued its policy of releasing publicity through its regular New York press department. At that time it was announced that all press matter would come from the West Coast plant exclusively, and this has been lived up to since the announcement was made.

New York Silent

As far as actual news of changes within the organization is concerned, nothing could be learned from the Triangle Distributing Company of New York. It was admitted that Mr. Davis had made the trip to the metropolis in connection with the future policy of the producing organization, but current reports that Mr. Davis had received "The Servant in the House" in return for his interest in the company are denied. This production, which was recently completed, has been press agented as an H. O. Davis picture almost exclusively, and little or no mention has been given in the publicity matter to Triangle. That this was done because the picture belonged to Mr. Davis is denied, however.

In connection with the changes, the name of S. A. Lynch is excluded. He is interester in the Triangle Distributing organization only.

Just where the main difference of opinion existed between Mr. Davis and Mr. Aitken is said to have been in the matter of expenditnre on productions and the magnitude of the releases. Mr. Davis held out for big pictures on an elaborate scale, contending that at present they are the ones in demand. In support of his claim he points to "The Servant in the House." It is declared that Clune offered $100,000 for the picture. With Mr. Davis out, however, it is thought that the company will continue along the program line, but will strive to raise the quality.

As Motion Picture News went to press Mr. Davis was still in New York, at the Belmont Hotel, and Mr. Aitken was expected to arrive June 3.

Seek to Keep Funkhouser Out

Recent Suspension Caused by Politics, But Film Industry Follows It Up in Attempt to Make It Permanent

ALTHOUGH the Chicago authorities are endeavoring to make it clear that the suspension of Major Funkhouser was in no way influenced by his arbitrary activities in censoring films in the past, the film exchanges, exhibitors and every fair-minded picture fan in the city are rejoicing at his being ousted. The prayer at present among these is that the charges of Acting Chief Allcock to the effect that Funkhouser had been misusing his authority as deputy police commissioner, will be sustained and that there will be no more Funkhouser.

A brief review of Funkhouser's arbitrary censoring in the past few months shows the reason for the wrath that has been vented on him in the past and the joy that is being felt now on almost all sides that he has been "fired." Just after the United States entered the present war, on July 14, 1917, Funkhouser put his ban on the "Little American," Mary Pickford's picture that received such acclaim and aroused such feeling against the Germans at that time. He looked at the picture and sent word to the Paramount-Artcraft offices that he would not pass it. A mandamus suit was brought against him and in his answer to it Funkhouser said that his action was influenced mostly by the fact that the picture would offend the law-abiding Germans living in Chicago.

The newspapers of the city and most of the patriotic organizations as well immediately jumped into the fight against the major and he lost the case, the hearing judge ordering that a permit be granted.

In May of this year, when the famous Griffith masterpiece, "Hearts of the World" came to Chicago for its premiere, Funkhouser is said to have ordered personally damaging and drastic cuts. He overruled his censor board, and the picture that had been shown throughout the entire country and with universal endorsement greeted the Chicago public badly emasculated.

"My Four Years in Germany," the Gerard picture, also suffered mutilation at his direction and decision and brought the storm down about his ears heavier than ever.

For eight months the William Fox branch office in the Mallers Building, Chicago, has been the center of the bitterest fight the major has ever had on his hands. Since last fall no less than eight of the more important of the Fox pictures have been the subject of controversy between the major and the film company. Those which aroused the most comment were the cases of "The Spy," "The Rose of Blood," "For Liberty," "The Tiger Woman" and "Cleopatra." Others were "The Conqueror," "Camille," "When a Man Sees Red" and "Du Barry." Before that period there were numerous other differences of opinion between the major and the Fox officials, but it was upon "The Spy" that the producer made his most determined fight and that picture may be said to have marked the beginning of the real warfare between the major and the company.

When "The Spy' was taken to the censor board for a permit, the Major ordered scenes depicting German cruelty eliminated. Inasmuch as the picture had been produced for the very purpose of arousing hatred in loyal American hearts of the barbarisms of the Hun, the producers determined not to yield an inch. In fact, word was sent to

(*Continued on page* 3544)

Exporters to Meet at Hotel Astor

A meeting at which all film exporters have been asked to attend has been set for Thursday, June 6, at the Hotel Astor in New York. At this meeting, which will take place on the eighth floor of the hotel, it is intended to discuss the advantages of organization for mutual protection and benefit, and it is confidently expected that arrangements will be made that will bring the exporters together into a solid association.

The trend of affairs as caused by the war has made a banding of the export men very desirable from many points of view. In fact, according to many of the more prominent exporters, an organization must be effected or the business will be considerably affected in a way not satisfactory to the trade.

The meeting on June 6 has been set for 12:30 P. M.

"Stolen Orders" Opens at Park Theatre

William A. Brady's screen adaptation of the big Drury Lane melodrama, "Stolen Orders," had its first presentation Sunday evening, June 2, at the Park theatre, New York City, and was greeted by a capacity audience.

Written before the war by Cecil Raleigh and Henry Hamilton, the story of "Stolen Orders" looked to the future. It told of the German spy system and revealed a condition of which Americans were skeptical, but which long since has become known as fact.

In addition "Stolen Orders" is interpreted by an all star cast. No less than six stars of the screen appear prominently in its enactment—Carlyle Blackwell, Kitty Gordon, Montagu Love, June Elvidge, Madge Evans and George McQuarrie. Appearing also in "Stolen Orders" are some 20,000 others.

World Loses an Actor to Canadian Army

Maurice Fallet, a French war hero, who upon being honorably discharged from the French army after being gassed at Verdun, came to this country and was engaged by World Pictures, has again enlisted, this time with the Canadian army. He is now with the Second Battery, Light Artillery. Mr. Fallet appeared with success with Kitty Gordon in World Pictures. Not only was Mr. Fallet gassed at Verdun, but he was wounded in other battles and was given the Croix du Guerre for bravery under fire. He is but seventeen years old.

Ohio Board Passes Venus Film

The Ohio Board of Censors has passed "The Triumph of Venus" with very few alterations. This film is being handled by the General Film Company, and Mr. Jack Conant, Cleveland general film manager, says that the local exhibitors are all eager to get bookings on it.

Honor Roll

Last week Motion Picture News published nearly a column of names of men who have recently joined the colors, or are preparing to do so. This week the Honor Roll is swelled by the addition of the following:

A. E. Hoerl, well known through his connection with the Herbert Brenon organization, left New York for Spartanburg last week, where he will become a member of the engineer unit.

Gilbert Malcolm, publicity agent of the Victoria theatre, Harrisburg, Pa., has resigned and gone to Camp Meade, Md., where he is now in training.

Harry Smith, machine operator and electrician of the Colonial in Harrisburg, Pa., and Operator Samuel Micklowitz, of the Victoria, are expecting the call to the colors at any time.

Jake Fried has resigned from the Cleveland Mutual office to enlist in the Aero Corps, and is stationed in Indiana.

John Flaherty, assistant cameraman of the De Luxe Pictures, Inc., has been called to Camp Upton.

Roy King, owner and manager of the King theatre, Perryville, Ohio, has closed his theatre to fight for Uncle Sam and liberty.

F. Flarity, manager of General Film's Albany exchange, and C. D. Hill, branch manager at Indianapolis, have abandoned the office chairs and are now in camp. Theodore F. Holland, formerly a General branch manager, has also entered the fray.

Tom Colby, Cleveland city salesman for Universal, has been transferred from Fort Thomas, Ky., to Camp Wadsworth, S. C.

Oscar C. Binder, assistant auditor for Universal, left last week for Camp Upton.

Richard Nelson, who played a bit in Goldwyn's "Fields of Honor," has been called to a training camp in the South.

Jack Greenbaum, manager of the Alhambra theatre in Cleveland, is having his friends address him at Camp Sherman, Chillicothe, Ohio. He has been assigned to the Medical Corps.

Herbert Kaufman, of Metro's sales force; Jack Bowen, booker, and Robert Elsworth, manager of the film room, left for Pelham Bay last week after a big farewell party given by the Metro New York exchange.

Private Philip Jules Armand, formerly property man at the Metro studio, and who is a graduate of the school of aerial photography, signal corps, was married while on a leave of absence recently.

Idaho Governor's Attitude Threatening

The seventy odd motion picture theatre owners in Idaho are confronted by a grave situation through the threatening attitude of Gov. Alexander of that State, who has permitted his enthusiasm for the sale of War Savings Stamps and Liberty Bonds to cause an order to be issued closing all pool halls until 6 p. m. Gov. Alexander has let it be known that he thinks the theatres should be closed except in the evenings, and theatre men know that he is now working to see that such an order becomes effective.

This is a new matter and has not generally become known to all Idaho exhibitors, but in all instances where they have heard of the Governor's intention, work has been commenced to prevent such a ruling being put in effect. At Boise, the State capital, Herman J. Brown, president of the Idaho Theatre Managers' Association, and owner of several theatres in Boise, is trying to arouse public sentiment by very liberal advertising which sets forth what the film industry has accomplished and the manner in which it is thought of by President Wilson, Charles S. Hart, Director of the Division of Films, and others.

Scarcity of Operators in Pennsylvania

The serious problem of the rapidly decreasing number of motion picture machine operators in Pennsylvania is causing much concern to theatre managers. While Major Murdock, head of the state draft headquarters located at the capitol in Harrisburg, has not yet received information as to whether this class of employe is included among the "non-essentials" who, if within the draft age, are expected to get into war work, the fact that large numbers of operators are volunteering or are being drafted in the regular way, has caused theatre men to lay plans for training older men and in some cases women to operate their machines. The recent ruling of the Department of Labor and Industry, requiring operators to pass rigid examinations in order to qualify for licenses in this state and specifying that no operators may be less than eighteen years old, creates a situation which, in the opinion of wideawake theatre men, threatens a serious shortage of operators unless immediate steps are taken to train substitutes to take the places of the young men likely soon to go to war.

Hayes Named Head of St. Paul Exhibitors

Theo. L. Hayes was elected president of the St. Paul Exhibitors' Association at the annual meeting held May 25. He is manager of the New Garrick theatre and a member of the Advisory Board of the Exhibitors' Service Bureau.

Oliver Rowe, manager of the Blue Mouse, was named as vice-president with Joseph Friendman, manager of the Park as secretary and James Giloswky, manager of the Alhambra, treasurer.

Lesser Buys Griffith Film for West

Is Said to Have Paid a Record Price for "Hearts of the World" —Also Secures Other Productions to Prove His Faith in State Rights Field

NOTHING whatever ails the state rights field of the motion picture industry, judging by the celerity with which Sol Lesser dropped into New York and snapped up the rights of several productions and thenceforward turned his face toward the West and his beloved San Francisco.

Mr. Lesser left New York for the Golden Gate May 30, having made the following important purchases for his West Coast territory: "Hearts of the World," for eleven Pacific Coast and Mountain states; "The Still Alarm," "Nine-tenths of the Law," "The Crucible of Life," "Just a Woman" and "The Grain of Dust."

It is significant that at this time Mr. Lesser is said to have laid out large sums of real money for these productions, and speaks exceedingly well for the state rights field. "It's what you make it," is Mr. Lesser's motto.

All Profits Invested

Mr. Lesser, whose extensive operations in and long connection with the state rights market lend much weight to his word, gave an interesting interview to a Motion Picture News representative upon the much mooted question of state rights and the stability of this branch of the distribution market.

"I have been in the film business since 1907," said Mr. Lesser, "and since 1912, continuously and exclusively in the state rights end of the business. My present working capital, and a very considerable one is required, represents the profits I have made. Furthermore, during this period, I have had many offers from distributing concerns to take franchises for my territory. I have preferred, however, to remain strictly in the state rights business. I am quite as content to remain in it right now as ever before. This, briefly, gives my answer to the many questions raised as the status of the state rights business.

"It is good if you make it so—and, of course, if you get the right product. Few pictures have been available this spring. This factor, quite as much as any other, caused an apparent or real decline in the state rights market. The future, however, looks as good as ever."

Organization Eventual

Mr. Lesser believes that a cohesive organization of the various leading state rights exchanges will eventually be brought about and that this organization will greatly stabilize as well as stimulate the state rights market. Mr. Lesser's arguments are sound and logical. He proposes a sort of buying syndicate. The various percentages allotted to each territory have already been ratified by the organization which he is fathering and which would have been brought to a final point before this had not his illness postponed his activities.

Each prospective purchase will be viewed by all the exchange members of the syndicate. If any members do not want the picture for their territories the syndicate will have the right to purchase it and either assume these territories or else sell the picture to other exchanges outside of the syndicate.

RICHMOND CONVENTION

ARE you going? Well, just about every exhibitor in Virginia or the Virginias will be there "stronger than horse-radish."

The dates are June 13, 14 and 15, and a combination business-pleasure program has been arranged to take the edge off the war-time atmosphere.

The receipts of the convention will be donated to the Milk Fund for the poor babies of Richmond—a good, big reason why the event should be a success.

A galaxy of stars will also be there to help the exhibitors lend brilliance to the meeting.

The basis of Mr. Lesser's successful organization is an elaborate system of bookkeeping which lists each theatre dealt with in various purchases, the price paid and full data showing the success had with each picture. Mr. Lesser is enabled thereby to estimate as accurately as possible the earning capacity of a picture in his territory. In other words, he knows his market. If this rule were followed throughout the state rights market by each exchange the business would soon approach that standardization which it must have in order to succeed and endure.

In connection with the purchases made by Mr. Lesser in the East, it is claimed that he advanced $200,000 for "Hearts of the World" and $50,000 for the other pictures.

Claims New Record

In purchasing the rights to "Hearts of the World," for the eleven Pacific Coast and Mountain States, including California, at a reputed figure of $200,000, Sol L. Lesser, president of the All Star Features Distributors, Inc., is claimed to have paid the highest price ever offered in the history of the industry for state rights to a film production.

In addition to this transaction, Mr. Lesser also invested $50,000 more in rights for the same territory for smaller features, including "The Still Alarm," "Nine-Tenths of the Law," "The Crucible of Life," "Just a Woman" and "The Grain of Dust." This total of a quarter of a million dollars is said to represent the greatest sum of money ever invested at one time by a single state rights buyer.

Such an unusual financial outlay indicates that in the opinion of one of the biggest figures in his branch of the film business, the state rights market is in a very wholesome condition. Mr. Lesser has been recognized for years as one of the two or three most prominent state rights buyers in the country.

The most remarkable feature of the transaction, aside from the large sum involved, is the speed with which the deal was consummated, the total time spent in negotiations having been two hours. This is a notable tribute both to the value of D. W. Griffith's great war film and the quick decisiveness of Mr. Lesser.

The picture will be presented immediately by Mr. Lesser in all the important Coast cities.

California Exchanges Get Behind U. S. Film

The film exchanges of California, combining under the leadership of Sol L. Lesser, have instituted a novel method of booking the United States official six-reel war picture, "The Remaking of a Nation," to the end that all persons and classes may be educated as to what Uncle Sam is doing toward building up our boys in every branch of the service for action "over there."

So that "The Remaking of a Nation" will show in absolutely every motion picture theatre in California, each film exchange has pledged the support of its entire organization to Mr. Lesser, guaranteeing to obtain five bookings per salesman. There are twenty-four film exchanges in San Francisco, which will more than assure the booking of "The Remaking of a Nation" in every California theatre.

Some Cleveland Houses on Part Time

Following the precedent set last Summer, a large number of motion picture exhibitors of Cleveland are operating their shows on an average of two or three nights a week during the hot weather. There are about twenty of the neighborhood houses which have adopted this policy, and they have found it very satisfactory. They claim that they concentrate their audiences in this manner, and lose comparatively little business, while their overhead saving is considerable. The larger houses and the downtown houses continue to run on regular schedule, however.

John C. Graham Goes to Chile

General Foreign Representative of F. P.-Lasky Will Help Form South Pacific Paramount Company —Former Chilean Envoy Interested

JOHN CECIL GRAHAM, general foreign representative of the Famous Players-Lasky Corporation, has gone to Chile to complete the organization of the South Pacific Paramount Company, a corporation which will handle the distribution of Paramount and Artcraft films in Chile, Peru and Bolivia.

Associated with the Famous Players-Lasky Corporation in the enterprise, the headquarters of which will be located in Santiago, Chile, will be a number of prominent local capitalists and business men, headed by the Honorable Edouardo Suarez, former Chilean ambassador to the United States. Mr. Suarez is a man of integrity and high standing, as evidenced by the high position which he occupied, and having become impressed with the magnitude of the film industry in the United States has associated with him a group of men of the same calibre. The completion of the corporate organization will be the result of negotiations started months ago between Mr. Suarez and E. E. Shauer, assistant treasurer of the Famous Players-Lasky Corporation.

In a statement given out before he sailed Mr. Graham said: "The business will be launched by about 125 productions featuring the most prominent stars, and these subjects have been most carefully selected under expert advice as suitable for the theatrical requirements of the countries in which they will be exhibited. The business will be inaugurated along advanced progressive lines, similar to those now in vogue in the United States which have made Paramount and Artcraft household words from the Atlantic to the Pacific coasts. This will include publicity drives and exceptional service to exhibitors, which will no doubt command wide attention as such methods are entirely unheard of in South America at this time. Following the 125 subjects already selected we will continue to supply the market on the basis of at least two new features per week.

"This project is inaugurated under most favorable conditions, as our pictures have been so thoroughly protected at home that but an infinitesimal amount has fallen into the hands of improper parties, and these pictures will be absolutely first run in those countries. Furthermore, we are soliciting the business at a time when a healthy demand exists for our goods, for in my various interviews, from time to time, with theatrical men from both Peru and Chile they have expressed gratification that a high grade product, such as ours, will be available to them on a legitimate marketing basis.

"With this additional distribution point established, we will be represented throughout South America, and it will add one more link in the chain of worldwide distribution which is now practically complete, excepting, of course, enemy countries."

Goldfish Defends Review Board

President of Goldwyn Deprecates Slurs Cast Upon National Body at Recent Session of Federation of Women's Clubs

THE discussion of the subject of censorship indulged in at the recent biennial meeting of the General Federation of Women's Clubs, held at Hot Springs, Ark., has drawn the fire of Samuel Goldfish, president of Goldwyn Pictures Corporation. The effort on the part of several of the speakers to deride or deprecate the value of the services of the National Board of Review is the particular target of a statement by the Goldwyn chief executive, which we reproduce, in part, as follows:

Against this effort to minimize the value of the National Board, I make vigorous personal protest. In behalf of the sincere and earnest men and women who give their efforts to the work of viewing and passing upon pictures, I, as a producer of pictures, desire to indorse the benefits this body has brought and is bringing to the cause of film cleanliness and healthfulness.

Always it is the custom of reformers who seek to introduce a new mechanism to attack the existing one they wish to supplant, and this accounts for the slurs directed at the National Board of Review in the Arkansas conference. It was notable that the women members of this big and powerful organization did not personally engage in or encourage these attacks, which came from imported censors from other States, who hold positions created for them by State political machines.

The National Board of Review has elevated the tone of motion pictures one hundred per cent. It has been the mainstay and backbone of those producers whose inclination is to make clean, wholesome pictures. It has been the deterring mechanism that blocked the way of evil-minded speculators who would have brought ruin to the industry by rushing in and making one or two foul pictures for the quick profits that such productions occasionally earn. I know of no body of men and women more sincere in their purposes or more self-sacrificing in their work than the National Board of Review.

There is to-day in America, for the first time in the history of our nation, a centralized authority. State lines have been wiped out or forgotten; no State is to-day questioning the national viewpoint or the national authority in any manner. A President who is the most remarkable figure in our country's history has, with the backing of the public, become the most powerful authority and master any country has ever had. His Food Administrator is a final authority. His Railroad Administrator is a national instrument who cannot be halted by petty individual claims. His Munitions Administrator is unhampered in authority. His purchasing department centralizes the buying of supplies, and no one other than petty politicians and evicted managements stands to question the wisdom and authority of these men.

I mean by these examples to show our complete nationalization in every respect and to urge the nationalization of motion picture inspection and reviewing through the existing National Board of Review.

Evans Goes to Universal in Minneapolis

C. R. Evans, who has been with the General Film Company for some time, has been engaged by the Universal Minneapolis exchange to take charge of the features of Jewel Productions.

Rothacker Heads Committee on Membership for N. A.

Waterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, and one of the founders of the National Association of the Motion Picture Industry when it was organized in Chicago in July, 1916, has been appointed by President William A. Brady of the National Association as chairman of a membership committee which will have all the Middle West territory under its jurisdiction.

The appointment is a well-deserved recognition of Mr. Rothacker's sincere devotion to the welfare and success of the National Association, and while the field is limited in his territory, it is safe to predict that every prominent film company, as well as the supply and equipment concerns will be listed in the membership rolls of the organization in the very near future. Mr. Rothacker has been given power to appoint his associates on the committee, and an active membership campaign will be inaugurated immediately with a view to securing the support of all important interests whether directly or indirectly identified with the motion picture industry.

President Invited to See "Over the Top"

Elaborate preparations were made by Tom Moore for the premiere of "Over the Top" at the Strand theatre, Washington, D. C., where the big Vitagraph production is booked for an engagement beginning June 3. Invitations were sent by Mr. Moore to President Wilson, the members of the Cabinet, leading military and naval officers and Senators and Representatives.

In addition to the distinguished audience invited for the opening performance, Mr. Moore made arrangements to give "Over the Top" a historic presentation. He had special scenery painted, a section of trench built on the stage, and a company of soldiers, together with a magnificent orchestration, to give the picture verisimilitude.

After making these arrangements, Mr. Moore notified Walter W. Irwin, general manager of the Vitagraph distributing organization, that the handling of "Over the Top" would be made one of the biggest events in the history of theatrical presentations at the national capital.

Altoona Firm Presents a Car to Army

Silverman Bros., proprietors of two motion picture theatres in Altoona, and formerly in control of the Photoplay theatre, Harrisburg, have presented an automobile, which has been equipped with a machine gun and painted all of the colors of the rainbow for "camouflage" purposes, to the headquarters of the Central Pennsylvania recruiting station of the United States Army in Harrisburg. The car, which is exactly like many that are used by the American expeditionary forces in France, will be used to stimulate recruiting in the cities and towns of the district, under the direction of Lieutenant R. W. Lesher.

War Relief Body Launches Its Work

Two Hundred Members of Industry Meet in Los Angeles and Boost New Organization Over the Top—Will Build and Equip Hospital

WITH enthusiasm running high, more than 2,000 representative members of the motion picture industry, drawn from its every branch, gathered in Clune's Auditorium, Los Angeles, Sunday afternoon, May 26, to launch the Motion Picture War Relief Association, a nationwide patriotic movement undoubtedly among the most far-reaching to have been attempted in this country since the entrance of the United States into the present world conflict.

Briefly the purpose of the organization is to lend the co-operative aid of the entire industry as a unit to the government in the prosecution of its national campaign of war relief work. More specifically the association's immediate program involves the raising of funds sufficient to build, equip and maintain a 1,000 bed hospital to cost approximately $185,000. Upon its completion this institution will be turned over to the government to be used by them in caring for invalided men in the trenches and convalescents during the duration of the war.

Nation-Wide Move

When it has ceased to be of further service to the nation, the hospital will revert to the association to be maintained by them for charitable purposes.

Aside from its patriotic trend, the Motion Picture War Relief Association is similar in purpose to the actor's fund, although because of the greater number of its members, its scope will be considerably broader.

The project had its conception in the minds of some of the biggest people of the Los Angeles portion of the industry, and was originally to have been handled by a committee from the Motion Picture Directors' Association. Despite the enthusiasm with which this committee approached its work however, only a few meetings were needed to convince them of the folly of attempting to carry forward such a work on a scale commensurate with the size and importance of the film industry, unless the movement be made nationwide and be conducted with the pledged cooperation of every individual member of its various branches.

It was for the purpose of launching this more comprehensive movement that Sunday's meeting was called; and if previously there had existed any doubt as to the stand of the industry on the war question, the spirit of that houseful of enthusiasts successfully dispelled it. Advised in advance of the purpose of the meeting check books in hand and pens poised, an army of picture people waited for the doors to open that they might give concrete evidence of their sentiment.

Following a concert by the Submarine Base Band from San Pedro, and vocal selections by Master Howard Enstedt and others, the meeting was called to order by Charles Chaplin.

Congratulations Plentiful

Indicative of the spirit with which the meeting was being received by the industry from coast to coast were a sheaf of telegrams addressed to the committee on organization and read to the assembled film folk by Walter Edwards. Wires were received from Douglas Fairbanks, Alan Dwan, Marguerite Clark, Louise Martha Hale, Lee Ochs, and other absent members expressing regret at circumstances which forced them to be away at such a time. A telegram from Martin of the Liberty Theatres Association, spoke of an enthusiastic meeting held by exchangemen and exhibitors and pledged 500 members from those who attended. A wire from James Clemmer of the Clemmer theatre at Seattle, spoke of a similar meeting held there, and promised the support of exchangemen and exhibitors of that city and of the whole northwest. Willis and Inglis made an offer to the association of free offices for such time as they might need them during the period of organization.

EXCHANGES, AWAKE!

Small Town Exhibitors Discarding "Green Horn" Togs and "Perking Up"

EXCHANGEMEN in general recently received a harpoon jab from Exhibitor John C. Green of Canada. All is not green that answers to that name.

And right behind it came an avalanche of "bravos" and "you said its."

And last week MOTION PICTURE NEWS received the following: "I wish to compliment specially the article in March 25 issue by John C. Green. It certainly hits the nail on the head. It is high time exchanges awaken to the fact that all small town managers are not 'green horns.' The sooner they do the quicker they will get whole-hearted support and cooperation from the small-towners, and there are many of them too."

This letter was also from an exhibitor.

Where Do We Go From Here?

These wires were identical in spirit, and unanimous in their expressions of willingness to help in any way outlined by the officers of the association; and coming as they did from people of every branch of the industry in all parts of the country, eliminated for all time any belief that the organization might be local in scope, or its operations confined to any one branch of the business.

Frank Beal spoke briefly of the constitution and articles of incorporation, and characteristic of the crowd and its confidence in the judgment of those minds who had conceived the movement, is the fact that by unanimous vote they accepted both documents as drafted without waiting to hear them read. Also without a single dissenting voice they elected to office those candidates whose names were suggested by the committee on organization.

Twenty-five Directors

Following the election of officers, the business of the association, the raising and disbursing of funds, and the conduct of its affairs, in short its entire government was placed in the hands of a board of twenty-five directors. Of this board, D. W. Griffith was acclaimed president. Six vice-presidents were named in the following order: Cecil B. De Mille, Lois Weber, Charles Chaplin, Mary Pickford, Douglas Fairbanks and William S. Hart. Mack Sennett was made treasurer, and to S. E. D. Taylor was assigned the position of secretary. In addition to these names, other members of the board chosen at the meeting were Jesse L. Lasky, Marguerite Clark, Maurice Tourneur, J. Searle Dawley, S. Rothapfel, Henry McRae, Frank E. Woods, J. Gordon Edwards, W. F. Alder, William D. Taylor and W. G. Bitzer. As each name was read from the list, it was received with a storm of cheers from the assembled throng that fairly rocked the house. Accustomed as these people have been to the adulation of the public, it is doubtful whether they have ever received so delicate a compliment as that implied by the spirit of absolute confidence with which two thousand members of the association unquestionably placed in their hands the government of its affairs.

D. W. Griffith, Lois Weber, Cecil B. De Mille and Mary Pickford delivered addresses setting forth the reasons for organizing, the purposes of the association and its aims, and urging upon all members a deeper and more complete sense of their responsibilities, the duties incumbent on them as Americans, and the service which their own heartfelt sentiments must command them to perform in their role of the men behind the men behind the guns. Although these were the principal speakers of the occasion, a number of other

(*Continued on page* 3546)

Buhler to Run Stanley House

Appointed Managing Director by Jules E. Mastbaum — Is Theatrical Executive of Wide Experience and Proved Ability

ANNOUNCEMENT was made last week by Jules E. Mastbaum, president of the Stanley Company, that Frank W. Buhler, one of the most widely known theatrical men in the East, had been appointed managing director of all the theatres under the control and direction of the Stanley Company of Philadelphia and its affiliated enterprises. Throughout theatrical and motion picture circles in that city there was heard general expressions of pleasure over the fact that Mr. Buhler's ability has been thus signally recognized.

Mr. Buhler was born in Savannah, Missouri, and will be thirty-seven years old this fall. From early years he displayed an aptitude for the theatrical business, combined with a genuine talent for music. As a young man he was at the head of a dramatic stock company. Later he became engaged in the motion picture business with Harry Davis of Pittsburg and in 1908 was transferred by Mr. Davis to Buffalo, N. Y., as manager of the Davis house in that city. In December of the same year, Mr. Buhler came to Philadelphia and was associated with Alexander R. Boyd in the Bijou Dream and later the Regent theatre. Later he became managing director of the Central Market Street Company, operating a chain of theatres on Market street, all of which, under his supervision, became successful motion picture houses.

In his new position as managing director of the Stanley Company, Mr. Buhler's ability as an executive and organizer will have a wider scope. There are few men besides himself possessed of the necessary requisites to handle the work of this corporation, which includes in its lists many theatres in this city, New York, Atlantic City and other cities and towns in Pennsylvania, New Jersey and other states. That he is finely equipped to undertake the task is conceded by all who know him.

F. W. Buhler Has Been Appointed Managing Director of the Stanley Theatres

The Stanley standard of music will be fully maintained by Mr. Buhler, who is himself a deep student of musical harmony. Another feature of theatre buildings in which he is considered an expert is the ventilation. He studied this under the best men in the country in this line and it is safe to conclude that every theatre that is under his supervision will have the proper ventilating system installed if it is not there already. While these are but a few of the special gifts possessed by the new managing director, his executive ability is prodigious and this is combined with a thorough knowledge of the theatrical amusement business from every angle.

"Still Alarm" Booked Over Keith, Loew Circuit

The Pioneer Film Corporation announce that "The Still Alarm" which this company is now exploiting on the independent market, has been booked over the Keith Circuit of theatres in and about New York and over the Marcus Loew Circuit. It is also scheduled for a run at Coney Island.

Other sales reported recently on this production are: To the Pioneer have sold California, Arizona and Nevada to Sol Lesser of the All Star Features Film Corporation; Washington, Oregon, Idaho, Montana and Alaska to the First National Exchange of Seattle; Colorado, Utah, Wyoming and New Mexico to the First National Exchange of Denver; Ohio and Kentucky to the Hatch Film Corporation; Western Pennsylvania and West Virginia to the Hatch Film Corporation; Maryland, Delaware, District of Columbia, Virginia and North Carolina to Sidney B. Lust of Super Features, Inc., Washington, D. C., and South Carolina, Georgia, Tennessee, Alabama and Florida to the Special Features, Inc., of Knoxville, Tenn.

Menessier's Art to Adorn Nazimova Picture

Mme. Nazimova's next multiple-reel Screen Classics, Inc., picture will be a screen version by Albert Capellani and June Mathis of "L'Occident." The actual filming begins June 10 under the direction of Mr. Capellani. Henri Menessier, the French technical director, has been engaged by Maxwell Karger, studio supervisor, as a part of the Nazimova organization, and he has already completed the art-drawings of sets and scenery which will be followed in the production of "L'Occident." E. J. Shulter is now in charge of the actual execution of these plans. Menessier, it will be remembered, was an artist of note before coming to America, having exhibited original paintings in the Paris Salon.

Charles Bryant will again have the role opposite Mme. Nazimova, while Richard Barthelmess will have the juvenile lead. Sally Crute and E. L. Fernandez will also be seen in the cast.

Tourneur Defends Prominence of Directors

Maurice Tourneur, who formed recently, his own independent producing company, and who is now completing the final scenes of "Sporting Life," companion piece to "The Whip," in commenting upon the progress made by directors, said:

"The charge is made that to substitute the prominence of the director for the player is but to shift stars—and is therefore no cure for the star system evil. This is obviously not true. The director is the man who paints the dramatic picture. Give him a bigger canvas and recognition and he will do bigger things, but make him paint around the limitations of a certain player and you curb him.

"Let us not forget that the director and the scenario writer must be the big factors of the photoplay's future."

World Pictures Has a New Advertising Artist

Claire Wille, a recent graduate from the art department of Cooper Union, has accepted a position in the art section of the advertising department of World Pictures. Miss Wille takes the place left vacant by the drafting into the army last week of James MacDonald, who for two years was the World Pictures advertising department's artist.

Cleveland Likes "My Four Years in Germany"

"My Four Years in Germany," the film version of Ambassador Gerard's book of the same name, has just completed the second week of its four weeks' engagement at the Opera House in Cleveland.

Anna Held Sees "Joan" from Sickbed

Anna Held, the noted French actress, who is lying probably on her deathbed at her apartments at the Hotel Savoy, suffering from a rare disease of the bones, saw Mabel Normand in "Joan of Plattsburg" one day last week. The showing was arranged for Miss Held by her personal physician, Dr. Donald McCaskey, as a surprise and a diversion from the stressful routine of the sickroom.

Christie on Way East

Charles H. Christie is on his way from Los Angeles to New York. Although it is Mr. Christie's semi-annual business trip he will combine work for the Red Cross with that of his own interests in all the cities in which he stops.

Industry Scores in Red Cross Drive

Final Returns Come in Side by Side with Praise for Tireless Workers Who Helped Make It Success—Eighty-first Street Theatre Up in Front

No sooner had the Red Cross drive ended than reports began to arrive of the glorious work accomplished by the Allied Theatrical and Motion Picture Team, of which William Fox was captain. The team has been credited officially with raising $1,024,618 for the cause, and this is well in the neighborhood of the amount predicted by Motion Picture News last week.

First honors among the motion picture theatres of Manhattan goes to the Eighty-first Street theatre, which collected $17,905. It is said this sum was surpassed only by the Palace, Broadway's leading vaudeville theatre.

No slackers have been found. They all classified in the "useful" class.

Compliment to Fox

A remarkable tribute to the organization powers of William Fox is paid in a letter by Sydney S. Cohen to Motion Picture News. It may explain in part why the American Red Cross Drive, in so far as the motion picture people are concerned, was such a success. Mr. Cohen, in part, said:

"In a period of about ten days, Mr. Fox gathered about himself a staff of a few men and women whom he quickly enthused and a most remarkable organization was developed through his dynamic power and ability. My own personal services were infinitesimal and virtually nil. A great amount of good work was done by Samuel Berman, Secretary of the Exhibitors League of the State of New York, John Manheimer, who was the General of the Manhattan Division, William Brandt, General of the Brooklyn Division, John J. Wittman, General of the Bronx Division, Samuel Sheer, General of the Queens County Division, and Charles Moses and Samuel Peyser, Colonels of the Richmond County Division. These generals in turn had the help and assistance of a great number of exhibitors who were made colonels of zones in different parts of the Greater City, these men enlisting the services of exhibitors operating theatres in their particular zones, who were made captains."

Elliott Springs Surprise

Probably the biggest surprise in the drive for Red Cross funds conducted under the auspices of the Allied Theatrical and Motion Picture Team was the big sum turned in by the Industrial Committee of which Frederick H. Elliott, executive secretary, National Association of the Motion Picture Industry, was chairman.

The Industrial Committee was the last one to receive consideration by Captain William Fox and Lieutenant Winfield R. Sheehan, who on the second day the headquarters were opened, called Mr. Elliott into conference with a notice that he had been appointed to organize the industrial campaign with a view to securing subscriptions from the employees of the theatrical profession, motion picture industry, vaudeville artists, the music publishers, employees of the motion picture theatres, film exchanges, wig makers and costumers and the various motion picture circuits in Greater New York.

The task of securing pledges of employees of theatrical, motion picture and allied interests was admitted by everyone to be a big one. Captain William Fox was frank in his expressions in regard to the selection of the committee with Frederick H. Elliott at the head, to organize the employees in a quick and effective manner so that the Industrial Committee could roll up a big total for the Red Cross Second War Fund.

Within a period of four days, Chairman Elliott had the various committees and divisions organized and the results are shown by the fact that $80,023.69 was raised by this committee, coming only from employees of the professions, trade, and industries listed by the Industrial Committee. The motion picture employees lead the list with a total of $63,938.69.

Bigall Wires President

On Monday, May 27, William Bigall, of the Irving theatre, Brooklyn, wired President Wilson as follows: "The Irving theatre patrons, in a district commonly known as a German neighborhood, went over the top for democracy, justice and liberty for the amount of $1,135.96 in the second Red Cross Drive." The President's secretary replied and congratulated Exhibitor Bigall.

The Bronx section of the Allied Theatrical and Motion Picture Team also marked up a good score. John J. Wittman, of the Cinema Exhibitors of Bronx County, was chairman.

William Brandt, in speaking of the drive, said: "I wish to express my admiration for the leadership of Wm. Fox and to add my opinion that the credit for the success of the drive is entirely due to him.

"Mr. Fox was the inspiration of every man and woman on the team. By his example of "twenty-four hours a day" working, his aggressiveness, determination and ability, he was a veritable human dynamo, radiating energy into every person with whom he came in contact.

"What Mr. Fox has accomplished in elevating the Motion Picture Industry, in the minds of many who were previously more or less unacquainted with the men in it, time alone will show. For this, entirely apart from the wonderful good he has done for our boys overseas, he is entitled to the hearty unanimous thanks of the industry."

WHAT THEY DID

The Cleveland branch of the Fox Film Corporation subscribed $588 to the Victory Chest Fund in addition to excellent Red Cross work.

E. H. Goldstein, chairman of the F. I. L. M. Club Collection Committee, reports that every exchange employee has contributed his bit, and that he can report 100 per cent. Twenty-three exchanges are included.

As an aftermath of the Red Cross drive a checkup shows that every employee of the Universal Film Manufacturing Company, at the main office, 1600 Broadway, New York City, the Fort Lee Studio and at Universal City contributed to the fund.

Add the name of Edward Earle, Vitagraph star, to the roll of Hard Work Done in the Red Cross drive. Eddie was drafted for theatre appeals by the Allied Theatrical and Motion Picture Team and he went willingly to as many theatres as he could reach.

Elsie Ferguson, Artcraft star, posed as a Red Cross nurse on the Public Library steps, Fifth avenue and Forty-second street, for James Montgomery Flagg, the artist. Mr. Flagg sketched a likeness of the actress as the crowd watched, and when the portrait was finished Miss Ferguson auctioned it off. A final bid of $3,000 took the sketch, whereupon the money was turned over to the Red Cross.

General Film's part in the American Red Cross second war fund drive resulted in contributions totaling $1,500 from the New York headquarters office and New York exchange. Its donations were placed to the credit of the Allied Theatrical and Motion Picture Team through the F. I. L. M. Club branch manager, J. A. Hammell, in charge of General's collections, reporting to that branch of the team.

With total contributions running high into thousands of dollars, Goldwyn Pictures Corporation is in the van of motion picture companies 100 per cent. subscribed to the second war fund of the American Red Cross.

One of the important contributors to the success of the Red Cross campaign was Florence Deshon, who did yeoman service as an auctioneer during the closing day of the drive.

Richmond Expects Stars as Guests

According to information from Richmond, Virginia, last week, that city expects to entertain many stars of the screen on June 13, 14 and 15. These are the dates of the convention of the Virginia Motion Picture Exhibitors, the crowning feature of which will be a motion picture ball on Saturday night, June 15.

Twenty-six booths, it is said, will be arranged in Gray's Armory, each showing the latest appliances for the projection of pictures, the exhibition being intended to combine interest and instruction.

The exhibitors have decided to donate the receipts from this three-day exhibition to the milk fund for the poor babies of Richmond. Music has been arranged for and the exhibitors expect the event to be one of the most successful of its kind.

"Amen," Says W. H. Company

Recent Statement by J. D. Williams on Subject of Counterfeiting Draws Comment from Official of Organization

THE recent statement by J. D. Williams, manager of the First National Exhibitors' Circuit, published in MOTION PICTURE NEWS, in which Mr. Williams branded as "counterfeiting" the practice of some distributors in revamping and re-issuing previously successful films, has elicited the following comment from W. H. Productions Company:

"We agree with Mr. Williams that steps should be taken to blot out the evil of counterfeiting and misrepresenting films to the public and we hope we can be of some assistance to Mr. Williams toward securing satisfactory results.

"Counterfeiters and those who practice fraud should receive their just deserts and for Mr. Williams' edification, W. H. Productions Company, from its inception, has taken the stand to do everything possible to stamp out the evil and we desire to be among the seven producers appointed so that we can give all the assistance possible to help eliminate this evil in the industry, primarily because we have been a leading factor in re-issuing famous pictures with famous stars which have met with tremendous success throughout every section of the country and which have caused a number of unprincipled people in the industry at various times, to endeavor to take advantage of W. H. Productions Company.

"Mr. Williams is a BIG man with BIG ideas, and we do hope that his latest BIG idea will make a success for him. It is about time. If everybody engaged in this industry were as reputable as some of Mr. Williams' associates in the First National Exhibitors' Circuit, we would soon get rid of the counterfeiters and those who practice fraud. Many of his associates have bought our re-issues, prints from original negatives and are also using all of our advertising literature, and from reports we have received, these re-issues are meeting with the approval of the public. For Mr. Williams' further edification, the following is a list of First National Exhibitors' Circuit members who are handling our product:

"John Kunsky, a member of First National Exhibitors' Circuit, Madison Theatre Building, Detroit, Mich.

"H. Schwalbe, a member of First National Exhibitors' Circuit, Thirteenth and Vine streets, Philadelphia, Pa.

"Nathan H. Gordon, a member of First National Exhibitors' Circuit, 20 Winchester street, Boston, Mass.

"Jake Wells, a member of First National Exhibitors' Circuit, 176 Marietta street, Atlanta, Ga.

"Jake Wells, a member of First National Exhibitors' Circuit, Lyric Building, Richmond, Va.

"Tom Moore, a member of First National Exhibitors' Circuit, 419 Ninth street, N. W., Washington, D. C.

"T. E. Larsen, a member of First National Exhibitors' Circuit, Empress Theatre Building, Oklahoma City, Okla.

"We are now successfully covering the country with our latest series of re-issues of the famous Charlie Chaplin re-issues, re-issued because the public demand them again and again in preference to a great many new pictures—re-issues sold as re-issues—and which save and make money for the exhibitors and tend to cut down some of the enormous rental prices for some pictures.

"The trade concedes that Thomas H. Ince and Mack Sennett are two of the greatest directors. Every production re-issued by W. H. Productions Company to date has been produced by either of these two men. They are all productions that made the particular star in them famous. Three-fourths of the exhibitors in this country are booking these re-issues and their box office reports are criterions as to how the public is taking to them. In many cases, by renting W. H. Productions Company's re-issues, exhibitors are enabled to book high class features on the same program at smaller rental prices. You see, W. H. Productions Company has neither production costs, inflated salaries nor wasteful expenditures and these facts conclusively prove that Mr. Williams labors under an hallucination when he states that re-issues have served their full duty from a standpoint of entertainment and money-making. If Mr. Williams had clarified his statement in last week's trade papers, he would not have placed himself in a position now of calling three-fourths of the motion picture exhibitors in this country, who not having theatres on Broadway, cannot afford to pay the prices necessary to the success of Mr. Williams' enterprise, swindlers and thieves.

"We beg to recall to Mr. Williams' mind that on March 7 he approached, in the Astor Hotel, Mr. Simmons of W. H. Productions Company, with the following conversation: 'Simmons, we have a very good organization in New York. Can't we get together to handle your re-issues through our exchange in New York on a percentage arrangement?' Mr. Simmons informed Mr. Williams that as we had our own exchange in New York, it would not be advisable to make other arrangements for handling our product here.

"W. H. Productions Company is placing not only on all advertising matter but on the film itself, not only the new title, but the original title from which the new title has been adapted so that the public can become familiar with these re-issues, because in the majority of cases they are meeting with more success than a great many of the new productions. They are classics and in their reconstructed form surpass in every way the original production."

Ft. Hancock Soldiers See Metro Pictures Free

Through the generosity of Richard A. Rowland, president of the Metro Pictures Corporation, Metro pictures are being shown free of charge every Saturday night to the soldiers at Fort Hancock, one of the fortresses guarding New York City. The opening picture was "Outwitted," with Emily Stevens as the star.

As the post is somewhat off the beaten track, it has not been regularly visited by the entertainers who are so often seen at other camps. This need of entertainment came to the notice of Miss Elaine Sterne, a First Lieutenant of the National Honor Guard. Miss Sterne consulted June Mathis of Metro's scenario department, who in turn consulted Mr. Rowland, with the result that the boys are assured of motion pictures every Saturday night.

"The Kaiser" Enters Small Nebraska Town

"The Kaiser," Jewel production, in its march to screen success, has invaded the small town of Merna, Nebraska, where it has been booked for the Opera House, operated by W. H. Jones, for June 20.

In a letter to MOTION PICTURE NEWS, Exhibitor Jones said: "I would like for you to mention the fact that I have booked 'The Kaiser, the Beast of Berlin.' The city of Merna has only 450 inhabitants, and I think at the price I have to pay for the picture I am due for the asylum, don't you?"

To Show Pictures at the Brooklyn Ice Palace

The management of the Brooklyn Ice Skating Palace, Bedford and Atlantic avenues, has decided to present high-class motion pictures at the big amphitheatre during the summer months. It is possible that the showing of pictures will be the permanent policy.

Williams Asks Opinions of Seven Leading Producers

Seven of the leading powers of the motion picture industry have received copies of an open letter addressed to them by J. D. Williams, manager of the First National Exhibitors' Circuit, on the subject of reissuing old films with new titles.

Some of the points covered in Mr. Williams' letter run substantially as follows:

"The prestige of the motion picture industry as a whole is being seriously compromised by the actions of a few people, more notable for their greed than their honesty, who are putting out successful films of three and four years ago under new titles with the deliberate effort of leading the public at large to believe that they are seeing new productions.

"I hereby appeal to you as men who have expended years of energy and millions of dollars for the purpose of putting the business of making and marketing motion pictures on the high plane that it now occupies to express yourselves regarding this decidedly questionable practice.

"It appears to be high time that the facts in the case were given thorough consideration and a definite policy agreed upon to combat an evil that will cause you no little annoyance and loss of both money and reputation if it is allowed to proceed.

"Two of the big stars who have been made targets in this campaign of guerrilla warfare are William S. Hart and Charlie Chaplin. Trading on the renown that these exceptional artists have achieved after many seasons of hard work, and on the money that men of your calibre have lavishly expended to exploit their productions, a small group of *sure thing gamblers* have gotten hold of the negatives that Hart and Chaplin made when they first started work before the camera, and are putting out reprints of the old stuff under new titles that are palpably designed to deceive the unwary film fan.

"This is not only contrary to all decent business ethics, but I believe it is in direct violation of the state and federal law forbidding false and misleading advertising.

"Gentlemen, where do you stand on this question?"

Eighty Simplex Projectors Sold in Australasia

A recent report received by the Simplex Company from the Australasian Films, Ltd., Sydney, Australia, distributors for the machines in the Island Continent and in New Zealand, indicates a very satisfactory demand for the Simplex Projectors in the Antipodes. The report records the sale of eighty machines in all principal cities in every State of the Commonwealth and in New Zealand, covering a limited period.

"While these sales are very satisfactory considering the present difficulties of transportation," says E. M. Porter, general manager of the Simplex Company, "we are particularly gratified, as we have every reason to believe that in normal times the number of machines placed by the Australasian company would have been more than double."

In and Out of Town

Sol Lesser after making several purchases on the independent market, including territory on "The Hearts of the World," left New York last week for San Francisco.

Leon Victor and Daniel L. Martin, who are handling the exploitation of "Hearts of the World" for the Doll-Van Film Company, Indianapolis, in the Indiana and Kentucky territory, are in New York. They leave for Indianapolis the latter part of this week.

William Steiner, founder of the Jester Comedy Company, has returned to New York after several weeks' absence, on a tour of the exchanges throughout the country.

Harry Rapf, producer, left last Thursday for Chicago to confer with Western buyers on the disposition and exploitation of his two productions, "The Accidental Honeymoon" and "The Struggle Everlasting."

Charles C. Pettijohn, general counsel for the Exhibitors-Affiliated Association, left New York last week for a swing around the circuit, embracing the recent acquisitions to the membership of the Affiliated plan.

Louis B. Mayer has returned to New York after a short vacation spent in the Maine woods.

Harry K. Lucas, representing the Precision Machine Company in the Southern territory, was in New York last week calling on old friends. Mr. Lucas is one of the most prominent dealers in accessories represented in the South.

Among the district managers of the Famous Players-Lasky Corporation who were in the city last week attending the special meeting of district managers were: Harry Ascher, Boston; William E. Smith, Philadelphia; James Steele, Pittsburgh; Max Goldstine, Chicago; A. D. Flinton, Kansas City; C. E. Tandy, Atlanta; Louis Marcus, Salt Lake City; Herman Wobber, San Fransisco.

Benjamin Amsterdam, Master Film Company, Philadelphia, dropped in on New York last week to look at the current offerings on the independent market.

Charles Harden, E. and H. Film Company, Atlanta, is in New York. Mr. Harden is a prominent buyer in the South.

Changes in Arrow

Robert Priest and Walter Hoff Seeleye have severed their connection with the Arrow Film Company, which will in the future be handled by Doc Shallenberger alone.

OUR FLAG'S BIRTHDAY

Is There an Exhibitor with Soul So Dead Who Will Not Observe June 14 in Manner Befitting Our Nation's Pride?

ON June 14, 1918, our flag, the Star Spangled Banner, will be one hundred and forty-one years old—old, but ever young. We call it Old Glory, because behind it is a spirit of glory in doing right and in living right. It has ever stood for the best—the right—and its red, white and blue have floated to the breeze even more proudly in the face of adversity. It has never been unfurled in a cause other than of liberty and righteousness.

Exhibitors will find a wonderful opportunity in this day to give our Flag a birthday celebration in keeping with its place. Let your orchestras play the National Anthem and invite your audiences to sing it. The songs our boys sing on the march and in the trenches will not be out of place.

We can make this one of the most momentous Flag Days in the history of our country—and will all feel better for doing it.

Let's do it!

F. P.-Lasky Managers End Session

After a session of six days devoted to the discussion of plans for the season of 1918-19, the Famous Players-Lasky Corporation district managers adjourned their meeting last week. The session was called by Walter E. Greene, managing director in charge of distribution, and those who attended were:

Harry Asher of Boston; William E. Smith, Philadelphia; Jomes Steele, Pittsburgh; Max Goldstine, Chicago; A. D. Flinton, Kansas City; C. E. Tandy, Atlanta; Louis Marcus, Salt Lake City and Herman Wobber, San Francisco. The session was inaugurated by an address from Mr. Adolph Zukor, who congratulated the men present on the success that had attended the present year's method of distribution under the star series plan. This plan, first inaugurated by Artcraft Pictures Corporation on the release of the Mary Pickford productions a year and a half ago, was expanded to include both Paramount and Artcraft commencing last August 5.

The new season's star series, Mr. Walter E. Greene announced, will commence on September 1. In addition to the popular Paramount and Artcraft stars in the present year's list, six new artists will appear in the new season's productions. Their names and the number of pictures to be made by each will be announced in these columns soon.

In addition to a thorough discussion of film conditions in this country, an outline of the world distribution of Paramount and Artcraft pictures was made.

At the conclusion of the meeting, Mr. Al Lichtman, general manager of distribution, announced that a series of territorial meetings of the Famous Players-Lasky Corporation Branch managers and Salesmen will be held under the auspices of the various district managers commencing about June 15. In this manner every member of the Famous Players-Lasky Corporation from President Zukor to the employes of all the exchanges, according to Mr. Lichtman, will be made thoroughly conversant with the policies of the company and its entire sales plan of distribution.

Although final details of the new year's plans will not be made public for several weeks, it is said that there will be regularly released three big features each week in addition to which a number of the most famous features of the past will be reissued under a novel arrangement, which should prove highly profitable to exhibitors.

Marion Davies Signs with Select Pictures

Confirming earlier reports Select Pictures Corporation announces the acquisition to its ranks of Marion Davies, who has signed a contract calling for the production of six pictures during the first year.

According to the terms of the contract, "Cecilia of the Pink Roses," which has just been produced under the direction of Julius Steger with Miss Davies as the star, is included as the first of the six productions in the series.

The large amount of advertising and publicity issued on "Cecilia of the Pink Roses," coupled with the fine reception given the picture at its first private showing recently, resulted in its being booked for the week of June 2 by the Rivoli theatre, and its booking for simultaneous showing during the same week, starting June 3, in all of the Loew theatres in Greater New York.

Miss Davies is a noted beauty of the stage, having appeared first, while still in her teens, in the chorus of a Broadway musical comedy. From that first season Miss Davies has climbed steadily upward. Soon she was given speaking parts, and these were followed by leading roles. She has been prominently featured in "Chin Chin," "Ziegfeld's Follies," "Oh, Boy," and "The Century Girl."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Films Spread Fraternal Spirit

Fox Office Substantiates Press Dispatch Which Stated That Pictures Had Succeeded Where Diplomacy Failed

A RECENT United Press dispatch from Rio de Janeiro says that motion picture dramas are succeeding in the Latin-American republics where diplomats have failed. This broad assertion has drawn the approval of the foreign department of the Fox Film Corporation, which observes that although films from the United States have always been quite popular in South America, it was the war—when it was merely a European war, two or three years ago—that gave the great impetus to the photodramatic product of this country and opened the eyes of Brazilians and others to the real state and mode of life in the United States.

A Fox statement points out that William Fox was a pioneer in the development of the South American film trade. Although the corporation has exchanges in more than a score of centers aboard, the first branch that was opened outside the United States was the Rio de Janeiro office. A Fox representative who returned a short time since after a long tour in the countries under the Southern Cross says that any one who has lived for any considerable period in Brazil, particularly, will agree emphatically with this statement:

"Much has been said and written about the tightening of Pan-American ties. Conventions there were at which representatives of more than twenty western continent republics banqueted and made speeches. Commercial interests strove to weave tight the web of business relations.

"Diplomats multiplied plans and policies for the common acceptance of the Monroe Doctrine. The press of the two continents clamored for a solidification of American interests. But the man 'who is putting it over' is the impresario of the celluloid stage."

The Fox offices declare that the basic reason for the remarkable success of our pictures in Latin-America is the insistence of the United States film producer upon action. As the dispatch said, George Walsh, the athletic star of the Fox forces, is extremely high in the favor of Brazilian picture "fans" because he is always "doing something." The Fox foreign department predicts that European-made photodramas will never regain the hold they once had in South America now that our own productions have displayed their merit.

Laemmle Has Message of Cheer

Universal President, Back from Long Trip, Optimistic Over Conditions —Prohibition and High Booze Prices Are Factors, He Says

FILLED with enthusiastic optimism over the prospect of the immediate return of prosperous conditions in the film industry, Carl Laemmle, president of the Universal Film Manufacturing Company, returned to New York on May 26 after one of the most extensive business trips he has made in years.

Notwithstanding huge advances in the cost of living and in the price of essentials Mr. Laemmle declares nearly everybody appears to be well supplied with money.

"I attribute the plentiful supply of money in the hands of the public," he explained, "to the fact that the great majority have learned to economize in living expenses by eliminating the non-essentials and cutting waste to an irreducible minimum. The people seem to believe, however, that the eliminating of expenditures for entertainment is not economy but that such action is dangerous.

"In my talks with numerous men who have made a study of the psychological question they take the stand that the people are following the proper procedure. In spending money for entertainment during their hours of play they are safeguarding their hours of work. They are going to their labors in a happy frame of mind in which they can accomplish the most with the least effort."

Thousands of dollars heretofore spent for liquor now is finding its way into the box-office of theatres, according to Mr. Laemmle. He says this does not apply only in the States where the Prohibition forces have won their fight, but is apparent in the cities where the saloons still flourish. His explanation and the explanation of others who have made a study of the question is that the saloonkeepers in some localities have raised their prices to such an extent as to be charged with openly profiteering.

"Men who, one year ago, spent two and three dollars daily over the bar, have become teetotalers. Not because they wanted to cut off their supply of liquor, but because they refuse to pay prices they consider exhorbitant. The result is that this money goes largely for other forms of entertainment."

During his trip Mr. Laemmle remained at Universal City for two weeks, during which time he went very thoroughly into the production end of the big company controlled by him. He personally impressed upon the staff at Universal City that the demand of the public is for better pictures all the time. And he told the members of the staff that the Universal Company meant to give the public that which it desires.

Mr. Laemmle informed the studio management that it was his intention to make Universal Special Attractions the talk of not only the industry itself but of the general public.

"That name 'Universal Special Attractions,'" said Mr. Laemmle, "must stand for the best pictures produced. It must be one name that may be advertised as a trademark and the people must know that back of the trade-mark at all times are productions of merit."

New Tax Bill Gets Hearings June 6

It was announced by Chairman Claude Kitchin, of the House Ways and Means Committee, last week that the public hearings on the new Revenue Tax Bill would be started June 6, and that representatives of industries desiring to be heard should communicate with the committee for assignments of time. Only one representative from each industry will be permitted to speak, it is understood.

A meeting of the producer and distributor divisions of the National Association was called for Tuesday, June 4, to discuss the attitude of the producers and distributors toward the new bill.

Gerard Film Shown at Nat. Cash Register Plant

"My Four Years in Germany" was booked by the First National Exhibitors' Circuit for a day's showing last week at the big plant of the National Cash Register Co., at Dayton, O. The picture is said to have aroused the greatest enthusiasm among the employes, for whose enjoyment the executives of the company arranged the showing.

"Keep Funkhouser Out!"

(Continued from page 3535)

Funkhouser when a compromise was suggested, that not a frame would be cut from the picture.

The Federal courts promptly granted an injunction restraining the city officials from interfering with the exhibition of the picture, and its wide showing in Chicago undoubtedly had a strong effect in awakening the city to the dangers of German espionage and to the prevalence of Teuton propaganda.

A "white" permit was denied for "For Liberty" until four ridiculous "cuts" had been made in titles. Again the company sought relief in the courts. Now this picture, with its stirring appeal for the highest standard of patriotism, is being shown in many Chicago theatres.

Funkhouser's objections to "Cleopatra" caused comment from every quarter of the United States. The censor ordered hundreds of feet cut from the film. The courts were resorted to again and when the production was offered to Chicago a few days ago the critics found themselves unable to detect the pruning ordered. Major Funkhouser endeavored to make this picture an issue in his fight to retain control of censorship in the city council when an ordinance to clip his power was introduced. He showed "cut-outs" from it to the aldermen, who then insisted upon viewing the whole picture. Their decision was against the Major.

It required five weeks to obtain a permit for "The Conqueror," while the title alone prevented the issuance of a "white" permit for "Camille." The same was true in the case of "Du Barry." The twelve members of the censorship board suggested three or four minor cuts in "The Rose of Blood," and recommended a permit. Overruling them, the Major rejected the picture in its entirety. This case is still in the courts.

What Kind of a Fellow Is—Sherry?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

IT'S a shame that it seems to have become an unwritten law that nothing approaching "news" should enter these near flashlight studies of picture men.

We almost broke the rule last week in discussing J. Stuart Blackton when we let slip the news that he is preparing to start work on a patriotic spectacle as successor to "The Battle Cry of Peace" and "Womanhood."

But even so, that news beat was somewhat of a slip of the pen. We'll have to regard it so, and in a few weeks we suppose we'll have to give page heads in a surprised sort of way to the press agent's announcement to the trade that J. Stuart Blackton is staging a new propaganda spectacle.

But this is one week when we would like to borrow the function of the news pages.

We would have liked the job of backing William L. Sherry into a corner and asking him just what he means by his plans to establish a new chain of exchanges.

Yes, we know that is a subject which has already been covered in the news columns. But we don't believe that the matter-of-fact news stories have told half the story.

We suspect that behind that restrained Sherry smile plans are brewing more definite and even greater than the mere establishing of a new Exchange system.

We think that William L. has something up his sleeve—or concealed behind that neatly trimmed mustache.

And we have only a hunch to base our suspicions on—a hunch born of the impression we have always carried regarding William L. Sherry's status in this great and glorious motion picture industry.

It started back in the days when we made our own bowing acquaintance with the fillum game.

One of the biggest things we became acquainted with was the William L. Sherry Feature Film Company. Its chief activity was the distribution of Famous Players pictures in these Eastern parts; but we remember that the hazy impressions of those days used to leave us often wondering whether the William L. Sherry Feature Film Company didn't often overshadow the Famous Players Company in importance.

Then came the formation of Paramount. Through its executive personnel and producing units Paramount naturally deserved ranking as important—but—film men of the time will tell you that it sounded a whole lot more important when one remembered that the William L. Sherry Feature Film Company was actively interested.

And so on to the present day, which finds William L. one of the largest individual stockholders in Paramount.

William L. Sherry has always had a place up front on the seats of the mighty in this game, and if he is starting something new—well, it isn't going to be "just another one of those things."

For our personal appraisal of the man we relied on two employes. The first one we hinted our desires to replied:

"Sherry? Why, he's the greatest boy that ever lived. He's——"

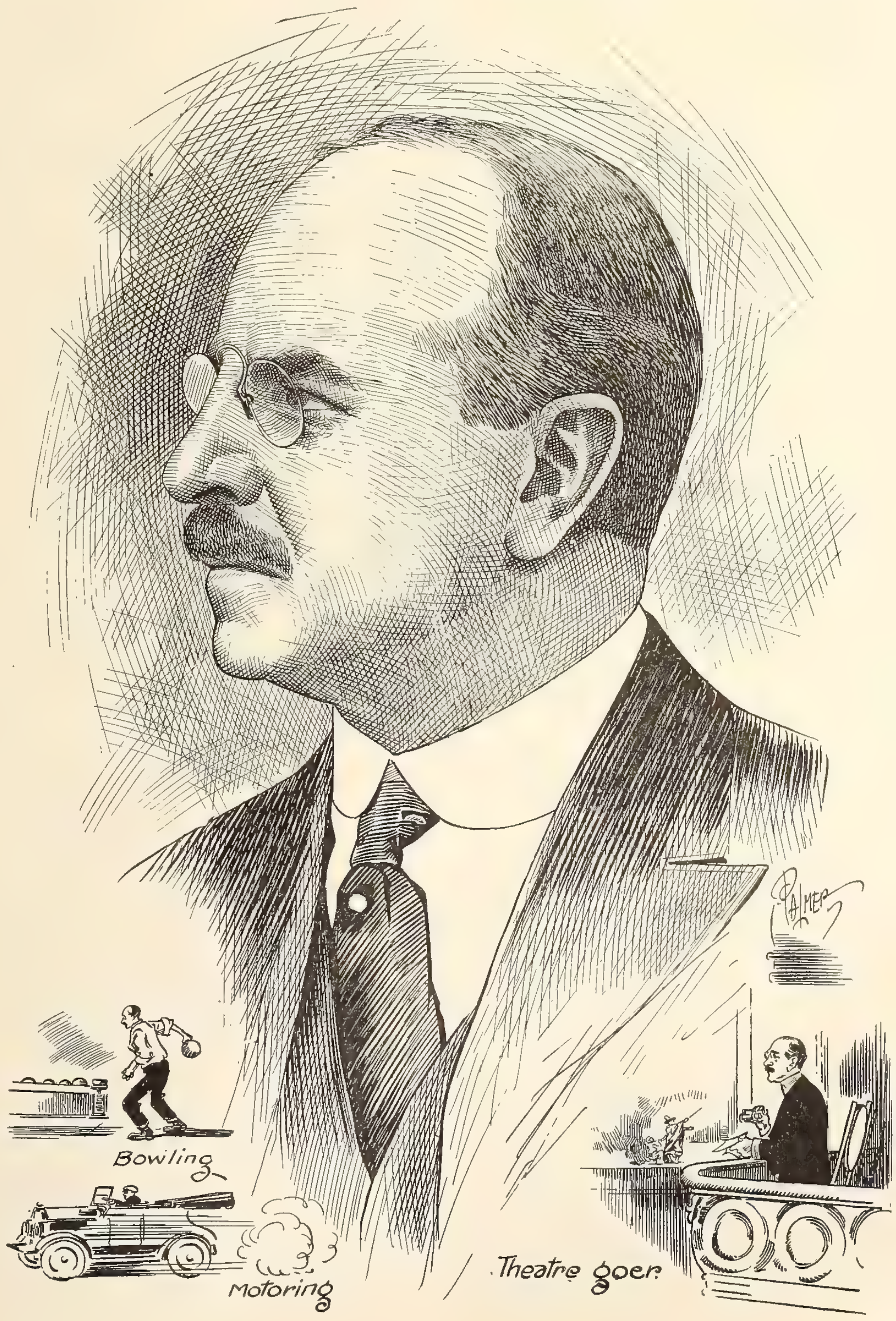
"Yes, we know all that," we interjected. "But tell us something definite. Why is he great?"

"Oh, just because. He's the greatest man ever; he's—oh, because, because; well, because if you're working for him he just treats you so white that you'd fight through hell for him. That tells everything in a nutshell."

The other man told us:

"An interesting point is the fact that he is one of the few executives who can go out and sell his own product when the salesman falls down.

"Sherry doesn't have to sit in his office and wait for others to bring home the bacon. "He can go out and get it."



Soriero Appeals to Lowell Trade Board Against Misleading Ad by Competitors

THOMAS D. SORIERO, manager of the Park theatre, Boston, and the Strand, Lowell, Mass., has just had occasion to bring the policy of advertising on the part of one of his competitors in the latter city to the attention of the Lowell Board of Trade.

Mr. Soriero has booked for his Lowell theatre the first of the million dollar Charlie Chaplin's and he was amazed when his local manager called attention to the fact that the Owl theatre was advertising in the Lowell papers with the large type "A Dog's Life," and then going ahead to say that this sort of life is led by the comedian in "His New Job," a picture made more than three years ago.

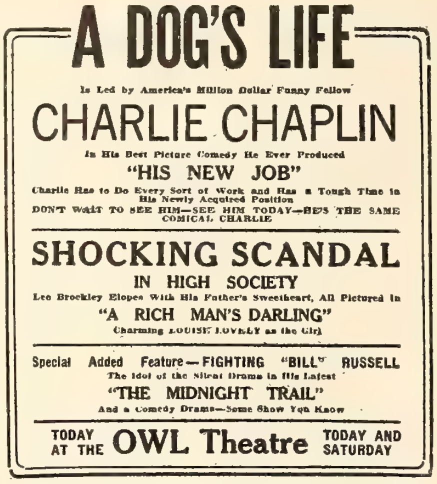
Strand theatre is a member of the Board of Trade and so Mr Soriero determined to appeal to that body and claim the same protection that any merchant is given. His letter to the board explains itself and is the only comment that is needed on the sort of misleading exploitation that was done by the Owl. An immediate dropping of that sort of advertising was the result of the letter, which follows:

"As the Strand Theatre Company, of which I am the general manager, is a member of your board, I want to enter a complaint and call your attention to an ad which appeared in the Lowell *Sun*, issue of May 10, of an opposition theatre, known as the Owl theatre in Lowell, copy of which you will find enclosed. This is an ad which misleads the public.

"In other words, we are playing Monday, May 13, Charlie Chaplin in 'A Dog's Life,' for which we are paying a big price. The Owl theatre has taken advantage of this and is misleading the public and making them think that they have 'A Dog's Life' ahead of us. They are also making the public think that it is the same picture. As you will readily see in their ad, it says, 'Don't wait to see him, see him today.' The picture they have is an old picture, 'His New Job,' as you will notice from the ad.

"I have found that there is a criminal statute, passed some four years ago, about making false statements in newspapers, and I think it is my duty to my firm (being a member of the board) to call your attention to such misleading advertising. A stop should be put to it and the newspapers of Lowell should not take such ads without investigating them. The producers of 'A Dog's Life' are paying Charlie Chaplin a million dollars a year or more and the Owl theatre is trying to reap a profit at their expense.

"We are an institution that is a credit to Lowell and our advertising is the best that we can give to the public and is truthful advertising. We are at all times working for the interest of our patrons and we want to protect them from being led to other theatres that would misrepresent to the public and make them think that they are getting something they they really haven't. We want to be protected like a good reliable merchant of your city. The big producers of our pictures who spend fortunes to make them will certainly thank you for protecting them and putting a stop to advertising which misleads the public about their pictures."



A DOG'S LIFE

Is Led by America's Million Dollar Funny Fellow

CHARLIE CHAPLIN

In His Best Picture Comedy He Ever Produced

"HIS NEW JOB"

Charlie Has to Do Every Sort of Work and Has a Tough Time in His Newly Acquired Position

DON'T WAIT TO SEE HIM—SEE HIM TODAY—HE'S THE SAME COMICAL CHARLIE

SHOCKING SCANDAL

IN HIGH SOCIETY

Leo Brockley Elopes With His Father's Sweetheart, All Pictured in

"A RICH MAN'S DARLING"

Charming LOUISE LOVELY as the Girl

Special Added Feature—FIGHTING "BILL" RUSSELL

The Idol of the Silent Drama in His Latest

"THE MIDNIGHT TRAIL"

And a Comedy Drama—Some Show You Know

TODAY AT THE OWL Theatre TODAY AND SATURDAY

How the Owl theatre, Lowell, Mass., Camouflaged a Charlie Chaplin picture

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Organize for War Relief

(Continued from page 3539)

How the Owl theatre, Lowell, Mass., camouflaged a Charlie Chaplin picture

well known film favorites also delivered short talks along the same lines. Among these were Dustin Farnum, Clara Kimball Young, Reginald Barker, Mae Murray, Fannie Ward, Harry Sherman, W. D. Taylor and Frank Keenan.

Bids Run Sky High

When the house had cheered them to the echo, Charley Murray climbed to the auction block, and announced the opening of bids for the first membership in the association, the card for which was to be autographed by Mary Pickford. Bidding started at $100 and rose from that point by hundred dollar bids until it reached an even thousand. When it touched the $2,000 mark, the house gasped in open-mouthed amazement and waited for the hammer to fall, but the bidding still continued. A moment later the crowd went wild when the ticket was "knocked down" to Dustin Farnum for the sum of $2,500, the first official donation to the charitable work of the association.

During the next half hour, thirteen additional memberships were auctioned off in the same manner, netting the association a total of $31,750. In the order of their purchase the memberships auctioned were bought as follows: Second autographed by D. W. Griffith to Mary Pickford for $2,500; third, autographed by Charles Chaplin, was purchased by Chaplin himself for $2,600; the fourth signed by Clara Kimball Young, went to Mack Sennett at $2,400; the fifth, autographed by Mae Murray was bought by D. W. Griffith at $2,500, following which Mae Murray agreed to donate $1,500 on general principles. The sixth card signed by Cecil B. De Mille went to Sessue Hayakawa, for $2,000; the seventh autographed by Lois Weber went to Phillips Smalley for $2,000. The eighth autographed by Mack Sennett was bought by Henry McRae for $1,000. Number nine, autographed by William S. Hart went to George Melford for $2,000. Card number ten, autographed by Marguerite Clark, went to Douglas Fairbanks at $2,500 (Mr. Griffith taking advantage of Fairbanks' absence to make three successive bids for him); number eleven signed by Frank Keenan went to Fannie Ward at $2,500. Number twelve signed by Miss Ward, went to Frank Keenan for $2,000. Unlucky thirteen autographed by Dustin Farnum, brought the biggest sum of any card sold. It went to Harry Sherman at $2,750. The last card to be signed by Douglas Fairbanks, was bought by Miss Weber for $2,000.

Following the auction bevies of girls from the various studios made their way through the audience signing membership cards. So enthusiastic was the crowd that the books were nearly exhausted before the last membership was signed. The nominal price of these tickets was one dollar, but the majority of the signers took advantage of the sliding scale allowed by the board, and paid as much as they were able. Memberships thus sold brought the total amount raised at this first meeting up to nearly $40,000.

Lasky Guards Drill

At the close of the business session, the Lasky Home Guards marched to the cleared stage, and under the direction of Cecil De Mille, executed a drill which was received by the house with deafening applause. A series of tableaux representing the various warring allied nations followed. With Clara Kimball Young and Wallace Reid as America; Bob Leonard and Mae Murray as England; Bobbie Harron and Constance Talmadge as France; Francis McDonald and Mildred Harris as Belgium; Sessue Hayakawa and wife as Japan; J. Warren Kerrigan and group as Italy. Properties used in these stage settings and the work of dressing the stage were donated by the Universal Film Company through Henry McRae.

Aside from its undoubted importance as a patriotic war service measure, the organization of the Motion Picture War Relief Association bears perhaps an even deeper significance as regards the industry itself. For, with the launching of this movement, there has apparently been born in the breasts of its members, a spirit that promises to unify the entire motion picture business in its every root and branch throughout the country, eliminating all class and sectional prejudices, and uniting the thousands of individuals who make up its mass, into a single co-operative invincible unit.

Fox Eastern Chairman

In connection with the War Relief Association formed on the West Coast, news of which is carried in MOTION PICTURE NEWS, William Fox was named eastern chairman at a meeting of directors, May 30, on the motion of Jesse Lasky. Mr. Fox will supervise all work in the territory east of the Mississippi River.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"A Red Haired Cupid"

Roy Stewart Not at Home in This Comedy Drama

(Triangle—June 2. Director, Cliff Smith)

THIS is rather a poor picture for a Roy Stewart. It is supposed to be a comedy drama, but you will hardly get two laughs out of it. In the first place there isn't much to the story, and in the second, the casting of the character of Albert Jones, which could have pulled it along to a certain extent, has been made very unsuccessfully. Players who can act well in drama are not always adaptable for comedy work.

The story is based on the magazine story by Henry Wallace Phillips and tells of Albert Jones (Ray Griffith), who was sent from the East by the directors of the Chanta Seechee Ranch to superintend it, although he didn't know anything about ranches. "Red" Saunders (Roy Stewart) was the foreman of the ranch. Later Jones had sent for his niece (Peggy Pierce) with whom Kyle Lambert, "Red's" bunkie, fell in love. Eventually they married much to Jones' objections.

Great dependence is placed on Lilly, a cow, to pull some laughs, but with the exception of one instance where she runs through the window, she fails.

You will be able to get by with this attraction but will not please your patrons as some of the previous Stewart contributions.

"Love's Conquest"

Lina Cavalieri Presented in Dramatic Story of Athens

(Paramount—June 2. Director, Edward Jose)

THIS is a magnificently produced costume play. As an entertainment, however, it will hardly appeal to the masses. The story is fairly interesting. It is based on the book, "Gismonda," by Victorien Sardou, and evolves about a beautiful Athenian noblewoman early in the sixteenth century whose little boy was thrown to the lions by some conspirators. She offered her hand in marriage to the one who would rescue him. A slave jumped into the pit, fought the lion and saved the child, but when she found out he was only a slave she refused to marry him. Later she killed a Prince who was conspiring to kill the slave, and when he assumed responsibility for the crime for her sake, love and admiration awakened in her breast and she accepts him publicly as her chosen husband.

The costumes used are gorgeous and the photography beautiful. The direction is also excellent.

It is a clean picture and will appeal mostly to the educated element, especially to those who have studied Greek history.

"Which Woman"

Ella Hall in a Melodrama with Rather Squeaky Mechanism

(Bluebird—June 10. Director, Harry Pollard)

ONLY an average program picture, which will appeal mostly to children. The story reads more or less like a dime novel, with a hero and a heroine and jewels and crooks and, of course, policemen to arrest them. It is very improbable and the kind grown-ups will not believe.

The wreck of the automobile is too amateurish, but is in harmony with the balance of the picture. The constant change from dark to light in the barn to represent lightning is very straining to the eye.

Ella Hall is charming as usual, but she can't pull this weak story from the hole.

This picture will appeal to the non-critical element.

"More Trouble"

Frank Keenan Scores Strongly in the Best Comedy Drama of Recent Months

(Pathe—July 14. Directed by Ernest C. Warde)

THIS is the best Keenan since "The Stepping Stone." It is one of the finest comedy dramas released for some time. It starts with good comical situations which will draw hearty laughs and culminates in a dramatic climax.

The story was written by Edgar Franklin and tells of Harvey Deering, son of Lemuel Deering (Frank Keenan), who has just returned from college. Bills for wine, poolroom, cigars, billiards and many other little items soon commence to pour in. Harvey denies to his father ever having anything to do with them. The climax is reached, however, when a note of $25,000 is presented for payment by the bank. Harvey denies this too and his father refuses to pay and the bank forecloses on Deering's steel mill. Harold Moronton, a college chum of Harvey and a son of Deering's friend, confesses that he forged Harvey's signature when his father cut off his allowance. Harvey confesses to his father he knew of the forgery but would not tell as he and Harold belonged to the same fraternity.

The last point in the story when Harvey tells his father he wouldn't give away his college chum because they belonged to the same fraternity is bound to please the young folks.

The picture is clean and will appeal to anybody who goes to see pictures.

ADVERTISING SUGGESTIONS: As a comedy, both on the speaking stage as well as the silent drama, very seldom offers a strong foundation to carry on a good advertising campaign, I would suggest your tackling the dramatic end of it and I am sure you will get better results. Let your patrons find out about the comedy element after they get in. It will be a kind of a pleasant surprise to them.

Play up strong on the school element, as this picture is wound around college life. You may use the following catch words, "If a fellow member of your fraternity has done you wrong—ruined the reputation of your family and has even brought your father to the edge of bankruptcy—would you tell on him? Would you expose him and thus violate your oath? See 'More Trouble' with Frank Keenan, and find out how his boy stood the test."

For the balance of your program use a News Weekly and a scenic. Conserve your good comedy and cartoon in building up some weaker bill during the week, as this picture doesn't need any strengthening. In any event don't be afraid to go to the limit with it. Play it longer if you can.

"The Cabaret"

Carlyle Blackwell, Montague Love and June Elvidge in World's Latest

(World—June 10. Director, Harley Knoles)

"THE CABARET" is just an average program picture that will help fill the week's bill, and which will do no harm to run if you have to, but will do you no good either, as no one will go out talking about it.

There is no heart interest in it at all and the characters seem to be walking through the picture just because the story calls for such action, nothing more. Miss Elvidge is miscast.

"Viviette"

Vivian Martin Seen to Advantage in a Heavy Role

(Paramount—June 9. Director, Walter Edwards)

WE have been used to seeing Miss Martin in light dramas, therefore it will be kind of surprising to all of us to see how well she handles the heavy roles as well. This is a very well produced attraction with many tense situations. The ending is heavily dramatic, and there is where Miss Martin scores so well.

The story is based on the book of the same name by William J. Locke. The basic idea is that of a brother who attempted unsuccessfully to murder his brother whom he suspected of loving the girl he loved. In the end he discovers his suspicions were unfounded.

Although the story has been executed with great skill, the point of showing a man trying to murder his own brother is not a very pleasant one to incorporate in an entertainment, and I am afraid

(Continued on following page)

it will leave rather a bad taste. It is one of those things that prove repulsive to public taste even as reading matter. Another point that may prove a little embarrassing to those of you catering to exclusive family patronage is the fact that a girl in the story is wronged, the perpetrator afterwards refusing to marry her. It is shown only in flashes, however, and may not prove so objectionable.

"The Bravest Way"

Hayakawa's Latest Lasky Not Up to Usual Standard

(Paramount—June 16. Directed by George Melford.)

THIS is a melodramatic offering below the average Paramount. It is a Japanese story, is slow and hardly of the nature that makes good entertainment. It was written by Edith Kennedy and tells of Tamura (Sessue Hayakawa), whose chum was murdered by another Japanese while working in his own uncle's store. When the wife and children of the murdered man arrived from Japan the uncle refused to help them so Tamura took them to his home. Later he was compelled to marry her to avoid gossip although innocent of any wrong doing.

His half-breed sweetheart (Florence Vidor), was disappointed when she heard of his marriage, therefore she accepted the proposition of a wealthy American to go to Europe in order to cultivate her voice. When she came back she was shocked to find out that he had a sinister purpose in view, and she ran away from him. Eventually the murderer was apprehended. Tamura's wife died, thus making it possible for him to marry his old sweetheart.

You will possibly be able to get by with this picture especially if this actor is popular in your town.

"When Men Betray," with Gail Kane

Doubtful Story in Ivan Abramson's Latest, with Gail Kane and All-Star Cast

(Ivan Abramson—Graphic)

DRAMATICALLY this picture is just passable; as an entertainment, however, it is not for theatres catering to family patronage.

The story deals with the husband of a young couple who has fallen in the meshes of a beautiful adventuress, the wife seeking revenge by making him believe she is trying to make love to someone else. Eventually they are reconciled. The young sister of the husband is also shown as betrayed by a young man.

"The Ranger," with Shorty Hamilton

(W. H. Clifford Photoplay)

JUST a fair picture which will have an appeal to children and to those of the grown ups who like Western stories. It is the third of the Shorty Hamilton series in which Mr. Hamilton is given the combination part of a bad man and a newspaper reporter. It will barely hold your interest.

"Lend Me Your Name"

(Metro—May 27. Directed by Fred Balshofer)

YOUR patrons will have a somewhat hard time keeping their eyes open while this picture is shown. There is very little in it that will help hold their interest.

The story is based on Francis Perry Elliot's novel, and gives Mr. Lockwood a dual role, that of the Earl of Gilleigh and of a poor, hungry burglar. The plot is developed around their exchanged identities.

This offering might please the better class of Lockwood followers, especially the women, but will hardly appeal to the masses.

"Stolen Orders"

(Produced by William Brady—Released by the World Film Corp.—Special Attraction)

THIS is a good production. It is the kind that will offer your patrons entertainment worth their money.

The story is very interesting. It is based on the Drury Lane melodrama that was produced on the stage under the name "Sealed Orders," and deals with the German spy system and their activities before the war. It tells how a German spy had secured the sealed orders which the American Government had sent to the Admiral, commander of the fleet, when the relations with Germany had bcome strained, by using the Admiral's wife, who had lost heavily at gambling, as his stool. She was led to believe she was helping the cause of world peace; but once she found out the real motive of the supposed peace worker, she confessed, and gave the clue by which the sealed envelope was recovered before the contents became known to the enemy.

On the whole, this picture has been directed very intelligently. There are several points in it that are impossible, the author having taken too much "license"; however, nobody will kick, as they do not affect its entertaining values. The cast includes Kitty Gordon, June Elvidge, Montagu Love and Carlyle Blackwell, and they do the best acting of their career.

It is a picture that will appeal to all classes.

Directed by Harley Knoles, assisted by George Kelson. Screen time, 1 hour 40 minutes.

¶ Beginning with Friday, June 21, MOTION PICTURE NEWS will be issued in New York on Friday of each week, instead of Tuesday as heretofore.

¶ The Friday MOTION PICTURE NEWS will mean that the Harrison reviews, already the latest in any trade journal, will reach you even earlier each week, containing all the pictures shown in New York in each current week.

¶ The reviews will be on their way to you practically as soon as the pictures are seen—instead of waiting until the following Tuesday as has heretofore been necessary.

¶ Just another definition of *Service!*

"Cecelia of the Pink Roses"

Simple Homely Touches That Will Appeal in Marion Davies Offering

(Marion Davies Film Corp. Directed by Julius Steger—Released through the Select Picture Corp.)

IF there are any corners in your heart where sympathy has never reached, this picture will do it, especially when the mother puts her face close to that of her children and kisses them and begs them to be good after she is gone. It is full of such situations all the way through, and will surely appeal to the emotions of any human being.

The story tells of a poor Irish bricklayer who became wealthy from a brick invention, but too late for his wife to enjoy any of the luxuries, as she had passed away. Complying with her wishes, he sends his two children to school to become educated. Cecelia becomes a fine girl. The boy, however, is snobbish, and was ashamed of his own father because he is illiterate. Later he takes to dissipating and is caught in the meshes of a woman blackmailer and her man accomplice, but saved by the sweetheart of his sister. Eventually he is made to realize the folly of living such life, and reforms.

The picture is somewhat slow in places, and it would help if it could be reduced to five reels.

Miss Davies photographs well and gives a very good performance. She gets away with some fine emotional work.

The picture is clean and ought to please any audience.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Kaiser, the Beast of Berlin" (Jewel)—"Wonderful drawing power." "Great movie; got more strangers the fair week."

"Ruggles of Red Gap" (Taylor Holmes-Essanay-Kleine)—"'S. R. O.' only; everybody pleased."

"Joan of Plattsburg" (Normand-Goldwyn)—"Fair picture; fair business."

"Sign Invisible, The" (Lewis-First Nat. Exh. Circuit)—"Good picture; drew big; two days 'S. R. O.'"

"M'liss" (Mary Pickford-Artcraft)—"Congratulations all around on this one."

"Mile-a-Minute Kendall" (Jack Pickford-Paramount)—"Good entertainment; that's all."

"Price of a Good Time, The" (Mildred Harris-Jewel)—"This picture did not go as expected; print bad."

"Mr. Fix-It" (Fairbanks-Artcraft)—"Very good."

"House of Silence" (Reid-Paramount)—"Excellent."

"His Majesty, Bunker Bean" (Jack Pickford-Paramount)—"Excellent."

"Bell Boy, The" (Arbuckle-Paramount)—"Excellent."

"Treasures of the Sea" (Storey-Metro)—"Good drawing card."

"Floor Below, The" (Normand-Goldwyn)—"Well liked; star always does well here."

"Beloved Traitor" (Mae Marsh-Goldwyn)—"Very good."

"Headin' South" (Fairbanks-Artcraft)—"Fairbanks losing his drawing power for me."

Editor's Note: The Box Office Report chart includes all pictures released within the previous ten weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Extra Big	"Excellent and well liked by all." "Pleasing picture, plenty of good laughs and satisfactory box office attraction." "Keep Mary in this class of stuff and everyone will be happy." "Good picture." "Please immensely. Neilan a great director. Good cast and some human characters." "Best ever." "Best Pickford since 'Tess of the Storm Country." "Pleased." "Big in spite of rain." "Mary Pickford at her best." "Drew big business; good picture." "Rain; didn't get them." "Very good."
AMERICAN BUDS (Jane and Katherine Lee—Foxfilm)	Average	"Good show for kiddies." "Good." "Too much kid stuff." "Good picture, but did not draw." "A few more like this and I won't damn the business."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very' poor. Lacks story interest." "Poor feature." "Good picture." "Did not please."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded." "Ordinary."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment." "Pleasing, clean picture." "Star not popular here."
BACHELOR'S CHILDREN, A (Morey—Vitagraph)	Average	"Just average business."
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." "His best." "He never made a better one than this." "Some picture." "A knockout." "Great."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked." "Light entertainment; good."
BLUE BIRD, THE (Artcraft)	Average	"Big for ladies and children." "Wonderful." "Splendid picture but our patrons don't take to this kind." "Disappointment from every angle." "They do not want fairy tales." "Average person didn't care for this." "Wonderful picture. Big business." "Splendid. Pleased well." "Impossible to take care of the crowds on this. Made my sixth anniversary week the best ever. Book it—it will please." "Beautiful picture, but not a money maker." "Great, but did not draw enough to pay for picture." "Very artistic production, but even the kids refuse to see it."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Big. Bushman coming back strong." "Good Bushman but stars are not liked here." "Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Star does not have his old drawing power. Good picture." "Well liked."
BRAVE AND BOLD (Walsh—Foxfilm)	Big	No comment received with reports.
BREAKERS AHEAD (Dana—Metro)	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair."
BRIDE OF FEAR, THE (Carmen—Foxfilm)	Average	"Very good picture."
BUSINESS OF LIFE (Joyce—Vita.)	Big	No comment received with report.
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show." "Extra good." "Patrons liked it." "interesting, pleased everybody." "A very good attraction." "Star good; picture pleased; four big days."
CAMOUFLAGE KISS, A (Caprice—Foxfilm)	Average	"Well received."
CLAIM, THE (Story—Metro)	Average	"Good business." "Exceptionally strong Western, Story at her best." "Story has no drawing power here." "Star is popular." "Best picture we have had with Story." "Pictures like this will put Story a story higher." "Good picture. Well directed." "Good drawing card; picture well liked."
CROSS BEARER, THE	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made." "Good picture; used it for a Catholic benefit."
CYCLONE HIGGINS, D.D. (Bushman—Metro)	Average	"Poor picture." "Not much picture."
DADDY'S GIRL (Marie Osborne—Pathe)	Average	"Pleasing."
DANGER GAME, THE (Goldwyn—Kennedy)	Average	"Pleasing comedy drama." "Average business." "Pleasing. Well received." "Madge Kennedy slow starting, working up well. Tom Moore should at least be co-starred. Typical Goldwyn settings, etc. Better than most Madge Kennedys." "Clean picture." "One of the best Goldwyn has released." "Excellent every way." "Star made hit with public: well produced picture." "Good picture, but did not draw." "Good comedy drama." "Star getting to be a favorite here." "Splendid, everybody enjoyed this."
DANGER WITHIN (Zoe Rae—Bluebird)	Average	"Pleasing."
DAUGHTER OF FRANCE (Virginia Pearson—Foxfilm)	Average	No comments received with reports

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	“Great picture.” “Some title for my class.” “Big. William Scott deserves equal credit with star.” “Dandy show; patrons liked it.” “Star better than in others.” “Average picture.” “Average business.” “Best Fox Special this year.” “Very good picture.” “Remarkably good.” “Better than it sounds; more like this will put Brockwell back.” “A great picture; star well liked.” “Very good picture.” “Fine drama and guarantees satisfaction.” “Star getting popular; good play; fine photography.” “Star is beginning to draw here.” “Pleased everybody.”
DEBT OF HONOR, THE (Hyland—Fox)	Average	“Fair picture.” “Not much.” “Pleasing picture.” “Good picture; star not known yet. “Very good.” “Good show.” “Good business; picture pleased.”
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	“Only a fair picture.” ‘Good picture”
DOG'S LIFE, A (Chaplin)	Extra	“House record.”
EAGLE'S EYE, THE (Wharton Serial)	Big	“Continues pleasing.” “First episode went over big.” “Drew fair business in poor seria town.” “Second episode slow.” “Increasing interest.” “Holds to fair business.” “Fourth episode fair.” “They enjoy this serial.” “Going along very good at 11th chapter.” “Good drawing card.”
EVE'S DAUGHTER (Billie Burke—F. P.-Lasky-Para.)	Average	“Star good; story no good.”
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn)	Average	“Poor business.”
FAITH ENDURIN' (Stewart—Triangle)	Big	“This star drawing better every time.” “Fine value.” “Good picture. Well received. One of Stewart's best.” “Story and cast good. Stewart is sure a comer.”
FAMILY SKELETON, THE (Ray—Paramount)	Average	“Sermon has no place on the screen. Keep Ray in Rube roles.” “Very disappointing.” “Ray drew them but it didn't please.” “Ray draws very well.” “Poorest Ray in long time.” “Not up to standard.” “Nothing to picture.” “Well liked. My patrons like him better in more comedy.” “Very good.” “Want Ray in Rube plays.” “Good feature. Star always pleases.” “Fair picture.” “Big; dandy drawing card.”
FAST COMPANY (Farnum—Bluebird)	Average	“Business good, but picture below standard.” “As good as the kind they ask twice as much for.”
FLOOR BELOW, THE (Normand—Goldwyn)	Big	“Very good. Best yet from Normand.” “Nice picture, fully up to Goldwyn standard.” “Mabel big favorite.” “Picture good though drew poor. Six reels too long for small house.” “Very good, but did not draw.” “Pleasing.” “Very satisfactory. Drew fairly well all three days.” “Very good.” “Star and story poor.” “Good picture; drew fair business.” “Mabel is slipping.” “Everybody liked it.” “Not as good as ‘Dodging a Million’.” “Good program picture.”
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	“Very nice picture.” “Fair picture.”
GIRL FROM BEYOND, THE (Shipman—Vitagraph)	Average	“Picture seemed all right.”
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	“Big business for two days. This looked more like a serial than a feature, though.” “Poor picture.”
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	“A good picture.” “Went big for me.” “Average value.” “Star not popular.” “Very good picture.” “Below Fox standard.” “Fair program picture.” “No good, no star, no story.” “No draw for me.”
GREAT ADVENTURE, THE (Pathe—Love)	Average	“Fair. Not up to Pathe standard.” “Average program picture.” “Story not good enough.” “Pleasing.” “Good picture.”
HARD ROCK BREED (Wilson—Triangle)	Average	“Went very well.” “Good title; sounds picturesque.” “Great picture, strong cast.” “Very good.”
HEARTS OR DIAMONDS (Russell—Mutual)	Average	“Considered rival of Hart.” “Russell popular.” “Excellent picture.”
HER ONE MISTAKE (Brockwell—Foxfilm)	Average	No comment received with report.
HEIRESS FOR A DAY (Thomas—Triangle)	Average	“Pleased audience extremely well.” “Clean comedy drama.” “Fine picture.” “Kind of picture the public wants.” “Good picture, but weather bad.”
HILLCREST MYSTERY, THE (Castle—Pathe)	Poor	“Not as good as the old Pathe ‘Gold Rooster.’ ”
HIRED MAN, THE (Ray—Paramount)	Big	“Three days; great.” “Star becoming great favorite; show well done.” “Ray a coming big star.” “Star very pleasing.” “Good.” “Ray draws like a mustard plaster. Keep him in this class of stuff.” “Charles Ray is getting more popular after each performance.”
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford)	Average	“Great picture.” “Press agent's promises not entirely fulfilled. Just a fair picture.” “Suitable feature for war times. Plenty of good laughs. Satisfactory financially.” “Fine picture, and just the type for star.”
HONEST MAN, AN (Desmond—Triangle)	Big	“Desmond always a big favorite here.”
HONOR OF HIS HOUSE (Hayakawa—Paramount)	Average	“Average picture; strong finish.”
HOUSE OF GLASS, THE (Young—Select)	Big	“Up to standard.” “This kind will bring Clara back.” “Good picture.” “Not up to standard.” “Fine picture.” “Star has lost her pulling power for me.” “Best this star has done in years.”
HOUSE OF HATE, THE (Pathe Serial)	Big	“Sustains interest.”
HOUSE OF SILENCE, THE (Paramount—Reid)	Average	“Very bold. Has no place on Paramount programme.” “Fair picture; fair business.” “Hardly a theme for a family house. Used the shears on two scenes.” “Story too strong.”
HUCK AND TOM (Jack Pickford—Paramount)	Extra Big	“Fine for family trade.” “Good clean stuff that brings business.” “Dandy picture.” “Becoming very popular.” “Excellent.” “Positively nothing to surpass this release. A clean-up anywhere.” “Big, but not as good as ‘Tom Sawyer’.” “Best this star ever made.” “Good.” “Received fairly well.” “Brings them all out, young and old.”
HUMDRUM BROWN (Walthal—Paralta)	Average	“Not up to Paralta standard. Poor story.” “Picture fair—star don't draw here.”
HUNGRY EYES (Salisbury—Bluebird)	Average	“A fairly good Western, but did not draw.”
I'M A MAN (Judge Brown—General)	Big	“A good picture.”
KAISER, THE (Jewel)	Extra Big	“Biggest since ‘Birth of a Nation’! Broke all house records.” “Gave extra midnight show.” “Over-boosted and with impossible ending, but a money-getter.” “Broke records for past two years. Held over for three extra days.” “A wonderful production. Packed them in.” “Extra big at big prices.” “Biggest box office attraction ever playing this city. Patrons thought it great.” “Broke all records.” “All week great.” “Broke all records.” “Sensational; wonderful drawing card.” “And the same smashed all records.” “Good production.” “Good picture—good money-getter,”
KNIFE, THE (Brady—Select)	Average	“Poorest Select picture. Not fault of star; uninteresting story.” “Did not draw. Crude melodrama; way below standard.”
LANDLOPER, THE (Metro—Lockwood)	Average	“Very good picture.” “Pleased very much.” “Very fair picture.” “Not as good as usual.” “Just an average programme offering, but Lockwood always draws.” “Only fair.” “Well liked.”
LA TOSCA (Fredericks—Paramount)	Average	“Good production, well staged, but not generally liked.” “This type of picture does not draw well.” “People do not care for this kind of play. Anything with costume is dead.” “Very good picture.” “Failed to please and failed to produce the cash. Too gruesome' Heard many complaints. Not a laugh in picture.” “Very good.” “Subject too old.' “Good picture; poor business.” “Pauline Frederick is losing her hold on our patrons. Stories are not what people like.” “Excellent, but not fan stuff.” “Costume plays no good.” “Not well liked by my audience—very fine costume play.”
LEGION OF DEATH (Story—Metro)	Average	“Fine production, but story poor—did not draw.”
LES MISERABLES (Farnum—Fox)	Extra Big	“Capacity, great feature.” “Return engagement, business held up all week.” “Great story; great production.” “Very fine production.” “Farnum does his best work.” “Patrons satisfied, but too long for my house.” (700 seats in high rent section.) “Strong picture. Well done. Star at his best.” “Good.” “Four days; best producer ever in house, but too long.”
LET'S GET A DIVORCE (Billie Burke—Paramount)	Big	“Not a picture that will please all the people.”
LIE, THE (Artcraft—Ferguson)	Average	“Very good picture because it had heart appeal.” “Very good.” “Pleased all.” “Very good.” “Very poor.”
LOVE ME (Dalton—Paramount)	Average	“Star well liked. This is a dandy picture.” “Big business for me.” “Fair drawing power, but watch this star.” “One of the best we have had.” “Light production with light story.” “Good.”
MASKS AND FACES (Forbes-Robertson—World)	Big	“Big, if not for costumes.”
MATING OF MARCELLA, THE (Dalton—Paramount)	Average	“A very pleasing picture.”
MIDNIGHT TRAIL, THE (Russell—Mutual)	Average	“Our patrons said this was Russell's best.” “Good.” “Not up to Russell's standard “Fair.”
“MILE-A-MINUTE KENDALL” (Jack Pickford—(F. P.-Lasky-Para)	Average	“ The picture pleased them all.” “Dandy picture.”
M'LISS (Mary Pickford—Artcraft)	Average	“Par excellence.” “Pleasing feature—business only fair, possibly attributable to hot weather.” “Fine production; star great.”
MME. PAULETTE (Claire Anderson—Triangle)	Average	No comment received with report.
MOONSHINE (Arbuckle—Paramount)	Big	“Fatty made good.” “Below Arbuckle standard.”

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
MR. FIX-IT (Fairbanks—Artcraft)	Extra Big	"The public, Uncle Sam and the owners all pleased." "Old Doug. gets them, pleases them and always the same happy crowd asks, 'When is his next?'" "Went over big, will play it again." "Dandy picture." "Not Fairbanks' best." "Very pleasing and star excellent." "Everybody pleased; good in every respect." "Big all week."
MRS. SLACKER (Gladys Hulette—Pathe)	Average	"Very good." "Pleasing."
MY FOUR YEARS IN GERMANY (First National)	Extra Big	"Extra big second week." "Good all week."
NANCY COMES HOME (Triangle)	Average	"Story pleased." "Fair picture."
NAUGHTY, NAUGHTY (Bennett—Paramount)	Big	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A" good picture. Poor title." "Excellent." "Star beginning to be very popular." "Pleased.
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports.
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture. "One of the most interesting pictures in a long time." "Very good." "He is an artist" "Great stuff." "Star not strong here."
OUT WEST (West—Paramount)	Big	No comment received with report.
OVER THERE (Richman—Select)	Average	"Pleased immensely."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date."
PAIR OF SIXES, A (G. Kleine—Perfection)	Average	No comments received with reports.
PAYING HIS DEBT (Stewart—Triangle)	Poor	No comments received with reports.
PEG OF THE PIRATES (Hyland—Foxfilm)	Average	"Star good; story poor."
PLAYING THE GAME (Ray—F. P.-Lasky-Para.)	Big	"Pleased everybody." "Ray's best yet." "Ray's best picture."
POWERS THAT PREY (Mutual—Minter)	Average	"Not up to standard." "Star is popular here." "Just fair."
PRUNELLA (Clark—Lasky-Paramount)	Average	"This picture pleased the little ones; they didn't know any better."
REVELATION (Nazimova—Screen Classics, Inc.)	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction." "Capacity three days to unusual satisfaction. From her reception I consider Nazimova the find of the screen." "Splendid." "Nazimova wonderful." "Great picture; star fine; will become very popular."
RICH MAN, POOR MAN (Marguerite Clark—F. P.-Lasky-Para.)	Average	"Well liked by all; star will come back strong if given stories like this."
RIDERS OF THE NIGHT (Dana—Metro)	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good."
ROUGH AND READY (Farnum—Fox Standard)	Average	"Splendid picture—Viola Dana unusually good." "Bad one for Dana." "Great picture."
RULER OF THE ROAD (Keenan—Pathe)	Average	"Keenan always good."
SELFISH YATES (Hart—Lasky-Paramount)	Average	"Hart does not draw now with me." "Had more good comments on this than other Hart."
SHELL GAME (WEHLEN—Metro)	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased." "Fine picture. Star not known." "Fairly good picture."
SHUTTLE, THE (Constance Talmadge—Select)	Average	"Pleased generally."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout." "So suggestive that even the managers had to blush."
SOCIAL HYPOCRITES (Allison—Metro)	Average	"Very good, but star not big enough to star alone."
SON OF DEMOCRACY (Chapin—Paramount)	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SPLENDID SINNER, THE (Garden—Goldwyn)	Average	"Fine production." "Great." "Well produced but six reels too long for small house." "Very bad ending." "Very good picture." "Very good, but nothing to make them talk or send others." "Magnificent production, but ending very bad." "Much better than her first picture. Second day better than first." "Good picture. Public well satisfied though opinion divided on the tragic ending. Went over better than 'Thais'." "Good." "Fair." "Best Garden picture." "Got by—that's all." "Great picture." "No more Mary Garden we say." "Very poor feature."
SUNSHINE NAN (Pennington—Paramount)	Average	"Poor offering." "Star's last production well liked and patrons expected better picture." "Excellent." "Paramount has to show me more for 1919." "This star would become very popular if releases were regular; this her poorest picture." "Very poor."
TARZAN OF THE APES (First National)	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card."
TIGER MAN, THE (Hart—Artcraft)	Big	"Good picture, but locally all exhibitors are killing Hart with reissues." "Hart not drawing as well as when first with Artcraft." "Some kind soul should steal Hart's wardrobe and guns. Then maybe we'd get a change." "Pleased generally." "People tiring of Hart." "First poor business since Dec.; too much similarity in star's work." "Not up to Hart standard." "Best thing Hart has done for Artcraft; good story." "Big all week." "Not a real Hart picture. If they wish to kill Hart's reputation, continue starring him in such as Blue Blazes Rawden, Tiger Man, etc. They will soon find out the shortage in box office receipts."
TRAP, THE (Brady—World)	Average	No comments received with reports.
TREASURES OF THE SEA (Storey—Metro)	Poor	"A picture that just pleases."
TRAIL TO YESTERDAY, THE (Lytell—Metro)	Big	"A winner."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount)	Average	"Don't like her in this."
UNCLAIMED GOODS (Martin—Lasky-Paramount)	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture."
UNFAITHFUL (Dalton—Triangle)	Big	"Novelty on account of length."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select)	Big	"Receipts increased for three weeks."
VORTEX, THE (Warren—Triangle)	Average	No comments received with reports.
WANTED, A MOTHER (Madge Evans—World)	Average	"Good; pleased my patrons."
WAY OUT, THE (Blackwell-Elvidge—World)	Average	"Blackwell always draws." "Very good, everyone pleased."
WESTERN BLOOD (Mix—Foxfilm)	Average	"Very good; pleased." "Good Western." "Went over O. K."
WHISPERING CHORUS, THE (DeMille—Artcraft)	Average	"Acting excellent. Story too morbid." "Very gruesome.
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.)	Average	"A good picture, with opportunities for entire cast." "Good—fine photography."
WILD YOUTH (Paramount—Blackton)	Poor	"Fair picture."
WINE GIRL, THE (Myers—Bluebird)	Poor	"Very good star, but not enough chance to work."
WITCH WOMAN, THE (Clayton—World)	Average	No comment received with report.
WITHIN THE CUP (Barriscale—Paralta)	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, we acted, but too long."
WITH NEATNESS AND DESPATCH (Bushman-Bayne—Metro)	Big	"Pictures like this make a manager willing to face an outgoing audience." "This feature brought many back a second time." "Hard rain; good picture; poor biz." "Fair picture—star a dead one."
WASP, THE (Gordon—World)	Average	"Kitty Gordon not popular."
WOMAN AND THE LAW (Miriam Cooper—Fox Standard)	Big	"Great." "Town went wild over the program." "Interesting story." "Everybody said this was fine." "Splendid."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Rose of the Blood (Fox)—" A wonderful picture." " Fell badly on this; Bara has too many pictures with foreign atmosphere."

Moonshine (Paramount)—" Some good comedy." " Fatty made good."

When a Man Sees Red (Fox)—" Great picture."

Old Man's Darling, An (Bluebird)—" Just an average picture."

Fair Barbarian, The (Paramount)—" Good Martin picture."

Unbeliever, The (Kleine)—" Broke all records; best picture of its kind 14 years of viewing has produced."

Forbidden Path, The (Fox)—" Did not please at advanced prices." " Everybody thought Bara good." " Fans like this star especially in this picture. Would be better cut to five reels."

Beloved Traitor, The (Goldwyn)—" Good photography; gave satisfaction, but nothing out of the ordinary."

Ghosts of Yesterday (Select)—" Went over big." " Best Talmadge subject yet. Fine cast; good strong story. Worth what we paid for it. Norma is getting nearer the top in each new picture."

Splendid Sinner, The (Goldwyn)—" A good comeback."

Honeymoon, The (Select)—" Just an ordinary picture."

Reason Why, The (Select)—" Good picture."

Exhibitor Service Bureau

Cincinnati a "Ten-Center"

And the Reason For It Is Seen in the Failure of Most Theatres to Advertise and Newspapers to Co-operate

JUST as we started to open this article by saying that Cincinnati was about the worst city in this whole country from the point of view of motion picture advertising and newspaper co-operation, along come the week's newspapers and show some excellent display work from some of the houses.

But in "Your Idea—and Ours" we have said the same thing so often and have week after week noted the improvement that has been shown by the theatres that seemed to care whether they got good effect or not that we are mighty well satisfied, and if the criticism that we have dispensed with a generous hand has been responsible for the improvement we believe that we have done the photoplay world in general a service.

There is one reason for this showing. Two of the theatres that regularly play legitimate attractions, the Grand and the Lyric, are now showing pictures and they appear to be spurring the others to use of more space.

Cincinnati is notoriously a bad motion picture city. It is cheap in the admission that it charges and cheap in the prices that it pays for film, an apparent result. Not one of the theatres so far as we know has an orchestra and not a manager strives for originality in the presentation of his pictures. The ticket is sold, the operator starts the machine and the show is on.

"Ten cents" is the rule in Cincinnati. But we hear that there are better things coming and that the price is going up. We believe that this summer's showing of pictures at the two legitimate houses that we have mentioned is going to help a lot in this movement.

One of the theatres, the Walnut, made an attempt to raise the admission to twenty-five cents, but the war depression caused the management to reduce again to fifteen. With this exception there seems to have been no earnest effort made to get higher prices and to use advertising to bring them about.

There are some peculiarities about Cincinnati. Its census population is 402,175. But its newspapers, the most of them have long made a play for out-of-town circulation. The Sunday *Enquirer* probably sells five times as many papers away from the city as it does in Cincinnati itself. Some of the papers have made it a practice of printing editions dated ahead and sending them in the surrounding territory. We say surrounding, but we know of one city 310 miles away in which an afternoon paper had a regular carrier system for the distribution of its paper. This may be good circulation for the general advertisers, but it is waste circulation for the local man, and especially the theatre manager. *At the same time it would appear that while these newspapers seek this wide general circulation that they would seek to make their newspapers interesting to all their readers, and we know nothing that would so much improve them as well edited photoplay departments printing NEWS about the plays and players. Not one is doing this.*

Cincinnati is one of the "greater cities." It includes as a part of itself Newport and Covington, across the river and in Kentucky. Most of the people living in those towns work in Cincinnati and they bear the same relation to each other as do many of the Jersey towns to New York. In this territory there are about one hundred and twenty theatres. With this immense territory to draw from it would appear that some of the houses would strive to stand out—to make themselves institutions—to force recognition as the leading motion picture houses of the entire section. But they do not.

There is considerable syndicate control of the houses. Davis and Harris own the Walnut, Family and Strand, which lead all of the other houses in advertising, and the firm is affiliated with Keith, Albee and Libson chain. During the summer Libson takes over the Grand Opera House and runs pictures there. He also owns the Bijou, a five-cent house with a splendid location on Fountain Square, "where all Cincinnati meets." MacMahon and Jackson, state rights buyers, own Gift's theatre, at Sixth and Vine streets, a splendid location, and they are reported to be interested in the running of pictures during the summer at the Lyric. In all there are about fifteen downtown houses, with the first runs being the Walnut, Family, Strand and Gift's and the regular theatres during the summer. The Alhambra has second runs, and other downtown houses with good locations are Lubin, Star, Colonial and Royal.

The most important of the suburban houses is the Orpheum. It was built for the legitimate, but could not compete with the downtown houses and turned to pictures. It is reported to be doing a big business with a considerable overhead to take care of. It used the remarkable space of four agate lines daily to announce its bills. It shows about third run pictures. The Forest, Avondale, is another fine neighborhood house with large capacity. It is doing well and does not advertise. Theatre capacities, as a rule, are small in Cincinnati, many of them being under 500. The Libson houses have average capacities of 1,200 and Gift's 650.

So much for a rough survey of the theatres. Certainly the newspapers are not doing anything to encourage the theatres. They appear to make no efforts to show them how to advertise. There has been some improvement in the past six months, but it has been outside criticism that has been responsible for this and not the papers themselves.

The Cincinnati papers are:

Commercial-Tribune, morning and Sunday.

Enquirer, morning and Sunday.

Post, afternoon daily.

Times-Star, afternoon daily.

Now there is a wide divergence in the circulation of the morning and the afternoon papers; the evening editions average four times as many copies. But there is a big percentage of this circulation outside of the city and which does not do the theatres any but incidental good.

Let's look at the Sunday edition of the *Enquirer.* Now the Sunday circulation of that paper is reported as well over 200,000, but probably not more than one-fourth of that is in Cincinnati itself. But here is one thing to bear in mind from the point of view of the newspapers—all of this outside circulation is in smaller cities and therefore the readers in general would expect to find in the Cincinnati paper an interesting photoplay section.

Now the first of these pages contains a small layout on current attractions, the legitimate and the screen together. On this page there are reading notices for each of the theatres, matter that is furnished by the theatres and of course necessary, but not with any great news interest. There is a New York letter included that is devoted entirely to the legitimate. This page carries the advertising of one of the theatres that runs pictures in the summer.

On the opposite page appears the bulk of the advertisements. Now the first thing that attracts attention are the "strips" that are run entirely across the page. It is mighty bad advertising and the newspaper that will let a theatre occupy such a position has no regard for its own typographical appearance. Of course the theory of the first manager that got the right to spread his ad across the top of the page was that he overshadowed the other displays, but the other theatres, of course, followed suit, with the resulting mess that is almost impossible to read, but which can but have the effect of making the stranger believe that the theatres are cheap in every way.

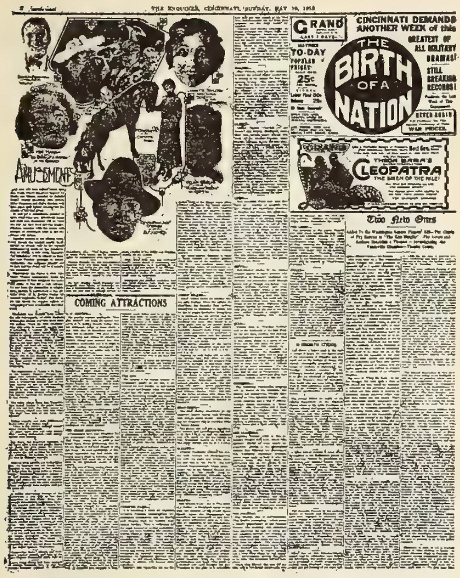
There is no need for further comment on the advertising of the theatres and parks at the top of this page. *It could not be worse.*

However, we want to say right here that this advertising does not apply to that of the Walnut, Family, Strand and the Grand

(*Continued on page* 1356)

How Cincinnati Theatres and Newspapers Both Fail to do Their Part

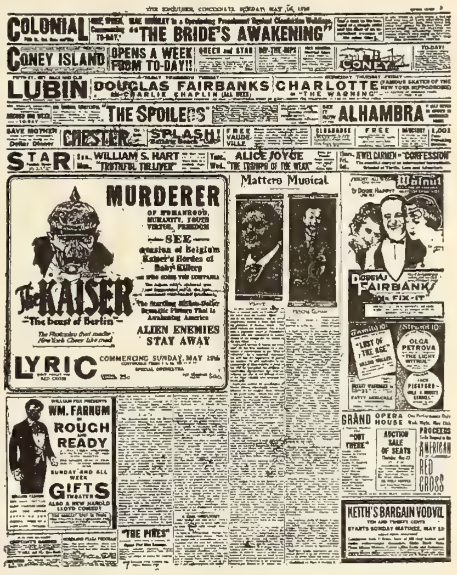
The top row shows three pages from the Sunday Enquirer. Then at the left and in the middle of the second row are two from the Commercial Tribune. At the right is a Saturday page from the Times-Star, and at the bottom three Saturday pages from the Post. See story opposite.


CINCINNATI DEMANDS ANOTHER WEEK of this GREATEST OF ALL MILITARY DRAMAS!

THE BIRTH OF A NATION

CLEOPATRA

COMING ATTRACTIONS


COLONIAL "THE BRIDE'S AWAKENING"

CONEY ISLAND OPENS A WEEK FROM TO-DAY!!

LUBIN DOUGLAS FAIRBANKS CHARLIE CHAPLIN

THE SPOILERS ALHAMBRA

CHESTER SPLASH!

STAR WILLIAM S. HART

MURDERER OF WOMANHOOD, HUMANITY, YOUTH, VIRTUE, FREEDOM

The KAISER "The beast of Berlin"

ALIEN ENEMIES STAY AWAY

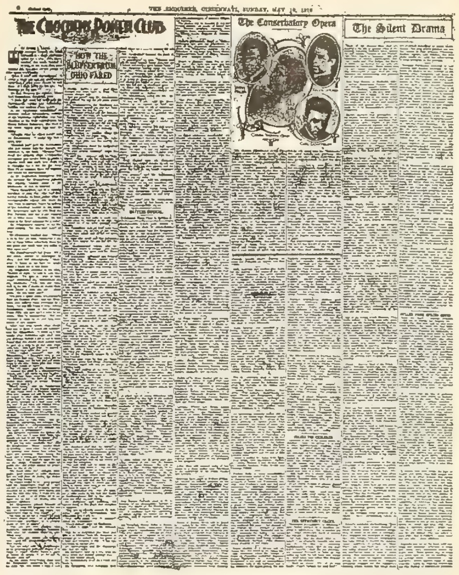
LYRIC

Matters Musical

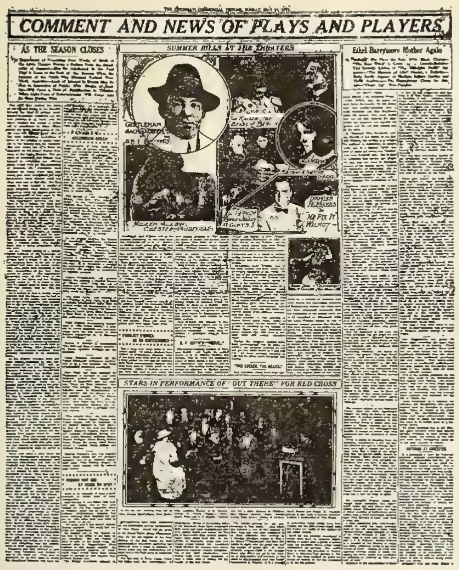
WM. FARNUM ROUGH AND READY

GIFTS

KEITH'S BARGAIN VODVIL

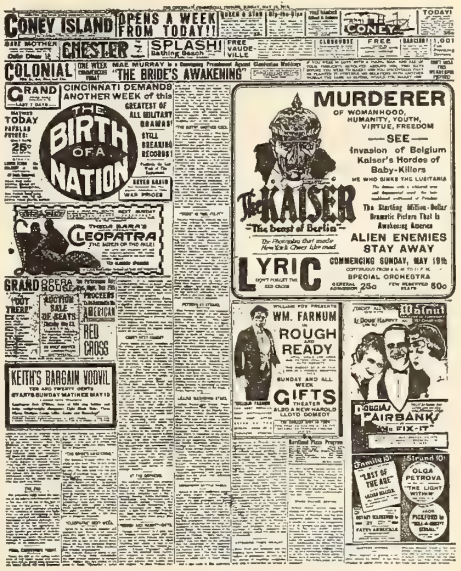

The Conservatory Opera

The Silent Drama


COMMENT AND NEWS OF PLAYS AND PLAYERS

AS THE SEASON CLOSES

STARS IN PERFORMANCE OF "OUT THERE" FOR RED CROSS


CONEY ISLAND OPENS A WEEK FROM TODAY!!

CHESTER SPLASH!

COLONIAL "THE BRIDE'S AWAKENING"

GRAND CINCINNATI DEMANDS ANOTHER WEEK of this GREATEST OF ALL MILITARY DRAMAS!

THE BIRTH OF A NATION

CLEOPATRA

MURDERER OF WOMANHOOD, HUMANITY, YOUTH, VIRTUE, FREEDOM

The KAISER "The beast of Berlin"

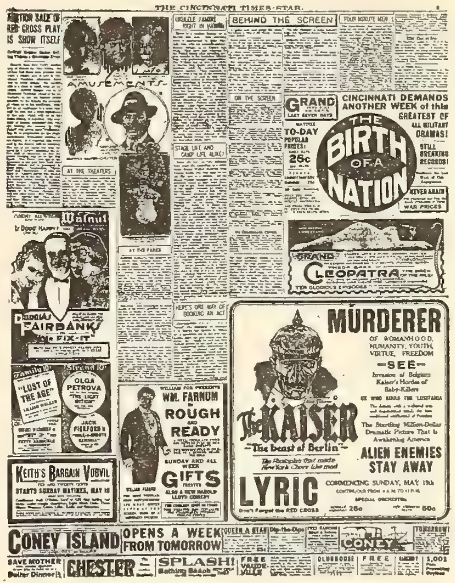
ALIEN ENEMIES STAY AWAY

LYRIC COMMENCING SUNDAY, MAY 19th

WM. FARNUM ROUGH AND READY

GIFTS

KEITH'S BARGAIN VODVIL


THE CINCINNATI TIMES-STAR.

BEHIND THE SCREEN

CINCINNATI DEMANDS ANOTHER WEEK of this GREATEST OF ALL MILITARY DRAMAS!

THE BIRTH OF A NATION

CLEOPATRA

MURDERER OF WOMANHOOD, HUMANITY, YOUTH, VIRTUE, FREEDOM

The KAISER "The beast of Berlin"

ALIEN ENEMIES STAY AWAY

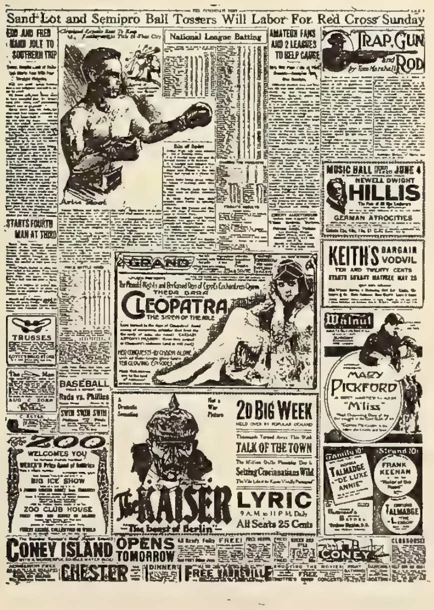
LYRIC

WM. FARNUM ROUGH AND READY

KEITH'S BARGAIN VODVIL

CONEY ISLAND OPENS A WEEK FROM TOMORROW

CHESTER SPLASH!


Sand Lot and Semipro Ball Tossers Will Labor For Red Cross Sunday

National League Batting

TRAP, GUN and ROD

HILLIS

KEITH'S BARGAIN VODVIL

CLEOPATRA

MARY PICKFORD "M'liss"

2D BIG WEEK TALK OF THE TOWN

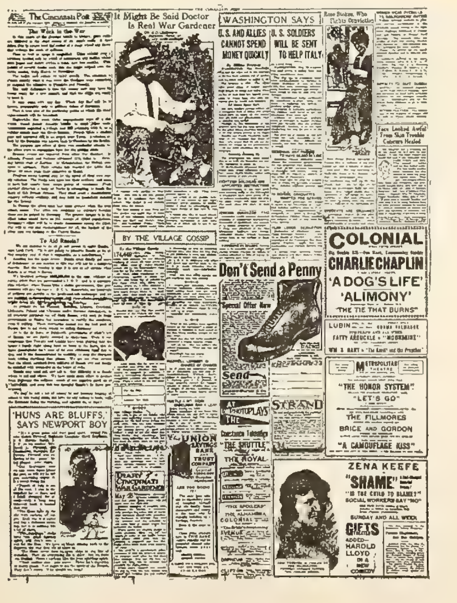
The KAISER "The beast of Berlin"

LYRIC All Seats 25 Cents

ZOO

CONEY ISLAND OPENS TOMORROW

CHESTER


The Cincinnati Post

It Might Be Said Doctor Is Real War Gardener

WASHINGTON SAYS

U. S. AND ALLIES CANNOT SPEND MONEY QUICKLY

U. S. SOLDIERS WILL BE SENT TO HELP ITALY

Don't Send a Penny

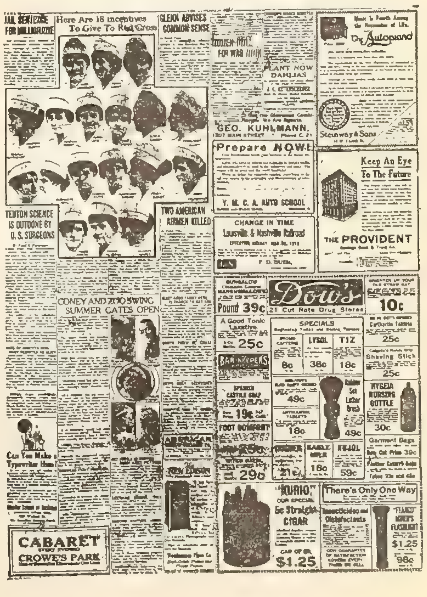
COLONIAL CHARLIE CHAPLIN 'A DOG'S LIFE' 'ALIMONY'

"HUNS ARE BLUFFS," SAYS NEWPORT BOY

STRAND

ZENA KEEFE "SHAME!"

GIFTS


Here Are 18 Incentives To Give To Red Cross

Prepare NOW!

Keep An Eye To The Future

THE PROVIDENT

Dow's

CONEY AND ZOO SWING SUMMER GATES OPEN

TWO AMERICAN AIRMEN KILLED

CABARET CROWE'S PARK

There's Only One Way

Pictures are Compared with Newspapers

TWO members of the Advisory Board this week discuss pictures as compared with newspapers. Sam W. B. Cohn compares the feature to fiction and the news reels to the news stories. He believes that some padding is essential and that if it is all eliminated from most pictures little will be left.

Charles G. Branham declares that he wants variety in his bills, and he declares that many of the rules that obtain in gathering together a good newspaper hold in the case of arranging a good motion picture show. He points out that just as in a newspaper the people will tire if all the pictures are long.

Ernst Boehringer wants a sane program, the sort that will keep the patron interested and not surfeit him. He favors the short five-reeler, to which short subjects to balance the program may be added.

E. J. Myrick sees the era of hundred per cent pictures and longer runs. He wants pictures rehearsed before they are made, and he believes that this would eliminate much footage.

Read each of these opinions. They are interesting and vital.

SAM W. B. COHN, manager of the Liberty theatre, Spokane, Wash., wants intelligent padding of pictures. He declares that the feature is the novel of the screen and that it must have "atmosphere." He compares the news weekly to the newspaper in making his point and shows that the "descriptive matter" is needed to round out the fiction portion of the screen entertainment:

I repeat, give me a production with intelligent padding. As an ex-newspaperman allow me to use the daily newspaper and the fiction magazine in drawing my comparisons.

When I first entered reportorial work on a large city daily in the West, my first instructions from the city editor embraced the statement that I must make my stories brief, terse and to the point. The editorial department would take care of the adjectives and superlatives and it was no part of my duty to use either in my journalistic career.

Secondly, I was given to understand that the tired business man and the overworked housewife had no time to waste—they wanted NEWS in a newspaper and not fiction.

I also learned that fiction magazines were the proper agencies for the planting of my "brain children" and that readers of magazines expected, and were dissapointed, if they did not get complete descriptive stories.

Personally, I believe the above arguments apply equally well to the present exhibiting situation. I further believe that my patrons want "descriptive matter," close-ups and so called "padding" in the dramatic productions. The five, six or seven reel picture is the novel of the screen while the current event and news weeklies are the newspapers.

Eliminate the padding from nine-tenths of the present day releases and you will find that your picture is sadly lacking. Too much will be left to the imagination and you can't afford to take it for granted that a majority of your audience has a very vivid imagination.

Our audiences, I believe, come to our playhouse to be entertained and to rest. They are not in a hurry but they do not want to overwork their minds puzzling out intricate plots or mysterious situations.

By the above arguments I do not wish to give the impression that I am in favor of long-winded, overdrawn and over-descriptive productions. Most decidedly, I am not!

Take your average magazine article or fiction story. What would they be without "padding?" Why should it be any different with a motion picture production? The picture is built upon a story—it is a visualized novel, nothing more.

Personally, I do not buy films for quantity. If a story loses nothing in its picturization in three reels instead of six, I want it. But boys, I am a Westerner with a Missourian's ideas and you've got to show me!

CHARLES G. BRANHAM, manager of the Strand theatre, Minneapolis, draws the comparison between the motion picture and the newspaper. He wants not only action in all of the film that he shows, but he believes in giving the public variety in entertainment. He declared that it has frequently happened that a snappy single-reel picture has saved a show when the feature was a tiresome, long affair:

After having just seen a seven-reel production shot through in fifty minutes it may seem unreasonable to still insist that the five-reeler is the thing, but nevertheless the shorter feature is, in my opinion, the most satisfactory, both from the standpoint of entertaining the public and for proper program arrangement.

Movie patrons seem to be better pleased with the shorter show. Give them the five-reel feature, a snappy comedy of one or two reels and a weekly and they leave contented. I have heard them howl for the short subjects after witnessing a splendid seven or eight reel picture.

The fact that one of the most popular numbers on all of my programs is the reel of current events and war pictures proves that the length of the films has little to do with it.

Frequently the biggest drawing cards on a program are the one reelers—properly exploited, of course, and any number of live-wire exhibitors will tell you that they have saved a poor feature with a short subject or a Fatty Arbuckle or Charlie Chaplin comedy. What chance would they have had to do this if their features were all seven or eight reelers.

I believe it was General Otis of the Los Angeles *Times* who often told his editorial staff that there never was a story so big but that it could be told in a quarter of a column. "After that

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Victoria theatre, Buffalo.
M. Marcus, Grand theatre, Pittsburgh.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Strand theatre, Milwaukee.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Ralph Ruffner, Columbia theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Myrick Sees an Era of 100% Features

you are padding," he said. This applies in a big measure to the pictures. There are very few of them that really are worth more than five reels and the stories will not be spoiled by holding them to that length. After they are once made into six or seven reel subjects, however, it is next to impossible to cut them so that the story will not lose value.

This is a day of attractions, not features or "reelers," and the exhibitor will pay for the subject that will get him the money no matter whether the attraction be in one, two or five reels.

The producers seem to be working to this end, too, for there are more short features on the market today than for a long time.

The more I see of the motion picture game the more I realize that it is a real blood relation to the newspaper business. Many of the same principles laid down in the news-gathering game apply to the exhibition end of this industry.

The same attention to "makeup" should be applied to arranging one's picture program as is applied to that of the front page of every up-to-the-minute daily newspaper. The publisher early in his career as a newspaper man is taught the value of a snappy page I. He knows that his paper will be cast aside unread if he has seven columns of long stories or "features" on the front page.

And he also knows that a page of well-digested yarns, attractively displayed will sell his paper faster and please more readers, for they will be getting the meat of the news in an interesting, entertaining manner without being forced to read a lot of superfluous junk.

The reporter who quickly learns to tell it all in the first paragraph invariably is the boy who is called upon later for the big assignments. The exhibitor who follows the policy of giving his patrons one hour and thirty or forty-five minutes of genuine variety is the one who not only is getting the business but also is carrying the heaviest money bag to the bank every morning.

NO, the question about the length of pictures was not asked by a manufacturer. This is purely a department for exhibitors, of, for and by them. Therefore we are glad to print so comprehensive reply as that which comes from Ernst Boehringer, manager of the Liberty theatre, New Orleans. He would be glad to pay the same about for the 4,000 feet plus film as he is now paying for the padded seven-reeler:

The paying of identical prices for features whether of three reels or of six or seven is absurd. In our opinion of the ills which beset modern day pictures, we dwelt at some length on the exaggerated lengths of many of the current features. This is a condition for Mr. Producer to remedy, but he should not be forced to be honest with himself and with those upon whom he is dependent for success by baiting with identical prices for his product whether he offers it in honest measure or shortweight. If the producer asks the question, he admits that he has been stuffing, inflating or padding, call it what you will, to make his pictures big in a literal sense. However, we did not accuse all six and seven reel pictures of padding even though we condemn the extra long picture.

The question involved is simply one of common sense. We are in this thing as a commercial proposition. Whether we are operating an average theatre showing a feature and a comedy, or a more pretentious house with newsfilm and travelogue in addition, our profits are in proportion to the number of times we may re-sell our seats. If there is a producer who does not know this, now is the time for him to learn it. The next is that the popularity of the house is dependent to a great extent upon the popularity of the films shown.

It is necessary to state that tiresome pictures are harmful. It requires no scientific mind to tell us that the normal human being tires of anything on which he must needs focus his attention for any length of time, especially, in the case of a motion picture, if the interest is not sustained. But even in big pictures in which the interest is sustained there must be an intermission. However, intermissions are time consuming and are to be avoided in the ordinary presentations of motion pictures; and we are talking about the average presentation.

Therefore, we find it necessary to limit the length of the picture so as not to tire the spectator. In doing this we are making it possible to re-sell our seats sufficiently often to turn over a profit after meeting the bills. This is the ideal condition. And inasmuch as one of the lessons we have learned from the legitimate stage is that plays may be made to consume an approximate period of time, there is no good reason why the same may not apply to the production on the screen.

We do not believe the producer would experience any hardship in keeping within certain limitations. *He can do so if he will resist the temptation to hold too much of what he has "taken." More footage is taken than is ever used, no matter what the attempted or intended length of the picture. When the pruning is done, it should be continued until nothing is left but what should be there. No arbitrary length may be established, but it is reasonable to believe that the footage can be held somewhere between four thousand and fifty-five hundred feet. If this were done, we would more than gladly pay as much for the 4,000 plus film as we would for the same subject with impedimenta stretching it to 7,000 feet.*

But three reels would not make a feature of sufficient weight to headline a good program, and we do not incline to the payment of the same price for it as we now do for features. And we do not believe that the honest producer expects to receive it.

We like best the short five-reeler. To it may be added short subjects sufficient to make the program of the particular time-consuming period established by each individual theatre. The length of our ideal feature is not sufficient to tire the patron. The short subjects afford balance. *What we are driving at is a sane program. In that way only may we hope to keep the patron interested, ourselves in business, and the producer producing.*

Plain common sense should warn against a surfeit, for as soon as we foster a tribe of motion picture dyspeptics we may as well say: Farewell, little motion picture, you've served to give us a few exciting years, anyway.

E. J. MYRICK sees the era when pictures will run for at least twice as long as they are now doing, but he declared that to do this they must be Hundred Per Cent pictures. He believes that if the companies did more rehearsing before actually starting to work the result would be better pictures instead of following the haphazard footage arrangements that are generally followed:

Length of pictures, is a subject which to my mind, requires a most serious consideration from exhibitor and manufacturer.

Pictures in the far west are as a rule advertised by the exhibitor, not from a footage standpoint but from a quality standpoint and it might sound very foolish to you, or in fact lots of motion picture men, when we tell you that we use the knife on pictures to a considerable extent, with excellent results.

A big star should by all means secure stories that would carry out the desired length without padding. I have no hesitancy in saying that I believe that a feature would be just as valuable 3,000 feet in length as it would be in five. However, I would like to suggest that the manufacturers insist that the companies making pictures do a little more rehearsing on scenes before the camera is put on it, eliminating a lot of footage.

Longer runs of pictures is coming, can't help but come, but the public must be assured and know that they are going to see a picture that is 100 per cent perfect in story, cast, photography and settings, and to get this interest, there will necessarily have to be a curtailment in output.

There is no reason in the world why a picture cannot run just twice the length of their present engagements, but to do this it is necessary for the manufacturer to realize that every film which is made is not a feature.

Seeing Rialto and Rivoli with Rothapfel

LAST week we told you that S. L. Rothapfel has returned from his trip for the U. S. Marines, but that he had returned late in the week and that he found "the boys" had already arranged the shows and therefore he did not interfere—except when he saw little things that went wrong. But this week the shows are Rothapfel's—and what a difference his hand in a presentation made in them. All that we have said about his having a wonderful organization of hard workers and hard thinkers is true, but after all there is only one Rothapfel.

In talking to him Sunday night we believe that we hit at the vital thing in a chance remark. We said: "No matter if the others do wonderful things we generally know what is going to happen before it does. *When you are on the job we never even try to guess, because we know that we are going to be surprised by something unexpected.*

There are a dozen different things done in the shows this week, things that are strong lessons to all exhibitors. They range from "little touches" up to what we consider the most striking arrangement of music that we have ever seen for a feature—in "Cecilia of the Pink Roses" at the Rivoli. *It adds a hundred per cent to the enjoyment of the picture and there are at least two novelties in the arrangement of the score itself that are well worth remembering.*

"Martha" is the overture. Now to appreciate thoroughly why it is used and to get the full meaning of it, you must know that it tells the story of an English lady and her maid who disguise themselves and hire out as servants at a fair and two supposed farmers fall in love with them. But one is a nobleman in disguise and he wins the lady and the real farmer marries the maid. Now note that the story of the opera brings in the question of social inequality and this is one of the big elements in "Cecilia," for the son is ashamed of his father, once a bricklayer, who became rich, while the girl's sweetness wins the whole hearted love of the scion of a rich family. Now the spirit of the opera is largely the spirit of the story of the picture. But there is more than that, for in this orchestral selection the old Irish air, "The Last Rose of Summer" is introduced.

You might argue that not enough people would know the story of the opera to justify its use as an overture, but that is another one of the little things that makes one presentation good and another one perfect—the height of art. And passing that aside, every one knows "The Last Rose of Summer" and its coupling with the feature is obvious to every one. This selection is played with the main lights red, the inner dome and the side panels gold.

Then comes the Animated. First there is a new animated title for this showing the deck of a battleship with the heavy guns in the foreground. In the battlemast a sailor gets the signals presumably from another ship and the guns begin to fire and out of the smoke from three shots come the words, "Rivoli Animated Pictorial," the first in red, the second in white and the third in blue. Here we have the roll of drums and the sound of cannon, with the main selection "Festival March." This continued through some striking Hearst-Pathe pictures showing French, English, Belgian and American sailors at Pelham Bay forming human designs of the united flags. It gets almost constant applause. Then the music changes to "Master Builder March," and first are shown Universal pictures of adding another ship to the victory fleet at Bath, Me., and then Gaumont pictures of the champion negro rivetter, and the launching of the first fabricated steel ship at Newark. A splendid close-up of Schwab and Thomas A. Edison adds greatly to this.

Now come Ford Education pictures of "Hunting Wild Geese," which includes some splendid photography showing flocks of the birds and many of them in remarkable closeups, and then adds a good laugh by showing the gander guarding his spouse from a dog. For this the music is "Down South," played on through, and then "The Cricket." *Now the arrangement of the Animated this week is unusual in that the first half of it is devoted to sailors and ship, and then there comes in the wild geese as a dividing line, giving the relief and the laughter, and then the general subject of the Red Cross is taken up.* Of course, one in the audience does not see at once why this was done, but one knows that one had been applauding vigorously and that there was an opportunity for a let-up and a laugh before the patriotic fervor came again. *Another of the little things that count so much.*

Now come Gaumont pictures of the President at a Red Cross benefit ball game at Washington. There is a splendid view of him in one of the boxes and he throws the first ball and the sphere is then auctioned for a big sum. Here the music is "You've Got to Get In and Get Under." Also from Gaumont come scenes at Washington as the Red Cross goes over the top, and here "Onward Christian Soldiers" is played once through.

Now note another strikingly unusual thing that will make a big hit. This hymn is carried on organ and orchestra, played in its usual manner. Then follows "Keep the Home Fires Burning," which continues through pictures of a Belgian dancing for the Red Cross and East St. Louis girls' fife and drum corps until a scene where men and the girls are shown dancing. *Here the same selection is turned to waltz time just for the period of this picture.* It is a happy ray right there, and just the right thing. Then as the scene of the picture shifts to the parade in San Francisco, *the same selection is shifted back to march time.* This continues through the picture and there is another change with Universal pictures of the "beauty squad of New York," and here "Onward Christian Soldiers" is taken up again and played in a very broad and martial manner to the finish which comes with Universal pictures of the American flag and the Red Cross emblem flying together from the dome of the capitol. *It is one of the punchiest effects that we have ever seen, and largely a result of the arrangement of the music.*

No, the novelties are not done yet, not by a long shot. The next is the Ampico reproducing piano rendering "Concerto—First Movement," by Grieg. First the lights are all in blue, with the uprights at the sides of the stage in red and then the panels come out in green, with the mysterious effect. First the orchestra plays through "Morning," the introduction, and then the curtains at the side part showing the piano. On this is a green spot and the polished top of the piano is so lighted that it throws the reflection of the keys in a mirror like effect, giving a barely noticeable flashing effect that seems to represent the absent player and adds further to the effect. A setting used before, but now made different by the lighting, showing such windows and the red of the evening in the background is used, and at the start there is a hanging flaming light which goes out. The curtains fall while the last notes are being played.

But there was another thing right here. There was also a second light at the extreme right of the stage during this entire number, and after the selection was over the fixture, now unlighted, still hung there during the next picture, "Studied in Floriculture." This was done to give the eye a little relief from the screen. Now everyone unconsciously turned the eye now and then from the picture to the unlighted fixture, and the result was eye relief. *The fixture could barely be seen and therefore it could not be called something obvious—merely a little relief that everyone appreciated without hardly knowing it was done.*

"Roses and Memories" is the selection for the flower picture, from Pathe, showing the opening of various flowers, closing with the pink rose. *Do you note how this same spirit of the roses is brought in in the music and the pictures—carrying a beautiful theme entirely through a presentation?*

Then the orchestra begins "Macushla," the beautiful Irish song, and there are a few bars and then the curtains part, showing with red lighting effects a rose garden in the evening with Miss Gladys Rice, in white hat and dress, seated on a bench with the small pot barely on her face to bring it out. Now the columns have been removed from the sides of the stage at the Rivoli, giving it more width and better effect, and the splendid scenic effect by John Wenger brings a tribute of hearty applause from the audiences before the young woman starts to sing. The effects of the song itself are wonderful, but *as she approaches the end the scene curtain begins to fall and the voice seems to die away in the background as the title of the picture is immediately thrown on the screen curtain.* During the presentation of the feature the red draperies remain at either side with bushes of roses before them.

Now a few bars of "Macushla" continue at the opening of the picture. In fact this

Rialto and Rivoli

is the theme used, but there are no less than forty-one changes of music used with this selection, ever coming back at the proper time. There are many Irish melodies used with "The Story of the Rose" and others brought in several times as second motifs. After a few bars of the theme, "I'm Leavin' from Erin" is played, and then back to the theme again for a few more bars, then "Mother Machree," and again back to the theme. Other selections that are introduced are "Irishman's Dream," when the father's hopes for the future are revealed; "Little Mother of Erin," at a point where the daughter's loving solicitude is shown; "A Little Bit of Heaven," "Come Back to Erin" is also used several times during the picture.

"The Story of the Rose' is first introduced when the girl meets the man she is to fall in love with. Now let's call your attention to the general arrangement of this music without trying to give you the score, and show you how the themes are worked out and why we call it such a wonderful arrangement. In the first place, "Macushla" is not only the theme, but it is the underlying touch of love of all the family (except for the forgetfulness of the son) for the mother. "Little Mother of Erin" is used time after time to carry the idea of the girl's self-sacrifice; "Mother Machree" for the spirit of the mother herself and the memory of her after she is dead. "The Story of the Rose" is carried through the love story, while the lighter Irish music is for the happier scenes. The picture has to be seen to have this arrangement of the music appreciated, but it is a *perfect example of carrying out each idea and blending them into a symphonic whole.*

Now there are two distinctly novel touches introduced. At one point Mr. Rothapfel used the organ and one violin to carry the music for probably twenty minutes. *Here the violinist is seated by the side of the organist and the rest of the pit is dark.*

Here's another one. There is one point in the story where the girl plays her father's favorite air on the piano. It's "Macushla," but instead of the piano solo breaking right into the other music the entire orchestra stops and there is not a sound while the film runs probably fifty feet and then the piano solo of "Macushla" begins. *It's an unexpected little thing that gets a wonderful result.*

The happy ending of the story is carried into the next orchestra number, selections from Herbert's "Sweethearts," and there is a continuous laugh at the end with the Educational Films presentation of Happy Hooligan in "Throwing the Bull." The trap drummer and the effect musicians get a splendid chance, and there is "hoochie koochie" dance music together with "Toreador" played during the arena scene. It's a big dose of heart laughter right at the end of the remarkably artistic bill.

Not because it is not a splendid show, but for space reasons, we cannot describe the Rialto show as fully. "Maritana" is the overture, a tragic bit with a happy ending.

EMPEY
TO-DAY
'OVER THE TOP'

Remarkable lobby display used by the Criterion theatre, Atlanta, during the run of "Over the Top"

It is played with the lights in gold. Then comes "Scenes in the Virgin Islands," the first of the Pathe-Post films, containing most interesting matter about our newest possession, starting with a cartoon effect showing its location. "Petite Suite de Cocerte" is played, first Nos. 1 and 2, then No. 4 and finally No. 3.

Miss Greta Torpadie follows, singing the Polonaise from "Migon." Here the Byzantine setting is used with the lighting all red. The first series of curtains on the side panels part for this and here the effects again are in red.

Then the Animated. It starts with a punch and ends with another big one. First is a Universal picture of the New York Memorial Day parade showing the veterans of the G. A. R. marching with the sailor boys of today, and here "Daughters of the Revolution" is used and when "America" is reached in the counterpoint here the entire audience stood up with one movement. Of course it is not the national air, but it is the national air of Britain, and there was the reason. Then comes another Universal showing the children's dance in Central Park, for which "Tete-a-Tete" is used. There is a good hot weather bit in a splendid Gaumont picture of seals swimming, and the music carries out that same effect, for the selection is "Nights of Gladness." "Shepherds All and Maidens Fair" is played for Gaumont's pictures of sheep on San Clements Island, Cal., with some wonderful shots of running sheep.

Here starts the punch again. Universal presents pictures of King George decorating heroes of the war, and the music becomes "Sons of Britain," and then follows a Hearst-Pathe cartoon entitled "Now or Never," describing the German offensive, and here the tune becomes "La Forza del Destino." *Now Mr. Rothapfel threw in a big punch here by showing across the screen the French battle cry at Verdun, "They Shall Not Pass,"* accompanied by just a bar or two af the "Marseillaise." The effect on an audience does not have to be described. Then come Hearst-Pathe pictures showing American troops marching through the streets of London. The music now becomes "Over There," turning into the roll of drums and the call of trumpets, and then the full orchestra bursting into "Over There" to the smashingly big finish. It's just as much of a punch as the one at the Rivoli. It shows that *you don't all have to have the same picture to get the effect.*

With the main lighting of the house blue, Greek Evans, baritone, appears. The side panels part, revealing on one side a lighthouse scene and on the other a sea scene, and sings "The Trumpeter."

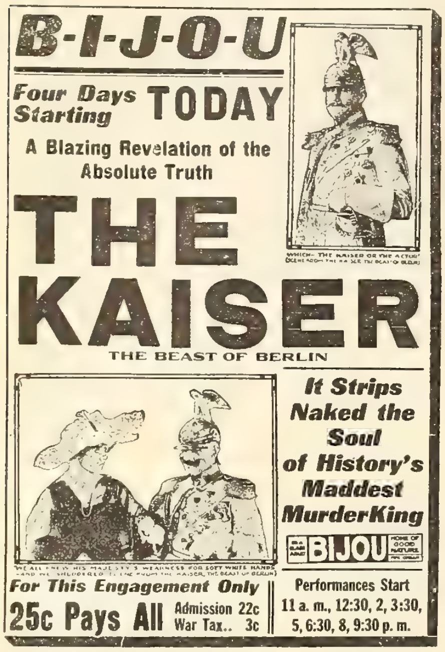
"Believe Me, Xantippe," is a refreshing piece of comedy, bordering on the burlesque at times, and so the music is made refreshing for this. It opens with "I'm Afraid to Go Home in the Dark," and includes such popular numbers as "Hunting the Huns," "Good Scout," "Sweet Baby," which helps along the laughs when the hero shoots a skunk, and "Introduce Me," when the girl discovers that he is the much wanted man. "Listen to the Dixie Band" and "My Gal Sal" are also used.

With the lights all gold the orchestra then plays selections from "The Chocolate Soldier." We have remarked once before that the public appreciates the repeating of the music of the almost-old-time comic operas, and *if exhibitors everywhere should have heard the applause that this number got at the Rialto Sunday they would see what a hit they could make, and how easily.*

"Ambrose's Cup of Woe," one of the reissues of Triangle comedies, is the last number on the bill and it is filled with laughs. The music is all popular, with a burlesque on the sob stuff, and the imitations keep up all through.

Your Idea and Ours

WE have reproduced many advertisements on "The Kaiser" and most of them have been very similar in that they have used the cartoon of the Hun chief. But here was a case where there was a splendid piece of material supplied, and if we had been writing advertising for a theatre we would have used this in every one of the displays, just as much as we would use the trade-mark in exploiting any standard product. They are striking and they command the attention of every one who looks at the page.



B-I-J-O-U

Four Days Starting TODAY

A Blazing Revelation of the Absolute Truth

THE KAISER

THE BEAST OF BERLIN

WHICH—THE KAISER OR THE ACTOR?

It Strips Naked the Soul of History's Maddest MurderKing

BIJOU

For This Engagement Only

25c Pays All Admission 22c War Tax.. 3c

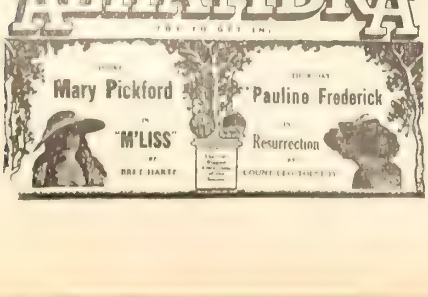
Performances Start 11 a. m., 12:30, 2, 3:30, 5, 6:30, 8, 9:30 p. m.

Bijou theatre, Saginaw, Mich., has used scene cuts in half-tone instead, and they fail to stand out as strikingly and do not offer the same contrasts with the black type that would be furnished by the line cut.

Just one thing about the Bijou and a number other theatres through the country. We don't get the idea of spelling out the name of the theatre with a series of dashes. Of course, it is done with the idea of driving the name of the house home, but how much better the use of a distinctive name plate that one doesn't even have to read to associate the picture with the specific theatre.

Ancient history is good reading, but poor advice.

ALHAMBRA THEATRE, Milwaukee, sends us two specimens of advertising, both of which we reproduce because they illustrate so splendidly the point that we have made of advertising your NOW attraction and devoting the least possible space to the change of bill for the middle of the week.



ALHAMBRA

Mary Pickford

IN

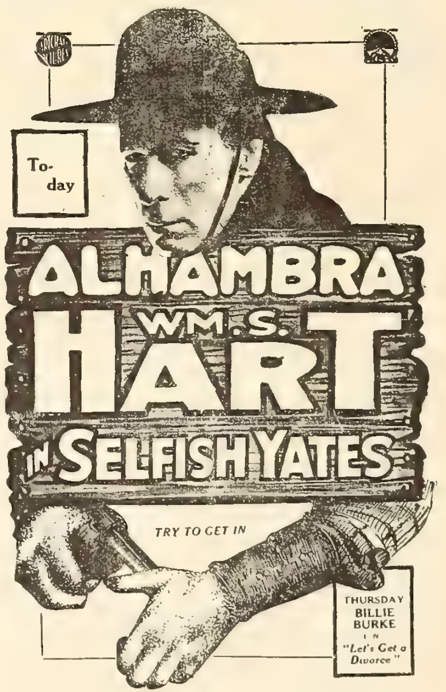
"M'LISS"

Pauline Frederick

Resurrection

There is that "perfectly balanced" effect that seems to delight some designers, and which almost always results in poor displays attempted in the Mary Pickford-Pauline Frederick advertisement. Even to the height of the cuts and the use of the names of the authors in the same type the display is "balanced," and the Artcraft and Paramount trade-marks are "nicely balanced" on either side of the centre tree. It is bad advertising, because it is distinctly without the touch—because it invites the reader to choose WHICH of two pictures to see.

What a contrast there is with the display on "Selfish Yates." The picture of the star, his name, that of the theatre, and the title are brought out well. There is ample white space, and, the main thing that we were talking about, the picture for the latter half of the week is given the position that it deserves—mere incidental mention.



To-day

ALHAMBRA

WM. S. HART

IN SELFISH YATES

TRY TO GET IN

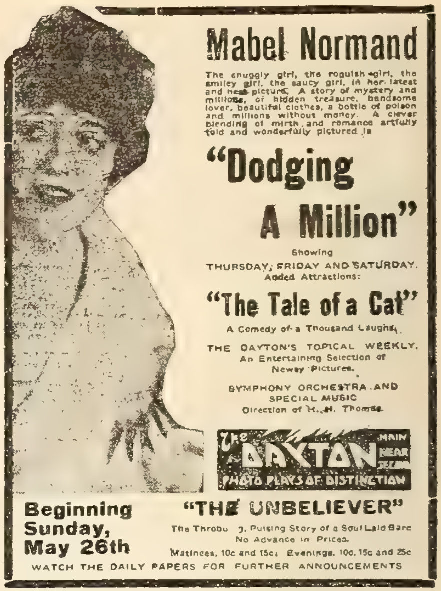
THURSDAY BILLIE BURKE IN "Let's Get a Divorce"

Both are artistically good advertisements. One has selling power, and the other starts a debating society—that's the difference.

Yes, with a lot of people it is still "moving pictures."

WE started out to reproduce this advertisement of the Dayton theatre, Dayton, Ohio, and then we noticed this "thing" underneath it. "Thing" is the only fit word that we can think of. It is, theoretically, a newspaper advertisement, but it is just about the worst waste of money that we have come across. Columbia theatre is paying for it.

There are two things the matter with the otherwise good display of the Dayton. In the first place, the border has no business at the side of the Mabel Normand cut. It weakens the effect. The border should have been "run in" at the bottom. There is too much reading matter under the name of the star. We find here "the snuggly girl, the roguish girl, the smiley girl, the saucy girl." Now, any one of these expressions would have been excellent, and would have proven a good catch line, but the use of them all leave that impression that we should always try to avoid—that you are trying to fill space. One other thing is a serious error. The date of "The Unbeliever" is brought out prominently, but the date of the current picture is hard to find. Always feature the date and the name of the house. Don't let anything else overshadow them.



Mabel Normand

The snuggly girl, the roguish girl, the smiley girl, the saucy girl, in her latest and best picture. A story of mystery and millions, of hidden treasure, handsome lover, beautiful clothes, a bottle of poison and millions without money. A clever blending of mirth and romance artfully told and wonderfully pictured is

"Dodging A Million"

Showing THURSDAY, FRIDAY AND SATURDAY.

Added Attractions:

"The Tale of a Cat"

A Comedy of a Thousand Laughs.

THE DAYTON'S TOPICAL WEEKLY.

An Entertaining Selection of Newsy Pictures.

SYMPHONY ORCHESTRA AND SPECIAL MUSIC

Direction of H. H. Thomas

The DAYTON MAIN NEAR SECOND

PHOTO PLAYS OF DISTINCTION

Beginning Sunday, May 26th

"THE UNBELIEVER"

The Throbbing, Pulsing Story of a Soul Laid Bare

No Advance in Prices.

Matinees, 10c and 15c; Evenings, 10c, 15c and 25c

WATCH THE DAILY PAPERS FOR FURTHER ANNOUNCEMENTS

ASLEEP AT THE THROTTLE!

To be asleep at his throttle is the unforgivable crime with a locomotive engineer. One man so slept and a smash-up was the result. But—he had been on duty for eighteen hours, despite his protest. Did that fact save him? It did not. He was fired by the president of the road. He left cursing the iron heart of the big boss, and swearing that some day he "would make him pay." Did he? See FRANK KEENAN, the eminent actor, in his latest picture "RULER OF THE ROAD" at the

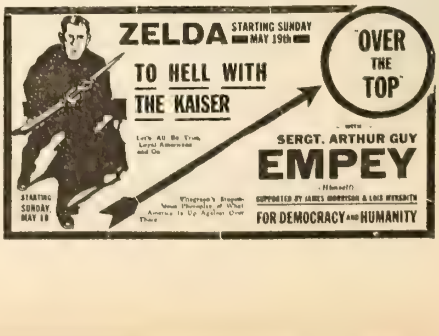
COLUMBIA Theater, Today, Tomorrow and Saturday

Admission 10c up until 6 P. M., 15c thereafter. War tax extra. Special music every afternoon and night by the Columbia Trio, under the direction of Prof. H. A. Krell.

In a lot of theatres the box-office is entirely wooden.

ZELDA THEATRE, Duluth, Minn., did some mighty fine advertising on "Over the Top," and it looks rather mean of us to pick out the one poor display to hand it a knock. But one of the foundation stones of this department was to avoid the usual motion picture trade magazine comment of telling every man how good he is, but to try to get some lesson from each comment for the exhibitors in general.

"Trick" advertising is sometimes good, but only sometimes. What does the eye strike on this display? Nothing. The arrow is frankly disconcerting; it was evi-



ZELDA STARTING SUNDAY MAY 19th

TO HELL WITH THE KAISER

STARTING SUNDAY, MAY 19

"OVER THE TOP"

WITH

SERGT. ARTHUR GUY EMPEY

(Himself)

SUPPORTED BY JAMES MORRISON & LOIS MEREDITH

FOR DEMOCRACY AND HUMANITY

What Live Wires are Doing

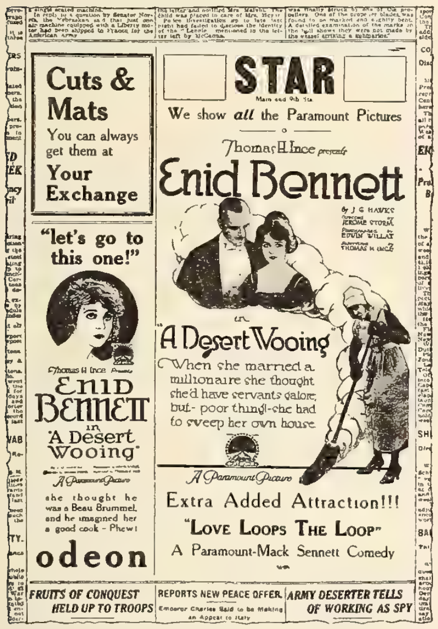
dently meant to be. There is no reason in the world why the name of the picture should have been circled and then a huge arrow required to point to it.

We repeat that the man who writes this advertising generally writes something worth while. This time he wanted to do something "different." He did. It is a mere display of type, and anything but a selling talk.

What you do between starting your picture and counting up your cash and between counting up your cash and starting the next picture are the things that count.

HERE Paramount has gone half-way with a good idea.

As we have said to you many times it is not altogether fair to take an advertisement and reproduce it alone, and then either condemn or praise it. A great deal depends on the surroundings that the display has in the paper. We have commenced many of these as good when the reproduction apparently showed that they were faulty, but the things that appeared bad had to be done on account of the fact that the specific displays were surrounded by a lot more heavy ones.



Cuts & Mats
You can always get them at
Your Exchange

"let's go to this one!"

Thomas H Ince Presents
ENID BENNETT
in
'A Desert Wooing'
A Paramount Picture
she thought he was a Beau Brummel, and he imagined her a good cook - Phew!
odeon

STAR
Main and 9th Sts.
We show *all* the Paramount Pictures
Thomas H Ince presents
Enid Bennett
by J G HAWKS
Directed by JEROME STORM
Photographed by EDWIN WILLAT
Supervised by THOMAS H INCE
in
"A Desert Wooing"
When she married a millionaire she thought she'd have servants galore; but- poor thing!-she had to sweep her own house
A Paramount Picture
Extra Added Attraction!!!
"Love Loops The Loop"
A Paramount-Mack Sennett Comedy

FRUITS OF CONQUEST HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making an Appeal to Italy

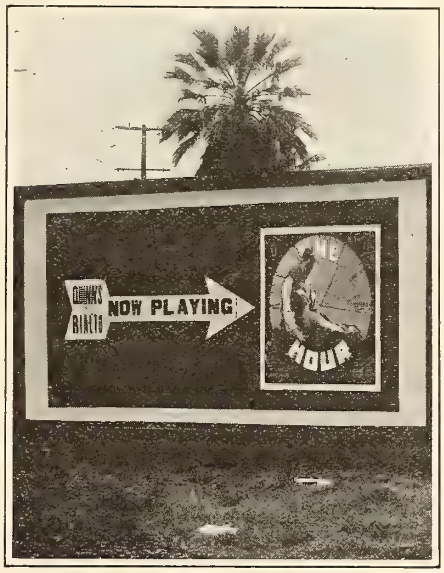
ARMY DESERTER TELLS OF WORKING AS SPY

So Paramount, in its press books, has done a good thing in showing how the displays that it suggests would look against reading matter. But the newspapers that give you a position in the center of reading matter are mighty few and far between. Illustrate these advertisement circles by a lot of heavy displays, and you will have shown the exhibitor to show constructive effort without the almost universal resort to heavy Gothic type.

The fellow who does without advertising is like a chair with three legs. He's all right when all is serene, but when the jar comes what a fall he has!

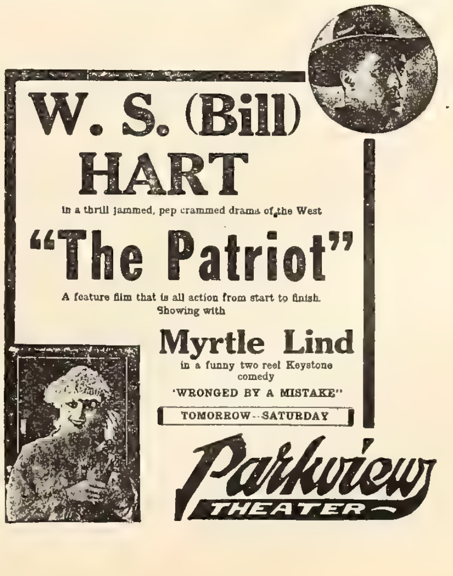
HERE is an excellent idea that can be used on billboards with a six-sheet, and getting even greater effect than larger paper. Quinn's Rialto, Los Angeles, uses the arrow in all of its advertising, and here a billboard stand has been made very striking by using a six-sheet on the Four Square picture, "One Hour," and adding a huge arrow pointing to the poster.

The great trouble with most paper for billboards is that the name of the theatre is sacrificed, or that it is used in lettering entirely out of sympathy with the poster itself. It is that very thing that gives most billposting the character of "cheap" advertising, and for that reason many high-class houses avoid it. This use of paper created a distinctive display, and at the same time keeps the name of the theatre the big thing.

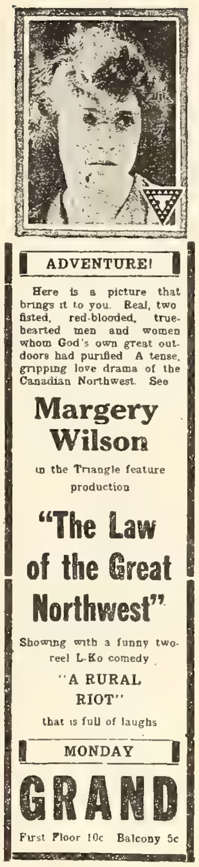


When you sacrifice the name of your theatre, you admit that the thing you sacrifice it to is better than the reputation that you have built up for your house.

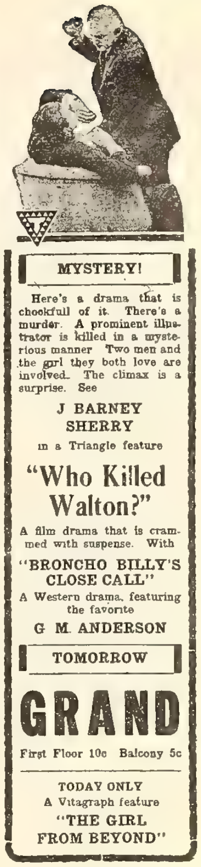
WITH one exception here is a splendid advertisement, and we have the same fault to find with most of the specimens sent by the Grand Amusement Company, operating four theatres in Johnstown, Pa.—too much black. Now, the designer of this display has left sufficient amount of white space around the border and in the inner display, but the whole thing would have been more effective with the use either of a light black border or a Ben Day. The use of the cuts, the arrangement of the name of the theatre and the matter included in the advertisement are all excellent.



W. S. (Bill) HART
in a thrill jammed, pep crammed drama of the West
"The Patriot"
A feature film that is all action from start to finish.
Showing with
Myrtle Lind
in a funny two reel Keystone comedy
"WRONGED BY A MISTAKE"
TOMORROW--SATURDAY
Parkview THEATER



ADVENTURE!
Here is a picture that brings it to you. Real, two fisted, red-blooded, true-hearted men and women whom God's own great outdoors had purified A tense, gripping love drama of the Canadian Northwest. See
Margery Wilson
in the Triangle feature production
"The Law of the Great Northwest"
Showing with a funny two-reel L-Ko comedy
"A RURAL RIOT"
that is full of laughs
MONDAY
GRAND
First Floor 10c Balcony 5c



MYSTERY!
Here's a drama that is chookfull of it. There's a murder. A prominent illustrator is killed in a mysterious manner Two men and the girl they both love are involved. The climax is a surprise. See
J BARNEY SHERRY
in a Triangle feature
"Who Killed Walton?"
A film drama that is crammed with suspense. With
"BRONCHO BILLY'S CLOSE CALL"
A Western drama, featuring the favorite
G M. ANDERSON
TOMORROW
GRAND
First Floor 10c Balcony 5c
TODAY ONLY
A Vitagraph feature
"THE GIRL FROM BEYOND"

In fact, all of the advertising sent in by this company is exceptionally well written. It has tone and punch. It is descriptive without exaggeration, and it gets close to one. When this is true bad typography can be very well excused.

Ten inches is the rule for the single column ads. of this company, and all of the specimens, but one, that we have seen use a cut of the star at the top, a mighty good rule in single-column displays where there is sufficient room underneath to talk about the picture.

We are also reproducing two of these single-column displays because of their excellent merchandising value. Note the words "Adventure" and "Mystery." The ad writer takes a text and talks about it, and the result is a display, every word of which will be read.

There is just one little fault that we would find with these. The word "See" is not only unnecessary, but it cheapens the sales talk. It is the obvious thing that you are writing the display to make the people want to see the picture.

The trouble with the windows of some exhibitors' minds is that they are so clouded with hot air that they can't see through them.

TARZAN OF THE APES
THE GARRICK
SUNDAY 5
"TARZAN OF THE APES"
TARZAN OF THE APES"

St. Paul Book and Stationery Co. display arranged in Connection with the Showing of "Tarzan of the Apes," at the New Garrick theatre, St. Paul

Cincinnati a "Ten Center" on Films; Poor Advertising and Little Cooperation

(*Continued from page* 3552)

opera house. This display matter is designed by the same man and with the exception of the man who designs Gift's he seems to be the one writer in the city who is trying to make the advertising distinctive.

The space used in the *Enquirer* in these "strips" is about one inch in depth. Here the Walnut, Family and Strand occupy a combined space of 9½ inches double column and Gift's 5½ inches double. The Orpheum uses the four agate lines that we have mentioned. The Lyric and Grand hardly come under the heading of motion picture discussion, for they return to the legitimate with the passing of each summer. However, they are apparently stimulating advertising by other houses, though with a total of nine picture theatres represented in the *Enquirer* there's a whole lot more of stimulation needed.

On a third page, three pages removed from the other matter the *Enquirer* carries about two columns of NEWS matter. It is apparently taken from the trade press and it is not what we would call the ideal matter for the fan. It is intensely heavy, serious stuff. If half column cuts of players were used, together with little news stories about them, short paragraphs about coming pictures and that class of matter there would be a great deal of improvement shown.

The *Commercial-Tribune* evidently does not care for the photoplay, for it appears that every effort is made to fill the space with matter about vaudeville and legitimate for the only matter that we can find in the issue at hand is reading notices for each of the houses that advertise and representation of some of them in the layout. There isn't the slightest thing that suggests photoplay news or that will interest. There is slightly less advertising than in the *Enquirer*.

The *Times-Star* refuses to allow the theatres to carry streamers across the top of the pages and makes the advertisers who want this class of exploitation go to the bottom of the page, where they belong. The Walnut, Family, Strand and Gift's carry the same advertising as in the Sunday papers, but no other motion picture houses are represented. The motion picture matter is confined to a few lines about each house that advertises and then some agate matter under the heading "Behind the Screen"—interesting matter for what there is of it.

In the *Post* motion picture matter is scattered over three pages, and there is not enough to it for much scattering at that. On the editorial page there appears the advertising of Colonial, Metropolitan and Gift's and the smaller directory advertising of nine other theatres, some of them neighborhood houses. It is the only paper that seeks to get this smaller advertising and group in.

The display matter for the Grand, Lyric, Walnut, Family and Strand is carried on the sporting page, a position that we would not appreciate if we were running a family house. On the third of these pages there is the only representation in the news and the only line about motion picture houses are three on the Lyric and four on the Grand.

On Mondays under the heading "The Picture Houses," the *Enquirer* gives each of the houses a few lines of review matter and on Thursdays the same thing is done. In the same issue it carried five inches double on the Lyric, 1½ double on the Grand and very small ads for the Orpheum and Gift's. The Walnut, Strand and Family use a combined standing ad about ½ inch. With these exceptions the theatres do not advertise during the week in the *Enquirer*.

On Mondays and Thursday the *Commercial Tribune* does the same thing in the way of notices and carries about the same advertising.

The *Times-Star* groups the advertising during the week and carries a total of twelve houses, more than any other newspaper. The gain is made in the neighborhood houses. It also gives notices Mondays and Thursdays. The *Post* carries small ads for seven theatres regularly.

Cincinnati, to our mind, offers one of the most startling examples of a city where the theatres and the newspapers should get together. With the exception of the few houses that we have mentioned, none of them are doing good advertising and few are advertising at all.

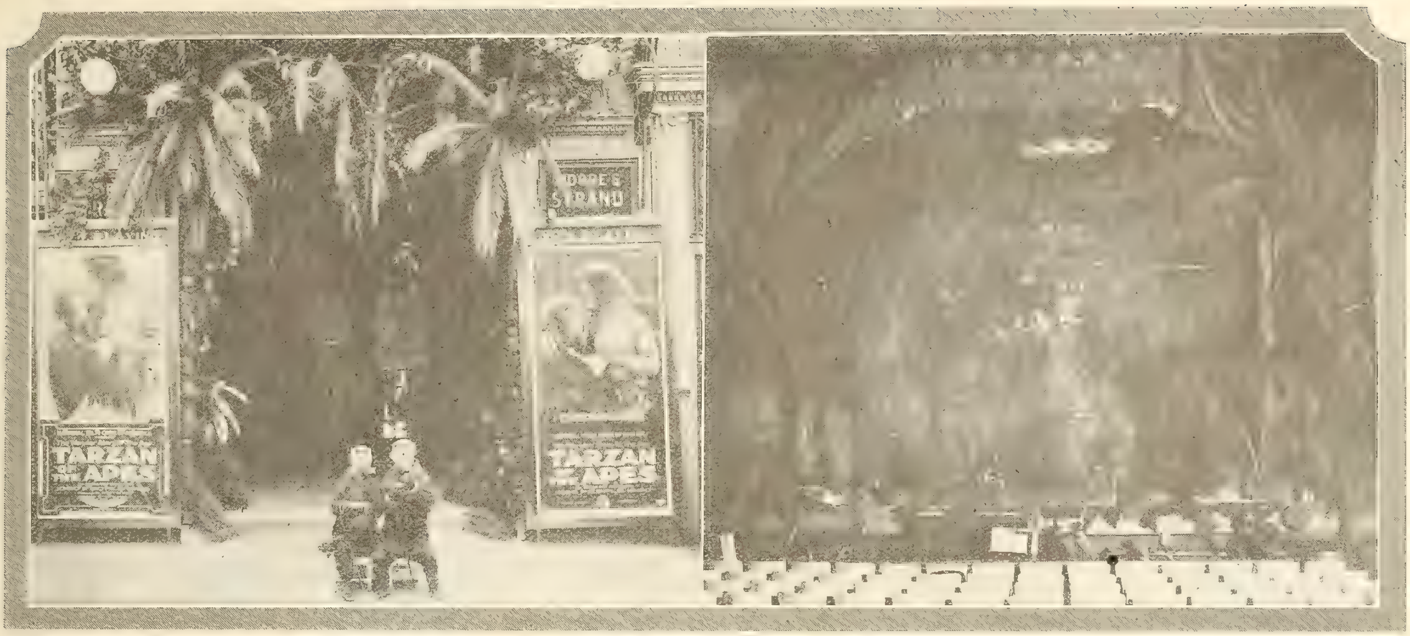
And there's nothing in the world done on the part of the dailies that would encourage the theatres to do more. We imagine that the situation in Cincinnati is this: The manager thinks that he can get only ten cent admission and therefore he tries to save money in two ways, first by paying the least amount possible for films and second by refusing to advertise on the ground that they cannot afford it. When theatres have limited capacities there is a temptation to avoid advertising because the management sees no way of accommodating the increased crowds. But it seems to us that the answer in Cincinnati is the low prices that are charged.

"Cheapness" seems written all over the motion picture exhibition game in Cincinnati and the city as a whole is far behind others of the same size. Some of these days one of the papers is going to employ a man who understands the motion picture industry and he is going out and line up some fifty or sixty of the houses as regular advertisers. At the same time the paper is going to start to print real news matter about motion pictures.

There is one thing about Cincinnati—a grand opportunity for some one.

UP WITH THEM

WEEK after week exhibitors from all sections of the country are recording their accomplishments in these pages. Much of this matter comes from various sources, yet the individual exhibitor is not only asked, but urged to send his accounts to the Exhibitors' Service Bureau. Where possible, include photos of stage settings or lobby displays and specimens of the newspaper advertising or any of the other exploitation aids that you used.



Lobby display and stage setting on "Tarzan of the Apes," at Tom Moore's Strand, Washington, D. C., showing how the tropical idea was carried out

Tom Moore Breaks All House Records With His Novel Presentation of "Tarzan"

SCORE three runs for Tom Moore of Washington, D. C. After having established an exceedingly high artistic standard in photoplay presentation by his prologuing of "The Blue Bird" with special scenery from the original stage production and an especially arranged flower ballet at Moore's Strand theatre Easter week, Mr. Moore came right back with a tremendously successful eleven-day run of "The Kaiser, the Beast of Berlin," a record-breaking ten days of Charlie Chaplin in "A Dog's Life" and then the triumph of triumphs, "Tarzan of the Apes," which has just finished the pleasant task of hanging up new house records.

"The Kaiser" was not prologued at the Strand, but was given the advantage of shrewd advance advertising in the form of one column display "teasers" warning the police to watch the audiences for seditious acts and treasonable utterances; warning pro-Germans that the picture was not for them and advising all red-blooded Americans to come and see why the Kaiser had to be conclusively whipped. The Sunday ads on the day of the opening then were so drawn as to "own" the theatre pages in every newspaper in the Capital. The result was an unprecedented run that packed the Strand—the largest motion picture house in Washington—at every projection, and they were run continuously from 10 A. M. to 11 P. M.

"Dog's Life" at Two Houses

The same course was pursued in the case of Chaplin's new release for the First National, except that this feature was put on simultaneously at Moore's Strand and at Moore's Garden, two first-run, down-town houses located within two hundred feet of each other on the same block. Both houses played absolute capacity during the time the film was on, the run being limited to three days at the Garden and one full week at the Strand—an equivalent of ten days, since the same prices prevailed at both houses.

In putting on "Tarzan," Mr. Moore again demonstrated the genius for effective setting and atmospheric prologue that has given him a preeminent position among exhibitors in the East. Schaffer, one of the leading florists in the National Capital, was commissioned to give the entrance lobby and stage of the Strand a jungle treatment in order that there might be an immediate creation of quick response to the spirit of the picture on the part of the spectator. V. P. Wormwood, the animal trainer, was then secured in person, to present in a jungle prologue, "Charles, The Great," the famous educated ape, and his sister, who masqueraded in male attire and occupied the important position of ticket taker at the door.

In the treatment of the lobby, Schaffer was particularly happy. In addition to achieving an effort of dense tropical growth, he attained a heightened effect of the wilderness by an adroit arrangement of stuffed wildcats, jaguars, etc., which seemed to be lurking in their natural habitat and gave a conclusive touch to an excellent simulation of primeval morass.

Stage a Tropical Verdure

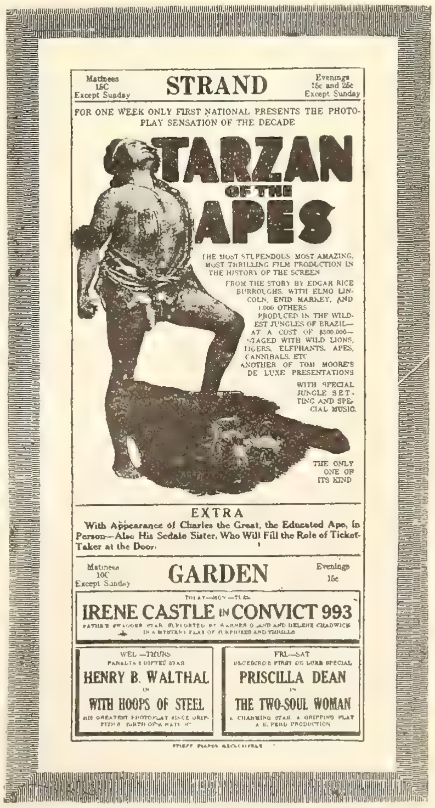
The stage was a mass of tropical verdure, the jungle effect being carried past the front of the proscenium into the main auditorium by the planting of full size cocoanut palms at the ends of the orchestra trench, and banking the footlight groove with luxuriant greens. An added advantage of this treatment lay in the fact that Washington's summer was already in full blast at the time of the run, May 19-25, and the restful greens of the outdoor set were instrumental in creating the delusion of low temperature.

It will be noted, too, that the jungle setting, in addition to being completely in consonance with the subject matter and the spirit of the picture, afforded a perfect background for the demonstration of simian astuteness offered by Mr. Wormwood's extremely diverting exponents of the theory of the late Mr. Darwin. The antics of Charles the Great and his consort were as amusing as they were informative.

Helped Red Cross Drive

These thoroughly schooled apes, by the way, participated in the Red Cross Drive on the day that the Washington Herald issued its special Red Cross edition, selling

(*Continued on page 3563*)



Matinees 15C Except Sunday **STRAND** Evenings 15c and 25c Except Sunday

FOR ONE WEEK ONLY FIRST NATIONAL PRESENTS THE PHOTOPLAY SENSATION OF THE DECADE

TARZAN OF THE APES

THE MOST STUPENDOUS, MOST AMAZING, MOST THRILLING FILM PRODUCTION IN THE HISTORY OF THE SCREEN

FROM THE STORY BY EDGAR RICE BURROUGHS, WITH ELMO LINCOLN, ENID MARKEY, AND 1,000 OTHERS

PRODUCED IN THE WILDEST JUNGLES OF BRAZIL—AT A COST OF $300,000—STAGED WITH WILD LIONS, TIGERS, ELEPHANTS, APES, CANNIBALS, ETC.

ANOTHER OF TOM MOORE'S DE LUXE PRESENTATIONS

WITH SPECIAL JUNGLE SETTING AND SPECIAL MUSIC

THE ONLY ONE OF ITS KIND

EXTRA

With Appearance of Charles the Great, the Educated Ape, in Person—Also His Sedate Sister, Who Will Fill the Role of Ticket-Taker at the Door.

Matinees 10C Except Sunday **GARDEN** Evenings 15c

TODAY—MON—TUES.

IRENE CASTLE IN CONVICT 993

WED.—THURS.

PARALTA'S GIFTED STAR

HENRY B. WALTHAL

IN

WITH HOOPS OF STEEL

FRI.—SAT.

BLUEBIRD'S FIRST DE LUXE SPECIAL

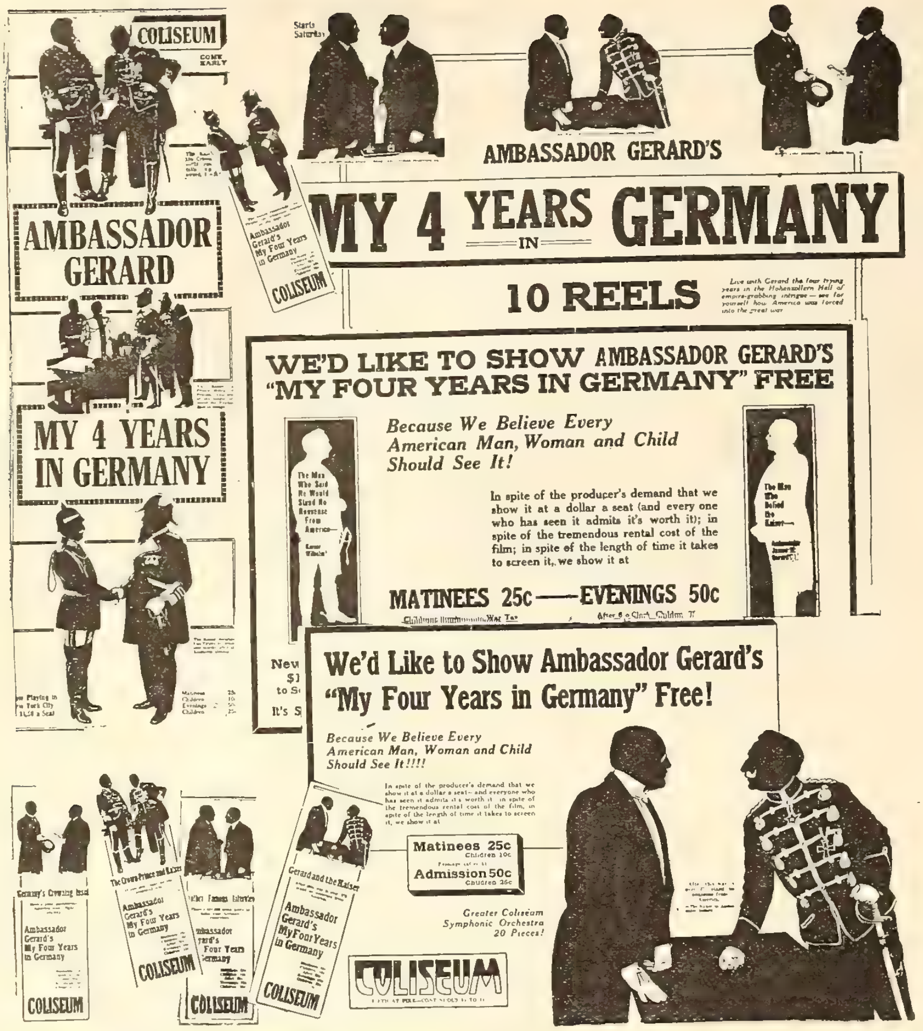
PRISCILLA DEAN

IN

THE TWO-SOUL WOMAN

A CHARMING STAR, A GRIPPING PLAY

Sunday advertisement used on "Tarzan of the Apes"



COLISEUM

COME EARLY

AMBASSADOR GERARD

MY 4 YEARS IN GERMANY

Starts Saturday

AMBASSADOR GERARD'S

MY 4 YEARS IN GERMANY

10 REELS

Live with Gerard the four trying years in the Hohenzollern Hell of empire-grabbing intrigue—see for yourself how America was forced into the great war

Ambassador Gerard's My Four Years in Germany

COLISEUM

WE'D LIKE TO SHOW AMBASSADOR GERARD'S "MY FOUR YEARS IN GERMANY" FREE

Because We Believe Every American Man, Woman and Child Should See It!

In spite of the producer's demand that we show it at a dollar a seat (and every one who has seen it admits it's worth it); in spite of the tremendous rental cost of the film; in spite of the length of time it takes to screen it, we show it at

MATINEES 25c——EVENINGS 50c

We'd Like to Show Ambassador Gerard's "My Four Years in Germany" Free!

Because We Believe Every American Man, Woman and Child Should See It!!!!

In spite of the producer's demand that we show it at a dollar a seat—and everyone who has seen it admits it's worth it—in spite of the tremendous rental cost of the film, in spite of the length of time it takes to screen it, we show it at

Matinees 25c
Children 10c

Admission 50c
Children 25c

Greater Coliseum Symphonic Orchestra 20 Pieces!

COLISEUM

Gerard and the Kaiser

Ambassador Gerard's My Four Years in Germany

COLISEUM

The Crown Prince and Kaiser

Some of the "During the Week" advertising of the Coliseum. All of the single column advertisements were used on the same day and the half page with the silhouette figures was used on the photoplay page at the same time. This is just about a record in advertising

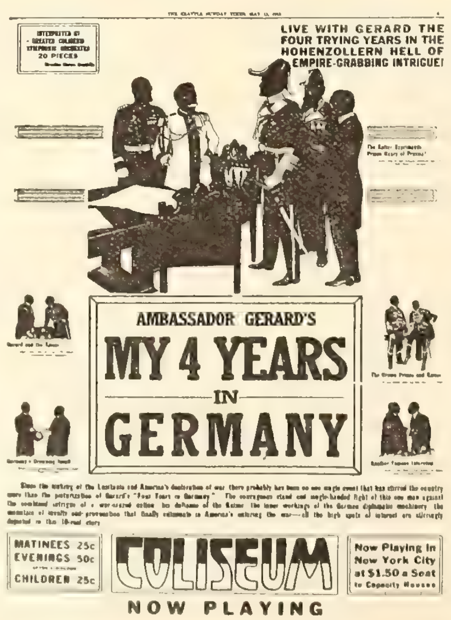
Splendid Salesmanship Sets Seattle Record with Run of "My Four Years"

COLISEUM theatre, Seattle, Wash., one of the Jensen and von Herberg houses, has just put over "My Four Years in Germany" to big business for two weeks. The longest previous run of any picture at one of these houses has been eight days.

Naturally, the principal reliance was put on the newspaper advertising in which these houses excel through the splendid work of G. F. Fullerton. Page ads were used the Sunday of the opening of the picture and on the start of the second week. During the interval half-page displays, some of which are reproduced, were shown and on one of the days there was a series of single column advertisements, which are also reproduced, run in the same issue of the paper, one on each page. In addition the half page carrying the silhouette figures ran on the photoplay page. With such exploitation as this it is natural that every one in Seattle was talking about the picture.

Now here is one point to gather from the work of Fullerton. After a picture had been a big success at a theatre for

(Continued on page 3563)



20 PIECES

LIVE WITH GERARD THE FOUR TRYING YEARS IN THE HOHENZOLLERN HELL OF EMPIRE-GRABBING INTRIGUE!

AMBASSADOR GERARD'S

MY 4 YEARS IN GERMANY

MATINEES 25c
EVENINGS 50c
CHILDREN 25c

COLISEUM

Now Playing in New York City at $1.50 a Seat to Capacity Houses

NOW PLAYING

Display used on the Sunday of start of run

"Over the Top" to Open New Orleans Liberty

"Over the Top" is to open the new Liberty theatre, New Orleans, about June 15. This handsome house has been erected by Ernst Boehringer, who is one of the pioneer exhibitors of the South and one of the most successful. He began exhibition in Baton Rouge and then came to New Orleans where he has conducted the Triangle and the Columbia. The Liberty represents the best ideas that he has collected during his long experience.

Delay in receiving materials has been responsible for a number of postponements from the dates tentatively set. However, during the recent Red Cross drive Mr. Boehringer tendered the gross receipts on the opening day to the fund of mercy and the Red Cross officers will co-operate with him in an effort to break all photoplay records. There are twenty-four sets of box seats and these will be sold to the highest bidder. Mr. Boehringer himself bought the first box for $100.

One of the features of the new house is to be a fifteen-foot replica of the Statue of Liberty. This is of white marble and at night will be flood-lighted in a similar manner to the statue in New York harbor.

"Kaiser" Gives Broadway a Real Sensation

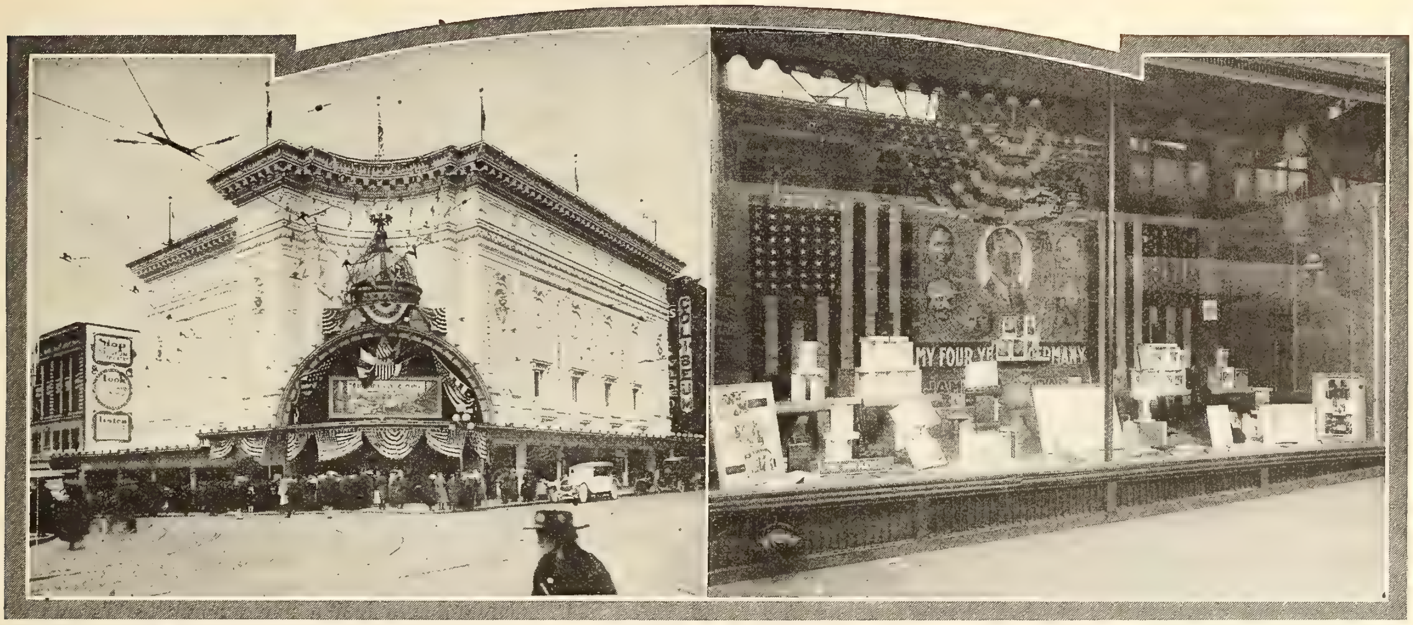
Broadway had a new sensation during the Red Cross drive when the kaiser was driven down the Great White Way in an iron cage. But it was not the real Hun Thing, but Lawrence Grant, who plays the title role in "To Hell With the Kaiser," the forthcoming Screen Classics production.

As a matter of fact this was not done for the purpose of exploitation, but to take some scenes for the production. However, the crowds gathered in such numbers around the cage that it was almost impossible to do the work. After the scenes were concluded Baby Ivy Ward was lifted inside of the cage and called out "Now I have captured the kaiser, what are you going to do for the Red Cross?" Then Grant came out of his character long enough to make a speech and the result was the collection of a large sum while Broadway was practically blocked.

12,000 Billboards to Exploit Vitagraph Serial

For the fourth serial to be issued by Vitagraph, "A Fight for Millions," starring William Duncan, supported by Edith Johnson, twelve thousand billboards in cities of more than 25,000 population are to be used. This is to be the first step in the nation-wide publicity campaign for this picture, the first chapter of which will be released July 15. The entire serial will be in the hands of the various exchanges before release so that it may be seen by exhibitors and their own publicity campaigns carefully planned.

A forty-eight page campaign book, containing press matter, program material, complete novel, advertising cuts, star cuts, stunts and other exhibitor helps, will be mailed to exhibitors about June 15.



How the Coliseum theatre, Seattle, looked during the run of "My Four Years in Germany," with the line waiting to buy tickets, and window display at the Bon Marche, one of the city's largest department stores.

Splendid Salesmanhip Shown on "My Four Years" Campaign

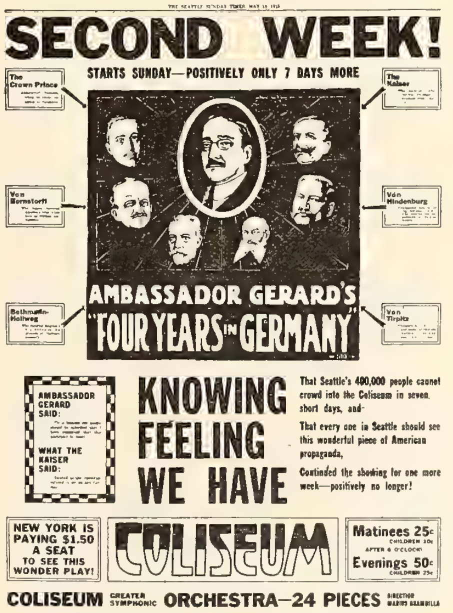
(*Continued from page* 3562)

one week, most advertising managers would have dropped down on the second week. But you never see Fullerton doing this, for he came back with a full page when the second week opened. What does this mean to you? *It means that if advertising is a good thing it is worth going to for all you are worth. The theatre that advertises like this will never be worried about the balance on the bank book.*

Every one of these displays were distinctly salesmanship advertisements. The type in the reproductions are large enough to allow them to be read and one may see the intimate manner in which the contents of the story are carried home to the people of Seattle. They really invited the public to come to the theatre and actually live with Ambassador Gerard the experiences that he recounts. It differs from many other campaigns. On this picture inasmuch that the main emphasis is put on the drawings rather than on extended reading matter. And it proves again that there is more than one way to exploit the same picture. This instance differs materially from the plan followed by S. Barret McCormick at the Circle theatre, Indianapolis, but it would be hard to say which is the better under the conditions peculiar to each city.

No slight part in this exploitation was played by the window display at the Bon Marche, one of the city's leading department stores. American flags were draped in the background and then there were pictures of Mr. Gerard and the principal German characters which are brought into the story. The main display was, of course, the copies of the book. Ordinarily we have no tolerance for the producer who is always recommending that you get your booksellers' co-operation. It is only in a case like this where there is a picture made from an unusual book that it can be done. The bookseller will get mighty tired if he is asked to do the same thing on each picture, that you show.

Good showmanship, Jensen and von Herberg, as the crowds in front of your theatre show, and more than that a new tribute to the power of printer's ink, which has been so ably demonstrated by Mr. Fullerton.



SECOND WEEK!

STARTS SUNDAY—POSITIVELY ONLY 7 DAYS MORE

The Crown Prince

The Kaiser

Von Bernstorff

Von Hindenburg

Bethmann-Hollweg

Von Tirpitz

AMBASSADOR GERARD'S "FOUR YEARS IN GERMANY"

AMBASSADOR GERARD SAID:

WHAT THE KAISER SAID:

KNOWING FEELING WE HAVE

That Seattle's 400,000 people cannot crowd into the Coliseum in seven short days, and—

That every one in Seattle should see this wonderful piece of American propaganda,

Continued the showing for one more week—positively no longer!

NEW YORK IS PAYING $1.50 A SEAT TO SEE THIS WONDER PLAY!

COLISEUM

Matinees 25c CHILDREN 10c

AFTER 6 O'CLOCK

Evenings 50c CHILDREN 25c

COLISEUM GREATER SYMPHONIC ORCHESTRA—24 PIECES

This advertisement was used as the second week began

(*Continued from page* 3561)

How Tom Moore Put on "Tarzan of Apes"

many copies from an automobile driven by Mrs. John P. Pitney, of the Motor Corps, and in the afternoon attending the baseball game at American League Park. The activities of the monkeys advertised the run of "Tarzan of the Apes" as well as the Red Cross Drive by reason of the fact that Charles carried a banner which read: "Charles the Great with 'Tarzan of the Apes,' at Moore's Strand, is doing his bit—NOW YOU DO YOURS."

The run of "Tarzan" was followed by an engagement of "Lest We Forget," Rita Jolivet's picturization of the events surrounding the sinking of the Lusitania, of which she is one of the comparatively few survivors, in connection with which Miss Jolivet apeared in person three days of the week, addressing audiences forcefully upon the necessity of overwhelming the Hun.

The fast pace set by Tom Moore in the matter of feature bookings shows no sign of lessening, with Sergt. Arthur Guy Empey in "Over the Top," and Gerard's "My Four Years in Germany" underlined for early showing.

It pays to be out in front with ideas.

Goldwyn Plans Service for Middle West

According to announcement from Goldwyn, it is to have an exhibitor service bureau that will rank at the very top. Harold Bolster, vice-president of the Goldwyn Distributing Corporation, has gone to the Middle West to discuss the department with the contract customers.

Goldwyn realizes that the exhibitor needs not only to be told how to merchandise his pictures, but also requires the material to work with. It is now the plan to place a service bureau man in each of the more important Middle West exchanges. These men, Goldyn says, will be salesmen trained in merchandising rather than publicity men graduated from newspaper work. Their time will be at the service of the theatre and they will, on request, design the advertising that the exhibitor wants and put into execution such special exploitation plans as each production warrants.

Ready-Made Ad Talks

Tom Mix in "Ace High"—Big Play of Canadian Northwest

(Fox Five-Reel Production)

Anything that Tom Mix does these days in pictures is bound to attract attention and that is why patrons of the ——— theatre are taking the keenest interest in the Fox production, "Ace High," in which this favorite portrayer of Western roles is starred, which comes to the ——— on ———. The "master cowboy" has a role in "Ace High" which is somewhat different than his previous portrayals, nevertheless it smacks of the great outdoors just the same for the scenes are laid in the Canadian Northwest. This wild, beautiful country, with its rugged men, both good and bad, is familiar to Mix, for he spent a long time up there in the wilderness working with the Northwest Mounted Police. In the character of one of these intrepid men who hold duty above life and honor above safety, he is only portraying the things he knows from experience. Supporting the star are Kathleen Conners, Lawrence Peyton, Colin Chase, Jay Morley and Pat Chrisman, besides a number of the famous Fox Kids, including the wonderful Virginia Lee Corbin. The story was written and staged by Lynn Reynolds, known far and wide in filmland as a master of outdoor picturecraft. The first part of the story relates the early life history of Jean Rivard, who finds Baby Annette Dupre and her mother, the latter dead, in the snow. The child is adopted by a man who later becomes owner of a notorious saloon, sending Annette East to be educated. When Jean grows up he joins the Mounted Police. He learns that the man is planning to bring Annette back to work in a dance hall. Fearful that harm is coming to the girl he rescued as a child and has loved all his life Jean decides to save her. To do this he has to have two desperate fights, one in a dark room and one in a river, but he finally gets the girl and eventually returns her to her own father, now a railroad president. Of course, he marries her.

Tom Mix in "Ace High" comes to the ——— on ———.

"Restitution," a Stupendous Allegory of the Ages

(Mena Nine-Reel Production)

Once in a while—a great while, indeed—a big play flashes across the firmament of motion pictures and lives in memory for years, establishing an epoch, as it were, in photoplay production. Such a super-feature is announced as the attraction at the ——— theatre for ———. It is "Restitution," a production so big, so different, so wonderful, in fact, that it must be seen to be properly appreciated. This stupendous photodrama is said to have cost upward of $200,000 to produce, requiring the taking of more than 100,000 feet of film. It is an allegorical and spectacular treatment of Satan's part in the World War, tracing the plotting of the present conflict back to the very days of Eden when Adam and Eve were expelled from their garden. It is a medley of myth, truth and fiction, and purposes to show that the great conflict today in Europe is but a chapter—a final and climactic chapter—in the world-old struggle between the forces of good and the forces of evil. With no particular star, there are nineteen remarkable types portrayed by the principal actors in the different historical settings. In addition there are hundreds of other actors ably supporting the leads. A vast number of scenes are shown, covering many periods of the earth's history—the Garden of Eden, Egypt, Babylon, the Holy Land, Europe and America. Finally, in fanciful aftermath, "Restitution" brings Man on the way to be restored to that happiness of which his original ancestors' sin deprived him. The historical settings and costumes are the result of years of careful research and comparison. A special musical score, the work of eminent artists, has been specially prepared and carefully synchronized with each of the separate scenes.

This epoch-making production will be seen on ——— at the ———.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

June 8, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Firebrand"	Fox	5 reels
"The Mating of Marcella"	Paramount	5 reels
"The Demon"	Paramount	5 reels
"A Daughter of the West"	Pathe	5 reels
"Old Wives for New"	Artcraft	6 reels
"Midnight Madness"	Universal	5 reels
"Shackled"	Paralta	6 reels
"Tempered Steel"	First National Release	6 reels
"A Game With Fate"	Vitagraph	5 reels
"Prunella"	Paramount	5 reels
"De Luxe Annie"	Select	7 reels
"Baree, Son of Kazan"	Vitagraph	5 reels
"Blue-Eyed Mary"	Fox	5 reels
"Old Hartwell's Cub"	Triangle	5 reels

"The Man Who Woke Up," Story of Prejudice Overcome

(Triangle Five-Reel Production)

Have you ever seen Pauline Starke in pictures? No? Then you are due for an agreeable surprise when you see "The Man Who Woke Up," at the ——— theatre on ———. Here is a girl who has only been acting before the camera a few months, yet has already "arrived" through her wonderful work as a star in three previous Triangle pictures, the first of which, "Until They Get Me," set all filmland talking about her. Miss Starke is not exactly pretty, in the commonly accepted sense of the term, but she certainly is attractive—and O boy! She can act. More than that, in "The Man Who Woke Up," William V. Mong, one of the best character actors on the screen, is co-starred with her and they have the support of a splendid cast which includes Darrell Foss, Alberta Lee, George Hernandez, George Pearce and others. Mr. Mong wrote the story himself, the scenes of which are laid in the quaint little town of Oglesburg, Va. Thomas Foster, philanthropist, is experimenting with Oglesburg in his effort to break down the last remaining prejudices against the North which is retarding industrial progress in some Southern towns. But Foster's disinterested philanthropy fails to meet the approval of Colonel Oglesby, Confederate veteran and editor of The Clarion, in which with undisguised hate he pilloried the dreams and ideals of the Northerner. But ere long his circulation dies out, his cash balance disappears and ruin overtakes him. His friends turn from him and ridicule covers his old-fashioned ideals, his antiquated clothes and his isolated prejudice. But when Love takes a hand and brings the daughter of Colonel Oglesby into the arms of Tom Foster's son, there is nothing left for the out-of-date crusader to do but surrender.

You'll sing the praises of Pauline Starke if you see her in "The Man Who Woke Up," at the ——— on ———.

"The Street of Seven Stars"—Doris Kenyon in Rinehart Story

(De Luxe Seven-Reel Production)

Doris Kenyon, charming star of serials, who made such a big success in "The Hidden Hand," makes her debut at the head of her own company, De Luxe Pictures, Inc., in "The Street of Seven Stars." This picturization of Mary Roberts Rinehart's great novel is announced as the offering for ——— at the ——— theatre. Here is a combination of author, story and star to please the most exacting taste. There is no better story writer before the public today than Mrs. Rinehart and throughout the screening of "The Street of Seven Stars" she kept in constant touch with every detail. The result is a veritable artistic triumph, with the author and the director, John B. O'Brien, sharing the honors with the pretty and accomplished star. The story is laid in Paris where Harmony Wells, daughter of a widowed mother and in straitened circumstances, has gone to complete her musical education and lay the foundation for her "career." With two other American girls Harmony has taken lodgings in the Street of Seven Stars. Following the departure of the other two she takes up her abode in a pension where she meets Dr. Peter Byrne, who is taking a clinical course. An Apache crosses her path and Harmony is rescued from him by the young daughter, who urges her to marry him. This she persistently declines to do, arguing that she owes all to her art. Peter becomes interested in a tiny waif whose mother has deserted him for a career on the vaudeville stage. He takes the child home and Harmony becomes as a mother to him. Not until the child dies and Harmony meets his remorseful mother sobbing at his grave, does she realize the tragedy of the woman who sacrifices love and the joys of motherhood to her art. "Play for your children, as you played for my little boy in his last hours," is the admonition of the agonized mother. Whereupon Harmony hastens to the Street of Seven Stars and to Peter, who is preparing to return to America. "Ask me to marry you again, Peter," are her astonishing words.

"The Street of Seven Stars," by Mary Roberts Rinehart, at the ——— on ——— with Doris Kenyon in the stellar role.

"For Sale," Pathe Play, Presents Interesting Psychological Problem

(Pathe Five-Reel Production)

Announcement is made by the management of the ——— theatre that on ——— one of the best screen dramas of the year is coming to that home of photodrama. It is the Pathe production, "For Sale," with Gladys Hulette and Creighton Hale in the leading roles. The story was written by Fred Jackson, who already has a score of successful plays and novels to his credit and whose short stories may be found in current popular magazines. The play is tense with gripping situations and recalls the famous play, "Bought and Paid For," in its style and vivid realism. It is a story that will grip the spectator by its sheer emotionalism, and Gladys Hulette is said to have surprised even her most enthusiastic admirers by her work in it. Miss Hulette, by the way, has been on the stage since she was three years old, starting as a cherub in DeWolf Hopper's production of "Wang." She later played child parts with Bertha Kalisch in "The Kreutzer Sonata" and Mme. Nazimova in "A Doll's House." In the New theatre production of Maeterlinck's "The Blue Bird," she was the original Tyltyl. She has been in motion pictures for eight years, appearing in many fine productions including "Prudence the Pirate," "Miss Nobody," "The Cigarette Girl," "The Candy Girl" and "Mrs. Slacker." There is a fine little problem in theoretical psychology in "For Sale." Gladys Hulette as the heroine, Dorothy Daniels, marries her wealthy young employer (played by Creighton Hale) so that she may obtain money to send her sweetheart to the mountains where he may regain his health. Now the question is, "Was she justified?" Maybe she was and maybe she wasn't. But you will never know until you see the picture at the ——— on ———.

"The Buyer from Cactus City," Another Delightful O. Henry Story

(General Film—Two Reels)

Another of those delightful little Broadway Star Features, through which the subtle philosophy and satire of O. Henry is being offered to the American public by the medium of the screen, will be seen at the ——— theatre on ———. It is "The Buyer from Cactus City," and is one of the best of the short stories of that author of immortal memory. Dramatically and artistically this series has set a high standard for short screen subjects and the present one fully lives up to it. Under the direction of Ashley Miller, one of the best-known producers of good pictures, the little cast of principals gives the story the high character of artistic interpretation which it requires. In fact, a better cast is seldom seen in a longer feature than this one which includes Harry Eytinge, Denton Vane, William Dunn, Miriam Myles and Charles Ransom. The story of "The Buyer from Cactus City" treats of the adventures of the junior partner of the firm of Navarro & Platt in New York on his annual buying trip. Arrayed in his Texas frock coat and broad-brimmed hat he is a picturesque individual. He is treated royally by Zizzbaum, of the cloak and suit house, who encourages him to invite Miss Asher, his model, to dinner. Miss Asher accepts perfunctorily, but some real surprises are in store for her. The Texan talks fervidly of love and flashes a diamond solitaire which the girl assumes is a mere "come-on." When he attempts to kiss her at the door she strikes him full in the face and then—well, it isn't fair to tell the whole of an O. Henry story in advance.

This O. Henry gem will be flashed on the screen of the ——— on ———.

"The Red-Haired Cupid"—Western Comedy-Drama with Roy Stewart

(Triangle Five-Reel Production)

It isn't often that one sees a good Western comedy, in five-part feature length, on the screen, yet that is the offering which the ——— theatre will show to ———'s picture lovers on ——— when Roy Stewart comes to the screen of that popular home of good photoplays in "The Red-Haired Cupid." Matchmaking is generally accepted to be an occupation—rather a pastime—of women. It is generally done in a very quiet and sly manner over the tea-tables or in quiet nooks at social affairs. But in "The Red-Haired Cupid" which, by the way, has its share of Western thrills and gun-fighting—Roy Stewart, as Bill Saunders, undertakes to play the matchmaker for his friend and bunkie, Kyle Lambert. The latter has fallen in love with a dainty lass from the East, Loys Andres, but is up against the strong opposition of the girl's uncle. As the match-maker, Saunders gets in some mighty efficient work, even going so far as roping a minister to make sure of the ceremony. Bill's one and only love adventure in the picture comes to a melancholy ending. He hears that Lilly is coming West and pictures a ravishing beauty on a par with Loys. Arriving at the station on schedule time he finds his anticipations sadly dashed. Lilly proves to be a mild-eyed Jersey cow. Meanwhile, Lucas, a cattle rustler, in league with Lambert's uncle, overhears the elopement plans and intercepts the pair at a ford, where he shoots Lambert. In a thrilling race, Loys, with the wounded man, beats the Mexican to the ranch, where the latter is killed by Saunders. The pair are married before the uncle returns from his search for his lost cow, Lilly, and uncle is forced to extend congratulations. Peggy Pearce plays the lead in this love affair and others in the cast are Charles Dorian, Ray Griffith, Aaron Edwards and Walter Perry. The story, by Henry Wallace Phillips, attracted considerable attention when published in a recent number of one of the popular magazines.

Roy Stewart in a Western comedy-drama, "The Red-Haired Cupid," at the ——— on ———.

Mabel Normand in "The Venus Model"—It All Happened Because of a Novel Bathing Suit

(Goldwyn Production)

Mabel Normand, the fetching little beauty who captivated her audiences in the comedy field and whose late pictures for the Goldwyn Company have been pronounced the best in the art of photodramatic work, is coming to the ——— theatre on ——— of ——— week in her latest picture "The Venus Model," written by H. R. Durant and produced under the direction of Clarence G. Badger. In the supporting cast are seen Alex B. Francis who has been seen in support of Mae Marsh, Alfred Hickman, Edward Boulden, Edward Elkas, Albert Hackett, Una Trevelyn and Nadia Gary. Mabel has the role of Kitty O'Brien, head clerk in a Braddock and Company, manufacturers of bathing suits. Kitty hits upon an idea for a novel design for bathing suits and is promoted to the position of head of the designing department. Her appearance in the new bathing suit makes such a decided hit with the buyers that her employer's business which had run down because his designs were old-fashioned, was increased a hundred per cent. Kitty is also instrumental in reforming her employer's son who has been led astray by an adventuress. He falls in love with her and they are married. But this short account of "The Venus Model" can only give you an inkling of the story. Suffice it to say that it is one of Miss Normand's best screen dramas. "The Venus Model" will be seen on the screen of the ——— theatre on ——— of ——— week.

"The Cabaret" Presents a Quartette of Stars of the First Rank—Bohemian Life

(World Five-Reel Production)

Just take a look at this cast of World stars and see if you don't agree with the management of the ——— theatre that "The Cabaret," which is to be seen on the screen of this theatre on ——— of ——— week, is bound to be a picture worth while. It is—take it from the management. Montagu Love, the star of "The Cross-bearer" and many other World features; Carlyle Blackwell, June Elvidge, John Bowers and George MacQuarrie—all prominent stars and all seen in "The Cabaret." The four male stars impersonate four artists living in New York's Bohemian section, Greenwich Village. The happy-go-lucky, care-free life of the inhabitants of this section is shown in all its reality and woven in with dramatic subtilty is a love romance. Greenwich Village is one of the points of interest that never misses the eye of the tourist coming to New York. It is one of the first places that the average visitor seeks out. It constitutes a little city by itself—its people are different—its customs are different—in short the inhabitants of "The Villige" as it is known live their own lives and forget that there is surrounding them the mighty metropolis of New York. All this has been reproduced on the screen by World Film under the direction of Harley Knowles.

"The Cabaret" will hold your interest from the first flash. See it on the screen of the ——— theatre on ——— of ——— week.

Ella Hall and Priscilla Dean in Cleverly Conceived Story, "Which Woman"

(Universal Five-Reel Production)

Two stars of the screen are seen in action in "Which Woman," a Universal production coming to the ——— theatre on ——— of ——— week. Ella Hall and Priscilla Dean are the two and from their past performances you have every reason to believe that there is good, sound entertainment in store for you when you see them on the screen. In support are seen Eddie Sutherland, Andrew Robson and Edward Johnson. The picture was produced under the direction of Harry Pollard. The story, written by Eveyln Campbell, ran in the All Story Magazine. You have always seen Miss Dean as the refined, loveable girl. In this late Universal you see her as the girl of the underworld, an adventuress. Ella Hall has the role of Doris Standish who is being forced into marriage with an aged millionaire she does not love. Mary Butler, the role impersonated by Priscilla Dean, plans to get possession of the valuable jewels of the intended bride, on the night of the wedding. She enlists the aid of Jimmy Nevin, who is down in his luck and driven to desperate means. Jimmy, at heart, is not a crook but the plan promises something to eat, at least, and he consents to drive the car which is to take away the jewels. But the adventuress' plans do not work out exactly as planned and Jimmy finds himself the custodian of a very charming little girl who refuses to marry an aged millionaire.

"Which Woman" starring Ella Hall and Priscilla Dean, at the ——— theatre ——— of ——— week.

PLAYING FAVORITES

Does It Mean Anything to Know Who Are in Your Pictures?

THERE are certain players who are favorites in your community. They may not be the stars, but some that have minor roles in various productions. There are players that come from your section of the country and there should be unusual interest in them.

You are not getting the maximum out of your pictures unless you are playing up every bit of the appeal. And, manifestly, you cannot do this unless you know who are in the pictures. These Ad Talks give the names of the leading players, and nearly every one of them gives you some little hint of an especial point that may be made to your community.

Everything about a picture should mean something to you. Know about your features in advance and take advantage of every opportunity.

Lina Cavalieri, Most Famous Beauty in Europe, in "Love's Conquest"

(Paramount Five-Reel Production)

Lina Cavalieri, known as the "most beautiful woman in Europe," is the star of Paramount's late offering, "Love's Conquest," a screen version of Victorian Sardou's famous stage play, "Gismonda." The story deals with the love affairs of an Athenian widowed duchess of the early sixteenth century, whose beauty attracts the attention of countless suitors. She spurns all offers of marriage until Almerio, a poor huntsman, comes into her life. A rejected suitor, Prince Zaccaria, in revenge, has Gismonda's little son, whom she adores, thrown in the den of a captive lion. Gismonda offers herself and her kingdom to the one who will save her child. Almerio jumps into the pit, stabs the lion to death and rescues the child. Gismonda, when Almerio is brought before her, refuses to live up to her promise, but events so turn, that Almerio proves himself a man, and becomes the husband of Gismonda and the ruler of Athens. "Love's Conquest" was produced under the direction of Edward Jose. It is a masterpiece. Convinced with the historical beauty of the play is the thrill experienced when Courtney Foote, who portrays the part of Almerio, enters the lion's den, saves the child. "Love's Conquest" has been given a lavish production, and presents Mme. Cavalieri in one of the most dramatic roles ever conceived or created by this great author.

Lina Cavalieri, in "Love's Conquest," at the ——— theatre ——— of ——— week.

Marion Davies in "Cecilia of the Pink Roses," Appealing Human-Interest Story

(Marion Davies Film Corp.—Six Reels)

Marion Davies, the charming little golden-haired beauty of stage and screen, in "Cecilia of the Pink Roses." Isn't this statement sufficiently attractive to insure your attendance at the ——— theatre on ——— of ——— week, when she pays her first visit, via screen. You're going like this picture, if you don't, then the management of the ——— theatre is no judge. When it was shown at the Rivoli theatre, New York, one of New York's finest picture houses, New Yorkers crowded the theatre at afternoon and evening performances. "Cecilia of the Pink Roses" is an adaptation from the novel of the same name by Katherine Haviland Taylor. It was produced under the direction of Julius Steger. In the supporting cast are seen, Edward O'Connor who gives one of the best characterizations of an old Irish father ever seen on the screen; Willette Kershawe, Charles Jackson, who will be remembered for his work in the Lincoln Cycle series; George Le Guere, Harry Benham, now leading man in "The Rainbow Girl," a Broadway stage success; Daniel J. Sullivan, John Charles, Eva Campbell and Joseph Burke. The story tells of a demure, humble little Irish girl, who lives with her parents outside of New York, and her patient struggle to win success for her father.

"Cecilia of the Pink Roses" at the ——— theatre ——— of ——— week.

The Famous Dolly Sisters, Yancsi and Roszika in "Million Dollar Dollies"

(Screen Classics Five Reels)

The Dolly Sisters, Roszika and Yancsi, the two clever dancers and light comediennes, who have entertained New Yorkers in some of the best musical comedies, among them "Her Bridal Night," which played to crowded houses for more than three hundred consecutive nights on Broadway, will be seen on the screen for the first time ——— of ——— week, when "The Million Dollar Dollies," a special five-reels production released by Metro on Screen Classics, Inc., program, under the direction of Leonce Perret, the famous French director. In support the Dolly Sisters will have Bradley Barker, Huntley Gordon, Paul Ducet, Dolores Cassinelli, Ernest Maupin and Marshall Phillips. If you like musical comedy you will enthuse over this first appearance of the Dolly Sisters. All that is lacking are the catchy songs and the dialogue to make it a musical comedy hit. The orchestra of the——— theatre will play a special accompaniment, and the management promises an entertainment that is unsurpassed for novelty, artistic settings and originality. One scene in particular which will elicit the praise of all, is the one showing the ice-skating palace atop New York's most famous hotel, the Biltmore. Director Perret has supplied an Oriental atmosphere, which rings true of the lavishness and brilliance of the Orientals' life.

The famous Dolly Sisters, in "The Million Dollar Dollies," at the ——— theatre ——— of ——— week. First time in pictures.

Viola Dana in Adventurous Life in Mexico—"The Only Road"

(Metro Five-Reel Production)

Adventure in the land of the Mexican is always well worth a front page story in a daily or repetition in pantomime on the screen. Such narrative never fails to entertain when told on the screen. Metro, under the direction of Frank Reicher, has produced "The Only Road," starring Viola Dana, supported by Casson Ferguson, Edith Chapman, Fred Huntley, Monte Blue, Paul Weigel and Marie Van Tassel. The story tells of how a young girl who has lived for years in the belief that she is the daughter of a low-caste Mexican family, suddenly discovers that she is really the daughter of a rich ranch owner. And it all comes about after the arrival of a young fellow from the States, who has been sent to live with his father's friend, Clara Hawkins, wealthy and owner of a large ranch. Throughout the run of this picture you are made to feel that you have lived your life among the quaint surroundings of the Mexican people. Director Reicher has reproduced the Mexican atmosphere in such a realistic manner that a Mexican, himself, could not distinguish between the locations and his own native country. Viola Dana is cast as the supposedly Mexican girl, and it is safe to say that she gives one of her best characterizations before the camera.

"The Only Road" will be seen on the screen of the ——— theatre on ——— of ——— week, Viola Dana featured, story of Mexico.

Mr. and Mrs. Sidney Drew in Five-Reel Mystery-Comedy-Drama, "Pay Day"

(Metro Five-Reel Production)

Mr. and Mrs. Sidney Drew in a five-reel comedy-mystery-drama — listens pretty good, doesn't it. And the five-reeler is an adaptation from a successful stage play, "Pap Day." Under this title it is shown on the screen. Can you imagine Sidney Drew, the comedian, in a mystery drama? Yes he is and he is there "with bells on." One of the supporting members of the cast is Richard A. Rowland, president of Metro Picture Corporation, which produces the Drew Comedies. And you will also see Joseph Engel, treasurer of this company. Other members of the supporting cast are, Florence Short, Linda Farley, Mrs. Samuel Zucker, Emily Lorraine, Charles Riegel, and Dan Baker. It would be too long a story to go into the details of the story—suffice it to say that "Pay Day," is a mystery-comedy-drama—that's the only way the management of the ——— theatre can characterize this offering. But he can say with all the assurance of one who is selecting pictures for the entertainment of his patrons, that no one will leave ——— theatre, after seeing "Pap Day," with a disappointed look or feeling. You will enjoy every minute of the sixty-five odd minutes that Mr. and Mrs. Sidney Drew are on the screen unravelling this mystery.

MrB. and Mrs. Sidney Drew in a mystery-comedy-drama, "Pay Day," a five-reeler. At the ——— theatre ——— of ——— week.

Live News from the Producers

Griffith-Artcraft Film for July

Titled "The Great Love," Subject Will Be Released About the First of the Month—Great Cast Named

THE first D. W. Griffith-Artcraft picture has been given the title of "The Great Love," and will be released in the middle of July. This is the subject on which the famous producer has been engaged since his return from Europe, where some of the scenes were taken, and it will be the first time in several years that a D. W. Griffith picture will be available to motion picture theatres immediately on release instead of being presented at two dollar prices.

In connection with the above announcement, Walter E. Greene, managing director in charge of distribution of the Famous Players-Lasky Corporation, says:

"We are advised by Mr. Griffith that this picture meets with his greatest expectations, and it will undoubtedly be a revelation and a sensation to the public and the film industry. We anticipate that it will duplicate at least, if not exceed, the popularity of 'The Birth of a Nation' and 'Hearts of the World,' and that exhibitors will get the cream of this success by playing it at once should prove highly interesting from a financial point of view, and give every theatre that runs it considerable distinction in its community.

"The theme of this picture, 'The Great Love,' is a story of the awakening of the social butterflies of England after the declaration of war, the loss of the young manhood in the early days of the struggle and the consequent marshalling of the nation's forces in the gigantic struggle, in which all ranks were levelled and the aroused country worked with a unity of purpose.

"In his stupendous undertaking Mr. Griffith had the support of the British Government and the personal assistance of Queen Alexandra, Sir Frederick Treeves, head of the British Red Cross, the Baroness Rothschild, Sir Henry Stanley, especially assigned by the British War Office to assist the producer. Other noted personages who appear in the film are the Princess of Monaco, Countess of Masserene, Lady John Lavery, Miss Bettina Stuart-Wortley, Miss Violet Keppel, Countess of Drogheda, Lady Diana Manners, Hon. Mrs. Montagu, Miss Elizabeth Asquith and Miss Lilly Elsie. Lady Diana Manners is the daughter of the Duke of Rutland and is the most famous beauty in English society, and Miss Asquith is the daughter of the famous ex-Prime Minister.

"In addition to these celebrities, 'The Great Love' offers the most notable cast ever assembled in one picture, including practically all of the important players who appeared in 'The Birth of a Nation' and 'Hearts of the World,' prominent parts being portrayed by Henry Walthall, Lillian Gish, George Fawcett, Robert Harron, George Siegmann, Mansfield Stanley, Rosemary Theby. The two previous Griffith pictures in which these actors appeared were admittedly the greatest successes ever launched in motion pictures, having played throughout the United States at $2 admission.

"The story of 'The Great Love' should prove of absorbing interest to Americans who find themselves in the same conditions and frame of mind as the characters in the great drama which Griffith has produced, and they will see how, in the great extremity of the English nation, women of the highest and proudest families, the very cream of nobility, reared in the most luxurious surroundings, cast aside their costly plumage and plunged into the hardest kind of manual labor, and levelled all caste by working shoulder to shoulder in munition plants, in Red Cross work and other pressing fields of endeavor."

Choose Cast for Anita Stewart Feature

THE following cast of principals will appear with Anita Stewart in "The 'Mind-the-Paint' Girl," the first of Vitagraph's special series of Anita Stewart productions, according to an announcement made by Albert E. Smith, president of the Vitagraph Company.

Conway Tearle, Vernon Steele, Arthur Donaldson, Templar Saxe, Virginia Nordon, Katherine Lewis, Hattie DeLaro, George Stewart, Harold Foshay, Frank Andrews, Robert Lee Kelling, Gladys Valerie, John Hopkins, and Philip Van Loan. The production is under the direction of Wilfrid North.

The George Stewart mentioned in the cast is the fifteen-year-old brother of the star, and he plays the role of her childhood sweetheart in the early part of the picture. Conway Tearle, Vernon Steele and most of the others in the cast are all of established reputation and among the most recent popular players of the screen.

It is announced by Vitagraph that very satisfactory progress is being made on the production, which, in the estimation of President Smith, will prove one of the best reproductions of a stage play ever shown on the screen.

Madge Kennedy, Goldwyn's Star, Exercising the Feminine Privilege

Goldwyn Pictures Said to Be Popular in Antipodes

Goldwyn Pictures are said to be daily growing more popular in Australia and New Zealand. Though given their premiere in the Antipodes only three months ago, Goldwyn says that four of its productions have met with tremendous success in Melbourne, Auckland, Sydney and other large cities in New South Wales and several big centres in other sections. One of the reasons for Goldwyn's popularity is the fact that its output is being exploited by the most enterprising and most widely known showmen the Antipodes can boast.

Caillaux Trial Coincident with Fox Release

It is more than likely that the release of the William Fox production, "The Caillaux Case," will be practically coincident with the placing on trial for treason of former Premier Joseph Caillaux, "the evil genius of France." The trial is expected to open in June or early July.

The picture, which was made by an all-star cast is declared to show in amazing detail the spread and aims of the "defeatist" propaganda, which resulted in the execution of Bolo Pasha, the arrest and conviction of men connected with the newspaper Bonnet Rouge, and the arrest and incarceration on a charge of treason of Caillaux, the ex-premier.

On the Left Is a Partial Glimpse of One of the Big Sets in "Love's Conquest," a Paramount Picture, and in the Center Is Lina Cavalieri, the Star. On the Right Is a Moment in Pauline Frederick's New Feature, "Her Final Reckoning"

Shea's Hippodrome Gets Mutt and Jeff

Shea's Hippodrome, of Buffalo, one of the foremost motion picture theatres of the East, is announced by the William Fox offices as one of the big theatres that have recently contracted for all of Bud Fisher's Mutt and Jeff animated cartoons that Fox is releasing. The booking for Shea's was made by Manager Harold B. Franklin.

One of the novelties Bud Fisher introduced recently into his cartoons consists in a "double exposure" effect in "Occultism," a May release. Jeff has been reading a book on psychic subjects and on astral planes and Mr. Fisher shows in clever pen-and-ink sketches how Jeff causes his super-soul to project into space.

Myron Selznick Now G. M. for Norma Talmadge

Myron Selznick, son of Lewis J. Selznick, president of Select Pictures Corporation, has become general manager of the Norma Talmadge Film Corporation. Mr. Selznick has been acting as manager of the Norma Talmadge studio in East 48th street for the past two months, and now with the retirement of Roland West after the completion of Miss Talmadge's recent release, "De Luxe Annie," he assumes the larger berth of general manager of the producing corporation.

Jean Calhoun, Prominent in Triangle's "The Man Who Woke Up"

Gossip from the F. P.-Lasky Studios

"THE SOURCE," by Clarence Buddington Kelland, will be Wallace Reid's next starring vehicle following "Less Than Kin." George Melford will direct the picture which will be largely filmed in the mountains—a lumber camp being the locale for the most impressive scenes. Ann Little will again appear in support of Mr. Reid. Monte Katterjohn has been specially engaged to do the scenario.

Donald Crisp, who has been directing Wallace Reid in his recent productions for Paramount, will handle Fred Stone on the latter's arrival next month.

There is much activity at the Famous Players-Lasky Studio just now preparatory to the big studio benefit dance and entertainment to be held June 8 to raise funds for relief of distressed members of the families of men from the studio who have gone to camp or to the front in the service of Uncle Sam. Cecil B. De Mille has accepted the position of chairman for the fund and Mrs. H. C. De Mille is at the head of the entertainment committee for this praiseworthy object.

Vivian Martin's new Paramount picture has been named "Her Country First." Every move that the little star has recently made has been of a patriotic nature, so this title is appropriate.

Raymond Hatton, enacting the role of the Marquis of Strathdene, an English aviator, in Cecil B. De Mille's "We Can't Have Everything," had an exciting experience the other day while making scenes for the picture. He was seated in a warplane when some gasoline took fire and the flames threatened him for awhile. Hatton sat calmly in the plane until the blaze was extinguished without damage to the machine or any of the people engaged.

"You Can't Have Everything" is from Rupert Hughes' novel and will be released as an Artcraft special.

Jewel Gets Rights to "The Yellow Dog"

JEWEL PRODUCTIONS, INC., has secured the rights to "The Yellow Dog" and will use it as a companion picture and sequel to "The Kaiser, the Beast of Berlin."

The rights to "The Yellow Dog" were purchased by President Carl Laemmle, of the Universal Film Company, through the exchanges of which all Jewel Productions will be released in the future. The heads of six other production companies were outbid by Mr. Laemmle in obtaining the rights. All desired to co-operate with the United States Government in stamping out the insidious German propaganda in the United States which has been spread through the constant repetition of unconfirmed rumors.

The story first appeared in the issue of the Saturday Evening Post of May 4. It is the work of Henry Irving Dodge, the widely known author, and is to appear shortly in book form from the press of Harper & Brother.

Harnessing the boy power of the United States so that the millions of youngsters in the forty-eight states of the Union will be a compelling force in the stamping out of German propaganda is one of the chief reasons for the screening of "The Yellow Dog." It is to be done in such a manner that every boy in the country will be a semi-official member of Uncle Sam's detective force.

In accomplishing this three tremendous forces join hands—two of the leading publishing firms of the country, the Curtis Publishing Company of Philadelphia, publishers of the *Saturday Evening Post*, the *Ladies' Home Journal* and the *Country Gentleman*, and Harper & Brother, leading book publishers of the country—and the Universal Film Manufacturing Company with its sixty-eight branches throughout the United States and its connections in foreign countries.

Besides these three agencies all the force of the Federal Government will be placed behind the picture to insure the accomplishment of its purpose, it is said.

Fox Stars Busy on Six Plays

Production Speeding Along at Both East and West Coast Studios—Farnum Completes "Riders of the Purple Sage"

PRODUCTION of the super-feature, "The Message of the Lilies," just started at the William Fox Hollywood studios, makes a total of six pictures now under way for release under the William Fox imprint. "The Message of the Lilies," the story for which was written by Betta Breuil and the scenario by E. Lloyd Sheldon, is being directed by J. Gordon Edwards.

William Farnum, In Fox Productions

Jewel Carmen, also in the West, is working on the adaptation of Gouverneur Morris's famous story, "You Can't Get Away With It," under the direction of Robert Thornby, and Gladys Brockwell, a fellow Fox worker at Hollywood, has just completed "The Bird of Prey." Tom Mix has begun on "Fame and Fortune," a picture which is said to give plenty of opportunity for hard riding, in which the Fox star excels. The other Fox star now in the West is William Farnum, who has just completed "Riders of the Purple Sage," the film version of Zane Grey's famous novel, which will be released next month.

In the East, the Fox stars are Jane and Katherine Lee, June Caprice, Virginia Pearson, Peggy Hyland and George Walsh. Jane and Katherine Lee have just finished "Doing Their Bit," at the Biograph studios; June Caprice has "Miss Innocence" in work at the Victor; Virginia Pearson is finishing "Her Price" at the Blackton studio in Brooklyn, and George Walsh is busy at the Kalem studio under the direction of Burton George on a play which has for its tentative tittle, "The Sleep-Walker." Peggy Hyland has just completed "Other Men's Daughters."

Pathe Serial as Summer Tonic

"Hands Up," Western Directed by James Horne, Presents Many Novelties, 'Tis Said—Ruth Roland and George Chesebro Starred

PATHE states that "Hands Up," announced last week as the next Pathe serial to follow "The House of Hate," is specially designed for summer business. It will consist of fifteen two-reel weekly installments and is said to offer something entirely new in Western adventure and romance. With a background of cowboys, cowgirls, Inca Indians and hidden treasure of untold value, it relates the adventures of a girl journalist and a phantom rider whose identity remains a mystery until the last chapter.

Ruth Roland is the heroine and reports from the Coast say that she looks in the first episode better than ever before, mounted on a beautiful horse and wearing a [illegible] habit of doe skin trimmed with black velvet which ought to make the women folk sit up and take notice.

George Chesebro, the hero, from whose nickname, "Hands Up," the serial takes its [illegible] a high [illegible] Pathe [illegible] the [illegible]

[illegible] of a phantom rider, but he is a mystery character of a new sort. His identity remains a mystery [illegible] lighting effects cleverly handled by Director James Horne and his cameraman.

As outlined in the opening episode, the heroine is a New York newspaper writer who is sent to the southwest to investigate the report that the last of the Aztec Indians, the sole survivor of the race, has been found. While entering upon this mission she is captured by the Indians. From then on the action is fast and the strong current of probability, the provision of a motive and a necessity for every piece of business, are strong recommendations for this serial.

The story is by the well-known writer, Gilson Willets, with scenarios by Jack Cunningham.

"Caillaux Case" Arouses Much Interest

Reports from the offices of William Fox indicate that "The Caillaux Case," the film expose of the alleged pro-German plot of Bolo Pasha and the notorious "Caillaux Ring" in France, has aroused the keenest interest among the exhibitors. This interest has been intensified by the recent execution of Bolo, by the impending trial in Paris of members of the staff of the notorious "Bonnet Rouge" the pacifist organ with which ex-Premier Caillaux was associated before his imprisonment.

Advance bookings are declared by Winfield R. Sheehan, general manager of the Fox Film Corporation, to exceed those of any other Standard picture.

Two June Metro Plays by Katharine Kavanaugh

Katharine Kavanaugh is the author of two of Metro's four June releases, "Social Quicksands," starring Francis X. Bushman and Beverly Bayne, which makes its first appearance June 10, and "The House of Gold," with Emmy Wehlen as star, to be released June 17. The two pictures are wholly dissimilar in style, the Bushman-Bayne feature being a society comedy, and Miss Wehlen's vehicle being essentially a drama.

This writer is also the author of Emily Stevens' Metro success, "The Wheel of the Law," and "Peggy, the Will o' the Wisp," starring Mabel Taliaferro, and is co-author with June Mathis of "The Winding Trail," starring Viola Dana. In addition to writing these original stories for Metro, she has provided the scenario versions for numerous feature productions.

Morey and Joyce Rivals

Alice Joyce and Harry Morey, Vitagraph stars, are engaging in a little friendly rivalry these days in the matter of production activity. On the same day that Miss Joyce finished "Find the Woman" and started on "The Highest Bidder," from the novel by Florence Morse Kingsley, under the direction of Tom Terriss, Mr. Morey with Betty Blythe began working under Paul Scardon on "Fiddler's Green," adapted from the Saturday Evening Post story by Donn Byrne.

Meantime, the scenario department of Vitagraph is preparing new plays for the two companies. Miss Joyce probably will start next in "Brick Dust Row," another O. Henry story which has many of its scenes at Coney Island, while "The Green God," by Frederick Arnold Kummer, is waiting for Mr. Morey and Miss Blythe.

"Find the Woman" Is the Name of Alice [illegible]

"Cheerful Plays Only"—Lasky

Jesse L. Lasky, Vice-President of Famous Players-Lasky Corporation

Famous Players-Lasky Corporation's Vice-President Says War Has Changed Public's Taste and It Must Be Catered To

IN the opinion of Jesse L. Lasky, Vice-President in charge of production of the Famous Players-Lasky Corporation, the present is no time for the morbid, tragic or depressing element in screen entertainment. The war has brought about a revulsion of public feeling in this respect and Mr. Lasky's corporation purposes to give it the fullest recognition. Nor are religious subjects, fairy tales, allegories or costume plays longer desired or accepted, according to the following statement made by Mr. Lasky to MOTION PICTURE NEWS:

The present world-conditions have, it is scarcely necessary to observe, resulted in a pronounced revulsion of feeling and a decided alteration of the public thought, which in turn have had a marked influence upon the character of amusements provided for public entertainment and edification today.

America is finally involved to virtually the fullest extent in the World War and each day brings closer to the people of this country the actual meaning of the struggle for Democracy.

At such a time it is obvious that the duty of those engaged in manufacturing motion pictures or producing stage plays is to inculcate the spirit of cheerfulness, striving invariably to lift the thought of the people above their troubles, or by the tone of the entertainment offered, to relieve their minds, if only temporarily, from the tragedy now at our very doors.

At all times the Famous Players-Lasky Corporation has been actuated by a desire to give the public and the exhibitors the kind of pictures they demanded and has welcomed advice, suggestions and even censure, if merited, from film showmen or the patrons of the photoplay. And in this connection I wish personally to say that such comment and suggestion that has come to me has been a source of real satisfaction and has been thoroughly appreciated.

From the exhibitors and the public, then, we have received assurance over and over again that cheerful pictures are what are needed and must be produced. The morbid, tragic or depressing element in screen entertainment must be eliminated. This is more than a mere matter of good business sense; it is a National duty. Wars are as much the concern of the people at home as of the men in the trenches and without the spirit of optimism, cheerfulness and confidence at home no battle is likely to be won. It is psychology, simply.

In addition, we have become convinced that photoplays dealing with religious subjects, fairy tales, allegories, costume plays and the like are neither desired nor accepted today by exhibitors or public. This conviction is the result of a thorough canvass of the situation, a campaign of extensive character in which showmen in all parts of the country have been interrogated as to their experience with motion pictures. The consensus of opinion has been decidedly against pictures of the character named.

Therefore, in pursuance of the foregoing, I desire to say emphatically that the Famous Players-Lasky Corporation will hereafter eliminate from its productions all photodramatic offerings of a morbid, depressing or tragic character, as well as those concerned with religious problems, fairy tales, costume plays, allegories, etc.

Wholesome dramas, uplifting in character, clean comedies, comedy-dramas and plays dealing with the more cheerful aspects of life will be exclusively chosen for production.

"The Triumph of Venus" in Demand

Reports received by General Film from Ohio indicate strong popularity for "The Triumph of Venus" the Edwin Bower Hesser photo-drama of life on legendary Olympus. The exhibitors in all sections of the State are said to be making spirited bids for the privilege of showing this five-reel feature. The attention gained by "The Triumph of Venus" is indicated by the fact that a prominent group of State rights buyers in Ohio offered General Film a fancy sum for the right to the film in a certain section of the State. This offer has been refused General Film says despite its attractive nature in order that it may continue its policy of placing all of its exchange resources behind this production.

Bookings in the New York and Boston territories have been usually good it is said, in anticipation of the early release of "The Triumph of Venus" in those territories. For the present this feature is available only in these centers and Detroit and Cleveland, but its artistic appeal and its unusual swimming stunts are expected to make wider distribution necessary.

Says Goldwyn Breaks Australian Records

GEORGE TALLIS, who with Hugh Ward owns J. C. Williamson, Ltd., the theatrical trust of the Antipodes, arrived recently in New York to purchase some of the current stage successes and to attend to details of the distribution of Goldwyn productions in his country. Mr. Tallis reports that bookings thus far received on Goldwyn pictures in Australia have never been equalled in the history of the industry.

In January last Williamson entered into a contract with Goldwyn for the distribution of its productions. The first of these, "Polly of the Circus," opened the last week in March at the Theatre Royal, in Sydney, with the largest symphony orchestra in Australia. A week later it was given its first showing in Melbourne at the Paramount theatre.

F. W. Thring, who manages the Williamson enterprises, has obtained record bookings for the Goldwyn productions, Mr. Tallis declares. He considers Mr. Thring the ablest motion picture man in Australia and says that the record achieved by Goldwyn pictures through his efforts is no more than he expected.

Among the Williamson theatres of Australia are Her Majesty's theatre, the Theatre Royal and the Majestic in Sydney, and Her Majesty's theatre and the Theatre Royal in Melbourne. In addition to these houses, Williamson also has beautiful theatres in Perth, Adelaide and Brisbane. In Melbourne they own the Paramount theatre, the most pretentious motion picture house in that city, and the Star and Victoria theatres.

C. H. Gilbert, D. Lotherington, Alec Lorimore, Manager; J. W. Wynne-Jones and Wm. R. Hoggan Are Representing Famous Players-Lasky in Australia

A. L. Block, President of the Circle Theatre Company of Indianapolis, and His Wife Recently Visited the Goldwyn Plant at Fort Lee, Where They Posed For the Cameraman With Mae Marsh and Director Hobart Henley

Kansas Mothers Approve More Goldwyns

THE Kansas Congress of Mothers and Parent-Teacher Associations has placed its stamp of approval on three more Goldwyn productions in its State-wide campaign for better films as a part of its child welfare movement.

The three latest Goldwyn pictures to receive approbation are "The Danger Game," starring Madge Kennedy; Mae Marsh in "The Face in the Dark" and "Joan of Plattsburg," starring Mabel Normand. These, together with seven other Goldwyn pictures previously approved, are being shown throughout the State on the designated "Family Nights"—dates set apart by the Board of Review and the child welfare workers for showing pictures that are entertaining for adults and at the same time highly moral fare for children. The cooperation of the Board of Review and the mothers' organization has made "Family Nights" in Kansas a huge success.

Mrs. Carl F. White, of Topeka, who is vice-chairman of the combined organizations, has written to Goldwyn that Kansas clergymen and school superintendents are helping the "family night" campaign in various ways. Always some mention of the better film movement is being made in the pulpits, and some of the Goldwyn productions have been shown in church auditoriums. "Family night" productions and screening dates are bulletined on the boards of many churches and schools.

Fairbanks Has Another Leading Woman

DOUGLAS FAIRBANKS last week arranged with Pauline Curley to play the leading female role in his next film to follow "Say, Young Fellow."

Miss Curley comes to the Fairbanks company with eight months of film training which started at the Eastern Triangle Studio under the direction of Art Rosson, who then worked under the supervision of Allan Dwan. The latter is now identified with the Fairbanks Studio and will stage the next picture in which Douglas has a part that brims over with possibilities.

Miss Curley's last speaking stage engagement was in the all star cast of "Polygamy," and although she has recently passed her sixteenth birthday, has played sixty different parts in the "Speakies" which covers a period of fifteen years. She was a well-known child actress and six years ago made her first screen appearance in "A Straight Road," produced at the Famous Players Studio, under the direction of Allan Dwan. She was then too young for a permanent berth in the "Movies" and Dwan secured a promise from her that she would give him preference any time he would care to use her in pictures. A few weeks ago he called Fairbanks' attention to Miss Curley and a short time after satisfactory arrangements were completed for her services.

Louise Huff Starts First World Picture

World Pictures announces that on June 3, Louise Huff will start work in the World studio, in a picture bearing the title of "T'other Dear Charmer." This story was written by Charles Sarver, the scenario editor of World Pictures, and the continuity was prepared by Wallace C. Clifton, of the World scenario staff.

Miss Huff's most recent work has been with J. Stuart Blackton and Paramount. In Mr. Blackton's picturization of Sir Gilbert Parker's novel, "Wild Youth," she played the leading role. She also appeared with much success with Jack Pickford in "His Majesty Bunker Bean," "Jack and Jill," "Great Expectations" and the picturization of some of Charles Dickens' stories. She also played the lead in a number of other Paramount productions.

"The Safety Curtain" for Norma Talmadge

The production upon which Norma Talmadge has been so hard at work ever since the completion of her recently released Select picture, "De Luxe Annie," is a screen version of the highly successful novel by Ethel M. Dell, entitled "The Safety Curtain."

S. A. Franklin, who is directing Miss Talmadge in the new production, prepared its scenario with the assistance of Paul West, who put on this photoplay the last work he did before he left for France.

Eugene O'Brien, who plays opposite Miss Talmadge in "De Luxe Annie," is again seen as leading man.

George D. Baker Returns to His Work

George D. Baker, manager of productions at Metro's West Coast studios, is back at his work following his recent operation for appendicitis. Less than three weeks after the operation he appeared at the studio, although only out for a motor ride to assist in the recuperation process, and so eager was he to get back in the harness that he had a large cushioned chair brought in and insisted on seeing three reels of a new film run off.

Harry S. Northrup, With Bert Lytell, In "The Trail to Yesterday," Metro Film

All "Big V" Comedies to Be Made in West

The Big V Comedy companies, headed respectively by Lawrence Semon and Montgomery and Rock, will remain in the West permanently, according to a statement from Albert E. Smith, president of the Vitagraph Company.

Formerly, the comedy companies alternated between the Eastern and Western studios of the company, but last Fall Mr. Smith mapped out a definite comedy policy and sent the two companies West to carry it out. He called for greater action, more pretty girls, and "atmosphere." He said at the time that he recognized the demand for slapstick comedy, but he felt that slapstick could be served in such a way as not to be offensive to any motion picture patron. The experiment has worked out to his satisfaction and the success attained by the comedians in the Western studio has led him to make the decision to keep them there indefinitely.

Airdomes Are Running to Serials This Year

The twelfth episode of "The Lion's Claws," with Marie Walcamp, is scheduled for release by Universal during the week of June 17. The episode title is "The Spy's Cave." In this episode practically every animal in the big Universal zoo is used, making it not only a tremendously melodramatic picture, but a nature study as well. Universal will not release its latest serial, "The Brass Bullet," until following the release of the final episode of "The Lion's Claws."

Universal notes that proprietors of airdomes are running largely to serials this season.

New Popularity Mark Set by O. Henry Story

"The Purple Dress," a recent O. Henry release featuring Agnes Ayres and Evart Overton, is said to have set a new popularity mark for the O. Henry stories. Several prints of this subject have been booked solidly for a period of six weeks by the New York exchange of General Film, and Manager J. A. Hammell declares there is no indication of a let-up in the demand.

Thomas H. Ince, Snapped At His Desk Congratulating One of His Players for Excellent Work

Olive Tell and Lawrence Grant Head the All-star Cast which Screen Classics, Inc., Presents in "To Hell with the Kaiser"

Thomson Back with Vitagraph

Director Renews Old Relationship with Former Employers — Will Direct Gladys Leslie in Blue Ribbon Features

VITAGRAPH has engaged Frederic A. Thomson to direct Gladys Leslie in Blue Ribbon features and he is now busy on the preliminaries of "Wild Primrose."

Mr. Thomson's return to Vitagraph is like a homecoming, for he started there nine years ago and did some of the best work of his career in association with Albert E. Smith, now president of the organization. His most notable work, perhaps, was the memorable Vitagraph production of "The Christian," Hall Caine's most successful drama, which was adapted for the screen by Eugene Mullin, at present the manager of the Vitagraph Scenario department. Earle Williams was starred in "The Christian" and it stands today as one of the finest things he has ever done.

Mr. Thomson directed many other features for Vitagraph and about two years ago was specially chosen to direct the series of pictures featuring E. H. Sothern, in whose support Mr. Thomson had played on the legitimate stage. He produced in this series "The Chattel," "An Enemy to the King," and "The Man of Mystery."

Prior to his adoption of motion picture direction as a career, Mr. Thomson had seen long service on the dramatic stage, as actor, stage manager and director, and had supported some of the most famous American stars, among them Sothern, Mansfield, Julia Marlowe and Rose Coghlan.

"Wild Primrose" is declared by Albert E. Smith to be the strongest story in which he has presented Gladys Leslie and one which presents her in the role of a young college girl who changes the character of her rich but selfish father and takes an important part in his financial affairs. The date of release will be announced in the near future.

John Barrymore Starts His First Paramount

John Barrymore is at work at the 56th Street studio of the Famous Players-Lasky Corporation on his first Paramount picture, "On the Quiet," adapted by Charles E. Whittaker from the famous starring vehicle for William Collier, written by Augustus Thomas. Chester Withey, chief director of the Griffith staff and one of the most brilliant graduates of the school of the great producer, is directing, having come on from California to take charge of this production.

"Good Night Nurse" Is Arbuckle's Next

"Fatty" Arbuckle's next appearance in a Paramount-Arbuckle comedy will be in a picture entitled "Good Night Nurse," which is now being produced at Arrowhead Hot Springs, California, in which the obese comedian plays the part of a man who is still celebrating the morning after the night before, and while in this ecstatic frame of mind visits various places where his welcome is more or less warm, and brings home a strange collection of people and animals, to the indignation of his wife.

A Brand New "Still" of Jane and Katherine Lee, the Wm. Fox Starlets. They are, No Doubt, Framing Up New Mischief for Their New Picture

"A Square Deal" from Mutual

Margarita Fisher Starred in Terhune Story Set for June 10—Screen Telegram Shows Official French War Pictures

"A SQUARE DEAL," from a story by Albert Payson Terhune which appeared in Red Book and was scenarioized by Elizabeth Mahoney, is announced by Mutual for release June 10. The production was made by the American Film Company, Inc., and features Margarita Fisher. The director was Lloyd Ingraham, who has produced many of Miss Fisher's successes.

Miss Fisher's role in "A Square Deal" is said not only to call on her ability as an emotional actress but to utilize her talents as a comedienne as well. A girl who is the idol of her old-fashioned parents, becomes tangled up with a radical "higher-thought" clique and adopts their theory of "a square deal" when she marries a conservative young lawyer, the "square deal" meaning the absolute freedom of each party to the contract, the arrangement to be terminated when either one tires of the shackles. The theme is one that has become very much discussed recently, and the play is said to follow closely the dramatic construction which made the story so widely read.

Supporting Miss Fisher in the leading male role is Jack Mower, who plays the young husband. The cast is an excellent one, including Louis M. Wells, character actor, while the photography and settings are said to be exceptional.

The Strand Comedy, released June 11, stars Billie Rhodes in a comedy in which a young wife is suddenly called on to prove her culinary ability by roasting a turkey for her admiring husband's friends. She solves the difficulty by borrowing her neighbor's turkey, already cooked, without neighbor's consent, and a heated scene occurs when the neighbor appears and demands her bird.

Screen Telegram Nos. 30 and 31 are released June 12 and 16. The official French War Pictures shown in this news serial are said to be remarkably graphic. American troops being rushed across the plains to stem the advance of the Huns in Picardy, in the world's greatest battle, was a striking scene in the last issue of the Screen Telegram. Actual verification of recent statements referring to the great aerial activity and the supremacy of the Allies' aces of the air, featured this issue. The stupendous impetus of the great American military drive, both in this country and on the front, is emphasized in striking scenes.

"Moral Suicide" Convinced This Manager

General Manager Bartley Cushing, of the Lexington Theatre Corporation, New York City, after observing the box office power of "Moral Suicide," now running there, is convinced that motion pictures will prove profitable at the Lexington.

"The reception accorded 'Moral Suicide' convinces me," said Mr. Cushing, "that motion pictures will pay at the Lexington theatre. The size of the audiences is increasing every night. It has increased every night since the picture opened."

"Moral Suicide" is released by Pathe.

Rumors Draw Denial from Thomas H. Ince

The following statement from Thomas H. Ince, producer of Paramount and Artcraft pictures, is evoked by the continued publication in Los Angeles and other newspapers of rumors that he is to supervise productions of other organizations than Famous Players-Lasky Corporation:

"My attention has been called to a statement that I am moving my companies to the Paralta studios and that the Paralta-Brunton productions will be supervised by Ince under an arrangement similar to that between this producer and the Famous Players-Lasky Corporation. In order to correct this impression I wish explicitly to state that any arrangement I might make for moving my companies to the Paralta studios would be solely for the purpose of acquiring additional space and facilities for my productions and would not in any manner whatsoever affect my very cordial relations with Famous Players-Lasky, through which all pictures in which Wm. S. Hart, Dorothy Dalton, Charles Ray and Enid Bennett appear will continue to be released; and therefore, I will confine my personal supervision to the productions of the above named stars only."

Many Big Bookings on "Yellow Ticket"

Pathe's version of A. H. Woods' sensational stage success, "The Yellow Ticket," is being booked by leading first-run exhibitors in all parts of the United States. Like Managing Director S. L. Rothapfel, of the New York Rialto theatre, who featured the production during the current week, they are playing up the full possibilities of this big box office attraction.

All of the exhibitors who have been heard from to date are preparing to follow up the advance advertising campaign conducted by Pathe, with concerted drives in their individual districts.

"The Girl and the Graft" Is a New O. Henry Story Through General Film

Tsuru Aoki, in Sessue Hayakawa Productions

William Fox Names New Productions

William Fox brought back with him from the Middle West, decisions as to the titles he would give five pictures now in work in his Eastern and Western studios. Mr. Fox took with him on his three-week trip, most of which time was spent in Chicago, Cincinnati and Indianapolis, a list of suggested titles and the result is this announcement:

"Names have been selected for five productions on which actual photography began last week, or will, in one or two instances, start this week. The films star Virginia Pearson, June Caprice, Peggy Hyland, George Walsh and Tom Mix."

The titles for the stars, in the order named, will be "For Gold," "Miss Innocence," "Other Men's Daughters," "The Bird of Prey" and "Fame and Fortune."

Domestic Science Films by Essanay

Following a suggestion of the United States Government the Essanay Film Company has begun the production of six short films on Domestic Science as a means of teaching food conservation. The work will be under the direction of Eleanor Lee Wright, an expert in foodstuffs.

These films are being issued without expense to the government and will be attached to Essanay's regular releases. They will be 100 to 200 feet in length, issued as six lessons in Domestic Science.

Fairbanks Signs a New Scenarioist

Douglas Fairbanks has closed a contract with a new scenario writer in the person of Ted Reed, whom the actor ran across in Detroit while engaged on his recent Liberty Loan trip. Reed was at the head of an automobile machine shop in Detroit and upon his making some interesting suggestions to Fairbanks the latter took him along to the Coast. He proved he "had something" and the contract was the result.

Kaiser Play Nearly Finished

Screen Classics, "To Hell with the Kaiser," to Be Released by Metro, Intimately Glimpses the German War Lord

"TO HELL WITH THE KAISER," a seven-part Screen Classics production, is announced by Metro for early release. The final scenes of the feature, which has been produced with an all-star cast and a company of twelve hundred, will be finished and assembled within the next few days.

Based largely on facts which Screen Classics, Inc., had access to during the making of the picture, the story of "To Hell With the Kaiser" is pronounced one of the most dramatic and sensational dramas ever screened. In a startling and highly original manner, it pictures the machinations of Europe's military monster before and during the war, his contempt for Americans and their ideals his elaborate plans to crush France and destroy Russia and partition the world, including the United States, among his sons and his court favorites, his indorsement of and order to Germany's chemists to employ deadly gases in the war, the true circumstances under which he ordered the sinking of the Lusitania, the raiding of hospitals, his plans for the disintegration of Russia, and other intimate glimpses into the character of Germany's ruler never accurately and fully revealed before. Through the co-operation of the Government a fleet of aeroplanes is shown to give a faithful idea of what real air fighting at the front is like. Throughout the drama runs a gripping and appealing story. The scenario is by June Mathis and the direction was under George Irving and a staff of capable assistants.

"Kildare of Storm" for Emily Stevens

A SCREEN version of "Kildare of Storm," by Eleanor Mercein Kelly, to which Metro has secured the screen rights, is now being made by Jere Looney and work on the new production will be begun by Emily Stevens as soon as she completes her present feature picture, "A Man's World," which June Mathis has adapted from the successful play by Rachel Crothers. "Kildare of Storm" is a recent novel published by the Century Company. Miss Kelly has been for several years a successful writer of short stories. This, her first book-length novel, made an instantaneous hit. It is understood that a new one will appear soon.

"Kildare of Storm" contains a fine role, that of Kate Kildare, which will call into use Miss Stevens's full histrionic powers. The scene is laid in the South, on an ancestral estate where pride of family is the strongest asset, the tendency being to let the place run to seed. Its great possibilities are undeveloped, until Kate, a young girl with a wide-awake mind, marries the "master" and comes to Storm to live. Then she sets about making it pay, using up-to-date scientific and businesslike methods. Against this background is acted a drama that for sheer gripping power is claimed to be unsurpassed in the field of modern story-writing.

Ralph Ince, director of Mme. Petrova's Productions, Outlines the Principal Points of a Scene in "Patience Sparhawk" to His Staff of Studio Assistants

Charge at Night By the Light of Bursting Shells in Vitagraph's "Over the Top"

World to Film Justus M. Forman Novel

WORLD PICTURES has just acquired the motion picture rights to the late Justus Miles Forman's best-known novel, "Buchanan's Wife," and under the supervision of Charles Sarver, the World scenario chief, the continuity is being prepared for filming. "Buchanan's Wife" was written in 1906 and deals with the developments arising from the peculiar disappearance of a famous figure in business leaving no trace behind and the manner in which his ambitious wife solves the way out of the predicament.

Forman was one of the victims of the Lusitania disaster in 1915, while returning from France. He started out with the intention of becoming a painter after graduating from Yale and with that in view he studied with the Julien and Bougereanu ateliers, but he finally succumbed to writing. He was a most prolific writer and contributed incessantly to McClure's, Harper's, Smart Set and Cosmopolitan magazines. Among his other famous works are "Jason," "Unknown Lady," "The Blind Spot." "Garden of Lies," one of the author's most interesting stories was dramatized by Sidney Grundy from Forman's novel and produced by George Alexander in London.

Northwest Exhibitors Bid High for This Jewel

G. A. Metzger, of Jewel Productions, Inc., in charge of the Portland, Oregon, branch, has wired H. M. Berman, general sales manager, that as a result of a trade showing of "A Soul For Sale," featuring Dorothy Phillips, exhibitors became so enthusiastic that they started bidding against each other for the privilege of being the first to show the picture to the public.

As a result of the spirited bidding the first showing in Seattle went to the Orpheum theatre, where the picture will remain for the entire week and the first run in Tacoma went to Ed James.

"I paid the same rental price for 'A Soul For Sale' as I did for 'The Kaiser,'" said Mr. James, "and I will make just as much money on it."

Cast Announced for Jewel Carmen Play

WHAT the William Fox offices term "one of the finest companies that has been seen in any special feature this organization has made" is that which will interpret for the screen the Gouverneur Morris story of the hurly-burly of metropolitan life, "You Can't Get Away With It."

Robert Thornby, the most recent addition to the staff of Fox directors in Hollywood, Cal., is filming the drama, with Jewel Carmen as the star, in the role of Jill Cummings. The other principles in the picture, it is announced, include such well-known players as Charles Clary, one of the most prominent of picturedom's leading men; L. C. Shumway, who appeared opposite Miss Carmen in "The Kingdom of Love," "The Girl with the Champagne Eyes" and "Confession," all of her starring vehicles; Herbert Heyes, who had the chief male part in a half-dozen Fox offerings, Lavina Monsch and Daisy Robinson.

Miss Robinson's work in "Peter Pan," "Ben Hur," "Sapho" and other stage successes is familiar to theatregoers. Bennett Cohen wrote the scenario for the photoplay.

Ferguson Play Completed at Fort Lee

"Heart of the Wilds," the Western picture starring Elsie Ferguson, was completed at the Fort Lee studios last week by Marshall Neilan, for Artcraft release. The last scenes taken were of the camp of the Royal Mounted Police of the Canadian Northwest, which was staged on the grounds outside the studio.

Hal Roach Returns to Los Angeles

Hal Roach, managing director of the Rolin studios, has returned to Los Angeles after a ten days' visit at the Pathe headquarters in New York. Mr. Roach is enthusiastic over the impending Harold Lloyd and Toto comedy releases, the former in "Somewhere in Turkey" and the latter in "Cleopatsy."

Fannie Ward, Starred In Pathe's "The Yellow Ticket"

Ernest Truex Has Been Engaged by Paramount As Co-Star With Shirley Mason

Mystery and Romance on Triangle Card

Alma Rubens and Wallace MacDonald and Belle Bennett are the featured players in the two productions released by Triangle the week of June 9. The first two named will be seen in "Madam Sphinx," the first release of the week. This is the story of an amateur detective, played by Miss Rubens, who profits by her mistakes. After causing the arrest of an innocent suspect she falls in love with her victim and through natural intuition, intensified by her love, she finally succeeds in fastening the crime on the guilty one.

Belle Bennett is featured in "The Last Rebel," a Southern story, in which it is taught that the happiness that has been denied to the grandparents shall be enjoyed by the children of the second generation. Joe King is Miss Bennett's leading man.

"Madam Sphinx" was directed by Thomas N. Heffron and "The Last Rebel" by Gilbert P. Hamilton.

Many Successes Credited to George Irving

George Irving, director of "To Hell With the Kaiser," the Screen Classics, Inc., melodramatic spectacle released by Metro, is one of the country's foremost directors. On the stage he was associated with Charles Frohman for thirteen years, playing with William Gillette, Maude Adams, Francis Wilson and others of note, but like most successful actors he was attracted to the screen because of the opportunities it offered over the stage. He made his debut as Jimsey, in a screen version of Eugene Walters' "Paid in Full." After that he appeared as leading man in "The Education of Mr. Pipp." Giving up acting, he became general production director for the Frohman Amusement Corporation, for whom he made "The Conquest of Canaan," "The Witching Hour," and others. He was also director for the Petrova Pictures and produced "Daughters of Destiny." With the Hyclass Production Company he made "Raffles, the Amateur Cracksman." With Metro, where he has produced some of the best work of his career, he directed Effie Shannon in the patriotic picture, "Her Boy," and Harold Lockwood in "The Landloper."

About New Pictures

An educated monkey doing a Charlie Chaplin "stunt" will be a feature of an elaborate banquet scene in "The House of Gold," a forthcoming Metro feature production starring Emmy Wehlen.

Corinne Griffith, working under the direction of Henry Houry, is now in the midst of the production of "Love Watches," the Billie Burke play which Vitagraph will release as a Blue Ribbon feature in the near future.

Fred Niblo, star of the legitimate and husband of Enid Bennett, is now an actor for the screen, supporting his wife in a picture being produced under direction of Victor Schertzinger.

Love, loyalty, self-immolation and true friendship are said to be the motivating influences in the forthcoming Paramount picture starring Sessue Hayakawa, and which is entitled "The Bravest Way."

A high testimonial to the correct oriental atmosphere in the World Picture "Vengeance" has just been sent to the home office of World Pictures by the members of the Quartermaster's force on the U.S.S. Des Moines.

Bill Hart has completed "Shark Monroe" and has embarked on a new film concerning which there is not the slightest information obtainable at this time, which suggests that it may be a surprise picture.

When "Under the Yoke," the Theda Bara super-production to be released in June by William Fox, was being filmed in California, considerable difficulty was experienced in procuring bolo knives for the players who were to represent Filipino troops.

A heavy advance demand for Baby Marie Osborne's new picture "The Voice of Destiny," which is the most ambitious effort made by Diando with its little girl star, is revealed in letters and telegrams to Pathe home office and branches.

The fourth special vehicle in which Madame Olga Petrova will shortly be seen contains several absolute innovations in the matter of photographic effects, serving as an excellent example of the most approved methods of camera technique.

One of the old estates in Westchester county, New York, will be used as the background for May Allison's forthcoming Metro feature photodrama, "A Successful Adventure," written by June Mathis.

Word from the William Fox studios at Hollywood, Cal., received to-day, is to the effect that Gladys Brockwell has begun work on a new play of German life, entitled "Kultur," which was written by H. Grubb Alexander and Fred Hyton.

Henry Carvill plays the important part of Bismark, in the big Screen Classics, Inc., production, "To Hell with the Kaiser," released by Metro.

Emily Chautard is developing some particularly artistic scenes in "A Daughter of the Old South," the Paramount picture starring Pauline Frederick, the interiors of which are being made at the 56th Street studio. Some of the exteriors will be taken at Fort Lee.

Seeing Goldwyn pictures while dining in stately grandeur is the twofold pleasure afforded visitors to the exclusive Arrowhead Hotel, Arrowhead Springs, Cal. This amusement innovation on the Coast has been remarkably successful.

Although but two weeks old, the new Ebony Comedies have scored an even greater hit than the preceding block of these comedies, according to General Film Company. Exhibitors are making arrangements to show the entire series.

Chauncey Depew, formerly president of the New York Central Railroad Company, is the subject of another of the Animated Interviews which the Universal Film Company is releasing. This is the seventh in the service.

Edith Storey and the players supporting her in her forthcoming Metro production, "As the Sun Went Down," spent several days on location in Topanga Canyon.

If Commodore J. Stuart Blackton is any judge —and his choice of plays for his former Paramount pictures indicates strongly that he is—"Missing," his forthcoming production, will eclipse all that have gone before.

Edna Goodrich, Mutual Star

Edna Goodrich Starts the First of Mutual Series

Work has been begun on "The Gadabout," the first of a new series of productions starring Edna Goodrich to be released through the exchanges of the Mutual Film Corporation.

The pictures are to be made at the studios of the Biograph Company in New York. David Powell, celebrated among leading men in screen drama, has been specially engaged to support Miss Goodrich in "The Gadabout." It is under the direction of Burton King, whose screen career covers a series of successful productions, including "The Public Defender," "The Flower of Faith" and "A Soul of a Magdalen."

The Goodrich pictures will be released at intervals beginning August 5, following "Impossible Susan" in the Mutual schedule.

"The Gadabout" is the work of Maibelle Heikes Justice, whose status as a writer of picture plays has been amply established by important successes released by various distributors of quality dramas. She is the author of "The End of the Trail," starring William Farnum, "Durant of the Bad Lands," in which Dustin Farnum played, "The Glory of Yolanda," an Anita Stewart vehicle, and plays in which Mary Miles Minter and Peggy Hyland have starred.

Young to Direct Vivian Martin in Next

Vivian Martin is one of the busiest of the Famous Players-Lasky stars these days. Close upon the announcement that she had signed a renewal of her contract comes also the statement that upon the completion of "Viviette," in which she is now engaged, she will start immediately on a new picture under the direction of James Young. Mr. Young, with Commodore J. Stuart Blackton, has just completed "Missing," and by the time "Viviette" is completed will have finished the technical work on the former production.

Particulars of the new production will shortly be made public. Meanwhile, Miss Martin professes to be quite pleased with her prospects.

Roy Stewart, Peggy Pearce and Charles Dorian Are Prominent in the Cast of "A Red Haired Cupid," Triangle Play

Fox Changes June Release Title

As the result of a decision reached at the William Fox offices, the next Virginia Pearson photodrama will be called "Her Price," instead of "For Gold" as was announced previously. The picture, which Edmund Lawrence has in work at a Brooklyn studio, will be a June release.

The leading man for this new special feature has not yet been decided upon, but among the important members of the company already chosen are Edward F. Rosen, Henri Leone and Charles Martin.

Universal Comedies for Army Camps

Owing to the heavy demand from the army cantonments for comedies of all kinds, President Carl Laemmle has issued instructions that every available print of L-Ko, Nestor and Star comedies be placed at the disposal of the cantonment theatres. The order will make it necessary for many exhibitors to abandon their catch-as-catch-can method of running comedies as fillers and book them in a systematic manner, as under the proposed arrangement there will be no excess of prints.

Giles Warren Now with World Pictures

Giles R. Warren has signed with World Pictures as staff writer and is now engaged in doing the continuity for a new World picture which will be published toward the end of the summer.

Mr. Warren, who has been writing continity since 1910, claims the distinction of being the first scenario editor ever to write personal letters to authors submitting manuscripts.

Chautard Finishes Pauline Frederick Feature

Pauline Frederick's next Paramount picture to follow "Resurrection," is founded on the emotional masterpiece, "Prince Zilah," writtten by Jules Claretie, director of the Comedie Francais and of the French Academy, in Paris, which has been adapted to the screen under the title, "Her Final Reckoning," by Charles E. Whittaker. Emile Chautard had charge of the staging of this picture, work on which has recently been finished at the 56th Street studio of the Famous Players-Lasky Corporation.

"Faro Nell" Introduced by General

"The Coming of Faro Nell," by Alfred Henry Lewis, is the current release in the Broadway Star Fetures series of Wolfville Tales, distributed by General Film. Patricia Palmer, Robert Burns, Hattie Buskirk, George Hold and William Lester appear again in their favorite characterizations of the famous Wolfville characters. This plan of keeping the same group of players in the series insures a growing intimate interest among audiences as it goes along, and General Film Company reports great public response to these Western films already in evidence.

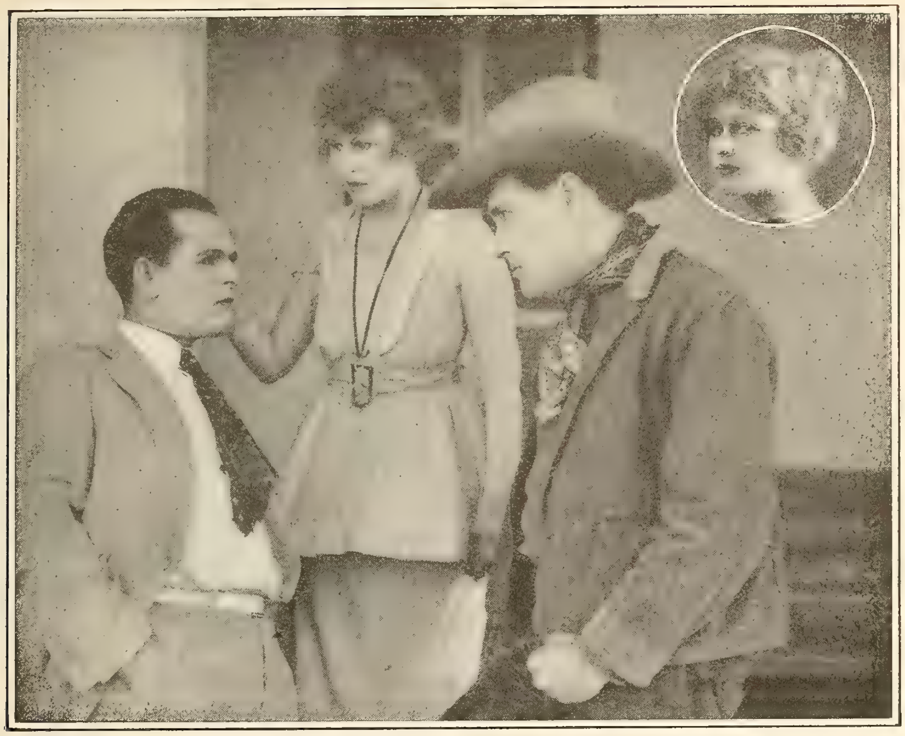
Thrills Promised in Ned Finley Feature

Thrills are promised by General Film in "The Man From Nowhere," the current Blue Ridge drama with Ned Finley and Marion Henry. Numerous tense dramatic situations are said to be found throughout this L. Case Russell story, the climax coming in the fight in which Ned Finley, as Jud Lindsey, narrowly escapes death in a sawmill. There are a number of other scenes in which the action of the story is said to strike a high dramatic pitch, making this, the fifth of the Blue Ridge dramas, the most interesting of the series.

Montagu Love, Recovered, Back at Work

Montagu Love, World Pictures star, has fully recovered from his recent illness and has started work at the World Studio in West Fort Lee, N. J., on a new production. This attraction is a film version of the famous best selling novel by Leroy Scott, "To Him That Hath." Oscar Apfel is directing Mr. Love in this picture. The scenario and continuity are by Wallace C. Clifton.

Monroe Salisbury Is the Featured Player In Universal's Bluebird Production Called "The Eagle"



Unusually Picturesque and Thrilling Throughout is the Description Goldwyn Gives for "Heart of the Sunset." The Insert Shows Anna Nilsson, Star of the Picture

"Yellow Ticket" Booklets in Big Demand

THE head office of Pathe Exchange, Inc., reports that within five days after the appearance of the half-page advertisement of "The Yellow Ticket" in the *Saturday Evening Post* of May 25 it received more than five hundred coupons requesting the souvenir booklet of the feature in which Fannie Ward is appearing.

Indications are that the returns in actual replies will reach into the thousands, Pathe states. These names are forwarded to exchanges and sent to exhibitors who will show the attraction. In this way there is a direct tieup between the advertising and the box office.

The booklet sent to the persons signing and mailing the coupon that appeared in the advertisement is similar to the one distributed in the Rialto theatre during the entire week prior to the showing of "The Yellow Ticket" in that theatre.

So successful was this idea that Pathe made arrangements by which exhibitors can get these booklets and imprint the names of their houses on the back cover. Pathe branch managers are in possession of prices and particulars.

Reports a Clean-up on "Heart of the Sunset"

Alvah G. Talbot, manager of the America theatre, Denver, Col., reports to the Goldwyn Denver office that Rex Beach's "Heart of the Sunset," distributed by Goldwyn, scored a tremendous success during a four-day engagement at his theatre.

"Everyone of our patrons was thrilled by the big feature and we had 'extra big' business throughout the four-day engagement. We do not hesitate to recommend 'Heart of the Sunset' to all exhibitors."

Christie June Releases

The four pictures which the Christie Comedy Company offers for its June program are as follows: June 3, "Petticoats," featuring Bobby Vernon and Eleanor Field; June 10, "Her Slumbering Hero," featuring Smiling Billy Mason and Ethel Lynne; June 17, "Some Romeo," featuring Bobby Vernon, Eleanor Field and Dorothy Dane; June 24, "War Gardens."

Fred Stone Leaves for F. P.-Lasky Studio

Fred Stone, famous eccentric comedian and one of the best known musical comedy stars on the stage today, left Sunday afternoon for Hollywood, California, to begin his motion picture work at the Famous Players-Lasky studio, where his first Paramount pictures will be produced. Mr. Stone, Saturday night, completed a season's run in "Jack o' Lantern" at the Globe theatre—the only theatrical production in New York City that has played to absolute capacity at every performance this season since it opened at the Globe in October. Mr. Stone could well have played "Jack o' Lantern" all summer, but he is anxious for what he terms his vacation, which this summer will be found in his motion picture work.

Mr. Stone's first Paramount picture will be a circus story written by John Emerson and Anita Loos especially for him, and will be directed by Donald Crisp.

New Cavalieri Film Is Pretentious

The release on June 2 of "Love's Conquest," the Paramount picture starring Lina Cavalieri, marks the issue of one of the most pretentious efforts ever conceived in the studios of the Famous Players-Lasky Corporation, special attention being given by Director Edward Jose to the cast.

The stellar role of Gismonda, Duchess of Athens, is a heroic characterization, whose mediæval splendor is said to be sustained by the intelligent conception of Mme. Cavalieri, an education gained from her portrayal of similar roles on the operatic stage.

World Pictures Has Announced for Release Shortly "A Woman of Redemption," Said to be Tensely Dramatic

Coming Program Offerings

Pathe Offers "Kidder & Ko."

Feature Comedy Has Bryant Washburn as Its Star—First of Post Film Company's Travel Pictures Released June 16

PATHE heads its program of releases for the week of June 16 with a Bryant Washburn comedy, "Kidder & Ko." In it Washburn is said to have the best role of his present series of comedies, that of a college lad whose father, an old-fashioned codfish packer of Kiddersport, Maine, believes that his son is just one degree less than altogether worthless. He bitterly regrets the ill-omened day he ever sent him to college and never "cal'clates" he'll ever amount to anything. Indeed, Cuthbert (that being the hero's name), does seem to set a store of pride upon the fact that he is one of the slickest pool players in the state, Then he falls in love and spurred by the desire to get a stake so that the gay wedding bells may tinkle for him, he invents Kidder's Kutless Kan and attains success.

Episode No. 15 of "The House of Hate," which Pathe claims is its greatest serial to date, is titled "The False Signal." It was staged on the Palisades of the Hudson. "The House of Hate" stars Pearl White and Antonio Moreno and will run to twenty chapters.

The Harold Lloyd comedy, "Somewhere in Turkey," is said to be well up to the standard set by the comedian in his previous releases. Bebe Daniels has the leading feminine part and there are a lot of extras, pretty girls, harem scenes, etc.

An important item in Pathe's releases for June 16 is the first of the Post Film Company's travel pictures. This series is being distributed by Pathe and presented under the auspices of forty of the largest daily newspapers in the country. The first number is "St. Thomas, Virgin Islands of the U. S. A." and is said to be different from all other scenics and travelogues seen on the screen. The customs of the people, animal life and points of interest are cleverly arranged.

Part 6 of "Britain's Bulwarks," the Official British war series, is "The Destroyer Raid on Zeebrugge" and includes the attack on the famous German naval base by English destroyers while German sea-planes try to ward off the attack.

Hearst-Pathe News No. 50 is released Wednesday, June 19, and No. 51 on Saturday, June 22.

"A Fool There Was" Has Notable Cast

A STATEMENT from the William Fox offices regarding "A Fool There Was," the Theda Bara super-production that heads the list of the new versions of Fox successes that are soon to be released, calls the attention of exhibitors not only to the work of the star but to the notable supporting cast which surrounds her.

"Miss Bara is, of course, supreme in this sensational production, but she has the aid of a wonderful cast of prominent players," says the statement.

"Edward Jose, who is seen as the fool, is a distinguished director and actor with a brilliant record on both screen and stage. Mr. Jose was for twenty years a great figure before the footlights in France, Belgium, South America and England. He was stage director for Antoine and Sarah Bernhardt, and, in fact, began his career with the 'Divine Sarah.' He appeared in practically every classical part in her repertoire.

"When he produced Cyrano de Bergerac, Rostand's splendid play, in Paris, one of his audience was Mme. Bernhardt, who warmly congratulated him upon his work.

"Clifford Bruce, leading man for Charles Frohman companies, and equally well-known on the screen; May Allison, a favorite of picturegoers everywhere; and Victor Benoit, who has achieved a reputation for his excellent characterizations in musical comedy with Lillian Russell and Eddie Foy, are others who have important roles in 'A Fool There Was.'"

Holmes Climbs to Summit of Volcano

In the Paramount-Burton Holmes Travelogue released June 3 Mr. Holmes takes one to the summit of the volcano of Halekala in the Hawaiian Islands. The most striking phase of this "Melting Pot of the Pacific" is the human phase, for Hawaii is truly the melting pot for the races of mankind.

Mr. Holmes shows one school in Hawaii where the children are of twenty nationalities, and they are found singing "The Star Spangled Banner" so lustily as to give one a lasting impression of their sincerity.

Salisbury Next in "The Eagle"

Monroe Salisbury's next appearance will be in "The Eagle," a Bluebird release, scheduled for the week of June 17. In it Salisbury portrays a character who is a law unto himself. His mother has died in poverty after having invested her last cent in a stock-jobbing proposition which proved to be a plain swindle. The son determines not only to avenge her death but also to obtain the return of the money. In order to accomplish this he assumes the role of "The Eagle" and terrorizes the whole country.

Mabel Normand Has Completed "The Venus Model" for Goldwyn

Alice Joyce in O. Henry Feature

The Vitagraph program of releases scheduled for the week of June 10 is announced by Albert E. Smith, president of the Vitagraph Company, as follows:

Blue Ribbon Feature, five parts, "Find the Woman," starring Alice Joyce. Adapted from the O. Henry story, "Cherchez la Femme," by Stanley Olmsted. Directed by Tom Terriss.

Serial, two parts, "Out of the Dungeon," episode No. 10 of "The Woman in the Web," starring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V Comedy, one part, "Skids and Scalawags," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew Comedy, one part, "A Case of Eugenics," featuring Mr. and Mrs. Sidney Drew.

Fox Names Releases for July

Plays to be released by William Fox during July, according to an announcement from the Fox offices, are four in number, and are as follows:

Peggy Hyland in "Other Men's Daughters," a drama in which the Golden Rule strikes back home.

Virginia Pearson in "Her Price," the story of an opera singer's ambitions and sacrifice.

June Caprice in "Miss Innocence," in which the daughter of gay Parisians struggles against the desires that she has within her as her only inheritance.

Tom Mix in "Fame and Fortune," a swift melodrama of a man who was robbed of his birthright, but who won it back after a tremendous struggle. These productions, with which William Fox has taken unusual care in making, are expected to be among his best.

Wallace Reid, Paramount Star In "Believe Me, Xantippe"

Cohan, Artcraft Release June 16

George M. Cohan, the famous author, composer, actor and theatrical manager, will be seen in a picturization of his own Broadway success, "Hit the Trail Holliday," released as an Artcraft picture on June 16.

To all who have seen Billy Sunday, the famous evangelist, in action, it will be quite apparent, and no secret is made of the fact, that this is a "take-off" of the famous baseball revivalist, and it is an excellent re-introduction to picturedom for the energetic comedian.

As Billy Holliday Cohan plays the part of a bartender whose characteristics have won him enviable celebrity. He plays the bartending game on the square and becomes converted through his love for the daughter of the prohibition leader.

Change Release Date of "Old Wives for New"

"Old Wives for New," produced for Artcraft by Cecil B. De Mille, has been set for release on June 16, instead of in May, as originally announced. Pre-release showings were booked by the Rivoli theatre, New York, and the Kinema theatre Los Angeles, and it is reported that the picture played to record-breaking business at both houses and was acclaimed by local newspaper critics as one of the most notable productions ever made.

Toto in "Cleopatsy," Soon on Broadway

"Cleopatsy," Pathe's two-reel burlesque starring Toto and considered the best thing ever done by Rolin studios has been booked to play the entire Loew circuit of theatres as a headline attraction and in addition, it is rumored it will probably be presented at one of the "big three" theatres on Broadway. The comedy is set down for general release June 23.

Program Glances

The first of a series of practical pictures depicting methods that will make a war garden pay handsomely is part of the 122nd release, on June 3, of Paramount-Bray Pictograph, "The Magazine on the Screen."

Natural situations arise for the display of the athletic prowess of Douglas Fairbanks in "Say, Young Fellow," his next Artcraft picture scheduled for release on June 16, in which he plays the part of a newspaper reporter.

"Skinner's Dress Suit," in which Bryant Washburn appeared, was a bright story of American youth, love and business. "Kidder & Ko," Pathe's feature for June 16, is also this type of picture, it is said.

"Her Slumbering Hero" is a June 10 release of the Christie Comedy Company. It shows "Smiling Billy" Mason and Ethel Lynne at their best.

Out-door scenes, filmed at Bat Cave, N. C., are a feature in the new World Picture, "A Woman of Redemption," in which June Elvidge is starred. This production will be released by World Pictures on June 24.

The principal action of "Love Loops the Loop," the Paramount-Mack Sennett comedy release of June 3, takes place in a cabaret, which has been staged with considerable attention to detail. Mary Thurman appears as a cabaret performer.

Pathe's feature for June 30 will be Bessie Love's new play "A Little Sister of Everybody." Charles Sarver wrote the scenario from a story by William Addison Lathrop.

"The Last Raid of Zeppelin L-21," the two-reel Interstate Film feature, has been booked in the Atlanta territory solidly from June 1 to July 6, and new bookings are being received daily.

"Cherchez la Femme," O. Henry's story of an incident in the romantic old French Quarter of New Orleans, has supplied Alice Joyce with a Blue Ribbon feature for release June 10, under the translated title of "Find the Woman."

Actual scenes, photographed under fire, showing British destroyers, monitors, drifters and motor launches attacking a German U-boat base, appear in "Destroyer Raid on Zeebrugge," an official British Admiralty feature film, released by Pathe on June 16.

"Tempered Steel," written by George Middleton, author of "Polly with a Past," the latest subject in which Mme. Petrova will appear, is to be released the early part of June.

Bookings on the two-reel drama "Play Straight or Fight," released by Universal for the week of June 10, would indicate that numerous exhibitors feel that the time for a largely diversified program has arrived, according to the sales manager of the Big Laemmle Company.

The date of release by Paramount of "Viviette," with Vivian Martin, is scheduled for June 9. Walter Edwards directed the picture and it was photographed by James C. Van Trees.

Pathe announced this week the impending release of "The Woman Eternal" in which Elaine Hammerstein attains stellar honors. "The Woman Eternal" will have the advantage of Pathe publicity.

Reminiscent of her musical comedy days is the dance performed by Elsie Ferguson in "A Doll's House," her next Artcraft picture released June 2.

"Smashing Through," according to the producers one of the best westerns that has been offered the exhibitors of the country for some months, is the offering as a Universal Special Attraction for the week of June 17.

Jane and Katherine Lee's newest production, bearing the expressive title, "We Should Worry," is announced from the William Fox offices as the next Special Feature—a June release. The picture is of the comedy-drama type.

"Sophie Gets Stung," in the second series of Snakeville comedy reissues, is released this week by General Film Company. The laugh-making features of this story are said to be increased by the process of re-editing and re-titling the film on new positive stock.

A really notable cast supports Sessue Hayakawa, the Japanese star, in his next Paramount picture, "The Bravest Way," which follows "The White Man's Law" in order of release.

Alma Rubens, Presented By Triangle In "Madam Sphinx"

Yacht Club Setting for Coming Triangle

In one of the Triangle features set for release the week of June 23, titled "You Can't Believe Everything," a fashionable summer colony forms the background. In this picture Gloria Swanson has the support of Edward Piel, Triangle's new leading man.

The production is a picturization of Norman Sherbrook's magazine story, "Smoke," and is being directed by Jack Conway. Gloria Swanson, who appears as Patria Reynolds, a young girl who is initiated into the ultra "smart set," will appear in attractive bathing costume, and a number of smart frocks. In fact, it is said that many of the summer costumes and evening gowns worn by the actress in this picture are a revelation of up-to-the-minute fashions.

Petrova Feature First June Week

"Tempered Steel," Madame Olga Petrova's fourth picture made by the Petrova Picture Company, will be released by the First National Exhibitors' Circuit during the first week of June.

This screen drama, which is said to be an unusual example of the art of working up suspense, is the first of the Polish actress's pictures to be directed by Ralph Ince. George Middleton, well known as the author of several successful legitimate plays, wrote the original story, which has been scenarioized by Mrs. L. Case Russell.

Lyons and Moran's Best June 17, 'Tis Said

Universal pronounces "The Knockout," released June 17, to be the best one-reel comedy ever turned out by Eddie Lyons and Lee Moran.

Other comedy releases for the week include the L-KO, "A Blind Pig," and the Nestor, "Passing the Bomb," featuring Eileen Sedgwick.

Short Subjects in Review

by Clara DeLissa Berg

Education and Its Connection with Films

FOR close on five years we have been registering our protest against the term "educational film." Not against the class of pictures so designated, but against the use of a word which, when it is not actually misrepresentative of the film itself, has done a great deal of harm by prejudicing both exhibitor and theatre-goer against a type of picture that may be a source of genuine entertainment and enjoyment. After all, what has the exhibitor to do with education, except in the general sense that any entertainment which broadens the mental horizon, enlarges the sympathies, affords opportunity for wholesome and refreshing laughter, is broadly speaking, educational?

But usage has got the better of us. The word, rightly or wrongly used, seems here to stay. And meantime, producers, travelling over a hard road, have learned wisdom. Those who have given thought to the so-called educational picture, and who are putting effort and material resource into its development for theatre use, realize that a picture is suitable for that purpose *just in so far as it awakens interest and response*. This may be by reason of the bright and attractive manner in which information is presented, or it may be due to the novelty or beauty of the material. Intelligent editing is above everything else necessary. The man who supplies the titles must realize the point at which the knowledge of the spectator stops and at which his own must begin. A sense of humor, the ability to make the most of the words employed, add a piquant touch and character that can enliven even a dull subject. Good photography, appropriate title cards, are as important in the "educational" as in the most expensive feature.

The lesson has been learned. The despised "educational" has become a feature, attractive, interesting, entertaining. Forget your prejudice against a word.

"SWAT THE FLY" WILL HIT THE AUDIENCE

There's not much a husky young cartoon fly, well-primed for trouble, can't accomplish in that line, with Mr. La Cava, stage manager of the Katzenjammers, to inspire his movements. A few flying leaps and double-headers into the milk, with a long drink of the same liquid, and he is all ready to give "Mommer" the chase of her life. And he doesn't even have to run. He just tiptoes slightly ahead of her, lifting his feet high at each step, and the assembled audience giggles hysterically.

But any tricks not taken by the fly are scooped up by the Busy Bees, Inc., of whose establishment we have several entertaining close-ups. "Invited" into the maw of the pneumatic cleaner in the hands of "der Twins," they are let loose in the neighborhood of the "Captain," busily engaged in painting the floor with molasses emptied into his pail by "der Twins" while he slumbered.

Each number of these exceedingly clever cartoons released by the Educational Films Corporation seems an improvement on the last, in conception, in the humorous quality of the many details and in the excellence of the animation. They are farce comedies of the best.

"SWAT THE FLY" (Katzenjammer Cartoon).
EDUCATIONAL FILMS CORP.: JUNE 2.

"RULE BRITANNIA"

The toll of the U-boats is decreasing monthly. In "Britain's Bulwarks, No. 5" we have intimate glimpses of the men responsible for striking down the assassin of the seas, who man the mine sweepers that guard England's coasts.

They seem to lead a busy as well as an adventurous life. On shore there is plenty to do in preparing the steel nets that gather in straying [illegible] marauding submarines. There are also the contact mines to be made ready, a work in which the deft hands of women have a part. We cannot, of course, follow them on their dangerous adventure on the high seas, but [illegible] small "drifters" leaving port, and of a mine sweeper, a peculiar [illegible] paddles. [illegible] views [illegible] Zeebrugge [illegible]

[illegible] three centuries and more.

WITH THE [illegible] MINE SWEEPERS IN THE DANGER ZONE
(Britain's Bulwarks [illegible])
PATHE EXCHANGE: JUNE 9.

BEARS AND BANANAS

The current Universal Screen Magazine starts off with an amusing picture showing how life is made tolerable for the fellows in fur coats in the Zoo when the sun climbs up to the zenith and seems to hang there. For all that, they don't seem as grateful as they might, and the efforts of the young bear to escape that dread operation known as "washing behind the ears" are almost humanly pathetic.

There are plenty of good close-ups and quick action in the film showing how the revolver that fires forty-five shots a minute is made. Titling calls attention to the fact that here is one of the items made possible by the patriotism of the 17,000,000 Liberty Bond buyers.

Bananas are so common an article of food that everyone will view with interest the short length of film devoted to their cultivation in Centra' America.

UNCLE SAM'S $25,000,000 PURCHASE

The new series of travelogs announced by Pathe, which are to receive publicity through articles carried in local papers, opens with scenes in St. Thomas, one of the Virgin Islands recently purchased from Denmark by the United States.

We wish that we might praise this picture more highly. The subject, both by reason of its current interest and the excellent material it offers, is deserving of the best of treatment and this it fails to receive. The photography is not up to the standard usually demanded by Pathe, and the camera man had not the discernment needed to obtain results that are satisfying and artistic. However, the many interesting scenes in the film make up, to a certain extent for the defects in its handling. The "Street of One Hundred Steps" is a picturesque bit; "Bluebeard's Castle," the actual home of the story book legend, is cause for a reminiscent thrill; the finer residences, set in deep palm groves, and a panorama of the bay, are pleasing; there is humor in the many smiling black faces of natives, and pathos and interest in the plaintive appearance of a little colony of whites descended from French settlers who eke out a precarious existence in beachcombing.

We hope the succeeding numbers of the series will show improvement.

"ST. THOMAS, VIRGIN ISLANDS."
PATHE EXCHANGE, JUNE 16.

HOW NOT TO PLANT BEANS

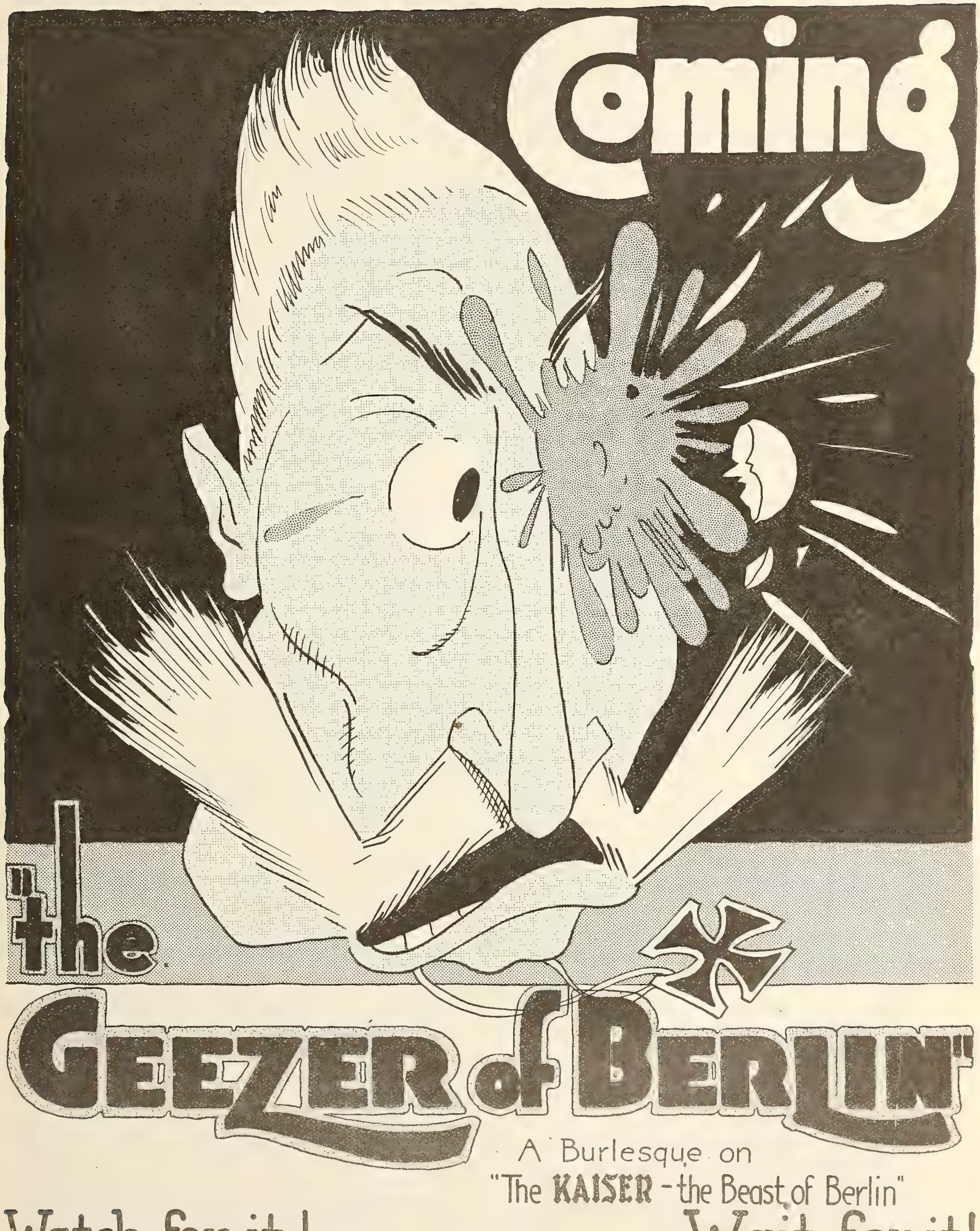
If a certain row of lima beans we planted last Sunday were not about thirty miles from 729 Seventh avenue we should have dug them up, every one, on Monday, after seeing the new Pictograph, and replanted them according to the directions given by Miss Grace Tabor in her "War Garden Hints." For we are quite sure that the roots will come up and the stalks bury themselves in the earth, as per her warning and very interesting pictures. Here is a subject that will be watched by everyone with the closest attention.

Another product of American ingenuity, that will retain its usefulness long after the war is over is a new type of hospital building designed under the personal supervision of William Fairfield Osborn, director of the American Museum of Natural History. A miniature of the hospital, which consists of several separable units, is shown being set up and in its completed state.

It would take a team of "Bill Harts" and "Doug. Fairbankses" to equal the performance of Bobby Bumps and His Dog Fido when they let their imaginations carry them to the land of cactuses and cattle thieves. There were half a dozen men in the projection room when we saw this run off—novices to projection rooms, we judge, and the chorus of laughs they emitted was good to hear.

PARAMOUNT-BRAY PICTOGRAPH NO. 22.
PARAMOUNT PICTURES CORP.: MAY 29.

Rainbow Bridge, in Utah, Is Here Compared with the Flatiron Building, New York and Is Found to Be Higher. This Bit of Scenery Is in a Newman Picture Through Educational



Coming

"the GEEZER of BERLIN"

A Burlesque on "The KAISER – the Beast of Berlin"

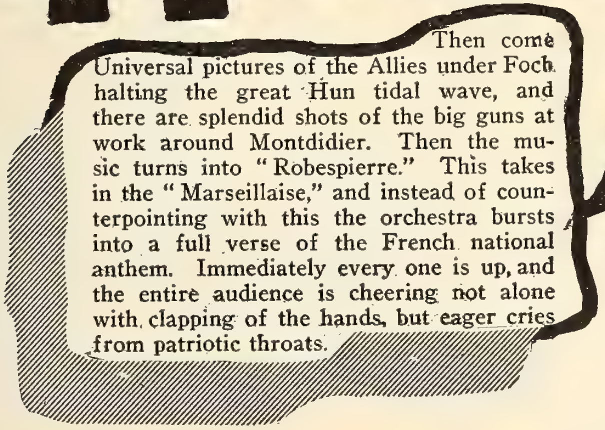
Watch for it! Wait for it!

MARY MACLAREN
Production
"The MODEL'S CONFESSION"

"First it was "Shoes"-then
Saving The Family Name"
then "The Mysterious Mrs. M."
then-"Idle Wives"-and Now
the Greatest production
of her Career" The
Model's Confession"

Directed by Ida May Park
Book thru your nearest Universal Exchange –
Universal Film Mfg. Co.
1600 Broadway New York

Greeted by Thunderous Applause



Then come Universal pictures of the Allies under Foch halting the great Hun tidal wave, and there are splendid shots of the big guns at work around Montdidier. Then the music turns into "Robespierre." This takes in the "Marseillaise," and instead of counterpointing with this the orchestra bursts into a full verse of the French national anthem. Immediately every one is up, and the entire audience is cheering not alone with clapping of the hands, but eager cries from patriotic throats.

Every Week in the RIALTO Theatre

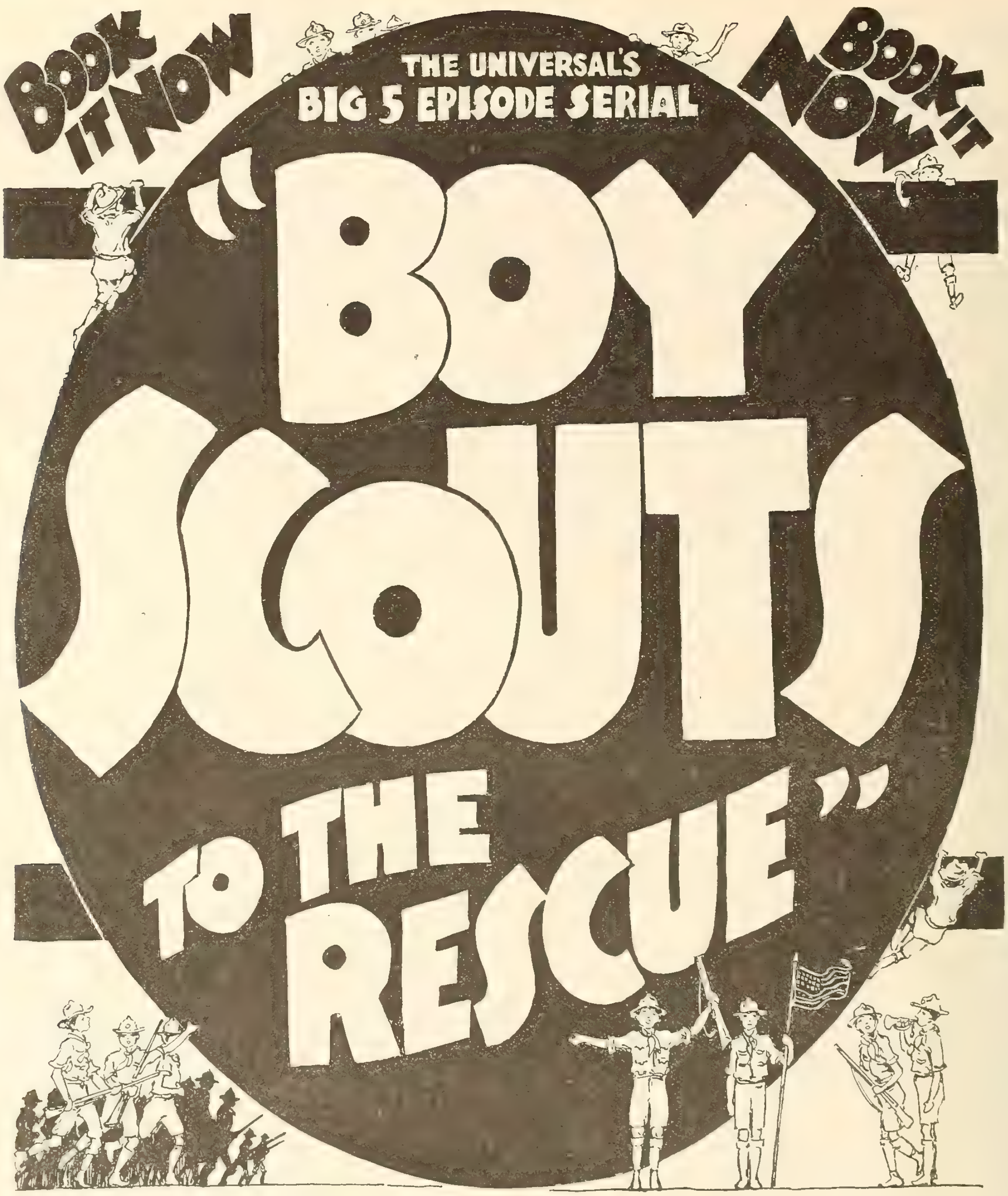
in New York City, when the UNIVERSAL ANIMATED WEEKLY flashes on the screen with its great series of animated pictures of the world's latest news, particularly the war news pictures, the audience greets it with thunderous applause. Exactly does this same thing occur everywhere when the

UNIVERSAL ANIMATED WEEKLY
CURRENT EVENTS & SCREEN MAGAZINE

—are shown. Wise showmen are taking advantage of the tremendous popularity of the UNIVERSAL'S news weeklies. They have come to realize that the UNIVERSAL'S news weeklies are even a bigger and steadier drawing card than the costliest feature pictures. Millions of red blooded Americans want to see what America and our Allies are doing in this great war. UNIVERSAL news weeklies bring the latest and biggest news each week. You can book either one or all three.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG. CO.
Largest Film Manufacturing Company in the Universe. Carl Laemmle, President
1600 BROADWAY NEW YORK



ONLY a blind man could refuse to see this *sure money.* Over 14,000,000 people are *tied up tight* with the Boy Scouts of America and want to see the boys in this thrilling, patriotic, educative Serial. *In addition,* the Boy Scout Organization has pledged itself to securing the *largest possible* audiences for your Theatre.

CALL on your nearest Universal Exchange *today* for our big Boy Scout Folder and get complete instructions on how to put the biggest advertising force in your town to filling up your Theatre at practically no expense to yourself. These boys will work their heads off to make "*their*" Serial a success—*and you know it!* So, get busy *today!*

UNIVERSAL FILM MFG. COMPANY 1600 Broadway, New York
Carl Laemmle, President

He had the nerve!

After showing a certain picture to 78,000 people absolutely free in Convention Hall, Kansas City, Frank L. Newman, President of the Regent and Royal Theatres of Kansas City, had the colossal nerve to book this *same picture* in this *same town* for one solid week following this free view

and the nerve won

His gross business during that week, at a dollar "top"—*after all those seventy-eight thousand people had seen the picture at absolutely no cost to themselves was*—

$5397.

The KAISER
"The beast of Berlin"
JEWEL
PRODUCTIONS
INC
1600 Broadway New York

Elaine
Hammerstein in
"The CO-RESPONDENT"

A picture of Love and Business at white heat, made by Ralph Ince from the famous stage play by Alice Leal Pollock & Rita Weiman.

Herbert
Rawlinson in
"COME THROUGH"

George Bronson Howard's best and a country-wide success. A "gentleman-crook" play that women go wild over.

Louise Lovely
Carmel Myers
and Jack Muthall
in
"SIRENS OF THE SEA"

The Beauty picture of the Age. A seductive dream of fair women in marvelous settings by land and sea.

Mildred
Harris in
"The PRICE of a GOOD TIME"

The biggest drama success of 1918. Made by Lois Weber the Belasco of the Screen. Book this without fail.

"The MAN WITHOUT A COUNTRY"

The picturization of Edward Everett Hale's mighty classic that is making so much money that others are now trying to imitate it. Book only the original if you want the real money.

Dorothy
Phillips in
"PAY ME"

A cyclonic Western production by Jos. de Grasse wich nets a big profit every where without exception.

JEWEL
PRODUCTIONS INC
1600 BROADWAY NEW-YORK

In the Independent Field

Nilda Babette, With Twede-Dan In Jester Comedies

Louis Joseph Vance with Ince Attractions

Louis Joseph Vance, one of the most popular fiction writers of the present, has been engaged by the Ralph Ince Film Attractions, a newly organized producing company with Ralph Ince, Herbert Lubin and Arthur N. Sawyer as chief executives, to take an active part in the preparation, construction, titling and supervision of all pictures to be released by this organization.

A special executive capacity has been created for Mr. Vance whereby he will not only furnish several original stories, but will also occupy the position of "Production Analyst." In his latter capacity, the celebrated author of the Saturday Evening Post serial success, "False Faces," and other popular novels, will bring all his constructive knowledge of story-writing and the drama to bear on each "Ralph Ince Film Attraction" before it is placed in production.

Mr. Vance is now working with Ralph Ince and Messrs. Sawyer and Lubin in outlining the details of the first special feature to be produced.

In addition to "The Lone Wolf," the picturized version of which has scored an unusual success, Mr. Vance is also responsible for such notable American novels as "The Brass Bowl," "The Black Bag," "Secret Kingdom," "Destroying Angel," "The Outsider," and "Terrence O'Rourke."

Schonberger in Army

M. Schonberger, salesman for the Bee Hive Exchange, has been accepted in the Army as an non-commissioned officer.

Western Photoplays Organized

Joseph A. Golden and A. Alperstein Executive Heads—Golden Will Direct All Productions—Leah Baird Signed for Serial

JOSEPH A. GOLDEN and A. Alperstein have formed the Western Photoplays, Inc., with offices adjoining the Triumph Film Corporation and the Crystal Film Corporation, Longacre Building, New York. Messrs. Golden and Alperstein are executives of all three corporations. These men were at the head of the producing companies which filmed "The Libertine," featuring John Mason and Alma Hanlon; "Redemption," featuring Evelyn Nesbit and son Russell; "The Law of Compensation," featuring Norma Talmadge, and "Would You Forgive," featuring Holbrook Blinn.

It is announced that Mr. Golden will have personal supervision of the first picture to be produced by the new company. Mr. Alperstein in commenting upon the new organization, said:

"First, we have firm belief in the motion picture industry not only of the past, but the present and future. The only change in our producing plans as conducted in the past twelve years is that we are going to become more active than ever before—that our productions will be more lavish and that each photoplay will be turned out directly from the hand of our president, Joseph A. Golden. By that we mean, that he will personally take over the direction and every detail of actual production on all future releases. Only the best known artists of the cinema world will be featured in our productions, and they will each be surrounded by a cast capable of not only finished support, but of separate box-office attraction and worth. Leah Baird is the first star to be signed. Mr. Golden and she have been busily at work for some time in the Crystal studios on the opening episodes of a serial in which she is to be starred."

Announcement concerning the theme of the serial picture in which Miss Baird is to be featured will be made within the next week.

Leonce Perret Has Own Company

French Director Starts on First Independent Production — Dolores Cassinelli Starred—Lincoln in Support

LEONCE PERRET, who has to his credit the creation for screen presentation, more than four-hundred photodramas, announces that he has organized his own independent company, and has commenced his first production. M. Perret came to this country from France about a year ago, and since his stay in this country has produced among others, "Lest We Forget," starring Rita Jolivet, and more recently "The Million Dollar Dollies," featuring the Dolly Sisters. M. Perret has had a long successful career as an author and producer for the stage and screen. He was one of the first directors for the Gaumont Company.

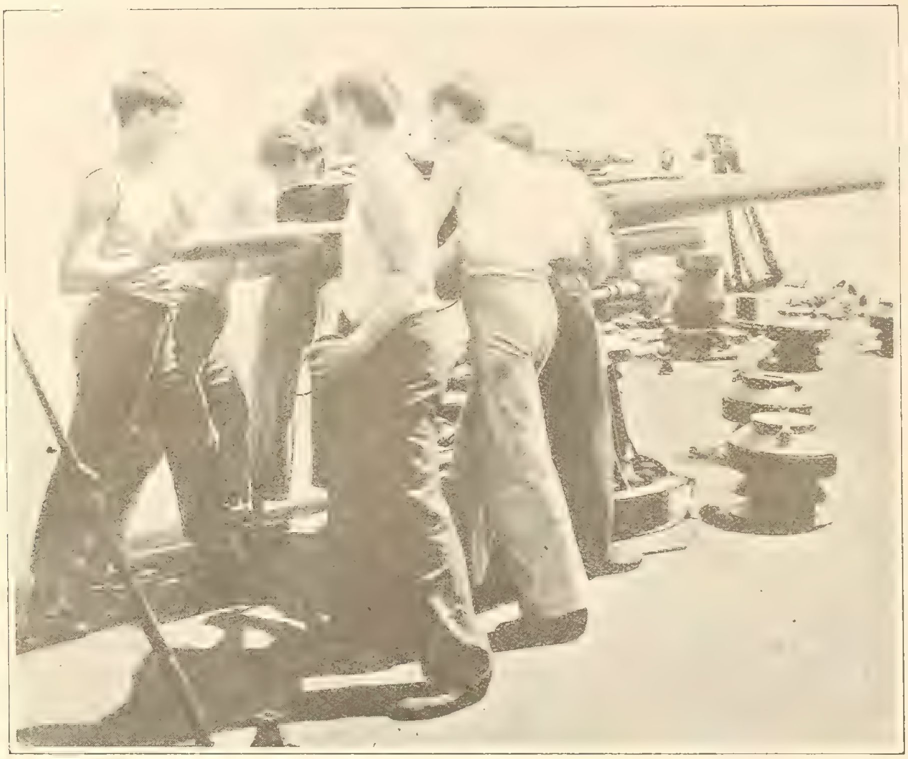
The New York Pathe Studios have been taken over by M. Perret. He is now at work there on his first production, the title to which has not been announced. "America First" was suggested, but M. Perret announces that it has been rejected. The story deals with love, romance. intrigue and war.

Dolores Cassinelli, prominent on the Italian concert stage and at one time starring in Essanay productions, has the featured role in M. Perret's first picture. E. K. Lincoln will be Miss Cassinelli's leading man. Mr. Lincoln will be remembered for his work in the leading role in "The Alias Jimmie Valentine" serial and in many feature pictures. Emmet C. King and Ethel Winthrop have prominent supporting roles.

The method of release for these productions has not been determined. It is unofficially announced that negotiations are under way with one of the large releasing companies, to have this product pass through its exchanges. Adolphe Osso is business manager for M. Perret and the exploitation and publicity is in charge of the Press Bureau Service. An extensive advertising and publicity campaign is planned by the new organization.

Graphic's Late Picture Gets Good Reception

"When Men Betray," Graphic's late production under the direction of Ivan Abramson, was shown to the trade last week, and met the approval of all present. Gail Kane is the featured player. She is supported by Stuart Holmes, Sallie Crute, Robert Elliott, Jack McLean, Reed Hamilton, Tullulah Bankhead, Gertrude Braun, Dora Mills Adams, Hazel Washburn, Juliette Moore and Lillian Berse. The story tells of the betrayal of the marriage vow.



Manning the Guns In "Your Fighting Navy at Work and at Play," Released Through Educational

Foursquare Launches Service Campaign

An aggressive service campaign has been started by the Foursquare Pictures exchanges in different parts of the country, which points to big things, reads a report from the New York office. The executive heads of the Standard Film Corporation, distributing the Foursquare product in Kansas City and St. Louis territories, and the Southwestern Film Corporation, operating in the Southwest, have gotten their heads together and are boosting for the exhibitors. They have agreed on one point, viz.: that the exhibitor should know in advance the sort of picture he is booking and must receive every aid in getting from the picture the greatest monetary return.

F. J. Flaherty, of Chicago, wrote the following criticism to Foursquare of the movement: "I want to congratulate the Foursquare advertising department on the advertisement on 'Men' which appears in the current issues of several of the national trade publications. It tells a story, a complete story which gives to the exhibitor the kind of facts he is looking for."

Phil Ryan, general manager of the Standard Film Corporation, backs up Mr. Flaherty's statement. "Give us that sort of copy on every ad, and we'll have the exhibitors thanking us for telling them what sort of merchandise we have. It will help to decide, quickly, whether he wants that picture or not because after reading such an ad he knows exactly what's in the picture."

Joseph Horowitz, of the Detroit Foursquare exchange, wrote in a similar vein. So did M. C. Hughes, district manager of the Buffalo and Pittsburgh territories: J. T. Ezell, of Atlanta, and S. M. Sanford, of the Southwestern Film Corporation, in Dallas, which is handling Foursquare product in the southwestern territory.

J. E. O'Toole, of Minneapolis Foursquare, says: "When we get a contract from an exhibitor our work is only started. It is after that point that our real work begins." G. W. Erdmann, of Cleveland, Harvey Gausman, of Los Angeles, and Leon Bories, of Seattle, are of the same opinion as Mr. O'Toole.

Two More Branch Offices for United

United Picture Theatres of America, Inc. will add two more branch offices to its list next week, one in Cleveland and one in Indianapolis. Both of these will come under the newly formed Central Division, of which C. W. Bunn, former manager of the Chicago branch office, will have charge. Besides the cities mentioned, Mr. Bunn's division will subsequently have branch-offices in Cincinnati and Milwaukee. C. W. Perry, travelling representative for United and formerly with Pathe, is temporarily in charge in Cincinnati.

A far-Western division will be formed soon, with branches in San Francisco, Los Angeles, Seattle and Butte. A Philadelphia branch will also be opened within a short time.

Other changes in the United sales force are: S. M. Spedon, formerly with Goldwyn, has been made manager for the Borough of Manhattan. Hoyt G. Morrow, until recently with the Dallas office of United, has been made manager of the New Orleans branch. Messrs. Mayberry and Gregg have been added to the St. Louis force.

Hadley's Cinema-Symphony Ready for Release

Hopp Hadley anncunces that his first Cinema-Symphony picture, adapted from Sir Arthur Sullivan's song, "The Lost Chord," is ready for release and will be given the exhibitors through the medium of the Foursquare exchanges.

"I am confident that Cinema-Symphony will have a definite influence upon the relations of music and pictures," said Mr. Hadley, "calling the attention of the public to the large part that music now plays in the presentation of photodramas and causing the musicians and producers to work in closer accord. As to its possibilities: after showing 'The Lost Chord' to a composer of international reputation I am satisfied that there is no limit to it either in the realm of so-called popular music or of classical music."

W. H.'s Production Editor, Elmer McGovern

The man behind the guns of W. H. Productions editing and titling department, is Elmer J. McGovern, who during the past few months has re-edited and re-titled twenty-eight Mack Sennett Keystone comedy re-issues, three William Hart feature re-issues and the series of five Bessie Barriscale re-issued features—all released by the W. H. Productions on the independent market. Mr. McGovern edited also, the series of sixteen Shorty Hamilton Western comedy re-issues and the Chaplin series of twenty-six comedy re-issues.

Mr. McGovern, although a young man, is a pioneer in the business. He started on the editorial staff of the Motion Picture News and later was assistant to Adam Kessell, president of the New York Motion Picture Corporation; was general manager of the Frank Powell Productions, Inc., and studio and casting director for the Vitagraph Company. He is, also, the author of several photoplays.

Elmer McGovern, Now With W. H. Productions Company

William Bailay, Well-Known "Heavy," Whose Most Recent Engagement Was In a William Fox War Picture

Kaufman Reports Success with Hamilton Series

Abe H. Kaufman, president and general manager of Kaufman Specials, a prominent independent distributing concern with offices in Memphis, Tenn., writes the NEWS that he is having unexpected success with the series of five-reel Shorty Hamilton features, produced by the W. H. Clifford Company. The first release of these features in Mr. Kaufman's territory is "The Snail" and he writes that it is a "corker" for getting the business. One feature a month for the period of a year will be released by Kaufman Specials. Mr. Kaufman is also releasing the five-hundred feet patriotic subject, "The Star Spangled Banner." He operates in Tennessee, Louisiana, Mississippi and Alabama.

Doris Kenyon Treasurer of De Luxe Pictures

At a special meeting of the directors of the De Luxe Pictures, Inc., held last week, Doris Kenyon, star of De Luxe features, was elected treasurer to succeed E. V. Goers, resigned to look after the financial interests of an American packing concern, operating in South America. Mr. Goers left last week for South America to take up his new duties. All checks of the De Luxe Pictures, signed by Theodore C. Deitrich, president and general manager, will be countersigned by Miss Kenyon.

Motion Pictures as Camp Entertainment

It is unofficially announced that Major Hanna, United States Military Academy, West Point, is contemplating the erection of a black-top tent in which motion pictures may be shown, for the benefit of the cadets when they go into camp, June 12th.

"All News that's Fit to Print"

Gaumont News and Graphic Gather Timely Subjects for Late Issues —War Subjects Predominate

GAUMONT NEWS and Graphic, the only two news weeklies in the hands of the independent buyers, are gaining in popularity with every new issue, according to the weekly reports received at the offices of the Gaumont Company, in Flushing. With few exceptions, the entire country has been disposed of and the product is in the hands of many of the most prominent independent distributors in the industry.

The late issue of the Graphic, No. 5, carries a full quota of war subjects, chief among which are those illustrating what General Pershing meant when he told General Foch that "everything we have is yours." The subjects show what is being accomplished by our troops on the fighting line. War pictures filmed in the United States show

Prominent subjects shown in the late issue of Gaumont News are: Activities throughout the country in the interest of the second Red Cross Drive; Red Cross nurses leaving for France; a fire which destroys a number of airplanes; a wrecked train load of wheat; a Spanish steamer captured by the Germans; portable laundries, a new invention; the work the blind is doing for Uncle Sam; an old-fashioned barbecue given in honor of the soldiers who are guarding a Southern shipyard; Prince Arthur of Connaught's first visit to the White House and other timely subjects.

In furtherance of the desire of the Government to induce the people to purchase their annual supply of coal early, the Industrial Department of the Gaumont Company made, in cooperation with the National Coal Association, a two-reel picture called "A Day in the Coal Fields." This picture, which opens with picturesque scenes in the world's greatest coal fields, shows the complete operation of mining coal, the grading, loading, and shipping; and how necessary it is that there shall be a continuous supply of coal-cars to insure a reasonable production cost. The picture is completed with a realistic animated drawing which impresses upon everyone that Uncle Sam says, "Buy your coal now!"

War pictures taken in the United States show how recruits in a Northern cantonment are making their training a pleasant pastime by fighting dummy Teutons and storming trenches above which German flags have been placed. Benny Leonard, light-weight champion of the world, is shown teaching the Jackies pugilistic proficiency. Just before leaving for France, Army engineers perform a record-breaking feat before French, English and American officers in constructing a portable pontoon 330 feet long in 42 minutes.

In this issue of the Gaumont Graphic is pictured for the first time the new $5,000,000 market recently opened in Los Angeles, California.

Among other subjects in this number are pictures shown of the opening in Washington, D. C., of the campaign to save the lives of 100,000 babies this year.

"Independent Market in Top-Notch Shape"

DURING his recent trip through the country in the interest of Jester Comedies, William Steiner, head of the Jester Comedy Company, made a special effort to sound the different sections as to conditions in the independent field. In the following report submitted to the NEWS, Mr. Steiner said:

"I found conditions in top-notch shape. Yes, there are a few calamity howlers out in some of the western territories but these howlers have no one to blame but themselves. They say that the business has gone to the dogs and claim that the picture game is on the toboggan. If these gentlemen would only look over the class of goods that they offer to the exhibitors they would get their answer. I found a number of places trying to sell pictures that were made five to ten years ago and asking fancy prices for them, evidently thinking that the present day exhibitors are a lot of 'easy marks.'

"The exhibitor of today is after real pictures and is willing to pay a good price for them. The exhibitor is putting up a good program and is each day educating his patrons to look for only pictures that mean something and that are of the highest standard. If the fly by night manufacturers and exchanges think that they can get by with a lot of junk then they must want to throw their money away. It is from this class of men that are in the business that you hear the time-worn phrase, 'the business is shot to pieces.' Instead of being on the decline it is advancing and getting better by the minute. It is up to the manufacturers to keep up the good work of turning out pictures that are worth while. I have talked to many exhibitors on this trip and the stories they tell would fill many books. They all claim that they are willing to pay for the right kind of pictures. The day is here for better pictures. The man with the inferior films is doomed today in the majority of theatres. If a little more intelligent salesmanship would be introduced the problems of the manufacturer would be greatly lightened.

"War-Baby" Doll Modeled After Billy West

King-Bee Film Corporation has placed an order with a large advertising company for a quantity of "war-baby" dolls in imitation of Billy West, King-Bee comedian. The dolls will be distributed to the various exhibitors running Billy West comedies, at a nominal price. The doll is to be given to the patrons as an advertising feature.

"Re-Issues Example of Economy"

Shepard, of W. H. Productions, Likens Re-Issued Film to By-Products of Packing House —Both "Hooverizers"

H. J. SHEPARD, of the W. H. Productions, gives an interesting statement on the value of re-issues in the following interview:

"We believe that we have obtained in the film industry a certain degree of finesse similar to that in the large industries engaging in manufacturing useful commodities, such as the big packing houses of the country which today utilize a great percentage of the various parts of the 'critter' in making useful and necessary commodities from the by-products. In former years the by-products were thrown away, and things which today prove of great value, were then wasted.

"It is admitted by the most critical that re-issues, as re-issues, are good, but they fail to be consistent in their criticism. In the same breadth they say they are good and that they are bad; that they have served their full duty. It is obvious that it must be either one or the other.

"The old adage that 'action speaks louder than words,' is sufficient proof that these self-appointed critics of values and public demands are as wrong as they are inconsistent. W. H. Productions Company has been in the business for a period of less than six months, and has achieved wonderful success in the selling of its re-issues. The re-sales of each subject as it is purchased and released by W. H. Productions Company, bought by the same customers and shown to the same people, would seem to be sufficient proof that a re-issue is a product in demand.

"It is acknowledged that there has been a great overproduction of stories for the film drama. Any over-production of anything is bad economy and oftentimes waste. Dealers in proper re-issues are really the 'Hooverizers.' They are conservers. They are merely re-presenting to the public a desired story value minus a new production cost. Many of these re-issues at the time of purchase by the re-issue distributor have covered only a small percentage of showing territory throughout the country, and an even smaller percentage throughout the world. Through unintelligent distribution, the race to the original distribution seems to have been run, and the distributors are very glad to dispose of their rights.

"It may be lack of ability of some critics to understand the subject which they are commenting upon, which causes them to display their ignorance of this subject. They speak of digging up these subjects from the 'graveyard,' but it does not necessarily mean that because they have become buried, that they are dead.

"That a re-issue should be shown as a re-issue is correct; that its advertising matter, lithographs, slides, in fact all matters of publicity and exploitation should disclose the original from which the renewed story was adapted, is also correct. And this policy W. H. Productions Co. in the exploitation of all its classics has been very particular in disclosing to the exhibitor and the public."

Cromelin Closes Big Deals for Foreign Rights

PAUL CROMELIN, president of Inter-Ocean Film Corporation, announces what he says to be a record sale of American film in foreign markets. Within a space of two months the Paralta Plays features have been placed in every South American territory. Argentine and Uruguay were sold Friday, closing the last of the "open" South American countries.

Louis Brock, Gus Schlesinger and Ricardo Castro, of the Inter-Ocean sales force, are credited with the speedy results attained in this campaign. Mr. Brock also sold, last week, "The Mad Lover" and "To-Day" to Brazil, and "Parentage" to Scandinavia, while Mr. Schlesinger disposed of "The Manx Man" and "The Victim" to Brazil, and Mr. Castro the latter picture to the West Indies. "The Victim" features Robert T. Haines. The latest Speer Carbon sales to be reported by Inter-Ocean are 30,000 to Spain; 17,000 to Cuba; 5,000 to Venezuela. Eugene H. Kaufman, handling this campaign, says that the large foreign Speer sale has attracted favorable notice from the branch of the Department of State, Washington, that follows the progress of American-made products in foreign lands.

Inter-Ocean reports also the conclusion of a contract for the distribution of World Film Corporation's pictures for Brazil, Argentine, Paraguay, Chile, Uraguay and the Argentine Republic has been renewed.

The company reports that the contract for the rights to World pictures in Sweden, Finland, Denmark and Norway was renewed for a term of years, although this contract does not expire until late in the autumn. Another large contract renewed on the strength of the new output of World pictures was for sales rights in France. In the same day the concession for the distribution of World pictures in Switzerland was made permanent for a term of years. Mr. Cromelin also closed for the presentation of World pictures in Egypt.

Garrett Closes for Serial Starring Baird

Sidney Garrett, president of J. Frank Brockless, Inc., foreign buyers and distributors, closed with the Western Photoplays, Inc., a newly organized company to produce a sixteen-reel serial starring Leah Baird, for the foreign rights, not including Canada, for all product made by this company. Joseph A. Golden and A. Alperstein are executive heads of the Western Photoplays, Inc. After closing the contract for the Western product, Mr. Garrett left for Chicago to close another deal.

The Newman Travel Pictures Released by Educational Includes Some Scenes in China That Are Said to Be Very Unusual

Crown Plans Biggest Theatre in Southwest

P. C. Crown, of Fort Worth and Houston, Tex., prominently identified with theatrical interests in the Southwest, arrived in New York last week. Mr. Crown came for the purpose of studying the latest in motion picture architecture. He and his associates are about to break ground for what is intended to be the largest motion picture theatre west of the Mississippi, at Houston, Tex. The seating capacity will be 35,000.

Mr. Crown is also interested in the exhibition of pictures in Australia. He operates a branch of exchanges. He announced the purchase of the Ivan production, "One Law for Both," and the Rialto De Luxe production, "The Unchastened Woman." He is negotiating for the rights to Edison's production, "The Unbeliever." He is making his headquarters at the Ivan Film Productions.

Novelty Series of Song Hits Prove Success

The series of novelty photoplays produced by Harry Cohn in collaboration with the Universal Film Manufacturing Company, under the firm name, Song Hits in Photoplay, Inc., have proved a decided success, according to an announcement coming from the Photoplay office, last week. A number of the series were shown, recently, at the Strand, New York.

D. O. Reese, who is exploiting the product in the Middle and Far West, reports good results. David A. Levy, who is handling the exploitation of the product in New York announces that he closed with some of the biggest exchanges in the East for the series. The series is offered on the independent market.

American Standard Exchanges Reorganized

W. K. Bielenberg, secretary of the American Standard Motion Picture Corporation, has returned to New York after several weeks spent in reorganizing the company's chain of exchanges in St. Louis, Minneapolis, Denver, Cleveland, Atlanta and other cities.

Military Cadets to See "Nations at War"

Col. S. C. Jones, Commandant of the New York Military Academy, Cornwell, New York, announces that he has made arrangements with W. J. Hanley, who is handling the exploitation of the eight-reel feature, "The Nations at War," for a showing to be held at the Academy for the benefit of the cadets.

"The Nations at War" has been passed by the Committee on Public Information, Washington, D. C., and by the British, French and Italian representatives and by the National Board of Review. Cohen's theatre, Newburgh, N. Y., has booked the feature for June 5th and 6th.

Beehive Announces Recent West Bookings

The New York office of the Bee Hive Exchange, handling Billy West comedies, announces the following bookings for its product: Regent theatre, Albany, two days for each release starting with "The Orderly." The Parkway theatre, Albany, the Hasbrouck theatre, Hasbrouck, N. J., Unique theatre, Whitestone, L. I., Unique theatre, Patchogue, L. I., the Unqua theatre, Farmingdale, L. I., and the City theatre, Carlstadt, N. J., have booked, recently, these comedies.

The following Brooklyn theatres are now showing the Billy West Comedies: Kenmore, Margaret, New Liberty, Strand, Saratoga, Chester, and T. N. F. theatres.

Francis Ford Completing "A Man of Today"

Having placed his first independent production, "Berlin via America," on the market with eighteen states disposed of and the balance of the domestic territory under negotiation, Francis Ford has started on his second production, "A Man of Today." The picture is well under way at Mr. Ford's West Coast studio. Ernest Shipman, sales and exploitation manager for Mr. Ford's product, announces that arrangements have been made for the completion of six features during the current year. Mr. Ford is working on one of the stages at the Christie studios, which he leased recently.

Madeline Traverse Is Now At the Head of Her Own Producing Corporation

Gaumont Has Decided to Release Its New Serial Under the Title of "The Hand of Vengeance"

Wright and Newman Busy on Educationals

GEORGE D. WRIGHT, who is filming Educational Film Corporation's "Mexico Today" series, arrived in Mexico City last week to commence the production of another series of pictures founded upon the same theme. The first of the series of "Mexico Today" pictures, "The Heart of Mexico," was shown at the S. L. Rothapfel's Rivoli last week, and was received with hearty approval by the audiences at each showing.

During Mr. Wright's absence, his interests are being looked after by Wallace Thompson. The latter was formerly connected with Paramount-Pictograph and edited the titles of "Mexico Today." The series has attracted unusual attention on account of its novelty.

News has also been received of the arrival of Educational's foreign commissioner, E. M. Newman, in Great Britain. Mr. Newman cables that he is hard at work filming war conditions throughout the United Kingdom. In about six weeks he will go to France, where he will spend an equal length of time picturizing many of the characteristic American activities as well as the life of the people. His next and last visit will be to Italy, where he will tour the peninsula and bring back in pictorial form a record of how the war has affected the Italians. Releases of these new pictures are promised for next Winter. In the meantime, the E. M. Newman Travel Series will be shown at stated intervals at New York theatres, beginning with "Nature's Curios," a motion picture of the Yellowstone geysers and other wonders of the American National Parks. Throughout the Summer and Fall, the Newman Travels will alternate with the Robert C. Bruce Scenics in the Educational's regular scenic releases.

Broadway pre-releases the first week in June are "Nature's Curios" at one of the Rothapfel houses, and "Wild Goats and Sheep" from the Ditmars Living Book of Nature at the Strand. There will also be a cartoon comedy from the International Film Service which is releasing all its Katzenjammers and Happy Hooligan cartoons through the Educational.

Wm. L. Sherry to Open Nine Exchanges

NORMAN J. SENNOTT, general manager of the new Wm. L. Sherry Service, which Mr. Sherry has recently established, left New York last week for a thirty to sixty-day trip to open nine exchanges. His first stop was Cleveland, where the first exchange will be opened.

Mr. Sennott will cover the entire country east of the Mississippi river and including the Mississippi valley. He will open exchanges in Cleveland, Chicago, Cincinnati, Kansas City, St. Louis, Minneapolis, Pittsburgh, Atlanta and either Washington or Philadelphia. In each case a completely equipped exchange will be installed, each office to conform in size to the territory allotted to it and will be patterned after plans laid out by Mr. Sherry as to size of floor space, vault space and inspection rooms.

While Mr. Sennott is working his way through the eastern and central portions of the country, D. J. Savage, long connected with Mr. Sherry in the Paramount Corporation, will cover the west and arrange offices at principal distributing points there. Both of these emissaries will be gone from New York at least a month and possibly two months.

While the exchanges are being equipped and opened, Mr. Sherry is arranging for additional features.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Struggle Everlasting" and "The Accidental Honeymoon" (Harry Rapf)	Pioneer Film Co., New York	Northern New York.
"The Struggle Everlasting" and "The Accidental Honeymoon" (Harry Rapf)	Frank Gersten, Inc., New York	Northern New Jersey.
"The Struggle Everlasting" and "The Accidental Honeymoon" (Harry Rapf)	Keystone Distributing Co.	Eastern Pennsylvania, Southern New Jersey.
"The Struggle Everlasting" and "The Accidental Honeymoon" (Harry Rapf)	Supreme Photoplay Co.	Western Pennsylvania, Western Virginia.
"The Struggle Everlasting" and "The Accidental Honeymoon" (Harry Rapf)	V. H. Hodupp, Indianapolis	Indianapolis.
"The Struggle Everlasting" and "The Accidental Honeymoon" (Harry Rapf)	Big Features Film Co.	Tennessee, Kentucky.
Jester Comedies	United Film Service, St. Louis	Southern Illinois, Eastern Missouri.
Jester Comedies	Chester Beecroft, Foreign Agent	Norway, Sweden, Denmark.
Jester Comedies	Arrow Film Corp., as Agents	Japan.
Jester Comedies	Independent Film Exchange, Omaha	Nebraska, Iowa.

Madeline Traverse Film Company Formed

J. STRICKLAND announces that the Madeline Traverse Film Corporation is now in the process of organization and that the corporation's plans and the officers of same will be announced within the next week.

Madeline Traverse, the star to be featured, has been seen in "Three Weeks," "The Money Master," "Fruits of Desire," "The Shielding Shadow," "The Closing Net," "The Poor Little Rich Girl," "Sins of Ambition," and other screen successes. Her last work for the screen was the impersonation of Madame Caillaux in Fox's "The Caillaux Case."

Miss Traverse's stage career dates from the time she was twelve years of age. Her initial appearance at that time was in her father's stock company, and at fifteen years of age she was playing leads. She was afterwards sent to Europe to study dramatic expression and her first engagement on her return was in support of Rose Stahl in "The Chorus Lady" in New York and London. She next appeared in "Joseph and His Brethren" and afterwards in "Seven Keys to Baldpate." After this Miss Traverse took up motion picture work and her success as a screen subject has led to the formation of the corporation bearing her name. Miss Traverse has accepted one scenario for production. The first release is announced for early Fall.

Three Late West Comedies Announced

The King-Bee Comedy Company are working at top speed at the company's Hollywood studio. During the present month the company turned out three two-reel comedies, "Bright and Early," "Straight and Narrow," and "Playmates." In the last two comedies named Billy West is supported by Myrtle Lind.

Last week President Louis Bernstein, of the King-Bee Company, arrived in New York with prints of "Bright and Early" and "Straight and Narrow." He announced that the title for the Billy West comedy just completed at the Hollywood studio is "Playmates," and scheduled for release July 1st. Billy is supported in this comedy by Leo White, Babe Hardy, Budd Rose and Ethel Gibson. Director Charles Parrott makes his debut as an actor in this comedy. He has the role of the dope fiend.

Gaumont Decides Upon Name for Serial

After carefully considering all names submitted for its new serial, the Gaumont Company has decided to call it by the aptly descriptive title of "The Hand of Vengeance."

In many ways this serial differs from all others. The principal character is wounded and deserted on the desert by a trusted friend who appropriates his wealth. Returning from the dead, the hero becomes "The Hand of Vengeance," and, impatient of the slowness of the law, begins, bit by bit, to take back the property of which he has been defrauded. So far the story is not unusual.

But then comes the many contests of wit between the hero and the officers of the law.

"The Hand of Vengeance" has been constructed with the idea of carrying the suspense from one episode to another. So successfully has this been done that no one who sees one episode will want to miss the others. And the episodes get better and better as the story progresses. Each time the hero makes a startling escape, the surprised theatre-goers will wonder if it is possible for him to surpass his feat in the next episode.

Stevens Optimistic About Canadian Market

Charles L. Stevens, general manager of Superfeatures, Ltd., and one of the most prominent exchange men and independent buyers in Canada, came to New York last week to confer with Pierre V. R. Key of Foursquare Pictures on conditions in general in the Canadian territory. Mr. Stevens dropped into the NEWS office and during his stay gave the following digest of picture conditions in the Dominion:

"Canada is carrying its load so far as film is concerned," said Mr. Stevens, "but everyone is making the best of a trying situation. We've got over complaining. We have seen our young men go to the front; we have read of their sacrifices and have come to the realization that the least we can do is to be cheerful.

"The war tax on film is a heavy load for us to bear. It curtails our profits. But we are progressing. Competition is rather stiff, but those of us who are fortunate in having good pictures are managing to get along. We've just got to.

Bailay Career Notable

William Bailay, the well known "heavy," was born in Omaha, Nebraska, in 1884, and has been in motion pictures for eight years. Prior to that he was connected with the stage for eight years.

Mr. Bailay was the German "heavy" in "The Eagle's Eye" for the Whartons, and was cast in a role in "The Pride of New York," a William Fox production. He was also with Mrs. Vernon Castle in Pathe plays, and with Nazimova in "War Brides." In addition Mr. Bailay's screen experience includes two years with Essanay in Chicago.

NEWSY ITEMS FROM THE STUDIOS

Alice Brady, Posing for the Camera While Resting During the Filming of "The Ordeal of Rosetta," Select Picture

One day last week Hugo Ballin, art director of Goldwyn, pointed with pride to seventeen separate and complete sets all ready for use at the same time in the big studio at Fort Lee. The players, however, pointed with greater pride to the air cooling device which Mr. Ballin originated and which is already beginning to save them from the heat.

Johnny Hines pulled some of the best of the Red Cross stunts last week. In one picture house, after a short speech, he shouted out, "Anyone who will give me a quarter, stand up." As one man started to get up Johnny whispered to the leader of the orchestra and "The Star Spangled Banner" burst forth. At once everyone arose, and the Red Cross nurses were busy collecting the quarters.

Anthony Merlo has been voted by the whole World studio to have the best grease paint make-up of anyone in the place. He makes no secret of how he does it and tells anyone who wants to know. The chief requirement seems to be time and care.

Evelyn Greeley and her company were such a counter attraction at Coney Island, where they shot scenes for "Hitting the Trail," that most of the side shows lost all their patrons for the time being.

Alec Budd Francis is running the gamut of character portrayals with Goldwyn, and into each one he puts the twist of his own delightful personality. His next appearance will be as a member of the clergy in an as yet unnamed Mae Marsh picture. His studio work has been so exacting of late that he has only found time to run up to Canada over one week-end to see his son who is training there for the Royal Flying Corps.

Mae Marsh paid the price for an excess of enthusiasm in the culinary department of her home. She cut her hand so severely that several stitches had to be taken and her hand worn in a sling for days. At first Director Henly decided to incorporate the bandaged hand in their new picture, but Miss Marsh pointed out that it could not be done with realism. It seems that in the story she lives alone with no servants and so could not dress herself or take care of herself with a broken or cut hand. As a result production was delayed for about a week.

Mabel Normand's new role is that of a country school teacher and as such she is quite the adorablest ever. One scene shows her at her desk on a high platform, a black board in back of her and rows of little desks in front of her at which are youngsters who seem to thoroughly enjoy this kind of school but who nevertheless are quite as hard to keep in order as real pupils.

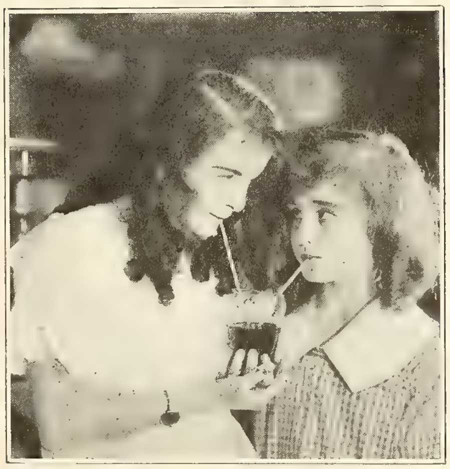
Louise Huff has arrived in the city and has been escorted on her first official tour of the World studio by Studio Manager McIntyre. She is about to begin work on her first picture under Director W. P. S. Earle. From her smiling enthusiasm it would seem that she were glad to be back in New York.

The Solax studio, where Maurice Tourneur is filming "Sporting Life," has quite the appearance of a big riding school as there are always a dozen or so horses lined up around it, saddled and ready for scenes in this Drury Lane picture.

Barbara Castleton is another star who reads "regular stuff" during the many studio waits. George Meredith's "The Ordeal of Richard Feverell" is the most recent little leather-bound book tucked under her arm.

The Palisades do not mean the "picnics" to Pearl White which they mean to so many people. For the sixteenth episode of the "House of Hate" she lowered herself hand over hand on a rope from the top of a 110-foot cliff. The rope was cut when she was about twenty feet from the ground as she is quite used to hurtling through that small amount of space, but an unexpected rock jutted out and made the fall more realistic but more painful.

Belle Seacomb's Latin beauty makes her a splendid type for the mother of Moses in "The Birth of a Race," a Frohman Amusement Corporation picture soon to be released. In "Hitting the Trail," a new World picture, she fits perfectly into a quite different character, a forewoman of a flower factory.



Little Madge Evans and Maxine Elliott Hicks in "Neighbors," World Picture

The co-starring of two former film favorites, Blanche Sweet and House Peters, in "Told in the Hills," is announced by H. I. Garson. This will appease their admirers who have been bombarding the question and answer columns with frenzied inquiries concerning their whereabouts.

Overheard at the Rivoli when "More Trouble" was being shown: "They don't need sub-titles with Frank Keenan's face—on the screen."

Irving Cummings has been having the time of his life this last week, going to a baseball game every day, as he has finished with Kitty Gordon in "The Mandarin's Gold" and has not started on a new picture yet. His enthusiasm about baseball almost rivals William Farnum's.

Anna Q. Nillson, with a new bungalow and a new machine, is perfectly willing to settle down in California until her new Metro picture, "No Man's Land," is finished.

Ben Alexander, the adorable youngster whose work in "Heart's of the World" stands out so well, has just finished quite an important part in Thomas Dixon's "The One Woman" which is being produced by Reginald Barker.

Alma Martin, the blonde little Southerner who played opposite Lionel Barrymore, Holbrooke Blinn and House Peters, some years ago, has returned from a prolonged stay at her home in Knoxville, Tenn., and expects to start work in pictures again.

It seems to be quite fashionable for directors to direct their own wives nowadays. Among the most successful of such combinations are Viola Dana and John Collins, Allen Holubar and Dorothy Phillips, George Loane Tucker and Elizabeth Risdon.

Emil Stevens has a chance in the first few scenes of "A Man's World," her new Metro picture, to trail around in fascinating tea-gowns as only Miss Stevens, the recent "Madonna of the Future," knows how to trail.

Lawrence Grant, possessor of the title role in "To Hell with the Kaiser" gave an extemporaneous speech the other day in the studio on the stupidity of the working classes. Mr. Grant had experienced this particular trait when the top of a taxi fell in on his head, due to the carelessness of the driver in not tightening the bolts. Wherefore he could be excused for expressing himself rather forcibly.

Nancy Currier, tall, slender, dark-haired, who plays the part of a Belgian convent girl in "To Hell With the Kaiser," has spent eight years of her own life in a convent. As a niece of Frank Currier, the well-known Metro player, a future in picture is expected of her.

In Albert Capellani's capable hands is the direction of Mme. Nazimova's newest picture, "L'Occident." That he will make the most of both star and picture there is no doubt. His French quickness of perception and sense of values will be of the greatest importance in producing this masterpiece.

For his Art Director he has chosen Henri Menessier, which is an assurance of splendid and correct settings.

Leander de Cordova, well known for his achievements on the legitimate stage, is trying his hand as associate director of a new Metro picture, "A Man's World." In Ben Hur, Mr. Cordova won a real triumph in his portrayal of an old, old man.

Alice Brady can always be relied upon to go in for things with all her heart. In her latest picture, tentatively called "The Dance of Death," it is necessary for her to perform a cross between an Apache and a Spanish dance. Instead of calling in a professional to double for her she is taking lessons after studio hours, and will do it herself.

Florence Vidor, attractive young business woman, has eyes extravagantly but fittingly described by one enthusiastic Rivoli patron as "luminously liquid." Her acting was universally commended.

Norma Talmadge is a living example of what fashion journals go to such lengths to describe, a woman who knows how to wear her clothes. Each costume in "De Luxe Annie" is a masterpiece in itself, and sure to please the discriminating movie fan.

Marion Davies, Newest Star in Select Pictures

In and Out of West Coast Studios

By J. C. Jessen

Paralta Paragraphs

At the Brunton Studios in Hollywood, J. Warren Kerrigan is busy under the direction of Ernest Ward in the filming of "Toby," a photoplay with a southern atmosphere. Most of the scenes are laid in Kentucky and in the early part of the story Kerrigan appears as a man degraded by drink whose regeneration is depicted in the later scenes. The film version is an adaptation by Tom Geraghty from the story by Credo Harris.

Within a few days Louise Glaum will begin work on a new Paralta play under the direction of Wallace Worsley. The title of the story has not been selected, nor has the entire cast been made known. A novel feature of this subject is that practically all leading men of the Paralta Company will be seen in the picture. The list includes Charles Gunn, Jack Gilbert, Hershall Mayall, George Fisher and others.

Work on the new Bessie Barriscale Paralta play has been held up for a few days owing to the fact that an important setting for the picture has not been completed. This new Barriscale picture is titled "The Rainbow," and is under the direction of Howard Hickman.

Reginald Barker is progressing very satisfactorily with the filming of the Thomas Dixon story for Mastercraft, "One Woman." Prominent members of the cast are Clara Williams, Adda Gleason, Hershall Mayall, Thurston Hall, Joseph J. Dowling and Mary Jane Irving and Ben Alexander, child players.

The F.P.-Lasky Studio

Director General Cecil B. deMille and his assistants are busy with preparations for the dance and bazaar to be given at the Lasky studios on the evening of June 8 for the benefit of the fund for "the folks at home." The Lasky studios has eighty-two men in the service and the funds derived from the dance and bazaar will provide money for the families of the men who go into the service from the studio. For the first time in the history of the organization, the studio will be thrown open to the public, and film fans will be given an opportunity to see their favorites, as many of the most prominent photoplayers will be present to do honor to the occasion.

Director James Young has just finished the filming of "Her Country First," starring Vivian Martin. The story is a comedy drama. It is said Miss Martin is now making preparations for a vacation which she will spend at Lake Louise in the Canadian Rockies.

The Wallace Reid-Ann Little Company will shortly leave for eastern California where they will make exteriors in the thickly forested country for "The Source." George Melford is in charge of directing these players.

Constance Talmadge, under the direction of Walter Edwards, is said to be pulling cavewoman stuff at the Morosco studio for scenes in "Sauce for the Goose." Harrison Ford plays the lead opposite, taking the role of the husband.

Ethel Clayton has been visiting at the Lasky studios where she will begin work on her first Paramount Picture about June 1 under the direction of Robert Vignola. Other new stars will arrive at the Lasky studios about June 1 and Jesse L. Lasky is accredited with stating "in the near future the Lasky lot will be a veritable bee-hive of activity."

Universal Newsettes

Director Joseph de Grasse this week finished the filming of "The Spawn," a Universal photoplay dealing with present war conditions and what will take place after the war is over. Grace Cunard plays the leading role, and the supporting cast contains such well known players as Edward Cecil, Dora Rogers and Herbert Prior.

Harry Carey and his company under the direction of Jack Ford have returned from a few weeks spent at Bear Lake Valley getting snow scenes for "Hell's Neck." The final scenes for this subject are now being made at the studio. The story has to do with the Canadian mounted police, cattle rustlers and whiskey peddlers of the snow country. Director Ford is very enthusiastic over the snow scenes secured while in Bear Valley. Neva Gerber is playing the lead opposite Carey in this Universal picture.

Elsie Jane Wilson is directing Carmel Myers and her company of Bluebird players in a picture adapted from Margaret Widdemer's well known novel, "Why Not?" The company is now at Seven Oaks making the mountain scenes. Thomas Holding, Kathleen Emerson, Harry V. Meter, Philo McCullough and Elizabeth Janes are important members of the supporting cast. The working script was prepared by Fred Myton.

Priscilla Dean is to be starred in another big production for the Universal which will deal with the psychology of life and which will be titled "Should A Woman Tell?" Miss Dean's last big picture was "The Two-Soul Woman." Douglas Gerrard will be in charge of the direction.

Fox Studio Doings

At the Triangle studios at Culver City, four subjects have been put in production this week and as many productions have been completed. Those now in the cutting room are "Flapjacks," a western comedy written by Frank Condon, and directed by William Beaudine with Josie Sedgwick and Frank McQuarrie in the leading comedy roles; "The Heart of Glenister," featuring William Desmond and directed by J. W. McLaughlin; "The Fly God," a Roy Stewart western subject directed by Cliff Smith, and the H. O. Davis Production starring Olive Thomas and directed by Frank Borzage, titled "Prudence Pays the Piper."

The new subjects put in production, several of which are society drama, call for a quantity of beautiful furniture, antiques and rare works of art, and require the entire space of the five large glass-enclosed stages. "Marked Cards" is the working title of a society drama which will have Margery Wilson, Wallace MacDonald and Jack Curtis in the principal roles. Count H. D'Elba is in charge of the direction, and the story is an adaptation from the original one by Adela Rogers St. Johns, well known magazine writer. The photoplay will depict the sacrifice of a young girl who risks honor and reputation to save the man she loves from the gallows. The supporting cast will have Lillian Langdon, Rae Godfrey, Harvey Clark and Joseph Bennett.

Olive Thomas will be starred in the next H. O. Davis Production, which will be directed by Frank Borzage, the temporary title being "Toton." It is a story of life in the famous Latin quarter of Paris with the Apaches playing an important part. Miss Thomas will, in the early part of the story, be seen in a dual role of mother and daughter, and later in the attire of a boy playing the part of a clever pickpocket trained by a master thief. Jack Perrin, who has been specially engaged by the Triangle for this picture, will be the leading man, and Francis McDonald and Charles Dorian have the other important parts.

Live Triangle Items

After a ten days' rest work has been started on another Standard Theda Bara Super-Production at the William Fox Hollywood studios, in which the famous Fox star will be seen in the role of a nurse and later as a woman of the world. Her rise from the underworld follows after she has proven to the man she loves that he was responsible for her downfall. Director-General J. Gordon Edwards is directing Miss Bara, and she will be supported by a cast of well known players. The working title for this production has not as yet been decided upon. Miss Bara has just completed work on "Under the Yoke," which is of a patriotic nature.

Jewel Carmen has started work at the William Fox studios under the direction of Robert Thornby, on a new photoplay adapted from the novel by Gouveneur Morris titled "You Can't Get Away With It." It is the story of an American girl who has been brought up in luxury suddenly being forced to earn her own living, and depicts the temptations which confront her, her downfall and the payment she makes. Miss Carmen will be seen in the role of Jill Cummings, which will afford her many opportunities to display her talents.

"Fame and Fortune" is the title of the new western subject Lynn Reynolds is producing for William Fox with Tom Mix as the star. In the making of a courtroom scene in which Mix and the sheriff were engaged in a fight, Mix received a bad cut when the sheriff, after being hit by Mix, turned a complete somersault and the spur on his boot dug into Mix's face before the star could get out of the way. In the next scene taken Mix was called upon to crash through a plate-glass window, and on getting up it was found his nose had been cut by a jagged piece of glass. The injuries received by Mix during the making of these two scenes required that six stitches be taken. It is promised this western subject will be one of the greatest thrillers Mix has been seen in to date.

Vitagraph News Bits

William Duncan is nursing a regret these days. It dates back to the exhibitors' luncheon of last Tuesday, on which occasion Mr. Duncan was one of the first of several guests to address the exhibitors. He spoke on the making of western serials, since that is his activity with the Vitagraph Company. Later, a visiting film magnate ruthlessly derided the art of serial making and extolling what he called "the real art of the screen," that of the dramatic feature. His particular company specializes in what he calls a "dramatic feature." Mr. Duncan is looking forward to the time when he and the film producer in question will again be on the same speech-making program. But on this occasion Mr. Duncan will speak after and not before, this producer.

Director Paul Hurst tells about a dance which his serial company attended while on location recently in Antelope Valley on the Mojave Desert. They came into the little town of Lancaster on Saturday night to attend the regular Saturday night dance held there. When it was learned that the pretty dark girl in the Hurst party was Hedda Nova the Russian actress, requests for a dance with her were many. Mr. Hurst announced that Miss Nova would raffle off one of her dances and give the proceeds to the Red Cross fund and immediately the bidding started. The dance finally went to a young man whose bid was $50. It later developed that this young man was a drug-store clerk earning $12 a week and that he went around the hall and borrowed money enough from his friends to pay for his honor of a dance with Miss Nova.

Director David Smith has taken his feature company to San Francisco for the making of scenes in the Wallace Irwin story, "A Gentleman's Agreement." Nell Shipman is being featured in this with Al. Whitman opposite.

Here and There

Eddie Lyons and Lee Moran are now producing a star comedy titled "Give Her Some Gas" for the Universal. The comedy pertains to the troubles of a flivver owner, and is heralded as a sure fire grouch eradicator.

Edward Sloman is busily engaged directing the next Maragrita Fisher production for Mutual at the American studios in Santa Barbara. The story, which is titled "Beauty to Let," was written by Fred Jackson and prepared for the screen by William Parker. A young girl seeks the advice of a prominent lawyer, paying him her last money for his services. The lawyer is attracted by the girl's unusual beauty, and determines upon a scheme of renting the girl out at $100 per hour with the provision that she shall not speak to anyone but himself. The girl becomes very popular, and when the girl proves to the lawyer she has brain as well as beauty by saving him from being swindled of his money, he awakens to his love for the girl, and all ends happily. Director Sloman is accredited with designing some unusually beautiful sets for this production.

"Milady o' the Beanstalk" is being completed at the Diando studios in Glendale, and will be ready for shipment about June 1. This has Baby Marie Osborne in the featured role. Preparations are now being made for the next Baby Marie production which will have a working title of "Dolly's Vacation," which will contain many comedy situations.

Douglas Fairbanks has just finished "Say Young Fellow" for Artcraft under the direction of Joseph Henaberry, and will next work under the direction of Alan Dwan in a picture, scenes of which will be laid in Africa, and in which many players in the make-up of Arabs will take part. The Fairbanks Company has gone to the desert near Oxnard, California, for their exterior scenes for this new play, title of which has not as yet been selected.

Manager of Production George D. Baker, who recently underwent an operation for appendicitis, has now sufficiently recovered so that he has resumed his full duties at the Metro studios in Hollywood.

Hollywood Hookum

JUNE 15, 1918 NEWS MORE NEWS

Weather fair, warmer and DRY.

James Young is Vitagraphing.

Bert Lennon is learning to pearl.

Bill Hart has brought a new sombrero.

Fannie Ward was seen at the studio this week.

Monroe Salisbury does not wear a "wrist watch."

Frank Griffin is again a member of Mack Sennett's family.

Mary Pickford has not adopted any new regiments for ten days.

Motion Picture Association for War Relief—sounds good say we.

Glen Cavender has his bangs trimmed this week and he looks most fetching.

Frank Keenan has been speechmaking for the Red Cross Drive. The other night Frank sold a bull at auction.

Frank Lloyd refuses to believe his physician who tells him he is a sick man and so Frank works right along.

Director Elmer Clifton, whose pompadour is the pride of his young life, has found pattees uncomfortable these warm days.

Reggie Barker and "One Woman" are still on speaking terms even though Reggie insists on making the picture his way and her way.

S. Goldfish is still in our village. He threatens to have all Goldwyn's companies working amid the flowers and sunshine shortly.

Drill Master Harry Harvey, of U-City Marines, found it necessary to borrow a sword from the prop. department in order to preserve order.

C. Laemlle has departed after giving the well-known film city the North and South and the East and West. No changes have been announced.

Tom Ince will not confirm the rumor that he is to supervise Paralta Pictures. In fact Tom emphatically denies there is any truth in the story.

Eddie Cline has been bombarded by contract makers, but those who have their ears to the rail say he will continue to direct for Mack Sennett.

Now that it has become known Bessie Love is not with Pathe, the Western Union has found it necessary to add another operator to their Hollywood office.

Word from Bill Farnum down in Arizona confirms the usual belief that working on the desert in May or June is not as pleasant as fishing at Catalina.

Another wall was erected this week in the rebuilding process of Lasky-Hollywood studio. In a few weeks it will not be noticeable, but this plant recently had a fire.

Ben Turpin is considering dream insurance. He woke up the other morning positive that his eyes were straight and his neck the normal length. The shock aggravated him for a week.

William Duncan did something this week not exactly new but nevertheless interesting for a serial film. He photographed a Western scene in which a dozen or more cowboys rode over the hill.

Semi authentic (just a film town rumor) report is to the effect that Theda Bara now takes gym exercises to retain her girlish figure. We professionals must retain our youth and beauty.

Charlie Chaplin is shortly to begin to commence to get ready to make a scene or two for another F. N. E. A. release. The date has not been set for the release but it may be in January 1, 1919, or 1921.

It will be a severe shock to several if the fact were made public that Charlie Ray's contract does not expire for another year. No announcement has been made to this effect but it is definitely said that such an announcement could be made.

K. McGaffey was threatened with arrest by a suspicious cop who thought he was parading about in the nude. Ken just had his hair cut, a semi-annual occurrence usually the cause of a great celebration around the Lasky Pub. Department.

Montgomery & Rock took out additional accident insurance after reading a script which provided they should jump across L. A. Broadway from one twelve story sky scraper to another. These boys are daring, even if their camera will do double exposure work.

Red Cross Drive was a busy week for the well known Oriental comedienne "Charlie Murray." Many of his friends wonder how he has time to work for the screen because of his many engagements as Master of Ceremonies. Charlie is about as popular as a lump of sugar on an ant hill.

Chuck Reisner who dashed off "Goodbye Broadway, Hello France" while waiting for a Western Union messenger, has been sending telegrams ever since thinking he can get another $20,000 inspiration. When not so engaged, he is writing scenarios for Charlie Chaplin to read.

C. B. De Mille has a wonderful respect for his automobile. When he needed a high-priced car for a scene showing a dash down a muddy road, he borrowed Jesse Lasky's. It took Jesse's chauffeur two days to clean it up, but C. B. compromised by tipping said Chauf.

Douglas Fairbanks has a new name for Bennie Ziedman—K. C. B. Doug. explains that this means Kansas City Benny and refers to an incident of Fairbanks' recent Liberty Loan drive. We appreciate it is unkind to bring up this subject which has been buried.

Screen Examinations

" The Fair Pretender "

(*Goldwyn—Five Reels*)

Reviewed by Peter Milne

MADGE KENNEDY'S latest picture, " The Fair Pretender," is a melodramatic farce written for her by Florence Bolles and directed by Charles Miller. Those who witnessed it at an afternoon performance at the Strand last week were thoroughly amused at the complications attending the heroine, Sylvia, posing as a widow and falling in love with Don, who poses as a successful author. The laughs were loud and long when Sylvia's supposed dead and supposed husband entered upon the scene. Here Miss Kennedy's expression of bewildered surprise played in a situation just suited for it. The melodramatic line of action is supplied by a rather blundering German spy bent on securing the " papers." No one seemed to mind whether he blundered or not, however. Sylvia's trials and tribulations interested the audience to the exclusion of any thought of the menace.

The final reels of " The Fair Pretender " are so pleasing that the lengthy planting of the plot is only a faint memory. But recalling the first two reels in detail it seems permissible to suggest that either Miss Bolles or Mr. Miller might have developed the plot with further regard for its farcical possibilities. It is true that there are times when one catches flashes of bright comedy in the early scenes, but on the whole they lack the excellent note sounded when the complications begin to pile up. And while of course the comedy of a farce should grow in proportion to its increasing length, it should at least start at par.

Miss Kennedy has a personality that wins and an ability to get the most from any situation that calls for admiration. Tom Moore again plays the opposite lead and gives of his best, which is something truly superlative. Paul Doucet is the spy, while others are Robert Walker, Wilmer Walter, Emmett King, John Terry, Charles Slattery, Florence Billings and Grace Stevens.

THE STORY AND PLAYERS

Sylvia Maynard (Madge Kennedy), ex-stenographer in a theatrical producer's office and ex-lodger in a certain lady's house, who objected to cooking in her rooms, finds other quarters just deserted by Don Meredith (Tom Moore). an unsuccessful playright. Don is in the midst of proving to his friend, Harcourt (Robert Walker), that the idea set forth in his play—viz., that any person can pose as other than what he is and get away with it, is O. K. He is guest at a house party given by Townsend (Emmett King), and is introduced as " the famous author." Sylvia discovers Don's play in a jar, and seeking her one-time employer insists that she can act. He tells her to prove it by posing as a grand lady in society. So Sylvia takes the name of Mrs. Captain Brown, and adds " widow of the late Captain Brown " to explain. She lands at a hotel near the Townsends, and is soon invited to the house party. Sylvia and Don meet, and in short time are desperately in love. Ramon (Paul Doucet), a German spy, also a guest, is after the plans of a new motor engine invented by Townsend. He secures the papers and makes off with them on the evening that Captain Brown (Wilmer Walter) shows up and proves that his death was only a report. Sylvia is in consternation when she meets him, and Don is very sad. However, the captain takes her aside and learns her story and advises her to leave. Don leaves also. Believing himself pursued Ramon drops the papers in the train and Sylvia retrieves them. She returns to her room, and that night Ramon makes another effort to get the plans. This time Don comes to the rescue. The Secret Service agents eventually get Ramon while the picture closes with Sylvia bowing acknowledgment of applause greeting her success in her husband's finally produced play.

Time—65 minutes.

" High Stakes "

(*Triangle—Five Reels*)

Reviewed by Clara de Lissa Berg

THOUGH "High Stakes," Triangle's story of Scotland Yard, features that capable actor, J. Barney Sherry, in a role of the accepted Raffles type, the interest centers on the development of the plot, a drama of incidents arising out of the battle of wits between Stanning, gentleman cracksman, and the Inspector of Scotland Yard. The traps set by the Inspector and skilfully avoided by Stanning furnish episodes in which suspense is well sustained and the outcome logical, yet unsuspected. The change of heart and life wrought in Stanning through love for his wife and child win sympathy for him before the picture is far advanced, and renders convincing and acceptable the sacrifice he is prepared to make in the final encounter with his enemy.

Greater care should have been exercised in the "planting" of the story and definition of the characters in the opening reel, and so absurd an episode as a private citizen brushing aside the officer set to guard the door of the Museum in which a robbery has just occurred should not have been possible in this day of intelligent direction.

THE STORY AND PLAYERS

Ralph Stanning, gentleman cracksman (J. Barney Sherry), with a reputation for being able to discover the combination of a safe through his sensitive finger ends, has successfully robbed a London museum of one of its priceless gems, a feat which he tauntingly proclaims to Scotland Yard in an anonymous letter to the Inspector (Harvey Clark). A battle of wits is at once on foot between the representative of the law, and the suave and keen-minded gentleman.

Culvert, the Inspector, who suspects Stanning, contrives to get him to come to headquarters and there arranges a neat little drama in which a young boy, who had previously aroused Stanning's interest, is reported to have been locked in the safe. No one seems able to work the combination, and Stanning is asked if he cannot effect something. His first impulse is, of course, to save the boy, but to do so would reveal his peculiar and suspicious ability, and scenting a plot he refrains. Baffled in this attempt, Culvert is all the more determined to " get " Stanning. But at this point a woman whom he rescues (Jane Miller) comes into Stanning's life, and the love that grows out of his marriage with her leads him to abandon his nefarious practices. As the years pass, his pride and affection are centered in his little son, for whom he jealously guards his good name. But Culvert is still awaiting his opportunity, and when a valuable necklace disappears at a gathering attended by Stanning, he by a contemptible subterfuge gets Stanning into his power. But the necklace had only been lost, and the delighted owner enters to announce its recovery just as Culvert snaps the handcuff on Stanning's wrist. The story hints of retribution awaiting Culvert at the hands of Stanning's faithful body servant.

The running time is fifty minutes.

" When Men Betray "

(*Graphic—Six Reels*)

Reviewed by Peter Milne

AGAIN has Ivan Abramson produced a picture dealing with matters of sex. His seven principal characters get entangled in a veritable whirlpool of sex. The other three in the cast manage to keep fairly straight. One is a child, another a mother with grown sons and the other a respectable young gentleman. But these three suffer too. Every one in the picture suffers. And the picture being at least capable of getting the spectator into its atmosphere, he too is very apt to do a little suffering. The chief trouble with Mr. Abramson's production is its constancy with respect to this note. It has no variety and so many people are sucked into the whirlpool that they fail to maintain a stamp of individuality.

Mr. Abramson, in our opinion, is a much better producer than continuity writer. Several times in the past has it befallen us to call attention to the fact that the spectator gets muddled in watching an Ivan introduction. Too many characters not only spoil the simplicity but create confusion. Here in "When Men Betray" we get all ten characters thrust upon us in quite rapid succession. It creates the identical impression a man gets when he meets a lot of people through the medium of a hasty host. He may remember a name or two and notice pronounced characteristics in each one, but it takes him quite a while to get husbands and wives, fiancees and brothers and sisters straightened out. He will be drawing his host aside and asking him these important things after a while which is the way we felt toward Mr. Abramson.

The picture includes a number of capable performances. Gail Kane, starred, gives a deeply appealing characterization of Marion, the wife. There are times, however, when the edge of her work is dulled by the other suffering characters. Tallulah Bankhead as the foolish girl rudely awakened, plays with sincerity and feeling. Robert Elliott as the husband who fancies himself in love with Lucille is sufficiently weak and Sally Crute is a very good Lucille. There is Stuart Holmes, bedecked in weird garments playing the viper as of yore, and there is Jack McLean doing nicely as the young waster. Inasmuch as Reed Hamilton, as his brother, is the only decent man in the cast he is important, even though it may only be said he looks the part. He doesn't get the opportunity to act. Gertrude Braun was cast as the fiancee of the young waster, which was a mistake as McLean's youthful appearance is not to her advantage. Juliet Moore furnishes the child interest and Dora Mills Adams is effective as the older mother.

Mr. Abramson has included a number of pretty exteriors in the production and the many emotional scenes are well staged. With the less hectic passages he has grouped his players artificially at times. The photography is by Marcel LePicard.

THE STORY AND PLAYERS

Raymond Edwardes (Robert Elliott) neglects his wife, Marion (Gail Kane) for Lucille Stanton (Sally Crute), a woman well aware of his wealth. Marion's plea that he give Lucille up and stop shaming her is futile. Raymond's business adviser, Barton (Stuart Holmes), is also chummy with Lucille, unbeknownst to the other man and he has his eye on Marion. One night when Raymond is with Lucille, Barton, seeing that Marion is at the breaking point urges her to elope with him. She is on the point of consenting when Raymond's sister, Florence (Gertrude Braun), calls and prevents it. Florence is engaged to Bob Gardner (Jack McLean) who while she is at Marion's home calls to see her. He is received by Florence's younger sister, Alice (Tallulah Bankhead). Bob seeing in Alice only a pretty plaything takes advantage of Florence's absence. Bob asks Barton's advice as to what to do. It is through Barton that Raymond discovers that his sister has been betrayed. He threatens to kill Bob. Bob, however, takes matters into his own hands by threatening Barton with a revolver for telling. A fight ensues and Bob is killed. Raymond has discovered that Lucille has never been faithful to him and is in abject despair until Florence, herself broken hearted, effects a reunion between him and Marion. Dick (Reed Hamilton), Bob's brother, offers Alice his name, a name which he says "is rightfully hers," in marriage and she gratefully accepts.

Length—Between 5,500 and 5,600 feet.

"For Sale"

(Pathe-Astra—Five Reels)

Reviewed by Peter Milne

"FOR SALE," by Fred Jackson, is an average five-reel feature starring Gladys Hulette and Creighton Hale. It presents the story of a girl's misplaced love, of the manner in which the love and understanding of the right man finally brings about a happy conclusion. "For Sale" might have been dramatically stronger had it been differently treated. While the plot itself is somewhat original in conception, its development is rather hackneyed and there is no originality shown in the handling of the scenes. Then too the love of Dorothy for the worthless Jim is something difficult for the audience to be deeply impressed by as the picture goes on. He is so worthless that one just sits and waits for the time when she will discover that her husband is far the better man. With this conclusion so evident at all times after the story has been started, there is naturally no very striking element of suspense.

Miss Hulette misses some of the opportunities in the role of Dorothy. She seems just a little too girlish to pass into such a part. Mr. Hale makes a perfectly nice husband and the rest of the cast is adequate though not named. Fred Wright directed.

THE STORY AND PLAYERS

Dorothy (Gladys Hulette) stenographer in the office of Hamilton (Creighton Hale) is in love with Jim, one of the clerks. Jim appropriates funds of the concern's and loses on the races. Realizing Hamilton's admiration of Dorothy he pleads with her to borrow money from the employer to send him west—in order to cure his "cough." Dorothy consents and Hamilton readily gives her the cash. After Jim's departure he discovers the trouble but says nothing to Dorothy. Her little brother is struck down by an automobile and long and expensive treatment in the hospital is necessitated. Thinking of this and Jim's supposed predicament, Dorothy accepts Hamilton's proposal of marriage. But even though admiring him Dorothy still believes her heart in Jim's possession. Learning of her marriage he returns to the east and upbraids her. She learns from his lips that he never was sick and is astounded when he proposes to blackmail her. He comes to the house that night demanding money for the letters she wrote him. Hamilton overhears them and is overjoyed to hear Dorothy call him to protect her. He grapples with Jim, secures the letters and throws them in the fire, unread. Jim thinking to make a getaway jumps from the window and almost into the arms of two detectives waiting for him. And finally Dorothy discovers that she loves her husband.

"Two Tough Tenderfeet"

(Paramount-Mack Sennett—Two Reels)

Reviewed by Peter Milne

THIS is another one of those Western burlesques with Ben Turpin, Polly Moran and Charlie Lynn taking the principal parts. Turpin is ridiculously funny as usual and there is a fine assortment of business and real thrills introduced. Among the best laughs are the poker game on the train, the episode in which Turpin's head forces the end of a trunk to bulge and the many incidents of the final chase, which closes with a number of thrills that would do justice to the serious Western melodrama. Richard Jones directed, while Bert Roach and Laura LaVarnie complete the cast.

"The Street of Seven Stars"

(De Luxe Pictures—Six Reels)

Reviewed by Peter Milne

UNDER this alluring, romantic title, Doris Kenyon is presented at the head of her own company in an adaptation of a magazine story from the specially gifted pen of Mary Roberts Rinehart. Mrs. Rinehart is without a doubt an especially gifted author. Care was evidently taken to follow out the course of "The Street of Seven Stars" in the manner of its first winding in the columns of the *Saturday Evening Post*. And regrettably this course was not at all suited to the requirements of the screen. To begin with, romance was the foundation of Mrs. Rinehart's story and the structure was elegant and delighful and thrillingly romantic phrasing. Of course this structure is invisible on the screen. Atmosphere must always supersede such a structure. And while the atmosphere has been generally well communicated to the film by Director Jack O'Brien more than this is needed to furnish a full entertainment.

When the romance itself is delved into it shows itself to be possessed of a heroine who quite evidently evaded the hero for a time sufficient to allow Mrs. Rinehart to run her story the required length and, it must be confessed, for small other cause. Along about the time when one expects Harmony Wells to fall into the waiting arms of Peter, she decides to the contrary for some very trite reason, so it seemed to the writer. She must needs leave the man for a time and so prolong the inevitable. Harmony impresses one as being a rather indefinite young lady, too young in fact to know her own mind. But, as the spectator gains a comprehensive idea of it shortly after the picture starts, her failure to grasp it herself is rather aggravating.

Miss Kenyon is, at least, a very feast to the eye in this role and her playing while possessed of sincerity is somewhat lacking in depth, finished skill and sense of characterization. Hugh Thompson is a genial Peter. Others who appear in roles of prominence are Carey Hastings, Frank Crayne, John Hopkins, George Moss and young Stephen Carr, whose performance is probably the most effective of all. Right in the middle of the picture the principals repair to the Swiss Alps for an outing. They enjoy themselves at great length sporting in the snow for many, many feet.

THE STORY AND PLAYERS

Harmony Wells (Doris Kenyon) studies the violin in Paris. In time her funds run low, so she readily welcomes the home offered her bv Dr. Peter Byrne (Hugh Thompson), and Dr. Anna Gates (Carey Hastings), two excellent souls, whose lives are taken up in making light the burdens of others. So platonic is the friendship of the three that Harmony overlooks the fact that Peter is in love with her. The attentions of McLean (Frank Crayne), a rich American, prove interesting and diverting. At length Peter tells her of his love, but Harmony's mind is not made up. Dr. Gates is called home to her dying father, and this leaves Harmony alone in the house with Peter. Word of this situation reaches McLean, and while he still respects Harmony, he urges her to marry him to avoid scandal. She refuses. Then she leaves Peter to relieve the situation, and gets a job as model. She returns when Jimmy (Stephen Carr), Peter's ward, a little cripple, is taken fatally ill. She also brings with her the child's mother (Iva Shepard), who had deserted her son for the stage. She plays her violin at the bedside of the dying boy, and succeeds in restoring to the mother the maternal spark so long extinguished by her selfish ambition. When Harmony leaves again, Peter packs up and prepares to return home. But it is the now broken-hearted mother who tells Harmony to give up the thought of a career and return to the man who loves her.

Harriet McConnell, Marie McConnell, Eliza Helen Criswell, Raphael De Mise and Cesare Gravina complete the cast.

Length—5,800 feet.

"A Broadway Scandal"

(Bluebird—Five Reels)

Reviewed by Peter Milne

UNDER this title which suggests subtly that the picture's action might transpire in the roaring forties of New York's own particular Broadway, the producers present a pretty story of a little French girl who becomes a renowned actress and of a doctor who thinks her frivolous along with all French women until service on the battlefields of France teaches him the truth. This lesson which the young doctor absorbs should have been emphasized just the least bit more and "Broadway Scandal" would then have been quite a perfect picture. Even as it stands, however, it makes entertainment of a fine type, chiefly because Carmel Myers gives the best performance of her career as Nenette—a performance that ranks with the exceptional ones contributed to the screen. As the light-hearted little French girl who pines under her commonplace existence as cashier in her father's cafe and whose veneer of gayety is taken too seriously by the man she loves, Miss Myers plays with a vitality touched here and there with pathos that is charming.

The story is from the pen of Harvey Gates and is well developed save for the exception already noted. It has received a tasteful production from Joseph De Grasse. Its realism is perfect. Edwin August appears as the young doctor. Andrew Robson, a well known actor on the speaking stage, appears to distinct advantage as Bisson, Nenette's father, Lon Chaney, W. H. Bainbridge, S. K. Shilling, Fred Gamble and Lule Warrenton complete the cast.

THE STORY AND PLAYERS

Nenette (Carmel Myers) is cashier in a little down town cafe run by her father, Armande Bisson (Andrew Robson). The life does not appeal to her and she sees herself settling down to a long existence of drudgery as the wife of Paul de Caval (S. K. Shilling), the husband her father has selected for her. One night she steals off for a ride with Colby (Lon Chaney) taxi-driver and automobile thief. Returning from a dance in an up town restaurant, Colby is pursued by a motorcycle policeman for speeding. He draws his pistol and shoots, killing the guardian of the law, but not until Nenette receives a shot wound in her arm from the policeman's pistol. Colby takes her to the private hospital of Dr. Kendall (W. H. Bainbridge) where she receives treatment from his son, David (Edwin August). She lies in the hospital for several days and a strong friendship springs up between her and David. On her return home to her father haste is made to marry her off to Paul. But in the midst of the wedding ceremony officers of the law enter and she is arrested on being identified by David as Colby's accomplice. She is broken hearted and thinks that David betrayed her into the hands of the police. But the trial goes in her favor. Her father, however, turns her from his home. A year later she is discovered as a theatrical star under the management of Falkner (Fred Gamble) who often used to patronize her father's cafe. David is serving as a physician in a field hospital in France and from his contact with the French women over there soon learns that his opinion of them was all wrong. He returns to his country and seeks out the old cafe. He is unable to learn anything of Nenette. But that night she comes down with a party. There is a reunion between her and her father and still a happier one with David.

Length—4,500 feet.

" The Cabaret "

(*World Film—Five Reels*)

Reviewed by Peter Milne

THERE are Carlyle Blackwell, June Elvidge, Montagu Love, John Bowers and George MacQuarrie in this feature, but even such an imposing array of talent as conveyed by these five fails to make a good two-reel story into a good five-reel picture. That is one of those physical impossibilities which even the magic of the picture camera can never accomplish. "The Cabaret" is rich in atmosphere, not indeed with the atmosphere of the cabaret, but of its locale which is Greenwich Village, the picturesque name of New York City's Bohemian quarter. The air of good fellowship, of camaradarie existing in the home of the four artists is truly delightful, but these are not qualities which can project a picture to success by themselves alone.

In much shorter form the pretty love story presented would show to advantage, but as it stands now its fine points are dulled by excess footage which constantly stilts the action.

All of the players give creditable accounts of themselves, Montagu Love in particular bringing out the appealing charm of Jaffrey Darrel. Harley Knoles' direction is good in all scenes save those in the theatre. The dance with which Helene makes such a hit before the New York public would never be countenanced on the smallest vaudeville time. Rene Guissart photographed.

THE STORY AND PLAYERS

Helene (June Elvidge) sings in a cafe in Greenwich Village accompanied by her grandfather (Captain Charles) who plays the violin. After his death she looks for other work. She applies at the quarters of four artists, Jeffrey Darrel (Montagu Love), Ned Lorrimer (Carlyle Blackwell), Dick Turner (John Bowers) and Stanley Sargent (George MacQuarrie) and after a period under their roof becomes the inspiration of each man. Jaffrey and Ned fall in love with her and it is Ned's foolish jealousy that causes Helene to leave them. She seeks a career on the stage and within a year makes her debut as a star. After the show Ned proposes but she refuses him. The work of the artists with the exception of Jeffery's is accepted for exhibition. His alone is refused because he refuses to sacrifice his art for commercialism. Turner and Sargent invite Helene on a party to celebrate their success but she refuses and, seeking out Jaffrey, tells him that she has come to him.

Time—Fifty-five minutes.

" Missing "

(*Blackton-Paramount—Five Reels*)

Reviewed by Peter Milne

J. STUART BLACKTON chose for his third Paramount release an adaptation of Mrs. Humphry Ward's war novel, "Missing." Through her chief protagonist, Nell Suratt, Mrs. Ward has aimed to portray the suffering of all womankind during the present world-wide war. This she has succeeded in doing to a degree that brings tears to the eyes, and the highly sustaining drama, built upon this theme, serves to emphasize it the more, bringing home each point with doubled force. The adaptation made by the producer, in collaboration with James Young, is particularly meritorious, both in its dramatic exposition of the novel and the artistry with which it has been treated. Mr. Blackton never forgets that in producing a picture he has that most effective instrument, the camera, and he realizes the value of lighting in bringing out the full strength of his every scene. He has demonstrated his art along these lines in his previous Paramount subjects, but the effectual use of the double exposure, together with other novelties of pictorial composition, is the more noticeable in "Missing" than in any of his former works. None of these artistic aims have suffered through lack of good camera work, that which was supplied by William O'Connell being of the best order.

There are three leading players in "Missing," all of whom have been prominent in Paramount pictures of the past. Sylvia Bremer, in the role of Nell, does the part full justice, and in the many emotional scenes allotted her, plays with admirable depth of feeling. Robert Gordon, probably the most versatile juvenile in pictures, has the role of Lieutenant Suratt, Nell's husband, and gives a fine picture of the young soldier. He has the eager enthusiasm generally associated with the men under arms and at the same time always tinges his characterization with the sense of the gravity of the business of war. Thomas Meighan, as Sir William and Ola Humphrey, in the rather artificial character of Hester, Nell's scheming sister, complete the cast of principals. Winter Hall, Mollie McConnell and Kathlyn O'Connor do commendable work in parts of lesser importance.

The work of James Young, in the capacity of director, is open for warm praise. Aside from the realistic note which dominates every scene, there is the distinctly skilful manner in which he has built up a story, simple in the extreme, with the result that it tugs, even yanks, at the heart strings from beginning to end.

THE STORY AND PLAYERS

Nell (Sylvia Bremer) marries Lieutenant George Suratt (Robert Gordon) despite the wish of her older sister, Hester (Ola Humphrey), that she pick a man of wealth. After his departure across the channel to France, Nell is comforted by Sir William Farrell (Thomas Meighan), a rich Englishman, unable to serve his country actively because of his lameness but who nobly rises to his duty in caring for the sick and wounded with his sister, Cicely (Kathlyn O'Connor). At length the report comes from the war office that Walter is missing. A year passes and Nell still hopes that he lives. A telegram addressed to her, saying that a man believed to be Lieutenant Suratt has been found, falls into Hester's hands. She, seeing that Sir William is in love with her sister, makes the journey to the hospital in France and, though she recognizes the unconscious Walter, informs the doctor (Winter Hall) that she doesn't know him. After more weeks have passed, Nell is about to accept Sir William when she receives word that the wounded man is her husband. Sir William escorts her to France. There she sees her husband. His hair has turned grey and there is a far-away look in his eyes. His mind, however, is completely restored when Nell sings to him his favorite melody of other days.

" Somewhere in Turkey "

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

HAROLD LLOYD'S adventures in a harem result in a generous supply of comedy in this single reeler. He is travelling across the desert with his man (Harry Pollard) and gets pinched by the Sultan's men. He comes through all escapades in which he blandly insults the sult and the rest of them without injury and incidentally rescues Bebe Daniels who is held a captive.

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" The Bravest Way "

(*Paramount—Five Reels*)

Reviewed by Peter Milne

THE Lasky company has been generally wise in its selection of stories for Sessue Hayakawa, the Japanese star, and "The Bravest Way" might have ranked with the best of these had it not been developed so artificially. Tamura, Hayakawa's latest characterization, is as usual the soul of honor. He makes a sacrifice to protect the wife of his dead friend that paints him very black in the eyes of the girl he loves. Every one appreciates noble self-sacrifice, it is true, but when a few words would clear the whole situation and prevent the sorrow without injuring a single character, the situation becomes plainly artificial while the bid for sympathy quite collapses. Of late several writers for the silent drama have also taken the liberty of depriving certain of their characters of the power of speech when by so doing they saw their way to a situation of dramatic force. It need hardly be added that no situation is forceful unless reached through the paths of consistency. And it seems to the writer that the self-sacrifice of Tamura could have been made a real self-sacrifice by the use of a little imagination. So the whole picture is weakened. There is a minor detail too where the author for the moment forgot. Tamura hasn't the price of a concert seat yet he jumps into a taxi to pursue an automobile, and how he paid the fare or put one over on the driver remains a mystery.

Hayakawa plays the role of Tamura with skill and receives good support from Florence Vidor as the half-caste Nume, and Tsuri Aoki as the Japanese wife, and a large cast, many of the members of which are Japanese. Edith Kennedy is the author while George Melford directed. Paul Perry photographed.

THE STORY AND PLAYERS

Tamura (Sessue Hayakawa) a gardener lives in a western city of the United States with his friend Watana (U. Aoyama), a clerk in the grocery store owned by Motoyoshi (Coro Kino). Orson (Tom Kurahara), another employe, is caught robbing the cash register by Watana, who forces him to put the money back. In revenge Orson kills him while he prays at the altar. The murder remains a mystery. Watana's wife, Sat Su (Tsuri Aoki) arrives shortly afterwards with her two children and after learning of her bereavement, makes her quarters with Tamura. Gossips of the neighborhood eventually make it necessary that Tamura marry Sat Su. He does this in spite of his love for Nume (Florence Vidor), a half-caste teacher in a Japanese kindergarten. When she learns of it she gives up her position and leaves for Europe to study singing under the patronage of Nason (Winter Hall). After she makes her debut Nason explains to her that he wants his price. She struggles with him and is only saved by Tamura who has followed her home from the theatre. She later visits Sat Su and learns from her lips the sacrifice that Tamura made. Sat Su, still sorrowing for Watana, dies shortly afterwards. Motoyoshi, now bedridden, discovers that Orson has been robbing him and sends for Tamura, knowing his kindness toward the wife of Watana. He makes him his heir. Orson objects to this and accuses Tamura of having committed the murder. His haste, however, results in his own conviction. On Motoyoshi's death, Tamura inherits his business and his bank account. With this he pays off Nason for his expense in sending Nume abroad and so at last he is able to take her as his wife.

Time—65 minutes.

" The Raiders of Sunset Gap "

(*Finley Production-General—Two Reels*)

Reviewed by Peter Milne

DOUBTLESS the story furnished by L. Case Russell for Ned Finley and his supporting players contained the requisite elements of a good moonshine picture, but the direction of "The Raiders of Sunset Gap" is not skilled and the results prove ineffective when seen on the screen. The story tells of the manner in which Buck Lane (Ned Finley) saved a band of moonshiners from the revenuers by blowing up their still. By so doing he wins the love of the daughter of their leader. Marion Henry, Richard Neil, Harry Hamil and Bert Gudgeon complete the cast.

" The Red Haired Cupid "

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

ROY STEWART makes a decided hit as the red-haired Cupid in this photoplay, written by Henry Wallace Phillips and directed by Cliff Smith, and which is really a merry Western matchmaking romance. Roy Stewart is already too well known to need any further eulogy here, but Peggy Pearce, whose name is not so familiar to patrons of the silent drama, is entitled to a word or two of praise for her fine handling of the character of Loys Andres. She visits her uncle on the Oklahoma ranch of which William Saunders (Roy Stewart), once superintendent, is now foreman. They give him a rousing welcome, one well calculated to scare her stiff—this because they had figured in their mind's eye that a niece of Jones must of necessity be a crabby old maid. But on the contrary, being young and winsome, she captures their hearts, much to the disgust of her uncle, who went West to undertake the management of the ranch and tickled the risibles of the cowboys on his arrival with his spats, silk hat, field glasses, monocle, wrist watch and set of golf sticks—the regular make-up of a veritable tenderfoot. The whole cast is well selected and the direction shows great painstaking.

There are several fine illustrations of rough riding and the mountainous scenery and wooded dells are fine specimens of the photographer's art. The film abounds in good subtitles.

THE STORY AND PLAYERS

Not satisfied with the management of "Red" Saunders (Roy Stewart), their foreman, the eastern directors of the Chanta Seechee cattle ranch in Oklahoma sent Albert Jones (Ray Griffith) to act as superintendent.

The boys on the ranch all threaten to resign when word of this move reaches them, but remain at "Red's" request. Jones arrives and makes himself disliked. The punchers are making life rough for him when word comes that his niece, Loys Andres (Peggy Pearce) of Boston, is about to pay him a visit.

Led by "Red," the punchers plan a rousing welcome for "the old maid" only to find her the prettiest piece of femininity in Oklahoma. Kyle Lambert (Charles Dorian), "Red's" bunkie, falls in love with her. Jones moves to break the match by firing Kyle and sending Loys home.

He confides his plans to "Red." The latter, who has been keenly disappointed in love when the much-touted beauty, Lilly, from the East, proves to be a Jersey cow, sympathizes with the lovers. He arranges for an elopement. "Squint-Eye" Lucas (Aaron Edwards) who has been forced on the cow outfit by Jonesy, and is really a rustler, overhears the elopement plans and intercepts the pair at the ford where he shoots Kyle.

In a thrilling race, Loys beats the Mexican to the ranch, Lucas is slain by "Red," and Kyle is rescued. The pair are married before Jonesy returns from his search for Lilly, the cow, and Jones is forced to extend his congratulations.

Screen time—60 minutes.

" Restitution "

(*Mena Film Company—Nine Reels*)

Reviewed by Peter Milne

IF it had not been for the impressive organ recital that accompanied the private showing of "Restitution" at Wurlitzer Hall, it is doubtful whether those present could have refrained from laughing. Such a weird conglomeration of historical data new interpretations of Biblical records, marvelous though quite plainly mechanical scenic effects, and wildly imaginative, almost childish ideas assembled in the span of any number of reels has certainly never been seen before.

What the producers have aimed to show is that his Satanic Majesty has been responsible for all the wrong in the world. In the guise of the serpent he tempted Eve, with evil intent he whispered in Cain's ear, caused Abraham to disown his wife and get into trouble with Pharoah, brought about the slaughter of the innocents after the birth of Christ, poisoned Nero's mind against the Christians with the result that he burned hundreds of them at the stake and finally severely bit a "Modern Ruler" (a person which one might take for the Kaiser if he but looked like him) and caused the greatest war of the world.

It remains for Columbia, emblem of democracy and righteousness, to break the Devil's spell and push him through the face of the earth down to his own infernal regions to be consumed in the flames. He fell through the surface at a point embracing several of the United States and a number of Canadian territories.

The final windup of the nine reels is the weirdest part of all showing as it does a rejuvenated Father Abraham wandering about Jerusalem healing the sick and wounded. He creates a real millennium when he restores the life of a doctor, dead and buried during the war, and reunites him with his wife. Later their baby is returned to them. Just what type of propaganda this is it is hard to determine but the whole picture leads up to it.

The production furnished by Howard Gaye is worthy of praise in what was striven for but not in results. For instance when some pretentious multiple exposures were tried, they present no continued illusion because of the jerkiness. Some miniature work showing the burning of the Christians is exceedingly good but the eye detects that it is minature. The long shot of Christ on the cross is perhaps the most effective.

The acting is in every instance sincere, but the performance of Frank Whitson as Abraham is the only important one in which impressiveness and sense of character are blended with skill. Amy Jerome as Sarah, Abraham's wife, is very good, and the Virgin Mary as portrayed by Mabel Harvey is spiritual. There are Eugene Corey as Adam, Lois Gradner as Eve, Alfred Garcia as Satan, with Howard Gaye as the Christ, who give of their best. The modern part of the picture is played by Edward Cecil, Vir-

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ginia Chester, Jack Cosgrave, C. E. Collins and Georgia French. Pomeroy Cannon, Frederick Vroom, Mabel Harvey, F. A. Turner, John Steppling, Mary Wise, C. Norman Hammond and Venita Fitzhugh complete the cast.

"Restitution" is too long drawn out, too muddled. It presents either as serious entertainment or propaganda a picture of the world after the war that is neither dramatic nor convincing.

LENGTH—SLIGHTLY OVER 9,000 FEET.

"Prunella"

(*Paramount—Five Reels*)

Reviewed by Peter Milne

THE charming love story of Pierrot, the worldly wise, and Prunella, the innocent, makes a picture, the poetry and beauty of which has seldom been equaled. Marguerite Clark appears in the title role, the same which she created on the stage just before appearing in pictures for the first time, and gives a delightful and appealing performance in which is revealed again her marvelous faculty for interpreting a part in which youthful innocence is the dominating characteristic. The play, the beautiful creation of a poetic imagination, or rather two, was written by Granville Barker and Laurence Housman, and relied upon its rare lines and fanciful setting, as well as the exquisitely simple love story, as old as the ages. As a consequence, it needed sympathetic treatment during its transformation into a picture. This it has received, first from Charles Maigne, who made the scenario, and who fully realized the necessity of retaining the simplicity of the original work, and secondly from Maurice Tourneur, than whom a better director for this type of picture could hardly be found. Mr. Tourneur possessed of an imagination that carries him far from the commonplace. One is transported from such material things as [illegible] lights, projecting machines and screens, on witnessing "Prunella," that is unless one has no vestige of poetry in his soul. Regrettably, however, it has often been proven that the most typical of picture fans prefers a gun in the top drawer to poetry. The settings designed by Mr. Tourneur are fanciful and form a beautiful background.

Miss Clark receives her principal support from Jules Raucourt, who gives a most creditable performance as Pierrot. Harry Leoni, as Scaramel, is next in importance, and the rest of the cast, never individually prominent, is composed of carefully selected types.

THE STORY AND PLAYERS

Prunella (Marguerite Clark) is carefully guarded by her three aunts (Isabel Berwin, Marcia Harris and Nora Cecil) lest the same tragedy shall befall her as befell her mother. She is forever kept prisoner in the garden grounds by the three old caretakers (William J. Goss, A. Voorhes Wood and Charles Hartley) and the boy (Arthur Kennedy) who keeps "love and the birds outside." Even when attaining young womanhood she is totally ignorant of life in the world at large. When a travelling troupe of mummers, headed by Pierrot (Jules Raucourt), visits the village, the aunts do the best they can to prevent Prunella from seeing them, but their leader finds his way into the garden, makes ardent love to the amazed little girl and carries her off with him. For a while Prunella, now known as Pierrette, is happy, but Pierrot is fickle-hearted and divides his love with other members of the mummers' band. In sorrow, Prunella leaves them. Not until then does Pierrot realize how much his Pierrette meant to him and back he goes to the cottage to search for her. He finds the little garden, untended and barren, the house ramshackled and deserted. His troupe enters and attempts to make him merry with laughter and song. Prunella also comes back and finding herself unrecognized by her one-time friends, goes to sleep by the statue of Love. When Pierrot walks through the garden he discovers her and believes her the ghost of her former self. He signifies himself eager to take her in death or in life and going to her, discovers to his joy, that she is alive. The two together and once more the garden blooms.

Time—Fifty-five minutes.

Diamond Comedies

(*General Film - One Reel Each*)

Reviewed by Peter Milne

THE early days of slapstick are recalled by the two Diamond comedies "Way Up in Society" and "His Fatal Fate." Lou Marks and Irving Browning, eccentric as to dress, try a lot of business, chiefly falling, and contort their faces considerably, but seldom get a laugh. There are some in the course of these comedies, but they are not for the type of audience educated to the best in knock-about comedy. Diana Allen, the ingenue, is very pretty and seems thoroughly amused at the stunts of the energetic comedians, although it sometimes appears that her thoughts are very much taken up with the next Ziegfeld show.

(*Screen Examinations continued on page* 3618)

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies	2 reels
The Blackmailers	5 reels
Ignorance	6 reels
S. O. S.	6 reels
Mormon Maid	6 reels
Whither Thou Goest	6 reels
God's Man	5 reels
The Wolf Girl (Beatrice Allen)	2 reels
Turned Up (Nat Goodwin)	5 reels

Bluebird Photoplays

June 3.	Midnight Madness (Ruper Julian, Ruth Clifford	5
June 10.	Nobody's Bride (Title to be changed) (Ella Hall, Priscilla Dean)	5
June 10.	Woman Against Woman (Ella Hall, Priscilla Dean)	5
June 17.	The Eagle (Monroe Salisbury	5
June 24.	After the War (Grace Cunard)	5
July 1.	The Empty Cab (Eileen Percy, Franklyn Farnum)	5

Universal Productions

June 3.	The Model's Confession (Mary MacLaren) (Special Attraction)	6
June 10.	No release	
June 17.	Smashing Through (Herbert Rawlinson) Special Attraction	5
June 24.	No release.	
July 1.	Hell Bent (Harry Carey) (Special Attraction)	6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

May 20.	The Mating of Marcella (Dorothy Dalton)
May 27.	Prunella (Marguerite Clark)
May 27.	His Own Home Town (Charles Ray)
May 27.	Believe Me, Xantippe (Wallace Reid)
June 2.	Missing (Blackton's)
June 2.	Love's Conquest (Lina Cavalieri)
June 9.	Viviette (Vivian Martin)
June 9.	Her Final Reckoning (Pauline Frederick)
June 16.	The Bravest Way (Sessue Hayakawa
June 23.	The Firefly of France (Wallace Reid)
June 23.	A Desert Wooing (Enid Bennett)

ARTCRAFT PICTURES

May 13.	M'liss (Mary Pickford)
May 20.	Old Wives for New, by Cecil B. De Mille
May 20.	Selfish Yates (William S. Hart)
June 2.	A Doll's House (Elsie Ferguson)
June 16.	Say Young Fellow (Douglas Fairbanks)
June 16.	Hit-the-Trail-Holliday (George M. Cohan)
June 23.	How Could You Jean? (Mary Pickford)

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambassador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid ....Markey).
"Passing of the Third Floor Back" (Sir Pohnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova).
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).

Fox Film Corporation

SPECIAL FEATURES

June 2.	Blue-Eyed Mary (June Caprice)
June 9.	Ace High (Tom Mix)
June 16.	We Should Worry (Jane and Katherine Lee)
June 23.	The Scarlet Road (Gladys Brockwell
June 30.	The Kid Is Clever (George Walsh)

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7
May 5.	True Blue (Wm. Farnum)	6
June 9.	Under the Yoke (Theda Bara	
June 16.	Riders of the Purple Sage (William Farnum)	

Goldwyn Pictures Corp.

Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6
May 19.	The Fair Pretender (Madge Kennedy)	6
June 2.	All Woman (Mae Marsh)	6
June 16.	The Venus Model (Mabel Normand)	6
June 30.	The Service Star (Madge Kennedy)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	Rose o' Paradise (Bessie Barriscale)	—
May 27.	Shackled (Louise Glaum)	—

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Corespondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

May 6.	The Trail to Yesterday (Bert Lytell), Metro	5
May 13.	Cyclone Higgins, D.D. (Bushman & Bayne), Metro	5
May 20.	The Winning of Beatrice (May Allison), Metro	5
May 27.	Lend Me Your Name (Harold Lockwood), Metro-Yorke	5
May 27.	Pay Day (Mr. and Mrs. Sidney Drew) Metro	
June 3.	The Only Road (Viola Dana) Metro	5
June 10.	Social Quicksand (Francis X. Bushman and Beverly Bayne) Metro	5
June 17.	The House of Gold (Emmy Wehlen) Metro	5
June 24.	A Man's World (Emily Stevens) Metro	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5
Toys of Fate (Nazimova), Screen Classics, Inc.	7
To Hell With the Kaiser	—

Mutual Film Corporation

May 6.		—
May 13.	No release	—
May 20.	No release	—
May 27.	Social Briars (Mary Miles Minter), American	5
June 3.	No release.	—
June 10.	A Square Deal (Margarita Fisher)	5
June 17.	No release.	

Pathe Exchange, Inc.

May 12.	The Dagger Woman (Ivan Mozukin, Olga Zovska), Russian Art.	5
May 19.	The Mysterious Client (Irene Castle, Milton Sills, Warren Oland)	5
May 26.	A Daughter of the West (Baby Marie Osborne, Frank Whitson, Marion Warner, J. Morris Foster, Wm. Quinn), Diando	5
June 2.	The Yellow Ticket (Fannie Ward, Milton Sills, Leon Bary, Helen Chadwick, Warren Oland)	5
June 9.	For Sale (Gladys Hulette, Creighton Hale)	5
June 16.	Kidder & Ko (Bryant Washburn, Gertrude Selby)	5

Select Pictures

Mar. —.	By Right of Purchase (Norma Talmadge)	6
Mar. —.	The Shuttle (Constance Talmadge).	5
Mar. —.	The House of Glass (Clara Kimball Young)	5
Mar. —.	The Knife (Alice Brady)	5
Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady)	5
May —	The Lesson (Constance Talmadge)	5
May —	De Luxe Annie (Norma Talmadge)	6
May —	The Ordeal of Rosetta (Alice Brady)	5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5
The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

May 19.	The Honor of Taro San (Jack Livingston)	5
May 19.	Old Hartwell's Cub (Wm. Desmond)	5
May 26.	Old Loves for New (Margery Wilson, Lee Hill)	5
May 26.	High Stakes (J. Barney Sherry)	5
June 2.	The Man Who Woke Up (Pauline Starke, Wm. V. Mong)	5
June 2.	A Red Haired Cupid (Roy Stewart)	5
June 9.	Madam Sphinx (Alma Rubens)	5
June 9.	The Last Rebel (Belle Bennett)	5
June 16.	His Enemy, the Law (Jack Richardson)	5
June 16.	Station Content (Gloria Swanson, Lee Hill)	5
June 23.	You Can't Believe Everything (Gloria Swanson)	5
June 23.	Closing In (William Desmond)	5
June 30.	The Painted Lily (Alma Rubens)	5
June 30.	The Fly God (Roy Stewart)	5

Vitagraph V-L-S-E.

May 6.	The Little Runaway (Gladys Leslie, Edward Earle)	5
May 13.	The Triumph of the Weak (Alice Joyce, Walker McGrail)	5
May 20.	The Golden Goal (Harry Morey, Florence Deshon)	5
May 27.	Baree, the Son of Kazan (Nell Shipman, Alfred Whitman)	5
June 3.	A Game with Fate (Marry Morey, Betty Blythe)	5
June 10.	Find the Woman (Alice Joyce)	5
June 17.	The Soap Girl (Gladys Leslie)	5
June 24.	The Girl in the House (Earle Williams, Grace Darmond)	5

World Pictures

May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6
May 13.	Journey's End (Ethel Clayton)	5
May 20.	Vengeance (Montague Love, Barbara Castleton)	6
May 27.	The Oldest Law (June Elvidge)	5
June 3.	The Interloper (Kitty Gordon, Irving Cummings)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
Million Dollar Mystery (Revised Edition).

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)	6 reels
The Devil's Playground (Vera Michelena)	7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly

Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs	4 reels
Liberty Hall	4 reels
The Black Spot	4 reels
Victoria Cross	4 reels
His Vindication	5 reels
I Believe	7 reels
The Hypocrites	6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Eagle's Eye (Serial) (Marguerite Snow and King Baggot).
The Cast-Off (Bessie Barriscale).

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness	6 reels
Conquest of Canaan	5 reels
God's Man	9 reels
My Own United States (through Metro).	

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)	6 parts
The Warrior (Maciste) (McClure)	7 parts
The Liar (Jane Gail, Stanley Walpole)	6 parts

Jesse J. Goldburg

"OUTING-CHESTER PICTURES"

(To be issued one a week)

Apr. 22. Kaieteur, the Perfect Cataract.
Apr. 29. An Ex-Cannibal Carnival.
May 6. A Mountaineering Memory.
May 13. A Coorial on the Orinoco.
May 20. Pines Up and Palms Down.
May 27. A Jungle Joy Ride.
June 3. Zuni Kicking Race.
June 10. Two Dutch Islets of the West.
June 17. Pin Feather Pickaninnies.
June 24. A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.

May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."
"Sporting Lite."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart

The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge

Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)	7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)	7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)	6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)	7 reels
Human Clay (Mollie King)	5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)	6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)	2 parts
Mar. —. His Golden Romance (Twede Dan)	2 parts
April —. All "Fur" Her (Twede Dan)	2 parts
May —. The Wrong Flat (Twede Dan)	2 parts

Renowned Pictures Corporation

The Public Defender	6 reels
Naked Hands	5 reels
Mother Love and the Law	7 reels
In Treason's Grasp	5 reels
Should She Obey?	7 reels

Frank J. Seng

Parentage	7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain"	6 reels
William S. Hart in "The Bandit and the Preacher"	5 reels
William S. Hart in "The Hell Hound of Alaska"	5 reels
Also Series of two-reel W. H. Hart productions.	
Satan's Pawn (Bessie Barriscale).	

Western Import Co.

Mickey (Mabel Normand).

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May —	Fabulous Fortune Fumblers	2 reels
June —	Fred's Fictitious Foundling	2 reels
July —	Freda's Fighting Father	2 reels
Aug. —	Fatty's Fast Flivver	2 reels
Sept. —	Fatty's Frivolous Fiancee	2 reels

Educational Film Corp. of Amer.

SCENICS

Apr. 3.	The Making of Russian Caviar.	850 ft.
Apr. 10.	White Water and Windy Willie —Where the Clouds Come From	1,000 ft.
Apr. 17.	Our Egypt of the Southwest	1000 ft.
Apr. 24.	The Cruise of the Quickern'ell	1000 ft.
May 1.	Tidbits of Travel	1000 ft.
May 8.	What the Ice Age Left	1000 t.
May 15.	The Silent Wonderlands of the West, No. 1	1000 ft.
May 22.	Following the Course of the Cayuse	1000 ft.
May 29.	The Silent Wonderlands of the West. No. 2	1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22.	Wild Goats and Sheep	500 ft.
May 6.	Wild Babies	500 ft.
May 20.	The Friendly Bee	500 ft.
Apr. 8.	Night Animals	500 ft.
	—Wild Goats and Sheep	
	—Wild Babies	
Apr. 15.	Milan Cathedral; Logging in Italy.	

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left........

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.............
Our Egypt of the Southwest....

CARTOONS

May 6.	Der Two Twins (Katzenjammer Kids)	500 ft.
May 13.	His Last Will (Katzenjammer Kids)	500 ft.
May 20.	Der Black Mitt (Katzenjammer Kids)	500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

June 3. War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.
June 24. Animal Studies by William L. Finley, Oregon Fish and Game Commissioner; Science and Invention; War Garden Hints, No. 2; Animated Technical Cartoon—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

May 6. The Philippino National Guard.
May 13. The Klondike Today.
May 20. Oblin: The Switzerland of British Columbia.
May 27. On the Beach at Waikiki.
June 3. The Melting Pot of the Pacific.
June 10. Today in Samoa.
June 17. Yesterdays in Samoa.
June 14. The Tonga Isles.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
Apr. 8. Friend Husband.
Apr. 22. Saucy Madeline.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3.	Her Husband's Wife	2 C
Mar. 17.	A Selfmade Lady	2 C
Apr. 7.	A Waiter's Wasted Life	2 C
May 5.	A Neighbor's Keyhole	2 C
June 2.	Wild Women and Tame Lions	2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5.	A Fisherless Cartoon	½ reel
May 12.	Occultism	½ reel
May 19.	Superintendents	½ reel
May 26.	Tonsorial Artists	½ reel
June 2.	The Tale of a Pig	½ reel
June 9.	Hospital Orderlies	½ reel
June 16.	Life Savers	

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton)	2 D
The Enchanted Profile (Agnes Ayres, Evart Overton)	2 D
The Girl and the Graft (Agnes Ayres, Edward Earle)	2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle)	2 D

(WOLFVILLE TALES)

The Clients of Aaron Green	2 D
Cynthiana	2 D
Tucson Jennie's Heart	2 D
The Coming of Faro Nell	2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry	2 D
Mountain Law	2 D
The Raiders of Sunset Gap	2 D
O'Garry Rides Alone	2 D
The Man from Nowhere	2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

ur Little Nell	1 C
heck Your Hat, Sir	1 C
Wild Algy of Piccadilly	1 C
All Stuck Up	1 C
The Lie That Failed	1 C
The Jazbo Sheriff	1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising	1 Sc.
Agricultural Opportunities in Western Canada	1 Sc.
Water Powers of Eastern Canada	1 Sc.
A Romance of Rails and Power	1 Sc.
Grand Canyon of Arizona and Canyon de Chelley	1 Sc.

CHAPLIN COMEDIES

By the Sea	1 C
In the Park	1 C
Work	2 C
A Woman	2 C
The Tramp	2 C
His New Job	2 C
A Night Off	2 C

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"

SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes	1 D

JAXON COMEDIES

The Unofficial Maneuver	1 C
What Occurred on the Beach	1 C
An All-Fools' Day Affair	1 C
Beating Him to It	1 C
Forced Into Matrimony	1 C

JUDGE BROWN STORIES

Love of Bob	2 C-D
Dog vs. Dog	2 C-D
A Boy Built City	2 C-D
The Three Fives	2 C-D
Kid Politics	2 C-D
A Boy Built City	2 C-D
The Case of Bennie	2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia)	6 D
The Marvelous Maciste	6 D
Monster of Fate	

VICTOR FILM MANUFACTURING CO.

The Triumph of Venus (Betty Lee) ....

DUPLEX FILMS, INC.

Shame (Zena Keefe)	7 D

RANCHO SERIES

In the Shadow of the Rockies	2 D
Where the Sun Sets Red	2 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine	1 Educ.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday	2 C
Too Much Elephant	1 C
Wedding Bells and Lunatics	1 C
His College Proxy	1 C

CLOVER COMEDIES

From Caterpillar to Butterfly	1 C
A Widow's Camouflage	1 C
Love's Lucky Day	1 C
O, the Women	1 C

EBONY COMEDIES

Busted Romance	1 C
Spooks	1 C
The Bully	1 C
The Janitor	
Mercy, the Mummy Mumbled	1 C
The Reckless Rover	1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen)	1 C
His Fatal Fate (Dana Allen)	1 C
Her Ambitious Ambition	1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki	5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event)	2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational)	1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus	5 D

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

May 6.	Bill's Baby	2 reels
May 20.	Bill's Predicament	2 reels
June 3.	Birds of a Feather	2 reels
June 17.	Matching Billy	2 reels

King Bee Comedies

Apr. 1.	The Scholar	2 reels
Apr. 15.	The Messenger	2 reels
May 15.	The Handy Man	2 reels
June 1.	Bright and Early	2 reels
June 15.	Straight and Narrow	2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13.	The Man Eater	Edison
Mar. 27.	The Stenog	Edison
Apr. 10.	The Art Bug	Edison
Apr. 24.	A Good Sport	Edison

ESSANAY

Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18.	Special Today	1 C
Mar. 25.	When a Man's Married	1 C
Apr. 1.	Gas Logic	1 C
Apr. 8.	A Youthful Affair	1 C

(Continued on next page)

(Continued from page 3603)

Mutual Film Corporation

STRAND (BILLIE RHODES)

May 7. Over the Garden Wall............1 C
May 14. Her Terrible Time................1 C
May 21. My Lady Nicotine................1 C
May 28. Her Rustic Romeo................1 C
June 4. What the Wind Did.............1 C
June 11. By Foul Means...................1 C
June 18. Beware of Blonds.................1 C

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer....................2 C

Pathe Exchange, Inc.

Sunday, June 2, 1918

The City Slicker (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin..........1 C
Britain's Bulwarks, No. 4, " How England Treats Her Prisoners (Official Government Pictures), War ....1 reel

Wednesday, June 5, 1918

Hearst-Pathe News, No. 46..............1 top

Saturday, June 8, 1918

Hearst-Pathe News, No. 47..............1 top

Sunday, June 9, 1918

Sick 'Em Towser (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin..........1 C
Britain's Bulwarks, No. 5, " With the Drifters and Mine Swepers in the Danger Zone " (Official Gov't Pictures), War..1 reel
Yosemite in Winter (Ralph Earle)........1 Sc.

Wednesday, June 12, 1918

Hearst-Pathe News, No. 48...............1 top

Saturday, June 15, 1918

Hearst-Pathe News, No. 49...............1 top

Sunday, June 16, 1918

Somewhere in Turkey (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin..........1 C
Britain's Bulwarks, No. 6, " Destroyers' Raid on Zeebrugge " (German submarine base) (Official Govt. Pictures), War..1 reel
St. Thomas (Post Film Co.), Educ........1 reel

Wednesday, June 19, 1918

Hearst-Pathe News, No. 50...............1 top

Saturday, June 22, 1918

Hearst-Pathe News, No. 51..............1 top

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

May 5. Ninth Episode, Poisoned Darts.
May 12. Tenth Episode, Double Crossed.
May 19. Eleventh Episode Episode, Haunts of Evil.
May 26. Twelfth Episode, Flashes in the Dark.
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat...............1 C
Mar. 3. His Hidden Shame................1 C
Mar. 10. Wives and Worries................1 C
Mar. 10. She Didn't Do It..................1 C

KEYSTONE RELEASES

May 5. I Love Charles Albert (Ed. Brady, Ann Kroman)...................2 C
May 12. Mr. Miller's Muddles Through (Ed. Brady, Myrtle Restell) ....2 C
May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) ....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson)...........2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) ....2 C
June 9. Flapjackks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie)..........2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell)...............2 C

Universal Film Company

Monday, June 10, 1918

NESTOR—Butter Again (Gale Henry, Wm. Franey) ....1 C
L-KO—A Blind Pig (Eva Novak, Eddie Barry) ....2 C
L-KO—Merry Mermaids (Rube Miller, L-Ko Beauties) ....2 C

Monday, June 17, 1918

NESTOR—Passing the Bomb (Eileen Sedgwick) ....1 C

Wednesday, June 19, 1918

L-KO—Romance and Dynamite (Eddie Barry, Rube Miller, and L-Ko Beauties) ....2 C
NESTOR—The Borrowed Baby (Wm. Farney, Gale Henry) ....1 C
CENTURY COMEDY—In Dutch (Alice Howell) ....2 C

Monday, July 1, 1918

NESTOR—The Butler's Blunder (Eileen Sedgwick) ....1 C

Wednesday, July 3, 1918

L-KO—(Title not decided) ....2 C

WESTERN AND RAILROAD DRAMAS

June 15. Play Straight or Fight (Helen Gibson) ....2 D
June 22. Quick Triggers (Neal Hart) ......2 D
June 29. The Midnight Flyer (Helen Gibson) 2 D
July 6. Naked Fists (Neal Hart)..........2 D

UNIVERSAL ANIMATED WEEKLY

June 12. Number 28.
June 19. Number 29.
June 26. Number 30.
July 3. Number 31.

UNIVERSAL SCREEN MAGAZINE

June 1. Issue Number 73.
June 8. Issue Number 74.
June 15. Issue Number 75.
June 22. Issue Number 76.
June 29. Issue Number 77.
July 6. Issue Number 78.

UNIVERSAL CURRENT EVENTS

June 1. Issue Number 55.
June 8. Issue Number 56.
June 15. Issue Number 57.
June 22. Issue Number 58.
June 29. Issue Number 59.
July 6. Issue Number 60.

LYONS-MORAN STAR COMEDIES

June 3. There Goes the Bride............1 reel
June 10. Stepping Some ....1 reel
June 17. The Knockout ....1 reel
June 24. Berth Control 1 reel
July 1. Bad News ....1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

June 3. Tenth Episode (The Escape Through the Flames.
June 10. Eleventh Episode, Caught in the Coils.
June 17. Twelfth Episode, The Spies' Cave.
June 24. Thirteenth Episode (Title not decided).
July 1. Fourteenth Episode (Title not decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1........2 reels
Apr. 22. On the Trail, No. 2.............2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4...............2 reels
May 13. Treachery at Sea, No. 5.........2 reels

Vitagraph

BIG V COMEDIES

May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.
June 3. Sneakers and Snoozers.
June 10. Skids and Scalawags.
June 17. Lame Brains and Lunatics.
June 24. Boodle and Bandits.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

June 3. The Fire Trap (Ninth Episode).
June 10. Out of the Dungeon (Tenth Episode)...
June 17. In the Desert's Grip (Eleventh Episode).
June 24. Hurled to Destruction (Twelfth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

June 3. Romantic Reggie ....1 C
June 10. A Case of Eugenics ....1 C
June 17. When Two Play a Game.........1 C
June 24. When Greek Meets Greek.........1 C

EXHIBITORS' PERSONALS

MAINE

J. W. Greeley has resigned from the management of the Augusta Opera House to become manager of the new Casino about to be erected at Willard Beach, and which will be known as the Willard Casino.

MINNESOTA

It is reported in Minneapolis film circles that Ruben & Finkelstein have purchased the Strand theatre, the last remaining large independent theatre downtown. It is known that Ruben & Finkelstein have been dickering for the theatre for some time and news of the purchase was not a great surprise. Charles F. Branham, manager of the Strand under the Saxe ownership, will continue as its executive and Henry Santrey, who has been singing there about three months, will remain until the expiration of his contract. The purchase of the Strand gives Ruben & Finkelstein an enviable position among the country's theatre circuit owners, and makes Minneapolis' downtown theatrical motion picture business a practically solid R. & F. proposition. Besides the Strand, Ruben & Finkelstein control the New Garrick, seating 2,400; New Lyric, seating about 2,000; New Palace, seating 2,200; New Grand, seating 1,600; New Aster, seating 1,000; New Unique, seating 800 and the Calhoun, a neighborhood house of about 1,000 seats. The Strand seats about 1,300.

NEBRASKA

W. L. Corelius has succeeded W. P. McCall as manager of the Auditorium theatre at Geneva.

NEW JERSEY

W. E. Tracey and Raymond Vanderhoef of Englishtown are now managing the motion picture theatre there in lieu of Herbert Laird, resigned.

The Casino of Bradley Beach has been leased by Rockafeller, Hughson and Falkner, and will be added to their chain of theatres in this vicinity.

The Park theatre of East Rutherford has experienced a change in managers, and a thorough renovation of the house will be commenced immediately.

OHIO

George Ryder, well known in Cleveland motion picture circles, has resigned the management of the Cedar to assume the management of the Gordon Square theatre, a big vaudeville and motion picture theatre on the West Side. He succeeds Harry Du Rocher.

G. O. Dupius, of Lima, who owns the Royal, the Strand and the Dreamland theatres, all in Lima, has taken a lease on the Orpheum, Lima's leading vaudeville house, for the summer, and will show pictures there. He recently opened it under the new policy with " The Kaiser."

Sam Barch and Henry Greenberger of Cleveland have added a second motion picture theatre to their present interests. Last week they bought the Centre theatre, located on West Twenty-fifth street, at the corner of Archwood. This is a thoroughly modern and up-to-date house of about 400 seats. It was formerly conducted under the management of Carl Novak, who is now devoting all of his time to his other house, the Peerless. Barch and Greenberger also own the Market Square theatre.

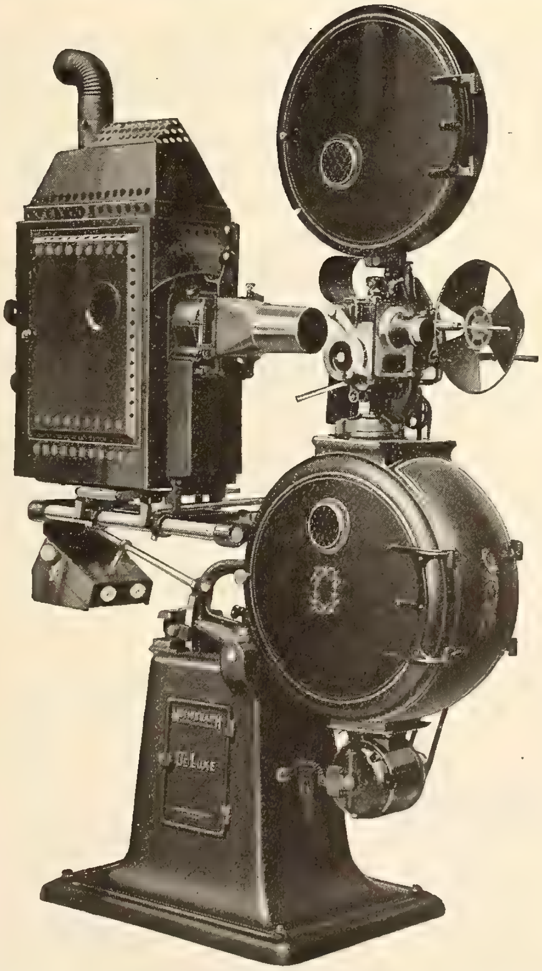
TENNESSEE

C. H. Townsend has assumed the management of the Palace theatre, Jellico, in place of R. R. Brummett who, after two years in the industry here, has joined the colors.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

Motiograph de Luxe



Noted for

**Its Simplicity—
Ease of Operation—
and Perfect Projection**

Lamphouse well ventilated.
DOOR on both sides.

Condenser mount so arranged Condenser breakage is reduced to minimum.

Speed Control lever and starting switch in handy place.

Magazines large and roomy.

If you haven't inspected the Motiograph De Luxe DO SO! You will easily see its many points of superiority.

Write for literature

Enterprise Optical Mfg. Co.

564-572 West Randolph Street
Chicago, Illinois

WESTERN OFFICE:
833 Market Street, San Francisco, Cal.

National War Savings Day June 28th

That's the day we sign up.

That's the day we tell Uncle Sam just how hard we want to win this war. That's the day our government has officially set for us to purchase War Savings Stamps.

On June 28th every man, woman and child in the United States will be called upon to pledge his or her full quota of War Savings Stamp purchases for 1918.

You will be expected to pledge the **full** amount that you can afford—no more—but by the same token, no less.

In every state, county, city, town and village the War Savings Committees are preparing for this big patriotic rally of June 28th. Unless you have already bought War Savings Stamps to the $1,000 limit, get busy with paper and pencil and figure out the **utmost** you can do.

Remember this. You take no chances when you go the limit on War Savings Stamps. They are the best and safest investment in the world. They pay you 4% interest compounded quarterly. They **can't** go below par. You can get back every dollar you put into War Savings Stamps **any time you need it.** You can turn them in at the Post Office **any time** for their full value plus interest.

Uncle Sam is asking hundreds of thousands of men to **give** their lives to their country. He is asking you only to **lend** your money.

What are **you** lending?

National War Savings Committee, Washington.

W.S.S.
WAR SAVINGS STAMPS
ISSUED BY THE
UNITED STATES
GOVERNMENT

This space contributed for the Winning of the War

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett........ ....*Editor*
Alfred S. Cory...........................*Technical Editor*

Anti-Misframe League

The importance of the National Anti-Misframe League is being recognized even outside the motion picture industry. We published last week in the front advertising section of the News a letter from Willys-Overland, Inc., automobile manufacturers, which is worth reprinting here, as the members of the League may not have had it called to their attention or realized its significance.

We have had many complimentary letters from exchanges and others directly connected with the industry but here is a man on the outside who has seen the results of the League activity and realized the vital part which we are playing in betterment of the physical condition of film.

Willys-Overland, Inc.
Automobiles

Toledo, Ohio
May 15, 1918.

National Anti-Misframe League,
729 Seventh Ave.,
New York City, N. Y.

Gentlemen:

We notice on a number of our film containers returned after being on exhibition in different parts of the country a poster to the effect that the operator of the theatre showing the film is a member of your National Anti-Misframe League.

As the writer has charge of the Motion Picture Department of the above company he would appreciate an explanation as to the nature of this League and the methods employed by it. We request this information because we find that film is always returned in good condition by the League members who use this sticker.

Thanking you for any information which you can furnish us, we remain,

Yours very truly,
Willys-Overland, Inc.,
E. R. Voorhees,
Willys Knight Division,
Sales Department.

This League which has been under way for some time has had a gradual growth which is a healthy symptom. The pledge which has been signed by approximately nine hundred operators is being lived up to in a way which we little expected. With the new pledges we receive letters from operators who state that they are anxious to become affiliated with an organization which is striving to better the condition of the film. Members are talking of the work which is being done and are bringing in more members, so that the enthusiasm for the organization is steadily growing and its influence is increasing.

It is not our object to increase in numbers unless the proper spirit impels each applicant to send in his request for membership. Unless every man who has enrolled has done so with the full intention of living up to the pledge we do not want him. Mere members count for nothing; it is workers which are needed.

Today the exchanges throughout the country are suffering for lack of proper film inspectors. They are short handed. It is impossible to find competent people to take the places of those who have been called away to serve our country. For this reason we will find film being sent out from some exchanges in even worse condition than in the past. This is a reality now, not a condition to be anticipated. The question is how can it be met? How can exhibitors be sure that the film which they show to the public and upon which their patronage is built is in even passable condition?

There is only one answer and that is by an ever increasing co-operation on the part of the operators of the country. The old idea that by inspecting film, patching, taking out misframes and otherwise putting it in showable shape, the operator is doing the exchange's work must be forgotten. We must all pitch in and co-operate, forget our petty differences and realize that we are all striving for efficiency under very difficult conditions.

This is being done right now by the members of the National Anti-Misframe League as we have had proven to us many times. We feel sure it will be done by others just as soon as they realize what the industry is up against. This realization can be best brought about by every operator who realizes conditions talking about them and impressing upon the minds of others that they must take action and co-operate, forgetting their old petty differences with the exchange and realizing that the country is up against a condition which co-operation alone can improve.

E. K. Gillett.

Incandescent Lamps for Motion Picture Service

By A. R. Dennington

[*A paper read at the meeting of the Society of Motion Picture Engineers, Rochester, April 9th, 1918.*]

ARRANGEMENT OF LIGHT SOURCE

IN the development of an incandescent lamp for motion picture service, it is essential to concentrate the light source as much as possible, because no condensing system can collect and utilize the rays of light from an extended source. The problem which comes up is, therefore, that of getting as much filament as possible within a given area and arranging this filament in such a way that there will be maximum illumination in the direction in which it can be utilized.

There are in general two methods which suggest themselves for the arrangement of the filament. One method consists in arranging the coils in series and placing the various sections close to each other and practically parallel. This series of coils may be arranged either in planes at right angles to the line of projection, or in a more or less complete arc of a circle. Arranging the coils in the arc of a circle has the advantage of placing each element of the filament equally close to the focal point of the optical system. However, it has the disadvantage that no element of the filament can be placed exactly at the focus and therefore no element is operating at the best possible efficiency for the system. The arrangement of the filament sections in a plane or planes perpendicular to the axis of projection has been found to be more satisfactory than the circular arrangement as it makes possible a more uniform field, or beam, than can otherwise be obtained. There are, however, spaces between the filament sections which are not sources of light, and the result of this is that the screen may have light and dark areas corresponding to the filament areas.

The second method of arranging the filament is to connect the sections in parallel with very small spaces between them. This arrangement permits of a larger amount of filament within the given area, but it has the disadvantage of requiring a high current which is liable to cause heating of the lamp seal as well as the wires and contacts. Any sagging of the coils tends to short-circuit to a greater or lesser extent portions of each section, as the current passes from a turn of one coil to a turn of another coil without passing around the helix, thus reducing the lamp voltage and the candle-power as well. If the coils are spaced far enough apart so that there is no danger of the sections short circuiting by contact with each other, there is little or no advantage of the parallel arrangement of coils over the series arrangement.

In order to obtain some of the advantages of practically an unbroken wall of filament and also retain the advantage of series-connected coil sections, an arrangement of the filament has been developed which places the coil sections in two parallel rows, with the coils in the back section opposite the spaces between coils in the front section. This arrangement of the filament presents a solid wall along the axis of projection. However, as the condenser picks up light from angles up to 40° there are certain portions of the condenser which receive light only from the front rows of coils, the rear coil sections being hidden behind the front row. A condition of this kind necessitates that a somewhat larger amount of energy be supplied to the coil for a given screen illumination. This increase in the power necessary is considered of secondary importance, the primary requisite being to get as much illumination as possible on the screen. The two rows of filament are placed as close together as practicable in order that all sections of the light source may be as near as possible to the focal-point. Lamps of smaller wattage can have the filament arranged in a single row or plane.

The useful area of light-source varies with different condensing systems and different projection lenses. Under a given set of conditions, the useful projected area of filament can be determined by testing back from the screen by means of a lamp. A lighted lamp is placed at each corner of the screen after the objective lens has been carefully focused and the condensers adjusted so as to give the best illumination on the screen. The light source is then removed from behind the condenser and a test-plate (*or screen*) placed in the position of the filament. The lighted area on this test-plate indicates the area which can be used in illuminating the screen. When the test-lamp is placed close to the corners of the screen the lighted area on the test plate shows the cut-off due to the corners of the aperture plate. When the test lamp is moved in from the edge of the screen the spot projected back to the test-plate (*by the test-lamp at the screen*) is circular.

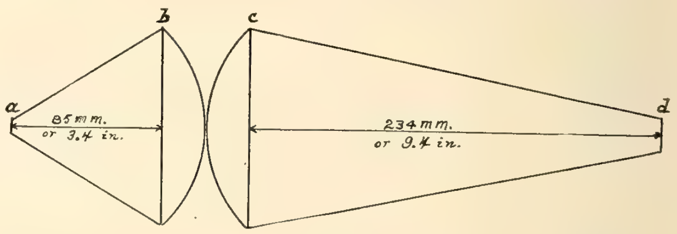


Fig. 1

A number of tests were made on different types of condensers including the usual plano-convex condensers and also the special Corning corrugated lens of the Fresnel type. With a pair of plano-convex condensers having a 5½" focus lens toward the light source and a 7½" focus lens toward the aperture plate, the following results were obtained:

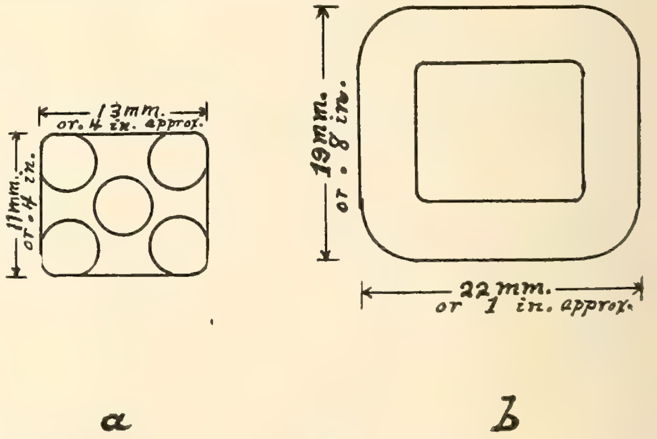


Fig. 2

The light source (*a,* Fig. 1) was placed 85 millimeters, or 3.4 inches, from the face of the 5½" condenser (*b*) and the distance from the face of the other condenser (*c*) to the aperture plate (*d*) was 234 millimeters, or 9.4 inches. The two condensers were placed so that there was about 1 millimeter clearance between the convex surfaces. Under these conditions the area of the light source as measured on a test-plate is 11 by 13 millimeters, or about .4 in square (diagram *a,* Fig. 2). The settings given for the condensers and light-source were determined after a number of trials, and were found to give the best results, both from the standpoint of intensity and uniformity of the screen illumination. The total illumination delivered on the screen from a 1,200 watt lamp operating at an efficiency of .477 spherical or .315 horizontal watts per candle was 745 lumens. In testing back from the screen to determine the area of the light-source, the test-lamp was placed close to the screen. When the lamp was placed close to the objective lens, a different light source area was obtained as shown in diagram *b*, Fig. 2. In this case, the illuminated area on the test-plate consisted of two parts, one part essentially the same size as before but surrounded by an area of lower intensity. This area measured about 22 by 19 millimeters, or about .8 in. square. These tests indicate that the light source would have a useful area of 11 by 13 millimeters, or about .4 in. square. However, it is advisable to make the source somewhat larger than this, hence the dimensions adopted are about 16 millimeters for the horizontal dimension and 13 millimeters for the vertical dimension of the light source, *i. e.*, a source about .6 in. square.

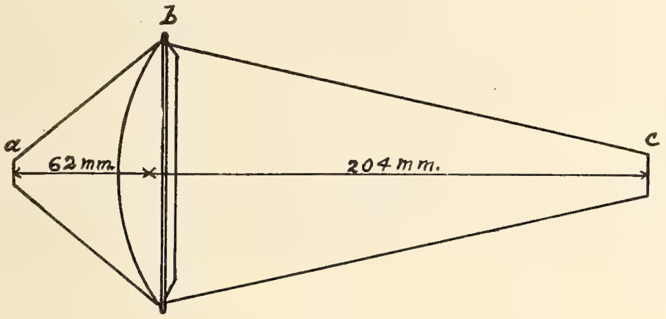


Fig. 3

In order to determine the effect which would be obtained by back-testing through a corrugated condenser having equivalent foci of 2½" and 8", the same method was used as in the preceding test. The lamp was set up so as to give the best possible screen illumination, which condition was obtained when the light source was placed at the 2½" focus and the distance to the aperture plate was practically 8" (Fig. 3). Under these conditions the lamp which had been used in the preceding test was operated at the same efficiency as before and gave a screen illumination of 616 lumens. When the lamp was removed and the light source at the screen was used for back testing, the lighted area on the test-plate was 11 by 9 millimeters, or about .4 in. square (diagram *a*, Fig. 4). When the test lamp was moved up to the end of the objective lens there was still an area of 11 by 9 mm. brightly lighted on the test-plate, but this was surrounded by a circle 20 millimeters, or .8" in diameter (diagram *b*, Fig. 4). It was noted that the circles which were projected back from the test lamp were somewhat larger than with the plano-convex condenser, showing that the corners of the screen were illuminated by a somewhat greater proportion of the light source. The test also indicated that the corrugated condenser did not utilize as much of the filament area as did the plano-convex condenser.

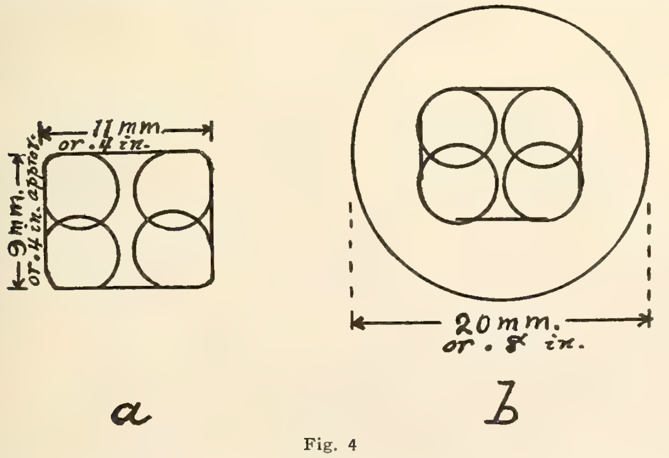


Fig. 4

EFFECT OF MIRROR ON LAMP RATING

In order to determine the effect which a mirror has on the temperature of the lamp filament, when the latter is placed at the center of curvature of the reflecting surface, tests were made on both monoplane and biplane lamps. The lamp ratings given in Table I were taken without a mirror focussed on the lamp filament. Temperatures were measured both with and without the mirror as shown by the values in the last two columns.

TABLE I—Effect of Mirror on Filament Temperature

Lamp	W.	V.	Amps.	H.CP.	H.W. P.C.	S.CP.	S.W. P.C.	Temp. Without Mirror	Temp. With Mirror
Monoplane	806	26	31.	2560	.315	1480	.544	3200° K	3245° K
Biplane	1192	42.3	28.2	3900	.3055	2500	.477	3275° K	3225° K

It will be noted that the effect on the temperature of the filament is essentially the same with both the monoplane and biplane constructions. This is probably due to the fact that in the monoplane construction the coil sections are spaced as closely together as practicable, so that the distance between coils is considerably less than the diameter of the coil. The reflected image of the coil therefore, instead of passing between the coils comes back on the coils to a greater or less extent. In the biplane lamp, the reflected image of the coil comes back partially on some portion of the coil itself, and partially on the spaces between, so that in the two cases, the temperature conditions are very nearly the same, the test table indicating differences of only 5° with the two coil constructions. If the spaces between the coil sections of the monoplane coil were increased the temperature would probably be somewhat less than indicated, but the screen illumination would also deteriorate because it would show the spaces between the coils.

The effect of a properly focused mirror in increasing the illumination on the screen is indicated in Table II.

TABLE II—Effect of Mirror on Screen Illumination

Lamp	Condenser	Mirror	Lumens
Biplane No. 21–10	Corning 2½" x 8"	None	467
" No. 21–10	" 2½" x 8"	M. E. 8"	584 Gain by mirror 24.6%
" No. 21–10	Plano-Convex 5½" & 7½"	None	544
" No. 21–10	" 5½" & 7½"	M. E. 8"	712 Gain by mirror 30.8%
" No. 21–11	Corning 2½" x 8"	None	556
" No. 21–11	" 2½" x 8"	M. E. 8"	681 Gain by mirror 22.5%
" No. 21–11	Plano-Convex 6½" & 7½"	None	575
" No. 21–11	" " 6½" & 7½"	M. E. 8"	686 Gain by mirror 19.35%

Average Gain by Mirror 24.5%

The mirror in each case was a Macbeth-Evans spherical mirror having an 8" diameter and 5⅝" radius of the reflecting surface. The gain due to the use of the mirror in the tests ranges from 30.8% to 19.3% and gives an average gain of 24.5%. All of these tests were made with biplane filament lamps. Two different lamps were used and two different combinations of plano-convex condensers. A further test was made using biplane lamp No. 21—10 in order to determine how much the current supplied to the lamp could be reduced in order to give the same illumination as was originally obtained with this lamp without the mirror. This test showed that changing the current from 28 amperes on a lamp without a mirror, and giving a screen illumination of 544 lumens, to 27 amperes on the same lamp with a mirror, gave a screen illumination of 564 lumens. This change in current in the lamp is equivalent to a change of about .06 in spherical watts per candle. However, there is a gain due to the use of the mirror which is not accounted for by the change in current and the resulting change in temperature of the lamp filament. This gain is due to the light from the reflected image of the filament which tends to give a more uniform light source so that the illumination on the screen is more uniform and of higher intensity than can be obtained from the filament alone.

(*To be continued next week*)

Projection Speed

Mr. E. L. Leach, Swift Current, Sask., Canada, inquires: "The old original time for projecting 1,000 feet of film was prescribed as 15 minutes. This, I suppose, was figured from patrons' judgment as well as from the theatre end.

"Several of the best film producers are, however, sending out advertising matter on which is printed 'use 14 minutes only for projecting 1,000 feet.' What is your opinion in the matter? Fifteen minutes per 1,000 feet means about 60 crank-revolutions per

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

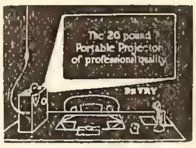
SPEER Alterno Combinations
for A.C. Work
and
SPEER Hold-Ark Combinations
for D.C. Work
Produce Incomparable Results

Write today for descriptive folders. Read the unbiased opinions of operators

Place an order *now* with your Supply House

"The Carbons with a Guarantee"

Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.



The DeVry Stood the Acid Test

The Ford Motor Company writes:

"We would be glad to go on record, and have any prospective customer write us at any time, when we would be glad to advise them of the very satisfactory service that the De Vry Portable M. P. Projectors are giving us.

They are successful, and we have had no trouble with them whatever.
Ford Motor Company,
M. P. Department."

Ford Uses Fifty-One De Vry's

Motor Drive
Size 17"x17"x7" over all.
Weighs but Twenty Pounds
Takes Standard Size Reels and Film

THE DE VRY CORPORATION, 109 North Wells St., Chicago, Ill., U. S. A.

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.
345 West 40th Street New York

minute, and 14 minutes per 1,000 means about 70 crank-revolutions per minute, does it not?"

Comment: Our stand in the matter of projecting speed is, and always has been, that the action in each and every subject exhibited should be interpreted in the most natural and lifelike manner possible, and in carrying this recommendation into practice the operator cannot lay down any definite time in which to project 1,000 feet, because the projecting speed will have to be varied many times in order to properly portray the various scenes contained within that length of film.

It is, however, very easy to determine the rate at which the film passes through the projector if we know the length of the film and the time in which it was projected. By dividing the length of the film (*here assumed to be* 1,000 *feet*) by the time (*in minutes*) in which it was projected, we get the rate of projection in feet per minute, or crank-revolutions per minute (*both meaning the same, as one crank-revolution corresponds to the passage through the projector of one foot of film*).

We, therefore, have for the screen-time 14 minutes per 1,000 feet, 71.4 feet per minute as the rate of projection, and for 15 minutes per 1,000 feet we have 66.66 feet projected per minute, while at the commonly recommended projection rate of 60 feet (*or crank-revolutions*) per minute, it takes 16.66 minutes to project 1,000 feet of film. These few examples will serve to show any operator how he can calculate screen-time when any two of the involved factors are known.

The Cruban Solderless Wire-Terminal

WE have received, for examination, samples of a terminal for the lamp leads of motion picture machines which is known as the Cruban solderless terminal and is being marketed by the Autoscope Products Corporation, of 2 Rector street, New York City.

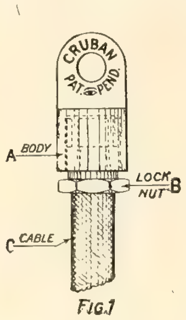


FIG. 1

The Cruban terminal resembles somewhat the well-known Bulldog lug, in that the wire, after being inserted into a metal sleeve, has its strands spread out and then bent down around the rim of the sleeve, after which the sleeve is screwed into the body of the lug, which latter is attached to the lamp arm in the usual manner. By spreading out the strands of the wire in this manner a much greater contact surface is secured than when the strands are all bunched together.

The Cruban terminal differs, however, from previous lugs in that the wire is not inserted loosely into the sleeve, B, Fig. 1, but is securely held therein by screw threads with which the interior of the sleeve is provided. Cruban terminals are at present supplied in one size, which takes No. 4, 6 and 8 asbestos-covered cables, and the price of these terminals is 40 cents each.

Lang of Power Leaves for Extended Trip

ARTHUR LANG, export manager of the Nicholas Power Company, has left New York on an extensive business trip. He will be away for several months. During his absence publicity matters will be handled by G. W. Landon.

OPERATORS NEED IT

MOTION PICTURE NEWS Is as Necessary to the Projecting End of the Business as to the Producing and Exhibiting Fields.

Substantial endorsement of the fact is found in the following letter, received at the NEWS office:

"I am a motion picture operator, and think every good operator should have the NEWS. In fact, it is as absolutely necessary to an operator as it is for a manager."

(Signed) E. Robert,
122 Kent Street,
Hull, Que., Canada.

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Wayne Mickelson	Monessen, Pa.
Albert F. Stoll	San Diego, Cal.
M. J. Callahan	Seaside, Oreg.
John Gulfo	Spartanburg, S. C.
John L. D'Auberteuil	New Orleans, La.
Nicholas Rizzo	Hamilton, Ont., Can.
Walter Jameson	Hopewell, Va.
Ernest G. Kemp	Tampa, Fla.
George E. Sharby	St. Albans, Vt.
Lester MacWatters	Petersburg, Va.
Earl Bothwell	Lebanon, Pa.

Members Previously Recorded	857
Members Recorded This Week	11
Total Membership to Date	868

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's Name ....

Home address ....

Name of theatre where employed..............................

Address of theatre and name of manager......................

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

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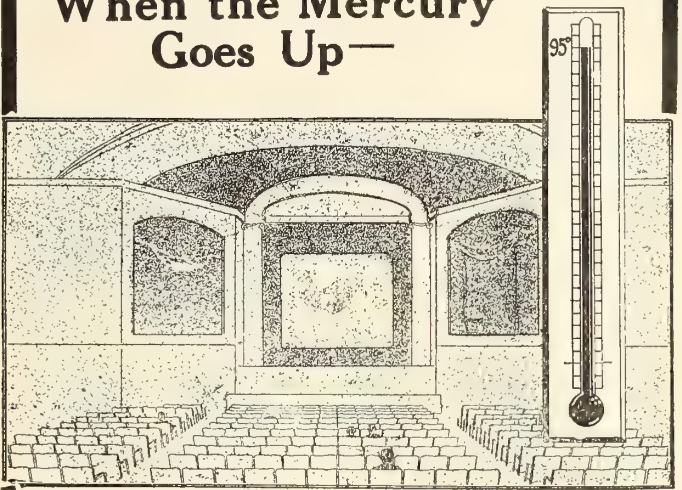

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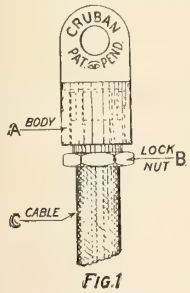
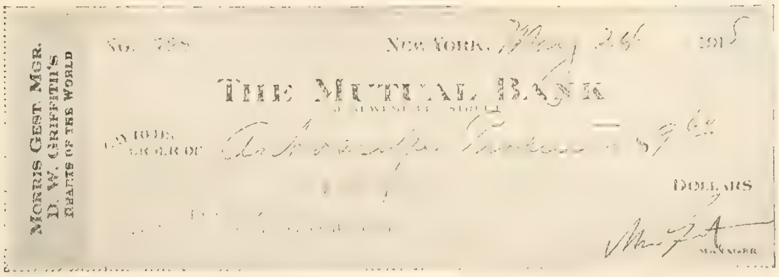


FIG. 1



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No. 72[illegible]

New York, May 24 191[illegible]

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Dollars

Manager

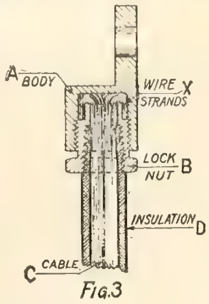

FIG. 3

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Descriptive circular N on request.

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The Camera

The Testing of Optical Glass

[Interesting data compiled by the U. S. Bureau of Standards.]

I. Introduction

THE recently increased activity in this country in the manufacture of optical instruments, and the new conditions affecting the supply of glass, have resulted in numerous inquiries for information in regard to optical glass. This circular has been prepared by the Bureau of Standards for the use of manufacturers and consumers of optical glass and gives descriptions of the tests which should be applied to this material.

The requirements with regard to glass for use in optical instruments are so exacting, and the conditions under which it is produced are such, that sorting and testing demand more attention than for almost any other material. Stated in a general way, the requirements are: (1) the refractive index must be, within small limits, of a specified value, not only for one but for several colors; (2) the glass must be thoroughly homogeneous; (3) it must be extremely clear; (4) it must be free from internal strains and stresses (*must be well annealed.*)

Optical glass is a complex of several constituents which, after being ground and mixed, are melted in large clay pots holding 1000 pounds or more. The mass must be carefully stirred while molten in order that the various constituents may not partially separate, resulting in a non-homogeneous mixture. Moreover, clay is soluble, to a greater or less extent, in the hot glass, and diffuses into it from the walls of the pot. Those parts of the melt which are not affected by the stirring process are worthless for optical purposes and throughout the greater portion of the pot there are irregularities in optical properties which usually render a large part of the gross weight subject to rejection.

Unless the batch materials and the factory processes are carefully standardized, the optical constants will show so much variation from one melt to another that changes will be required in the design of instruments in which the glass is used.

Small amounts of impurities in the raw material are apt to prevent the glass from being sufficiently clear for high grade instruments. Bad effects may be produced by such minute amounts of certain materials that satisfactory control of the purity is difficult.

After a proper quality of glass has been obtained the pot must be cooled properly or it may be ruined by devitrification. Also, the final cooling before the glass is to be worked up into prisms and lenses must be at such a rate that large internal strains are not introduced in the process of solidification.

The above are, in brief outline, the conditions which make careful and complete testing of optical glass a necessity.

II. Index

Light in passing from one medium into another of different density, suffers a change of direction which is called refraction. The amount of this bending is indicated by a constant called the index of refraction.

The index varies with the color, or wave-length, of the light passing through the glass. In all types of glass the index of refraction is less for red than for violet light; this difference in index for different colors is called the dispersion. The indices of a sample of glass are usually given for four standard colors or wave-lengths—the red, green, and violet lines of hydrogen, known as the C, F, and G′ lines, and the sodium yellow line known as the D line is also used for measurement. The mean dispersion is the difference between the indices of refraction for the C and F lines. The relative dispersion, represented by the Greek letter ν, is the ratio

$$\nu = \frac{n_D - 1}{n_F - n_C}$$

where n is the index of refraction for the wave length represented by its particular subscript. The numerical values of the index of refraction and of the dispersion are the essential properties of glass for optical purposes. These quantities vary through a considerable range in different types of glass. The optical designer takes advantage of this variation, by combining glasses of different optical properties to eliminate some of the errors arising from the dispersive effect of the glass on light, and from the form of the surfaces of the lenses. Thus, the variation of index and dispersion with kind of glass assumes the greatest importance with respect to its use in optical instruments. It thus becomes necessary to know accurately the optical constants of the glass to ascertain its usability.

Methods of Measuring Index.—There are several methods of measuring index, depending on the accuracy required. The roughest is that of having a series of liquids of ascending refractive indices, and finding, by immersion, which one the glass most nearly resembles. This method can give results as close as 5 units in the 3rd decimal place.

Index can be obtained by comparing the optical thickness of a slab of glass as measured by a microscope with the real thickness. This method is not more accurate than the preceding. For quick measuring where an accuracy of a couple of units in the fourth decimal place is sufficient, the total reflection method is best. The instruments used are the Abbe refractometer and the Pulfrich refractometer.* Dispersion cannot conveniently be measured by the Abbe instrument, but is easily obtained by the Pulfrich to an accuracy of a couple of units in the fifth decimal place.

The spectrometer method is the primary method of index measurement, and the most accurate. A prism of glass of approximately 60° angle is required. The angle of the prism and the minimum deviations of the various lines caused by the prism are accurately measured on the spectrometer, and the index calculated by the formula

$$n = \frac{\sin \frac{1}{2}(A + D)}{\sin \frac{1}{2} A}$$

where A is the prism angle
D is the minimum deviation
n is the index.

For this work, the prisms must be free from striae and strain, and the faces plane and well polished, and at least 1 cm. square.

The accuracy obtainable depends on the spectrometer used. For an accuracy of one unit in the 5th decimal place, which is generally required by designers, the prism angle and the deviation must be known to within 3″ of arc. The spectrometer should read at least to 6″ of arc.

Glasses vary in index from 1.49 to 1.90, and in ν values from 29 to 66. The variation in index in one pot of glass, from one portion of the pot to another, may be 2 or 3 units in the third decimal place, but by sorting, several portions of different melts can be picked out with the same index to several units in the 4th place or better. The ν values in different melts of the same type of glass are very much closer, a uniformity to 2 or 3 units in the 3rd significant figure being the general case.

The designer, in the case of a high grade lens or instrument, requires the glass to follow specifications to several units in the 5th decimal place in index, and to one unit in the 3rd significant figure in the dispersion. A greater variation is allowable for small instruments of lesser precision.

III. Striae

The most serious defect in optical glass with which manufacturers and consumers have to deal, is the lack of optical homogeneity. This may be present as a gradual variation of the refractive index throughout the melt, or it may be strongly localized along streaks or thin sheets of the glass. The first case is determined by index measurements of samples from different parts of the melt and has been discussed in Section II of this circular. The second case, which is by far the most troublesome, and results in the rejection of great quantities of glass, may be detected through the use of suitable apparatus, by the irregular deviations of light rays introduced by defects in the glass which are called "striae," "veins," "cords" or "waves." These may occur in threads or sheets, or in wide diffuse bands, either straight or curved and sometimes looped and twisted. At present it is out of the question, due to difficulties in the process of manufacture which it is impossible wholly to avoid, to produce a pot of glass entirely free from striae; it is usual to obtain only about 20 per cent of the melt in satisfactory glass. Moreover, the good and the poor glass are often so intermixed that every bit of the central portion of the pot must be carefully inspected and sorted. The outside portions and the bottom can usually be rejected without the loss of any usable glass.

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*See "Refraktometrisches Hilfsbuch" by Roth and Eisenlohr, Leipzig, 1911.

Unless careful attention is given to testing the glass in the raw state for striae, these defects may first become visible in the finished optical system after much work has been spent and perhaps wasted in polishing the lenses and prisms. For certain purposes, such as condensing lenses, cheap short-focus photographic lenses, and low-power binoculars, glass containing a few striae can be used, as their presence will cause no appreciable harm. This is particularly true of striae which lie in thin sheets provided the light passes at right angles to their plane, even though they may be fairly conspicuous when viewed in other directions. Glass for use in prisms should be free from striae, since in prisms light rays are passing in more than one direction. Optical parts of instruments intended for precise measurements must be quite free from striae.

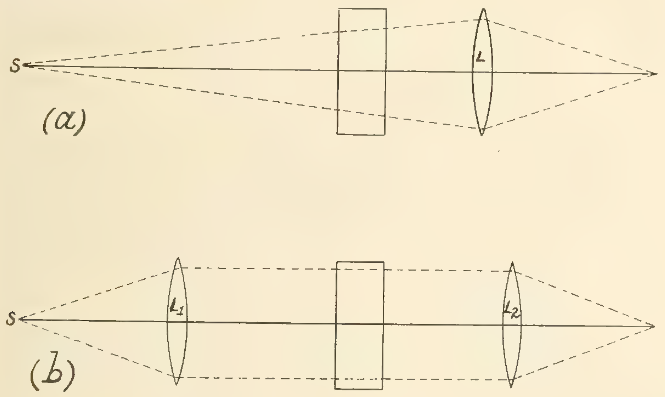

Fig. 1.

It is evident that every piece of optical glass must be carefully inspected to determine the intensity and exact position of the striae, so that, if necessary, they can be sawed out, or the glass broken in such a way as to avoid them. This inspection may be made by various methods, depending on the accuracy desired. The heaviest striae can be seen directly in a block with clear surfaces, even in the irregular pieces as first broken out of the melting pot, but other methods are required to detect less conspicuous striae. The principles generally employed in striae testing are as follows: (See (*a*) Fig. 1.) A beam of light from a small source, S (*pin-hole*), passes through the block of glass and is brought to a focus by a concave mirror or a positive lens L. If the eye is placed at or near the focus the striae will appear either as dark streaks on a bright background or as bright streaks on a dark background, according to the position of the eye. It is an aid to have a keen edge at the focus as in the Foucault test. There are several arrangements which will answer these requirements. The simplest source of light consists of a pin-hole opening placed before a ground glass electric bulb. After passing through the block of glass to be examined, the rays are brought to a focus by a lens, or by a concave mirror which sends them back through the glass to a focus near the source. For some reasons it is desirable to have the rays parallel as they pass through the glass. This may be accomplished by placing the source in the focus of an additional lens which renders the light parallel before reaching the glass, a second lens being then required to bring it to a focus. (See (*b*) Fig. 1.) The effectiveness of the test depends upon the fineness of the pin-hole and upon

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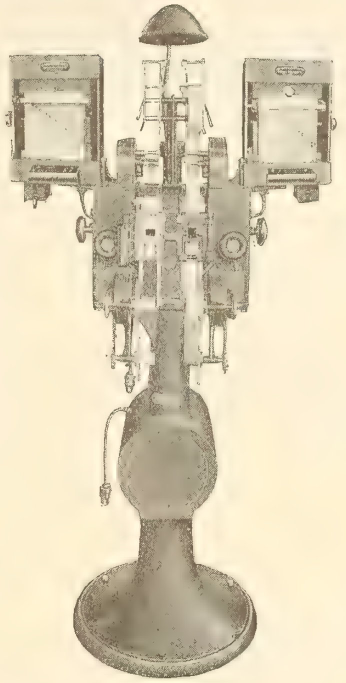

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shutting off as much stray light from other sources as possible. It is better to have achromatic lenses or to use monochromatic light, but neither is essential. For these tests it is necessary to have two opposite surfaces ground and polished plane and parallel; the more perfect the surfaces the more delicate and complete the striae test, since defects of grinding or polishing interfere materially with the inspection of the interior. Poor grinding and polishing will cause a hazy appearance throughout the piece, while scratches appear much like striae of a common type.

Deviations of the surface from flatness may give the glass a wavy appearance similar to that caused by wide diffuse striae. It is possible, however, for an observer to distinguish between defects of the surface and those in the body of the glass. Turning the block during the examination is a great aid in doing this and a little practise will enable the observer to locate the defects very closely. Accordingly, provision should be made for a convenient method of manipulating the block while in test. This is also important for another reason, namely, that striae may be visible at one angle and not at another; in fact this is characteristic of certain types of striae.

Unfortunately, it is expensive to put first-class surfaces on blocks of glass, and it is not practicable for glass factories to test all of their product in this way when much of it will be defective on account of striae. The method in general use is to eliminate as many striae as possible by preliminary examination of the rough pieces before moulding, and then to put a quick polish on the edge of the moulded slabs for tests similar to those described.

Fine grinding and polishing may be avoided by the use of liquids whose refractive index is similar to that of the glass. A rough ground surface can be put upon the slabs cheaply and rapidly by blocking them together in plaster and grinding with crushed steel of about 90 mesh. The slabs are then separated and each ground surface carefully cleaned. If each surface is covered with a film of oil of the same index as the glass, and a thin well-polished piece of glass, such as a lantern slide cover, is pressed over the film, the ground surface disappears and the slab apparently has optically flat well polished surfaces, allowing a good view of the interior. The complete disappearance of surface defects can be accomplished only under certain conditions. Since the dispersion of the oil will not be the same as that of the glass, it will be possible to get an exact match in index for one color only. It is therefore necessary, for the best results, to use monochromatic light. The index of the oil must not differ from that of the glass by more than 5 units in the fifth decimal place. On account of the difference in the dispersion of the oil and the glass, this accuracy can readily be obtained provided a monochromator is available to supply the light of the color needed. A simple form of monochromator will be described in a later paragraph. The surfaces of the slab must be clean and after a thin film of oil is spread over the ground surface and the inner surface of the cover-glass, the cover-glass is to be pushed across the surface of the slab from one edge. This avoids air-bubbles which will be present if the cover-glass is merely laid down on the slab. Various difficulties will be experienced at first in applying this method, but a little practice gives sufficient manual dexterity to overcome them. The slipping of the cover-glass on the surface of the block can be avoided by making the cover-glasses a little longer than the slab and stretching rubber bands over them. They may also be made wider than the slab so that a narrow flange of glass can be glued along each edge of the inner surface. The careful use of the cover-glass method, as outlined, will give surprisingly good results and approximately as much accuracy as if the blocks were finely polished, while the rough-grinding requires scarcely one-tenth as much time. For the liquid, any non-volatile oil of suitable index may be used. A mixture of cinnamon oil (*index* 1.61) and of castor oil (*index* 1.48) has been found satisfactory. Cinnamon oil may be obtained for $2.50 and castor oil for 20c per pound; a pound of mixture will test 2000 blocks of glass. Neither oil is very volatile so that evaporation is not troublesome.

(To be continued)

GET YOUR RELEASE DATES IN EARLY

Music and the Picture

Our Fighting Allies

A Grand Selection Introducing the National Airs of Serbia, Russia, France, Belgium, England, Italy and the United States of America in the Order of Their Entrance Into the War

By M. L. Lake

MUSIC as employed for descriptive purposes stands unequalled in the sweep and power of its emotional appeal and its importance as an expressive factor for illustration of either the simplest or most dramatic problems, has long since been an acknowledged fact. Particularly as the stirring events of the present world-war are brought home to all humanity with pitiless and ever-increasing realism, has music qualified as an absolute necessity in every nation's daily life, more vitally than ever before.

The possibility of illustrating such a colossal war of nations, through means of their patriotic airs, symbolical as it were of their efforts and ideals in behalf of liberty and democracy, of presenting a musical history, so to say, of the entrance of each of the important belligerent powers into the war, offered tempting opportunities, all of which have been successfully realized in the present Grand Selection of *Our Fighting Allies,* a veritable paean of victory for the Allied Nations.

* * *

THE BATTLING NATIONS

The opening movement of the selection (Maestoso) introduces the *War Theme,* which gradually increases in volume and sonority until, with the aid of sweeping chords, it develops into the National Anthem of Serbia, the first country to enter the war, July 28, 1914. This is followed by a repetition of the *War Theme* at full strength and gradually develops with diminished volume into the *Russian Hymn,* first in quartet form, then with full force for the entire ensemble. Russia entered the war August 1, 1914.

The next movement opening with a terrific crash of tympani, followed by trumpets and the whole ensemble, gradually develops into the *Marseillaise* with powerful effect. France entered the war August 3, 1914.

Then follows a tearful *Adagio,* with the pleading, plaintive sounds of a French horn, depicting sorrow, devastation and the miseries of war; suddenly a crash of trumpets dispels this picture of gloom and despair and ushers in the *National Anthem of Belgium.* Belgium entered the war August 4, 1914.

Presently the sound of approaching drums is heard from afar; then faintly the air of the *British Grenadiers* is recognized, played by the wood-wind and drums. England has heard the cry for help and is coming to the rescue. This develops into an overpowering *Maestoso,* in which the flurry of battle is vividly depicted with trumpet calls against *Rule Britannia* in the basses and with a final climax of *God Save the King.* England entered the war August 4, 1914.

Again the sombre "War Theme" is heard and this time it gradually develops into the *Marcia Reale.* Italy entered the war May 23, 1915.

Then follows an elaborate paraphrase of the above-described material in which the National Anthem of Belgium is used as the predominating melody, played in a sustained, plaintive manner, and simultaneously interwoven (one against the other) with suitable parts of *God Save the King, Marcia Reale, Marseillaise* and the *Russian Hymn* for the wood-wind. This entire material gradually develops into a realistic battle scene, and finally culminates in a tremendous climax.

After a short pause the drums roll—starting almost inaudibly and increasing to a resounding fortissimo, then diminishing to pianissimo again and dying away. Another short pause and then comes the final climax, mighty, over-powering and all-encircling in its grandeur, the patriotic and exalted symbol of liberty and freedom, *The Star Spangled Banner of the United States.* The United States entered the war April 6, 1917.

* * *

While conceived as one continuous selection, each and every one of the National Airs included therein can be effectively rendered separately. This applies in particular to the *Star Spangled Banner,* which has been printed in the exact form authorized, and which in this way will not interfere with the prescribed ruling for public performance.

Musical Review of Latest Publications

1—The following hits from "Oh, Look," the famous musical comedy success by Carroll and McCarthy are now published and obtainable from McCarthy and Fisher, Inc., 148 W. 45th St., New York City:

1—"I'm Always Chasing Rainbows," Fox Trot.
2—"Typical, Topical Tunes," Fox Trot.
3—"A Kiss for Cinderella," Fox Trot.

2—"My Belgian Rose," a beautiful and tuneful waltz published by Leo Feist.

3—"Carry Me Back to Old Virginny," waltz. This old melody has been offered as a song; its great success had led the publishers as also publishing it as a waltz. (Oliver Ditson edition.)

4—"Among the Roses," Reverie, by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fisher edition.)

5—The following extracts from "Sinbad," the Winter Garden's latest extravaganza, are now ready for orchestra and published by G. Schirmer.

1—Fox Trot, introducing the "Rag Lad of Bagdad."
2—Fox Trot, introducing Badalumbo and a Thousand and One Arabian Nights.
3—One Step, introducing "I Hail from Cairo and Our Ancestors."
4—Selection.

6—"Liberty Bell, It's Time to Ring Again," by Halsey K. Mohr, the biggest song hit of the season. (Shapiro-Bernstein edition.)

7—John Philip Sousa's latest patriotic march. ("Solid Men to the Front" is published by G. Schirmer.)

8—"At Twilight." Theme and romance by Ernest S. Golden. A delightful concert number with a theme accompanied by chimes. This number is indispensable when playing to pictures. (J. W. Stern edition.)

9—Furioso for storm scenes, by Sol P. Levy. A furioso lasting for 5½ minutes without repeats. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

10—"Spirit of America," by J. S. Zamecnik. A new patriotic patrol written in true patrol style. Played with great success by Sousa's Band and other leading organizations. Be sure and get this one. (Sam Fox edition.)

11—"Dear Kiss," waltz, by Ager, a very melodious and popular waltz and a most valuable addition to the library of any musician. (Leo Feist edition.)

12—"Moonlight Blues," by Homer Deane—a weird and fascinating melody. (McKinley Music Co.)

13—"Oriental Nights," a beautiful, dreamy and melodious waltz. (J. W. Stern edition.)

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¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents to cover the cost of postage and typeing.

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Blue Blood
The Beloved Traitor
Brown of Harvard
The Belgian
By Right of Possession
Cheating the Public
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
The Grain of Dust
The Great White Trail
The Garden of Allah
Honor's Cross
The Heart of the Sunset
The House of Glass
The Heart of a Lion
Her Fighting Chance
In Again Out Again
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
Men
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Follies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
Social Ambition
Stella Maris
The Splendid Sinner
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"PAYING HIS DEBT"

(Triangle Production)
Reviewed on page 2862

Theme: "Love Theme" by Abbott Lee

1—"Violetta" (Characteristic Concert Piece), by Tobani (1 minute and 50 seconds), until—S: Interior of barroom.

2—Continue to action (1 minute and 25 seconds), until—T: "For the moment Nan believed, etc."

3—Theme (1 minute and 55 seconds), until—T: "After a brief recuperation."

4—"Canzonetta". (Moderato), by Nicode (3 minutes), until—T: "Meanwhile Rubio thinks of nothing, etc."

5—"Western Moderato," by Bach (1 minute and 40 seconds), until—T: "Kept on his feet."

6—Theme (3 minutes and 50 seconds), until—S: Near brook.

7—Continue (50 seconds), until—T: "And through the night."

8—"Pathetic Andante,' by Paul Vely (2 minutes), until—T: "Months pass and, etc."

9—"Silvery Brook" (Waltz Melodious), by Brooks (3 minutes and 45 seconds), until—T: "On the day I do my work."

10—"Dramatic Tension," by Levy (4 minutes and 35 seconds), until—T: "Several days later."

11—"Western Allegro," by Winkler (2 minutes and 40 seconds), until—T: "Borden carefully recounts, etc."

12—"Dramatic Tension," by Reissiger (3 minutes), until—T: "Nan's ring."

13—Theme (1 minute and 15 seconds), until—T: "With morning came two surprises."

14—Continue to action (2 minutes and 15 seconds), until—T: "Thus Borden began paying his debt."

15—"Hurry No. 4," by Lake (2 minutes and 40 seconds), until—T: "But Nan was wrong."

16—"Erl King" (Dramatic Agitato), by Schubert (4 minutes and 50 seconds), until—T: "That's the man who robbed the stage."

17—"Lion Chase" (Grand Galop), by Koelling (4 minutes and 15 seconds), until—T: "He must hold them somehow."

18—"Dramatic Tension No. 36," by Andino (2 minutes and 35 seconds), until—T: "Some mighty instinct tells Nan."

19—Theme (2 minutes and 40 seconds), until—T: "After a night of silence."

20—"Dramatic Narrative," by P. Pement (4 minutes), until—T: "A girl's clear eyes."

21—Theme (40 seconds), until * * * * * END.

Phantom Riders (Universal-Carey)—"Just fair."

Convict 993 (Pathe)—"Good—lots of action."

Divorce, The (Vitagraph)—"Very good—lots of pep."

Thou Shalt Not Steal (Fox-Pearson)—"Poor business but Pearson popular."

Woman in White (Pathe)—"Fair."

Heart of Ezra Green (Pathe)—"Remarkable production, but English plays not known yet."

In the Balance (Vitagraph)—"Like most Vitagraphs, mostly reliable."

Miss U. S. A. (Fox-Caprice)—"Caprice good and picture took well."

Lash of Power (Bluebird)—"Very good."

Man Trap, The (Bluebird)—"Good. Bluebird wants to put out better advertising matter."

"BRAVE AND BOLD"

(Fox Production)
Reviewed on page 2999

Theme: "Le Secret" (Intermezzo) by Gautier

1—"Love's Return," Novelette by Ellis (2 minutes and 10 seconds), until—T: "At the Fort Penn."

2—"Dramatic Maestro," by Ascher (1 minute and 10 seconds), until—T: "Meantime in New York."

3—Theme (1 minute and 15 seconds), until—T: "At Wilson & Company."

4—Continue to action (3 minutes and 25 seconds), until—T: "Whereas Booth wants, etc."

5—"Electra," Intermezzo Caprice by Levy (1 minute and 20 seconds), until—T: "You heard Booth say, etc."

6—"Douces Promesses," Caprice Elegant by Laurendeau (2 minutes and 40 seconds), until—S: Near railroad station.

7—"Starlight," Intermezzo by De Zuluetta (2 minutes), until—S: Interior of office.

8—"Dramatic Mysterioso" to action (1 minute and 20 seconds), until—T: "In Pittsburgh."

9—Continue ff (1 minute and 35 seconds), until—S: Interior of hotel.

10—"Heavy Mysterioso," by Sol. P. Levy (3 minutes and 50 seconds), until—T: "I'll go see how that bird, etc."

11—Long Fight Hurry with Pursuit (about 6 minutes), until—S: Dancing scene.

12—"Ragged Thoughts," by Von der Mehden (50 seconds), until—S: Interior of police station.

13—Continue pp (1 minute and 20 seconds), until—S: Dancing scene.

14—Continue ff (45 seconds), until—S: Interior of prison.

15—Theme (5 minutes), until—T: "Golly, if that fly, etc."

16—"Raindrops," Intermezzo by Saumell (4 minutes and 50 seconds), until—T: "Don't forget to wake me."

17—"Intermezzo" (Mod. Scherzando), by Bohm (5 minutes and 50 seconds), until—T: "Has my girl, I mean, etc."

18—"Qui Vive," Concert Galop by Ganz (6 minutes and 45 seconds), until—T: "Aw, Can that maiden stuff."

19—Good Hurry to action (3 minutes and 40 seconds), until—T: "Can you tell me how to get, etc."

20—"Cyclone in Darktown," Rag by Barnard (1 minute and 50 seconds), until—S: Close up of big clock.

21—Continue pp (35 seconds), until—T: "Dearest we're nearing, etc."

22—"That Flying Rag," by A. Pryor (4 minutes and 10 seconds), until—S: Booth climbs up hotel wall.

23—Continue ff—watching for ff explosion (25 seconds), until—S: After explosion.

24—Theme (1 minute and 40 seconds), until—T: "Look Daddy's coming."

25—"The End of a Perfect Day," Song ff (35 seconds) until * * * * * END.

"SOCIAL AMBITION"

(Selexart-Goldwyn Production)

Reviewed on page 3002

Theme: "Romance" (4/4 Moderato con expressione) by Mericanto

1—Silence (1 minute and 30 seconds), until—T: "In New York society, etc."

2—"Springtime" (Valse Intermezzo), by Drum (4 minutes), until—T: "A professional caterer to vanity."

3—"Valse Caprice," by Rubinstein (2 minutes and 35 seconds), until—S: Manton at piano.

4—Piano Solo "Trae-Merci," by Schumann (25 seconds), until—S: Manton leaves piano.

5—"Dramatic Recitative," by Levy (3 minutes and 45 seconds), until—T: "Think it over what I said, etc."

6—Continue pp (1 minute and 10 seconds), until—T: "Then the inevitable crash."

7—"Pathetic Andante," by Vely (2 minutes), until—T: "Mrs. Van Tyle has at last accepted."

8—Theme (4 minutes and 50 seconds), until—T: "Seeking the freedom, etc."

9—"Melody" (4/4 Moderato), by Friml (2 minutes and 45 seconds), until—T: "When smiling summer descends."

10—"Intermezzo Allegretto," by Pierre (4 minutes and 15 seconds), until—T: "Rose just a girl."

11—"Gondoliera" (Mod.), by Saar (2 minutes and 30 seconds), until—T: "Where they play as hard, etc."

12—"Noisy Bill" (Trombone Rag), by Losey (3 minutes and 45 seconds), until—T: "I made it for you."

13—Continue ppp (20 seconds), until—T: "Some illumination."

14—Piano Solo Rag (Dancing Scene), (1 minute), until—T: "Let me see if I can, etc."

15—Silence (15 seconds), until—S: Manton begins to play. ... ...

16—"Home, Sweet Home," Song (2 minutes), until—S: Manton stops playing.

Note—"As violin solo with piano" acc.

17—Piano Solo Rag, pp (1 minute and 10 seconds), until—S: Dancing waltz.

18—"Old Timers' Waltz," Introducing "Rosy O'Grady," "Sidewalks of New York," etc. (1 minute and 15 seconds), until—T: "Don't you think you have had enough."

Note—"As violin solo with piano" acc.

19—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—S: Interior of Manton's room.

Note—Begin pp, then to action.

20—Silence (20 seconds), until—S: Music of "Home, Sweet Home" appears on screen.

21—"Home, Sweet Home," Song (1 minute and 45 seconds), until—T: "Where night affords no cover."

22—"Sorrow Theme," by Roberts (3 minutes), until—T: "Throughout the weeks, etc."

23—Continue pp (2 minutes and 10 seconds), until—T: "With realization of devotion, etc."

24—Theme (2 minutes and 55 seconds), until—T: "While in the North, etc."

..25—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (2 minutes and 50 seconds), until—T: "The first unpopular strike."

26—"Dramatic Tension" (Heavy), by Ascher (2 minutes), until—T: "The enmity of the camp, etc."

27—"Lanette" (Valse Lente), by Henton (2 minutes), until—T: "Spring and Slucin' time."

28—"Silvery Brook" (Melodious Waltz), by Brooks (3 minutes), until—T: "I've had a wire from N. Y."

29—Theme (2 minutes and 15 seconds), until—T: "With the dark shadow, etc."

30—"Continue pp (40 seconds), until—T: "Again in New York."

31—"Intermezzo" (Moderato), by Huerter (1 minute and 40 seconds), until—T: "After a week of black despair."

32—"Dramatic Narrative," by P. Pement (2 minutes and 50 seconds), until—T: "Evening, with her plans."

33—"The Vampire" (a Dramatic Theme), by Levy (5 minutes and 30 seconds), until—T: "So you are not even worth."

34—"Tragic Theme," by Vely (3 minutes), until—T: "When winter yields to springtime."

35—"Gavotte," by Gossec (4 minutes and 50 seconds), until—T: "Just so, Manton, go in, etc."

36—"Dramatic Tension," by Winkler (2 minutes and 35 seconds), until—T: "Rose!"

37—Theme, ff (2 minutes), until * * * * * END.

"AT THE MERCY OF MEN"

(Select Pictures)

Reviewed on page 2721

Theme: "Tragic Theme" (4/4 Dramatic) by Paul Vely

1—"Valse Lente" (Tempo di Valse Animate) from the Russian Ballet by Luigini (1 minute and 15 seconds), until—T: "At the House of the Countess."

2—Piano solo improvise to action (50 seconds), until—S: Child leaves piano.

Note.—Imitation of child taking piano lesson.

3—"Chanson Russe" (4/4 Allegretto con express Fantasia), by Smith (1 minute and 30 seconds), until—T: "The time, the place but the girls."

(Continued in next column)

(Continued from preceding column)

4—"Valse Russe" (Valse Allegretto), by Tschakoff (2 minutes and 40 seconds), until—T: "You want girls I'll get some."

5—Heavy Mysterioso by Levy (2 minutes and 35 seconds), until—T: "I've got one."

6—"Dramatic Agitato ff," by Hough (4 minutes and 30 seconds), until—S: Girl on floor near table.

7—Theme (4 minutes and 40 seconds), until—T: "Mother, why won't they understand?"

8—"Cavatine" (Dramatic), by Bohn (2 minutes and 45 seconds), until—T: "The following morning."

9—"Melody" (Dramatic), by S. Rachmaninoff (2 minutes and 20 seconds), until—T: "The Czarina with all her faults."

10—"La Vie Pour le Tsar," Overture by Glinka (3 minutes and 35 seconds), until—T: "Command the officers of my guard."

Note—First movement Adagio Dramatic; Second Vivace Dramatic.

11—"Heavy Dramatic Maestoso," by Oehmler (3 minutes and 50 seconds), until—T: "Your majesty though it be death."

12—Theme (2 minutes), until—T: "Within the hour."

13—"Chanson Sans Paroles" (song without words), by Tschaikowsky (1 minute and 35 seconds), until—S: Wedding ceremony.

14—Organ solo improvise to action (2 minutes), until T: "At the Home of Count Nicholas."

15—"Dramatic Tension," by Levy (1 minute and 50 seconds), until—T: "But there is one triumph."

16—Theme (4 minutes and 10 seconds), until—T: "The story of Vera's humiliation."

17—"Dramatic Tension for Riot Scenes," by Ascher (1 minute and 35 seconds), until—T: "Their officers are the worst."

18—"Prelude" (heavy Dramatic), by Rachmaninoff (3 minutes and 20 seconds), until—T: "A day of awakening."

19—"Hurry No. 23," by Lake (2 minutes and 50 seconds), until—T: "To the barracks."

20—"Military Hurry," by Levy (6 minutes), until—T: "If you are doing this, etc."

21—"Erl King" (Dramatic Agitato), by Schubert (3 minutes and 40 seconds), until—S: Interior of room near fire-place.

22—Theme (2 minutes), until * * * * * END.

"TRUE BLUE"

(Fox Standard Production)

Reviewed on page 3008

REEL 1

1—At Screening—Andante, 2/4.
2—"An Instrument of Destiny"—Mysterioso, 4/4.
3—"Where are you going?"—Dramatic Tension.
4—"And when his lordship"—Andante, 4/4.
5—"Pay Day"—Allegretto 2/4.

REEL 2

6—"Don't take it so hard"—Andante, 2/4.
7—"The new schoolmam"—Allegretto Grazioso, 4/4.
8—"When Farnum meets schoolmam"—Andante, 2/4, Theme.
9—"When boys turn back"—Two Step.
10—Supper Time—Caprice, 2/4.
11—"Somerfield Hall"—Andante, 2/4, same as No. 1.
12—"Bob would not acknowledge"—Waltz.
13—Insert in newspaper—Andante, 2/4, same as No. 10.

REEL 3

14—"It's a good thing"—Waltz Lente.
15—"That night, Chicago"—Maestoso.
16—"Insert the son of Mary McKeever"—Andante, 2/4.
17—"At Cafe Scene"—Fox Trot.
18—"Short fight"—Agitato, after fight, same as No. 17.

REEL 4

19—"And while the Earl broods over"—Andante.
20—"Bob returns"—Waltz Lente.
21—"Have you forgotten?"—Andante, 2/4, Theme.
22—"In Cowtown"—Fox Trot or Two Step.
23—Insert of I. O. U.—Agitato.
24—"That tenderfoot"—Andante, 2/4.
25—"When schoolma'am appears"—Theme.
26—"I paid this debt of yours"—Dramatic Tension.
27—"Come on, you tenderfoot"—Two Step.

REEL 5

28—"Insert Earl of Somerfield"—Adagio, 2/4.
29—"Say, Bob, what is that thing?"—Allegretto, 2/4.
30—"Just as Bob is mustering courage"—Dramatic Andante, 3/4.
31—"The awakened conscience"—Andante, same as No. 1.
32—"The red letter day"—Waltz Lento.
33—"I'll be in town today"—Mysterioso, 3/4.

REEL 6

34—"That fellow over there"—Andante, 3/4.
35—"Rustlers over in the pocket"—Allegro Agitato.
36—"They are stolen cattle"—Same as No. 36 ff.
37—"The following morning"—Adagio.
38—"I'm glad, little girl"—Allegretto Grazioso.
39—"Title and Estate"—Adagio Dramatic.
40—"So Bog sends"—Andante Theme.

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Screen Examinations

(Continued from page 3600)

" Viviette "

(Paramount—Five Reels)

Reviewed by Joseph L. Kelley

VIVIAN MARTIN comes into her own in her portrayal of the title role of William J. Locke's excellent story, " Viviette." Miss Martin can do more than the light comedy parts which have fallen to her lot in the majority of screen vehicles furnished her by Paramount, and in this, her late picture, she demonstrates that when her work is divided between smiles and a flash, now and then of real dramatic exposition, she can step up to the plate and knock out a single or a double, and if we remember rightly, she cleans the bases at one time to bat—every time.

All of the credit for the success of this picture is not due Miss Martin, however much one will try to give her credit for the finished work which she does. Eugene Pallette comes in for his share and it lacks only a little of being the lion's share. He is entitled to all the credit usually accorded a co-star. Mr. Pallette gives one of his best performances in " Viviette." He has been given a part that calls for strenuous work in portraying. He hits the mark every time and leaves no room for doubt in the minds of his audiences as to his ability to put over a scene enacted before the camera. We learn that Mr. Pallette is expecting a call to the colors soon. We hope that he does as finished work at the front as he does before the camera. If he does —— help the Kaiser.

" Viviette " represents a photodramatic offering that will be grasped in both hands by a motion picture audience. Every line of the story affords excellent support for dramatization, and excellent support has whipped the author's ideas into perfect contour for dramatic presentation.

The author has pitted against one another brothers, having aroused all the fires of jealousy, by introducing charming little Viviette. It nearly leads to the murder of the one by the other, which in itself may appeal to some, as not the best material for reproduction on the screen. But the author has so cleverly emerged from this situation, and Director Walter Edwards has so ingeniously reproduced the change that none will find in the development of this story the slightest feeling of regret for having witnessed the picture, or heard the story of the two brothers.

From the start events move in logical sequence and there is never a moment that one feels that there has been a tendency on the part of the producer to stall—or in other words—that he had to shoot superfluous action in order that five reels of pictures might be obtained. With a full quota of dramatic material and with a corking good story to reproduce, Director Locke has forged ahead with this production and emerged from the studio with something to his credit that will stand as an example of efficient, capable, entertaining work.

Harrison Ford, as one of the brothers, does good work but his role has none of the high lights, seen in Mr. Pallette's characterization, nor was he given the opportunity that Mr. Pallette was, to demonstrate his ability. Clare Whipple is the leading feminine light in support. She has little to do. Donald Blakemore and Kate Toncray have minor roles. The photography is excellent. " Viviette " represents Miss Martin's best work in some time.

THE STORY AND PLAYERS

Dick (Eugene Pallette) and Austin Ware Harrison are brothers of entirely different natures, impulses and tastes. Dick is impulsive and of the primitive brand. Austin is full of business, more reserved and refined. Viviette (Vivian Martin) is the adopted daughter of Mrs. Ware, the mother. Kathryn Holroyd (Clare Whipple), a young widow, friend of the family, pays them a visit. She is fond of Austin. Austin has a lucrative law practice in London. He arrives home on a visit.

Dick loves Viviette, but she pretends to be indifferent to his proposals. She wants Dick to get out in the world and make a success of life as his brother Austin has done. She asks Austin if he cannot persuade Dick to enter some sort of business. Austin and she plan to have Dick go to Vancouver, to take charge of timber lands, owned by a wealthy friend of Austin. The two keep their intentions a secret. Dick sees them together often and becomes violently jealous. He believes that Viviette loves his brother Austin.

Dick is a lover of hunting, and has in his room many old relics, among them a set of dueling pistols. He shows Kathryn Holroyd his collection, and while they are in the room Viviette and Austin enter. In a spirit of deviltry Viviette suggests that the brothers fight a duel. Dick has previously loaded one of the pistols. The brothers consent to satisfy Viviette. Dick sees a chance to avenge his jealousy, and tells Austin to choose his pistol Dick gets the one that is loaded. They turn back to back, step off the necessary paces, turn, and shoot. No other pistol discharges. Then it is discovered that Austin's pistol is loaded. He suspects his brother of attempting his life. The incident brought both brothers to the realization that the matter was serious. Dick's attitude is changed from that time on. He consents to go to Vancouver and Viviette consents to go along as his wife.

" A Square Deal "

(American-Mutual—Five Reels)

Reviewed by F. G. Spencer

UNDER the mask of higher thought, many samples of lower morals are portrayed in " A Square Deal." Here is a story of a country girl carried away by the high toned phrases of a faddist, and who is led to believe she should spread her wings as does the mighty eagle, and soar over mountain tops. Her parents, a wonderful old couple—give in to her whim to go to the city and study the ologies, isms and theories and carve for herself a career in the world. Here is where Margarita Fisher shines. She becomes involved with a highbrow professor with lowbrow morals. His preachings of a square deal between man and wife make such an impression upon her, that even when she does fall in love with a worthy young lawyer, she insists that their marriage vow be in the nature of a contract, to be declared null and void at any time.

And hereupon hangs the story.

It is an interesting theme and Miss Fisher is to be commended for her conception of the part she portrays. Jack Mower too, as the young husband, acquits himself creditably—in fact the whole cast is well selected and each member gives a good rendition of the part allotted.

The so-called " Bohemianism," and the orgies carried on under its guise, are given full scope, and every feature of the film is convincing in its unfolding.

THE STORY AND PLAYERS

Alice Gilson (Margarita Fisher), the idol of her parents and happy in her home life, joins a highbrow Culture Club, of which Peyton Le Moyne (Val Paul) is the shining light. Although her parents (Louis M. Wells and Nanine Wright) do not approve of her new theories, they allow her to join the Bohemian colony in the big city.

She meets Thurston Bruce (Jack Mower), a young lawyer not of the Culture set, who becomes the rival of Le Moyne for her favor. Le Moyne preaches mental companionship, while Bruce woos her in a direct way. She finally consents to marry Bruce on the basis of a square deal, which insures each of them the liberty of absolute freedom, with the understanding that the marriage is to be dissolved if either finds that love has ceased to exist.

Their apartment immediately becomes the rendezvous of the " Serious Thinkers," and Bruce, longing for relaxation, is compelled to listen to their wild theories and watch Le Moyne make love to his wife under the guise of " mental companionship." As time goes on the newly-married couple drift apart, Bruce being occupied with an important lawsuit, and Alice engrossed in " new thought." Alice has now become Alys. Having occasion to go to Bruce's office of an evening, she finds him and his secretary, Marion Hamilton (Constance Johnson), in interested discussion. She becomes jealous and convinced that Bruce is in love with Marion.

Their relations becoming more and more strained, Bruce resolves to take a radical step. He tells Alys they must terminate the arrangement, according to agreement, and Alys is forced to see the justice of his attitude. She tells her troubles to Le Moyne, who reveals his true nature when he scoffs at her marriage vows and makes advances. Bruce enters during the interview, gives Le Moyne a beating, and throws him out, then leaves, telling Alys that he is going to the woman who will make a home for him.

Disillusioned and heartbrokken, Alys returns to her parents' home. As she is entering she hears Bruce's voice inquiring of her mother if she is sure the game will work. The truth dawns on her, she rushes into Bruce's arms, and the " Square Deal " ends.

Screen time—63 minutes.

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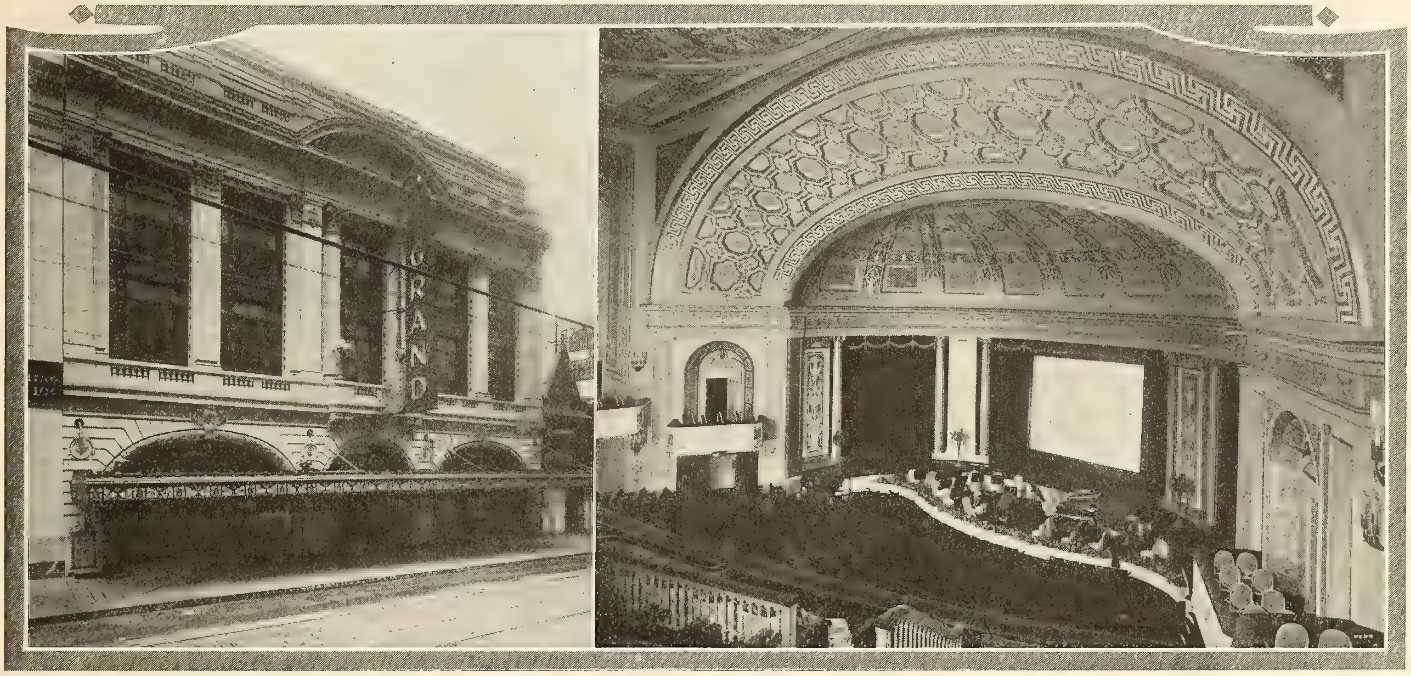


Exterior and View from Balcony, Grand Theatre, Pittsburg, Pa.

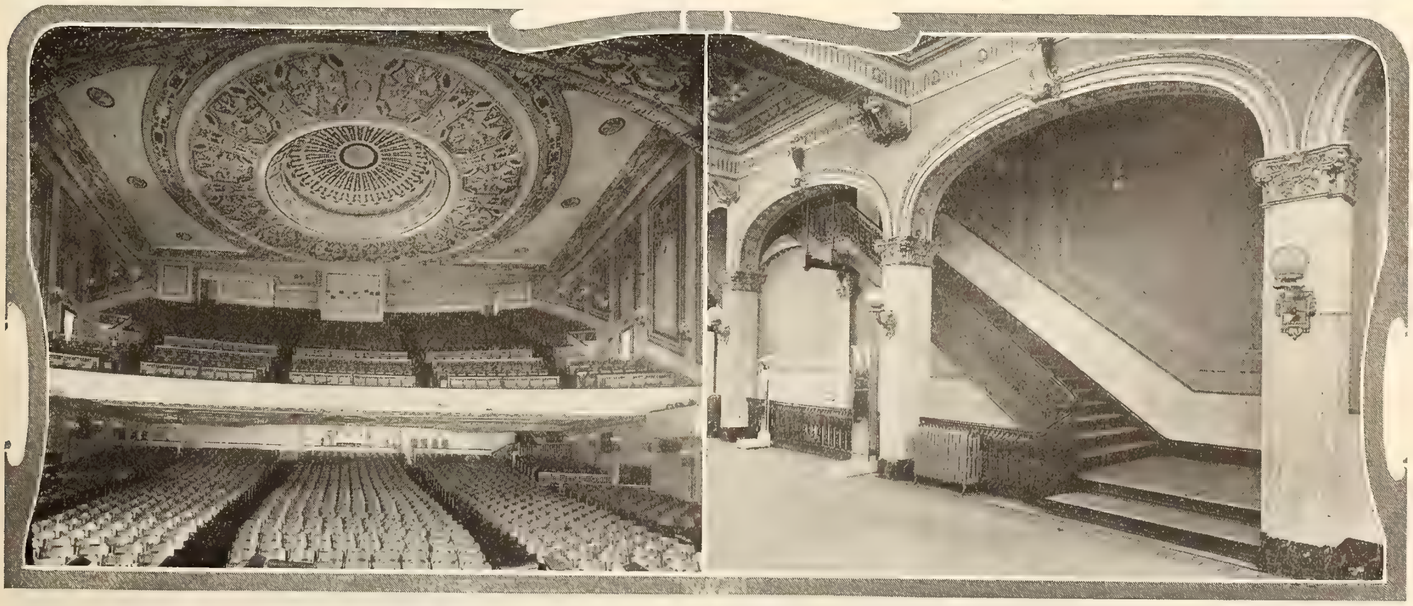
Grand Theatre One of Handsomest

M. MARCUS, formerly manager of the Colonial theatre, Columbus, Ohio, has just assumed the management of the Grand theatre, Pittsburg, the new million dollar house owned by Harry Davis and unquestionably one of the very finest motion picture institutions anywhere.

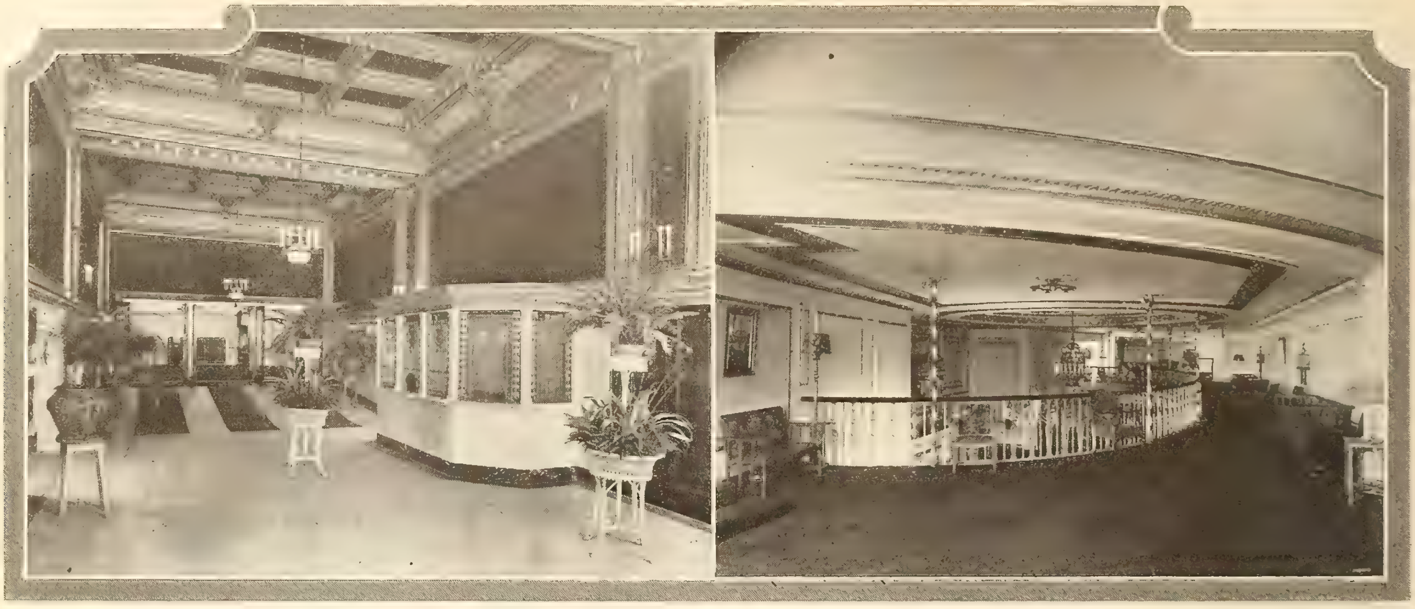
The design for this theatre, which is shown here in a number of illustrations, was made by C. Howard Crane, of Detroit, and one of the foremost architects of the country. Expense was not thought of in constructing this house and the result is a reflection of the last word in elegance, comfort and safety.

The house, which was opened on March 7, occupies a plot 100 by 122 feet and seats 2,600. It is located in the heart of the business section and is built of reinforced concrete and steel. The general exterior design is French renaissance and the general interior, Italian renaissance with gold, blues and ivories used as the main color scheme. In some portions of the interior design the theatre resembles the Rivoli, New York, especially in the arrangement of the proscenium arch.

All of the lighting of the theatre is indirect, there being a main lighting system in the dome by which various tones of color can



View from Stage of Grand Theatre and Section Showing Stairway



Lobby Grand Theatre and View on the Mezzanine Floor

be given the whole house and similarly with the proscenium arch. In fact the lighting system is one of the most mobile in the country and all sorts of effects are produced with the presentation of pictures.

The house is ventilated with washed air and the vacuum system is used for heating.

Simplex machines are used and these have a throw of 130 feet to a Velvet Gold Fibre screen. The operating room is located at the back of the balcony and has every modern equipment. Series of loge seats are also provided in the balcony.

One of the most notable features of the theatre is the lobby arrangement. In the first place the front of the house offers ample space for display. All of the paper is placed in handpainted gold frames. The interior of the lobby is 25 x 85 feet, and here there is provided probably the most spacious ticket booth that is in any theatre. It is equipped with Automatic Ticket Selling machines and change makers. The decorations of the lobby are elaborate with the ceiling panelled. Flowers are used liberally in adding tone to the lobby.

Music is one of the biggest features of the new house. One of the largest and handsomest Bartola De Luxe instruments has been installed and it is easily one of the most popular features of the house. In addition there is a large symphony orchestra.

The Grand changes its bill once a week and gives eight shows of eight reels each day, the admission being fifteen, twenty-five and thirty-five cents with the war tax additional.

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Directory of New Theatres

ARIZONA

Harry L. Mace, owner of the Lamara theatre, Phoenix, and Jo E. Rickards, known more familiarly by his pen name, "Art Rick," owner of the Hip, have formed a co-partnership, under whose management the two theatres will be conducted. Harry Nace, who has a host of friends locally, won by his attention to patrons of his popular little house, will have charge of the booking of the pictures for both theatres, and will personally superintend the conduct of the houses proper, while Rick will extend himself along the lines that he has followed for many years, that of publicity. He is recognized by the motion picture trade from Coast to Coast as the dean of publicity men in this section, and has earned a reputation locally as a space bandit of rare attainment. This combination brings under one head both branches of the business, and on paper, looks as if the team really meant to give Phoenix something worth while in motion pictures. It is also their intention to remodel both theatres in the fall, and incidentally they are laying plans for the erection of a big modern picture theatre in the very near future. Of this latter project fuller details will be given in these columns as they develop.

CALIFORNIA

Ye Liberty Playhouse, at Berkeley, which was originally opened in 1903, but which has been dark for many moons, was formally reopened a week ago under the management of J. J. MacArthur and J. W. Jackson.

Work has already been commenced on Camp Kearney's Liberty theatre at Los Angeles, which is to have a 3,000 seating capacity. The theatre entrance will be at the end of Center street, in the Civic Center, and the natural slope down the canyon of the camp will save the Government time, labor and lumber, as the tiering of seats thus will be made simple.

The contractors estimate that the building will take about 200,000 feet of lumber, and that the theatre will cost about $30,000 when completed.

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ILLINOIS

That Peoria is to have a new motion picture theatre is assured by the recent consummation ot a real estate deal whereby Vernon C. Seaver gains control of a plot of land on the northeast corner of Main and Madison streets. Mr. Seaver, who built the Mippodrome, Apollo, Duchess, Princess and Empress theatres, secured a ninety-nine-year lease on this property from Tom Webb, the owner ,and announces that he will start construction as soon as material and labor are obtained. The lot is 78 by 145 feet, thus affording room for a splendid building. The new theatre will be under the control of the Seaver Amusement Company, which now operates the Hippodrome, the Princess and Duchess theatres. It will be modeled after the new Howard theatre of Chicago, which was built by Mr. Seaver and opened only two weeks ago. It has a seating capacity of 1,800 persons.

Harry and Max Ascher, who, under the firm name of Ascher Brothers, operate a number of motion picture theatres in Chicago, have purchased, or leased, the Inter-Ocean Building at 55-59 West Monroe, and will convert it into a moving picture theatre to seat 3,000 persons, according to information received by the "Tribune." This will make it the second largest house in the loop, the Auditorium ranking first and the Orchestra Hall third. No details of the deal could be obtained either from the Aschers or from members ot the Adsit family, the Adsit estate owning the land on which the building is located. James M. Adsit and Charles C. Adsit, brothers, are bond brokers, with offices at 209 South La Salle street. Twenty years ago another theatre stood on the site of the Inter-Ocean Building—the Columbia theatre. It was destroyed by fire in the late nineties, and the site stood idle for some time. Then the Inter-Ocean Building was built.

INDIANA

The H. T. Trueblood barn on East Main street, Washington, near Meridian, is to be converted into a motion picture theatre. Remodeling plans are now being prepared by B. W. Clawson. The playhouse will be under the management of A. R. De Voe, who is now managing the American theatre in the Third Ward.

IOWA

Will Stewart opened his new Princess theatre, at Eagle Grove, recently to capacity business.

MISSOURI

B. E. Hatton has opened the Hippodrome theatre, at Columbia. This theatre has a portable roof, and can be changed to an airdome in the summer time.

MONTANA

A seven-story building is projected for Missoula, which contains many novel features and which will be one of the most talked of structures in the Northwest. It will contain a natatorium, theatre, gymnasium, soft drink parlor and two store rooms and offices. The Simons-Smead Syndicate is behind the project, and it is hoped to put the foundation in this summer. The second floor will have two store rooms, and the theatre, with main entrance from Higgins avenue. The theatre will have the largest seating capacity of any house in Montana ,and will be thoroughly equipped with all modern devices for heating, lighting, ventilation, etc.

NEW YORK

The opening ot the Plaza theatre, at Nassau, which was scheduled for Decoration Day, had to be postponed on account ot the inability of the contractors to complete the alterations. Contractor Fred Hornell, however, promises an opening at a very early date.

SOUTH DAKOTA

Frank Hyde opened his new theatre at Sioux Falls last week to good business. The Watertown orchestra furnished the music.

WASHINGTON

A $165,000 theatre building at the northwest corner of Lincoln and Sprague, Spokane, on the site of the Denver Hotel to house the Hippodrome shows, is being considered. Plans for the building have been drawn by Francis P. Rooney, and the location is arranged for. Owners of the circuit will be in Spokane soon to investigate the proposition.

"No announcement is to be made at this time except that Ackerman and Harris, of the Hippodrome Circuit, are to be in Spokane shortly, and are coming chiefly to go over the building situation," said Walker C. Smith.

"It is no secret that our present location is entirely inadequate in size and facilities ,and we could be doing a better business in Spokane if we had improved building advantages."

Eugene Levy, manager of the Orpheum theatre at the corner of Third avenue and Madison street, Seattle, announces that motion pictures are to supplant vaudeville at this million-dollar concrete, steel and marble playhouse. "There are several important reasons for the change," said Manager Levy. "First, from my viewpoint, while the Orpheum has prospered as a vaudeville house, it will do even better with its large seating capacity utilized several more times a day under the continuous operation plan followed by all picture theatres."

A new theatre is soon to go up at Sunnyside according to Robert Barnett, under whose management the new playhouse will be conducted.

Before the summer is over Tacoma will have a new motion picture theatre, to cost more than $50,000 when completed, on the site where the Melborne theatre is now in operation. Plans have been drawn up and filed with the city building inspector and permits for the erection ot the new building taken out. According to Manager Christie, of Christie Brothers, lessees of the Melborne, who will erect the new theatre, when completed the new theatre will be one of the best and most modern in the city. The Melborne which at present is showing first-class pictures and will begin to go up seats only 350 persons. The new theatre will accommodate 1,100. The lower floor of the showhouse will be enlarged to seat 800, and a spacious balcony with seating capacity for 300 more will be built. For the building of the balcony a storeroom above the present theatre facing on Commerce street, will be torn out and the upper floor of the new motion picture house put there. It is planned to have the theatre closed little more than one month for the changes, which will make it a new building. The actual changes in the building will be the lengthening and widening of the lower floor and building of the balcony, and will cost in the neighborhood of $30,000. Seats upholstered in leather will be put in all over the house at a cost of more than $8,000. A great organ, which is being manufactured especially for the new playhouse by an Eastern firm, and will be delivered late next tall, will cost many thousands more. The Melbourne will run for more than a month longer without any change to the present theatre, though work of preparing the store above for the change has already begun. Dolph Jones is handling the construction work.

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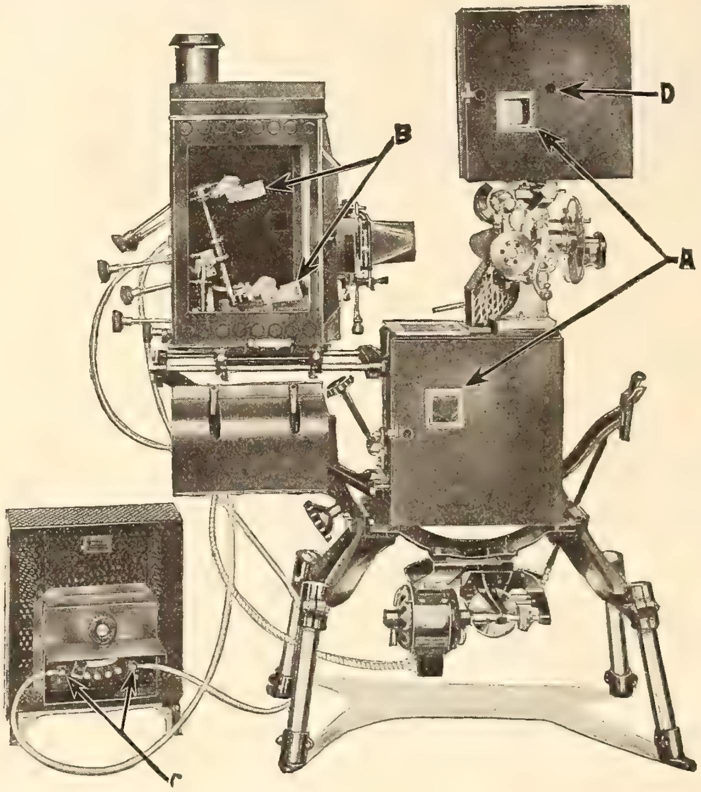

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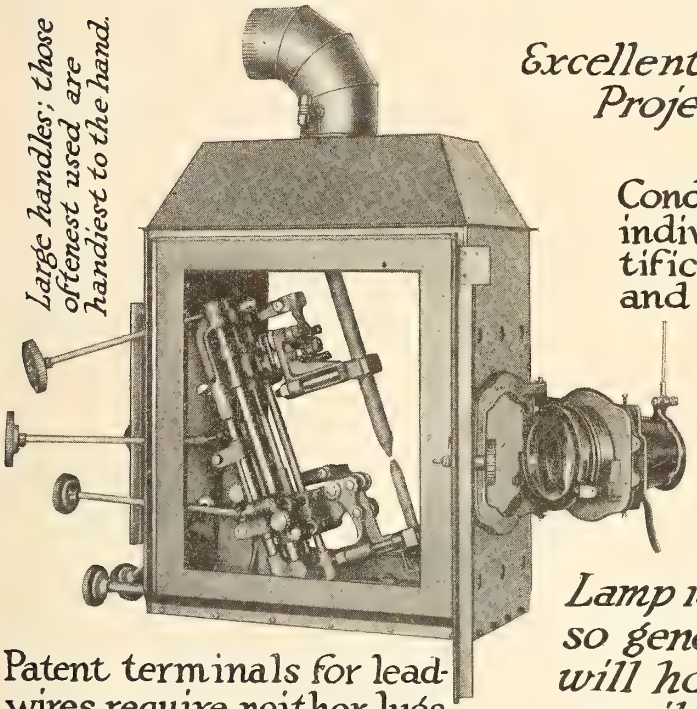

Large handles; those oftenest used are handiest to the hand.

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It's a combination that produces profits for you—if you use it

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(*Signed*) AARON J. JONES,
Jones, Linick & Schaefer.

New York City.

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(*Signed*) R. H. CLARK,
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(*Signed*) A. H. BLANK,
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(*Signed*) H. SCHWALBE, Secretary,
First National Exhibitors' Circuit.

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(*Signed*) WM. SIEVERS.
Grand Central Film Company.

Detroit, Michigan.

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(*Signed*) JOHN H. KUNSKY,
John H. Kunsky Theatrical Enterprises.

Seattle, Washington.

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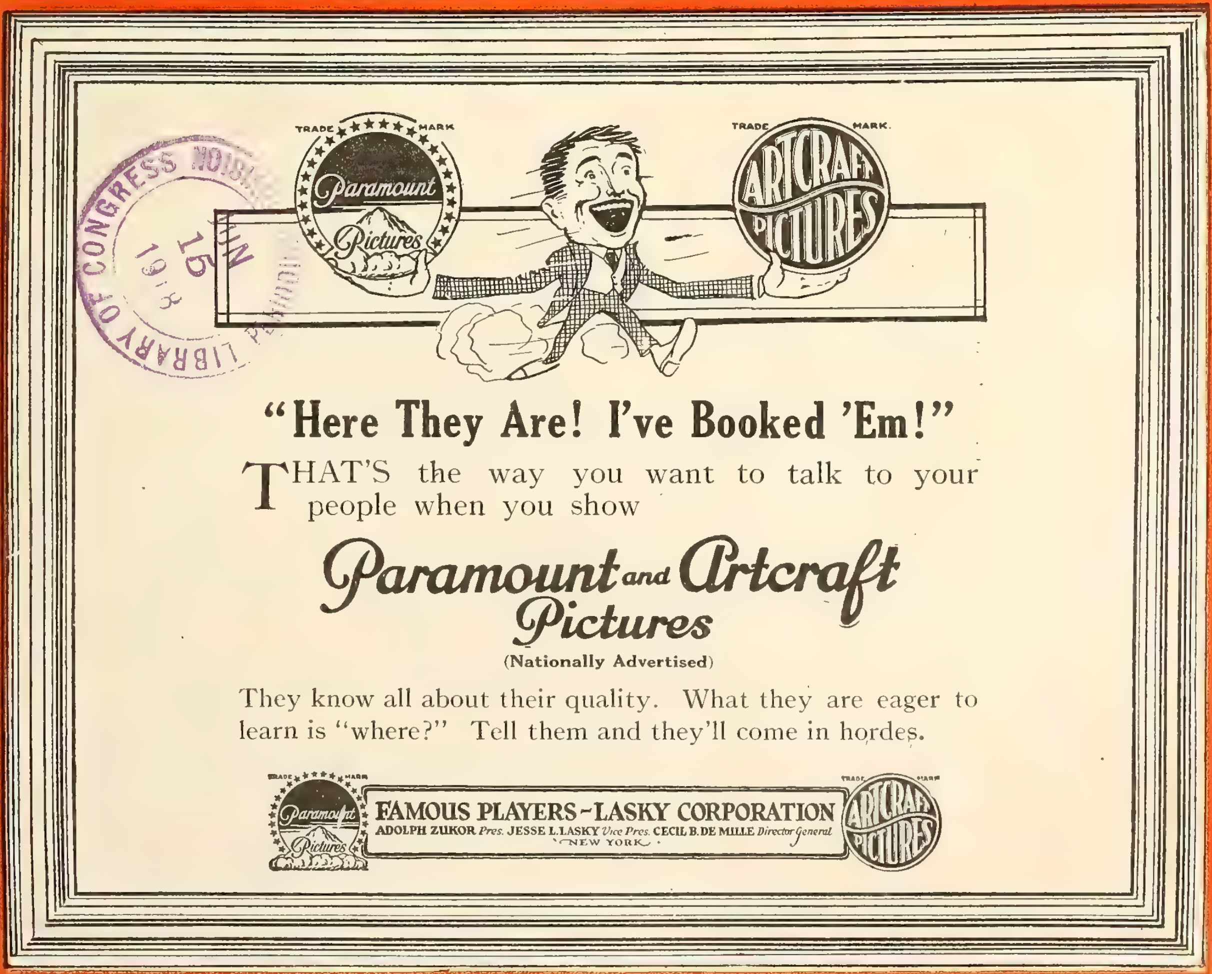

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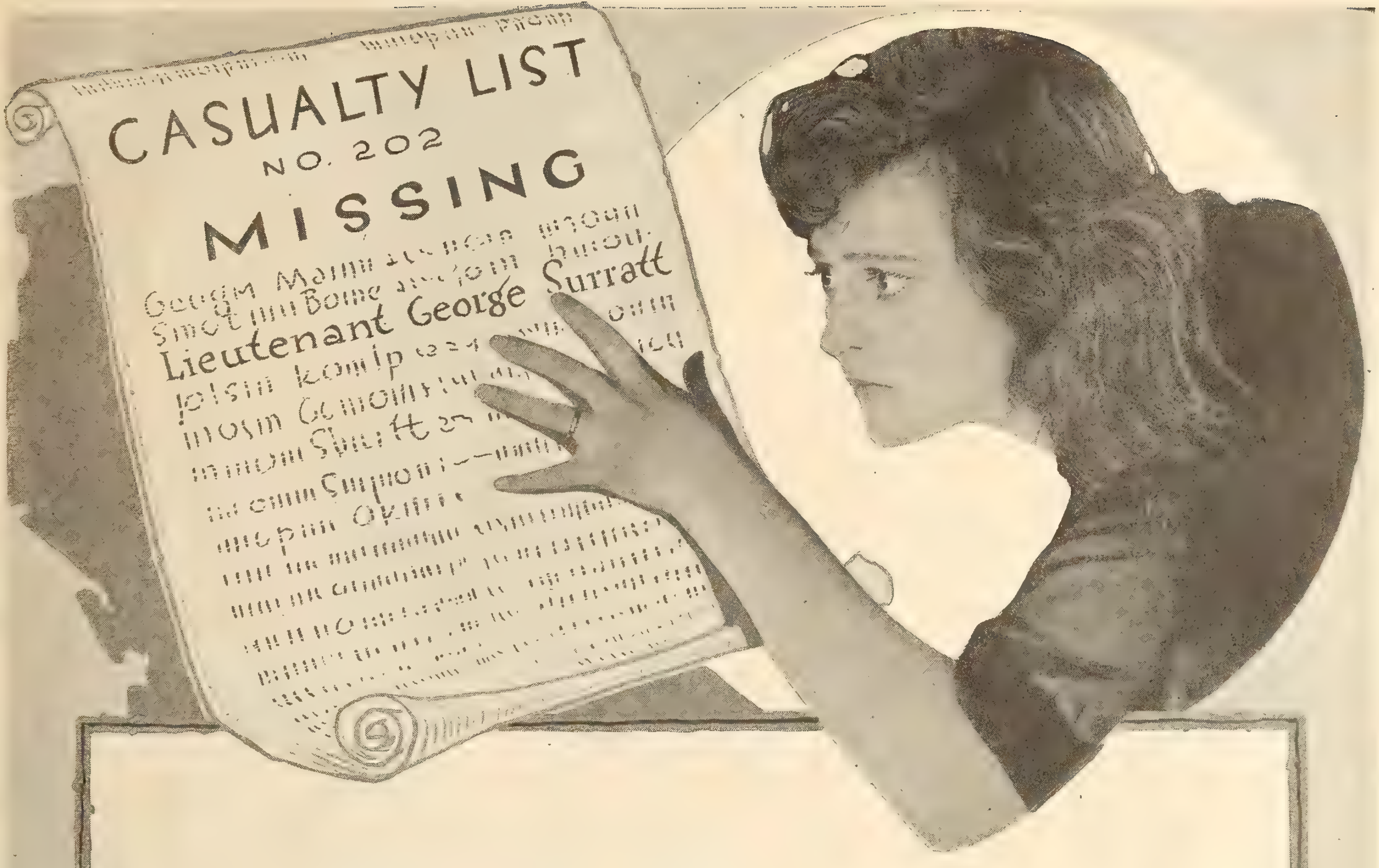

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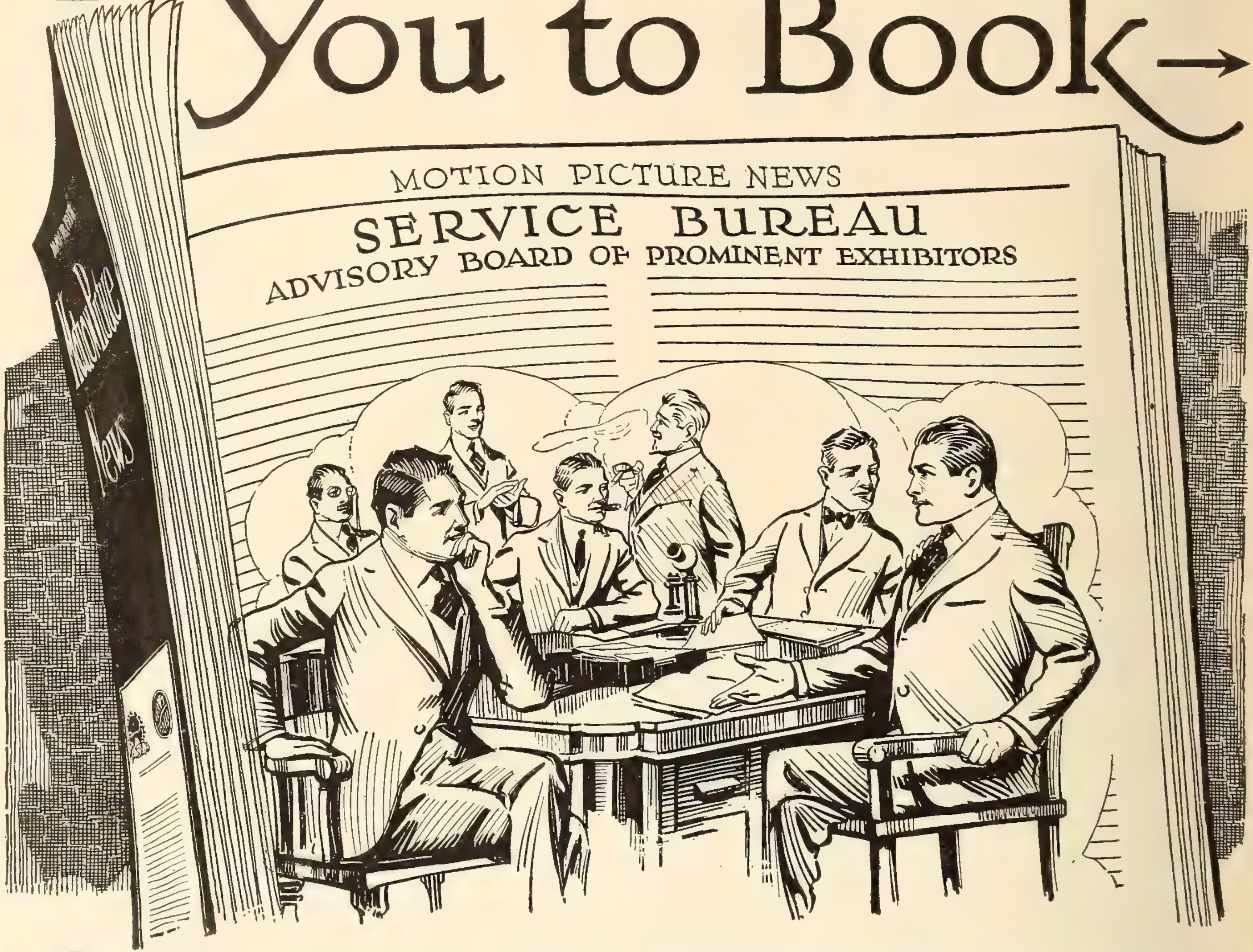
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Motion Picture News

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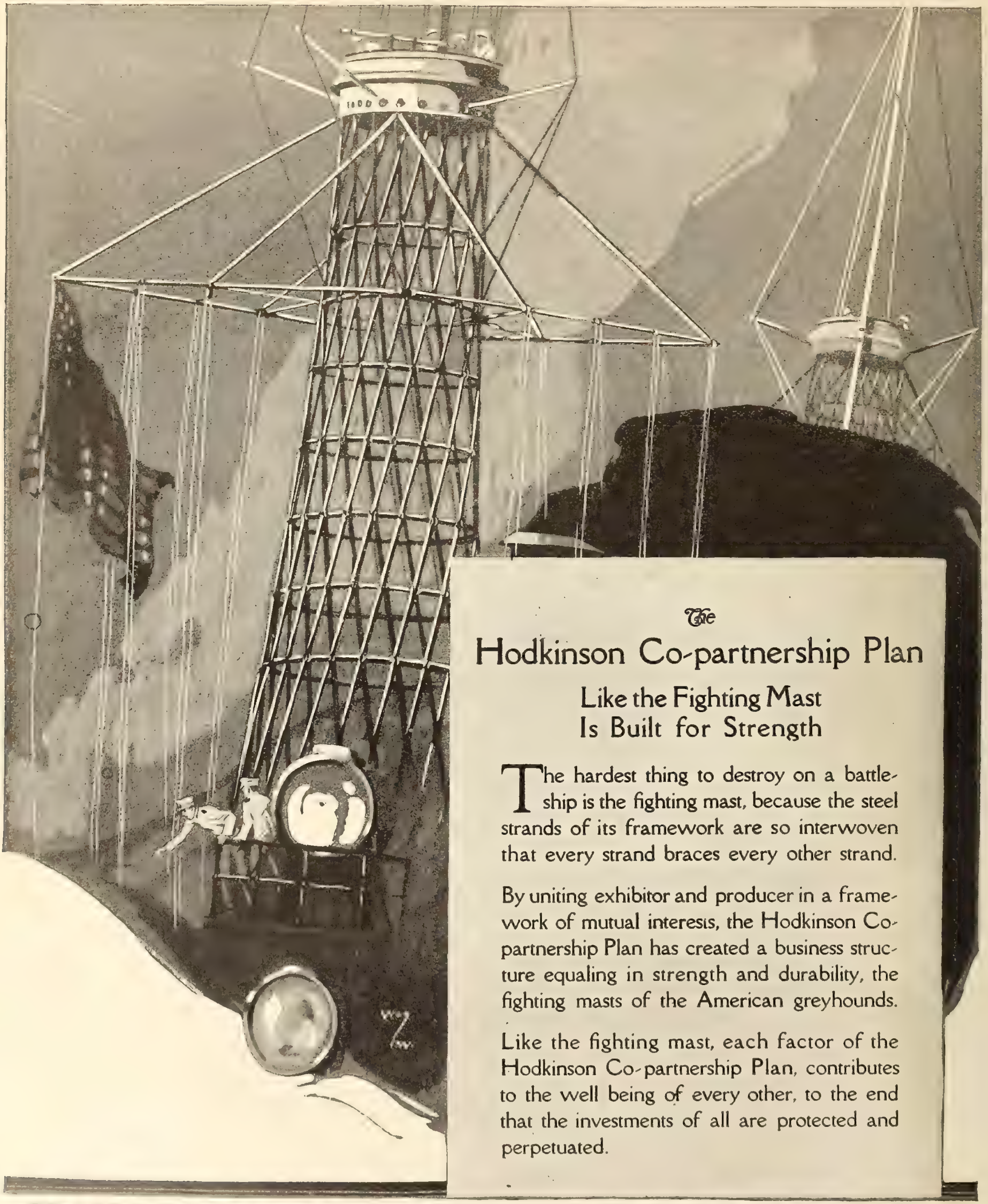

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"THE LAST RAID OF ZEPPELIN L-21"

Is This Picture Timely? Read These Headlines:

NEW YORK IS DARK AGAINST RAIDS

All Lights in City and Shore Resorts, with Exception of Street Lamps, Are Ordered Out

War Planes Fly All Night Over District—More Stringent Regulations Are Expected To-day

Air Raid Warnings

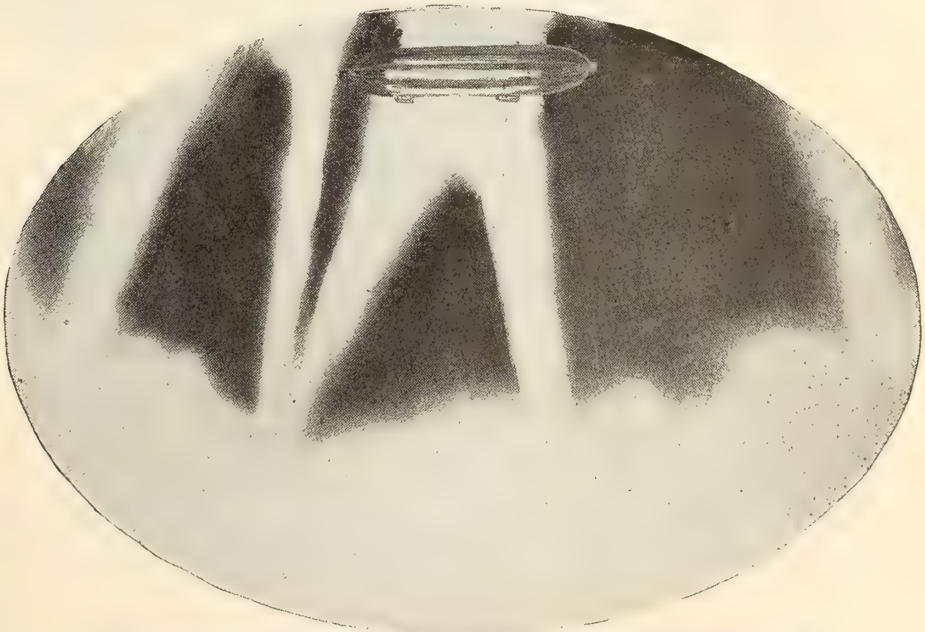
COMMISSIONER OF POLICE ENRIGHT last evening issued the following instructions:

"The Police Department desires to notify all residents of the city, through the press, that in the event of raids on this city by enemy aeroplanes the following signals will be given:

"Siren horns or whistles will be sounded continuously for ten minutes. When this signal is given every one should immediately open the windows of their homes or offices and go at once to the cellar of the premises.

"When the danger has passed a signal will be given by short blasts of siren horns, or whistles, at intervals of one minute each for a period of twenty minutes."

Headlines like this appeared in the New York newspapers during the week of June 3-8 and were echoed all over the country.



CAUGHT BY THE SEARCHLIGHT

Book

"The Last Raid of Zeppelin L-21" and clean up!

A two-reel visualization of an intensely dramatic air raid on London, with the destruction of the Zeppelin L-21 actually shown in a historic sky battle.

You can FEATURE this sensational Interstate Film Company production and pack your houses.

Just released by GENERAL FILM

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

HAROLD LLOYD has 400 days in New York!

America's greatest city proves conclusively this great comedian's surpassing popularity.

Among the New York theaters which play every Lloyd comedy are the

Loew Circuit
Fox Circuit
M & S Circuit
Consolidated Amusement Circuit
Keith's Prospect
David Picker

Crescent
Majestic
Bunny
Heights
77th Street
Schuyler

Broadway Photoplay
Standard
Plaza
New Brevoort (Brooklyn)
Linden "
Rialto etc. etc. "

If you want to see one reel comedies get across with a bang, show Harold Lloyd!

Produced by Rolin

Pathé

"Father:
I warn you, your
marriage to that woman
means moral suicide!"

A Play That Lives Up To Its Tremendous Title

MORAL SUICIDE

A sensational, vivid depiction of how a man was willing to barter his soul for love of an unworthy woman.

Written and directed by Ivan Abramson
Presented by Graphic Film Corp'n and distributed by

PATHÉ

Stellar cast with John Mason, Leah Baird and Anne Luther
Handled properly an absolute "clean up" for any exhibitor

TRIANGLE

DAMMING THE CURRENT

ONE of the impossible things in nature is to permanently dam a running body of water.

ALL the engineers in the world with all the forces at their command could not stop the flow of the Mississippi River.

NEITHER can progress in the motion picture business be checked.

TRIANGLE saw that the fabulous prices being paid to large numbers of so-called motion picture stars could never be sustained because the enormously swollen rentals of films could not be successfully met by exhibitors.

THESE outrageous rentals acted like a dam to the stream of profits which motion picture exhibitors should have been, but were not making.

THE waters of opposition rose higher and higher. The pressure on the dam became terrific.

TRIANGLE got to the dam and split it wide open. At first the crack only permitted a small volume of water to flow through. But the Triangle policy of higher profits for exhibitors gradually widened the opening.

BUSINESS began to pour into Triangle. The stream of profits for exhibitors began to run through in an ever widening channel.

TRIANGLE tore aside that part of the dam given over to "secret agreements and secret diplomacy." The Triangle policy was a fair and square one, open and above-board and based on the principle of making the exhibitor a success.

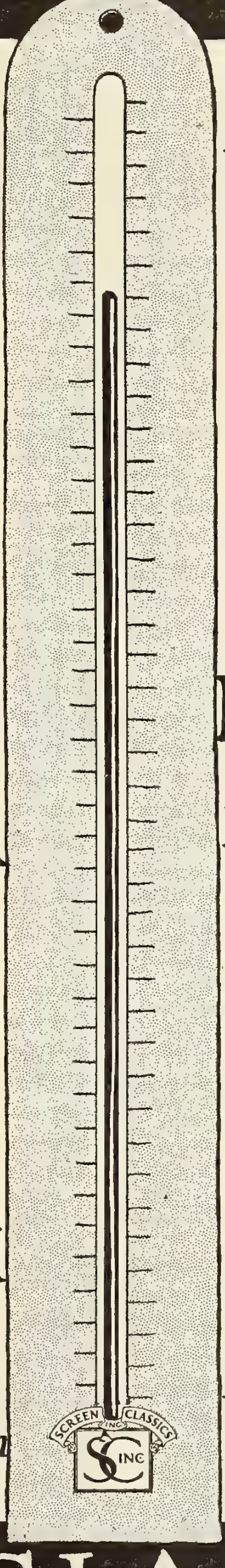
ANOTHER huge hole in the dam.

ENORMOUS success has crowned the efforts of Triangle and Triangle exhibitors as a whole.

SO if anybody is damming your business with unreasonable rentals, poor service, or unfair business methods, just turn your business into the Triangle channel and watch that dam disappear.

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY NEW YORK

Successes that beat the warm weather



TOYS of FATE
with
NAZIMOVA
The new screen sensation

LEST WE FORGET
with
RITA JOLIVET
Greater now than before

BLUE JEANS
with
VIOLA DANA
A perpetual money maker

Draft 258
with
MABEL TALIAFERRO

LEGION of DEATH
with
EDITH STOREY
A great star in a great production

William L. Sherril's **MY OWN UNITED STATES**
with Mr. ARNOLD DALY
The success of the day

REVELATION
with
NAZIMOVA
An unqualified triumph

DOLLY SISTERS
in The **MILLION DOLLAR DOLLIES**
The most distinctive production of the year

The Slacker
with
EMILY STEVENS

Coming
TO HELL WITH THE KAISER

SCREEN CLASSICS INC.

Metro Pictures Corporation, *Distributors*

Widespread demand

causes us to re-issue two of the great Metro succeses, and in all offices there are now ready-

New Prints - New Advertising Matter on

The SOUL of a WOMAN

with

EMILY STEVENS

Millions have been thrilled and millions more will be thrilled by this sensational drama

The SHOOTING of DAN McGREW

with

EDMUND BREESE

Based on the Robert W. Service poem of Alaskan life, this production has broken records wherever shown.

METRO

offers these tried and proven triumphs for your summer requirements.

METRO TALKS No 4

You have seen Bushman and Bayne in "Their Compact," "The Adopted Son," "The Voice of Conscience," "Red, White and Blue Blood," "Under Suspicion" and "With Neatness and Dispatch." Each proved a genuine success in a big way.

With this new production Metro assures you an even finer triumph – a positive delight

Metro Pictures

Metro Pictures Corporation
presents

FRANCIS X. BEVERLY

BUSHMAN & BAYNE

in Katharine Kavanaugh's

SOCIAL QUICKSANDS

A new type of screen drama, directed in 5 acts by Charles J. Brabin · Scenario by June Mathis and Miss Kavanaugh

RELEASED by **METRO** JUNE 10.

MAXWELL KARGER *Manager of Productions.*

On every lip,
In every heart, *and soon*
On every screen

TO HELL WITH THE KAISER

SCREEN INC CLASSICS
SC INC

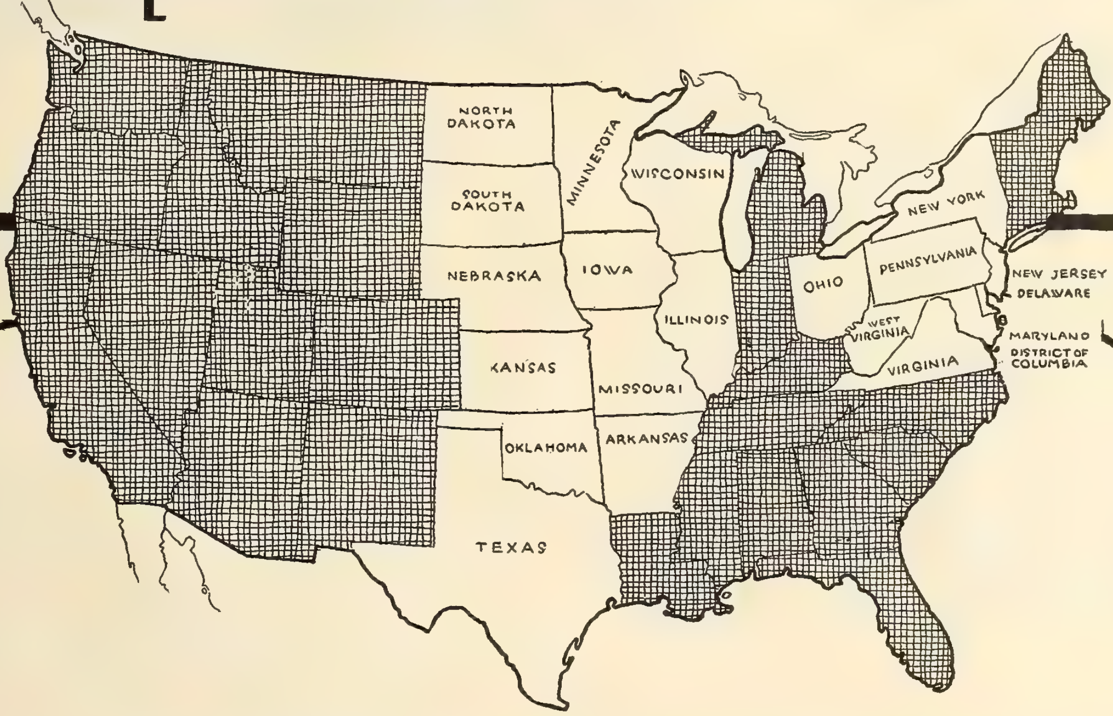
Metro Pictures Corporation, *Distributors*

an offset to the warmest weather!

D. W. GRIFFITH'S

"HEARTS of the WORLD"

has captured the heart of the nation!


NORTH DAKOTA
SOUTH DAKOTA
MINNESOTA
WISCONSIN
NEW YORK
NEBRASKA
IOWA
OHIO
PENNSYLVANIA
NEW JERSEY
DELAWARE
ILLINOIS
WEST VIRGINIA
MARYLAND
DISTRICT OF COLUMBIA
KANSAS
VIRGINIA
MISSOURI
OKLAHOMA
ARKANSAS
TEXAS

The shaded states represent rights to D. W. Griffith's latest and greatest triumph already disposed of. The white states represent money to you — or to whoever sends in his application first. . . . .

For the opportunity of profiting by this photoplay epic of the great world war—the sweetest love story ever told—produced under the auspices of the British War Office, address personally

D. W. GRIFFITH
Room 720—Longacre B'ld'g.
New York City

Announcing—

The release of a series of one-reel adventure pictures.

Superbly photographed journeys to strange lands and along untraveled trails.

Interesting, intimate trips to unusual places.

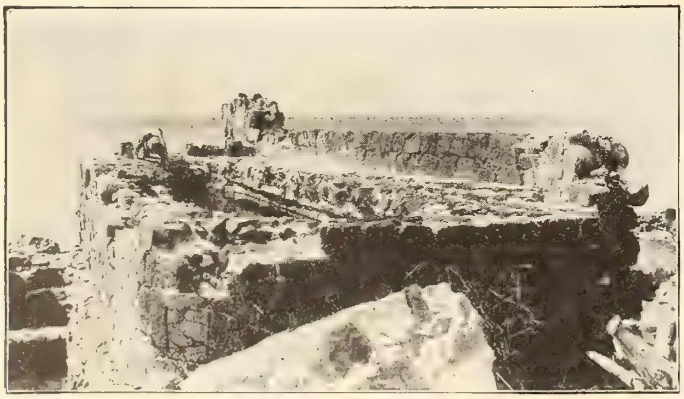
Accurate and absorbing peeks into the homes and customs of strange peoples.

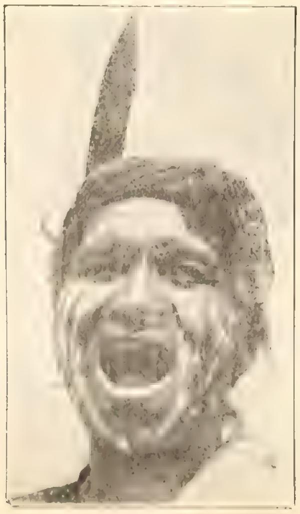
Travel classics which add distinction to any program.

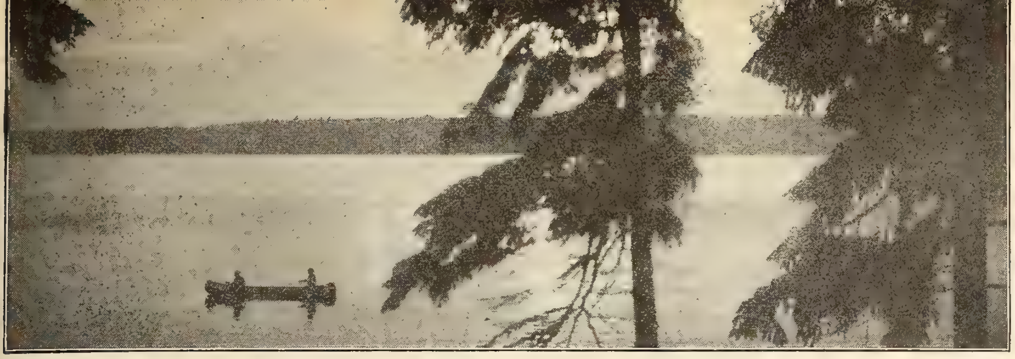
Business building productions for progressive exhibitors.

Presented by C. L. Chester in cooperation with Outing Magazine.

Available one a week beginning June 30 at Mutual Film Exchanges.







PICTURES of rare beauty and extraordinary human interest, described by titles which are snappy and original, the first of the Outing-Chester series for release by Mutual—

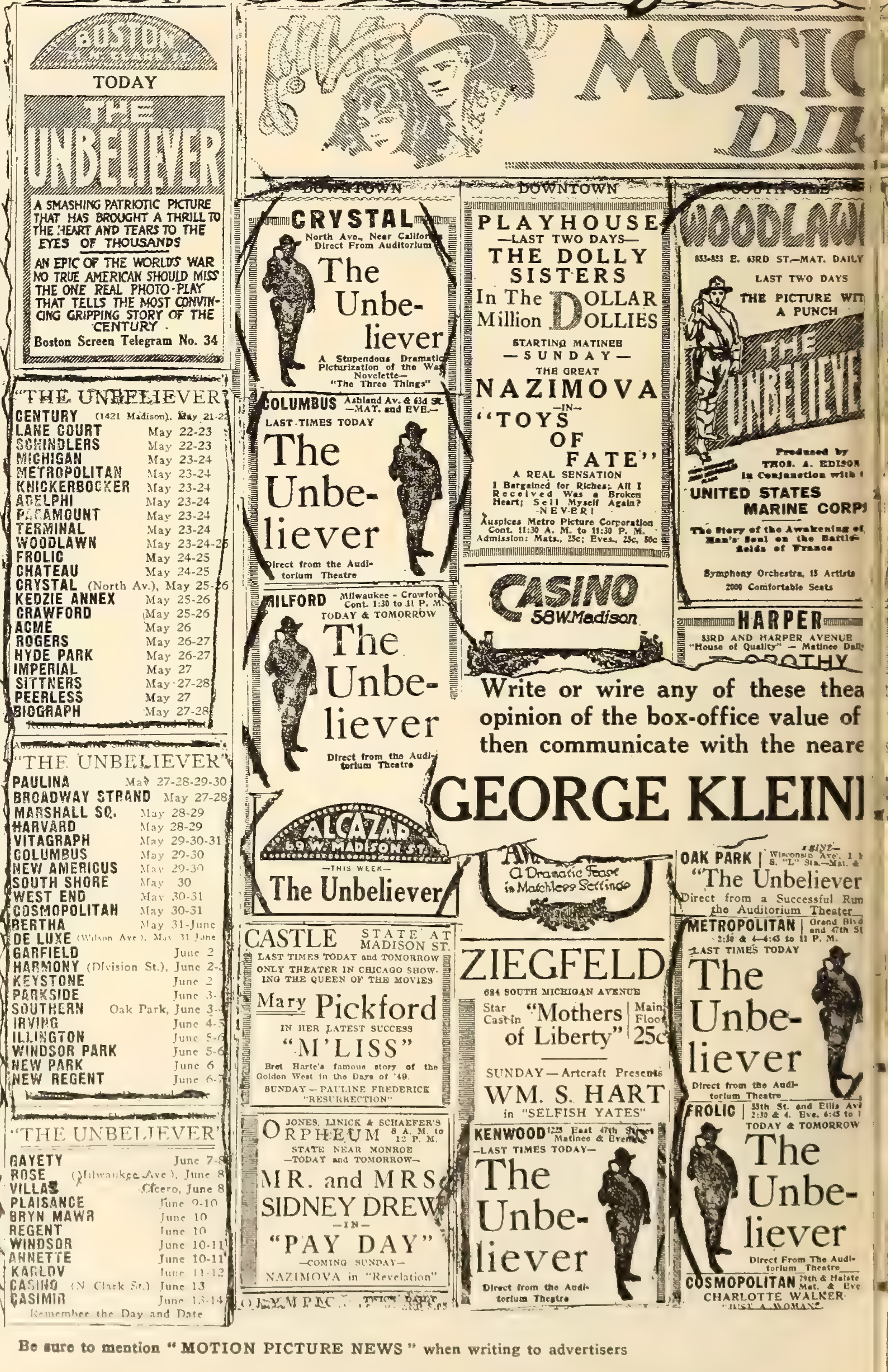
June 30—"Ex-Cannibal Carnival"
July 7—"Kaieteur"
July 14—"Mountaineering Memory"
July 21—"Zuni Kicking Races"
July 28—"A White Wilderness"
August 4—"A Coorial on the Orinoco"

Fiji Islands, British Columbia, British Guiana, New Mexico and Venezuela—widely divergent subjects and contrasting scenes.

Ask the manager of the nearest Mutual Exchange for pre-view screening.

Chicago Ex
back up their opini
smashing Patriotic
the most convincing sto

Perfection Pictures
"The Highest Standard in Motion Pictures"



BOSTON

TODAY

THE UNBELIEVER

A SMASHING PATRIOTIC PICTURE THAT HAS BROUGHT A THRILL TO THE HEART AND TEARS TO THE EYES OF THOUSANDS

AN EPIC OF THE WORLDS WAR NO TRUE AMERICAN SHOULD MISS THE ONE REAL PHOTO-PLAY THAT TELLS THE MOST CONVINCING GRIPPING STORY OF THE CENTURY

Boston Screen Telegram No. 34

"THE UNBELIEVER"

CENTURY	(1421 Madison), May 21-22
LANE COURT	May 22-23
SCHINDLERS	May 22-23
MICHIGAN	May 23-24
METROPOLITAN	May 23-24
KNICKERBOCKER	May 23-24
ADELPHI	May 23-24
PARAMOUNT	May 23-24
TERMINAL	May 23-24
WOODLAWN	May 23-24-25
FROLIC	May 24-25
CHATEAU	May 24-25
CRYSTAL	(North Av.), May 25-26
KEDZIE ANNEX	May 25-26
CRAWFORD	May 25-26
ACME	May 26
ROGERS	May 26-27
HYDE PARK	May 26-27
IMPERIAL	May 27
SITTNERS	May 27-28
PEERLESS	May 27
BIOGRAPH	May 27-28

"THE UNBELIEVER"

PAULINA	May 27-28-29-30
BROADWAY STRAND	May 27-28
MARSHALL SQ.	May 28-29
HARVARD	May 28-29
VITAGRAPH	May 29-30-31
COLUMBUS	May 29-30
NEW AMERICUS	May 29-30
SOUTH SHORE	May 30
WEST END	May 30-31
COSMOPOLITAN	May 30-31
BERTHA	May 31-June
DE LUXE	(Wilson Ave.), May 31 June
GARFIELD	June 2
HARMONY	(Division St.), June 2-3
KEYSTONE	June 2
PARKSIDE	June 3-4
SOUTHERN	Oak Park, June 3-4
IRVING	June 4-5
ILLINGTON	June 5-6
WINDSOR PARK	June 5-6
NEW PARK	June 6
NEW REGENT	June 6-7

"THE UNBELIEVER"

GAYETY	June 7-8
ROSE	(Milwaukee Ave.), June 8
VILLAS	Cicero, June 8
PLAISANCE	June 9-10
BRYN MAWR	June 10
REGENT	June 10
WINDSOR	June 10-11
ANNETTE	June 10-11
KARLOV	June 11-12
CASINO	(N. Clark St.) June 13
CASIMIR	June 13-14

Remember the Day and Date

MOTI
DI

DOWNTOWN

CRYSTAL
North Ave., Near Califor
Direct From Auditorium

The Unbeliever

A Stupendous Dramatic Picturization of the War Novelette—"The Three Things"

COLUMBUS Ashland Av. & 63d St.
—MAT. and EVE.—
LAST TIMES TODAY

The Unbeliever

Direct from the Auditorium Theatre

MILFORD Milwaukee - Crawford
Cont. 1:30 to 11 P. M.
TODAY & TOMORROW

The Unbeliever

Direct from the Auditorium Theatre

ALCAZAR
69 W. MADISON ST.
—THIS WEEK—
The Unbeliever

DOWNTOWN

PLAYHOUSE
—LAST TWO DAYS—
THE DOLLY SISTERS
In The Million Dollar Dollies

STARTING MATINEE
—SUNDAY—
THE GREAT
NAZIMOVA
—IN—
"TOYS OF FATE"

A REAL SENSATION
I Bargained for Riches; All I Received Was a Broken Heart; Sell Myself Again? NEVER!
Auspices Metro Picture Corporation
Cont. 11:30 A. M. to 11:30 P. M.
Admission: Mats., 25c; Eves., 25c, 50c

CASINO
58 W. Madison

WOODLAW
853-853 E. 63RD ST.—MAT. DAILY
LAST TWO DAYS
THE PICTURE WIT
A PUNCH

THE UNBELIEVE

Produced by
THOS. A. EDISON
in Conjunction with
UNITED STATES MARINE CORP

The Story of the Awakening of Man's Soul on the Battlefields of France

Symphony Orchestra, 15 Artists
2000 Comfortable Seats

HARPER
53RD AND HARPER AVENUE
"House of Quality" — Matinee Dail
OROTHY

Write or wire any of these thea
opinion of the box-office value of
then communicate with the neare

GEORGE KLEIN

A Dramatic Feast in Matchless Settings

OAK PARK | Wisconsin Ave. S. "L" Sta.—Mat. &
"The Unbeliever
Direct from a Successful Run the Auditorium Theater

CASTLE STATE AT MADISON ST.
LAST TIMES TODAY and TOMORROW
ONLY THEATER IN CHICAGO SHOWING THE QUEEN OF THE MOVIES
Mary Pickford
IN HER LATEST SUCCESS
"M'LISS"
Bret Harte's famous story of the Golden West in the Days of '49.
SUNDAY — PAULINE FREDERICK
"RESURRECTION"

JONES, LINICK & SCHAEFER'S
ORPHEUM 8 A. M. to 12 P. M.
STATE NEAR MONROE
—TODAY and TOMORROW—
MR. and MRS. SIDNEY DREW
—IN—
"PAY DAY"
—COMING SUNDAY—
NAZIMOVA in "Revelation"

ZIEGFELD
684 SOUTH MICHIGAN AVENUE
Star Cast in "Mothers of Liberty" Main Floor 25c

SUNDAY — Artcraft Presents
WM. S. HART
in "SELFISH YATES"

KENWOOD 1225 East 47th Street Matinee & Evening
—LAST TIMES TODAY—
The Unbeliever
Direct from the Auditorium Theatre

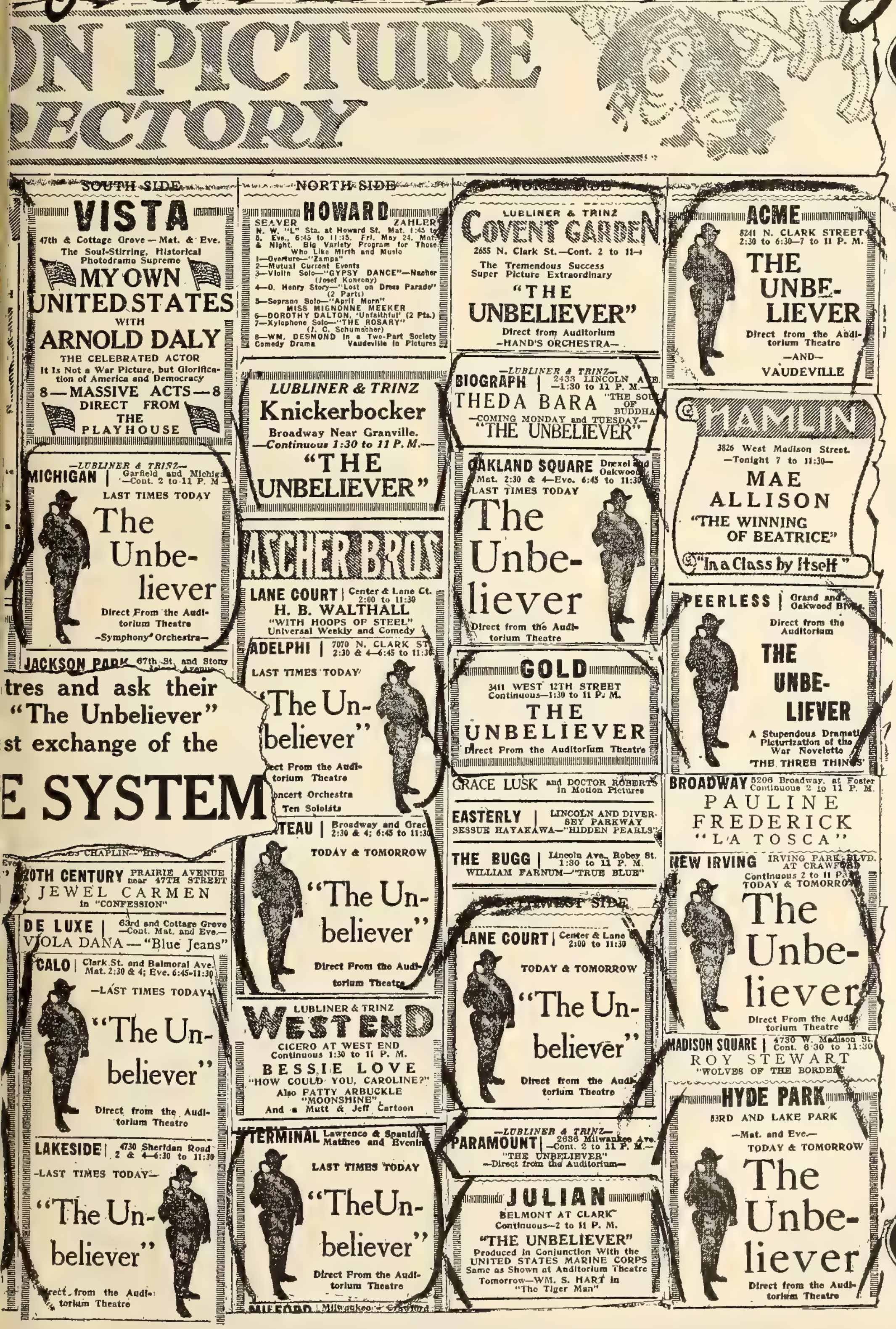
METROPOLITAN | Grand Blvd and 47th St
2:30 & 4—4:45 to 11 P. M.
LAST TIMES TODAY
The Unbeliever
Direct from the Auditorium Theatre

FROLIC | 55th St. and Ellis Ave
2:30 & 4. Eve. 6:45 to
TODAY & TOMORROW
The Unbeliever
Direct From The Auditorium Theatre

COSMOPOLITAN 79th & Halste
Mat. & Eve
CHARLOTTE WALKER
"JUST A WOMAN"

Perfection Pictures

hibitors
on of George Kleine's
Picture "The Unbeliever"
ry of the century



ON PICTURE
RECTORY

SOUTH SIDE

VISTA
47th & Cottage Grove — Mat. & Eve.
The Soul-Stirring, Historical Photodrama Supreme
MY OWN UNITED STATES
WITH
ARNOLD DALY
THE CELEBRATED ACTOR
It Is Not a War Picture, but Glorification of America and Democracy
8 — MASSIVE ACTS — 8
DIRECT FROM THE PLAYHOUSE

—LUBLINER & TRINZ—
MICHIGAN | Garfield and Michiga —Cont. 2 to 11 P. M
LAST TIMES TODAY
The Unbeliever
Direct From the Auditorium Theatre
—Symphony Orchestra—

JACKSON PARK 67th St. and Stony Island Avenue

tres and ask their
"The Unbeliever"
st exchange of the
E SYSTEM

CHAPLIN—"HIS

20TH CENTURY PRAIRIE AVENUE near 47TH STREET
JEWEL CARMEN
in "CONFESSION"

DE LUXE | 63rd and Cottage Grove —Cont. Mat. and Eve.—
VIOLA DANA — "Blue Jeans"

CALO | Clark St. and Balmoral Ave. Mat. 2:30 & 4; Eve. 6:45-11:30
—LAST TIMES TODAY—
"The Unbeliever"
Direct from the Auditorium Theatre

LAKESIDE | 4730 Sheridan Road 2 & 4—6:30 to 11:30
—LAST TIMES TODAY—
"The Unbeliever"
Direct from the Auditorium Theatre

NORTH SIDE

HOWARD
SEAVER ZAHLER
N. W. "L" Sta. at Howard St. Mat. 1:45 to 5. Eve., 6:45 to 11:15. Fri. May 24. Mat. & Night. Big Variety Program for Those Who Like Mirth and Music
1—Overture—"Zampa"
2—Mutual Current Events
3—Violin Solo—"GYPSY DANCE"—Nacher (Josef Koneony)
4—O. Henry Story—"Lost on Dress Parade" (2 Parts)
5—Soprano Solo—"April Morn" MISS MIGNONNE MEEKER
6—DOROTHY DALTON, 'Unfaithful' (2 Pts.)
7—Xylophone Solo—"THE ROSARY" (J. C. Schumacher)
8—WM. DESMOND in a Two-Part Society Comedy Drama Vaudeville in Pictures

LUBLINER & TRINZ
Knickerbocker
Broadway Near Granville.
—*Continuous 1:30 to 11 P. M.*—
"THE UNBELIEVER"

ASCHER BROS

LANE COURT | Center & Lane Ct. 2:00 to 11:30
H. B. WALTHALL
"WITH HOOPS OF STEEL"
Universal Weekly and Comedy

ADELPHI | 7070 N. CLARK ST. 2:30 & 4—6:45 to 11:30
LAST TIMES TODAY
"The Unbeliever"
Direct From the Auditorium Theatre
Concert Orchestra
Ten Soloists

TEAU | Broadway and Grace 2:30 & 4; 6:45 to 11:30
TODAY & TOMORROW
"The Unbeliever"
Direct From the Auditorium Theatre

LUBLINER & TRINZ
WEST END
CICERO AT WEST END
Continuous 1:30 to 11 P. M.
BESSIE LOVE
"HOW COULD YOU, CAROLINE?"
Also FATTY ARBUCKLE
"MOONSHINE"
And a Mutt & Jeff Cartoon

TERMINAL Lawrence & Spaulding Matinee and Evening
LAST TIMES TODAY
"The Unbeliever"
Direct From the Auditorium Theatre

MILFORD | Milwaukee & Crawford

NORTH SIDE

LUBLINER & TRINZ
COVENT GARDEN
2655 N. Clark St.—Cont. 2 to 11—
The Tremendous Success
Super Picture Extraordinary
"THE UNBELIEVER"
Direct from Auditorium
—HAND'S ORCHESTRA—

—LUBLINER & TRINZ—
BIOGRAPH | 2433 LINCOLN AVE. —1:30 to 11 P. M.—
THEDA BARA "THE SOUL OF BUDDHA"
—COMING MONDAY and TUESDAY—
"THE UNBELIEVER"

OAKLAND SQUARE Drexel and Oakwood
Mat. 2:30 & 4—Eve. 6:45 to 11:30
LAST TIMES TODAY
The Unbeliever
Direct from the Auditorium Theatre

GOLD
3411 WEST 12TH STREET
Continuous—1:30 to 11 P. M.
THE UNBELIEVER
Direct From the Auditorium Theatre

GRACE LUSK and DOCTOR ROBERTS in Motion Pictures

EASTERLY | LINCOLN AND DIVERSEY PARKWAY
SESSUE HAYAKAWA—"HIDDEN PEARLS"

THE BUGG | Lincoln Ave., Robey St. 1:30 to 11 P. M.
WILLIAM FARNUM—"TRUE BLUE"

NORTHWEST SIDE

LANE COURT | Center & Lane Ct. 2:00 to 11:30
TODAY & TOMORROW
"The Unbeliever"
Direct from the Auditorium Theatre

—LUBLINER & TRINZ—
PARAMOUNT | 2636 Milwaukee Ave. —Cont. 2 to 11 P. M.—
"THE UNBELIEVER"
—Direct from the Auditorium—

JULIAN
BELMONT AT CLARK
Continuous—2 to 11 P. M.
"THE UNBELIEVER"
Produced in Conjunction With the UNITED STATES MARINE CORPS
Same as Shown at Auditorium Theatre
Tomorrow—WM. S. HART in "The Tiger Man"

ACME
8241 N. CLARK STREET
2:30 to 6:30—7 to 11 P. M.
THE UNBELIEVER
Direct from the Auditorium Theatre
—AND—
VAUDEVILLE

HAMLIN
3826 West Madison Street.
—Tonight 7 to 11:30—
MAE ALLISON
"THE WINNING OF BEATRICE"
"In a Class by Itself"

PEERLESS | Grand and Oakwood Blvds.
Direct from the Auditorium
THE UNBELIEVER
A Stupendous Dramatic Picturization of the War Novelette
"THE THREE THINGS"

BROADWAY 5206 Broadway, at Foster Continuous 2 to 11 P. M.
PAULINE FREDERICK
"LA TOSCA"

NEW IRVING IRVING PARK BLVD. AT CRAWFORD
Continuous 2 to 11 P. M.
TODAY & TOMORROW
The Unbeliever
Direct From the Auditorium Theatre

MADISON SQUARE | 4730 W. Madison St. Cont. 6:30 to 11:30
ROY STEWART
"WOLVES OF THE BORDER"

HYDE PARK
53RD AND LAKE PARK
—Mat. and Eve.—
TODAY & TOMORROW
The Unbeliever
Direct from the Auditorium Theatre

Perfection Pictures
The Highest Standard In Motion Pictures

Perfection Pictures
The Highest Standard In Motion Pictures

Wm. A. Brady's

"STOLEN

The Drury Lane Melodrama by
Cecil Raleigh and Henry Hamilton

BIGGEST	OF ALL
GREATEST	WAR
MOST	PICTURE
THRILLING	PLAYS

"Masterly Production"

IS YOUR NEIGHBOR A HUN
ARE YOU FEEDING A BOCHE ?

"STOLEN ORDERS" shows you how we catch them. It exposes their tricks.

See the Dirigibles --- Battleships --- Anti-aircraft guns and other implements of war --- Thrills --- Thrills

PLAYING TO CAPACITY AT THE

ORDERS" EIGHT PARTS

Starring

Carlyle Blackwell **Kitty Gordon**
Montagu Love **June Elvidge**

Directed by Harley Knoles

What New York Critics Say:

TIMES:
"Crowd gets thrill in 'Stolen Orders.' It provides a succession of thrills. Stirring scenes."

HERALD:
"'Stolen Orders' is filled with action. Such was the interest in the picture that the playhouse was crowded to capacity, notwithstanding the heat. 'Stolen Orders' on the screen is twice as exciting as on the stage."

TRIBUNE:
"It is seldom indeed that one finds a picture so entirely satisfactory in every detail. The story is interesting from the first foot of film, and never for one instant is interest allowed to flag. It is all very exciting."

MORNING WORLD:
"It should have no difficulty in capturing popular approval with its thrilling story and exciting situations, all of which are very well suited to the needs of the movies."

TELEGRAPH:
"Decidedly entertaining, besides being good propaganda."

EVENING MAIL:
"Goes over the top successfully. A large audience fanned and perspired for two hours without one spectator leaving the auditorium. At the end of the picture there was a genuine and generous tribute. If it receives the support it deserves it will be running for a long, long time."

GLOBE:
"Some new thrills are given the people in 'Stolen Orders.' It is an interesting and thrilling production."

EVENING SUN:
"A masterpiece. The action is continuous throughout the picture. The picture's most thrilling moments centre about a Zeppelin in midair. The illusion is perfect."

MORNING SUN:
"Thrilling."

EVENING TELEGRAM:
"Exciting thrills."

JOURNAL OF COMMERCE:
"'Stolen Orders' is full of excitement. The picture is a better show than the speaking version. A thrilling tale of the American navy and German spies."

P. S. Harrison in MOTION PICTURE NEWS:
"This is a good production. It is the kind that will offer your patrons entertainment worth their money. The story is very interesting. It is a picture that will appeal to all classes."

VARIETY:
"A corking, suspensive melodrama dear to the hearts of the picture patrons. A series of hair-raising episodes that hold one grippingly."

PARK THEATRE, NEW YORK

FIRE! COLOR! ACTION!

WILLIAM FOX *presents*

THEDA BARA

in a Pulsing Melodrama of the Philippine Insurrection

UNDER the YOKE

Theda Bara Super-Production

Direction J. Gordon Edwards

As Thrilling as "Under Two Flags"

As Romantic and Colorful as "Carmen"

A Timely story of love and the Stars and Stripes

ook it to-day
nd start a
eady stream

of dollars
into your
theatre

STANDARD PICTURES

FOX

FILM CORPORATION

6 big winners of 1918
Requested by 5000 Exhibitors

WILLIAM FOX *presents*

THEDA

BARA

in

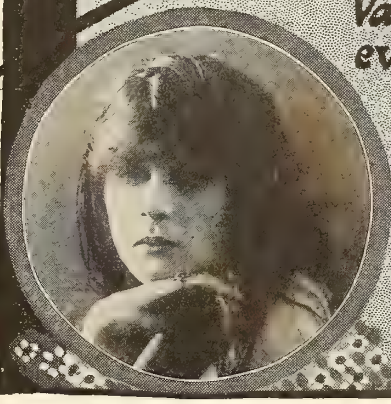
A FOOL THERE WAS

A Theda Bara Super-Production
by Porter Emerson Brown

2 other of the Big Six Bara plays
"THE CLEMENCEAU CASE"
"THE TWO ORPHANS"

TREMENDOUS SUCCESS!

The greatest Vampire Play ever filmed-



WILLIAM

FARNUM

in

The BONDMAN

Hall Caine's greatest novel.---
A William Farnum De Luxe Production

2 others of the Big Six Farnum plays
"THE PLUNDERER"
"A SOLDIER'S OATH"

A Story that grips and holds and satisfies-

New Prints in 5 reels-
New lithographs, new lobby displays.

REMADE! RE-EDITED! RE-TITLED!

FOX
FILM CORPORATION.

SURE TO HIT THE MARK!

WILLIAM FOX *presents*

GEORGE WALSH

in

The KID *is* CLEVER

Bristling with electrifying stunts!
Bubbling with fun!

Also these other

Fox Special Features

One a week *52 a year*

JANE *and* KATHERINE LEE *in*
"WE SHOULD WORRY"

GLADYS BROCKWELL *in*
"THE SCARLET ROAD"

PEGGY HYLAND *in*
"OTHER MEN'S DAUGHTERS"

FOX
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The Prettiest Girls on Earth!

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WILLIAM FOX Presents in HENRY LEHRMAN'S

SUNSHINE COMEDIES

"WILD WOMEN and TAME LIONS"

"A NEIGHBOR'S KEYHOLE"

"A WAITER'S WASTED LIFE"

"A SELF-MADE LADY"

"ARE MARRIED POLICEMEN SAFE"

"MY HUSBAND'S WIFE"

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"HOSPITAL ORDERLIES"

"A TALE OF A PIG"

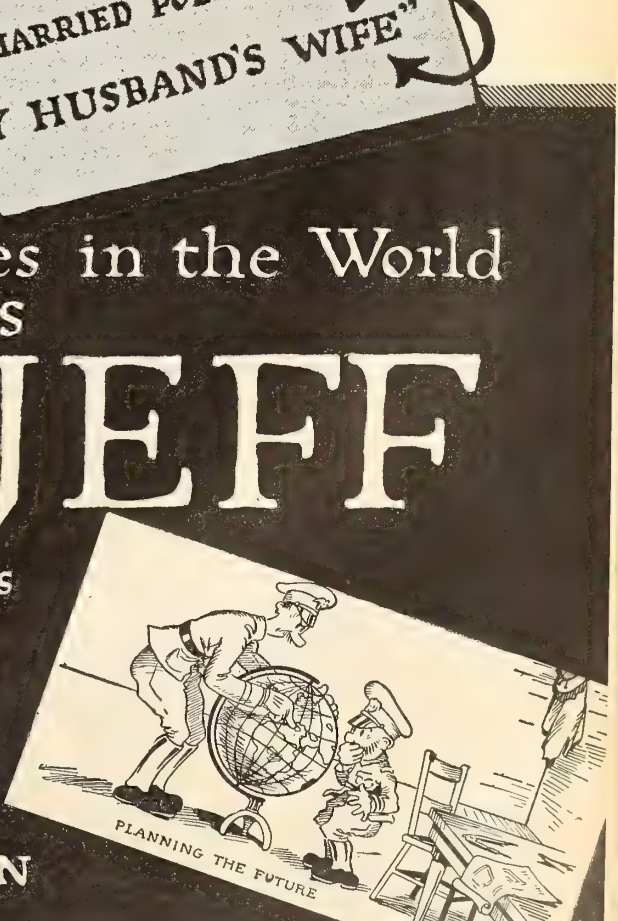
"TONSORIAL ARTISTS"

"THE SUPERINTENDENTS"

"OCCULTISM"

FOX

FILM CORPORATION



PLANNING THE FUTURE

A Long-Arm Reach

¶ Having covered the trade field—maintaining, always, a minimum of waste circulation—MOTION PICTURE NEWS is now reaching the public through a novel and important enterprise.

Arrangements have been concluded with the well-known King Features Syndicate of 37 West 39th Street, New York City, whereby a weekly news service from the reading columns of MOTION PICTURE NEWS will be retailed with timeliness to the leading newspapers of the country.

¶ Important happenings within the trade and studio will therefore be given a public circulation running into the millions.

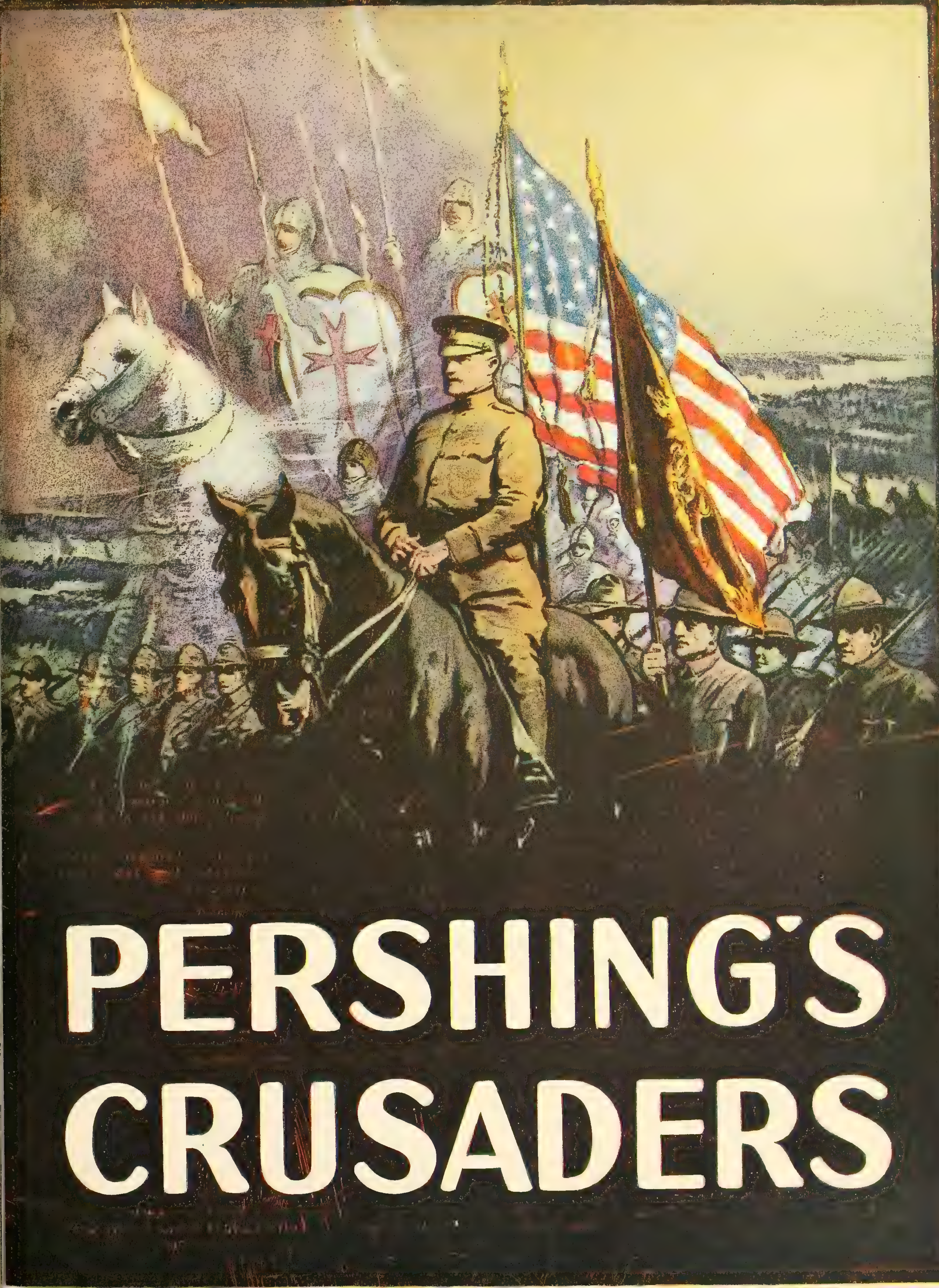
Our objects are:

To help build up the photoplay sections of the newspapers so that the exhibitor may be brought adequately in touch with the greater motion picture public.

To make more prominent and through authentic news to give the public a correct impression of the motion picture and its great industry.

So far as we know this is the first step of this kind ever taken by a trade paper in any field; the first extension of trade news beyond the trade and to the public through the public prints.

Wm A Johnston


PERSHING'S
CRUSADERS

OFFICIAL U.S. WAR FILM
RELEASED BY
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN

First U. S. Official War Feature

The United States is at war with Germany. Its preparations are stupendous, its achievements great.

All Americans want full and accurate information concerning these activities. More important, the motive and purpose of this conflict should be better understood by all the people of this country.

The Government will use motion pictures to convey this information. These films will be shown in theatres everywhere from the metropolitan city to the rural village. They will be released regularly in various forms, from news service to special features. The first of these is

"PERSHING'S CRUSADERS"

showing not only General Pershing and our boys at the Front, but telling graphically how Uncle Sam is feeding, clothing and transporting these sons of America.

"PERSHING'S CRUSADERS" has already played some of the largest cities of the United States with unusual success. At Cincinnati, Cleveland, Chicago, St. Louis, Milwaukee and at other points the public has registered at the box office its intention to see this film.

What the Newspapers say:

New York Times: "'PERSHING'S CRUSADERS' is far and away the best compilation of war pictures exhibited here since the beginning of the European struggle."

Washington Herald: "It is a picture that makes the cheeks tingle with pride, and the graphic portrayal of America's coming might is a thing that tightens the throat."

St. Louis Dispatch: "The pictures are . . . extremely thrilling in the realism with which they show what it means to be a soldier in the world's greatest war."

Cleveland Press: "Scenes of staggering immensity."

Chicago Post: "There is a break in the voice and a sob in the throat when we mention 'PERSHING'S CRUSADERS'; there is so much that should be said and so little that can be said adequately."

The Milwaukee Wisconsin: "'PERSHING'S CRUSADERS' registers enough facts to have done credit to the United States if three years instead of one had been consumed."

Buffalo Times: "Applause was thunderous."

"PERSHING'S CRUSADERS" was taken by the U. S. Signal Corps and Navy Photographers and the French General Staff

---

Presented by COMMITTEE ON PUBLIC INFORMATION, GEORGE CREEL, *Chairman*

Through DIVISION OF FILMS, Charles S. Hart, *Director*
Washington, D. C.

Distributed by FIRST NATIONAL EXHIBITORS' CIRCUIT, *Inc.*
6-8 West 48th Street, New York

EXCEPT

For California, apply to
State Council of Defense for California
191 Golden Gate Avenue, San Francisco
514 West 8th Street, Los Angeles, Cal.

For North Dakota, apply to
State Council of Defense for North Dakota
Bismarck, N. D.

For Michigan, apply to
State Council of Defense for Michigan
Lansing, Mich.

Announcement

Pershing's Crusaders

Presented by the Committee on Public Information
George Creel, *Chairman*
Through Division of Films, Chas. S. Hart, *Director*

Will be distributed by The First National Exhibitors Circuit, Inc.

For information apply to any of the following First National Exchanges:

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Seattle, Wash., 1200 Fourth Avenue
Chicago, Ill., 110 South State Street
Indianapolis, Ind., 24 West Washington Street
Des Moines, Ia., Garden Theatre
Minneapolis, Minn., 717 Hennepin Avenue
Milwaukee, Wis., Toy Building
St. Louis, Mo., New Grand Central Theatre
Cleveland, Ohio, 402 Sloan Building
Washington, D. C., 419 Ninth Street, N. W.
New York City, 509 Fifth Avenue

Boston, Mass., 20 Winchester Street
Pittsburgh, Pa., 300 Westinghouse Building
Philadelphia, Pa., 1339 Vine Street
New Orleans, La., 712 Poydras Street
Dallas, Texas, 1920 Main Street
Louisville, Ky., Rex Theatre
Oklahoma City, Okla., Film Exchange Building
Reno and Hudson Streets
Washington, D. C., 420 Ninth Street, N. W.
Atlanta, Ga., 146 Marietta Street
Richmond, Va., 312 Lyric Theatre Building

General Offices, 8 West 48th Street, New York, N. Y.

Note: California, North Dakota, Michigan and Canada will not be handled by First National Exchanges

The Screen helps to win the War

OFFICIAL U.S. WAR FILM
RELEASED BY
COMMITTEE ON PUBLIC
INFORMATION
GEORGE CREEL CHAIRMAN

That the exhibitors of America will take the same pride in presenting

PERSHING'S CRUSADERS

to the American People that we do in having been granted the privilege of distributing it, we are confident.

This will be the most important aid the screen has been privileged to give in the Nation's work of winning the war.

FIRST
NATIONAL
EXHIBITORS
CIRCUIT

The Affiliated Goes "Over the Top"

FOR once something has really been done for the exhibitor.

Cooperative booking, *under the exclusive control of exhibitors,* has been established in the United States, without the exhibitors of the country having been asked for one dollar for promotion expenses.

Fifteen cooperative booking associations, united with the Affiliated Distributors Corporation, embracing twenty-eight states, are at this time chartered and ready for operation. Four of them—Illinois, Michigan, Eastern Penn. and Greater New York—are actually releasing pictures.

The associations organized are:

Exhibitors Booking Assn. of

- Greater N. Y. & Northern N. J. (*New York City*)
- New York State (*Buffalo and Albany*)
- Illinois (*Chicago*)
- Eastern Penn. and Southern N. J. (*Philadelphia*)
- Western Penn. & West Va. (*Pittsburgh*)
- North Carolina, South Carolina, Tennessee and Virginia (*Richmond, Va.*)
- District of Columbia and Md. (*Washington*)
- Southern Ohio (*Cincinnati*)
- Northern Ohio (*Cleveland*)
- Michigan (*Detroit*)
- Indiana & Kentucky (*Indianapolis*)
- Iowa (*Des Moines*)
- Missouri (*St. Louis*)
- The Intermountain and Pacific States, comprising Calif., Nevada, Idaho, Montana, Wyoming, Utah, Colo., Arizona, New Mexico, Oregon and Washington (*Los Angeles, Salt Lake City and Seattle*)

NOTICE

Announcements of the progress of the Affiliated make necessary postponing the publication of the additional planks of the Affiliated platform. However, a complete analysis of the entire plan may be had by sending the coupon opposite.

Officers and directors have been elected by each of these organizations and a total of more than 1800 booking days subscribed up to date, or 85% of the minimum quota for the entire country.

Organization work in the territories not yet covered is now under way. If you have not yet arranged to share in the advantages of this assured exhibitors movement

GET IN NOW

AFFILIATED DISTRIBUTORS CORPORATION

Longacre Bldg., 1476 Broadway, New York

Send this Coupon for "The Affiliated Plan."

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Gentlemen:
Please send me your prospectus, "The Affiliated Plan."

Name..............................

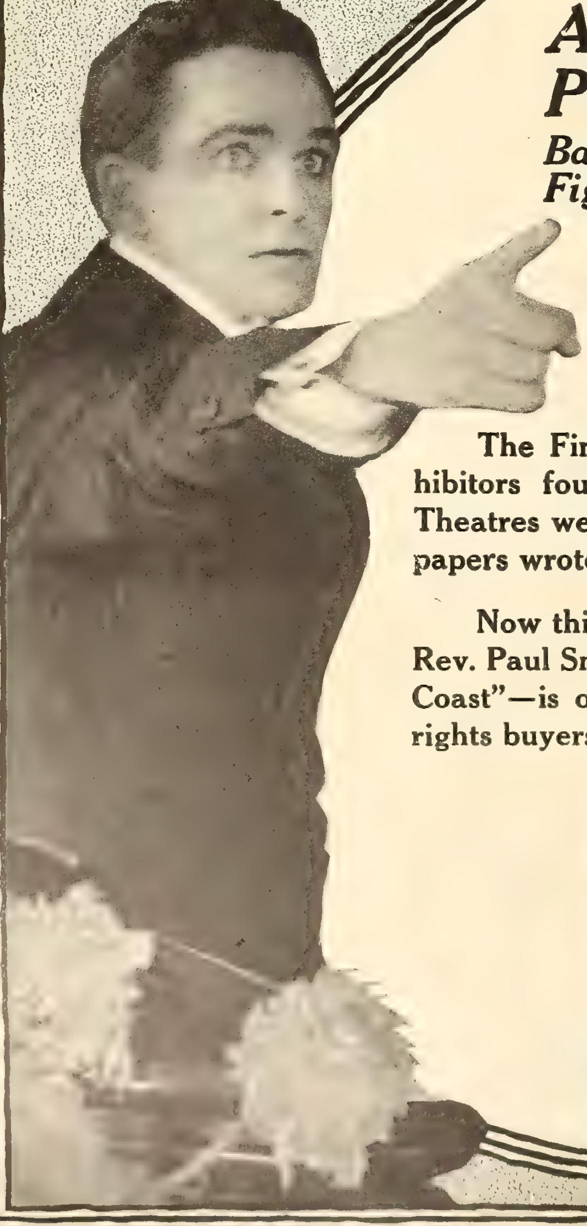
Theatre..............................

City..............................

Now Ready for

The Rev. Paul Smith's Own Colossal Film Triumph

The FINGER



A Tense, Dramatic Plea to Parenthood

Based on Rev. Smith's Successful Fight Against the Vicious Barbary Coast

This is the first announcement to buyers. There have been no secret deals with syndicates or individuals. Choice territories *everywhere* are open.

The Finger of Justice is the picture pacific coast exhibitors fought to get. Successful ones coined money. Theatres were jammed. Crowds were turned away. Newspapers wrote columns and columns and columns.

Now this sensational morality drama—the actual story of Rev. Paul Smith's fight that smashed the notorious "Barbary Coast"—is on the open market. Ready now for you state rights buyers who know a triumph when you see one.

State Rights Buyers

# of JUSTICE

featuring the celebrated star

Crane Wilbur

Quick action wins this money making picture. Buyers will receive consideration strictly in the order their applications are received.

Remember—this is the picture of the fight that drove vice from San Francisco. Shows vivid views of life on the "Barbary Coast"—the workings of the vicious "system" that took its toll, first in virtue, then in life. Portrays conditions that exist, or can exist, in every sizable city.

Newspapers—civic bodies—clergy—all are one in endorsement of this picture.

WIRE! Don't Wait To Write!

The Finger of Justice presents a sensational opportunity to you who can clinch territorial rights. Delay means sure loss. Get your application in immediately.

If you wait to write, you are taking chances. First application from each territory receives first consideration. WIRE!

ARROW FILM CORPORATION
W. E. Shallenberger, President
Times Building, New York City

THE NEXT ISSUE OF MOTION PICTURE NEWS WILL BE PUBLISHED FRIDAY, JUNE 21st

There Are Only Three Things that Matter

if the Motion Picture Industry Is To Be Maintained in its Present Condition of Prosperity

◆

The United Picture Theatres Co-operative Plan

SAFEGUARDS ALL THREE

◆

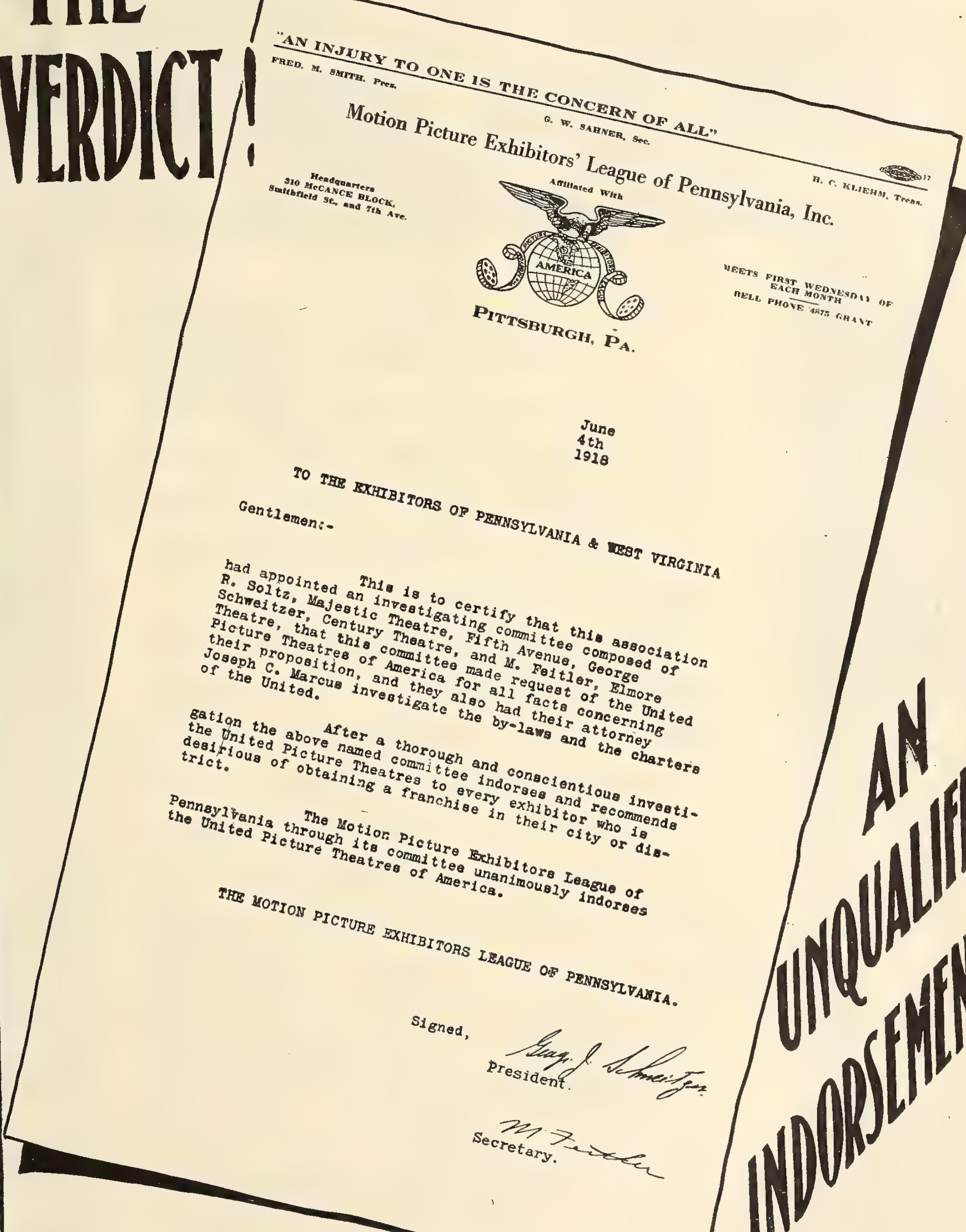
Witness—

1—The picture patron must be pleased.	1—United, with the whole field to pick from, will purchase only pictures with pronounced box-office values—pleasing to patrons.
2—The exhibitor must make money.	2—By turning over such pictures to exhibitor-members at lower prices than they now pay, United insures the exhibitors' prosperity.
3—The manufacturer must find his work sufficiently profitable to encourage him to maintain a high standard of output.	3—United's policy of purchasing pictures at cost-price plus a decent margin of profit for the manufacturer stabilizes the latter's business and reduces his element of business risk.

DO NOT THESE THINGS JUSTIFY OUR BOAST THAT ENROLLMENT WITH UNITED IS THE EQUIVALENT OF TAKING OUT A LIFE-INSURANCE POLICY ON YOUR BUSINESS?

UNITED PICTURE THEATRES OF AMERICA, INC.
J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

THE VERDICT!



"AN INJURY TO ONE IS THE CONCERN OF ALL"

FRED. M. SMITH, Pres.
G. W. SAHNER, Sec.
H. C. KLIEHM, Treas.

Motion Picture Exhibitors' League of Pennsylvania, Inc.

Affiliated With

Headquarters
310 McCANCE BLOCK,
Smithfield St., and 7th Ave.

MEETS FIRST WEDNESDAY OF EACH MONTH
BELL PHONE 4875 GRANT

PITTSBURGH, PA.

June
4th
1918

TO THE EXHIBITORS OF PENNSYLVANIA & WEST VIRGINIA

Gentlemen:-

This is to certify that this association had appointed an investigating committee composed of R. Soltz, Majestic Theatre, Fifth Avenue, George Schweitzer, Century Theatre, and M. Feitler, Elmore Theatre, that this committee made request of the United Picture Theatres of America for all facts concerning their proposition, and they also had their attorney Joseph C. Marcus investigate the by-laws and the charters of the United.

After a thorough and conscientious investigation the above named committee indorses and recommends the United Picture Theatres to every exhibitor who is desirious of obtaining a franchise in their city or district.

The Motion Picture Exhibitors League of Pennsylvania through its committee unanimously indorses the United Picture Theatres of America.

THE MOTION PICTURE EXHIBITORS LEAGUE OF PENNSYLVANIA.

Signed, Geo. J. Schweitzer
President.

M. Feitler
Secretary.

AN UNQUALIFIED INDORSEMENT

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

YOU SHINE ABOVE THEM ALL!

An open letter to~
CHARLIE CHAPLIN

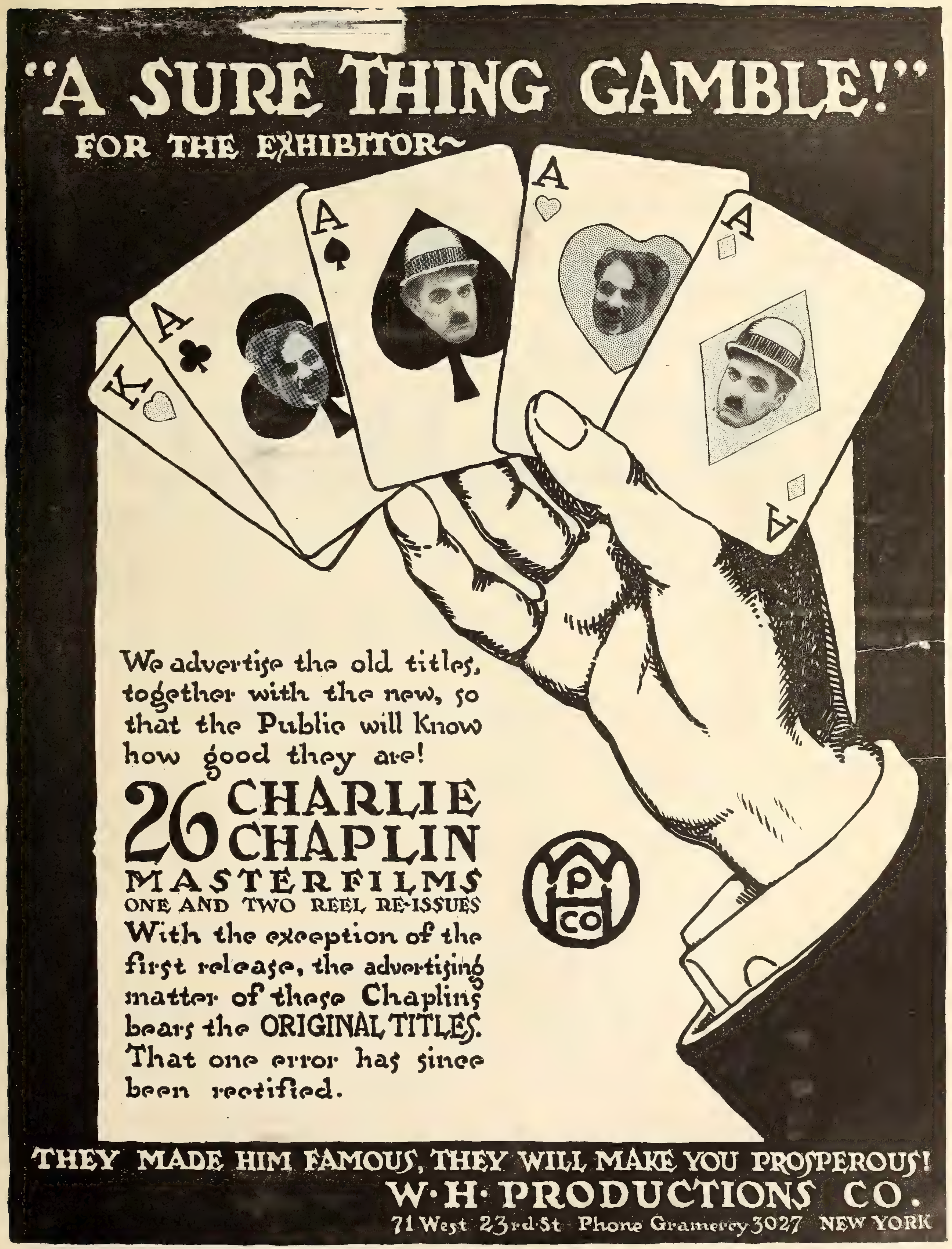
Good music sounds sweeter the second time it is heard, and critics say that no book is worth reading, if it cannot be read twice.

To enjoy anything more the second time it is seen, is sure proof that you have looked at a masterpiece. Because it was a masterpiece, the Public went to see Joseph Jefferson in "Rip Van Winkle," year after year for over twenty years. Thats why they want to see you in your early productions;~ and thats why we have called them the

26 CHARLIE CHAPLIN MASTERFILMS.

-and they are having an overwhelming success.

W·H·PRODUCTIONS CO.
71 WEST 23rd. St NEW YORK



"A SURE THING GAMBLE!"

FOR THE EXHIBITOR~

We advertise the old titles, together with the new, so that the Public will Know how good they are!

26 CHARLIE CHAPLIN MASTERFILMS

ONE AND TWO REEL RE-ISSUES

With the exception of the first release, the advertising matter of these Chaplins bears the ORIGINAL TITLES. That one error has since been rectified.

THEY MADE HIM FAMOUS, THEY WILL MAKE YOU PROSPEROUS!

W·H· PRODUCTIONS CO.

71 West 23rd St. Phone Gramercy 3027 NEW YORK

THE HARRY McRAE WEBSTER PRODUCTIONS INC.

BROKAW BUILDING, NEW YORK CITY Phone Bryant 486-7

PRESENTS THE STARS

MABEL JULIENE SCOTT AND NILES WELCH IN

RECLAIMED:

THE STRUGGLE FOR A SOUL BETWEEN LOVE AND HATE

Written by RICHARD FIELD CARROLL

The Play - - -	**a good honest job.**—Edward Weitzel, Motion Picture World. **an eye opener from start to finish.**—N. Y. Clipper. **It has enough action and incidents for a serial.**—N. Y. Review. **it is clean and intense, exciting and thrilling.**—Exh. Herald. **holds steady interest and good suspense to the end.**—Frances Agnew in Sunday Telegraph.
The Players - -	**Niles Welch, sincere and sympathetic.**—N. Y. Review. **Mabel Juliene Scott is entitled to a place among movie stars.**—N. Y. Clipper. **Excellent acting of entire cast.**—Motion Picture World. **The rest of the cast particularly good.**—Exh. Herald.
The Production -	**Harry McRae Webster, able director—good setting.**—Frances Agnew, Telegraph. **handled skillfully.**—Ed. Weitzel, Motion Picture World. **handled in expert fashion.**—N. Y. Clipper. **all departments of productions especially well done.**—Dramatic Mirror.
The Photography	**Entirely adequate.**—N. Y. Review. **Excellent.**—Exhibitors' Herald. **Excellent Quality.**—Motion Picture World. **Splendid.**—Telegraph. **Its moral—wholesome.**—Mirror.

A HIT FROM EVERY ANGLE

EXCLUSIVE SALES MANAGER

CHESTER BEECROFT

501 FIFTH AVENUE, NEW YORK CITY Phone Vanderbilt 5599

IN THE MAKING — ANOTHER VITAL PICTURE PLAY WITH

PUNCH, PULSATIONS, PURITY AND PERFECTION

Motion Picture News

Vol. 17 No. 25. June 22, 1918

The Week in the Film World at a Glance

FEATURES

DEMOCRACY'S WEAPON AND DEFENSE (WM. A. JOHNSTON) 3673
SERVING IT WITH SPEED AND GINGEH....3675
WHAT KIND OF A FELLOW IS—CHRISTIE?....3685
THE INDEPENDENT FIELD TICKER....3732
THE HONOR ROLL....3682

OF SERVICE TO EXHIBITORS

"Don't Hamper the Screen"—Uncle Sam....3677
"Screen a War Necessity"—Marion....3679
Fox Exchange Managers Meet....3681
Brady Appoints N. A. Committees....3676
In and Out of Town....3678
Live News from the Producers....3708
Coming Program Offerings....3719
In the Independent Field....3727
In and Out of West Coast Studios....3734

NEWS OF THE WEEK

Newsy Items from the Studios....3736
Exhibitor to Exhibitor Reviews....3688
Exhibitor Box-Office Reports....3691
Exhibitor Service Bureau....3694
Ready-Made Ad Talks....3706
Short Subjects in Review....3733
Releases—Current and Coming....3745-6-7-8
Projection Department 3752
Music and the Pictures....3758
Theatres Worth While....3761

SCREEN EXAMINATIONS

"Are Crooks Dishonest?" (Rolin-Pathe)....3742
"Bondman, The" (Fox)....3742
"By Foul Means" (Strand-Mutual)....3741
"Claw, The" (Select)....3738
"Duck Out of Water, A" (Universal-Lyons and Moran)..3741
"Find the Woman" (Vitagraph)....3739
"Firefly of France, The" (Paramount)....3740
"Fool There Was, A" (Fox)....3741
"Game With Fate, A" (Vitagraph)....3740
"Her Final Reckoning" (Paramount)....3738
"House of Hate, The" (Pathe)....3742
"Kidder & Ko" (Pathe)....3743
"Last Rebel, The" (Triangle)....3739
"Love's Conquest" (Paramount)....3743
"Madame Sphinx" (Triangle)....3740
"Man Hunt, The" (World Film)....3743
"Mexico To-Day" (Educational) 3744
"Model's Confession, The" (Universal)....3738
"More Trouble" (Pathe)....3737
"Poor Fish, The" (Keystone-Triangle)....3741
"Purple Dress, The" (O. Henry-General)....3741
"Shackled" (Paralta) 3737
"Smashing Through" (Universal)....3744
"Stolen Orders" (Wm. A. Brady)....3737
"Tucson Jennie's Heart" (Wolfville-General)....3741

Newsy Announcements of the Week Found in the Ad-Pages

Bluebird Offers "The Eagle" with Monroe Salisbury....3626
Paramount Presents the Blackton Picture, "Missing"....3627
What the NEWS Advisory Board Thinks of Paramount Pictures 3628-29
Mae Marsh in "All Woman" Gets General Praise....3630
Goldwyn Offers Mabel Normand in "The Venus Model"..3631
Capitol Comedies with Bill Parsons....3632
Gladys Leslie Again on Vitagraph Program in "The Soap Girl" 3633
Exceptional Advertising Campaign Back of "Cecilia of the Pink Roses" 3634
Clara Kimball Young's Latest Is "The Claw"....3635
The Hodkinson Co-Partnership Plan....3636
Bessie Barriscale Does Her Bit in "Patriotism"....3637
"A Daughter of Uncle Sam"....3638
"The Last Raid of Zeppelin L-21" a Timely Picture....3639
Some of the New York Houses Which Show the Harold Lloyd Comedies 3640
Pathe Offering Abramson's "Moral Suicide"....3641
Triangle Talk 3642
The Latest Bushman and Bayne Subject, "Social Quicksands" 3645
Metro's Specials 3643
The Reissue of "The Soul of a Woman" and "The Shooting of Dan McGrew"....3644
"To Hell with the Kaiser" About Ready....3646
Some Territory Left on "Hearts of the World"....3647
Mutual Distributes the Outing-Chester Pictures....3648-49
How the Chicago Papers Exploited Kleine's "The Unbeliever" 3650-51
'Stolen Orders" 3652-53
For Special Features....3654-55
Other Announcements from the Fox Office....3656-57
"Pershing's Crusaders" Distributed by First National, 3659-60-61-62
Affiliated Distributors' Corporation....3663
W. H. Productions Regarding the Chaplin Reissues....3668-69
United Picture Theatres....3666-67
Paul Smith Presents "The Finger of Justice"....3664-65
Comment on "Reclaimed" 3670
"Chase Me, Charlie"....3672
"The Geezer of Berlin," Universal Own Travesty on Its Box-Office Winner 3721
Harry Carey in "Hell Bent"....3722
Herbert Rawlinson in "Smashing Through"....3723
"The Lion's Claws"....3724
The Lyons-Moran Comedies....3725
"The Kaiser" 3726

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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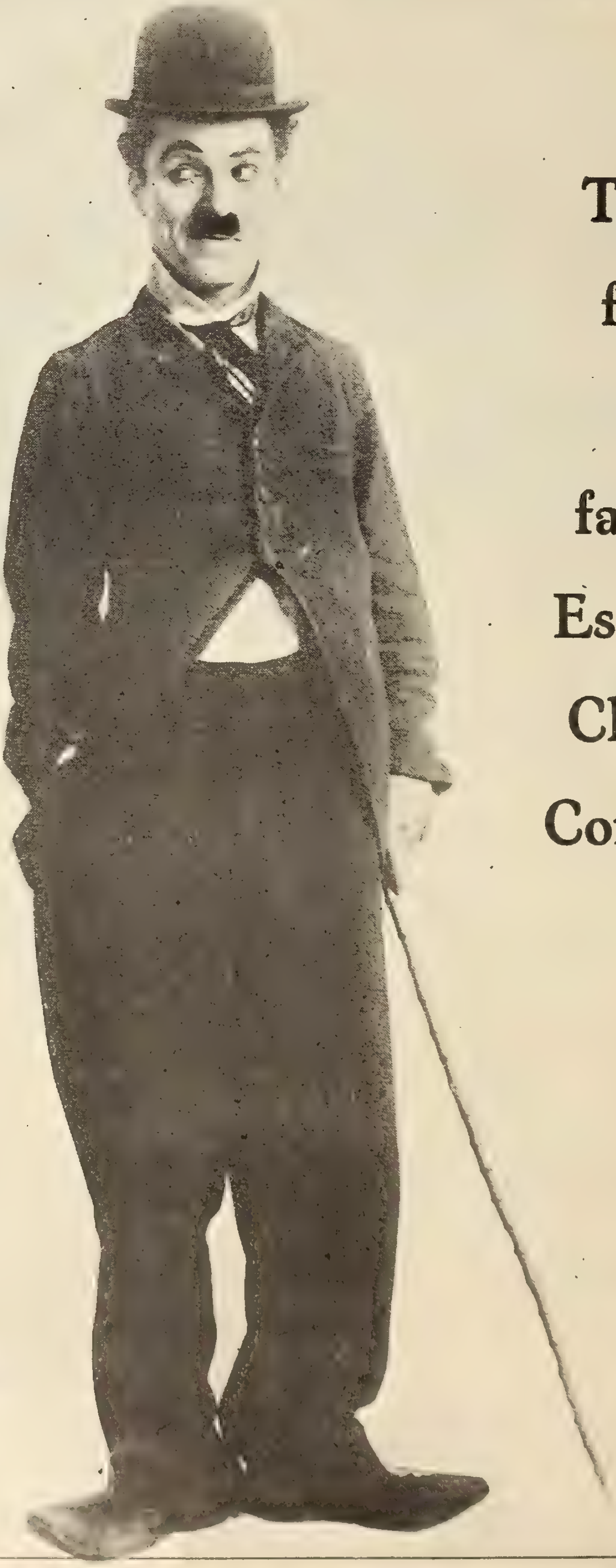
"CHASE ME CHARLIE"

A British version of Charlie Chaplin's funniest films



Taken from the famous Essanay-Chaplin Comedies

Screen time one hour

Perfection Pictures

Essanay
George K. Spoor President

George Kleine System Distributors

JUN 12 1918 ©CLB414760

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 25 June 22, 1918

Democracy's Weapon and Defense

SOME very important statements are made by Frank J. Marion, president of Kalem, who has just returned from an intimate experience with warring and neutral Europe.

They are of particular importance at the moment, in view of the fact that Washington will shortly judge the industry as an essential or non-essential one.

He says, with emphasis, that the motion picture is a factor of tremendous importance at the battle front in building and maintaining the morale of the American and Allied troops; and that military authorities so are agreed.

Secondly, and of equally great importance to world freedom and this country's salvation, the motion picture is obviously the leading agent today in undoing the poison of German propaganda in neutral countries; in saving the day for the cause of civilization; and in telling the truth in neutral countries about the often badly misrepresented United States.

On the two foregoing counts alone can there exist any justification for viewing as non-essential the industry of the motion picture?

We are speaking now, of necessity, of the American motion picture and of the American picture industry, since the world's output of pictures is very largely of American make.

We feel very strongly on this subject.

And we are writing not as one commercially interested but as an American and as a journalist—and as indeed several journalists have written.

There are many who believe—we are one—that Russia could have been saved from its relapse to savagery and kept to the Allies' cause through the adequate use in time of propaganda, the chief agent of which is the motion picture.

And there are many who say that had Russia been saved in this manner the war would have been shortened to the extent of saving millions of lives.

In fact these two beliefs, it seems, are scarcely open to argument.

Is then, the making of the motion picture a non-essential industry during this war?

We fear it is true that in some minds the motion picture stands only as an amusement hall device.

Perhaps there are some of these minds in Congress.

If so the light should be let in.

The light should be let in, in the cause of humanity, in the cause of the country, in the cause of the lives of the millions on the battle line, in the cause of civilization itself.

The motion picture is a new medium of expression—and the greatest of all.

The motion picture is right on a par with the newspaper.

The mere fact that the newspaper is read by one person and that pictures are seen by groups does not change the parallel status of the two mediums of expression.

If the making of pictures is non-essential in war times then, too, is the printing of newspapers non-essential.

But why stop the most powerful of all agents of propaganda when it is freely said and widely known that propaganda in this war does the work of millions of soldiers and saves or destroys millions of lives?

Let the truth be known.

If action is taken, with the truth unknown, then, certainly, one of the highest and most regrettable blunders in the world's history will have been committed.

All of which, as we state, is the heartfelt belief of a journalist viewing a situation too grave and too great to countenance a suspicion of commercial bias.

The Issue Seems Settled

WE are publishing this week four very important letters from Secretary of the Treasury McAdoo, Food Commissioner Hoover, Coal Commissioner Garfield and Chairman Creel of the Committee on Public Information. They reach us through the courtesy of Charles S. Hart, Chairman of the film division of Mr. Creel's Committee; and to these two gentlemen the industry will feel grateful for their interest in the industry's best interests.

The industry's best interests right now are the Government's best interests, and the Allies' best interests and the best interests of the greatest cause ever at stake; and we have no doubt but that Messrs. Creel and Hart feel quite this way in this very important matter.

It would be paradoxical indeed for the Government to maintain a film division of its Committee on Public Information if the motion picture and its continued production were non-essential to the Government at war.

And Mr. Hart's untiring activities to tell this country through film, what the United States is doing and will continue to do are non-essential if the film is non-essential. "Pershing's Crusaders," it is just announced, is to be distributed through the First National Exhibitors' Circuit of theatres and exchanges. Are the mechanics, then, of the film industry non-essential?

The question is so well answered, on the face of it, and by the frank statements of official Washington that further discussion seems unnecessary; and we may, we believe, consider the matter settled.

"Non-essentials," says Mr. Hoover, "are all relative to our necessities." Labor, he says, of mechanical or agricultural training should get back into these callings. But these labor demands of course need not close down to com-

(*Continued on next page*)

¶ The next issue of Motion Picture News will be published Friday, June 21.

(*Continued from Preceding Page.*)

paratively small machinery of a great agent of public information.

Mr. Creel says he believes in the motion picture as he believes in the press.

Here is the big point. Herein lies the big truth about the motion picture. And we reiterate in the Government's behalf alone too much insistence cannot be laid upon this fact in the minds of those who as yet have not grasped the distinction between an entertainment hall device and what inherently is the newest and greatest medium of expression.

Those Re-Titled Re-Issues

IN the June 8th issue of MOTION PICTURE NEWS the First National Exhibitors' Circuit protested against the reissue of old film under new titles as misleading to the public and destructive of the best interests of the producing and distributing industries.

A committee of the picture industry was asked for by J. D. Williams to decide the issue.

In our following issue, of June 15th, the W. H. Productions Company, which has sold territory on the Hart and Chaplin reissues, stated that certain of Mr. Williams' associates owning or operating exchanges had purchased *reissues* from the W. H. Productions Co. and were using the advertising literature sent out with the reissues, etc.

Since the First National Exhibitors' Circuit, as is well known, is now handling the new Chaplin pictures, this announcement of the W. H. Productions Co. might be construed as referring to Chaplin reissues.

Telegraphic replies from the exchanges indicate they have not purchased Chaplin reissues. We are informed by the W. H. Productions Co. that all of these exchanges did purchase the Hart reissues and one only purchased the Chaplin reissues.

The advertising statement of W. H. Productions Co. was incorrect in that it referred to Jake Wells, Inc., as a member of the First National Exhibitors' Circuit.

Jake Wells, Inc., was a member of this Circuit, but sold his franchise some months ago.

The Virginia franchise is now held by the First National Exhibitors' Circuit of Virginia, Frank Ferrandini, president.

Also T. E. Larsen, Oklahoma City, may not be properly called a member of the First National Exhibitors' Circuit. He is, we are informed, Manager for Oklahoma for E. H. Hulsey of Dallas, Texas, member for the states of Texas, Oklahoma and Arkansas.

The issue of the controversy still stands as before; and in this connection MOTION PICTURE NEWS wishes to go on record, and emphatically, on the following important points.

First, we believe that reissues under new titles—unless the old name is published with at least equal prominence—is very apt to mislead the public.

Misleading the public will serve to destroy its valuable confidence in the motion picture and the industry back of it.

The existing statutes may define this style of advertising as fraudulent.

Furthermore, and of great importance, it is obvious that new pictures of famous stars cannot profitably be produced if old pictures are allowed to compete with them under what the public construes as a new name and therefore a new picture.

This, it is equally obvious, is destructive of the industry's normal and necessary development.

Secondly, and with equal emphasis, we point out that this controversy does not apply whatsoever to pictures properly reissued.

We believe and have often stated that reissues—wherever logical—are a fine, healthy thing for the industry.

The public wants them; and they go far to offset that huge waste to the industry caused by the daily change and the hasty and imperfect distribution necessary to meet it.

Thirdly, we believe it a sensible suggestion that an issue so important to the entire industry be put into the hands of a competent committee to be settled. We have little doubt that they would settle it and thereby avoid a confusing controversy, of which this publication has been made an innocent member and in a manner unfair and unfortunate.

As we go to press we are glad to receive the announcement from W. H. Productions Co. that with the desire to protect the best interests of the Exchanges which have purchased their reissues, they are sending out strips with the words "formerly known as ———" and then giving the old name of the reissue to be added to all posters, whether the latter does not carry the old name at all or carries it in smaller type.

Wild Rumors

SCARY rumors are in the air that the industry's heavy war tax may be increased. We believe they are "scary" and "in the air" only—or else mysteriously inspired.

So far as any one knows the figures of this industry it is self evident that a further tax burden would automatically and seriously reduce the present revenue to the Government, by closing up part, if not all, of the business.

We make emphatic, however, a suggestion made before: that if anyone has to be sent to Washington to be an accountant with a full set of figures—and not a lawyer, nor any committees of the separate or allied branches of the industry.

If the industry can be taxed further it should be; if not, it should not be.

Figures alone will answer this simple question.

And Washington wants only—figures!

Doing Their Bit

TWO weeks ago we published an announcement of the remarkable showing of long runs made by "The Unbeliever."

This and other successful specials of a patriotic nature deserve high recognition by the industry. First and foremost they are doing for the country and our Allies an amount of good that is inestimable. Secondly, by setting the pace of longer runs they are helping smooth out the industry's greatest economic wrinkle.

A Good Idea

PHILADELPHIA lays claim to a remarkable exhibitor—Manager Fuhrman of the Imperial theatre. He pays an employee five dollars for every new and good idea on improving house service.

W A Johnston

Serving It with Speed and Ginger

LISTEN—we know you are busy. We know that you have to go into "a conference" in a few minutes. We know that the rest of the day will probably be taken up in the projection room. And that it will be five-thirty and your desk will still be loaded up with letters that should have been answered and work that should be done to-day.

But—don't skim through your MOTION PICTURE NEWS this week. There are a couple of news stories that you must read—and read closely—despite the fact that it doesn't leave you time to even skim over the rest of the book.

First—read what Secretary McAdoo and other high Washington officials have to say about the motion picture as an essential industry. These statements are important now—and they are going to be more and more important with each day that passes, with each drop of Uncle Sam's blood that is shed on Europe's battlefields.

You can't afford to be on the defensive—you don't have to be if you meet any argument that comes, either in a personal or business way, with an answer in the words of officials at Washington.

So prepare for the months that come by reading and noting in memory now the letters on Page 3677.

* * *

Extry! Extry! Another addition to the Fillum Athletic Club!

Benny Schulberg has a bare inch or two of excess avoirdupois which is causing him considerable worry, and he confessed to us the other day that his application is in for membership in our little Fillum Athletic Club. Al Lichtman prescribed tennis but Benny thinks more of the gymnasium idea.

Without knocking we hazard a query—if Benny is worried over an inch or so what will he do when he attains the proportions of his boss, Hiram Abrams?

* * *

TO continue where we started: After you have read those letters from Uncle Sam just flip the page and come to the interview with Frank J. Marion, of the Kalem Company, telling of his trip through Spain and the battlefront.

Prepare to pat yourself on the back, to feel a thrill of pride run down your spine—for the message that Mr. Marion brings back from the battlefront regarding the motion picture only confirms in first hand evidence every word that the Government officials have said.

And another point:

Regard for the character of the man and reasons of State prevent us from spilling over this page a lot of superlative adjectives that our spirit prompts in a note of congratulation to the motion picture industry on its good fortune in having had Frank Marion on its European mission—but, gosh, how we would like to!

But Frank Marion wouldn't like it, and—well, the whole blamed industry knows it is darned lucky to have had Frank Marion on the job, so what's the use of shouting the obvious?

If we were sure that Watterson Rothacker were back in Chicago where he couldn't strike back we'd like to write a paragraph of some kind here that accidentally brought in a description labeling him "The Boy Wonder."

But as we are not certain—and we do know that phrase would make him sore—we'll merely mention the fact that he was up and down Broadway last week leaving in his wake his usual bundle of effervescence, optimism, good cheer, smiles, and what not.

Watterson R. is a mental tonic—and a walking advertisement of his own goods.

* * *

SPEAKING of Rothacker reminds us that the National Association held a meeting last Wednesday. We know it because the trade paper members of the Association were favored with an official flimsy of the proceedings on Saturday—one non-member on Friday—and the account appears on Page 3676.

Rothacker's name reminded us of the meeting because that entergetic person has been appointed chairman of the membership committee. After listening to a half hour oration as to the need of a National Association and all the good that it could do—with all of which we agree heartily—we warn you to watch his trail. He'll pull new members in about as fast as they can sign their name on the dotted line.

* * *

Jack Flinn, Jerome Beatty and Pete Schmidt were hosts to the bulk of MOTION PICTURE NEWS *last Thursday at a belated May party.*

A good time was had by all.

Chateau Thierry papers please copy.

* * *

A GLANCE through the producer news of the week would give you the impression that this is going to be a "Re-Issue Summer."

Which isn't a bad idea when you consider the class of subjects which the producers are offering in re-edited productions.

Fox, for example, has picked the six winners that made the name of Fox and also many exhibitors. A list of productions headed by "A Fool There Was" certainly does speak for itself.

Then Metro offers "Destiny, or the Soul of a Woman"—that well-remembered Anthony Kelly story that arrived in the Metro program unheralded and left with a trail of success. Another Metro success brought up to date is "The Shooting of Dan McGrew."

Re-issues of such class need not be afraid to show their heads.

* * *

If there isn't an anti-yellow dog club in every city of the country before Summer wanes, Nat Rothstein will probably be mad enough to go over and lick the Kaiser himself. For the vigorous Universal advertising director is just eating, sleeping and dreaming "The Yellow Dog" these days.

And he threatens to put any trade paper editor who fails to do likewise in the "Yellow Dog" class.

¶ The next issue of Motion Picture News will be Published Friday, June 21st.

¶ Every Friday thereafter.

Brady Appoints N. A. Committee

Hotel Astor Meeting of National Association Plans Greater Unity in Dealings with the Government Authorities

PLANS for greater unity in dealings with the Government and the appointment of various committees were the results of the meeting of the National Association at the Hotel Astor last Wednesday. While it is understood that the large attendance of film company executives, exhibitors and others present also discussed the industry's attitude on possible coming taxes no mention of this was found in the official statement made to the trade press following the closed meeting.

An interesting feature of the meeting is the recognition by President William A. Brady in the appointment of one committee of the American Exhibitors' Association, though that body received a curt snub when it some months ago made application for membership in the National Association.

Watterson Rothacker supplied the other high light of the meeting when he reported as chairman of the membership committee for the middle west a bigger membership gain than the association has made at any single meeting since its inception two years ago. After showing how to get new members Rothacker was rewarded with appointment as chairman of a national membership committee.

The new members rounded up by the live wire Chicagoan as mid-west chairman include the Haworth Pictures Corporation, of Los Angeles; the following organizations from New York — Educational Films Corporation, Art Laboratories, Inc., Baumer Films, Inc., and one Chicago representative — the Mutual Film Corporation.

William Fox was invited by President Brady to take the chair at the opening of the meeting and set forth in vigorous manner his views regarding the present state of the industry. Others who took part in the discussion that followed include: President Brady, P. A. Powers, Walter W. Irwin, Samuel Goldfish, Arthur S. Friend, J. Robert Rubin, Lee A. Ochs, Ernest H. Horstman and Alfred S. Black.

A Committee on Ways and Means intended to provide closer relationship with Government activities was named as follows: Producers, Arthur S. Friend; Distributors, Walter W. Irwin; Supply and Equipment, Edward Earl; Laboratories, Watterson Rothacker; Exporters, David P. Howells; National Exhibitors' League, Lee Ochs; American Exhibitors' Association, H. B. Varner.

A Finance Committee to "provide adequate funds to carry on the work of the association," was named as follows: P. A. Powers, Arthur S. Friend, William Fox, Ricord Gradwell, J. E. Brulatour and James M. Sheldon.

President Brady announced that members of the industry had taken ten million dollars' worth of Liberty Bonds, and that one hundred million dollars' worth had been sold through the work of the industry. He also stated that meetings of each of the five branches of the association would be held during June to nominate directors to be elected at the annual meeting in Boston during the week of July 13-20.

The following were among those present: W. E. Atkinson, Metro Pictures Corporation; Ben Atwell, representing C. F. Zittel, International Film Corporation; William A. Brady, William A. Brady Picture Plays, Inc.; J. E. Brulatour, Eastman Films; J. A. Berst, United Picture Theatres, Inc.; J. R. Bray, Bray Studios; B. N. Busch, World Film Corp.; Benjamin Burton, Art Films; A. S. Black, of Maine; J. R. Brophy, Craftsmen Film; S. Brown, Charter Feature Films; R. H. Cochrane, Universal Film Manufacturing Company; Willard Cook, Pathescope, Col. George I. Cooks, Alpha Litho. Company; Paul Cromelin, Inter Ocean Film Corporation; C. D. Chapman, Art Film; Edward Earle, Nicholas Power Company; Frederick H. Elliott, executive secretary of the National Association; Felix Feist, World Film Corporation; Arthur S. Friend, Famous Players-Lasky Corporation; N. H. Friend, Bray Studios; William Fox, Fox Film Corporation; W. R. Greene, Artcraft Pictures Corporation; Samuel Goldfish, Goldwyn Pictures Corporation; Sam. Grant, Boston, Mass.; E. W. Hammons, Educational Film; David P. Howells, First National Exhibitors' Circuit; Ernest H. Horstmann, Boston, Mass.; F. J. Hawkins, Hawworth Pictures Corporation; Walter W. Irwin, Greater Vitagraph Company; L. L. Innerarity, Pathe Exchange, Inc.; Albert Loew, Paragon Films, Inc.; Gus Mohme, Biograph Company; Lee A. Ochs, National M. P. Exhibitors' League; A. E. Roussea, Pathe Exchange, Inc.; Harry Reichenbach, National Film Corporation; W. R. Rothacker, Chicago; J. Robert Rubin, attorney, Metro Pictures Corporation; W. R. Sheehan, Fox Film Corporation; W. C. Smith, Nicholas Powers Company; James M. Sheldon, Mutual Film Corporation, Chicago; William L. Sherrill, Frohman Amusement Corporation; W. N. Selig, Selig Polyscope Company; Emil Shauer, Famous Players-Lasky Corporation; William Wright, Kalem Company.

Red Cross Carnival for Staten Island

A great display of motion pictures, the appearance of artists of the screen and stage and of operatic soloists are expected to mark the big Red Cross Carnival at Midland Beach, Staten Island, Friday and Saturday, June 28 and 29.

One of the novel features of the carnival will be a great picture screen built like a solid wall in the water just off shore. On the screen will be presented war pictures and the newest screen productions. The screen, projection apparatus and operators will be contributed by William L. Sherry.

The proceeds of the carnival will be for the benefit of the Red Cross, the entertainments being under the direction of committees of the Staten Island Chapter, headed by Mrs. William G. Wilcox, chairman of the chapter, and Borough President Calvin D. Van Name.

Paramount Gets Flagg New Series

Famous Players-Lasky Corporation announces the signing of a contract whereby James Montgomery Flagg will provide a series of comedies to be released soon under the Paramount trademark.

The theme of the series will be "Sweethearts and Wives," and each release, which will be in two reels, will appear under a distinctive title, the first of which will be "It's Greek to Us," and the second "Romance in Brass Tacks." There will be sixteen separate subjects to the series, which will be released on dates which will not conflict with Paramount-Mack Sennett and Paramount-Arbuckle comedies.

Ohio Court Holds Sunday Shows Illegal

Sunday motion picture shows are illegal in Ohio, according to a decision of the Supreme Court, rendered May 28th in the case of William Sanden, an exhibitor of Medina County. The decision sustains an opinion of a lower court from which the exhibitor had appealed.

Ohio exhibitors are of the opinion that the decision will make little difference in those cities of the state where Sunday shows are now regularly given. Mayor John Galvin, of Cincinnati, speaking of the decision, said:

"As an affirmation of the lower court's decision of the law the Supreme Court's verdict is, of course, of value. But it will probably be just as difficult to secure a conviction now as it was several years ago when we tried strenuously but without success."

Mutual Co-operates with Tobacco Fund

Strong co-operation with the "Our Boys in France Tobacco Fund" has been volunteered by the Mutual Film Corporation in connection with the release of the one-reel Strand comedy, "My Lady Nicotine."

Arrangements by which the exchanges of the Mutual Corporation will facilitate the distribution of subscription blanks and posters boosting the Tobacco Fund to theatres showing "My Lady Nicotine" were handled by D. J. Sullivan, assistant general manager of the Mutual and Bert Ennis, director of publicity for the fund.

It is expected that exhibitors using the patriotic advertising in connection with the comedy featuring Billy Rhodes will be able to report large contributions from their patrons. MOTION PICTURE NEWS, which has been of material assistance in consummating the arrangements, will publish a weekly record of the contributions received through the theatres.

Nation Pays High for Theatres

A detailed report of taxes derived from various sources for the upkeep of the war, made public last week, shows that the tax collections indicated the nation's theatre bill for April was nearly $40,000,000. This amount is said to be under the figures reported for March. Ordinary and war taxes collected in April totaled $93,700,000. The nation's war bill for one day is nearly $50,000,000.

General Makes Kelley Manager

James B. Kelley, otherwise known as "Smiling Jim," has been appointed branch manager at Dallas for General Film Company, according to an announcement made this week. He has been serving as special representative for General Film product out of the Dallas office, where he served as a salesman several years ago. He is one of the best known film men in the southwest and south.

"Don't Hamper Screen"—Uncle Sam

UNCLE SAM, in the person of four of his most important workers, has come to the front to say "the last word" on the question concerning the motion pictures necessity in war time.

Thanks to co-operation by George Creel, Chairman of the Committee on Public Information and Charles Hart, Director of the Division of Films, the following letters were secured. They should put an effective quietus on the move to class the motion picture as a non-essential and in many communities to discourage attendance at picture theatres.

Exhibitors should be certain to preserve this page. Use of these letters in advertisements and programs cannot fail to prove valuable.

Mr. Charles Hart,
Director, Division of Films,
Committee on Public Information,
Washington, D. C.

My dear Mr. Hart:

This is an acknowledgment of your letter, calling my attention to the growth of a movement against the continuance of the motion picture theatre on the theory that it is non-essential. As you know, my own views are not only definite but a matter of record. I believe in the motion picture just as I believe in the press, and in my work it plays just as powerful a part in the production and stimulation of an aroused and enlightened war sentiment. The motion picture industry as a whole has put itself squarely behind the Government and at the disposal of the Government, and I cannot speak too highly of the importance and effectiveness of its services.

Because I do not wish to speak out of my own experience entirely, or in any manner to run counter to the policies of other governmental divisions, I took the whole matter up at once with Secretary McAdoo, Doctor Garfield, and Mr. Hoover, and I enclose you copies of their letters.

Believe me,
Very sincerely,
(Signed) GEORGE CREEL,
Chairman.

UNITED STATES FOOD ADMINISTRATION
Washington, May 25, 1918.

Dear Mr. Creel:

I would say that at the present moment there is no necessity to close the moving pictures as non-essentials. To me, non-essentials are all relative to our necessities. I believe it is essential to get all of the labor in the United States who have mechanical or agricultural training back into these callings. This does not at all imply that the moving pictures should be closed down; in fact they are educational and they have great value from a moral point of view. War does not imply the abolition of recreation—so long as it is not wasteful of national resources.

Long before the movies are closed, they should be given ample opportunity to engage women for such of the work as is now carried on by men who can be replaced. That is, all such people as ushers, ticket-selling people and so on, can quite properly be replaced by women. So far as I know, none of the countries at war have found it necessary to go farther than this.

Yours faithfully,
(Signed) HERBERT HOOVER.

THE SECRETARY OF THE TREASURY
Washington, May 25th, 1918.

My dear Mr. Creel:

I have your letter of the 23rd of May, informing me that a movement is sweeping over the country to close moving picture theatres on the ground that they are non-essential.

I am amazed that such a movement should gain any headway. While there have undoubtedly been many harmful moving pictures displayed in the past, and while it is probable that some of this kind of pictures are still being displayed, I consider the influence of moving pictures, particularly during the war, a beneficial one. The people of the country who are working at high pressure to win the war need some form of recreation, and to a vast number of our people moving pictures are the only form of recreation within their means. The majority of the moving picture theatres of the country have placed themselves unreservedly at the disposal of the Government for the furtherance of Liberty Loans, War Savings, and other Government movements, and deserve the thanks of the country for their patriotic attitude. I should look upon it as a misfortune if moving pictures or other clean forms of amusement in America should be abolished.

Sincerely yours,
(Signed) W. G. McADOO,
Secretary.

George Creel, Esq.,
Chairman, Committee on Public Information,
Washington, D. C.

UNITED STATES FUEL ADMINISTRATION
Washington, D. C., May 29, 1918.

Mr. George Creel, Chairman,
Committee on Public Information,
Washington, D. C.

My dear Mr. Creel:

So far as I have any personal conviction in the matter, I am frank to say that I consider the motion picture, properly controlled, as having distinct educational value, and as well being a legitimate amusement which I see no present need of the government curtailing.

Yours very truly,
H. A. GARFIELD,
United States Fuel Administrator.

Pathe Pays Bonus to Employes

Presentation of Two Productions on Broadway Followed Also by News That Other Big Pictures Are Forthcoming

INDICATION of the prosperity of Pathe Exchange, Inc., is found in the announcement this week by that organization that a big bonus has been paid to employes. This, together with the presentation of "More Trouble" and "The Yellow Ticket" at the Rivoli and Rialto theatres, is taken as proof of the company's intention to progress steadily under the guidance of Paul Brunet, vice-president and general manager.

"No words could better show the prosperity of this company," said a Pathe official in discussing the trend of the industry, "than the single statement: Pathe has just declared a bonus.

"Nothing could more clearly indicate the great organization Pathe is building."

Among the Pathe employes who received the latest bonus are the following: W. E. Raynor, B. Sanford, M. Marsh, A. M. Holah, Henry Laws, D. C. Stearns, E. A. Helouis, R. Shrader, Paul McDaniels, C. B. Haskett, F. W. Gebhardt, Leo Adler, A. Reinlieb, Miss M. Dougherty, M. Kohn, A. Goodman, J. W. Fuller, L. Lowe, E. E. Heller, Thomas Lark.

F. C. Quimby, sales manager, is now on a tour that will take him to the following cities: Chicago, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Salt Lake, Denver, Oklahoma, Dallas, New Orleans, Atlanta and Charlotte, and his long trip is taken for the purpose of furthering the efficient co-operation between home office and branches in accordance with the policy outlined by Mr. Brunet.

One of the first official acts of the new chief executive was to establish the Pathe Selective Service Method of booking features and it is this policy which is considered responsible for the big results Pathe is now getting with its features.

In the immediate future the company will release in all exchanges the seven-reel Pathe Special Feature, "Moral Suicide" with John Mason, Leah Baird, and Anne Luther, written and directed by Ivan Abramson.

Another six-reel special on the way will be "Common Clay," the A. H. Woods stage play starring Fannie Ward. "A Japanese Nightingale" is another coming Ward play. Pathe will also release "The Woman Eternal," a Ralph Ince picture.

First Nat'l Gets "Crusaders"

United States Official Film to Be Distributed Nationally Following Run at the Lyric in New York City

ANNOUNCEMENT was made this week by Charles S. Hart, Director of the Division of Films, under George Creel's Committee on Public Information, that the contract for the national distribution of "Pershing's Crusaders," a Government picture, has been awarded to First National Exhibitors' Circuit, Inc.

In speaking the arrangement, Mr. Hart said: "In placing this film, the first official U. S. feature, for distribution through the regular motion picture channels, our purpose is to have it reach the largest possible number of people.

"While the First National Exhibitors' Circuit will handle this picture nationally, it has been necessary to withhold the states of California, North Dakota and Michigan, because of contracts which already existed to handle United States war pictures through their State Councils of Defense. Exhibitors in these three states will apply to their State Councils for bookings.

"The circulation of 'Pershing's Crusaders' to the public, reaching as it will peoples of all nationalities within the United States, should have, and without doubt will have, a most beneficial effect.

"The primary object of the United States Official Films is to publish information of our Government's war activities. Hardly a home in the land but has sent at least one boy to the front; then they have contributed money to the Red Cross, the Y. M. C. A., bought Liberty Bonds, and in other ways supported war enactments. Naturally these patriotic citizens want to know how their boys are being cared for and what is being done with this money.

"United States Official War Films tell the complete story. They depict more graphically than words the actual facts. In 'Pershing's Crusaders,' for example, we see the details of selecting names for the draft, the boys going to camp in citizen clothes, next drilling in their new uniforms, then engaging in various activities necessary to preparation for service.

An Open-air Show, Presenting American Motion Pictures, in Seville, Spain, During "Feria," the Great Spring Festival

In and Out of Town

Lloyd Carleton, producer-director, arrived in New York last week from Los Angeles, bringing with him a print of his latest production which he will offer on the independent market.

Frank Rembusch, prominent exhibitor of Indiana, is in New York on business. Mr. Rembusch attended the meeting of the Allied-Distributors legislative committee.

Aaron Jones, of Jones, Linick and Schaefer, Chicago, was in New York last week, on business.

Charles Christie, Christie Comedy Company, Los Angeles, arrived in New York, last week, on a trip throughout the country in the interest of the marketing of Christie Comedies. Mr. Christie leaves this week for Atlanta, Ga.

Dr. Paul Smith is in New York with a print of his production, "The Finger of Justice," which reveals the events leading up to and following the closing of the famous Barbary Coast district in San Francisco. He is here conferring with W. L. Schallenberger, who is handling the distribution of the picture which is in seven reels and starring Crane Wilbur.

Dorothy Dalton, star of Thomas H. Ince Productions, arrived in New York last week, to spend her vacation. After a short rest, she will return to Los Angeles to commence work on her list of Fall releases.

I. E. Chadwick has returned to New York from a trip through the country in the interest of the Rialto-De Luxe productions.

J. von Herbert, prominent exhibitor of Seattle, is in New York on business.

"Screen a War Necessity"—Marion

Head of Kalem Organization Returns from Spain and Tour of Battlefront—Enthusiastic Over Screen's Aid to Fighters and in Exposing Enemy Propaganda

FRANK J. MARION, president of Kalem, has just returned from Spain enthusiastic over American motion pictures as a forceful factor in modern warfare and as a great educational force in a neutral country such as Spain, where Mr. Marion has been for the past seven months.

Coming simultaneously with the publication of letters from George Creel, Secretary McAdoo, Herbert Hoover and H. A. Garfield regarding the necessity of the motion picture in the Government's work, Mr. Marion's observations given in an interview with a representative of MOTION PICTURE NEWS take on unusual interest.

Rather a Picture Than Eats

At Verdun Mr. Marion saw the Poilus from the front-line trenches file into a motion picture theatre five stories below the fortress to relieve the terrible tension of the battlefront by viewing a Charlie Chaplin film. After this they are given an opportunity to bathe and to take their food; but motion pictures come first.

Through the assistance of the Y. M. C. A., the Red Cross, the Knights of Columbus, etc., this sort of picture entertainment is now provided along the entire battlefront. American motion pictures are shown for the greater part and the enterprise is to be credited to this country. Military authorities now agree that the motion picture is the greatest factor in obtaining morale ever devised.

It is of particular value with the American troops who are not able to revisit their homes like the French and British soldiers. It is conceded that homesickness is one of the worst things for a soldier to bear, and it is true that seeing American pictures, with their scenes of American home life, etc., have the greatest effect in warding off homesickness from the American soldiers.

Motion pictures are shown on all of the transport ships. The De Vry machine is used. Generally there are five or six meeting places with a picture show going on in each one.

Screen Gains Ground in Spain

Mr. Marion is enthusiastic over the advance of the American motion picture in Spain. Mr. Marion found a very friendly feeling together with extreme courtesy throughout this country. They like American films.

Just as Mr. Marion left an extensive movement was started to show motion pictures in the bull rings throughout Spain. At Seville the first audience numbered fully 4,000. Pictures are used extensively in the schools and colleges, comprising also those of the Jesuit order. Not only that but a royal decree has gone forth that hereafter pictures are to be made a regular part of the school and college curriculum. Through these various avenues a very large percentage of the entire population of Spain has been reached with films showing American industries and American life and democracy. Triangle dramas are very popular. Charlie Chaplin is the ruling comedy favorite. Many Keystones are shown.

FOREIGN MARKET THREATENED

A RULING of Government officials that all export shipments must include one reel of an industrial nature to every five reels of dramatic subjects threw film exporters into a panic Saturday, June 8.

Exporters spent Sunday and Monday looking up old reels of an industrial nature, and the market price of these is now jumping sky-high.

Shipments are held up, and in many cases the exporters declare that the value of their shipments is not sufficient to meet the cost of the industrial subjects that must be purchased. In addition they declare that there are not enough industrial subjects on the market to carry exporters over a month or two.

Conferences with the Committee on Public Information, Customs officials and others were on all day Monday, June 10, in an effort to secure a modification of the ruling.

Mr. Marion makes an emphatic point, first of the fact that more patriotic and democratic American films should be sent to Spain, and secondly, that the business can be made a profitable one. The distribution of American film through the regular commercial channels has not been of the best. Many of our prominent stars are unknown there. Much junk film has been shipped in through Barcelona. Mr. Marion recommended the establishment there on the part of the American manufacturer of his own renting agencies. The open market booking plan is preferred by the Spanish exhibitor. He will pay well for the best pictures. The average Spanish show generally opens with a comedy followed by a drama and then by five acts of Spanish dancing. The prices of admission are high.

It is interesting to note that Western films are the most popular at the battlefront. William S. Hart is the ruling favorite. Sex and society dramas are not popular. The former are generally loudly and coarsely ridiculed by the soldiers.

Mr. Marion asked the MOTION PICTURE NEWS to make emphatic the tremendous importance of the American film to the American Army abroad and to the common cause of the Allies and world freedom.

Milwaukee Theatre Gets Vote of Thanks

In the lobby of the Alhambra theatre, Milwaukee, is a glass bowl beneath a sign which reads: "Drop a smoke for the Sammies." Very few of the men who patronize this picture house pass up this bowl, in fact, men who are known not to smoke buy cigars and cigarettes expressly for this receptacle.

Last month the Alhambra management sent to the boys at the front twenty-one pounds of "smokes." In answer to this gift, Manager George Fischer received the following letter from Capt. A. A. Mitten, M. C. N. G., Ambulance 125, American Expeditionary Force:

Dear Mr. Fischer:

Stationed in what must be the least part of France away from the Y. M. C. A. screen, the men of the Milwaukee National Guard Motor Ambulance are enjoying the movies—no they don't see Doug. Fairbanks or Vivian Martin—they'd give a handful of francs for a dime ticket any day—but they are enjoying the delights of the Alhambra program with the patrons who think of them every time they pass a certain box you tell us of. The package of smokes reached us O. K. We admire the way these French men fight but their idea of a smoke is awful. The men used to get full of work, French dirt and cussedness, and at such times deprived of even a nickel movie, they probably wished all theatres out of existence, but now I can safely say they are glad there are theatres, particularly the Alhambra. A hundred boys send you thanks and greetings.

Sincerely,

CAPT. A. A. MITTEN.

Hodkinson Denies Interest in 'Frisco Company

Confirming the statement in last week's MOTION PICTURE NEWS, W. W. Hodkinson later issued a definite denial that he was in any way interested in the proposed six million dollar San Francisco producing organization headed by Frank Ward and Carl Anderson.

The San Francisco dailies and some trade papers had published the incorrect statements. The emphatic denial continues:

"Mr. Hodkinson wishes to have it known that should he enter or make connections with other business organizations complete and full announcement will always come from his home office covering the subject."

"How Is Your Bookkeeping?"

Joe Brandt Asks the Question and Issues Warning After Trip for Universal—Finds "Special" in Strong Favor

"EXHIBITORS who are lax in their methods of bookkeeping are going to have a sad awakening when Uncle Sam gets around to the checking up of income tax returns," declared Joe Brandt to a Motion Picture News representative on his return to New York last week from an extensive trip through the country.

The Universal General Manager declared that he was amazed at the number of exhibitors entirely without records of their receipts and expenditures further than those made necessary by the tax on admissions.

"The question is more serious than you would imagine," he went on. "For from my superficial investigation it would seem that there must be thousands of exhibitors certain to meet trouble unless they start now to put their house in order."

As an example of the opposite type Mr. Brandt cited the case of Exhibitor Blackwell, of Eldorado, Kansas. His books are in such condition that at the end of each day he can tell the exact amount of his profit and loss and by carrying the total forward from the first day of the year he knows exactly where he stands. Another efficiency feature used by Mr. Blackwell is a special bank check that is a perfect receipt and record through blank spaces for the name of the feature, price paid, poster cost, advertising cost and war tax.

In the course of his trip Mr. Brandt took occasion to act as a roadman through many of the small towns in Omaha. He declares that his experience impressed him with the fact that the day of the big star is passing and that the "special" now holds the favor of the exhibitor.

With a smile, the Universal executive confessed that there was one object of his trip that he found difficult to bring home to exhibitors. "I refer to the practice of judging film solely by its age," he says. "My argument is that if a picture has been released for ninety days but has not been shown in a certain territory its rental value in the uninvaded territory is still exactly the same as on the day of release."

Changes in the exchange forces announced as a result of Mr. Brandt's return include the appointment of L. H. Coen in charge of the Minneapolis Exchange in place of Elmer Pearson, now with First National; and the appointment of Messrs. Frisch and Roderick, the former to handle Jewel productions from the Des Moines office, the latter in charge of the Milwaukee Universal branch succeeding Fred Myers, who resigned on account of ill health.

Irwin Calls Summer Conference

Vitagraph Sales Chiefs Discuss Plans for Fall—Duncan New Serial Occupies Big Portion of Attention

A SPECIAL conference of Vitagraph sales chiefs was called in New York the week of June 10 by Walter W. Irwin, general manager of the distributing organization, to discuss plans for the summer and fall work. The conference was attended by A. W. Goff, assistant general manager; E. Auger, Eastern division manager; H. D. Naugle, Western division manager, and J. Lawton Kendrick, sales promotion manager.

A number of important questions arising from conditions now affecting the whole industry were discussed, but the chief business of the conference, which was held at the home office of the distributing organization, 1600 Broadway, New York, had to do with the completion of plans for a big campaign on "A Fight for Millions," the forthcoming Vitagraph serial featuring William Duncan; the distributing of "Over the Top," and other important plans of the company.

The division managers, who came to New York after tours which embraced the United States and Canada, reported conditions generally in the exhibition business better than they have been at this time of year for years past and were optimistic for one of the biggest summers in the history of the industry. Fewer houses will be closed during the summer, they believe, than has been the case in past years.

Mr. Irwin received reports that "Over the Top," which, with few exceptions, has been shown only in big cities of the country thus far, is exceeding expectations of exhibitors wherever it is shown, and that every print in every branch of Vitagraph is booked up for weeks in advance. A striking instance of the appeal which "Over the Top" is making was reported by Mr. Naugle, from Ogden, Utah, the birthplace of Sergeant Arthur Guy Empey, star of the picture. The crowds were so great at the house where the war special was shown that the theatre had to remain open until 2 o'clock in the morning to accommodate them.

Mr. Irwin announced that plans for "A Fight for Millions" have been perfected and assurance is given to every exhibitor that he will be able to see a major part of the serial before it is released. Prints on the first six episodes were shipped to all Vitagraph branches last week, Mr. Irwin stated, and should be in all offices for viewing by exhibitors not later than the tenth or fifteenth of June. The latter is thirty days ahead of release date, the serial being scheduled to start on July 15.

Kenneth Webb, Playwright

Kenneth Webb, Vitagraph director, who also writes plays and playlets, was receiving congraulations the week of June 9 on the fact that three of his works were appearing simultaneously in Broadway theatres.

A Tale of a Whale—Not a Whale of a Tale

When the Florida Exhibitors' League held its convention at Daytona, C. D. Cooley, the manager of the Strand in Tampa, was elected president. Cooley felt so good over the honor conferred upon him, that he issued an invitation to his brother exhibitors to come to Tampa and he would show them SOME fishing.

When a party of three dropped in on Mr. Cooley the other day, and told him they were here for the purpose of seeing what kind of fish could be caught in Tampa Bay, it was up to Mr. Cooley to make good.

He chartered a launch, loaded her up with all the good things to eat, plenty of bait, and away they sailed for the fishing banks.

No need telling how many fish they caught and how fast they caught them, for every one who has fished in these waters know that you really don't have to use bait, at least on the hook, in order to get a string, but finally the "big one," that usually gets away, was tugging away at the line.

It was one of the visitors who had the line and as he wasn't used to such rough stuff, he let out a yell for help. The others got busy quick, or the gentleman from the north end of the State would have taken a high dive from the after deck.

The line slackened a little, and they managed to make it fast. Then it straightened out again, and the launch headed for the deep sea.

"Great lord," yelled the visitor, "I've hooked up with a submarine."

However, it developed, after a two-hour fight, that it was only a nine-foot shark. They brought it back, too, had their photos taken, with Mr. Shark in the headline position, and now, ask the man from the north what he thinks of getting the "big 'uns" in Tampa.

Hiller and Wilk Sell Gerard Territory

Sales of "My Four Years in Germany" were announced by Hiller and Wilk early this week for the following territories:

Argentine, Chile, Peru, Paraguay, Uruguay, Cuba, Porto Rico, Santo Domingo, Panama and the British West Indies, Hongkong and the Straits Settlements, Norway, Sweden and Denmark.

Interest is added to the sales by the fact that many of these countries are listed among the neutrals. It is felt, however, that because of the picture's basis on facts and its statement of America's position in the war, the respective Governments will permit the showing.

Brunton Makes Changes

Robert A. Brunton, head of the Brunton studios, which he took over from Paralta Players, announced this week that elaborate changes would be made at the Melrose avenue plant in Los Angeles. An administration will be built, quarters for the scenario department will be rushed to completion, and two new glass-enclosed stages will soon rise out of the earth.

Fox Convention Brings All Managers

Nine Countries Represented at New York Meeting from June 3 to 6, Inclusive—Marked Fourth Annual Event of the Kind Within Fox Organization

WITH nine countries represented, the fourth annual convention of the managers and representatives of the Fox Film Corporation was held from June 3 to June 6, inclusive, at the Biltmore Hotel, New York. About 150 managers and other representatives of the corporation were in attendance at both the business sessions that were held throughout the convention and at the entertainments at which the visitors were guests of William Fox, president of the corporation.

Speaking at the opening of the convention Monday, Mr. Fox brought the assemblage to its feet when he stated that a greater business must be done this coming year so that the Government will be able to take more money in war taxes.

William Fox Speaks

Close on the heels of his successful efforts as captain of the Allied Theatrical and Motion Picture team in the Red Cross campaign, and his successes in the Knights of Columbus and Jewish War Relief drives, Mr. Fox enunciated the policy of the Fox Film Corporation in the following speech:

"The only job in the country today is the winning of the war. To bring this war to a successful conclusion the Government needs money, and lots of it, and the only way the Government can get this money is through taxation.

"Therefore it is up to the business men of the country to expand and push their businesses with greater energy and vigor, so that when the Government comes to collect its war taxes — whether they be 5 per cent. or 95 per cent.—it will find more money to levy on.

"It doesn't matter a continental whether we, as a corporation, have a nickel left after these taxes are collected. The point is that we have got to make enough money so that the Government can collect more money. That, gentlemen, is our job this coming year."

Sheehan Holds Chair

Winfield R. Sheehan, general manager of the Fox Film Corporation, presided at all the business sessions. The countries represented, besides the United States, were Canada, Great Britain, Australia, New Zealand, Argentina, Brazil, Uruguay and Paraguay. After the opening business conference Monday afternoon Mr. Fox was host to the visitors in the evening at the Winter Garden.

The second business session was held all day Tuesday at the Biltmore, following which Mr. Fox entertained his managers and the others attending the convention at a beefsteak dinner at Murray's, in Forty-second street. Harry F. Campbell of Boston, New England district manager, was toastmaster, and the evening was enlivened with humorous speeches and anecdotes by the various guests. Several vaudeville acts also were given, under the direction of Jack Loeb, and a jazz band dispensed music throughout the dinner. Flashlight photographs were taken of the diners, who were garbed in aprons.

The program Wednesday was a screening in the morning at Wurlitzer Hall, and another business conference in the afternoon at the Biltmore. In the evening the visitors were again guests of Mr. Fox, this time at the Eltinge theatre, where they saw "Business Before Pleasure." Later Mr. Fox took them to "The Midnight Revue" at the Century Grove.

Patriotism Is Keynote

Thursday morning saw another screening at Wurlitzer Hall, and a conference was held in the afternoon at the Biltmore. The convention closed with final instructions by Mr. Sheehan at the home office, 130 West Forty-sixth street.

Throughout the entire convention the sessions were marked with patriotism and a desire for national service. At the opening meeting Mr. Campbell, of Boston, in a short speech, expressed the pride of the whole Fox organization in the war relief work Mr. Fox has been doing. In his response Mr. Fox announced that 312 employees of the Fox Film Corporation throughout the country are now in their Government's service for the war.

On their arrival at the convention the managers were presented with small gold American flags, which were worn in their coat lapels.

Those attending the convention besides Mr. Fox and Mr. Sheehan, were as follows:

District managers—Harry F. Campbell, Clyde Eckhardt, George F. Mann, Vincent C. McCabe and Paul C. Mooney.

Managers—Sam Dembow, Jr., and G. Hoffman, of Atlanta, Ga.; W. D. Shapiro, of Boston; Thomas Brady, of Buffalo; William Jenner and Harry Willard, of Chicago; Lester Sturm and Rudolph Knoepfle, of Cincinnati; C. A. Browne, of Cleveland; E. H. Wachter, of Dallas; R. J. Churchill, of Denver; Field Carmichael and Joe Kaliski, of Detroit; C. E. Penrod, of Indianapolis; C. W. Young and B. E. Edwards, of Kansas City; M. A. Walsh, of Los Angeles; E. S. Flynn, of Minneapolis; Maurice West, of Montreal; A. S. Moritz, of New Orleans; Louis Rosenbluh, Jack Levy and Isadore Schmertz, of New York; Sidney Meyer, of Omaha; George Dembow and L. Burnstine, of Philadelphia; F. C. Burhans, of Pittsburgh; W. J. Citron, of San Francisco; Albert W. Eden, of Seattle; Joseph Lieverman, of St. John, N. B.; Joseph P. Roden, of Salt Lake City; B. P. Rogers, of Toronto; C. F. Senning, of Washington, and D. M. Thomas, of St. Louis.

Home office—Jack G. Leo; general manager's office—Herman Robbins, Lewis S. Levin, J. R. Grainger; advertising department—Lloyd Willis, Jerome Wilson; contract department—Leon J. Bamberger, Irving Maas and Henry Heitman; scenario department—Hamilton Thompson; auditing department—C. J. O'Donohue and Edward Walso; publicity department—Jay A. Gove, Russel Mitcheltree, David Morrissey, Stuart Acheson, Will T. Gentz, C. E. McCarthy, Benjamin Garetson, of Chicago, and Joseph di Pesa, of Boston; requisition department—W. E. Sennett and A. P. MacIntyre; foreign department—A. Carlos, David J. Mountan, F. W. Lange; disbursement department—Maurice Goodman and Harry Reinhardt.

CHOOSE DELEGATES

THE New York State branch of the Motion Picture Exhibitors' League of America, through Sydney S. Cohen, president, issued last week the following proclamation:

To all exhibitors of the State of New York: Please take notice that a meeting will be held at the Hotel Astor, New York City, on Friday, June 14, 1918, at 11.30 a. m., for the purpose of electing delegates at large to the National Convention to be held at Boston, Mass., from July 15 to 20, 1918.

(Signed) Samuel I. Berman,
Secretary.
By order of Sydney S. Cohen,
President.

Hoffman Buys Exchange

Ill-health, which forced him to enter a hospital for an operation late last week, is stated by M. H. Hoffman as forcing him to dispose of his interest in Four-Square Pictures and withdraw from that organization. The arrangement includes the purchase by Mr. Hoffman of the New York exchange of Foursquare, which will continue to be actively conducted by Hy Gainsborg.

"I hope, however," said Mr. Hoffman in making his announcement, "that my health will soon permit me to return actively to the harness and then the exchange will be a smaller part of my operations. In conjunction with Mr. Gainsborg I shall be open to the acquiring of feature pictures and will probably have other interesting announcements to make.

"Had I been well I should not have sold my Foursquare interest but have bought in further. The exchange which I now own will be conducted under the name of the M. H. Hoffman Exchange."

Honor Roll

Coincidental with the news that American marines are carving a name in history for themselves by their gallant deeds on the battlefronts of Europe, comes the report that the motion picture industry is considered an essential industry to the proper conduct of the war. We have long had that same impression, and if anything were needed to strengthen it — just take a look at the following of our men who are going to war:

Al Attora, chief operator at the Princess theatre, Springfield, Ill., has enlisted in the army. He has gone to Jefferson Barracks.

Jeff Dolan, salesman of the Maytrix Film Corporation, has enlisted in the medical corps of the United States Army.

Nat Lefkowitz, Pathe salesman in Detroit, figures on going to camp in June.

Virgil R. Hilly, for the past eight years with the Strand and Wonderland theatres at Fremont, Ohio, has gone to Camp Taylor, Kentucky.

F. Flarity, manager for General Film at Buffalo, has been called to join the colors, as has also C. D. Hill, acting manager at the Indianapolis office.

Arthur Bates, for years one of Essanay's leading character players, has been called to Camp Wheeler, Macon, Ga.

Jacques D. Mohr, recently sales manager for Clune's production, "Ramona," joined the National Army a few days ago and is stationed at Camp Upton, L. I.

E. C. Jensen, who for some time has been Western manager for World Pictures in San Francisco, is among the other World men now in the service of the nation.

Bernie Fineman, who resigned from Famous Players-Lasky three months ago to conduct a special advertising campaign for the Ordnance Department of the Government, recently came to New York and enlisted for service with the "tanks." He has gone to Gettysburg.

George Hallett, booker at the Buffalo exchange of Fox Film Corporation, is now in training at Camp Dix, N. J. Phillip Gentilli, shipper, is a quartermaster, third class, in the navy, and Paul Baron, officer manager, is a first class yeoman in the navy.

Gerald B. Speiro, who has been in the publicity department of Fox Film Corporation for the past two years, has been sent to Camp Wadsworth, S. C.

The draft has made many changes in the exchange offices of Cleveland. Among the latest recruits to leave are Henry Fosbender, shipper for the Select Pictures; Harry Goldberg, also of the Select retinue; Jack Hays, Paramount's crack salesman, who is in the aviation corps down in Dallas, Texas, having left here on Saturday, the day he received his orders; Jerry Krupka, shipper for Paramount; Frank Elliott, of the poster department in the Paramount local exchange; John Newman, also from Paramount's shipping department. Mutual's toll included four of Manager Moran's best men. They are Jake Fried, assistant manager of the exchange; Ralph Swain, salesman; W. M. Grabe, shipping clerk, and Frank Lemberg, also from the shipping department.

There are five stars in the service flag of the Victoria theatre of Rochester, N. Y., which was recently placed in the lobby of the theatre by Manager John J. Farren. The five who have gone are: Lieutenant P. Harry Farren, aviator, Camp Dick, Dallas, Tex.; Corporal Al Florack, Jr., formerly operator, Camp Dix, N. J.; Private Russell Fishbaugh, Camp Wadsworth, Spartanburg, S. C.; Private Harry Gardner, Camp Dix, N. J.; Private Morris Spies, Camp Dix, N. J.

Two theater managers already have been summoned by the draft, and one of them, Clarence Stage, of the Princess theater, left town last week for camp. The other, Paul Fenyvessy, manager of the Strand theater, expects to be called any time.

J. D. Williams Issues Statement

First National's Manager Reviews Question of Issuing Old Films Under New Titles

J. D. WILLIAMS, manager of the First National Circuit, stepped to the bat last week with another wallop at the practice of reissuing old subjects under new titles in the course of a letter to Motion Picture News, concerning advertising appearing in our last issue.

The letter, dated June 5, is here published in full:

Mr. William A. Johnston,
Motion Picture News,
New York City.

My Dear Mr. Johnston:

To say the least, I am surprised to read the advertisement that appeared on page 3520 of MOTION PICTURE NEWS dated June 15, in which a concern that is making a practice of reissuing old pictures under new titles indulges in personal reflections upon the motives that have actuated the executives of the First National Exhibitors' Circuit and myself in protesting against this unfair method of trading upon the reputations of stars who have been largely responsible for the growth of the moving picture business into the fifth industry of the United States.

When we first gave this matter attention through the advertising and reading columns of your paper in the issue dated June 8, you will recollect we attacked the practice purely on general principles, without mentioning the names of the parties engaged in the business.

Charlie Chaplin's name was used simply as an example of a great star whose prestige was being seriously threatened by reproductions of his old films gotten out under new titles calculated to mislead the patrons of theatres into the belief that they would, for instance, see a new Chaplin picture when they paid their money to witness "The Jazz Waiter," instead of discovering when it was too late that they were being shown the old film, "Caught in a Cabaret."

We tried to point out the far-reaching harm of such methods, as we believed and still believe that the encouragement of this sort of thing will cast a shadow of reproach upon the whole film industry that will keep honest people from patronizing it as liberally in future as they have in the past.

If stars who have, through years of conscientious effort, succeeded in building up loyal public followings are forced to compete unfairly against themselves so that their patrons are not sure that they will see them in fairly advertised productions, then, I ask, why boil our brains and spend our money for new and better productions?

Why not declare the whole film business wasted effort and go into some less hazardous game where we can feel reasonably safe that the accomplishments of yesterday will not be used to desaroy and discredit the achievements of today and tomorrow?

I have already placed in your hands telegrams from members of the circuit mentioned in the advertisement you carried for the company getting out these re-issues, which should prove to your own satisfaction and the satisfaction of your readers that the imputation that these gentlemen had themselves booked Chaplin re-issues bearing new names is without basis.

I am still at a loss to understand how a trade paper like MOTION PICTURE NEWS, which has always borne a reputation for square dealing and reasonable conservatism could let copy of so objectionable a nature get into print without at least making an effort to verify the statements which are on their face of a highly improbable nature and palpably designed to create dissention in our organization.

Outside of all personal considerations, however, the actions of the men responsible for these practices against which we are fighting, are exceedingly ill-timed.

To float their proposition, they have chosen an hour when the minds of the American people are taken up with the most serious problems that have ever faced a free nation.

With thoughts upon the struggle that our boys are waging on the blood-stained fields of France, and waiting in apprehension for news of fresh outrages that have been visited upon fellow citizens by the Kaiser's cruel tigers of the sea at our very gates, film fans have neither time nor inclination to pursue their amusements with a search warrant entitling them to look into the history of every Chaplin picture that invites their attention so that they can be assured that they are not being invited to spend their money to see an old story under a new title.

Truth and decency in advertising is not only good business today—it is good patriotism.

Yours very truly,
J. D. WILLIAMS,
Manager
FIRST NATIONAL EXHIBITORS' CIRCUIT.

*Editorial Note.—As indicated editorially this copy is not, upon the face of it, misleading, except as stating that Jake Wells. Inc., and T. E. Larsen are members of the First National Exhibitors' circuit.

Furthermore, it is impossible for any publication to visé late advertising copy, whatever claim may be made to the contrary. Every publication is compelled to some extent at least to rely upon the ethical cooperation of its advertisers.

New York Theatregoers in the Dark

Theatregoers of New York City and adjoining cities and towns on the ocean have for the past week been attending the motion picture theatres without the customary electric signs in front of the buildings to guide them. This is the result of new regulations growing out of the U-boat campaign in Atlantic waters, which gave rise to the belief that an air raid is proable at any time on New York City.

Exhibitors, as a whole, have not complained of ill results of the new regulations, but a few have declared that their business has been below the average. Ths is attributed not so such much to the lightless theatres and streets as to the timidity of the people, who fear to venture out.

At Coney Island the well-known glare of the electric lights which for years have illuminated that famous resort was missing last week, and showmen were exerting every influence to have them turned on again.

It is said by officials that the lightless nights in New York will continue.

Select Calls Conference of Exchanges

General Manager Arthur S. Kane of Select, June 8 issues a summons to conference of branch executives, to be held in the home office June 12 and 13.

This meeting will be attended by branch managers whose exchanges are situated within proximity of New York. It will be followed by a similar conference held with Chicago as its central point, and this will be followed by other conferences to be held in other parts of the country, which will in the end have embraced all of the Select branches.

The New York conference will be attended by the following branch executives: Henry Siegel of the New York Exchange; Max Milder, Philadelphia; Charles R. Rogers, Boston; S. S. Webster, Buffalo; V. P. Whitaker, Washington; Leo F. Levison, Pittsburgh; Sam E. Morris, Cleveland, and T. O. Tuttle, Atlanta. J. S. Woody, field manager, will come on from St. Louis, and for the home office, besides General Manager Kane, President Lewis J. Selznick, Treasurer Morris Kohn and others will attend the conference.

This is the first occasion since the organization of the company that the Select Corporation has brought its branch officials together for a confab.

Stephens Returns to New Orleans Office

S. T. Stephens, southern supervisor of the Mutual Film Corporation, has returned to his headquarters at New Orleans, after spending a week at the executive offices in Chicago in conference with President James M. Sheldon and members of the Mutual executive force.

Mr. Stephens' territory has been enlarged and the New Orleans exchange, which has long been under his personal management, has been placed in charge of Al Durling, to give Mr. Stephens more freedom in the supervision of his large territory.

J. M. Cummings has been appointed manager of the Mutual branch at Washington, D. C., one of the exchanges under Mr. Stephens' supervision.

George Kann Stays in New York Offices

George Kann, chief assistant to Carl Laemmle, president of the Universal Film Company, will not go to Universal City as has been persistently reported in the trade for several weeks. The rumor was that Mr. Kann would be the personal representative of Mr. Laemmle at the production plant.

This rumor was stifled recently at the New York offices of Universal by the announcement that Mr. Kann's duties in New York are far too exacting and his knowledge of the organization detail too comprehensive to think of sending him to the Coast permanently. It may be that he will be sent West for a short time to look over the big plant of which he formerly was in charge.

PRAISE FROM AN EXHIBITOR ORGANIZATION

What the Theatre Owners Association, of Los Angeles, Thinks of the News and the Harrison Reviews

HERE is a letter recently received from Glen Harper, Secretary of the Theatre Owners' Association of Los Angeles:

"The members of the Theatre Owners' Association, Inc., of Los Angeles, desire to compliment the MOTION PICTURE NEWS upon the inauguration of the new department entitled, 'Exhibitor to Exhibitor Review Service.'

"The straightforward and honest criticisms contained therein have proved most effective, and the exhibitors here are fully aware of the inestimable value of same.

"Let us compliment you upon the wide-awake spirit in which you are conducting your paper."

Importers and Exporters Unite

Talk of Uniting with National Association—Permanent Organization Hinted—Unite to Preserve Trade Interests

REPRESENTATIVE men of the importing and exporting end of the industry, convened at Hotel Astor, Thursday afternoon, for the purpose of taking steps toward organization that they may act as a unit in furthering the interests of this branch of the industry. More than sixty prominent exporters and importers were present at the meeting over which David R. Howells presided as chairman.

The exporters and importers have acted independently heretofore and have not had either a temporary or permanent organization. In order that favorable legislation might be enacted and the proper steps taken to preserve the stability of the export and import business in films, it was thought not only advisable but imperative that they get together as a unit and bring such influence as they can command to bear upon the furtherance of successful operations in this line.

The first action taken was to pass upon a motion, made and seconded that "this body resolve itself into a permanent organization for the general welfare of importers and exporters." The motion was carried, but not before several objections were made on the grounds that the importers and exporters should ally themselves with the National Association and act in conjunction with this body. It was thought by some members present, that it would be inadvisable to form a separate organization since such action would only bring into existence one more unit to act separately and apart from the National Association and hence lessen the chances of the industry to act in a concerted manner when presenting its grievances before the authorities in Washington.

As a result of this objection the motion was made and seconded that the Chair appoint a committee of five members to take up the matter of joining the National Association, with Frederick Elliott, secretary of the National Association, and report at the next meeting of the importers and exporters. The five members appointed by Chairman Howells are: S. S. Krellberg, C. L. Chapman, Sidney Garrett, Joe Miles and Mr. Howells, himself.

W. E. Atkinson of Metro addressed the meeting favorably on the suggestion that its members should act with the National Association, explaining that the administration is already being hampered with numerous petitions, and that if the importers and exporters were to act with the National Association, they could do so to a better advantage and without the necessity of adding another petitioner to the thousand and one who are now in Washington petitioning President Wilson for this and that assistance.

At the next meeting which will be called sometime this week, the committee appointed to take the matter of joining the National Association up with Mr. Elliott, will make a report and following the report definite action will be taken as to the organization, and the steps to be taken to avert any legislation or action on the part of the officials at Washington, that will obstruct or hinder in any way the carrying on of the export and import business in film.

Representative men of the import and export branch who were present at the meeting were:

William M. Vogel, William Vogel Productions, Inc.; Sidney Garrett, J. Frank Brockliss, Inc.; F. H. Knocke, Medal Film Company and Cuban Medal Film Company; Carl Hamburger, Piedmont Pictures Corporation; C. L. Chapman, North American Motion Pictures, Inc.; S. S. Krellberg, Trans-Russian Film Corporation; W. E. Atkinson, Metro; H. G. Kosch, John Olson and Company and Reginald Warde interests; C. P. York, John Olson and Company; John M. Milander, American Film; L. H. Allen, L. L. Hiller, Hiller and Wilk; Joe Lee, Reginald Warde, David Russell, Jacob Wilk, Hiller and Wilk; M. Schlessinger, International Variety and Theatrical Agency; R. P. Martin, Cuban-American Films; J. H. Hallberg, E. S. Manheimer, Joe Miles, Miles and Manheimer; L. Auerbach, Export and Import Company; John Carlson, Manuel Zeno, Medal Film; A. L. Godoy, Merida Export Company; J. M. Aragon, Gillespi Bros. and Company; B. Herrera, Paivoa and Herrera Company; Fred Thomander, A. B. C. Film Company; Joseph Lamy, Piedmont Film Company; R. W. Linn, Universal; L. R. Thomas, North American Motion Picture Corporation; David R. Howell, chairman of the meeting, and Louis Burstein, King-Bee Films Corporation.

THE READER HAS HIS SAY

Do Sub-title Experts Go Too Far in Cultivating Patriotism? Quinn Thinks So

[Ed. Note: It has been the belief, since America entered the war, that anything "goes" in sub-titles providing the spirit of patriotism is always uppermost. But our mail brings a letter from San Diego, Cal., in which the writer, Exhibitor C. J. Quinn, of the Plaza, declares the zealous sub-title manipulators are going a bit too far. Read what he says.]

May I count upon you to give space to the following in your journal?

In a news reel which we are showing this week, in conjunction with our feature, we are treated to the following in sub-titles: "The best trained men in the world," and "The most efficient body of fighting men in the world."

I have NEVER HAD any patience with such jingoistic utterances, but it seems incredible that any sane, intelligent person should make use of such utterances at a time like this, when such heroic, herculean things are being done—and have BEEN done during these four, long, heart-breaking years of this terrible struggle for civilization—in every war-torn, allied country, and when WE are but "learning to walk" as far as our part in the struggle is concerned.

I believe that the showing of such things as the above quoted are a reflection, not only on the intelligence of the INTELLIGENT public, but upon the intelligence of the American people and, more particularly, upon those connected with the motion picture.

By way of adding to the injury the following appears in the reel: "The best trained *men* in the world *is* the West Point cadet," and it seems to me that the exhibitor is almost more to blame than any one else for allowing such things to get by.

Trusting you will be able to find space for the above, thanking you in advance for same, and with very best wishes, I am,

Very truly yours,
C. J. Quinn,
Mgr. Plaza theatre, San Diego, Cal.

English Writer Reveals Self as Author of Revue, "Chase Me Charlie"

Langford Reed, 21 Christchurch Road, Hampstead, N. W. 3, London, has written Motion Picture News, revealing himself as the author of the revue, "Chase Me Charlie," an Essanay picture. Mr. Reed also writes interestingly on other subjects, as follows:

"With reference to the notice in your issue of April 13, about the revue 'Chase Me Charlie,' will you allow me to point out that the 'clever Britisher' you refer to as the author is myself.

"I know that it is not your custom to support the unmoral practice of ignoring the 'scenario writer' and, therefore, as the Essanay Company in London (for whom I wrote the lyrics and compiled the revue) have now cabled out to Chicago that I am to have full screen and advertisement acknowledgment, may I ask you to give the usual credit you accord to American writers. Though there are few picturegoers in Great Britain who do not know my name, I know, of course, that it counts for nothing in America, but nevertheless I am sure you will think my request reasonable in desiring to have the credit for this new departure in the 'picture' world—the first film revue. And it was a very much more difficult task than writing a strictly original revue, or photoplay, for I found myself handicapped and limited in every direction. The London newspapers made a great fuss about it and I enclose some of the notices which they gave it, also an old copy of the souvenir program.

"I would have written to you before, but have only very recently been invalided from the army, after a year's active service in France. It may interest you to know that at the 200 odd military kinemas out there, one hardly sees anything but American films. Charlie Chaplin's Essanay subjects are everywhere, while among the ladies I noticed more films featuring Norma Talmadge than anyone else.. For some reason there are difficulties in the way of Mary Pickford pictures being shown out there, although the Tommies clamor for them. Perhaps you could induce Miss Pickford to use her influence to rectify matters? Not one of her films has been shown yet in this way.

"I saw many American soldiers in France and they seemed full of confidence and ginger. There are many others in London and their good behavior everywhere makes them popular with everyone. I am sure that while in this country they are having a good time.

"This afternoon I attended a packed trade show, at the London Opera House, of 'The Kaiser, the Beast of Berlin,' and there is no doubt that it has scored a big success. Rupert Julian is 'great.' A few weeks ago I was a guest of the American Officers' Club, in London, where a special performance of official naval films—which, of course, I must not describe—was given to Admiral Sims and a distinguished gathering of Americans.

"I hope to visit your great country when the lazy angel of peace has awakened.

"Very truly yours,

"(Signed) LANGFORD REED."

Hurrah for Tilton! Exhibitor Riva Sends Total of Receipts for Red Cross

Tilton, N. H., does not occupy much of a place on the map, when it comes to the matter of magnitude physically, but when you consider the important place it holds in our nation's scheme of things—well, that's different. Tilton raised its quota—and then some more. Two-thirds of the town's quota was raised in the Pastime theatre.

Exhibitor Riva said: "Complying with your editorial request in your issue of May 25, asking that each theatre participating in the Red Cross Drive send you a total of receipts collected, am inclosing a statement of same from this little town. The drive started here Sunday evening, May 19, with a meeting in the theatre, the ministers with one accord stating that the motion picture theatre was THE place to start things going.

"Tilton's quota was $3,000, but this figure was passed early in the drive, and the final totaled a little over $5,000. Of the quota of $3,000, the meeting at the theatre on Sunday raised $2,146. The children's matinee brought $10.60, and the benefit on Friday drew an additional $129.30. The total amount raised in the theatre was $2,285.90.

"(Signed) C. A. RIVA,

"Pastime Theatre, Tilton, N. H."

He's Sore! Takes Exception to Advertising Reels with Rental Charges

From the Theatre Princess, in far away Superior, Wis., Motion Picture News has received a hot shot at advertising reels in the guise of scenics or educationals, and for which the exhibitor is charged the usual rental price. Frank G. Buckley, the Superior exhibitor, is apparently acquainted with the fact that these reels are paid for twice—once by the exhibitor and once by the company for which they are filmed—thus bringing in a double revenue to the producer or distributor.

Mr. Buckley in his letter to Motion Picture News, said: "As a subscriber to your magazine I expect you to name an advertising reel when they try to put it over as a rental proposition. That is what you are taking our money for and why we are reading your publication."

Incidentally, Exhibitor Buckley dropped a letter to Pathe, and this is what he said: "You have a lot of nerve putting an advertising reel for the Bell Telephone Company entitled 'Whispering Wires of War,' and charging theatres for running it. If you have doubt about your working both ends from the middle, talk to the independent telephone people who may see it."

Mr. Buckley sent a copy of each of the above letters to the People's Telephone Company, Superior, Wis.

¶ **The next issue of Motion Picture News will be published Friday, June 21st.**

¶ **No issue next Tuesday.**

¶ **But on Friday—and every Friday thereafter—a better Motion Picture News bringing all the news and reviews of the current week first off the griddle—without waiting over until Tuesday.**

¶ **So remember:**

¶ **The next issue of Motion Picture News will be published Friday, June 21st.**

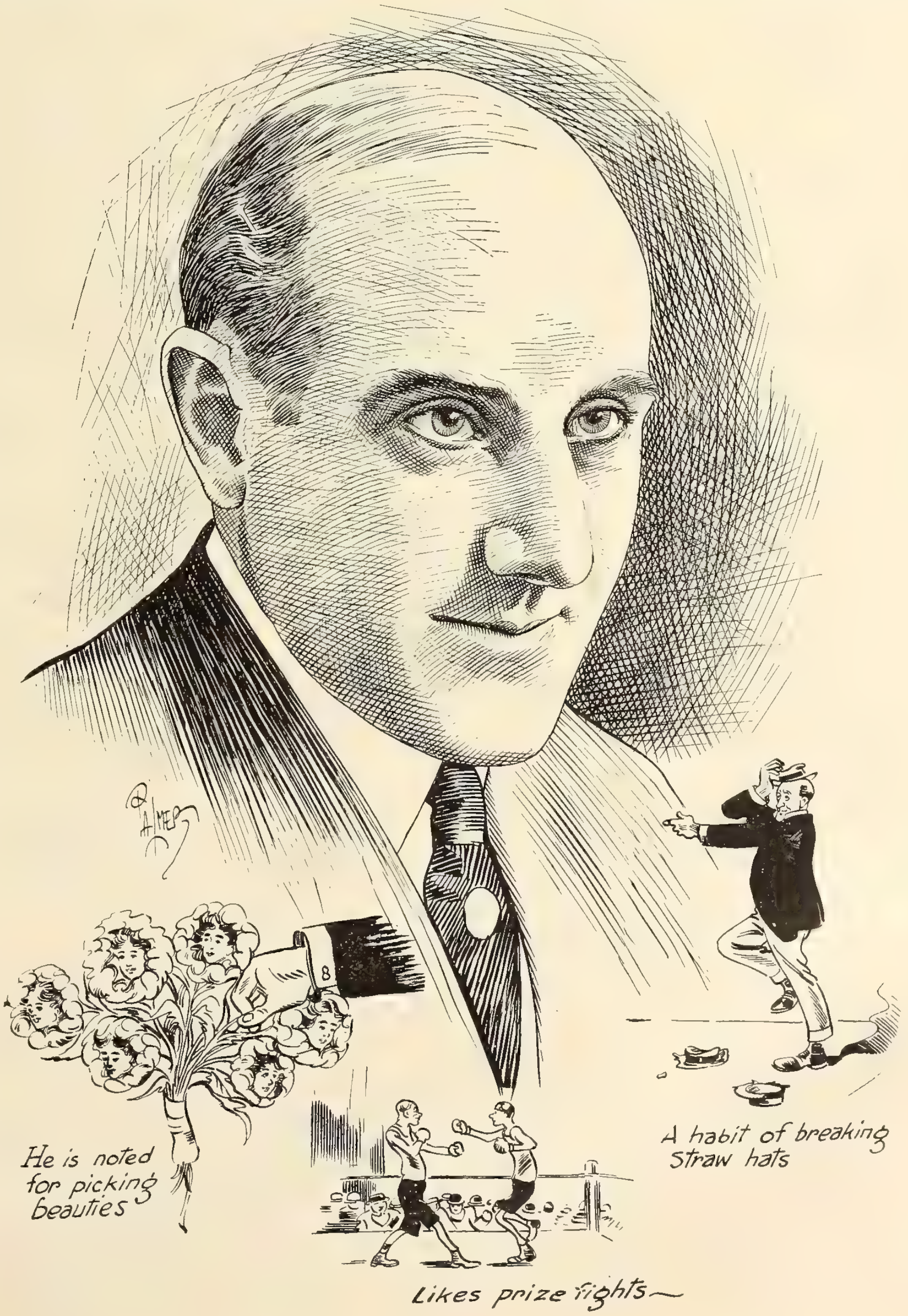
What Kind of a Fellow Is—Christie?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

AL E. CHRISTIE might easily be termed a "pioneer" of the film industry, but that word is tabooed in this series. However, he is a real old timer just the same, commencing the production of comedies over in Bayonne, N. J., when David Horsley first turned his attention to the production of pictures. That was so long ago that to give the date would be to betray Al's age.

He commenced his rapid climb to fame at Universal just about four and a half years ago—perhaps five, when he took hold of Eddie Lyons and Lee Moran and made comedies for the Nestor brand. Hundreds of these he produced. We remember once that a story was sent out stating that he had passed the three hundred mark. He must have doubled this record before he finally gently broke the ties that bound him to Universal, and with his brother, Charles, inaugurated the Christie Film Company to produce comedies for the independent market.


He is noted for picking beauties
Likes prize fights—
A habit of breaking straw hats

Again in so doing did he prove himself the pioneer—that word again. It required a great deal of courage to put one-reel comedies on the state rights market, but the deed was done and today the thousand-foot lengths of comedy, embellished by the prettiest little ladies on the Pacific Coast, are making a big splash in the picture business.

"The prettieset little ladies on the Pacific Coast," as applied to the results of Mr. Christie's selections may make Mack Sennett jealous. It has been a toss up for a long time which is the better connoisseur of feminine pulchritude. Mack Sennett's girls say that he is. Al Christie's girls say that he is. And no one likes to contradict the ladies.

However, we have seen with our own eyes. Witness the amount of loveliness that Al has uncovered to the waiting film fans of the world. There are Betty Compson, Ethel Lynne, Eleanor Field, Dorothy Dane, not forgetting Victoria Forde, who acted as the foil of Eddie and Lee these years since. Even Mr. Sennett would have a difficult time matching any one of these.

The casual visitor to the Christie studio might be afraid of approaching Mr. Christie at close quarters. It may be a characteristic peculiar to the Scotch-Canadian, but we were totally unprepared for any such characteristic when we first saw him direct. He looked very ferocious and forbidding standing behind the camera and smashing his straw hat. When he smashed one he procured another and jumped on it. Charles Christie says that the bill for each comedy is usually augmented by the price of several of the best Los Angeles straws.

But this is only one of Al's little touches. His treatment of hats is not indicative of his attitude toward his fellow men. He takes his comedy directing, his comedy writing and his comedy producing as a serious business which, they tell us, is the only way to take it. He works hard and works his people hard, which has been said of others too, but the inevitable conclusion to reach after such a statement is that his people respect him.

In the evening, or at such time when the day's work is done you might find Mr. Christie sitting in the front row of the Vernon A. C., somewhere between Tom Ince and Wally Reid, cheering the battlers in the ring, or right next door at the Vernon C. C., in the midst of all Los Angeles studio folk. Probably there is not a more popular man than Christie on the slopes of the Pacific Coast.

And by the way wasn't Christie the first comedy producer to take his company to the beach and put his pretty girls in pretty bathing suits?

And a last word: He's Scotch!

Who said the Scotch have no sense of humor? What about Harry Lauder and —Al Christie?

Hoot, mon! ye said somethin'.

A. E. A. Position is Outlined

In Letter to F. H. Elliott, Secretary Rembusch Tells Why Talk of Amalgamation with League Now Is Futile

IN order clearly to set forth the position assumed by the American Exhibitors' Association in the matter of the proposed amalgamation with the Motion Picture Exhibitors' League of America, Frank Rembusch, national secretary of the former body, sends MOTION PICTURE NEWS a copy of a letter he addressed to F. H. Elliott, secretary of the National Association of the Motion Picture Industry. Along with his suggestion that the letter be published, Mr. Rembusch says: "There is no reason for us to compromise. Our A. E. A. is growing every day in numbers. We have the good will of the exhibitors. We are protesting against side issues by attending to our own business."

The letter to Mr. Elliott follows:

May 15, 1918.

National Association of Motion Picture Industry,
Times Building, New York City.
Mr. Elliott, Secretary.

Dear Mr. Elliott:

Your letter of April 27 received. Same was referred to the directors of the American Exhibitors' Association who have instructed me to answer as follows:

The A. E. A. is anxious to co-operate with any and all activities for winning the war and for the best good of the industry. This has been better evidenced by our work within the last year than any words on the subject.

There was some talk of holding both conventions of the two national exhibitors' organizations at Boston, but the A. E. A. has never received a communication or proposition of any character unless your letter is such, and this was very indefinite and unofficial. Therefore we have arranged to hold our convention at Chicago in August as we first planned.

We agree with you on both of your statements that expositions are expensive, on the one hand, but at the same time provide the financial herewithal to carry on the work of organization, so we feel sure that you also concede us the right to hold meetings that help carry on our work, and if we had joined in the Boston affair would expect to realize a just proportion of the profits. HOWEVER, THERE ARE SOME THINGS THAT WE WOULD BE ASSURED OF BEFORE WE COULD TAKE OUR CONVENTION TO BOSTON.

"The idea of organization of exhibitors is to protect ourselves not only from evils without BUT FROM EVILS WITHIN THE INDUSTRY."

The men who left the League and formed the American at Chicago last summer were compelled to do so on principle. We were opposed to Mr. Ochs because he used the national organization to further his personal affairs. Instead of building up the League he used it to start a trade journal. (No doubt to force producers to take his space).

To continue in this office last July, Mr. Ochs used the lowest kind of methods. Let us refer to a few:

He discarded all the precedents and traditions of the League. He allowed no one to enter the convention hall at the Coliseum without a badge and it had always been the rule to welcome all exhibitors to our national convention whether they were members or not.

He required all delegates to receive their credentials at the Hotel Morrison and provided badges for his pledged delegates and those that were doubtful, and refused badges to many who were opposed to him but collected the per capita tax from all, which is taxation minus representation, an American principle worthy of defense at all times.

He stationed police at the Coliseum door to enforce his methods.

He refused the floor to many of our best [illegible].

He took the appointment of committees out of the delegates' hands.

He finally electrified his hearers after we had left the convention (proving the justification of our action) by his famous speech of acceptance and threat, "I'll get them babies," etc., etc.

These are all facts well known and WE WOULD BE TAKING QUITE A CHANCE IF WE PLACED OURSELVES AGAIN IN A POSITION OF TRUST WITH MR. OCHS.

Now, with reference to amalgamation let me say this:

The committee who were interested in this have done nothing, for obvious reasons.

We cannot amalgamate as long as the organization is in the hands of Mr. Ochs. Our organization is only a few months old but is growing very rapidly. We have in our membership those who first work to protect our industry. We are without any entangling alliances, and desire to remain so. We have been to a great expense in organizing. Our work against the evils from without the industry on the Censorship question and on constructive measures, such as Sunday opening, speak for themselves. WE HAVE NOTHING TO GAIN TO JOIN MR. OCHS AND WE TAKE A CHANCE TO LOSE MUCH.

We are opposed to those who use office for their own purposes and while on the subject, let me say, our general manager. Mr. Pettijohn has again presented the A. E. A. his resignation, insisting that it be accepted because he has taken a position in another institution in the industry. In accepting same we do insist that he remain with us as a general counsel, because of his splendid work. So we at least try to be true to our principles.

WE BELIEVE THAT IT IS BETTER THAT THERE BE TWO NATIONAL EXHIBITORS' ORGANIZATIONS. Exhibitors comprise by far the largest portion of the industry and it is not possible, not practical, and experience has shown that it is not good policy to have one man in control of exhibitors' activities.

In deference to your date at Boston in July, and showing our good will, we have postponed our meeting until the week of August 20, one month later.

There is no dissension among exhibitors. Many members of the League and the American are working in perfect harmony on matters more closely associated than the national organizations have ever presented to exhibitors. Many in both organizations welcome the time when all exhibitors' organizations will be free from side issues. It must go through the melting pot.

Under the circumstances, the American Exhibitors' Association will continue their efforts toward the highest possible good for exhibitors and the entire industry, and will also give our efforts to keep it worthy of the respect of all.

We invite the entire industry to participate in our gathering and can assure all that come a hearty welcome, a most interesting, profitable and enjoyable week, and we hope to see everybody in Chicago August 20.

Yours truly,
AMERICAN EXHIBITORS' ASSOCIATION,
Frank Rembusch, National Secretary.

Elyria Theatres Patch Up Differences

At a meeting of the Elyria Theatres Company of Elyria, Ohio, the stock holders agreed to forget the differences that have divided them for the past six months, and to proceed amicably in their task of managing all the motion picture theatres in Elyria. This reconciliation affects Melton Phelos probably more than it does any of the other members of the organization. Shortly after the company was formed the stockholders took exception to the way Phelos handled the affairs of the Strand theatre. Phelos claimed the privilege of operating his own house to suit himself. He was outnumbered, however, and not only was ousted from the organization, but was forced to close his theatre.

Phelos is back again on the board of directors since the reconciliation, and the Strand is once more ablaze with electric lights. Frank Stetson and County Clerk Williams are the only two names no longer appearing on the list of board members. They have disposed of their holdings to John Pekras and L. T. Fay, the latter of whom was elected secretary. The other directors are Henry Worst, Melton Phelos, Owen Bannon, Chris Neufer and Charles Chisholm.

Zukor's Appeal Helps Red Cross Work

The total amount of the subscriptions made by the employees of the Famous Players-Lasky Corporation to the Red Cross Fund is $14,544.20, which is the answer to the appeal made by Adolph Zukor, president of the corporation, on behalf of the work.

Of this amount, $11,544.20 was donated by the New York offices and studios, and $3,000 by the Pacific Coast offices and studios. This gift to the Red Cross is in keeping with the patriotic work performed by the employees of this film organization in subscriptions to the Liberty Loans as well as the personal assistance rendered by officials, employees and stars along these lines.

In the recent drive for the Red Cross meetings were held in the various offices, and Adolph Zukor himself addressed the people and impressed them with the policies of the officials of the corporation.

The amount of $14,544.20 as a free gift to the Red Cross is no doubt a more patriotic expression than the subscription of many times that amount for Liberty Bonds, with the money absolutely secured and returned with interest by the Government.

Affiliated Promoters Bring Optimistic Reports

Charles C. Pettijohn, general counsel of the Affiliated Distributors' Corporation, and Sydney S. Cohen, president of the New York State League, and the Exhibitors' Booking Association, returned to New York last week from organization trips for the Affiliated with optimistic reports.

Pettijohn's journey was through the Middle West where he reports a welcome sentiment on the part of exhibitors towards the Affiliated proposition. "In Buffalo, Detroit, Philadelphia and other cities also," he declared, "the foremost houses as well as the smaller theatres have lined up with us."

Sydney Cohen's organization work was done in eastern Pennsylvania where he told exhibitors of the success attending the New York exhibitors' try-out of the co-operative scheme on "An Accidental Honeymoon" and "The Struggle Everlasting."

Announcement was made that a meeting of the Affiliated's national board of directors will be held in New York this week when the selection of the first pictures for release through the organization will be made.

Pearson Leaves Universal in Minneapolis

Under date of June 5, E. R. Pearson gave official notice to the motion picture industry that he has resigned as Universal manager in Minneapolis to devote his entire time to the interests of the First National Exhibitors' Circuit of the Northwest. He stated the resignation became effective June 8. The First National, it is understood, will maintain a separate office on the Universal premises at 719 Hennepin avenue, Minneapolis.

War Service Association Makes Headway

Rapid progress has been made this week on the organization of the Motion Picture War Service Association, which points to an early campaign for memberships throughout the nation.

Slight delay in the membership drive was caused by the necessary legal steps for the formation of such an Association, but this work has now practically all been taken care of by the Board of Directors and officers, and already the work of enrolling Los Angeles people of the industry in the membership has been commenced.

Membership stations have been opened at several studios, including Universal, Fox and Lasky, and while no report has been made by those in charge, it is understood several hundred names have been added to the initial roll.

At the bi-weekly meeting of the Motion Picture Theatre Owners' Association, a membership drive was instituted, and forty-seven became members, a number of these being exchange men. Herman Bosley, of the Alhambra theatre, was named as chairman of a committee to complete the drive among theatre owners, and their employes, and Harvey Gausman, of the Foursquare Exchange, was named as chairman of a similar committee to work with the exchange men.

It is anticipated the organization will be perfected completely within the next week, and then the general work will be commenced.

Willets Returns East from the Coast

Gilson Willets, novelist and scenario writer of the Pathe forces, returned to New York last week from Los Angeles, where he had been preparing the story of the new serial, "Hands Up," starring Ruth Roland. The first episodes were filmed while he was there.

"We had a lot of trouble in buying horses suited to our needs and in obtaining extra people of the necessary types to represent the Inca Indians," said Mr. Willets. "George Fitzmaurice as director general in charge of Pathe-Astra activities on the coast gave a great deal of personal attention to the arrangements as did Louis J. Gasnier, president of Astra. We built a very elaborate reproduction of an Inca city where some of the episodes were centered."

Mae Marsh Makes Thrift Stamp Record in Buffalo

Close to eighteen thousand dollars' worth of Thrift Stamps sold at two personal appearances is the record set by Mae Marsh on Saturday, June 1st, at Shea's Hippodrome in Buffalo. The appearance was the result of a promise made by the star three months ago to Mike Shea and Manager Harold Franklin, and was made in connection with the showing of Miss Marsh's Goldwyn picture, "The Face in the Dark."

The exact sum netted in the sale was $17,629.

Notorious Barbary Coast Filmed

Dr. Paul Smith, Instrumental in Its Destruction, Makes Propaganda Picture—W. L. Shallenberger Handling Sales

DR. PAUL SMITH, Methodist minister, whose parish is close to the famous Barbary coast district, San Francisco, and who gained national publicity about a year ago because through his efforts this vice district was closed for good and all, is in New York with a seven-reel propaganda picture which depicts the various incidents leading up to the closing of this famous district and showing in detail the good that has come about because of this action.

"The Finger of Justice" is the title of this propaganda picture. It has received the endorsement of the mayors of all the important cities on the Coast and through the country, some of the most influential men in public life, and has received not only the endorsement but the co-operation of the leading societies working in the interest of moral uplift.

W. L. Shallenberger, president of the Arrow Film Corporation, has taken over the distribution of this propaganda feature and announces that it is offered on the independent market and that territory is now open. Dr. Shallenberger, who has been one of the most prominent operators on the open market for many years, and still is actively engaged in the distribution and production of independent features, in commenting upon the acquisition of this feature, said:

"I have been in the distributing and producing end of the business for years and have yet to witness the screening of a more interesting picture than Dr. Paul Smith's propaganda film, "The Finger of Justice." It is a marvelous exposition of the events leading up to and following the closing of the most notorious vice centre in the United States—the famous Barbary coast district, of San Francisco.

"Dr. Smith's Methodist parish is in the very heart of this district. When he started the agitation every newspaper in the country took up the cause. When it was learned that the district must go, hundreds of the women who had spent their lives in vice came to him and asked what was to become of them. In order that they might receive full justice, Dr. Smith, whose church was small and unable to receive these women, rented a public hall where he received them and counciled with them.

"In order that the people of this country might know of the great work which Dr. Smith has accomplished, and in order that the terrible vice in which these hundreds of young girls and women lived, might be exposed, a picture was produced under the direct supervision of Dr. Smith, and the camera has registered for the public, the important events leading to the greatest single victory ever won over vice.

"'The Finger of Justice' does not contain a foot of film that is offensive. It depicts in a straightforward and dramatic manner, incidents in the lives of the women who inhabited this vice district, events leading to the vice raid; the part which corrupt politics played in the episode, and the tragic scenes following the ousting of hundreds of women who knew no other homes than the home of vice and corruption."

Dr. Shallenberger announces that he is arranging for a private showing of the picture to the trade and press after which the picture will open for an indefinite run on Broadway. Crane Wilbur has a prominent role in this production.

Rothacker Has Showy Letter Collection

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, of Chicago, is showing no little pride over the unusual collection of letters of praise on his concern's laboratory work received from members of the First National Exhibitors' Circuit.

Practically every member of the circuit, including the most prominent exhibitors in the country, has gone on record with an unsolicited letter of commendation to the Rothacker organization for the quality of laboratory work on the Chaplin and other First National subjects.

William Oldknow Weds

Announcement was received by his friends in New York last week that William Oldknow, of Atlanta, Georgia, had taken Mrs. Olive May Jacobs, of New Haven, Conn., as his bride in the latter city, June 3.

Congratulations are pouring in at the Oldknow home on Cherokee avenue, Atlanta, as the bridegroom, a pioneer in Southern distributing circles, is among the most popular of film men.

Cleveland Claims Only Girl Booker

Manager C. A. Thompson of the Cleveland World Film Exchange, says he has broken in as many bookers since he has been here, as is consistent with the state of mortal nerves, and he is going to break in one more and only one more. This one, he says, will not be called in the next draft. He is sure of it because this booker answers to the name of Myrtle Wormser.

"There's no reason why a girl can't do the work," Miss Wormser said. "Girls are doing all sorts of work formerly done by men, and although I find it quite difficult, I'm sure that I can do it."

Miss Wormser is the only girl booker in Cleveland at the present time.

Benjamin Chapin Dies

Benjamin Chapin, well known in motion pictures for his characterization of Lincoln, died at the Loomis Sanitarium, Liberty, N. Y., on June 2, of tuberculosis.

His series of ten motion pictures built around the life of Lincoln, and called "The Son of Democracy," marked Mr. Chapin's final efforts in the motion picture field.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.]

"City of Tears"

Carmel Myers in a Bluebird Certain to Entertain

(Bluebird—July 8. Director, Elsie Jane Wilson)

YOU have got to take your hat off to a woman director when it comes to directing a woman. She understands her ways better than a man does, therefore she is able to get better values out of her to the benefit of the entertaining values of a picture.

"The City of Tears" was directed by Elsie Jane Wilson. The director has increased the heart appeal of the story by inserting certain little touches that usually cannot be put into a script. They must always depend on the imagination of the director. They form the little trimmings that in many a case have saved a picture.

This offering will please your patrons as it is full of little situations that will appeal to the human emotions.

The story was written by Olga Printzlau and tells of the troubles and temptations of a young girl, member of an Italian Opera Company, but now out of employment, and who wanted to remain good. She met Tony, a kind-hearted Italian, who was the only person that had been kind to her and fell in love. Later she helped him find his long lost little sister who had run away from him and become a young artist's model. She persuaded the artist to marry the girl, and when she found out that there was no other girl that absorbed Tony's thoughts, she consented to become his wife.

Miss Myers looks very sweet in this picture. She fits her role to perfection. Edwin August, as Tony the Italian, is very human and wins your sympathy. He is thoroughly convincing in his role, at no time overdoing it. The story in places is slightly suggestive, but as it does not concern any of the characters that win your sympathy and as those situations are put over very cleverly, I am sure they will get by even among critical audiences.

On the whole the picture is interesting and will appeal to all classes.

"Hit-the-Trail Holliday"

George Cohan Hits the Real Cohan Stride in Latest Artcraft

(Artcraft—June 16. Directed by Marshall Neilan)

WITH the element of self-sacrifice forming its basis, "Hit-the-Trail Holliday" is a corking good comedy-drama, containing not only genuine comedy situations, but human interest as well. It is the product of an unusual combination of talent, of the star, who is also the author, director and scenarioist. The sub-titles were written by Anita Loos, who is unique in the field. She has had the good thought of inserting hits against the Kaiser and the German spy system, which will help make this picture more popular especially among patriotic Americans. These insertions will surely get applause every time.

The story is taken from the stage play of the same name written by Mr. Cohan, a satire on the methods used by Billy Sunday. It tells of Billy Holliday (George M. Cohan), a young bartender and the best drink mixer in the country, who lost his job on account of refusing to sell drinks to minors, because he wanted to play the game square. He was offered a position in a new bar in a little town up the state. It was opened with the purpose of putting the old hotel out of business because the proprietor had discontinued selling intoxicating liquors. Upon learning the facts, he gave up his job and sided with the hotel proprietor, preferring to exploit the qualities of "Vevo," a new non-alcoholic drink, and incidentally cultivate the friendship of the proprietor's pretty daughter. Eventually he succeeds in converting the entire town to the temperance cause, makes the new drink known and marries the girl.

Owing to the similarity of name, "Vevo" and a non-alcoholic drink called "Bevo," that is now being manufactured by a certain concern, some of you might object on the grounds that it might imply advertising for that drink. The same objections were raised by some exhibitors when "His Picture in the Papers" with Douglas Fairbanks was produced some years ago, due to the fact that it was more or less an advertisement of the fifty-seven varieties of pickles. However, no kicks were raised by the picturegoers then, as the picture proved to be very entertaining. I am sure no objections will be raised in this case either.

ADVERTISING SUGGESTIONS.—This picture is pro-temperance to the bone, but the moral is presented in the form of an excellent entertainment and not as a preachment. The picture theatre has proved the deadliest enemy to the liquor interests which in turn have fought hard against the theatre. We might just as well get reconciled to the fact that the saloon sooner or later must go, the sooner the better for the picture industry, therefore I would suggest your fixing your advertising so that the moral this picture conveys may be exploited to the fullest extent, provided, of course, the biggest part of your audience is not composed of "Wets."

You may seek the co-operation of the temperance societies, women's clubs, parent-teachers' associations and the churches. You could certainly arouse their enthusiasm to a high pitch if it were possible for you to show the picture to the heads of these organizations privately about a week in advance.

For your newspaper advertising you may use catch phrases denouncing liquor. The theme offers a great field for freak advertising.

You may also exploit another incident in the story, where Billy Holliday proposes to the girl in the form of a speech. You may use the following catch phrases: "Are you in line for a wife? Do you want to learn the new way of proposing? See 'Hit the Trail Holliday.'"

"Social Quicksands"

Bushman and Bayne in Another "Better Than the Last" Offering

(Metro—June 10. Directed by Charles J. Brabin)

YOU can stand at the door of your theatre and face your patrons with a smile while you play this picture. It seems that every Bushman picture is better than the previous one. He has been doing very efficient work lately. However there is good harmony between the two and the results are very apparent.

The scenario was written by Katharine Kavanaugh and tells of Phyllis Lane who exchanged her identity with a burglar in order to bring to her feet a young wealthy bachelor, who had snubbed her by refusing to meet her because he thought she was after his money. She won in her purpose but incidentally lost her heart to him.

On the whole it is a clean romantic drama containing several wholesome comedy situations. The direction is very intelligent and the selection of types successful. There are several beautiful outdoor scenes in it.

It should appeal to all picturegoers, especially those of the better class.

ADVERTISING SUGGESTIONS.—You can go strong on this picture. Lay stress on the fact that it is a very pleasing comedy-drama with plenty of outdoor scenery in it.

If you cater to a large number of young ladies, the following catch phrases may be appropriate to use in your advertising campaign:

"Young ladies take notice. If a young wealthy bachelor has refused to meet you because he thought you were after his money, what would you do? How would you go about it in order to bring him to your feet and make him beg forgiveness? See 'Social Quicksands.'"

"Find the Woman"

Alice Joyce Portrays O. Henry's Heroine in a Pleasing Drama

(Vitagraph—June 10. Directed by Tom Terriss)

THIS is a good dramatic offering produced in fine atmosphere. It will hold the interest well to the end.

The scenario is based on the O. Henry story "Cherchez la Femme," a French adage meaning "Find the Woman," which is usually applied in tracing a crime. It tells of the unjust accusation against Madelein Renard, a young member of a French Opera Company, as having illegal relations with a jeweller, who had just died, because money placed in his trust could not be located. She was so shocked that she decided to enter a convent to spend the rest of her life. Eventually the money was found in the form of bank notes pasted on the wall hidden behind a picture. The mystery and her name thus cleared, she is again sought by her sweetheart, and she again finds happiness.

This offering will appeal to a high-class patronage more strongly than to the masses.

"Kidder & Ko"

No Excitement, But Fair Satisfaction in Washburn's Latest

(Pathe—June 16)

THIS is a light comedy-drama which will please your patrons only fairly well. It will not create any excitement, however.

The story tells of a young man, and an excellent pool player, but too poor at any other undertaking, who was told by his father to go and not to come back until he made good. He went away, posed as an inventor of a perfect can of somebody else's invention, got backing to finance it, won success and a wife. Eventually he returned to his father and was made the head of his dried codfish factory.

It is a clean picture and will carry an appeal rather to the high-class element.

"The Firefly of France"

A Story of German Espionage That Gives Wallace Reid a Good Chance

(Paramount—June 23. Directed by Donald Crisp)

THIS is an entertaining offering. It is a war subject though it does not deal with actual fighting, but with the German espionage system. The element of mystery prevails throughout which makes the picture interesting.

The story was written by Marion Polk Angelotti, a prominent novelist and a magazine writer, and was published in the *Saturday Evening Post* in serial form. It tells of a young American, who decided to join the ambulance corps in France, and his experience with German spies.

The action is swift, direction good, and the photography of the best. The cast is also good, Mr. Reid being just the right type to portray this particular character.

It is a clean picture that will appeal to any audience.

"The Eleventh Commandment"

An Average Dramatic Offering Presenting Lucille Lee Stewart

(Released by Advanced Motion Picture Corp. on State Right Basis—Directed by Ralph Ince)

THIS is a fair dramatic offering which will help to make up your week's bill. The story is somewhat slow and could be speeded up considerably by proper re-editing and eliminating some of the excessive padding.

The scenario was written by the director himself and tells of a girl who had turned down the man she really loved in order to marry another whom she thought wealthy but who was making his living by his wits. He forced her to steal and later deserted her but rather than give him away she went to the penitentiary for one year. After her release she married the man she first loved and whom she met again by chance.

The direction is fair, but the photography and interior settings are excellent.

Time—70 minutes.

"Her Final Reckoning"

The Sex Plot Moulded Around Pauline Frederick Once More

(Paramount—June 9. Directed by Emile Chautard)

DRAMATICALLY this is one of the best Pauline Frederick pictures that has ever been made with the exception of "The Eternal City." There is plenty of heart appeal in it. Some of you, however, might offer objections on the ground that it is a sex play, pure and simple.

The story is based on the book, "Prince Zilah," by Jules Claretie, member of the French Academy and director of the Comedie Francaise. It tells of Marsa (Pauline Frederick), the daughter of a Russian nobleman and a gypsy from a love union. She met Count Menko in Paris who induced her to bestow her affections on him. She was shocked when later she found out he was married, and therefore she deserted him. Prince Zilah met her at a reception and fell in love with her. They married. Angered by jealousy, Count Menko discloses to the Prince her past relations with him. The prince scorns her and tells her to go and spend the rest of her days with Menko. Thereupon he leaves the house. She loses her reason through sorrow. Later at the supplication of the doctor, Prince Zilah returns and helps him restore her reason. In the end Menko is killed in a duel by a bosom friend of Prince Zilah and a reconciliation takes place.

The action is interesting, direction excellent, photography and interior settings splendid.

It is not to be considered as an entertainment for young folks.

"The Claw"

Clara Kimball Young in a Story Not Up to Her Standard

(Select—June 10. Directed by Robert Vignola)

THIS is a poor subject for Clara Kimball Young. Its chief asset is physical action. It contains no heart interest whatever.

The story tells of Mary Saurin (Clara Kimball Young), a young Irish girl, who went to her brother in South America. There she was attracted to two men, one of whom she learned to love. She promised to marry him upon his return from an expedition, undertaken to subdue some natives. During an attack by the natives, the band was exterminated, he being made a captive. His rival deserted them before the attack, went back and falsely informed her that her sweetheart was killed, and that his last wish was that he marry her. Believing in his sincerity, she consented to marry him. Word was received later that he was still alive and a captive of the natives. Realizing how she was duped, and learning of his true character, she decided to brave the danger and go alone to his rescue.

Remorse stricken, the husband begs to be allowed to atone. He rides off to the hills, rescues his rival, but in coming back is shot by one of the natives. He dies in his wife's arms, begging forgiveness.

You will be able to just get by with this picture, but it will not please as well as some of the previous attractions of this star.

"The Man Hunt"

Ethel Clayton, a Charming Man Hunter in This World

(World—June 17. Directed by Travers Vale)

THE splendid acting of Miss Clayton will help this offering. The story, however, is not only improbable but also one of those that no woman picturegoer will accept as a bona fide entertainment. It tells of a young wealthy girl who fell in love with a strong man and wanted to marry him but he pretended he didn't want to. All through the five reels she is shown as trying to make him marry her by intimidation, begging and all sorts of schemes.

With a good story to work in I am sure Miss Clayton can present us with a fine entertainment.

"Her Body in Bond"

A Title and Subject That Don't Get Much Praise

(Bluebird—July 15. Directed by Robert Leonard)

THE story of this picture is based mainly on a man suffering from tuberculosis. He continually coughs as an indication of his suffering. The creation of an entertainment around such an incident I consider unwise. In actual life it only arouses our pity, therefore it could not form the basis for a successful picture entertainment. I am sure no one wants to see a human being suffering from such disease.

The story was written by H. Sheridan Bickers, and tells of a young married couple who were struggling to make an existence as vaudeville artists. The husband contracted tuberculosis and went to Arizona to get cured. The wife (Mae Murray is in the role) worked doubly hard to supply him with funds. During his absence the villain, a young man, was professing disinterested friendship for her while he was actually planning to force his attentions upon her. After an absence of several months the husband returned completely recovered just as the villain was attacking his wife, as mild persuasion proved of no avail. A struggle ensued in which the husband was worsted, owing to his still weakened condition. At that moment a shot was heard and the villain dropped dead. It was fired by the girl's father, a drug fiend, who was induced by the villain to further his plans, promising him the drug as a remuneration.

As the story shows the villain how he was planning salaciously against a good woman, it can hardly be considered a picture fit for a family theatre. Another point that never adds to the entertaining values of a photoplay is the showing of a drug fiend and the act of supplying him with the drug. It is too repulsive to be incorporated in a picture.

This offering is not for the better class of theatres.

"The Empty Cab"

Mystery and Comedy in Franklyn Farnum's Latest Bluebird

(Bluebird—July 1. Directed by Douglas Gerrard)

THIS is a very interesting and entertaining mystery story containing several pleasing comedy situations.

The story was written by F. McGrew Willis and tells of Henry Egbert Xerxes (Franklyn Farnum), the son of a wealthy father, who knew how to spend money but very little about how to make it. His father enjoined him to get a job. He secured one on a newspaper as a reporter and was assigned to apprehend a gang of counterfeiters whom the police could not get. After some exciting adventures with the gang in a lonely house he went back to the office to write the story. He was amazed to see the familiar faces of the gang occupying different desks. Then it dawned on him that it was all made up at the suggestion of his father. However, the girl member of the gang was too pretty to escape his attention. Being now the owner of the paper, his father having bought it, he fired this girl from her job, but hired her for life as his wife, thus putting one over on father.

The picture is clean and will appeal to all classes.

"Madame Sphinx"

The Familiar Cuff Button Solves Another Mystery Entertainingly

(Triangle—June 9. Directed by Thomas N. Heffron)

THIS is a very interesting and entertaining detective drama produced splendidly. The story was written by Raymond L. Shrock and is based on the detection of a murder through a clue furnished by a cuff button which the murderer had dropped. Thus an innocent man was cleared of the charge and he and the heroine are united in marriage.

The picture is clean and, owing to the nature of the story, will appeal to a large number of picturegoers. Alma Rubens is featured.

"The Only Road"

Viola Dana Satisfies in a "Mother and Daughter" Story

(Metro—June 10. Directed by George D. Baker)

THIS is just a little above the average Metro offering. It will hold the interest fairly well.

The story was written by the director himself and tells of a woman who had married secretly but was unable to prove her marriage to her parents because her husband was killed shortly afterwards and the marriage certificate destroyed. She had given birth to a daughter. In order to avoid slurs against her character, she placed her in the custody of a Mexican couple through a lawyer. Later the lawyer informed her falsely that her baby died. When the baby grew to womanhood she met a young man and married him, thus wrecking the plans of the unscrupulous lawyer who had schemed to have her marry his son and thus inherit her fortune. Later the mother and daughter were reunited.

The construction of the story partly on Mexican atmosphere hurts rather than helps the picture. It could have been left out to good advantage. Mexican situations are not popular with the American public at the present time. In fact, they never have been.

The work of Miss Dana is very pleasing. With good stories there is no reason why she should not become a very good drawing card.

"The Eagle"

A Typical Salisbury Subject with a Few Gruesome Touches

(Bluebird—June 17. Directed by Elmer Clifton)

THIS is a regular Salisbury contribution, strong and interesting, with the action swift throughout. It also contains plenty of heart interest.

The story was written by Ethel Hill and tells of John Gregory, nicknamed "The Eagle," from an eagle-like mask he wore in his hold-ups. He had turned highwayman in order to rob a mining company because the president had, by crooked means, dispossessed him and his mother of their home, thus causing her death. He met Lucy, a pretty girl, and fell in love. One night he held up the main office. He found the guard had been killed and then discovered another highwayman in the place. He was surprised to recognize in him Lucy's brother, who, in attempting to escape on a horse given him by "The Eagle," was caught. Lucy, believing in her brother's tale of innocence, went to Gregory for help. She found him unconscious from a shot he received in the encounter and was shocked to recognize in him "The Eagle." Upon hearing of her brother's arrest and trial he rode to the courtroom, took the blame upon himself, and gave himself up. He was tried and convicted to hang, but as the noose was being placed around his neck Lucy, riding wildly, arrived, bringing a written confession from her brother, who had just committed suicide, admitting his guilt, just in time to prevent the execution. Lucy now realized that "The Eagle" had almost sacrificed himself for her sake. She embraced him and told him she was his for life.

I am afraid that on the one hand the details of the suicide—it shows how the trigger was pulled by aid of a stick—and those of the hanging on the other, will prove too strong for some audiences, especially the women. The details of the hanging are too gruesome and agonizing, and although they add to the dramatic, they make the entertaining values suffer correspondingly.

Mr. Salisbury's acting is excellent. The direction and photography are of the best. It is a clean attraction.

"The Last Rebel"

Belle Bennett in a Drama Up to Triangle Standard

(Triangle—June 9. Directed by Gilbert P. Hamilton)

"THE LAST REBEL" is a fairly entertaining offering. It starts in the Civil War days, without showing any of the military side of life, but only that of society, and comes down to our days. It tells of a feud between two different families that lived through three generations in the end to die out with the marriage of Floribel Batesford to Jim Apperson, the last descendants.

It is a clean picture and an average Triangle.

"The Eternal Woman"

(Produced by Advanced Motion Picture Corporation. To Be Released Through Pathe. Directed by Ralph W. Ince)

THIS is a very intelligently produced clean picture containing plenty of human element. It will hold the interest and will entertain.

It is a feud story taken exclusively out doors. The scenery is very beautiful.

There is one little slip which the author has overlooked in it. Although "Bad Anse" is supposed to be an illiterate, still he is talking in perfect English in the subtitles. This should be easy to remedy.

Owing to the nature of the story which necessitates a great deal of shooting, it will appeal mostly to the middle and lower classes.

¶ The next issue of Motion Picture News will be out Friday, June 21.

¶ Every Friday thereafter.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Believe Me, Xantippe" (Famous Players-Lasky Corp.) —"A dandy picture. This kind of story pleases the masses."

"Breakers Ahead" (Metro)—"Bum story."

"Business of Life, The" (Vitagraph)—"Well liked."

"Dog's Life, A" (Chaplin)—"A regular riot."

"Lie, The" (Artcraft)—"Star liked; fine production."

"Silent Man, The" (Artcraft)—"Hart don't draw any more for me."

"Claim, The" (Metro)—"Patrons tired of Westerns."

"La Tosca" (Paramount)—"Too heavy for these times."

"Splendid Sinner, The" (Goldwyn)—"Small business; star not liked."

"His Majesty, Bunker Bean" (Paramount)—"Went over big; star always liked."

"Judgment House, The" (Paramount)—"Fine production."

"Knife, The" (Select)—"Our patrons kick over this kind."

"Mother" (Metro)—"A fine picture, but poor business."

"Resurrection" (Paramount)—"This star was at her best."

"Prunella" (Paramount)—"Very poor picture."

"Thieves' Gold" (Universal)—"Splendid Western picture."

"Cyclone Higgins, D.D." (Metro)—"Something new for Bushman, but seemed to take very well."

"Moth, The" (Select)—"Photography good; rich settings; clever star; a very good picture."

"Mother's Secret, A" (Bluebird)—"Ella Hall does not draw here."

"Moonshine" (Paramount)—"Fatty brought the business."

"My Four Years in Germany" (First National)—"Hot weather; a loser at increased prices."

"True Blue" (Fox)—"Very good."

"Missing" (Blackton's)—"This is one of the best pictures we have ever shown. A star in this picture in seasonable weather would clean up for everybody. Some more like that, please."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALIEN ENEMY, AN (Glaum—Paralta)	Average	"Fine picture; star not popular."
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)	Extra Big	"Pleased" "Big in spite of rain." "Mary Pickford at her best." "Drew big business; good picture." "Rain; didn't get them." "Very good."
AMERICAN BUDS (Jane and Katherine Lee—Foxfilm)	Average	"Good show for kiddies." "Good." "Too much kid stuff." "Good picture, but did not draw." "A few more like this and I won't damn the business."
AMERICAN LIVE WIRE, AN (Williams—Vitagraph)	Average	"It will satisfy at any rate." "Nothing extra, but fair card." "Earle popular here." "Very poor. Lacks story interest." "Poor feature." "Good picture." "Did not please."
ANSWER, THE (Rubens—Triangle)	Average	"Very artistic; somewhat padded." "Ordinary."
ANN'S FINISH (Fischer—Mutual)	Average	"Fair program offering." "Held well for three days." "Very good entertainment." "Pleasing, clean picture." "Star not popular here."
BACHELOR'S CHILDREN, A (Morey—Vitagraph)	Average	"Just average business."
BEAUTY IN CHAINS (Ella Hall—Universal)	Big	"Very good."
BELIEVE ME, XANTIPPE (Reid—F. P. Lasky)	Big	"Good stuff; made a hit."
BELL BOY, THE (Arbuckle—Paramount)	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." "His best." "He never made a better one than this." "Some picture." "A knockout." "Great."
BIT OF JADE (Minter—Mutual)	Average	"Minter is well liked." "Light entertainment; good."
BLUE BIRD, THE (Artcraft)	Average	"Great, but did not draw enough to pay for picture." "Very artistic production, but even the kids refuse to see it." "Costs too much, nothing left for us."
BRACE UP (Rawlinson—Bluebird)	Average	"Better than average."
BRASS CHECK, THE (Bushman-Bayne—Metro)	Average	"Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Star does not have his old drawing power. Good picture." "Well liked."
BRAVE AND BOLD (Walsh—Foxfilm)	Big	No comment received with reports.
BREAKERS AHEAD (Dana—Metro)	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair."
BRIDE OF FEAR, THE (Carmen—Foxfilm)	Average	"Very good picture."
BUSINESS OF LIFE (Joyce—Vita.)	Big	"Very fine production."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)	Big	"Splendid." "With 'The Bell Boy' a 100% show." "Extra good." "Patrons liked it." "Interesting, pleased everybody." "A very good attraction." "Star good; picture pleased; four big days." "Good."
CLAIM, THE (Story—Metro)	Average	"Pictures like this will put Story a story higher." "Good picture. Well directed." "Good drawing card; picture well liked."
CROSS BEARER, THE	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made." "Good picture; used it for a Catholic benefit."
CYCLONE HIGGINS, D.D. (Bushman—Metro)	Average	"Poor picture." "Not much picture." "Bushman not a comedian."
DANGER GAME, THE (Goldwyn—Kennedy)	Average	"Star getting to be a favorite here." "Splendid, everybody enjoyed this." "Fair picture, but did not draw, probably due to heat wave."
DANGER WITHIN (Zoe Rae—Bluebird)	Average	"Pleasing."
DEVIL'S WHEEL, THE (Brockwell—Fox)	Big	"A great picture; star well liked." "Very good picture." "Fine drama and guarantees satisfaction." "Star getting popular; good play; fine photography." "Star is beginning to draw here." "Pleased everybody." "Fine production; Brockwell's best."
DESIRED WOMAN, THE (Harry Morey—Vitagraph)	Average	"Only a fair picture." "Good picture." "Good picture; gave satisfaction."
DOG'S LIFE, A (Chaplin)	Extra	"House record." "Went over big, but not as much as expected."
DOLLY DOES HER BIT (Osborne—Pathe)	Big	"Picture very pleasing."
EAGLE'S EYE, THE (Wharton Serial)	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town." "Second episode slow." "Increasing interest." "Holds to fair business." "Fourth episode fair." "They enjoy this serial." "Going along very good at 11th chapter." "Good drawing card."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FACE IN THE DARK, THE (Mae Marsh—Goldwyn)	Average	"Pleased about 60 per cent." "Excellent, good story." "Everyone pleased."
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn)	Average	"Poor business."
FAITH ENDURIN' (Stewart—Triangle)	Big	"This star drawing better every time." "Fine value." "Good picture. Well received. One of Stewart's best." "Story and cast good. Stewart is sure a comer."
FAMILY SKELETON, THE (Ray—Paramount)	Average	"Not up to standard." "Nothing to picture." "Well liked. My patrons like him better in more comedy." "Very good." "Want Ray in Rube plays." "Good feature. Star always pleases." "Fair picture." "Big; dandy drawing card." "Not good enough."
FAST COMPANY (Farnum—Bluebird)	Average	"Business good, but picture below standard." "As good as the kind they ask twice as much for."
FLOOR BELOW, THE (Normand—Goldwyn)	Big	"Mabel is slipping." "Everybody liked it." "Not as good as 'Dodging a Million'." "Good program picture."
GIRL AND THE JUDGE, THE (Tell—Mutual)	Average	"Very nice picture." "Fair picture."
GIRL FROM BEYOND, THE (Shipman—Vitagraph)	Average	"Picture seemed all right."
GIRL IN THE DARK, THE (Myers—Bluebird)	Average	"Big business for two days. This looked more like a serial than a feature, though." "Poor picture."
GIRL WITH CHAMPAGNE EYES, THE (Carmen—Fox)	Average	"A good picture." "Went big for me." "Average value." "Star not popular." "Very good picture." "Below Fox standard." "Fair program picture." "No good, no star, no story." "No draw for me."
GRAIN OF DUST, THE (Lillian Walker)	Poor	"Better than average program picture; story drew more than star."
GREAT ADVENTURE, THE (Pathe—Love)	Average	"Fair. Not up to Pathe standard." "Average program picture." "Story not good enough." "Pleasing." "Good picture."
HARD ROCK BREED (Wilson—Triangle)	Average	"Went very well." "Good title; sounds picturesque." "Great picture, strong cast." "Very good."
HEARTS OR DIAMONDS? (Russell—Mutual)	Average	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture."
HER ONE MISTAKE (Brockwell—Foxfilm)	Average	"Should not have been released." "Pleased all who saw it."
HEIRESS FOR A DAY (Thomas—Triangle)	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture." "Kind of picture the public wants." "Good picture, but weather bad."
HIRED MAN, THE (Ray—Paramount)	Big	"Star very pleasing." "Good." "Ray draws like a mustard plaster. Keep him in this class of stuff." "Charles Ray is getting more popular after each performance." "Excellent; some boy. Lots came back again."
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford)	Average	"Great picture." "Press agent's promises not entirely fulfilled. Just a fair picture." "Suitable feature for war times. Plenty of good laughs. Satisfactory financially." "Fine picture, and just the type for star."
HONEST MAN, AN (Desmond—Triangle)	Big	"Desmond always a big favorite here."
HONOR OF HIS HOUSE (Hayakawa—Paramount)	Average	"Average picture; strong finish." "Average picture."
HOUSE OF GLASS, THE (Young—Select)	Big	"Up to standard." "This kind will bring Clara back." "Good picture." "Not up to standard." "Fine picture." "Star has lost her pulling power for me." "Best this star has done in years." "Not the best of its kind." "Very good picture."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."
HOUSE OF SILENCE, THE (Paramount—Reid)	Average	"Very bold. Has no place on Paramount programme." "Fair picture; fair business." "Hardly a theme for a family house. Used the shears on two scenes." "Story too strong." "Paramount falling down."
HUCK AND TOM (Jack Pickford—Paramount)	Extra Big	"Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere." "Big, but not as good as 'Tom Sawyer'." "Best this star ever made." "Good." "Received fairly well." "Brings them all out, young and old." "Good, and gets the money."
HUMDRUM BROWN (Walthal—Paralta)	Average	"Not up to Paralta standard. Poor story." "Picture fair—star don't draw here."
I'M A MAN (Judge Brown—General)	Big	"A good picture."
INNOCENT'S PROGRESS (Starkey—Triangle)	Average	No comment received with report.
JOURNEY'S END (Clayton—World)	Average	No comment received with report.
KAISER, THE (Jewel)	Extra Big	"Extra big at big prices." "Biggest box office attraction ever playing this city. Patrons thought it great." "Broke all records." "All week great." "Broke all records." "Sensational; wonderful drawing card." "And the same smashed all records." "Good production." "Good picture—good money-getter." "Great picture; got more strangers the Fair week." "Very fine; good dramatic punch—well acted, good setting." "Three days' big business."
KNIFE, THE (Brady—Select)	Average	"Poorest Select picture. Not fault of star; uninteresting story." "Did not draw. Crude melodrama; way below standard." "I can't add anything to what has been said about this—wonderful drawing power." "Brady doing better." "The knife should have been used on the suggestiveness."
LANDLOPER, THE (Metro—Lockwood)	Average	"Very good picture." "Pleased very much." "Very fair picture." "Not as good as usual." "Just an average programme offering, but Lockwood always draws." "Only fair." "Well liked."
LA TOSCA (Fredericks—Paramount)	Average	"Good picture; poor business." "Pauline Frederick is losing her hold on our patrons. Stories are not what people like." "Excellent, but not fan stuff." "Costume plays no good." "Not well liked by my audience—very fine costume play."
LEGION OF DEATH (Storey—Metro)	Average	"Fine production, but story poor—did not draw."
LES MISERABLES (Farnum—Fox)	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (700 seats in high rent section.) "Strong picture. Well done. Star at his best." "Good." "Four days; best producer ever in house, but too long."
LET'S GET A DIVORCE (Billie Burke—Paramount)	Average	"Not a picture that will please all the people." "Fair picture; good title." "Burke has lost her drawing power." "Story loses all its value on the screen—star not at her best."
LIE, THE (Artcraft—Ferguson)	Average	"Very good picture because it had heart appeal." "Very good." "Pleased all." "Very good." "Very poor." "Pleased everybody."
LITTLE MISS NO ACCOUNT (Leslie—Vitagraph)	Average	"Excellent picture."
LONELY WOMAN, THE (Bennett—Triangle)	Average	No comment received with report.
LOVE ME (Dalton—Paramount)	Average	"Star well liked. This is a dandy picture." "Big business for me." "Fair drawing power, but watch this star." "One of the best we have had." "Light production with light story." "Good." "Did not go very well." "Star is not given a chance."
MARRIAGE LIE, THE (Myers—Universal)	Big	"Very good."
MASKS AND FACES (Forbes-Robertson—World)	Big	"Big, if not for costumes."
MATING OF MARCELLA, THE (Dalton—Paramount)	Average	"A very pleasing picture."
MIDNIGHT TRAIL, THE (Russell—Mutual)	Average	"Our patrons said this was Russell's best." "Good." "Not up to Russell's standard." "Fair."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para)	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best."
M'LISS (Mary Pickford—Artcraft)	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased."
MME. PAULETTE (Claire Anderson—Triangle)	Average	No comment received with report.
MOONSHINE (Arbuckle—Paramount)	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining."
MR. FIX-IT (Fairbanks—Artcraft)	Big	"The public, Uncle Sam and the owners all pleased." "Old Doug. gets them, pleases them and always the same happy crowd asks, 'When is his next?'" "Went over big, will play it again." "Dandy picture." "Not Fairbanks' best." "Very pleasing and star excellent." "Everybody pleased; good in every respect." "Big all week." "Reissues hurt star."
MY FOUR YEARS IN GERMANY (First National)	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business."
NARROW TRAIL, THE (Hart—Paramount)	Average	"Best Hart picture yet."
NANCY COMES HOME (Triangle)	Average	"Story pleased." "Fair picture."
NAUGHTY, NAUGHTY (Bennett—Paramount)	Average	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A good picture. Poor title." "Excellent." "Star beginning to be very popular." "Pleased." "Did not draw or please." "This picture went over big."
NOBODY'S WIFE (Lovely—Universal)	Average	No comments received with reports.
ON THE LEVEL (Ward—Paramount)	Average	"Did not draw; star not liked."
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture.' "One of the most interesting pictures in a long time." "Very good." "He is an artist." "Great stuff." "Star not strong here."
ORDEAL OF ROSETTE, THE (Brady—Select)	Average	"Being a dream saved this one."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OUT WEST (West—Paramount)	Big	No comment received with report.
OVER THERE (Richman—Select)	Average	"Pleased immensely."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date."
PAIR OF SIXES, A (G. Kleine—Perfection)	Average	No comments received with reports.
PAYING HIS DEBT (Stewart—Triangle)	Poor	No comments received with reports.
PEG OF THE PIRATES (Hyland—Foxfilm)	Average	"Star good; story poor."
PLAYING THE GAME (Ray—F. P.-Lasky-Para.)	Big	"Pleased everybody." "Ray's best yet." "Ray's best picture."
POWERS THAT PREY (Mutual—Minter)	Average	"Not up to standard." "Star is popular here." "Just fair."
PRUNELLA (Clark—Lasky-Paramount)	Average	"This picture pleased the little ones; they didn't know any better."
REASON WHY, THE (Young—Select)	Big	"Well liked by majority."
RED, RED HEART, THE (Salisbury—Bluebird)	Average	"A very satisfactory picture." "Good title, fair picture."
REVELATION (Nazimova—Screen Classics, Inc.)	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction." "Capacity three days to unusual satisfaction. From her reception I consider Nazimova the find of the screen." "Splendid." "Nazimova wonderful." "Great picture; star fine; will become very popular." "Her best; helped her a lot."
RICH MAN'S DARLING (Lovely—Bluebird)	Average	"Splendid picture."
RICH MAN, POOR MAN (Marguerite Clark—F. P. Lasky-Para.)	Average	"Well liked by all; star will come back strong if given stories like this." "Not star's style of picture."
RIDERS OF THE NIGHT (Dana—Metro)	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good."
ROSE O' PARADISE (Barriscale—W. H. Hodkinson)	Average	"Not up to standard."
ROUGH AND READY (Farnum—Fox Standard)	Average	"Splendid picture." "Great picture." "Farnum bigger every time."
RULER OF THE ROAD (Keenan—Pathe)	Average	"Keenan always good."
SEA PANTHER, THE (Desmond—Triangle)	Average	No comment received with report.
SELFISH YATES (Hart—Lasky-Paramount)	Average	"Hart does not draw now with me." "Had more good comments on this than other Hart." 'Reissues have killed Hart in this town."
SHELL GAME (Wehlen—Metro)	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle)	Average	"Pleased." "Fine picture. Star not known." "Fairly good picture."
SILENT SACRIFICE (Brady—Select)	Average	"Fair picture, but no knockout." "So suggestive that even the managers had to blush."
SOCIAL HYPOCRITES (Allison—Metro)	Average	"Very good, but star not big enough to star alone."
SON OF DEMOCRACY (Chapin—Paramount)	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SPLENDID SINNER, THE (Garden—Goldwyn)	Average	"Best Garden picture." "Got by—that's all." "Great picture." "No more Mary Garden we say." "Very poor feature." "Good, but did not draw." "Fair—too stiff."
SPURS OF SYBIL, THE (Brady—World)	Average	No comment received with report.
SUNSHINE NAN (Pennington—Paramount)	Average	"Poor offering." "Star's last production well liked and patrons expected better picture." "Excellent." "Paramount has to show me more for 1919." "This star would become very popular if releases were regular; this her poorest picture." "Very poor."
TARZAN OF THE APES (First National)	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card."
TIGER MAN, THE (Hart—Artcraft)	Big	"First poor business since Dec.; too much similarity in star's work." "Not up to Hart standard." "Best thing Hart has done for Artcraft; good story." "Big all week." "Not a real Hart picture. If they wish to kill Hart's reputation, continue starring him in such as Blue Blazes Rawden, Tiger Man, etc. They will soon find out the shortage in box office receipts." "Not up to standard; weak."
TRAP, THE (Brady—World)	Average	No comments received with reports.
TREASURES OF THE SEA (Storey—Metro)	Average	"A picture that just pleases."
TRAIL TO YESTERDAY, THE (Lytell—Metro)	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures." "Lytell certainly a comer."
TYRANT FEAR (Dalton—F. P. Lasky-Paramount)	Average	"Don't like her in this."
UNCLAIMED GOODS (Martin—Lasky-Paramount)	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select)	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show."
VORTEX, THE (Warren—Triangle)	Average	No comments received with reports.
WESTERN BLOOD (Mix—Foxfilm)	Big	"Very good; pleased." "Good Western." "Went over O. K." "Mix liked here; pleased."
WHISPERING CHORUS, THE (DeMille—Artcraft)	Average	"Acting excellent. Story too morbid." "Very gruesome.
WHITE MAN'S LAW, THE (Hayakawa—F. P. Lasky-Para.)	Average	"A good picture, with opportunities for entire cast." "Good—fine photography."
WITCH WOMAN, THE (Clayton—World)	Average	No comment received with report.
WITHIN THE CUP (Barriscale—Paralta)	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, well acted, but too long."
WITH NEATNESS AND DESPATCH (Bushman-Bayne—Metro)	Big	"Pictures like this make a manager willing to face an outgoing audience." "This feature brought many back a second time." "Hard rain; good picture; poor biz." "Fair picture—star a dead one."
WASP, THE (Gordon—World)	Average	"Kitty Gordon not popular."
WOMAN AND THE LAW (Miriam Cooper—Fox Standard)	Big	"Great." "Town went wild over the program." "Interesting story." "Everybody said this was fine." "Splendid."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Submarine Eye, The (Foursquare)—"Can be well advertised."

Lone Wolf, The (Lytell-Select)—"Some picture; good business."

Heart of the Sunset (Rex Beach-Goldwyn)—"Big; 'S. R. O.' All pleased." "Good business second day."

Pride of New York, The (Walsh-Fox)—"Good picture, pleased."

Two-Gun Man, The (Hart-W. H. Prods.)—"Not a real Hart picture."

Zeppelen's Last Raid, The (Foursquare)—"Thrilling, went fair."

His Own Home Town (Ray-Paramount)—"Very good."

Tom Sawyer (Jack Pickford-Paramount)—"Excellent; great show; delighted big houses."

Blue Blazes Rawden (Hart-Artcraft)—"Too rough for first-class house; went great to-day."

Ruler of the Road (Keenan-Pathe)—"Strong production; ideal part for Keenan; good attraction." "Keenan is always good."

Come Through (Rawlinson-Jewel)—"Very good, but could have been told in five reels—seven too much."

Moth, The (Norma Talmadge-Selznick)—"Well liked."

Dawn Maker, The (Hart-Triangle)—"As an Indian Hart makes a good plumber." "Star's poorest picture."

Light Within (Petrova-First Nat'l Exh.)—"Star does not draw here; print in poor condition."

Devil Stone, The (Farrar-Artcraft)—"Good picture; people pleased."

Man Without a Country, The (Jewel)—"Good production." "Pleased 99 per cent.; what more?"

Wild Girl, The (Tanguay-Select)—"Rotten."

Eve's Daughter (Burke-Artcraft)—"Very poor for Burke."

White Man's Law, The (Hayakawa-Paramount)—"Good picture; good business."

Little American, The (Mary Pickford-Artcraft)—"Almost record business; great picture."

Hungry Eyes (Salisbury-Bluebird)—"Pleasing picture; nice bus."

Studio Girl, The (Constance Talmadge-Select)—"Star a peach."

American Aristocracy (Fairbanks-Triangle)—"Always get good business with these reissues."

Scandal (Constance Talmadge-Select)—"Good picture; no crowd."

Ghosts of Yesterday (Norma Talmadge-Select)—"Very good; Norma's best picture."

Exhibitor Service Bureau

Seattle Sets a New Record

One Issue of the Times Shows Possibilities Growing Out of Co-operation of Paper and Theatres

WE pause this week in the midst of our studies on the co-operation between newspapers and motion picture theatres to show you what we believe is a world's record in regular advertising in an average issue of a Sunday newspaper. It is a bulk of advertising that is not due to any special event, any unusual period of prosperity or any freak state of affairs. It is advertising that has been developed by the policy of advertising of the pioneer publicity men and the co-operation that has been accorded by one of the papers.

By this time you have probably guessed that the city is Seattle and that the paper is the *Times.* And while we are making these general statements we want to say right here that Jensen and von Herberg, owners of a chain of houses on the coast, are responsible for the first of this big advertising, and that they are the pioneers in the whole industry in the use of great quantities of newspaper space. And it has been G. F. Fullerton — better known as "Hundred Per Cent" — who has achieved the splendid type of advertising that these houses are using. It is to the distinct credit of the other theatres that they have appreciated the value of this large advertising and that they have followed in the footsteps.

There is no question in the world that today there are more top notch advertising theatres here than in any other city. Enterprise and co-operation has done the work. *And any city in the country can do what Seattle has done — when the exhibitors make up their minds to spend real money for publicity and the owners of the newspapers realize that they have to show the motion picture managers how to advertise and how to get real results for every nickel that they do spend.*

At a later date we are going further into the situation in Seattle, as we have done in the case of other cities, but for this discussion we want to consider this single issue of the *Times,* and to show you how good the advertising is and why.

Each Sunday the *Times* devotes a separate section to motion pictures, including the legitimate and vaudeville, but practically all of the space is given to film matters and the theatrical relegated to the back. Generally this section runs six pages, but in this last issue to reach us there are eight of them. We recall that the New Orleans *Item* at one time issued an eight-page motion picture section, but this included three pages of motion picture serial matter and the amount of advertising could not be compared with that of the Seattle *Times.* In this section there is one syndicate page used as a filler, but as this is about Nazimova, now in pictures, it is good stuff.

Now on the first page of the *Times* there always appears a picture of a star in colors and a short sketch of her. New matter occupies the rest of the page and the full four columns at the left are always used by either the Liberty or the Coliseum, which, together with the Mission and the Strand, are the Jensen and von Herberg houses.

We have mentioned to you so often the methods of advertising followed by Fullerton that comment here is repetition, except that it does good to repeat that he always uses big space, always a smashing cut display, and the fewest number of words possible. Either combinations of half tones and line work or all line work are used. *The first thing that Fullerton strives for is to have the display, at the very first glance, suggest to the reader some big, dominating idea and the small amount of reading matter that he does use simply drives that same idea home—merchandises it to you.*

Now the girl and the revolver immediately suggests a crime story to the reader, but if it were offered merely as a crime story there would probably be a lot of regular patrons that would stay away. And so the reading matter is devoted to the charm of the story and the sympathy that the audience will immediately feel for the character. The one dominant idea is retained, but it is twisted around into an appealing argument.

The Orpheum has just recently gone in for pictures and it is a splendid house that is doing things on a big scale. So it uses page displays, this week advertising Fannie Ward in "The Yellow Ticket." Here one of the advertising suggestions sent out by the Pathe publicity department is used, and there is an unusually large amount of white space and the least possible wording. Liberty theatre occupies the advertising space on the third page and the same style of advertising as that of the Coliseum is used. Now on these inside pages the *Times* gives each of the theatres that does big advertising a story with one of the larger headings, and fills in with shorter news matter about plays and the players. Each of the big feature is also given a single or two-column cut, no regular layout being used.

The fourth page contains an advertisement on "The Eagle's Eye" at the Palace Hip, and then the display at John Hamrick's Rex theatre. Hamrick is another big advertiser and here he features "A Dog's Life" all through his display. He uses this style of borders almost exclusively, employing heavy black type for a lot of his lettering and the few descriptive words that he uses. In this case both of the cuts on Chaplin are those furnished by the First National.

Strand theatre occupies the fifth page. There's a picture of Bill Hart's ball for the soldiers and a lot of other news matter. The *Times* has a splendid feature that it uses every Sunday in "Who's Who in the Films," this giving the casts of all the principal features that are being shown in Seattle that week for the first time.

The sixth page is the syndicate article on Nazimova. Mission theatre uses somewhat smaller space than the other houses of the same chain, but the same style. Clemmer theatre, another of the leading houses of Seattle, varies its styles of advertising, but the example reproduced here is one of the favorites that is used. Now note that on this page are two displays of the smaller houses and that while they use smaller space, it is all good advertising, all with cuts and all with the name of the theatres brought out and the minimum of words.

We reproduce the last page to show how comparatively little the theatres and vaudeville houses do in comparison with the motion picture.

There is certainly one lesson to all of this. The spirit of good advertising will spread and Seattle shows it. And not alone has Seattle benefited, but the same spirit has spread to many other cities. In fact, we could name you manager after manager that uses the Fullerton advertising in his own city at a later date. And we believe that instead of being blamed for doing this that he should be given credit, so long as he does not claim the work of another, for adopting a good thing when he sees it.

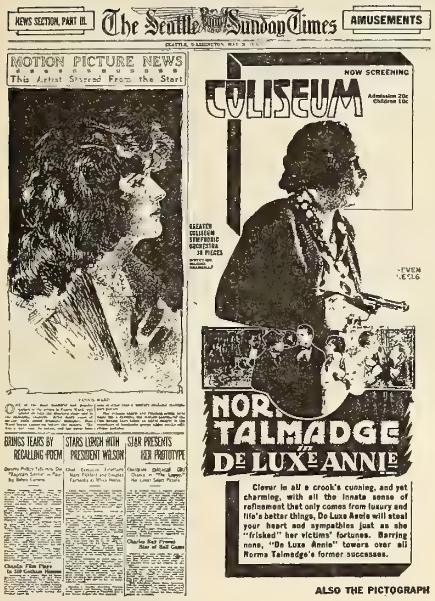
Let us say that in the period that the Exhibitors' Service Bureau has been in existence there has been fully a hundred per cent improvement in the quality of motion picture advertising all over the country, and we believe that a great deal of this has been the result of good advertising that has been reproduced in these pages.

Any person who undertakes to sit down and give you a series of rules for advertising and who lays down to you hard and fast "Don't" and "Do This," is handing you the BUNK. Good advertising is a thing largely absorbed from what others are doing. Criticism is the best aid, but there must be careful study of each picture and careful use of every lead that will tend to attract unusual attention.

Now here is the important part that every newspaper ought to play in helping the exhibitor, which would result in quadrupling the income of the newspapers from these sources. The average motion picture theatre manager knows nothing about advertising

(*Continued on page 3703*)

Here's An Example of the Pace to Set in Newspaper Co-operation



NEWS SECTION, PART III.

The Seattle Sunday Times

AMUSEMENTS

MOTION PICTURE NEWS

This Artist Starred From the Start

BRINGS TEARS BY RECALLING POEM

STARS LUNCH WITH PRESIDENT WILSON

STAR PRESENTS HER PROTOTYPE

Charles Ray Proves Star of Ball Game

Chaplin Film Plays In 140 Gotham Houses

NOW SCREENING

COLISEUM

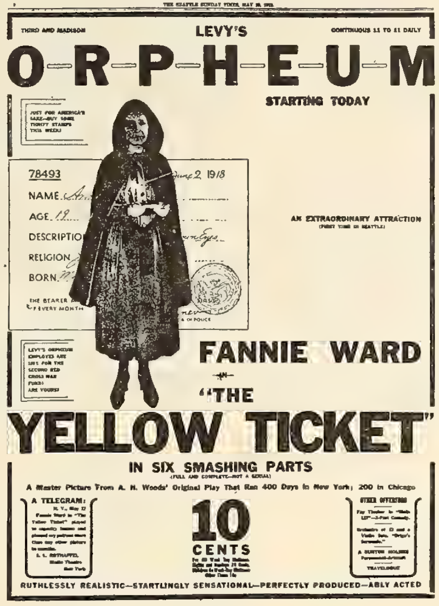
Admission 20c Children 10c

GREATER COLISEUM SYMPHONIC ORCHESTRA 30 PIECES

NORMA TALMADGE in DE LUXE ANNIE

Clever in all a crook's cunning, and yet charming, with all the innate sense of refinement that only comes from luxury and life's better things, De Luxe Annie will steal your heart and sympathies just as she "frisked" her victims' fortunes. Barring none, "De Luxe Annie" towers over all Norma Talmadge's former successes.

ALSO THE PICTOGRAPH



THIRD AND MADISON

LEVY'S

CONTINUOUS 11 TO 11 DAILY

O-R-P-H-E-U-M

STARTING TODAY

78493

NAME

AGE 19

DESCRIPTION

RELIGION

BORN

June 2 1918

AN EXTRAORDINARY ATTRACTION

FANNIE WARD

IN

"THE YELLOW TICKET"

IN SIX SMASHING PARTS

(FULL AND COMPLETE—NOT A SERIAL)

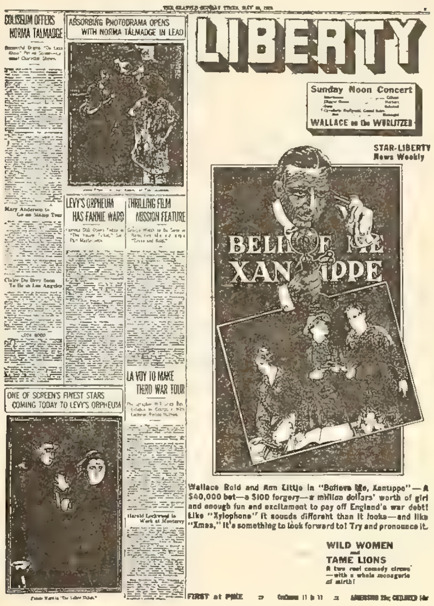
A Master Picture From A. H. Woods' Original Play That Ran 400 Days in New York; 200 in Chicago

A TELEGRAM:

10 CENTS

OTHER OFFERINGS

RUTHLESSLY REALISTIC—STARTLINGLY SENSATIONAL—PERFECTLY PRODUCED—ABLY ACTED



COLISEUM OFFERS NORMA TALMADGE

ABSORBING PHOTODRAMA OPENS WITH NORMA TALMADGE IN LEAD

LEVY'S ORPHEUM HAS FANNIE WARD

THRILLING FILM MISSION FEATURE

Mary Anderson to Go on Stage Tour

LA VOY TO MAKE THIRD WAR TOUR

ONE OF SCREEN'S FINEST STARS COMING TODAY TO LEVY'S ORPHEUM

Harold Lockwood to Work at Monterey

LIBERTY

Sunday Noon Concert

WALLACE on the WURLITZER

STAR-LIBERTY News Weekly

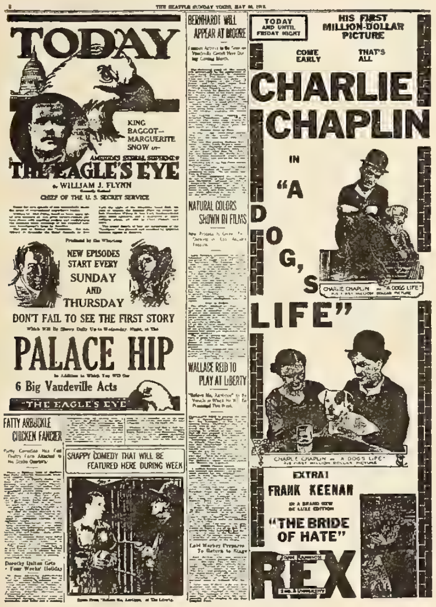
BELIEVE ME XANTIPPE

Wallace Reid and Ann Little in "Believe Me, Xantippe"—A $40,000 bet—a $100 forgery—a million dollars' worth of girl and enough fun and excitement to pay off England's war debt! Like "Xylophone" it sounds different than it looks—and like "Xmas," it's something to look forward to! Try and pronounce it.

WILD WOMEN and TAME LIONS

A two reel comedy circus—with a whole menagerie of mirth!

FIRST at PIKE



TODAY

KING BAGGOT—MARGUERITE SNOW in

THE EAGLE'S EYE

by WILLIAM J. FLYNN

CHIEF OF THE U. S. SECRET SERVICE

NEW EPISODES START EVERY SUNDAY AND THURSDAY

DON'T FAIL TO SEE THE FIRST STORY

PALACE HIP

6 Big Vaudeville Acts

"THE EAGLE'S EYE"

BERNHARDT WILL APPEAR AT MOORE

NATURAL COLORS SHOWN IN FILMS

WALLACE REID TO PLAY AT LIBERTY

FATTY ARBUCKLE CHICKEN FANCIER

SNAPPY COMEDY THAT WILL BE FEATURED HERE DURING WEEK

Dorothy Dalton Gets Four Weeks' Holiday

TODAY AND UNTIL FRIDAY NIGHT

HIS FIRST MILLION-DOLLAR PICTURE

COME EARLY

THAT'S ALL

CHARLIE CHAPLIN IN "A DOG'S LIFE"

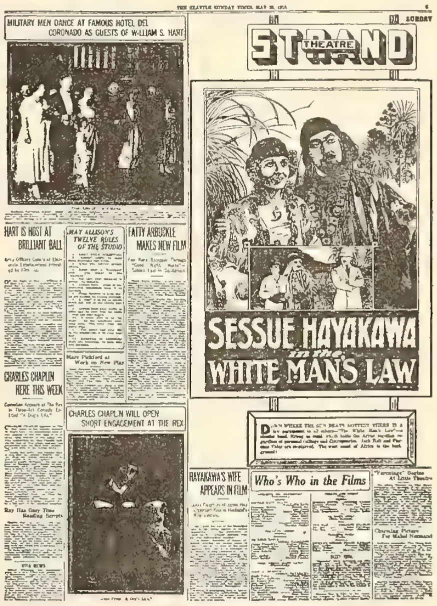
EXTRA!

FRANK KEENAN

"THE BRIDE OF HATE"

REX

These pages illustrate the acme of newspaper and theatre cooperation. They represent a Sunday section from the Seattle, Wash. Times and show you what can be accomplished when the leading theatres determine to use big space and when they get the full aid of the daily papers. There is something more to this than the mere amount of reading matter printed. Read the article on the opposite page and you will begin to understand why Seattle has set an example for the rest of the country and why so many other cities have adopted the "Seattle idea."



MILITARY MEN DANCE AT FAMOUS HOTEL DEL CORONADO AS GUESTS OF WILLIAM S. HART

HART IS HOST AT BRILLIANT BALL

MAY ALLISON'S TWELVE RULES OF THE STUDIO

FATTY ARBUCKLE MAKES NEW FILM

Mary Pickford at Work on New Play

CHARLES CHAPLIN HERE THIS WEEK

CHARLES CHAPLIN WILL OPEN SHORT ENGAGEMENT AT THE REX

STRAND THEATRE

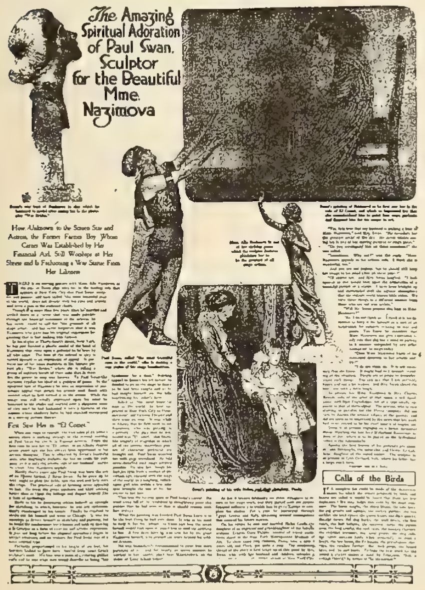
SUNDAY

SESSUE HAYAKAWA in the WHITE MAN'S LAW

HAYAKAWA'S WIFE APPEARS IN FILM

Who's Who in the Films

Charming Picture For Mabel Normand

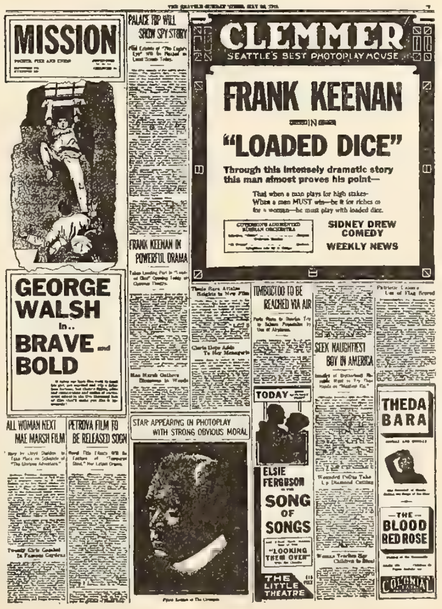


The Amazing Spiritual Adoration of Paul Swan, Sculptor for the Beautiful Mme. Nazimova

How Unknown to the Screen Star and Actress, the Former Farmer Boy Whose Career Was Established by Her Financial Aid, Still Worships at Her Shrine and Is Fashioning a War Statue From Her Likeness

First Saw Her in "El Cones."

Calls of the Birds



MISSION

PALACE HIP WILL SHOW SPY STORY

FRANK KEENAN IN POWERFUL DRAMA

GEORGE WALSH in BRAVE and BOLD

ALL WOMAN NEXT MAE MARSH FILM

PETROVA FILM TO BE RELEASED SOON

STAR APPEARING IN PHOTOPLAY WITH STRONG OBVIOUS MORAL

CLEMMER

SEATTLE'S BEST PHOTOPLAY HOUSE

FRANK KEENAN IN "LOADED DICE"

Through this intensely dramatic story this man almost proves his point—

That when a man plays for high stakes—When a man MUST win—be it for riches or for a woman—he must play with loaded dice.

SIDNEY DREW COMEDY

WEEKLY NEWS

TIMBUCTOO TO BE REACHED VIA AIR

SEEK NAUGHTIEST BOY IN AMERICA

TODAY

ELSIE FERGUSON in the SONG OF SONGS

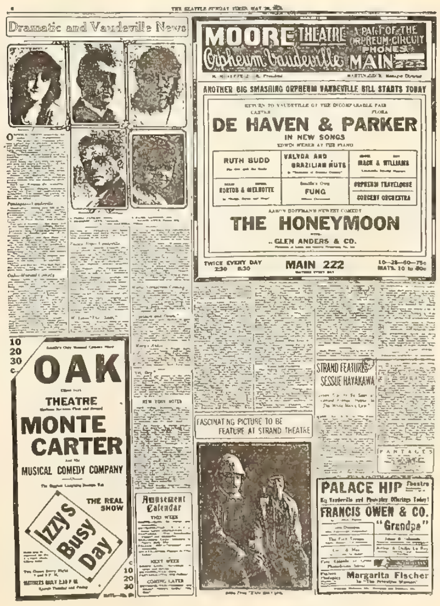
"LOOKING THEM OVER"

THE LITTLE THEATRE

THEDA BARA

THE BLOOD RED ROSE

COLONIAL



Dramatic and Vaudeville News

10 20 30 c

OAK THEATRE

MONTE CARTER

MUSICAL COMEDY COMPANY

THE REAL SHOW

Izzy's Busy Day

Amusement Calendar

MOORE THEATRE

Orpheum Vaudeville

A PART OF THE ORPHEUM CIRCUIT

PHONES MAIN 222

ANOTHER BIG SMASHING ORPHEUM VAUDEVILLE BILL STARTS TODAY

DE HAVEN & PARKER

IN NEW SONGS

RUTH BUDD

VALYDA AND BRAZILIAN NUTS

MACK & WILLIAMS

NORTON & MELNOTTE

FUNG

ORPHEUM TRAVELOGUE

CONCERT ORCHESTRA

THE HONEYMOON

GLEN ANDERS & CO.

TWICE EVERY DAY 2:30 8:30

MAIN 222

10—25—50—75c MATS. 10 to 50c

FASCINATING PICTURE TO BE FEATURE AT STRAND THEATRE

STRAND FEATURES SESSUE HAYAKAWA

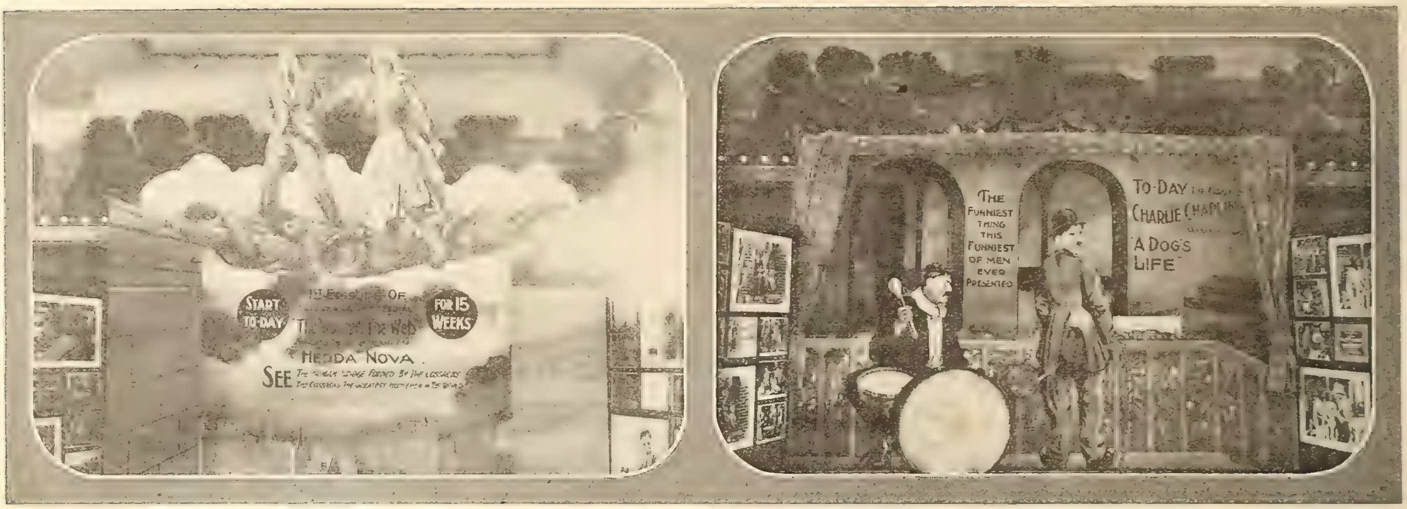
PANTAGES

PALACE HIP Theatre

FRANCIS OWEN & CO.

"Grandpa"

Margarita Fischer



At the left, lobby display of Midway theatre on opening of the Vitagraph serial, "The Woman in the Web," and at the right "A Dog's Life"

Simplicity Stamps Displays Made by Laurie at Midway Theatre

HERE are two more of the simple, but highly effective lobby displays arranged by A. J. Laurie, publicity manager of the Midway theatre, Montreal.

For the opening of the Vitagraph serial, "The Woman in the Web," on cardboard was used with the design painted on it. The entire display was fourteen feet high and thirteen wide. There are two portions of the display, one forming the walls from which suspends the human bridge on which were placed the cut outs of the two figures. The back plan includes the clouds and the reading matter carrying the title of the pictures and the name of the star.

Only the central portion of the display on "A Dog's Life" is shown, carrying out one of the funniest scenes in the picture—where the dog, concealed in the star's trousers, beats the drum with his tail through a hole in the selfsame trousers. It was found impossible in the display to arrange things so that the tail would strike the drum so a tom-tom was substituted. Of course the tail was movable and the drummer's hand worked in harmony with it. These were cutout figures, and in the background was the cotton frame with the decorations and lettering.

Both of these displays are simplicity themselves, but they show what publicity can be secured when a manager sits down and figures the possibility of each picture. There is not a film, long or short, that will not suggest some striking design.

MORE ABOUT MUSIC

Fuller Accounts of Way that Pictures Are Played

HEREAFTER the accounts of the presentations at the Rialto and Rivoli will give additional music suggestions. It is not practicable to give Mr. Rothapfel's music cues, as a great share of the parts of selections that he uses are simply known by numbers and indicate certain parts taken out of various selections for certain kinds of action. However, these accounts will indicate more fully special music used at special times.

This is in response to the hundreds of letters received about these articles. Only two weeks ago the manager of one of the handsomest houses in the Middle West told us that he clipped three copies of these articles, sent one to his musical director, another to his production manager and filed the third for himself. Similar letters have come from exhibitors everywhere. This department has been running nearly a year now. and it has occupied a place of its own in the field.

Chicago Theatre Delights with "Unbeliever"

Garfield theatre, under the able management of Charles H. Ryan, made a record with the showing of "The Unbeliever" for one Sunday and his presentation was one that would do credit to many larger houses [illegible] longer runs.

The program opened with a xylophone [illegible] then one of the Four Minute Men made his appearance. Following this a soloist sang "A Soldier's Rosary," which was accompanied by a picture carrying out the story of the song.

Then as a prologue for the picture the house was darkened and blue flood lights were thrown on the stage. Descriptive music was used hailing the break of day with birdcalls and the crowing of roosters and the Reveille sounded in the distance together with the sentry's cry of "All's Well." Then the brighter blue flood was used and the bugles sounded "Assembly." The Marine Hymn was then used.

Duluth Paper Stirs New Interest by Contests

Constructive work is being done by the photoplay department of the Duluth *News-Tribune.* That paper has just concluded a popularity contest in which each of those voting for the wining star was offered a photograph of the player. Miss Marguerite Clark won with a lead of eight votes over Vivian Martin, and thirteen more than Pearl White. Mary Pickford, Norma Talmadge, Mae Marsh, Dorothy Dalton, Constance Talmadge, Olive Thomas and Ann Pennington followed.

The *News-Tribune*. now announces a second contest for the selection of the best photoplay presented in Duluth during June. In making this announcement, the advance bookings of the various theatres are given and each person is asked to write a 200-word review of the picture selected as the best.

This is good work on the part of a newspaper. It renews interest in the pictures and it is bound to benefit

"The Spy" Forbidden by Kaiser's Edict

Box Office Attractions Co., which handled the Detroit office of the Fox Film Corporation, used a unique stunt in connection with "The Spy" and "Chasing the Kaiser, or the Pride of New York" in mailing to exhibitors proclamations signed in the name of the kaiser declaring that a boycott had been put on the two pictures and urging that loyal servants of the Hun refrain from showing the picture.

The circular was printed in German script type. It was purely a sales talk to theatres and managers were advised not to use it publicly without the full consent of the local authorities.

Harrisburg Theatre Makes Serial with Amateurs

Majestic theatre, Harrisburg, Pa., is making a big hit with a plan that has been followed in some other cities—making motion pictures on the stage and showing them at a later date. Local talent is used exclusively. All of the work is done before the audiences.

On-the-Ground Views of Pictures

HERE are the views of two Californians who are "right on the ground" and in a position to tell the producers of pictures and even the directors themselves what is the matter with picture productions. And according to the stories we hear in New York they do not hesitate to do so. Both of them went the unnecessary padding left out of productions.

Sid Grauman, manager of Grauman's theatre, Los Angeles, is right on the scene of making pictures and is in close touch with their production. Eugene H. Roth, manager of the Caelifornia, San Francisco, makes frequent trips to the studios and tells the directors what he wants in features.

The views of these men are highly interesting. They are presented without others this week that exhibitors may see the ideas of the men who are in closest touch with production.

EUGENE H. ROTH, manager of the California theatre, San Francisco, points out the ideal program for a high-class house. He declares that the most suitable picture would be one about 4,000 or 4,500 feet. He declares that in America to-day everything is bright and snappy and full of vim, and that he wants to see the same thing in the pictures that he shows at his house:

I firmly believe that every manager endeavors to give the very best possible form of entertainment that can be given. Some of us make great effort featuring music, others make a greater effort in singing, or other forms of entertainment to add some individuality, as well as novelty, which unquestionably has a tendency to help the feature picture on the program.

These side issues—and I might add sometimes strenuous efforts that we make—can only be done when our feature picture is only five reels, because it must be plain to every exhibitor that it is necessary to round out a show to consist of not over two hours. Of course, the ideal show is the feature picture, a good weekly, a five-hundred-foot scenic or educational subject, and a thousand feet of good comedy (if such a thing is possible), with whatever added feature in music, or otherwise, is offered. This can be very nicely done, without crowding the show, in two hours.

I notice with a great deal of pleasure that the Artcraft-Paramount footage of features are, in most incidents, running a little shy of five thousand feet. Personally, I believe that four thousand, or forty-five hundred feet at the outset, would be ideal, featuring the big stars and devoting the entire picture to the "milk of the cocoa," without camouflage or padding.

We cannot deny the fact that the public are too well educated, by reason of the constant and consistent patronage that they have given us in the past, and as such, are indeed ideal critics, and will not stand for padded pictures. Of course, I can only speak from a standpoint of a manager of continuous performances. I presume, however, that there are a great many theatres that only run one show in the evening, or the afternoon, and they would prefer the eight to ten-reel feature.

Today in America everything successful is bright and snappy and full of vim, and there is no reason why this should not be applied to feature pictures, as well as to the fillers in scenics, comedies or special offerings. I, for one, would recommend the featuring of stars in less than five thousand feet.

SID GRAUMAN, manager of the new million dollar Grauman theatre, Los Angeles, thinks that the whole question of the length of pictures simmers down to the story and the direction. He declares that if the story can be told in three or four reels so that there will be kick and pep in the production every minute it will certainly go bigger:

I have reviewed picture productions consisting of ten reels which did not seem one foot too long. Then, on the other hand, I have seen one-reelers that bored me.

I think the point simmers down to the *story* and the *direction.* The proper story, the proper direction, and the story properly cast, I have seen five-reel stories which when finished I would have been satisfied to look at five reels more of.

I think the making of pictures is more or less a gamble until the feature is entirely completed and placed upon the screen. The same goes for the spoken drama or the big musical shows produced by the brainiest men in that line.

There is no doubt in my mind but that a great many of the program and state right pictures are padded to a large extent. *Of course, if the story can be told in three or four thousand feet, eliminating all padding and dragging, and give that production kick and pep every minute it appears upon the screen, I am quite sure it will go bigger with audiences.*

I have seen corking good stories dragged out to five, six and seven reels which should have been condensed to four and would have gone big with the public instead of tiring them.

I think that in this case a patron might return to see that same picture again the second time while he would not care to see it again while in a padded and lengthy condition.

Have you ever witnessed a vaudeville act that appeared four or five minutes and went over big with the audiences? In most instances this act would do twelve or fourteen minutes when first presented before the public, but in a short time discovered that the act went over much bigger with the audiences when cut in half. Have you ever witnessed a vaudeville act that did ten or twelve minutes of dragging, tiresome dialogue and then at the last minute of the act finished with some novel stunt.

This is being done in a great many instances with pictures. A long drawn out story and then in the last reel some punch injected in the picture with the intent of saving the picture.

I think that one of the most valuable assets to the motion picture is a first-class director. A good director can take a fair picture and a fair cast and make a good picture, but a bad director can butcher the best book or scenario regardless of the cast even if it includes a star. The length of the production to my way of thinking should be determined by the director, that is, if he is a real director and uses his head.

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Seeing Rialto and Rivoli with Rothapfel

CERTAINLY, with the news from France, nothing could be more timely than the showing of the first of the marine pictures made by Lieut. S. L. Rothapfel on his recent trip to various marine posts. They form a striking part of the Animated at the Rivoli, yet Mr. Rothapfel declares that these are the poorest of the pictures that he made, and he promises a real sensation when the best of them are shown. However, Sunday they got cheer after cheer from the audiences.

In fact, the thing that strikes one about the entire bill at the Rivoli this week is the *Americanism of the entire presentation.* Now, you who have been following this department for the past year and have become familiar with the way that Rothapfel does things know that it does not happen by accident that the single theme, or spirit, is carried entirely through the bill. They are carefully planned to get, not only the spirit, but, if the expression may be permitted, to get the tones of the spirit all through the bill.

Now the marine pictures as well as the whole of the Animated is full of the kind of Americanism that calls for cheering, and the feature is one of those hip-hip-hooray affairs with speed and punch every minute, and so it was quite fitting that the rest of the bill should be in a quieter spirit. Let's go through this bill and see how the theme is worked out. But before we do that let us call your attention here to one cut that Mr. Rothapfel made in the feature, "Hit the Trail Holliday." There is one point in the story where Holliday calls on the audience to sing the "Star Spangled Banner." The manifest result of this would have been playing the national anthem in the midst of the feature.

In the first place it would be very bad taste and lowering the dignity of the anthem. And in the second it is confusing to make an audience stand in the midst of a picture. The answer is that Mr. Rothapfel cut this out, and instead, almost the whole of the incident was retained, with the title, out, and Cohan's "Grand Old Flag" was used in its place. The picture gained by making this change. In the film the words of the anthem appear, and these will probably be thrown on the screen in most theatres as they will fail to take this portion out.

"Merry Wives of Windsor" is the overture, and this is played with the lights all gold. Then follow the second installment of "Mexico To-Day," the highly interesting George D. Wright pictures released by Education. This one shows the immense power plant at Nexaca, where the electricity for a great portion of the nation is created. There are some unusual shots, especially of the pipe in their drop of a quarter of a mile to the generators. "La Feria" suite is played for this.

Here comes a pretty touch. With only the dome in dark blue and the rest of the house dark a few bars of "My Old Kentucky Home" are played on the 'cello, and then the curtains part revealing the interior of a cabin with the lighting effect in red and the spotlight on Miss Gladys Rice, seated beside a cradle. Then she sings "Mighty Lak a Rose." The curtains come together again just as the last words are dying away, and the audience breaks into tremendous applause. It is one of the biggest hits that could be used, a simple use of old songs.

Rivoli Animated opens with Universal pictures of the launching of a destroyer at Sydney, N. S. W., and then follows the launching of a new submarine in France, the latter picture coming from Gaumont. "We Are Coming" is played once through for these numbers and then follow Gaumont pictures showing thousands of American sailors swaying back and forth in rollicking sea songs under the direction of Y. M. C. A. leaders. There are some splendid shots of the men through the trees, and there is constant applause as the picture is shown to "Liberty Bell," the chorus being used. Hearst-Pathe supplies pictures of the 143rd Artillery on a record march at Pomona, Cal., and there is more enthusiasm as the orchestra plays "It's a Long, Long Trail." From the same source come pictures of testing the new tractors at Washington, which climb over trees and do all sorts of stunts. "Happy Yankee," in which "Yankee Doodle" is counterpointed, is used here.

Universal follows with pictures of the destroyed dam at Hill, N. H., an unexpected work of Hun spies, with "Coralanus" the music. This continues through Gaumont pictures showing the effect of the visit of U-boats to American waters. Now this music has a plaintive, yet threatening motive through it, and it is well suited for such pictures where impressiveness is desired. There is not even a ripple of applause during any of these pictures.

Rothapfel astounds his audiences at the opening of the marine picture by throwing on the screen a German word. It's "Teufelhunden," and you are inclined to get peeved until you find that it is the German word for "Devil dogs," a name that they have given our victorious marines. At the same moment that this title comes on the screen twin spots are thrown on American and Marine flags crossed over the proscenium arch and, before there is a flash of the picture, the audience bursts into a roar of enthusiasm. First of the scenes shown are of thousands of marching marines, splendidly drilled men. There is a most unusual fade in here that brings the color guard right up into the front rank. Here, of course, is another big burst of applause. Now, with the introduction of a fife and drum effect, "Semper Fidelis" is played until the title of the official marine march is thrown on the screen, showing the color guard and then the music changes to "Marine Hymn" which is played, without the introduction once through. Then comes another title, "If You Don't Know You Get Killed," showing the motto that has been adapted in training the men, and with this the music changes to "Go Get 'Em." Under this heading there are shown some wonderful pictures of the training stunts and the earnest reality in which the feats are performed. These scenes show vividly what the Marines are doing to the Huns now.

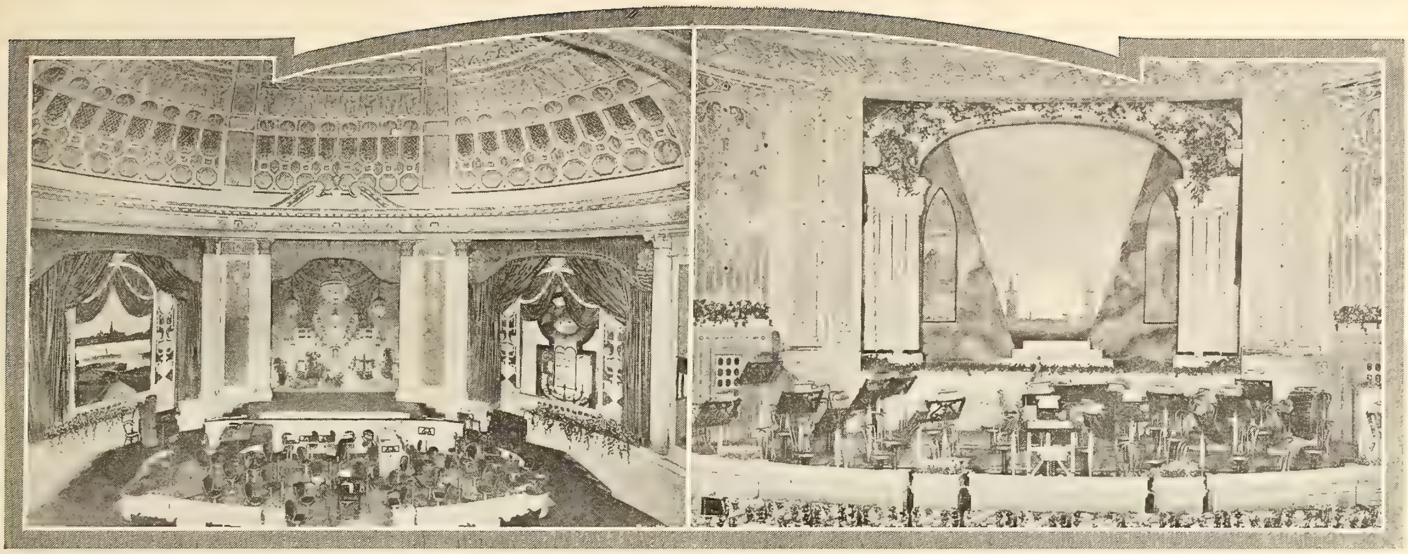
Now comes another striking title quoting from Gen. Pershing's report, which quotes a high official of the French ministry of war as saying that the American marines are the finest body of men that he had ever seen in the war, and here the music again turns to "Marine Hymn," which is played once through to the title, "We Are Coming, Uncle Sam, 75,000 Strong," and here the music comes back to "Semper Fidelis." *The scenes which follow are taken at the head of the marching column, and toward the end the troops break into double time, coming right on at the camera and the audience simply goes wild.*

Since Mr. Rothapfel took and titled these pictures himself, and since they will go out in this shape to other exhibitors, they will do well to retain this musical score for use when the pictures are shown in their theatre.

Now watch this new effect. The audience sinks back into its seats after a constant pouring out of enthusiasm. The lights at the top of the house become blue, with the borders of the inner dome in red and the orchestra bathed in red. Of course, this gets the effect of the national colors. There are a few bars of "Over There," and then the curtains part. There is a new effect here showing a room with a huge circular window through which the outline of the Eiffel Tower can be seen. Greek Evans is a blinded French soldier, in uniform, and Miss Gladys Rice, his daughter. All in song, the Frenchman asks who are the marching troops, and the effect is that the daughter replies that they are the Americans and then the officer replies with the words that all is well now. This number is called "The Americans Come," and it is most effective. It brings a tear to every eye, but at the end leaves the audience almost frantic in enthusiasm.

Then the feature. There is a brilliant music score for this plenty of Cohan and other popular music. The theme for the love scenes is "Oh, You Wonderful Girl," and the theme for Holliday is "Yankee Doodle Boy." Now there is a clever arrangement for the introduction of this picture. First we are told that there is a place which everyone sees in Rome and here "Funiculi" chorus is played once. The second place is the Sphinx in Egypt, and here there are four bars of "Egyptian Ballet." Then there is a place in London and for this "London Bridge is Falling Down," and finally the man in America, and here "Yankee Doodle Boy" is used, followed by "Sidewalks of New York," and then a repetition of "Yankee Doodle Boy." It is an introduction with a smash, due to the music.

Some of the selections used in the course of the feature are "Old Town Pump" at the first scenes in the New York state



After having read so much here about the Rialto and Rivoli theatres there has been a natural desire to know how some of the stage settings at these theatres look. Here are specimens. Of course, it must be taken into consideration that a large part of the beauty of these sets comes from the lighting employed, and that the colors are not brought out here. At the left is a setting that was used at the Rialto when a special musical number was sung as a prelude to "The Yellow Ticket," and in the center is the Byzantine set often used at that house. The three are shown together, but only the two side panels appeared for the number in question. At the left was the entrance to New York Harbor and at the right a Jewish effect carrying out the points in the story. At the right is a Rivoli setting that was used two weeks ago when Miss Jeanne Gordon sang "O Divine Redeemer." The singer was kneeling on the dais in the center when the parting curtains revealed her to the audience. These designs are by John Wenger

Rialto and Rivoli

town, "He's a Devil in His Own Home Town," "Yankee Prince" for one of the earlier scenes showing Cohan, and "Mother" when his mother is shown. "Little Mother" and "Girl of Mine" are also used for other scenes showing the mother. "Listen to This," "Cousin Jasper," "A Little Bit of Sunshine," "Sooner or Later," and "Happy Go Lucky" are some of the others. At the end where the couple start for the Quaker City "Philadelphia" is used.

There is more of the American touch with a medley of songs by Stephen Foster which come to an end with the full orchestra playing "Old Folks at Home." This number, played with the lights red and gold, gets as much applause as any of the most pretentious numbers. It seems to fit right in after we have had a lot of modern popular music and enthusiasm. It affords a striking contrast while still retaining the American spirit.

"The Honeymoon Baby" is an amusing Christie comedy that gives the orchestra a chance for catchy music and brings a scream when the cries of the mixed-up kiddies are heard.

Now there is just as much of a theme through the presentation at the Rivoli, where the feature is Elsie Ferguson in "A Doll's House," and where the Norse spirit runs through, starting with the overture, "Norwegian Rhapsody," which is played with the lights all gold except for the green center of the main dome.

Then come views in St. Croix, the second of the Pathe-Post travel pictures. Now there is a timely punch in this picture. The first music is "Twilight Sketches" and then are shown pictures of the American marines on duty and a title tells us that they want to get to Europe to fight. Here the music changes to "Semper Fidelis" and the audience applauds the marching men frantically. "Meditation" from "Twilight Sketches" and "Tales by Moonlight" are used for the remainder of the picture.

With all the lights red except the center dome lined with green the curtains part on the Byzantine settings after three bars are played and Carlos Mejia appears and sings "A Furtive Tear."

"Rialto March" is played for the opening of the Animated and when Universal shows pictures of Lord Reading, Secretary Lansing, and other noted men being awarded degrees, "Columbia" is used. From the same source come pictures of the wonderful drill of high school students at Chicago and here "High School Cadets" is played. Then come Universal screen vaudeville pictures, showing trained roosters. This is introduced with a single loud crow and then "Chanticleer" follows. Pictures of Ralph De Palma winning the auto race follow with "Electric Galop." Gaumont shows some striking pictures of the new tractor at Washington and gets a laugh when Secretary Baker gets down when the hill is too steep. "I'm Going to Follow the Boys" is the music.

Universal presents pictures of Anzacs in Australia preparing for the front and "Tommy Atkins" is played. Then comes the big punch of the Animated.

Universal pictures show the crew of the torpedoed Edward H. Cole and then follow old pictures showing the way that the "Deutschland" was welcomed on its visit before the country got into the war, and then follows a scene showing the wake of a torpedo. Next is a Hearst-Pathe shot of the collier "Cyclops" with the title, "The Cyclops, Where Is She?" with the scene immediately changing to views of the "President Lincoln" recently torpedoed. *Now see the inference that is given about the missing collier.* Then follow other Hearst-Pathe pictures declaring that the Americans are ready for the U-boats, showing scenes on shipboard. Now up to this time "Finlandia" has been the music, but it is a special arrangement. It is one of the most effective that we have heard and one that is impossible to describe. At the end come Universal pictures showing General Pershing's bridge across the sea, a string of ships with the flag in the foreground. For this smashing finish "Stars and Stripes" is used and there is cheering, after the period of tenseness that might be heard for blocks.

With the lights all blue and the singer never appearing before the audience, Miss Annie Rossner renders "Solveig's Song," which is the theme for the feature which follows. Side curtains part showing at one side waterfalls and at the other a stream running through a canyon, all in dark blue. This, of course, works right into the feature and here such musical numbers as "Norwegian Scenes," "Eked Fra Norden," "The Last Spring," "Repose of the Forest," and various symphonies and mysteriosos are used.

Immediately after this the orchestra turns to comedy with the rendition of "An Operatic Nightmare" and there is more done to banish the solemnity of the feature picture, a Mack Sennett comedy, "Two Tought Tenderfeet," which has a laugh every minute.

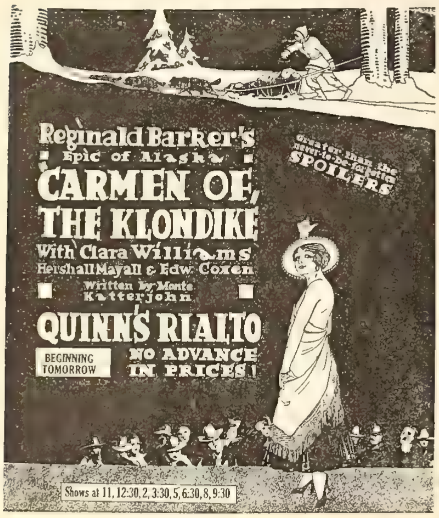
Here are two bills that are entirely different, but each worked out with a theme. It shows how the spirit of a feature may be carried out through a bill and at the same time variety given without disturbing the symphony.

Both of these features, put on in the ordinary way, probably wouldn't cause anyone to talk so much about the presentation, but given the sort of settings that they have at the Rialto and Rivoli—well, that's the reason why we are telling you of these presentations each week.

Your Idea and Ours

PROBABLY the most remarkable exploitation campaign that has been conducted in the brief history of motion pictures is that of J. A. Quinn, of the Rialto theatre, Los Angeles, for Monte Katterjohn's "Carmen of the Klondike."

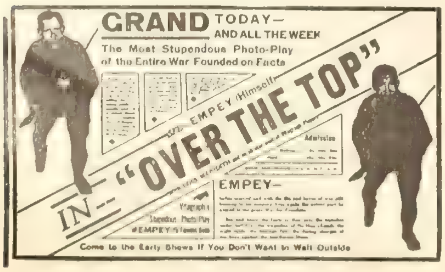
Two months before the picture was to be shown Mr. Quinn started using big newspaper space in announcing that this picture was coming to the Rialto. During the same period he showed on his screen about a hundred scenes from the production and four weeks before the opening of the picture he started a billboard campaign that covered the entire city. Two weeks later he followed this up with three sheets and window cards.


Reginald Barker's
Epic of Alaska
CARMEN OF THE KLONDIKE
With Clara Williams
Hershall Mayall & Edw. Coxen
Written by Monte Katterjohn
QUINN'S RIALTO
BEGINNING TOMORROW
NO ADVANCE IN PRICES!
Greater than the never-to-be-forgotten SPOILERS
Shows at 11, 12:30, 2, 3:30, 5, 6:30, 8, 9:30

The display shown here is one that was used the day before the opening. It occupied a space fourteen inches deep across six columns and the great reduction that is necessary here does not give a good idea of its effectiveness. There is one change that we would have made, and that is to have taken the "Greater Than the Spoilers" out of its slanting position and to have put it on the grey at the right of the bottom of the display. The figure of the star should have been made larger and there would have been relief from the large rather than serving any purpose.

Some people confuse conservatism with the spirit of those who laughed at the first railroad train.

HERE is an advertisement that analysis proves very bad, yet it is just the sort of a display that is most apt to bring business. As a general rule we would not pick anything worse than the series of boxes in odd shapes that are made to fit in with the oblique display carrying the name of the picture.


GRAND TODAY—
AND ALL THE WEEK
The Most Stupendous Photo-Play of the Entire War Founded on Facts
IN—
EMPEY (Himself)
"OVER THE TOP"
Admission
EMPEY—
Vitagraph's
Stupendous Photo Play
EMPEY'S
Come to the Early Shows If You Don't Want to Wait Outside

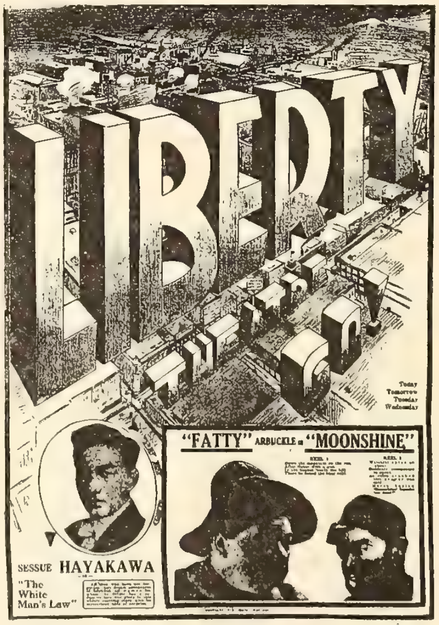
It's a display that is hard to read and we believe that the ordinary newspaper purchaser won't read it, yet it centers the main idea with the name of the picture, and the two identical cuts of the charging Empey. When you consider that this occupied the top half of a page and that the name of the theatre and the title of the picture were printed in red, you appreciate the smashing power of it.

Space used makes a large amount of difference in whether a display is good work or merely a freak effort.

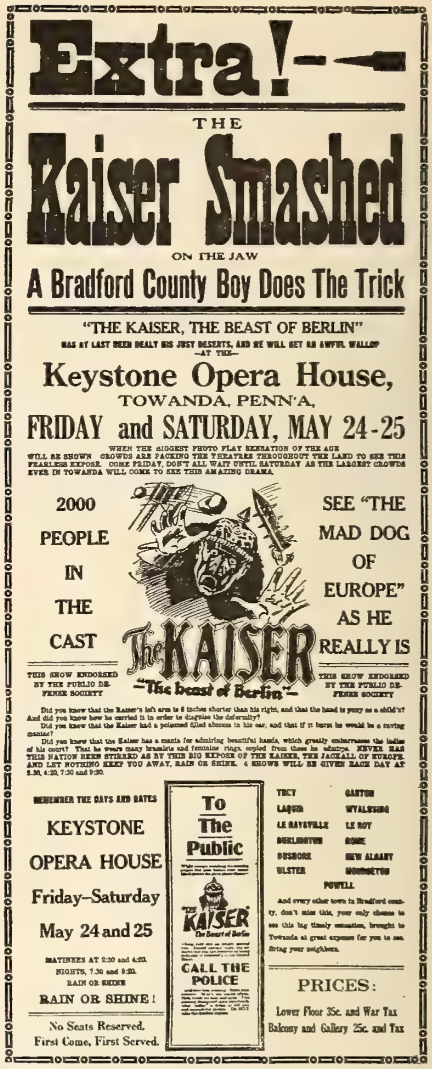
A smile is worth a dozen arguments.

Here is something novel—and it comes from Liberty theatre, Portland, Ore., one of the best advertisers in the whole country. The name of the theatre is always played up in its displays with the command "Go" generally used in small type.

But this week practically all of the space was devoted to advertising the theatre itself. It's a mighty good thing once in a while. Fifteen inches of space across five columns was used and more than two-thirds of this was devoted to a sketch showing the main street of Portland dominated by the blocked letters, "Liberty theatre." Ralph Ruffner, who designed this advertisement, also copyrighted it, so other exhibitors will use care in the manner in which they adopt the idea.



It is always desirable to keep the theatre the main thing in the public eye. It is the thing that you have got to sell every day. You may change services or this or that star may leave the program that you are using, and dozens of other things may happen, but the theatre remains the thing.



Extra!—

THE

Kaiser Smashed

ON THE JAW

A Bradford County Boy Does The Trick

"THE KAISER, THE BEAST OF BERLIN"

HAS AT LAST BEEN DEALT HIS JUST DESERTS, AND HE WILL GET AN AWFUL WALLOP

—AT THE—

Keystone Opera House,

TOWANDA, PENN'A,

FRIDAY and SATURDAY, MAY 24-25

WHEN THE BIGGEST PHOTO PLAY SENSATION OF THE AGE WILL BE SHOWN. CROWDS ARE PACKING THE THEATRES THROUGHOUT THE LAND TO SEE THIS FEARLESS EXPOSE. COME FRIDAY, DON'T ALL WAIT UNTIL SATURDAY AS THE LARGEST CROWDS EVER IN TOWANDA WILL COME TO SEE THIS AMAZING DRAMA.

2000 PEOPLE IN THE CAST

SEE "THE MAD DOG OF EUROPE" AS HE REALLY IS

The KAISER

"The beast of Berlin"

THIS SHOW ENDORSED BY THE PUBLIC DEFENSE SOCIETY

THIS SHOW ENDORSED BY THE PUBLIC DEFENSE SOCIETY

Did you know that the Kaiser's left arm is 6 inches shorter than his right, and that the hand is puny as a child's? And did you know how he carried it in order to disguise the deformity?

Did you know that the Kaiser had a poisoned filled abscess in his ear, and that if it burst he would be a raving maniac?

Did you know that the Kaiser has a mania for admiring beautiful hands, which greatly embarrasses the ladies of his court? That he wears many bracelets and feminine rings, copied from those he admires. NEVER HAS THIS NATION BEEN STIRRED AS BY THIS BIG EXPOSE OF THE KAISER, THE JACKALL OF EUROPE. AND LET NOTHING KEEP YOU AWAY, RAIN OR SHINE. 4 SHOWS WILL BE GIVEN EACH DAY AT 2.30, 4:20, 7:30 and 9:30.

REMEMBER THE DAYS AND DATES

KEYSTONE OPERA HOUSE

Friday–Saturday

May 24 and 25

MATINEES AT 2:30 and 4:20.
NIGHTS, 7.30 and 9:30.
RAIN OR SHINE

RAIN OR SHINE!

No Seats Reserved.
First Come, First Served.

To The Public

"THE KAISER" The Beast of Berlin

CALL THE POLICE

TROY
CANTON
LAQUIN
WYALUSING
LE RAYSVILLE
LE ROY
BURLINGTON
ROME
DUSHORE
NEW ALBANY
ULSTER
MONROETON
POWELL

And every other town in Bradford county, don't miss this, your only chance to see this big timely sensation, brought to Towanda at great expense for you to see. Bring your neighbors.

PRICES:

Lower Floor 35c. and War Tax
Balcony and Gallery 25c. and Tax

YES, there are times and places for the circus bills and here is one example of good use of them. Manager William Woods, of the Keystone Opera House, Towanda, Pa., saw that "The Kaiser" was just the sort of a picture for this, and as he wanted to advertise it in the surrounding towns. There is nothing that will attract quicker attention to special events in rural communities than the handbill, but they must be used judiciously and with a purpose.

A "dodger" is a strange sort of a creature. The more it violates the rules of ordinary good newspaper advertising, the better it is likely to be in this form.

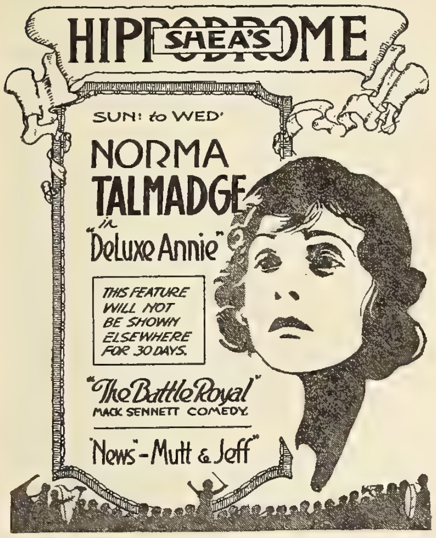
Keystone has localized the appeal of the picture by having a "Bradford County boy" as the one who did the smashing. This is a little bit of fake stuff that can be done and gotten away with.

Courtesy will never be out on the list of the Government's "useless occupations."

RECENTLY a critic of advertising characterized a display of Harold B. Franklin of Shea's Hippodrome, Buffalo, as "good, but eccentric." If this is the case, let us hope that all exhibitors will quickly become "nuts."

On account of the large number of newspapers and the high rates for advertising, Mr. Franklin is compelled to use smaller space than that employed in some other

What Live Wires are Doing


HIPPODROME
SHEA'S
SUN: to WED:
NORMA TALMADGE
in
"DeLuxe Annie"
THIS FEATURE WILL NOT BE SHOWN ELSEWHERE FOR 30 DAYS.
"The Battle Royal"
MACK SENNETT COMEDY.
"News"-Mutt & Jeff"

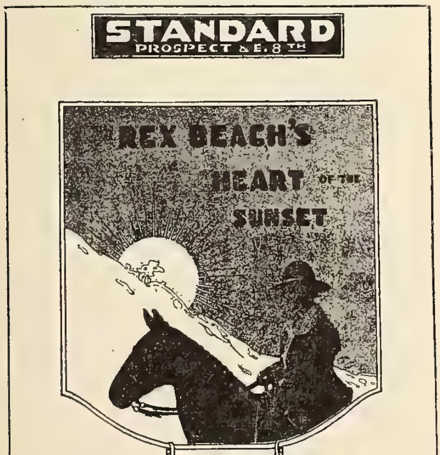
cities. But he evens up for it by making his advertising distinctive. There is no one who has ever seen two copies of a Buffalo newspaper that will not immediately recognize the displays of Shea's Hippodrome, even if the name of the house were hidden. He always holds to the name design of his theatre and always uses hand lettering with plenty of white space and an attractive drawing.

In this instance the picture of Miss Talmadge and the silhouette of the orchestra are in Ben Day effect, the remainder being in black. There is the minimum of word matter.

Yes, if Franklin's advertising is eccentric let's all get that way.

The man who is busy telling his people how much better his show is will generally be found too busy to improve it.

THIS week we are printing a little bit of all sorts of advertising, and the issue wouldn't be complete unless we included one of the splendid "picture displays" of Mrs. Joseph Grossman, of the Standard theatre, Cleveland, Ohio. Two different advertisements were used in the two Sunday papers. One of them showed the man and woman in the figure of a heart. The other is reproduced here.

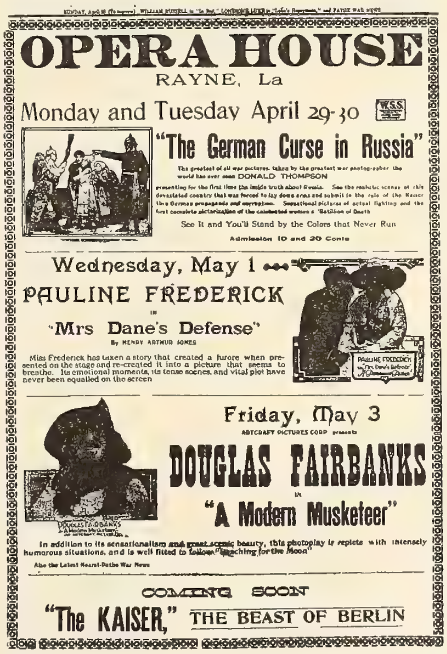

STANDARD
PROSPECT & E. 8TH
REX BEACH'S
HEART OF THE SUNSET
ADDED ATTRACTION
FATTY ARBUCKLE
IN
"A SMALL TOWN BULLY"

We consider this going to the limit in simplicity of display and it is remarkably effective advertising when you have the co-operation of the newspapers in reading matter and cuts. Where there is not such co-operation we would not recommend it, for the first thing that a Cleveland reader does after seeing this display is to turn to the reading notices and find out what the picture is about. It is a display that is designed to catch the eye in the midst of a lot of others and it will certainly do it every time.

There's just one thing that we want to mention in connection with advertising of the Standard. You never catch this theatre saying that this or that picture is stupendous, astounding or anything of that sort. It simply puts over the big central idea and lets it go at that.

Advertising is the umbrella that turns the rain of depression.

WHAT do you think of a theatre in a town of 2,247 that uses page advertisements in each issue of the local weekly paper? That theatre is in Rayne, La., and the theatre is showing that it pays, even where the facilities are most limited.


OPERA HOUSE
RAYNE, La
Monday and Tuesday April 29-30
W.S.S.
"The German Curse in Russia"
The greatest of all war pictures, taken by the greatest war photographer the world has ever seen DONALD THOMPSON
presenting for the first time the inside truth about Russia. See the realistic scenes of this devastated country that was forced to lay down arms and submit to the rule of the Kaiser thru German propaganda and corruption. Sensational pictures of actual fighting and the first complete picturization of the celebrated women's "Battalion of Death"
See It and You'll Stand by the Colors that Never Run
Admission 10 and 20 Cents
Wednesday, May 1
PAULINE FREDERICK
IN
"Mrs Dane's Defense"
By HENRY ARTHUR JONES
Miss Frederick has taken a story that created a furore when presented on the stage and re-created it into a picture that seems to breathe. Its emotional moments, its tense scenes, and vital plot have never been equalled on the screen
Friday, May 3
ARTCRAFT PICTURES CORP presents
DOUGLAS FAIRBANKS
IN
"A Modern Musketeer"
In addition to its sensationalism and great scenic beauty, this photoplay is replete with intensely humorous situations, and is well fitted to follow "Reaching for the Moon"
Also the Latest Hearst-Pathe War News
COMING SOON
"The KAISER," THE BEAST OF BERLIN

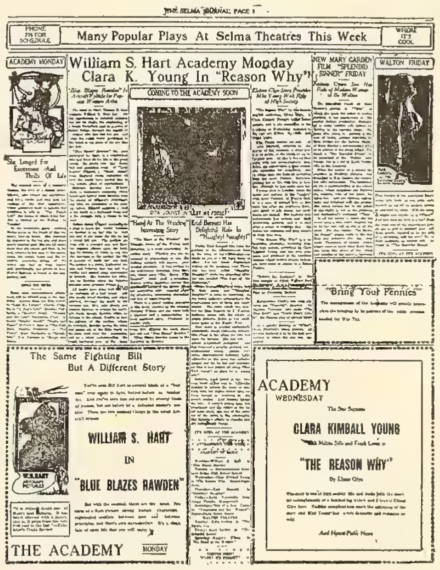
We happen to know Rayne and conditions among many of the Louisiana weeklies, and so we are not surprised to find that about all of the old type of Civil War days is still in existence there. The type is very unattractive, but the theatre has probably used the best that was available. At least he has the right idea. He is using the same border on all of his displays and he is advertising the attraction for the entire week. He is using a cut with each picture, ones that he gets from the various exchanges. In other words this man seems to be doing one hundred per cent with all the facilities he has. Just one thing: It would cost him little to have a name play made for his theatre, and that would improve the appearance some.

We would have devoted more of the space in this particular one to "The German Curse." If the picture is worth booking for two days where the usual run is one day, the advertising should be arranged accordingly. We fail to see the reason why Fairbanks' name should have been put in the largest type.

But, any way, Rayne, good work and a good example to others.

Prunes are not so bad in themselves. It is their daily appearance on the table that sickens. It's the same with the theatre's bill of fare.

HERE is a page from the *Sunday Selma*, Ala., journal. It is paid for entirely by the Academy theatre which, of course, prepares the reading matter that goes in. Even in cases of much larger cities we have urged that the ideal arrangement would be for the theatre to use the maximum space that it could pay for, and the newspaper to offer reading matter co-operation. Our usual objection to such pages as that reproduced here is that the average reader knows that it is all paid matter and that it does not carry the conviction that would go with stories printed in a regular photoplay department.


THE SELMA JOURNAL PAGE 5
PHONE 296 FOR SCHEDULE
Many Popular Plays At Selma Theatres This Week
WHERE IT'S COOL
ACADEMY MONDAY
William S. Hart Academy Monday
Clara K. Young In "Reason Why"
NEW MARY GARDEN FILM "SPLENDID SINNER" FRIDAY
WALTON FRIDAY
"Blue Blazes Rawden" Is Artcraft Vehicle for Popular Western Actor
COMING TO THE ACADEMY SOON
She Longed For Excitement And Thrills Of Life
"Hand At The Window" Interesting Story
Enid Bennett Has Delightful Role In "Naughty! Naughty!"
"Bring Your Pennies"
The Same Fighting Bill
But A Different Story
WILLIAM S. HART
IN
"BLUE BLAZES RAWDEN"
THE ACADEMY
MONDAY
ACADEMY
WEDNESDAY
CLARA KIMBALL YOUNG
"THE REASON WHY"
And Hearst-Pathé News

But you have to figure that Selma is a city of only 15,000. "Successful Exhibitor," who started a new theatre against the opposition of four other houses in a city of similar size recently told you in the NEWS how he went about getting the co-operation of the local paper and how it brought him success. But he was exceptionally fortunate. This piece of work we consider to be easily the best of the page affairs that we have seen in any daily, large or small. Fine judgment has been used in the choice of type, so that the reading notices look like actual news matter. And the content is well selected, well illustrated and should be generally read.

BUY WAR SAVINGS STAMPS

Stage setting at Shea's Hippodrome when Mae Marsh sold War Savings Stamps

Mae Marsh and Patriotic Selling Get Big Sum for W. S. Stamps in Buffalo

MAE MARSH, combined with the splendid arrangements of Manager Harold B. Franklin, made a big hit on her appearance at Shea's Hippodrome, Buffalo, in the interest of War Savings Stamps. It was a regular W. S. S. jubilee with the popular screen star, Mae Marsh, as the center of interest. Miss Marsh came to Buffalo to boost the local stamp campaign. She appeared on the stage at Shea's Hippodrome at both afternoon and evening shows, auctioning her photographs to the highest bidders. Several offered to buy $1,000 worth of stamps for a photograph. A large bunch of American beauty roses, presented to Miss Marsh by her Buffalo admirers, was presented to a movie enthusiast who bid $1,000 for them and as many stamps.

Throughout the audience members of Uncle Sam's navy took the subscriptions and before the excitement died out almost everybody had purchased at least one dollars' worth of the little green stickers.

The event was started off by the big Hippodrome orchestra, playing Victor Herbert's "American Fantasia," at the climax of which the stage setting was unveiled, showing a life size painting of the famous "Spirit of '76" trio. As the orchestra reached the strains of "The Star Spangled Banner," which closes this number, the audience rose and cheered and a large red banner with the words BUY WAR SAVINGS STAMPS upon it was lowered to one side of the setting.

After this stirring opening, Miss Marsh was introduced to the audience, which numbered over 3,000. Miss Marsh, who is not accustomed to stage appearances, was taken with stage fright, at least from a speaking viewpoint, as she said little except to encourage the bidding, led by a Buffalo orator. However the audience just wanted to look at her and was just as well pleased to have her stand while observations were in order. Eight thousand dollars was netted for the local stamp quota at the evening show and almost as much at the afternoon gathering.

Miss Marsh arrived in town Saturday morning and was met at the station by a committee representing the local W. S. S. committee. It was headed by Harold B. Franklin, manager of the Hipp. Miss Marsh stopped for the day at the Iroquois, where she received members of the press and got in return some front page publicity in all the local papers. The star was accompanied by her sister, Marguerite Marsh.

Singing Holds Audience While Lights Are Off

Manager Joseph Stoffel, of the Plymouth theatre, Rochester, N. Y., has just experienced a successful lesson in meeting an emergency.

One night recently the city power failed. The house was crowded and for awhile the patrons sat patiently waiting to see whether it would be turned on or not. Directly there began to come cat calls and shrieks from the small boys, but when they began to whistle and sing that gave Mr. Stoffel an idea. Going to the stage he suggested that his patrons try to amuse themselves for awhile and asked the boys if they would not sing something. They struck up "Over There," and after that a group of girls started song after song. The lights were off a total of nearly two hours, but every one stayed and had the time of their lives.

Rita Jolivet Scores Hit in Washington and Cleveland

ALL Washington records were broken by the crowds which attended Tom Moore's Strand theatre, Washington, when Miss Rita Jolivet appeared there for three days during the run of "Lest We Forget."

It was particularly appropriate that Miss Jolivet was in the capital city on Memorial Day, for it has been the custom since the sinking of the Lusitania to hold memorial services at the junction of the Anacostia and Potomac Rivers, opposite the U. S. War College, each thirtieth of May, and Miss Jolivet was permitted this year to participate for the first time.

Wreaths of flowers were set adrift on the Potomac at 10:30 in the morning of Decoration Day. The launching of the wreaths was from the decks of the U. S. Naval tug "Wicomico" and British cruiser "Warrior." The wreaths were the gifts of Mrs. Alfred G. Vanderbilt, whose husband was lost on the Lusitania; Mrs. President Wilson, and the Cunard Line. As the memorial tributes floated down the river Lieut. Vernon, Navy aviator, dropped cut flowers from his hydroplane, circling over the scene of the ceremonies.

Miss Jolivet spoke briefly on the subject of the tragedy and obviously was deeply touched by the tribute paid to the heroic dead whose dying struggles she witnessed, and the number of which includes her own sister and her brother-in-law.

A few days later Miss Jolivet appeared at the Stillman theatre, Cleveland, Ohio, at two performances and scored a big success in the sale of Thrift Stamps. Then she auctioned off each of the flowers of a bouquet with which she had been presented, selling some of them for $25 each, until the supply was exhausted. Naval reserve boys helped in the work.

Following Miss Jolivet's intimate talk, she was shown on the screen in "Lest We Forget." For this production, H. L. Spitalny, director of the orchestra, introduced a most stirring musical score which he had arranged in honor of Rita Jolivet. It was descriptive of the picture, and acted as an accompaniment to the picture. Beginning with a very dignified, almost symphonic introduction, there was suddenly a loud report, as from a big cannon. The lights dimmed, and the music indicated that the roar of battle was on. One could vividly hear and see the fighting in all its ferocity. Gradually the fury of it ceased; light began to dawn, and way off in the distance you could hear the faint strains of the Marseillaise. As it grew plainer, the tune shifted to "Coming Through Georgia." Louder the music became, and nearer, as it shifted quickly from "Dixie" to "Columbia the Gem of the Ocean." Then with a loud crescendo came the Marseillaise triumphant, quickly followed by "Yankee Doodle."

The theatre manager who is always boasting about what he DID is generally promising his patrons a MEMORY.

How Eddie Weisfeldt arranged a novel and artistic lobby effect at the Alhambra theatre, Milwaukee, during the showing of "The Blue Bird." The scene, which was beautifully illuminated, showed Tytyl and Mytyl, hand in hand, wending their way through the forest in search of the blue bird

Seattle Sets New Advertising Record and Shows Fruits of Real Cooperation

(*Continued from page* 3694.)

at the start. He has probably come from some other business. And as a matter of fact motion picture advertising is comparatively new and it is a field that is shifting so rapidly that it requires one that is up to the moment.

Every one of the newspapers in the larger cities ought to employ a man whose business it is to honestly advise the theatre manager how to advertise and how much space to use. With the average advertising solicitor we know that the temptation is strong to get the most possible space out of the exhibitor each day, but the man who launches a motion picture department along these lines is playing bad business.

For instance, we know of one case where a theatre in a city that had a splendid motion picture department in one of the newspapers had changed hands. Most of the bigger houses were using about quarter pages in the Sunday issue. The house in question was strictly a neighborhood house, some three miles from the heart of the business section. The new owner decided that he would advertise on the same scale as the big downtown houses and the motion picture newspaper man in question advised him to use much smaller space. He pointed out that the theatre could not afford to spend as much as the bigger houses for the territory from which he had to draw was limited. The manager in question was offended with the advice. He took his advertising to another paper and used big space there. We say he used space for that was literally all he used. The second newspaper encouraged him to use this big space and never made a suggestion to him on how to utilize the space to the best advantage. The exhibitor filled it up in any way he desired. There were often names of players spelled wrong, some times incorrect titles and many other bad things. But Newspaper No. 2 couldn't see why it should go out of its way to help. It had the space to sell and it was selling it, and that was all there was to it.

The answer is that four months later the theatre was under different management. We'd hate to say how much of the space is still on the wrong side of the newspaper's ledger.

We know of another case in which the owner of a neighborhood theatre who could not see how advertising would help him, finally, out of friendship for the newspaper man agreed to spend a certain amount and let the newspaper man handle it. A ridiculously small amount was made at the start and it was gradually increased, but there was not an increase until there was a margin that called for it. In other words the man who knew newspaper advertising made the benefits to the theatre pay for the increasing space. The answer to this second case is that the theatre manager now owns three prosperous houses and that he advertises in every paper in the city. You couldn't keep him out of them. But now he knows how to advertise.

That's what we mean by cooperation by the newspaper. It is something more than merely giving each theatre that advertises a certain amount of reading matter, certain cuts and the like. It means more, too, than merely editing an interesting photoplay department. It means giving real help in every way and in helping to build up each theatre.

If we were again in the advertising department of a newspaper we would collect regularly the best advertising from the best theatres and we would show those that applied to each theatre manager regularly, and give him suggestions from them. We know of at least one photoplay editor who does this most successfully, and the result has been a doubling of the amount of advertising in that city. The individual exhibitor hasn't the facilities for gathering this sort of matter, but the photoplay editor, by using the office exchange table, can gather much of this matter.

We point out just a few of these methods of cooperation here and what they mean in the end to the exhibitor and the newspaper.

Seattle has shown what can be done. Some of the smaller cities are showing the same thing. Soon we will tell you the story of a city of 25,000 that today ranks among the leading advertisers of the country.

Seattle Gets Big Thrill with "Over There"

Strand theatre, Seattle, and one of the Jensen and von Herberg houses, has just completed a successful four days' run of the Select patriotic spectacle, "Over There." Some out-of-the-ordinary exploitation stunts were used in connection with the big newspaper advertising. The fact that the picture embodies the spirit of the Red Cross was strongly played up inasmuch as the drive was then on.

But this was only the beginning. Some of the many things which the management did were:

They secured through Major Boutells, an army officer in Seattle, the establishment of a recruiting station in the lobby of the Strand theatre, with two shifts of twenty men in khaki each, on duty during both afternoon and evening performances.

They secured an exhibition of the new Browning machine guns at the theatre entrance, with an expert to explain the working of this newest piece of American ordnance to the spectators.

An exhibition infantry and machine gun drill was held twice daily in front of the theatre—during which two hundred rounds of ammunition were fired.

The theatre employed a fife and drum corps, all of whose members were veterans of the Civil War, to play twice daily at the theatre.

Speeches to the audience were made by Master Raymond Foy, an eight-year-old boy scout, who has proved to be a sensation as a Red Cross speaker.

George M. Cohan's song, "Over There," was sung at each performance of the picture. This was cleverly arranged in such a manner that when the title "All Aboard for Berlin" was flashed upon the screen, the singer started Mr. Cohan's masterpiece, the rendition of the song ending at the same moment that the picture ended upon the screen—making a thrilling finish.

The girl ushers at the theatre wore Red Cross uniforms throughout the week, and the house was especially decorated in a beautiful manner for this occasion.

By three o'clock on the first day, the street in front of the Strand theatre held a que a block long, and no time after that was there not a line in front of the theatre.

How Y. M. C. A. Runs Successful Theatre

ONE of the most remarkable theatres in the world is the Auditorium, Coatesville, Pa. It is conducted by the Y. M. C. A., the Auditorium being located in the rear of the main building. For more than two years it has been under the direction of Walter H. Brooks, who has become one of the best known figures in the field of motion pictures. While the Auditorium is hardly to be classed as a commercial undertaking, it has, at the same time, been a great financial success. The methods followed in Coatesville will be of interest to exhibitors everywhere, even though the situation there is distinctly unusual. Other articles by Mr. Brooks will follow this. This first article deals with the manner in which the Auditorium selects its pictures.

THE average exhibitor or exchange manager usually jumps at the wrong conclusion just as soon as he realizes that our Auditorium is owned and operated by the Young Men's Christian Association. Nine people out of ten immediately conjure up visions of educationals and scenics as soon as they hear films mentioned in connection with the Y. M. C. A. To provide three programs per week of the quality we demand IS difficult, and we do have our little problems, but our situation is not one whit different than ANY exhibitor that thinks anything of his patronage or his place in the community.

There is only one standard to apply to any film program, and that is THE BEST, first, last and always. There is never any real excuse for anything else. We cater to the general public, all classes and all ages, and furthermore we please them right along. Within the natural limitation of our ability to provide spectacular music, our programs, every one of the three-per-week, will compare favorably with any "entire-week" program in any of the best theatres in the land. We don't copy the style of any particular great manager, for the simple reason that there is but one BEST way, and that is not under anybody's copyright.

Probably the first thing in importance is to keep the show CLEAN, and here again we emphasize the fact that it is not only because we are under Y. M. C. A. auspices that we abide by this. No manager who is a gentleman, or who intends to cater to ladies and gentlemen, will tolerate anything unclean. Filth is NOT humor, nor is it drama, and in every case where filth is present the subject would be better without it, or the program better without the subject. The greatest disgrace the moving picture industry bears is the occasional filth film, and the greatest success financially is the clean film. We believe in the work of the Pennsylvania State Board of Censors and approve of 90 per cent of the eliminations they make. We have just one argument to make along this line—they have never harmed a film we were especially anxious to run. We would like to see the MOTION PICTURE NEWS print, every week for at least four weeks, the complete list of their eliminations, verbatim, and then see what exhibitor would rise to justify some of the stuff that is rightfully condemned.

Saturday Programs Strong

Recently we saw in the NEWS a criticism of Paralta's production, "Humdrum Brown." He said "it was hardly good enough to even run on Saturday." And right there is another of the corner stones on which we have built our success. Saturday is normally a day when the crowd is big, with nearly every exhibitor. How foolish is the presumption that "anything will go if the crowd is there anyway." We devote more attention to our Saturday programs than to any other. They are selected to please SURE, and then to BRING THEM BACK AGAIN. The real success of any attraction is 25 per cent "pleasure at the moment" and 75 per cent "desire to get more of the same kind." We seldom use "big" drawing cards for Saturday programs, but the bill is built up of the type of show certain to please but lacking in drawing power. There are lots of this kind available. Taking the market just at this moment, we have almost an oversupply.

Setting aside the "average-good" production for this Friday and Saturday use, there remains two other classifications. The "big" stars and specials, and the mediocre stuff which is undesirable. The former we use at properly spaced intervals —regardless of release date, in order to get the best possible effect of that particular star or that particular subject. We take elaborate pains to avoid productions of similar nature in the same week, or even in the same month. Variety is largely a question of "mixing them up," and this applies to the parts of a single program as well as to the three programs in one week, or the twelve programs in one month. The mediocre material is the greatest problem of all. "To get rid of it" is the logical thing to do, and a successful fight to accomplish that purpose will help the industry as much as it will your program. Our plan is this—we select the back-bone of our program from one concern. We, from choice, prefer these productions to all others. To these we add just what we want from the market. And, in passing, the most extensively advertised are not always the best value. It is a question of taste with each audience, and we cater to the taste that we have created.

Influence of "Talkers"

Too many exhibitors are influenced by the few who stop to visit early and often about the films, and who are "fans" in every sense of the word. Ten talkers will say more than ten hundred who keep their comments to themselves. That seemingly foolish remark is in truth one of the exhibitor's greatest problems. The vast majority in any audience holds one opinion and "keeps still," where the minority are cranks along some special line, and talk it. Long ago we decided what we wanted to run. The actual announcement of the releases of the month does not alter the situation once in a hundred times. We know our system of eliminating the mediocre will produce a program that will please 99 per cent of our audience, and when one of our patrons asks for some particular production, we explain with our best grace, but privately we know that if it does not measure up to the standard demanded by the 99 per cent—he will have to see it elsewhere. The Auditorium is operated FOR our numerous patrons, but not BY them.

McCORMICK

His Articles in the Motion Picture News Start Next Week

FIRST of the articles from S. Barret McCormick, managing director of the Circle theatre, Indianapolis, one of the leaders in advertising in the nation, and one of the country's pre-eminent exhibitors, will be published next week in the MOTION PICTURE NEWS.

Hereafter these articles will be regular features of this department.

This is one of a number of innovations that are to be made. Announcements of them will be made from time to time.

The Exhibitors' Service Bureau is not a flash in the plan. It aims to do more and more each week. Months ago it established a new record in the history of any industry. It intends to keep smashing that record month after month.

Mr. McCormick's first article will be entitled "Advertising to the Heart."

Mr. McCormick believes in merchandising his pictures. He uses large space in the Indianapolis papers, but every line of it he makes serve a purpose.

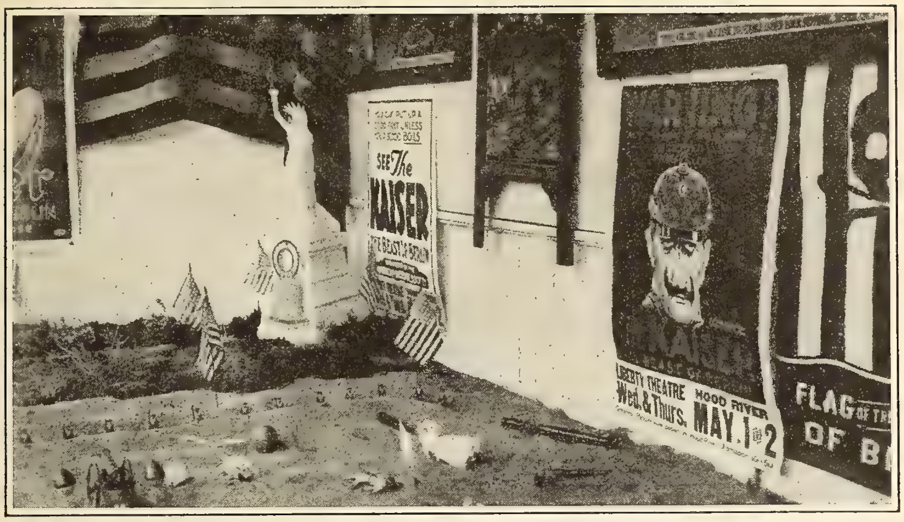
The day has unquestionably come when motion pictures must be merchandised. Sooner or later even the smallest exhibitor will realize that.

Mr. McCormick is one of the pioneers.

You cannot afford to miss these articles.

Generally we do not approve of return showings. Nothing can be overdone easier than this practice. Once a year, or probably not quite that often, is plenty often enough. Serials are taboo, and for the same reason: We want everyone of our people to know and depend on the FACT that a new program is NEW, and GOOD, and that their enjoyment of the program is only dependent on one thing—their presence, not last week or the week before, but THEN. Serials are a crutch with which a

(*Continued on page* 3705.)



A. S. Kolstad, manager of the Liberty theatre, Hood River, Wash., declares that "The Kaiser" is the only picture that he has ever run where he had the full co-operation of the business element. This is one of the window displays that he used. On one side is the Statue of Liberty and on the other the waste of the battle front, with its shell holes and dismantled guns

Zorn, of Toledo, One of Nation's Leaders in Using Big Space for His Advertising

RECENTLY, in the course of our talks on co-operation between newspapers and theatres in various cities, we discussed Toledo, which we pointed out as one of the leaders of the whole country. The editorial offices of Goldwyn Pictures in its series of accounts of the activities of various managers in exploitation this week points to the efficiency shown by the management of two of the Toledo houses. It says:

"Beyond question the most alert advertiser in Toledo is Edward A. Zorn, manager of the Temple and Alhambra theatres—(Edward A.) as a literary courtesy and "Eddie" Zorn in point of fact. Zorn is of the size and dimension that make great infielders in baseball—nervous, full of vitality, rangey and covering much ground rapidly. He has the newspaper temperament and agility of mind. He plays with the plot of a motion picture as a newspaper editor plays with news. To him a picture possesses plot for the sole purpose of being transmitted to the public via the newspapers. In other words, he handles his shows as if they were news, which is of course the correct way of exploiting an amusement.

"Zorn knows, of course, that humanity is interested first of all in itself and secondly in others. He knows that personality is the biggest and greatest human interest power in the world. He knows that Mae Marsh or Bill Farnum, or Madge Kennedy or Mabel Normand are known to more people individually in Toledo than any citizen of Toledo is known to his fellow citizens. The Mayor of Toledo might walk down his city's main thoroughfare unrecognized by more than a hundred people, whereas Mabel Normand or Bill Farnum would be followed by sixty per cent of all available pedestrians and require the services of the police for protection.

"Knowing all of these things, Eddie Zorn and H. C. Horater, his co-manager, advertise on a large, liberal and able scale to the people of Toledo whose patronage they seek. In the Toledo Blade on Saturday—almost every Saturday—you find the Temple carrying 200 lines deep by five columns wide or 225 lines deep by five or six columns wide. In the Toledo *Sunday Times* you will find this space duplicated and in the Toledo *News Bee* space of large dimension. There are three papers in the town, and Zorn and Horater use them all. On the same days the Alhambra carries as large or larger space, not as an occasional departure, but regularly.

"Since the development of the Zorn advertising other showmen of Toledo have been stimulated into carrying big space and into selling a show according to the best of modern merchandizing methods. From the moment that the Valentine theatre passed under the Marcus Loew management it took rank with these other two houses, and today it is the most liberally advertised of all the houses owned by Mr. Loew—on a scale even larger than his Stillman theatre, Cleveland. The other houses in Toledo that are big users of newspaper advertising space are the Princess Paramount theatre, the Colonial and the Hippodrome. . . .

"Zorn and Horater have had great value outside of their home city. They have been pointed out to exhibitors elsewhere for several years, and their skilful exploitation has influenced many other exhibitors in other towns to sell a motion picture to the public as Toledo sells it. These two men have attained, through working together, a remarkable co-ordination of thought and action. They constitute in their field a team as skilled as were Alexander and Killifer in baseball. The one has watched the advertising and exploitation unceasingly and the other has shown the greater interest in house showmanship and management. Two remarkably successful houses pay tribute to their skill."

How Y. M. C. A. Scores Great Success in Pictures House

(*Continued from page* 3704.)

lame exhibitor limps through the week. Those of us who manage to get along without them should return thanks.

Comedy is a question—serious. Out of ten comedy films, or rather let us say ten comedy *producers*, probably one will really measure up. Frequently we are obliged to run a bill without more than a short cartoon, simply because the right kind of stuff is not being made. A poor comedy is decidedly worse than none, regardless of the old theory that "every bill *must* have a laughing subject. We economize on exclusively-comedy subject when we are running a feature with comedy mixed with the drama, and hold back our slapstick for heavy dramatic subjects that require a lightening effect.

Theatre Kept "The Thing"

No producer of films is permitted to enjoy any special publicity at our expense in our own little territory. It is the Auditorium that is popular, and the Auditorium program, not Whoosit Films or anything of that kind. Our patrons draw but one conclusion if they attempt to sum up our program, or compare it with others. "If they saw it at the Auditorium, it was good, and if it is good, they will see it at the Auditorium." Three years of this intensive education has firmly convinced a majority of our patronage that "something must be the matter" with any comparatively well-known subject that goes, by any chance, into another theatre. And usually there is.

Educational, travel and topical subjects have a very, very important place on any bill. The exhibitor who does without them makes a mistake. The exhibitor who thinks his people will not stand for scenics should realize the fact that he should know more about this than his audience, or why does he call himself an exhibitor? Perfect balance of a film program is dependent on something of this nature. We usually follow a proportion of one in eight.

The summing up is the same as the introduction. Nothing but the best will go. The average exhibitor may not be a musician, or be able to read a note, but he can KNOW good music from bad, and judge his music before his audience judges for him. He may not be a scenario writer or a director, but he does enjoy a privilege mighty few scenario writers or directors seem to avail themselves of—a study of the good, bad and indifferent as it passes by. Here again he must judge first, and pass on to his audience only the best. Nine times out of ten, to accomplish these things, and the hundred and one things that must be watched up daily around the successful theatre, requires constant and personal supervision. Usually to get it done well, you must do it yourself. Hours of study and careful thought plans out the successful program, just as sure as the same formula will build the successful theatre, the successful film or the successful producing concern.

Ready-Made Ad Talks

Fox Baby Grands, Jane and Katherine Lee, in "We Should Worry"—Gloom Chaser

(Fox Five-Reel Production)

Well—Fox's Baby Grands are back with us again. Who are these Baby Grands? The Lee Kids—Jane and Katherine—two little children who have delighted millions where greater screen luminaries have failed to get a smile. It is said that Jane and Katherine are the champion gloom-chasers, and the management of the ——— theatre, for one, second the motion. These children are not merely kids—they are actresses in front rank with the child actresses and actors of the screen. In fact, they are in a class by themselves, for there are not two other children of the tender ages of these two who have the distinction of being the featured players in feature picture productions. But—get the title of Jane and Katherine's latest work—" We Should Worry " —and take notice of the strong support which Kenean Buel, the director, has given them. There are Ruby De Remer, a former star in Ziegfeld's " Midnight Revue," and featured woman in Rex Beach's " The Auction Block "; William Pike, Henry Clive, Edward Sturgis, Tammany Young, Charles Craig, George Humbert, Henry Hallam, Sarah McVicker, and Ann Egleston. Jane and Katherine are " on the job " every minute and their antics before the camera is the best prescription that the management of the ——— theatre can offer for a case of the blues. The Baby Grands are batting close to Big League percentages in this one. They will meet you on the screen of the ——— theatre on ——— of ——— week in " We Should Worry."

Alice Joyce in O. Henry's " Cherchez la Femme" (" Find the Woman ") Typical Henry Work

(Vitagraph Five-Reel Production)

Alice Joyce, with the featured role in a screen adaptation of O. Henry's " Cherchez la Femme " (" Find the Woman "), will be seen at the ———theatre on ——— of ——— week. The majority of O. Henry's works have been adapted to the screen in two reels. The Vitagraph Company has produced a few running to five reels. This late one in which Miss Joyce is featured, is the latest five-reel feature and accept the endorsement of the management of the ———theatre, testifying as to its entertaining value. No other author could write in the same style or sustain the suspense in his plot as well as O. Henry. No other author can give to his works the human, heart-interests that O. Henry could. He was in a class by himself and his works which remain as an immortal monument to his ability, are in a class by themselves. " Find the Woman," in which Miss Joyce and a capable Vitagraph supporting cast is seen, is typical of O. Henry's distinctive style. The role of Madeline Renard, a French prima donna, whose relations with a pious old gentleman are interpreted as being indiscreet by her lover, gives Miss Joyce the distinction of portraying O. Henry's most lovable character creation. Tom Terriss directed and Walter McGrail, Henry Houry, Jessie Stevens, Jean Paige, Arthur Donaldson and Martin Faust are seen in support.

A five-reel O. Henry feature, with Alice Joyce in the feature role. At the ——— theatre on ——— of ——— week.

Bushman and Bayne in "Social Quicksands," Love, Romance and Adventure—Strong Support

Francis X. Bushman and Beverly Bayne are co-starred in " Social Quicksands," a five-part Metro production under the direction of Charles J. Brabin. This team, so popular with the millions of motion picture lovers, is coming to the ——— theatre on ——— of ——— week. And accept the word of these millions, that Bushman and Bayne are artists in their portrayal of leading roles. But this assurance is not necessary. Patrons of the ——— theatre have seen this team on the screen a number of times and you all have left the theatre satisfied that you have received a full quota of screen entertainment. Their late vehicle, " Social Quicksands " is a romantic drama and deals with the love and adventure of two prominent young people, Warren Dexter and Phyllis Lane. Phyllis' mother, a social climber, desires her daughter to marry Warren, who is a prominent clubman. Warren has never met Phyllis nor does he care to for he is not in sympathy with the plans laid by the scheming mothers of debutantes who seek a profitable match. Phyllis is hurt because Warren ignores her and refuses even to meet her. She plans to humble him. Her plan is so cleverly laid that she is surprised to find that it is not revenge that she is seeking but that she actually is in love with Warren and vice versa. Mabel Frenyear, Leslie Stowe, William Dunn, Lila Blow, Rolinda Brainbridge, Elsie MacLeod, J. B. Hollis and Armorel McDowell. At the ——— theatre on ——— of ——— week, Bushman and Bayne in " Social Quicksands."

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

June 15, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
" Ace High "	Fox	5 reels
" Restitution "	Mena	9 reels
" The Man Who Woke Up "	Triangle	5 reels
" The Street of Seven Stars "	De Luxe	7 reels
" For Sale "	Pathe	5 reels
" The Buyer from Cactus City "	General (O. Henry)	2 reels
" The Red-Haired Cupid "	Triangle	5 reels
" The Venus Model "	Goldwyn	6 reels
" The Cabaret "	World	5 reels
" Which Woman "	Universal	5 reels
" Love's Conquest "	Paramount	5 reels
" Cecilia of the Pink Roses "	Marion Davies Film Corp.	6 reels
" Million Dollar Dollies "	Metro (Screen Classics)	5 reels
" The Only Road "	Metro	5 reels
" Pay Day "	Metro	5 reels

Mary MacLaren in "The Model's Confession" Romance Sprinkled with Mystery—Thrills

(Universal Five-Reel Production)

Mary MacLaren, the little girl who was chosen from a hundred or more " extra " girls and made a star because of her marvelous beauty and dramatic ability will be seen on the screen of the ——— theatre on ——— of ——— week in " The Model's Confession," a Universal production in five reels, produced under the direction of Ida May Park, one of the few woman directors for the screen. Kenneth Harlan, one of our most capable juvenile actors; Edna Earle, Herbert Prior, Louis Willoughby and Gretchen Lederer are seen in the principal supporting roles. " The Model's Confession " reveals some fascinating mystery and romance. It tells of a cloak model whose father will not recognize her identity. She consults an attorney and together they hit upon a plan to compel her father to do that which he has refused to do. He does not believe the girl is his daughter. The girl enlists the aid of a wealthy young fellow who has been spurned by the girl who has captivated her father. The climax of the story reveals a thrill that could not be more daring if enacted as part of a serial boasting of its thrilling episodes. The principal parts in the picture are taken by screen artists and the story is enacted in such a true-to-life manner that none will leave the ——— theatre without acknowledging a good hour's entertainment.

Mary MacLaren in " The Model's Confession."

" Love Loops the Loop," Late Paramount-Sennett Comedy—A-Laugh-a-Minute

(Paramount-Sennett Two-Reel Comedy)

Charlie Murray, Mary Thurman, Harry Booker and Wayland Trask supply the hundreds of laughs afforded by Mack Sennett's latest Paramount Comedy, " Love Loops the Loop." Talk about the thrills experienced in " looping-the-loops " at Coney Island—wait until you see the Sennett aggregation of comedians " loop-the-loop " in " Love Loops the Loop." There are thrills galore —almost as many as you would find in three or four episodes of a thrilling serial number. Walter Wright directed this offering under the supervision of Mack Sennett, the greatest comedy director for the screen. The mirth-provoking devices employed in developing the plot of this Sennett comedy are " ring-dingers " for originality. Nothing like it has ever been seen on the screen or stage. There is action every minute and the comedy situations which Charlie Murray and his supporting cast develop in exposing the plot of " Love Loops the Loop " are the essence of fun-making episodes. A-laugh-a-minute is not exaggerating the description of this comedy. Some of the patrons of the ——— theatre will double up on this number and succeed in experiencing two laughs a minute. At any rate there is plenty of fun for all—young and old.

The latest Sennett-Paramount Comedy, " Love Loops the Loop," will be seen on the screen of the ——— theatre on ——— of ——— week.

Margarita Fisher Featured in " A Square Deal," the " Higher Thought " Idea Exposed

(Mutual Five-Reel Production)

Margarita Fisher, supported by Jack Mower, Val Paul, Constance Johnson, Louis M. Wells and Nanine Wright, has the role of Alys Gilson, the idol of her old-fashioned parents, persuades her parents to allow her to go to the city and join the colony of society people who are ardent disciples of Professor LeMoyne, advocate of the " Higher Thought " idea. Thurston Bruce, a young lawyer, falls in love with Alys and she consents to marry him on " a square deal " basis—that is, that each shall have his or her personal freedom and if at any time either shall tire of the other, that one may declare the marriage at an end. This is agreed by both parties. LeMoyne, under the guise of a mental companion to Alys, makes love to her and wins her affections. Bruce finds that he is not wanted and that his home is invaded by an irresponsible clique of the so-called " higher-thought " element who also believe the same principle applies to love. Alys tells her husband that according to their agreement upon marriage, she is free. He is obliged to accede. She then confides in LeMoyne, who proves to be a man of no principle and little character. But—we are telling you all the story. To properly enjoy its revelation you should see Margarita Fisher portray the leading role in " A Square Deal," coming to the ——— theatre on ——— of ——— week.

Harold Lockwood in "Lend Me Your Name" Impersonates Dual Role—Pauline Curley

(Metro Five-Reel Production)

Harold Lockwood's late picture for the Metro program is titled " Lend Me Your Name," adapted from Francis Perry Elliott's novel by Fred J. Balshofer and John B. Clymer and produced under the direction of Fred B. Balshofer. The picture is in five reels. In the supporting cast with Mr. Lockwood are seen Pauline Curley, in the leading feminine role; Bessie Eyton, Bert Starkey, Stanton Heck, Peggy Prevost and Harry de Roy. Mr. Lockwood portrays a dual role in this late production, that of the Earl of Gilleigh and Warren Ellis. The Earl is a dyspeptic and very much put out by the news that his ill-tempered wife is due to arrive from abroad, with a brain specialist, Dr. Dinger. He is about to kill himself when he hears a noise and going to the dining room finds an intruder helping himself to a good meal. He envies the intruder's hearty appetite and invites him to remove his mask and finish his meal in peace. When he does so, the Earl notices that there is a striking resemblance between himself and the intruder. He proposes that they trade identities and is is agreed. Then follows a series of adventures which when enacted before the camera, reveals some of the best entertainment ever offered by Mr. Lockwood to his admirers.

Harold Lockwood in " Lend Me Your Name," will be seen on the screen of the ——— theatre on ——— of ——— week.

Latest Wolfville Number of the Lewis Stories, " Tucson Jennie's Heart "

(General Two-Reel Release)

The late number of the Wolfville Series, written by Alfred Henry Lewis, is " Tucson Jennie's Heart," produced under the direction of George Sargent and released on the General program. In the cast are seen Patricia Palmer, Robert Burns, Tex Allen, William Lester, Edward Alexander and Hattie Buskirk. The proprietress of a lunch room in Wolfville imports Tucson Jennie, a pretty young girl, to help her in the dining room. All Wolfville—that is, the male population—falls in love with her and fights are frequent. It is decided that matters must be brought to an issue and that Jennie must openly declare herself and select a husband for the good of the community at large. Jim Baxter seems to be first choice. The rest decide that the best way to determine it is to pretend to shoot up Baxter. If he is the one then Jennie will come to his rescue. But Jennie surprises them all and picks out a " dark house." There is plenty of pep and Western atmosphere in this late Lewis contribution. It ranks well up in front with the best of this series. The Western character roles are ably portrayed by experienced screen actors and the story told holds the interest to the last.

The late Wolfville number of the Alfred Henry Lewis series, " Tucson Jennie's Heart " will be seen on the screen of the ——— theatre on ——— of ——— week.

" The Girl and the Graft," an O. Henry Something Different—Typical Henry Style

(General Two-Reel Release)

A two-reel, snappy O. Henry story whose principal characters are impersonated by such stars as Edward Earle, Templar Saxe, Florence Deshon and Adele de Garde—how's this for a companion to a five-reel feature of equal value and three more reels of entertainment. "The Girl and the Graft" is the title of the late O. Henry that is to be seen on the screen of the ——— theatre ——— of ——— week. It was produced under the direction of William P. S. Earle and is released on the General program. The story tells of "Poque," a quiet, unassuming dreamer who wanders over the country propagating various grades of graft in order that he might spend his first vacation in the great metropolis, New York. In the course of his wanderings he comes upon Vancross, a business man and millionaire who longs for fame and notoriety. After talking with Poque he decides that he is just the right sort to act as publicity man for him. Poque balks at the idea of making such an unpretentious figure as Vancross famous, but finally accepts the proposition. He arranges with a girl friend to strike up an acquaintance with his employer, leading him on for a time and then manage to sue him for being jilted. But things pan out quite differently from the way Poque intended. Instead of trying to get away from his employer, the girl friend decides to marry him. But Poque gets a good sum of money, so he should worry.

At the ——— theatre on ——— of ——— week, O. Henry's "The Girl and the Graft."

The Sensational Episodes of the Famous "Caillaux Case" Seen in Pictures—Fox

(Fox Special Production)

The sensational episodes of the Caillaux case, which stirred all Europe a short time ago and for which Bolo Pasha, the German spy, was executed by French authorities, have been enacted before the camera and reproduced for screen presentation by William Fox. The scandal that rocked the globe afforded some of the most dramatic incidents ever enacted in the courts of law of any country. Prior to the execution of the German spy, it was disclosed by his confession that Joseph Caillaux, former premier of France, was placed in disrepute. Richard Stanton, who is responsible for the production of "The Spy," directed the scenes in this picture. All of the political machinations of the "Caillaux Ring" and the private intrigues, scandals and romantic tangles that made the affair the sensation of the entire world, are seen depicted in this production. All of the characters conspicuous in the international scandal have been faithfully portrayed by talented screen artists. Among those who are impersonated are Joseph Caillaux, the central figure; Mme. Caillaux, Bolo Pasha and Gaston Calmette, the editor slain by Mme. Caillaux to shield her husband. Bolo Pasha was at one time the secret servant of the Kaiser in America and one of the Allies' most dangerous enemies.

A screen version of the episodes of the famous "Caillaux Case" will be seen at the ——— theatre on ——— of ——— week.

Vivian Martin's Best Work for the Screen in "Viviette"—Locke Author

(Paramount Five-Reel Production)

In all of Vivian Martin's years of success on the screen you have never seen her in a photodrama that did not please. The story might not have been to your liking but the vivacious, girlish ways and mannerisms of the little star always counterbalanced any defects in the story or plot. Her late work for the Paramount program, "Viviette," written by William J. Locke, one of our best writers of contemporary fiction, and produced under the direction of Walter Edwards, is, without a doubt, her best work in pictures. First, because she has an excellent story to work in and secondly, because she is given an opportunity to display real dramatic ability. In support is seen Eugene Palatte, whose work was praised by every critic of screen work when the picture was shown for review. The story deals with a little orphan girl who, upon returning from boarding school, goes to reside with a wealthy family, the mother of which has taken a deep inteerst in her. In the family are two brothers, of entirely different natures. The one has gone forth in the world and has risen to the height of his profession—law. The other's ambitions go no further than the stable where his constant companions, thoroughbred horses, live. He falls in love with Viviette. His brother visits home and he, thinking that his brother has won Viviette, in a mad rage plans to kill him. How the little heroine works out her own destiny and the happy ending of the trouble between the brothers is told in five most interesting reels. Vivian Martin at the ——— theatre ——— week.

Pauline Frederick in "Her Final Reckoning" Adapted from "Prince Zilah," Stage Success

(Paramount Five-Reel Production)

Cast as a Gypsy in the screen adaptation of Jules Claretie's famous stage success, "Prince Zilah," seen on the screen under the title, "Her Final Reckoning," Pauline Frederick, the most talented emotional actress on the screen today, will come to the ——— theatre on ——— of ——— week to demonstrate to its patrons what a poor Gypsy girl can do toward rising in the world even though she be handicapped by servitude. "Prince Zilah" was written about thirty years ago and since then it has served as a starring vehicle for Sarah Bernhardt, Jane Hading, Mme. Modjeska, Ellen Terry and Eleanora Duse—the greatest emotional actresses of contemporary times. Now Miss Frederick is to make it immortal on the screen and those who have seen her in this production agree as one, that her work is equal to that of any of the great artists who presented the featured role on the speaking stage. The production was made by Paramount under the direction of Emile Chautard, distinguished French director. In the supporting cast with Miss Frederick are seen John Miltern, a popular stage idol; Bob Cain, Warren Cooke, Joseph Smiley, James Laffey, Karl Dane, Florence Beresford, Louis Reinhart and Edith Ellwood. The story tells of the enforced slavery of a young Gypsy girl and her sacrifice to save her mother who had been captured by a Russian officer.

WHAT TWO DID

Turn to "Your Idea—and Ours" Now and See What You Can Do

TURN back to "Your Idea—and Ours" and you will find there a page from a small city paper and another from a country weekly. These pages carry the advertisements on the theatre and then reading matter about the plays and players.

This is the sort of matter that keeps the public interested in motion pictures, that widens the field of appeal. A great deal of this matter, short paragraphs about coming productions, can be taken from these Ad Talks. Take out little squibs and run them a few weeks before you show the picture, and then use the whole thing for your reading notice just before you show them.

The meat of all the publicity matter that is sent out by the various publicity departments is boiled down here. It is in convenient form. You don't need to even add the hot water to serve them.

Pauline Frederick in "Her Final Reckoning" at the ——— theatre on ——— of ——— week.

June Elvidge in "A Woman of Redemption" Filmed in Beauty Spot of America

(World Five-Reel Production)

Filmed in the beautiful country surrounding the spot which all tourists traveling into the heart of the mountainous district of North Carolina visit, "A Woman's Redemption," featuring June Elvidge, the beautiful World star, presents one of the most fascinating photodramas ever released by the World Film Corporation. The exterior scenes—and there are many—present the most beautiful country from a scenic standpoint that can be found within the bounds of the United States. Most of the scenes were filmed in the vicinity of Bat Cave, one of the beauty spots of America. Miss Elvidge has the role of a mountain girl living in this section. She is supported in her work by John Bowers in the leading male role. Charles H. Martin, Alec Shannon, Albert Hart and Marie Pagano. The picture was produced under the direction of Traves Vale who has directed some of the best product that has left the World studios. Miss Elvidge has the role of the mountain girl whose influence over Tim Stanton, son of a wealthy lumberer, reforms him and saves him from the vice of drink. Tim has been sent to the lumber camp in the mountains to reform and his regeneration is brought about by the girl of the mountains.

"A Woman of Redemption," filmed in one of the beauty spots of America, Bat Cave, North Carolina, with June Elvidge in the featured role, will be seen on the screen of the ——— theatre on ——— of ——— week.

George M. Cohan—Greatest of Musical Comedy Stars in "Hit-the-Trail Holiday"

(Paramount Five-Reel Production)

George M. Cohan, the idol of the musical comedy world and whose work in "Broadway Jones" will never be forgotten by the million along Broadway and throughout the U. S. A., is seen in his own creation in which Fred Niblo, husband of Enid Bennett, made such a decided hit. What is it? One guess—you're right—"Hit-the-Trail Holiday," in which Billy Sunday, the famous evangelist, is imitated in his work of making them "hit the trail." In the screen version, the famous musical comedy star, dramatist and producer, appears in the role created originally by Fred Niblo, and he sure is "some" bartender. If you have seen the stage production you know that a bartender figures as the star of the production. Marshall Neilan, familiarly known as Mickey and the one who has directed Mary Pickford in some of her most decided successes, "Stella Maris" being the best example, was back of the megaphone when the scenes for "Hit-the-Trail Holiday" were shot and Mickey has turned out a job that he may well be proud of. The stage play ran for an entire season on Broadway and was represented by two companies on the road for another season. It was one of the most successful musical comedies ever seen on the Gay White Way.

Bryant Washburn, Hero of "Skinner" Stories in "Kidder and Ko"—Best Yet

(Pathe Five-Reel Production)

Remember the hero of "Skinner" stories, among them, "Skinner's Dress Suit?" And do you remember how motion picture audiences throughout the United States praised the work of the hero? Bryant Washburn is the man and he is due to arrive at the ——— theatre on ——— of ——— week, in "Kidder and Ko," his latest work for Pathe. It's something along the same lines as "Skinner's Dress Suit" so that it is bound to please. In the supporting cast with Mr. Washburn are seen Harry Jenkinson, Gertrude Silby and Wadsworth Harris. "Kidder and Ko" is "some picture"—accept the word of the management of the ——— theatre. His business is to provide entertainment for his patrons and he is not going wrong. Cuthbert Kidder, impersonated by Mr. Washburn, is the champion pool shark of a New England college. His father is engaged in the dried codfish business in Maine and hasn't much faith in his son's ability to accomplish much in the business line. He has the right dope on his son, at that. Then Cuthbert meets the most beautiful girl in all New England. He decides to cut out the frivolous life and settle down. He gets into the fried codfish business and—well, he does some business.

Ethel Clayton Seen in a Most Unusual Photodrama, "The Man Hunt"—Mountain Scenes

(World Five-Reel Production)

Ethel Clayton, supported by Rockliffe Fellowes, one of our best character actors; Henry Warwick, John Adriznoia, Herbert Barrington, Fack Drumier, Al. Hart and John Dungan present "The Man Hunt," a late World picture which comes to the ——— theatre on ——— of ——— week. You have all seen examples of Miss Clayton's work on the screen and you have never found her wanting in natural grace, ability and dramatic expression. In this, her late work for World, she has the role of Betty Hammond, a thoroughly modern girl, who looks until she finds the man she would like to marry and then proceeds to make him marry her despite his objections to the contrary. Much of the action of the story is laid in the mountains and some beautiful exteriors have been registered by the camera. The time is the dead of winter and the snow-capped mountains afford a most beautiful background for the story which Miss Clayton so cleverly tells in pantomime. This is not a melodrama, as the title would lead one to believe, but a light drama with some fine bits of comedy sprinkled here and there throughout the run. Some of the most exciting adventures ever recorded by the camera precede Betty Hammond's decision to make the man she loves marry her against his wishes.

All Buffalo Theatres Obey Law

Commissioner John F. Malone has filed with the city clerk for transmission to the council a complete report of inspection of every theatre and motion picture house in Buffalo. The report states that every motion picture house, as well as the legitimate theatres, complies with ordinances which existed at the time the buildings were constructed. Aisles, exits and operating booths are all constructed according to the demands of local ordinances, says the report.

Live News from the Producers

Metro Re-Issues Two Dramas

"Destiny, or the Soul of a Woman" and "The Shooting of Dan McGrew," Expected to Get Big Welcome Throughout Country

METRO Picture Corporation this week made known that it has decided to reissue two of its features which created a favorable impression when first shown to the public. They are "Destiny, or the Soul of a Woman" and "The Shooting of Dan McGrew." It is expected by Metro that these re-issues, which the company classes among its best features, will be received with open arms not only by exhibitors but public as well.

Concerning the first named picture, Metro said in its announcement: "Emily Stevens is the star of 'Destiny, or the Soul of a Woman.' Her recent Metro and Screen Classics pictures have stimulated popular interest in her earlier pictures, notably in 'Destiny,' which has been considered by many the strongest feature in which she has ever appeared. The patriotic Screen Classics, Inc., picture, 'The Slacker,' made the name of Emily Stevens popular wherever motion pictures are known, and this good impression has been strengthened by such productions as 'Daybreak,' 'A Sleeping Memory,' 'The Wheel of the Law,' 'The Wager,' and 'Alias Mrs. Jessop.' 'Destiny' is an allegorical screen spectacle by Anthony Paul Kelly, who also wrote the Screen Classics, Inc., feature, 'My Own United States,' starring Arnold Daly. It opens with the Three Fates, Clotho, Lachesis and Atropos, weaving the strands of life."

Emily Stevens, Metro Star, In "A Man's World"

In regard to the second re-issue, Metro said: "Edmund Breese is the star of the second re-release, 'The Shooting of Dan McGrew.' This is a screen version of the poem of the same name by Robert W. Service. Magnificent snow-scenes form the background for most of this five-act feature, which was directed by Herbert Blache, who has directed the Metro star, Emily Stevens, in her forthcoming picturization of Rachel Crothers's play, 'A Man's World.'

"Great stretches of the snow-clad fields of the Yukon district, superb fights on the cold Alaskan wastes, between men matched in muscle and strength, perilous avalanches that threaten the lives of men and dogs on the trail to the gold country—these are a few of the screens shown in 'The Shooting of Dan McGraw,' which recreates for the spectator the splendid, virile life of the north country. Romance, tragedy and bitter revenge give force and beauty to this pictured epic of the Yukon as unraveled in 'The Shooting of Dan McGraw.'"

World Centres Its Publicity in New York

WORLD PICTURES announced this week that it has laid plans to place under the supervision of the company's general publicity director in New York its branch office departments of local publicity.

In connection with this statement, it was also announced that the Service Bureau established by World in all of its branch offices two years ago has, by its success and increasing popularity, justified the new move in every way.

In line with its policy, covering several years, to afford the exhibitor of World Pictures every possible aid in successfully promoting his business and securing box office results, World Pictures has inaugurated, in connection with its publicity department, a bureau that will no doubt prove of inestimable value to exhibitors who cannot afford a press agent.

This idea grew out of the apparent necessity for showmanship among the exhibitors who seldom edit the advertising and press matter sent out by the distributing companies. This is said to be plainly apparent by analyzing a large number of local newspapers throughout the country, carrying advertisements and press notices for the local exhibitors.

The service bureau of World Pictures will be placed at the beck and call of those who screen the World Program and if they desire special ideas to excite interest in their offerings, it will be theirs for the asking.

Hodkinson Sees No Cause for Pessimism

Returning, after a trip of over four months, W. W. Hodkinson expressed himself very optimistically last wek at his offices, 527 Fifth Avenue, New York.

"I see no reason for the pessimism expressed by some members of the industry," said Mr. Hodkinson.

"My observations and results obtained while in the field have brought to me a sense of optimism and confidence, not only in our own success, but also in the future welfare of the entire industry.

"As everyone is already aware, the Hodkinson co-partnership plan has embraced practically the entire western half of the United States, and the biggest and best exhibitors of that territory are with us heart and soul.

"While compared to the mushroom (so-called) growth of some new schemes in the market this may not appear in its true perspective, but experience teaches us that any project of merit built on principle and right, is slow rather than swift in its advance, yet, with all its development, just as with our plan, is sure and steady."

Anna Luther in New General Release

A screen event, considered of great importance by General Film Company, is the early release of a special feature production, "Her Moment," in which Anna Luther is the star. Negotiations, it is understood, were closed this week with General for the distribution of the film.

Miss Luther's first appearance in pictures was with the Reliance Company. Her most recent picture is "Moral Suicide," in which she was featured, and in which her work identified her as one of the most magnetic players of the period. An effective sales campaign will be placed back of the Anna Luther "Her Moment" production.

Universal Engages Bradley Barker

Bradley Barker has been engaged by Universal to appear in feature leads. He will leave for Universal City in a few days and will begin work immediately.

This is the second time Barker has been with Universal, having been connected with the company during the earlier days of his screen career. Since then he has been with Famous Players, Fox, World, and his latest engagement was with Metro. The most recent pictures in which he has appeared are, "A Million Dollar Dollies," with the Dolly Sisters; "Tinsel," with Kitty Gordon; "Eyes of Mystery," with Edith Storey, and "Men," with Charlotte Walker.

It Would Require More Than These Five Poses to Adequately Present the Many Charms of Lila Lee, Who Has Been Engaged by Famous Players-Lasky As a Paramount Star

"Soap Girl" Presents Gladys Leslie

Gladys Leslie, Vitagraph star, is the Blue Ribbon artist presented for the week of June 17 by Albert E. Smith, president of the Vitagraph Company. She will appear in "The Soap Girl," a satirical drama by Lewis Allen Brown, author of "Little Miss George Washington" and other screen stories. It was produced under the direction of Martin Justice, and in addition to the star there is a cast of Vitagraphers including Julia Swayne Gordon, Ed. Burns and Frank Norcross.

The actress, in the role of a rich man's daughter, is presented in more attractive surroundings in "The Soap Girl," it is declared, than in any of the previous pictures in which she has appeared.

"Patriotism" Completed as "Marriage" Starts

"Patriotism," Bessie Barriscale's latest Paralta Play, has been completed at the Brunton studios, in Los Angeles, and is now being assembled for an early shipment East. Several screenings have been given for the benefit and criticism of the authors, R. B. Kidd and Jane Holly, and the head of the studio, Robert Brunton.

Having completed her second Paralta Play, "Shackled," which is now being released by the W. W. Hodkinson Corporation, Louise Glaum started work on her third Paralta production, "Marriage," this week at the Brunton studios in Hollywood, California.

George Walsh, In William Fox Photoplays

Paramount Engages Lila Lee

New Star Was Formerly in Vaudeville with Gus Edwards Song Act—Lasky Announces Her as a "Find"

LITTLE LILA LEE, the little girl with the raven tresses who for several seasons past has been prominent in a Gus Edwards act in vaudeville, has been engaged for motion pictures, according to an announcement last week.

This will mark the first appearance of Miss Lee in the silent drama, under the Famous Players-Lasky banner. Jesse L. Lasky, vice-president of Famous Players, is said to consider the little actress a "find," and intends to give her national exploitation in an attempt to make her among the prominent stars of the day. Her age is given as fourteen years.

In making his announcement through the Paramount publicity department, Mr. Lasky said in connection with Miss Lee's engagement: "The published rumor that the Famous Players-Lasky Corporation was about to announce a young star of unusual talent is confirmed in our engagement of little 'Cuddles.' For more than a year, our organization has been searching all branches of the entertainment world for just such a young woman and our hunt has finally been rewarded in the person of Lila Lee, widely known as 'Cuddles.'

"Little Lila was first 'discovered' by Gus Edwards, some eight years ago. It was the time of the first 'kiddie' show in vaudeville, when a certain song 'Look Out for Jimmy Valentine' demanded a cute tot to properly express the humor of it.

"Brought up under the personal care of Mrs. Edwards, who is always with her, Lila Lee has been reared as a daughter. Her general education has been received from Mrs. Edwards and a personal tutor, who will continue the care of their charge in this direction along with her enlargement in the dramatic art as expressed in motion pictures under the best directors of Paramount films, for Lila will be a Paramount star in photoplay that will strike a strong human appeal.

"We have signed Lila Lee for a period of five years. She will be surrounded in her work by the best artists of the film world in its every branch and nothing will be overlooked to make her name the household word of the motion picture patron. Lila is now in New York preparing for her sojourn in the West as a motion picture star. She will leave for the Lasky studios in Hollywood, Cal., shortly, to start work on her first Paramount picture."

Lois Weber Completes Harris Production

IT was announced last week by Universal Film Company that the final scenes have been taken for Lois Weber's latest super-production, made under the title of "The Forbidden Box" from the story by E. V. Durling. It is described as a tale of a modern Pandora and twentieth century Epithemus. It is also said the woman producer has given a decidedly new twist to the old Greek legend of the maid who brought much trouble on the world because of her great curiosity.

Mildred Harris, Miss Weber's protege who recently ascended to stardom, has the stellar role in "The Forbidden Box."

In her support are Harry Woodward, Priscilla Dean, Fred Goodwin, Bruce Delameter, Kate Toncray, and others. The production was staged on a lavish scale, it is said, and even the most minute detail given the personal attention of the "Belasco of the screen," as she is known.

Lois Weber believes she has never cast Mildred in a better part. The star, hailed as the actress "who puts her soul in every role," is seen as a soulful country maid.

Titles are now being written, and the picture cut for six-reel preservation. As soon as these details, which are being personally supervised by the woman producer herself, are attended to, the picture will be given a private showing for members of the profession on the West Coast.

Adda Gleason Engaged

Adda Gleason, who had the title role in "Ramona," has been engaged for the leading feminine role in Thomas Dixon's "The One Woman," which is now being filmed at the Brunton studios in Los Angeles for the Mastercraft Photoplay Corporation.

On the Left Is a Moment In " In Dutch," Century Comedy With Alice Howell, and In the Centre Is One of the Leads in " The Midnight Flyer," a Universal Two-Reel Western. At the Right Is a Dance-Hall Set In the Same Production

Campbell Directs "Yellow Dog"

Picturization of Henry Irving Dodge's Patriotic Story to Be Released by Jewel—Comes at Early Date

COLIN CAMPBELL, considered in the industry one of the most successful of directors, has been engaged to direct " The Yellow Dog," the picturization of Henry Irving Dodge's patriotic story which is in the making, and which will be released by Jewel Productions at the earliest possible date.

The Dodge story first appeared in the May 4 issue of the *Saturday Evening Post* and since has been issued by Harper & Brothers in book form. Harper & Brothers are marketing it in two forms, the library edition in cloth binding and the popular edition in paper binding which will be in great demand as soon as the Jewel picture is released.

That Colin Campbell has been engaged to direct the picture seems an assurance in itself that the production will be a masterpiece.

Some of the pictures credited to Director Campbell and which are known to motion picture patrons throughout the country are " The Spoilers," " The Garden of Allah," " The Brand of Cain," " Who Shall Take My Life? " " The City of Purple Dreams," " The Smouldering Flame," " The Still Alarm," and " Beware of Strangers."

In directing " The Yellow Dog " Director Campbell will endeavor to create a wonderful boy star. He must be a regular boy, something between the babies of the screen and those players known as juveniles.

" The Yellow Dog," as Mr. Dodge explains in his story, is the unpatriotic dweller in the United States who repeats every wild, vaporing war rumor tending to make loyal citizens pessimistic and leave them as weak-kneed, snaky back-boned individuals licked before they get into a fight.

That the message as carried by " The Yellow Dog " has sunk home is evidenced by the fact that more than nine hundred individual newspapers throughout the United States of their own initiative, have made arrangements to start local branches of the " Boy Detectives of America," the organizations to be used in every locality to curtail immediately and eventually stamp out all of " The Yellow Dogs."

Fox Prepares New Exchange in Buffalo

THE office staff of the new exchange of the Fox Film Corporation at 209-211 Franklin street, Buffalo, is busy making arrangements for the formal opening of the exchange the latter part of this month, the manager, Thomas A. Brady, and his force having got settled in their new building after moving from Syracuse.

New methods, better equipment and additional employes, have made it possible to reorganize the office on a more efficient basis. This is especially true in the inspection room, where six young women are busy taking care of films. The correspondence department also has been strengthened through the addition of extra help, and special racks have been installed by an efficiency expert in the shipping and paper department, so that the other day it was possible to take a complete inventory of the departments in thirty minutes.

Manager Brady is working on an arrangement to make all shipments by special delivery parcel post, as it has been found that express service is too slow. Daily motor service between Buffalo and Rochester also will give added speed to shipments to communities between those two places.

A private telephone exchange will make it possible for exhibitors to get into touch with any department of the exchange. Another feature of the plant, which by the way occupies a whole building by itself, is the largest fireproof vault in the city for films and documents.

Pearl White Comedies Through General

General Film Company, during the past week, contracted for the distribution of several additional motion picture products, it has been announced, at the head of the list being a series of comedies featuring Pearl White.

The Pearl White releases are the productions originally issued by the Crystal Film Company and total six one-reel subjects. They will be released one a week.

From the same company there is also a two-reel burlesque of " Romeo and Juliet." From the Higrade Film Enterprises, Inc., two two-reel comedies featuring Billy West are taken over for distribution by General. The titles are " Bunco Billy " and " Billy in Harness." A two-reel comedy, " Billie in Society," featuring Rae Hughes, also comes from Higrade.

Mabel Normand Meets President's Wife

Mrs. Woodrow Wilson asked that Mabel Normand be brought to her box at Crandall's Knickerbocker theatre in Washington that the first lady of the land might speak to the star of " Joan of Plattsburg." It happened on June 4, when Goldwyn's patriotic comedy-drama was presented in aid of the Children's Year Campaign Committee of the Council of National Defense, an organization devoted to the welfare of babies. Miss Normand was in Washington at the direct invitation of this organization, of which Mrs. Wilson is the chief patron.

Rolin Makes Burlesque on the Kaiser

Pathe has received a wire carrying the news that the Rolin Film Company has completed a burlesque on the Kaiser. Hal Roach, president and director general, said: " We are calling it ' Kicking the Germ Out of Germany.' It is a very good picture and we will rush it through to you as fast as we can."

Tom Mix Lends a Hand to Henry Lehrman

While working on "Fame and Fortune," his next release, Tom Mix took a dip into comedy recently to help Henry Lehrman, director of the Fox-Lehrman Sunshine Comedies at the Hollywood studios, according to information received at the William Fox offices.

The comedy was "Who's Your Father?" and the plot called for an actor who would typify the Western cowboy and who could ride a horse as one to the saddle born. After a prolonged search among his companies for a player with such qualifications, Mr. Lehrman was in despair, when he happened to mention his trouble to Tom Mix.

Not only did Mix allow himself to go to Lehrman's assistance; he jumped at the chance of getting into a rapid-fire comedy.

Madame Petrova Begins Stamp Tour

The final arrangements have been completed between Madame Olga Petrova and the War Saving Stamps Committee of Washington, D. C. for the personal speaking tour which the Polish actress will make in behalf of this patriotic nation-wide movement.

As a preliminary to the actual tour which she will make, Madame Petrova visited Philadelphia last week, where a Liberty Booth was especially erected for her work in the public square of the City Hall.

Following her appeal in each city to the public, relative to the purpose of Thrift Stamps, Madame Petrova will visit as many motion picture theatres as time will permit in order to still further impress on the minds of photoplay audiences the necessity of giving the United States Government their utmost financial support.

General Takes Over Selig Ten-Reeler

Announcement is made this week by General Film Company that it has taken over the distribution of "The Ne'er Do Well," the Selig ten-reel production of the Rex Beach story.

"The Ne'er Do Well" was filmed for the most part in Panama with the canal as the location for many of the scenes. Wheeler Oakman and Kathlyn Williams appear in the leading roles. The story recounts the efforts of the scapegoat son of a New York millionaire to make good in new surroundings, and has a strong element of romance.

"Cleopatra" Held Over in Cincy

One week of Theda Bara's "Cleopatra," the William Fox production, was not enough for Cincinnati, and the Grand Opera House management continued the picture for another week after it had finished its first seven days.

Six shows daily were on the program, beginning at 11 A. M. and continuing until the same hour at night.

Goldwyn Films Bring Praise

Exhibitors in Various States Write Their Opinions of Drawing Power and Excellence of the Service Given

GOLDWYN PICTURES CORPORATION this week made public excerpts from several letters which the company has received from exhibitors in various states, and which indicate that Goldwyn service, coupled with Goldwyn pictures, are making a great hit both financially and artistically.

"Goldwyn Pictures are the best I've ever played," writes Bert C. E. Silver, owner of the Family theatre, Greenville, Mich., as well as several other theatres throughout the state. Out of seven profitable productions played at the Family theatre in the last six weeks, four of them were Goldwyn Pictures, Mr. Silver reported to the Goldwyn Detroit branch.

"We are all glad when Goldwyn night comes around at this theatre, because of good treatment, good pictures, good films and good everything." That is the praise showered on Goldwyn and its productions by Al Trahern, manager of the American theatre, Kansas City, Mo. Capacity business ruled at the American during the engagements of "The Cinderella Man," "Thais," "Fields of Honor," and "Dodging a Million," it is said.

In praise of "The Auction Block," A. E. Jarboe, manager of the Opera House, Cameron, Mo., writes: "'The Auction Block' drew bigger than any production ever shown at the Opera House." "The Beloved Traitor" also proved a winner for Manager Jarboe.

Thomas F. Roddy, owner of the Majestic theatre, Hibbing, Minn., speaks in this vein of Goldwyn productions: "There is no film service that gives me such consistent box-office and artistic successes as Goldwyn. Your 'For the Freedom of the World' put me on the right side of the ledger after three weeks' showing of pictures that failed to draw." Though Hibbing is not large enough to permit of more than two-day picture runs, Mr. Roddy played "The Cinderella Man" to big business for four days.

Another Goldwyn exhibitor in the Northwest who has been unusually successful is Frank L. Workman, manager of the Best theatre, Brainerd, Minn.

New Lead Appears in Normand Film

Rodrique La Rocque will make his first appearance with an Eastern producing company when he appears with Mabel Normand in the Goldwyn picture, "The Venus Model," as the star's leading man. It is said he is but nineteen years of age, but his stage and screen experience has been varied.

Nadia Gary, six years of age, is cast in a prominent role in this production, which Goldwyn confidently expects will be the best which Miss Normand has made since she joined the company. Others in the cast are: Una Trevelyn, Alec B. Francis, Edward Boulden, Alfred Hickman, Edward Elkas and Albert Hackett.

Pathe Gets Publicity on Broadway

Pathe's entrance into Broadway the week of May 26 with "The Yellow Ticket" and "More Trouble," at the Rialto and Rivoli theatres respectively, was backed by a strong publicity campaign. The Pathe press department this week announced that it secured in New York and Brooklyn dailies four full columns pertaining to the two pictures and their presentation.

"More Trouble" has been placed on the Pathe schedule for release on July 14.

Latest Portraits of Mae Marsh, Goldwyn's Screen Enigma Whose Popularity Is Always Going Up

Vitagraph Plans Unusual Casts

CASTS of unusual dramatic power and box-office value will be an important asset of the Vitagraph features, scheduled for release within the next few weeks, according to a Vitagraph announcement.

Albert E. Smith, president of the Vitagraph company, now has in course of production at least four stories, two of them screen versions of plays made popular on the stage by Billie Burke, and the other two adaptations of widely read magazine stories.

Anita Stewart is in the latter stages of "The 'Mind-the-Paint' Girl," the Pinero satire on class prejudice which is planned for the first of the special series of Anita Stewart productions in which Vitagraph's star is soon to be presented. She is working under the direction of Wilfrid North, who directed "Over the Top," and her supporting cast includes Conway Tearle, Vernon Steele, Templar Saxe, Virginia Nordon, Katherine Lewis, Hattie De Laro and others.

Alice Joyce, working under direction of Tom Terris in Florence Morse Kinksley's romantic drama, "To the Highest Bidder," has in her support Walter McGrail, Percy Standing, Jules Cowles, little Stephen Carr and Mary Carr.

Richard Barthelmess, frequently seen opposite Marguerite Clark, has been engaged as leading man for Gladys Leslie in "Wild Primrose," which will be produced under the direction of Frederic Thomson. Mr. Barthelmess, who appeared with Nazimova in "War Brides" and with Miss Clark in "The Valentine Girl," "Bab's Burglar," etc., is considered a splendid lead for Miss Leslie. In addition to Mr. Barthelmess, President Smith has engaged for Miss Leslie's cast Claude Gillingwater, one of the best known actors on the legitimate stage, who is making his first appearance on the screen. Charles Kent, Vitagraph's old star; Eulalie Jensen, Bigelow Cooper, another fine actor, and Arthur Lewis also will appear in the cast.

Corinne Griffith, working in "Love Watches," under direction of Henry Houry, has in her support a cast which includes Julia Swayne Gordon, Florence Deshon, Alice Terry, Denton Vane, Edward Burns and Charles Stevenson. All of these players are well known to screen patrons and constitute a cast of exceptional strength.

In addition to these productions, Vitagraph also is nearing completion of a number of other strong features which will most likely make their appearance on the summer programs of the company.

Farnum Begins Zane Grey Picturization

William Farnum, according to a telegram received at the William Fox offices from the Fox studios at Hollywood, Cal., has begun work on the picturization of "The Rainbow Trail," the novel of Zane Grey.

"The Rainbow Trail" is a sequel to "Riders of the Purple Sage," also written by Zane Grey, and recently completed for early release by Mr. Farnum. It is being directed by Frank Lloyd, who also guided the work on "Riders of the Purple Sage."

The "Climax of "Riders of the Purple Sage" came when Lassiter, the terror of the Utah border, rolled a huge stone into a narrow canyon, blocking pursuit by Mormons and at the same time sealing himself and a woman and a child up in a small valley. "The Rainbow Trail" takes up the life, in the lost valley ten years later, when the child, now grown to womanhood, is spirited out of the canyon by Mormon agents.

Russell-Mutual Picture Takes Well

Mutual Film Corporation this week announced that bookings for the first week of "Hearts or Diamonds?" the first picture of the William Russell Productions, have exceeded all previous bookings for the same period of Russell pictures. "Hearts or Diamonds?" has had more first runs than any Russell picture to date, and reports from exhibitors indicate big box office returns, it is said.

The second release in the Russell series, "Up Romance Road," has been completed and will be released by Mutual June 24. Miss Charlotte Burton, who played the lead in "Hearts or Diamonds?" will again do the heroine.

Bert Lytell Has Completed His Production Called "No Man's Land," for Metro

Select Announces Four Films for June

SELECT Pictures Corporation announces that in addition to Marion Davies' picture, "Cecilia of the Pink Roses," three Select Pictures will be released during the month of June. These are: "The Claw," presented by Clara Kimball Young and her own company; Constance Talmadge, presented by Lewis J. Selznick in "Good Night Paul"; and Alice Brady in "The Whirlpool."

"The Claw" is a story of the African veldt, from the pen of Cynthia Stockley, the author of "Poppy," another African tale, the star of which happens to have been another of the Select luminaries, Norma Talmadge.

True to the predictions of those who have closely followed her work, that Constance Talmadge could play anything from high farce to tragedy and "get away with it," Miss Talmadge appears for the first time in pure farce in "Good Night Paul."

"Good Night Paul" is based on a stage piece of the present season. There are five reels in "Good Night Paul."

"The Whirlpool," Select's June release starring Alice Brady, is said to be a clean drama of the school of "Within the Law" and "The Witching Hour." Miss Brady is seen in the role of a girl with high ideals, who is unknowingly made to aid her guardian in his gambling pursuits. How this girl retrieves herself from the false position in which she is thus placed, and works side by side with a judge on the bench to encompass the regeneration of one of her victims, makes the fascinating photoplay which has been adapted by Eve Unsell from the unusually successful novel of the same name by Victoria Morton.

Christie Closes Distributing Contract

C. H. Christie, business manager of the Christie Comedy Company, the day of his leaving for the East, May 31, closed a contract with the Quality Film Corporation, Inc., 404 Ferry Street, Pittsburgh, Pa., for the handling of Christie comedies through this exchange in western Pennsylvania and western Virginia. H. A. Lande, of the Quality Film Corporation, has watched the growth of popularity of Christie comedies and is enthusiastic over the prospective box office receipts which he is confident will accrue to him through his handling of Christie comedies.

Holt With Enid Bennett in "Desert Wooing"

Enid Bennett has a new leading man in the person of Jack Holt, recently seen in the Sessue Hayakawa subjects. Holt will make his initial appearance opposite the Australian star in the Ince-Paramount offering, "A Desert Wooing," scheduled for June 23.

Donald MacDonald, John P. Lockney, Charles Speare, and Elinor Hancock are others in the cast, while Jerome Stren directed, and J. G. Hawks wrote the story. It tells of the taming by Miss Bennett, in the role of a sophisticated society girl, of a lover of the "cave man" type.

William A. Brady's "Stolen Orders," Which Opened at the Park Theatre in New York Recently for a Run, Has Been Voted a Screen Hit. Kitty Gordon, In the Centre, Has a Prominent Role

Fox Keeps Thirteen Companies Busy

Announcement from the Fox offices is to the effect that thirteen of the Fox companies are now busy making pictures, both in the East and at the Hollywood studios.

William Farnum has begun work on "The Rainbow Trail," which Zane Grey wrote as a sequel to his other novel, "Riders of the Purple Sage."

J. Gordon Edwards, the Fox director, has got a good start on "The Message of the Lilies," which is the tentative title for his latest super-production, and Jewel Carmen is progressing on her picture, "You Can't Get Away With It." Gladys Brockwell, also at Hollywood, is busy working on "Kultur," an expose of how Germany went to war, and Tom Mix is busy on "Fame and Fortune." The other Fox workers at Hollywood comprise three Sunshine Comedy companies under the direction of Henry Lehrman.

In the East Jane and Katherine Lee have completed "Doing Their Bit" at the Biograph studios. Virginia Pearson, at the Blackton studio in Brooklyn, is nearing the completion of "Her Price," and June Caprice has "Miss Innocence" in work at the Victor. A play which has for its tentative title "The Sleep-Walker" is keeping George Walsh on the jump at the Kalem studio, and another production is under way at the Biograph studio in the Bronx under the direction of R. A. Walsh. Peggy Hyland is resting after having completed "Other Men's Daughters."

Goldfish Turns Reviewer

Samuel Goldfish, president of Goldwyn Pictures Corporation, had the chance of reviewing one of his own productions in Chicago recently, when the critic on one of the dailies invited him to express his opinion of "All Woman" through the public press.

Mr. Goldfish did not take undue advantage of the opportunity, and went sparingly on the adjectives, but declared that "All Woman" is the best picture, bar none, Mae Marsh has ever done. "Besides," said Mr. Goldfish, "it is a great story."

New York Likes "Stolen Orders"

Newspaper Reviewers Warm in Praise of Brady's Spectacular War Drama, Which Runs Successfully at Park Theatre

WILLIAM A. BRADY feels a bit of pride over the warm reception accorded the premiere of "Stolen Orders" in New York at the Park theatre.

Kitty Gordon, Carlyle Blackwell, Montague Love, and June Elvidge are the four stars heading the cast in this Brady successor to "The Whip." Like that other special, "Stolen Orders" is a screen version of a Drury Lane success, Cecil Raleigh and Henry Hamilton being the authors.

Following are excerpts from the newspaper reviews following the initial showing:

"The most interesting melodrama we ever saw on the screen," wrote Harriette Underhill in the New York Tribune. "The story is interesting from the first foot of film and never for one instant is interest allowed to lag. It is all very exciting."

Stephen Rathbun in *Evening Sun:* "A masterpiece, 'Stolen Orders,' an eight-reel thriller. The action is continuous throughout the picture and the illusion is perfect."

Globe: "Interesting and thrilling. The fight in the dirigible, the pursuit by hydroaeroplanes and a tumble into the seething ocean, no producer of melodrama has yet been able to show on the stage. New thrills are given the people who see it."

T. E. Oliphant in the *Evening Mail:* "Goes over the top successfully. At the end of the picture there was a genuine and generous tribute. If it receives the support it deserves it will be running for a long, long time."

N. Y. *Herald:* "Filled with action. 'Stolen Orders' on the screen is twice as exciting as on the stage."

N. Y. *Times:* "Crowd gets thrill. Succession of thrills. Stirring scenes."

Evening Telegram: "Exciting thrills. An engrossing finish."

Journal of Commerce: "Full of excitement. A better show than the speaking version. A thrilling tale of the American navy and German spies."

Morning Telegraph: "Decidedly entertaining, besides being good propaganda."

Metro Promises Air Battle in New Film

A THRILLING feature promised in the forthcoming Screen Classics, Inc., patriotic production de luxe, "To Hell With the Kaiser," will be the battle royal of two air-armies. Each of the opposing forces is said to be represented by forty planes in close view in the fury of attack. The air is literally black with planes just previous to the engaging of the rival aerial squadrons in the contest, and the actual bombardment between the two forces of air-artillery is probably the most splendid spectacle ever shown upon the screen, says Metro. Government aid and co-operation was necessary in order to secure pictures of these manoeuvres. This feature is now almost completed and will have early release.

The air-battle in "To Hell With the Kaiser" has an important bearing on the story, and precipitates the climax of the action. At its close the American girl, Alice Monroe (played by Olive Tell), is rescued by the aviator-hero, Winslow Dodge (played by John Sunderland), and the Kaiser, having been abducted, is borne by airplane above the Belgian lands he has sacked and ravaged, into the presence of the American commander, General Pershing, there to await the judgment of the Allied forces.

Americans in the front-line trenches are shown in some of the most exciting scenes of "To Hell With the Kaiser," which has been directed by George Irving, assisted by Albert H. Kelley and Alfred Raboch, from the scenario by June Mathis, and produced under the personal supervision of Maxwell Karger. In one of the most vital incidents of the action, the first American prisoners are brought before the Kaiser at his field headquarters.

"Cleopatra" Makes Chicago Hit

Four-Week Engagement of William Fox-Theda Bara Feature at Colonial Brings the Crowds—May Run Longer

HAVING opened a four-week engagement May 27 at the Colonial theatre, Chicago, "Cleopatra," the William Fox-Theda Bara super-production is smashing all house records, according to reports received from Chicago at the Fox offices here. In the first week "Cleopatra" did a business of $15,000, and the picture has scored such a triumph that the four-week run may be lengthened, if the heat holds off and if arrangements can be made with the theatre.

Except for one or two productions, the Colonial theatre has never got more than fifteen or twenty-five cents for admission in all its history. "Cleopatra" prices range from twenty-five cents to $1, and the seating capacity of the house is declared to be too small to accommodate the crowds.

Not only is the production of "Cleopatra" in Chicago considered a triumph for the picture, but it also is a personal victory for William Fox, over Major M. D. C. Funkhouser, Chicago's late motion picture censor, in temporary retirement.

"The granting of a white permit to 'Cleopatra,'" says a Fox official, "signalizes an important decision in which the entire trade and industry will rejoice, because every gain of this kind by a producer is slowly undermining the autocratic power that is being exercised in Chicago."

A strong newspaper advertising campaign has been conducted with "Cleopatra" in Chicago. J. R. Crainger, special representative of the Fox Film Corporation, who is in charge of the engagement, had big, dominating advertisements in all of the Chicago newspapers. These were changed daily. It is estimated that more than $5,000 was spent on advertising alone, and "Cleopatra" was boosted from 800 billboards.

Effective methods also were employed in presenting the picture. An orchestra of twenty-five pieces played elaborate programs at each of the two daily performances. One of the novelties introduced was a large oil painting of Theda Bara. This was hung in the lobby, being backed by a beautiful oriental rug, with amber spotlights playing on the paintings. The lobby display also was notable for its good taste. All lights were colored a deep magenta.

Mutual Releases Outing-Chester Pictures

IT was announced this week from Chicago that Outing Magazine's adventure pictures, one-reel travel classics, produced by C. L. Chester in collaboration with the editorial board of Outing, will be released through exchanges of the Mutual Film Corporation, one a week, commencing June 30. The first release will be "Ex-Cannibal Carnival," a Fiji Island picture.

Announcement of the consummation of negotiations for the release of the Outing-Chester series through the Mutual Film Corporation was made following the return last week of James M. Sheldon, president of the Mutual, to the executive offices in Chicago from a trip to New York. The negotiations were conducted by Mr. Sheldon and C. L. Chester.

The first six of the series and their release dates follow:

June 30—"Ex-Cannibal Carnival," a story of the camera's search for the head hunting savage of the South Sea Islands.

July 7—"Kaieteur," an interesting journey through the strange wilderness of British Guiana, two weeks from civilization, to the famous waterfall, five times as high as Niagara.

July 14—"Mountaineering Memory"—a trip along untraveled trails in the mountains of British Columbia.

July 21—"Zuni Kicking Races"—a unique race, older than history, one of the strange customs of the Zunis of New Mexico who live still in the pueblos of their prehistoric forefathers.

July 28—"A White Wilderness"—the Mount Columbia ice fields of British Columbia, 200 square miles of glaciers, towering mountain peaks and unexplored wilderness.

August 4—"A Coorial on the Orinoco"—a trip by native logboat through a tempest of seething waters, to the heart of Venezuela where Spanish buccaneers, three centuries ago, filled their treasure chests.

Neilan Directs Miss Clark for First Time

Marguerite Clark, it was announced this week, has begun the production of a new Paramount picture. For the first time, Marshall Neilan, who recently completed an Elsie Ferguson subject, will direct the star. The company has gone to Pennsylvania for exterior shots.

Pauline Frederick has transferred her activities to Fort Lee in the filming of "A Daughter of the Old South," a Paramount picture being produced by Emile Chautard. The exterior settings were completed last week, and work begun in the sets this week.

Bluebird Announces "After the War" Film

Bluebird is anticipating ante-bellum days with the release of June 24 of the five-reel feature, "After the War," the working title of which was "The Spawn." It is a thrust into the future which shows the aftermath of German atrocities as practiced at present on defenseless women in the territory they have conquered.

Grace Cunard as Gerve, prima donna of the Opera Comique, is the heroine of the story.

The picture was directed by Joseph de Grasse from a story by Kingsley Benedict, author of many successes.

Douglas Fairbanks, In Artcraft's "Say, Young Fellow"

Artcraft Draws Attention to "Doug"

In reference to Douglas Fairbanks' new Artcraft production, "Say Young Fellow," the following was issued this week through the publicity department of Famous Players-Lasky:

"The prominence of Douglas Fairbanks as a screen favorite, coupled with the novel theme and delightful photographic effects, make "Say Young Fellow," the Artcraft release of June 16, an exceptional subject for exploitation. The Fairbanksian athletics and methods are largely in evidence, and can be made the subject of liberal publicity. In the role of a newspaper reporter, Douglas Fairbanks should prove interesting to the newspaper men throughout the country, who will no doubt be amused by the extraordinary efforts this young man puts forth to accomplish his purposes."

Trio of Stories Bought for World Pictures

Forrest Halsey, Elizabeth Carpenter and E. Forst are three authors of prominence whose names were on stories purchased by the World Pictures scenario department last week.

Halsey, well known in the short story field, is the author of "The Crook of Dreams," now being prepared for early filming. In addition to his short story work five of Mr. Halsey's plays have been produced on the stage.

Miss Carpenter is represented by the purchase of the screen rights to her story, "The Quickening Flame." E. Forst had a banner day, in the morning placing a play with Al Woods for early production, and in the afternoon selling a scenario to World.

Cites Exploitation Chance

Paramount this week declared that exhibitors who book features of that trademark will profit by the fact that "The Firefly of France," to be released June 23, starring Wallace Reid, supported by Ann Little, was a serial in the Saturday Evening Post. The tremendous circulation of this weekly and the class of readers—which embraces almost every sort in every part of the country—is one of the best assurances that the picture will be known long before it reaches the screen, and sought after.

Dorothy Dalton Finishes "Green Eyes"

News from the West Coast this week carries the information that Dorothy Dalton has completed her newest Paramount picture, "Green Eyes," which was supervised by Thomas H. Ince. R. William Neill directed it. Miss Dalton, it is said, expects to make a trip Eastward after this picture, visiting New York and Chicago.

It is announced Enid Bennett is completing her new picture which has not yet been given a title. Charles Ray is still resting, but expects to get busy on a new feature very shortly.

A film has been made by the Ince studio which includes the special pictures of Mr. Ince at San Diego when scenes were obtained for "The Claws of the Hun," etc., and also showing Dorothy Dalton at Camp Kearny when she was chosen as sweetheart of the company of Engineers.

"Stories Hard to Get," Says Apfel

Oscar C. Apfel, director of World Pictures, this week in a statement to Motion Picture News said that the securing of good stories is the hardest part of the business, as far as the director is concerned. This fact, he believes, works a hardship on the motion picture industry as a whole, to a certain extent.

"These are tense times," said Mr. Apfel, "and the creators of motion picture drama must learn that audiences care more for wholesome, sane, human little things of everyday life than for so-called spectacles and distorted glimpses of life as it isn't.

"As for adapting 'best sellers,' how many do we have at the present time? Six, or possibly eight. We need a new story every week."

"Tinsel" is the title of Director Apfel's second World picture, with Kitty Gordon; "Merely Players" his third, and "Mandarin Gold" the fourth. "To Him that Hath" will be his initial production.

Oscar Apfel, Director of Pictures for World Films

"Bill" Parsons Forgot to Smile and Live Up to His Goldwyn Name in This "Still," Which Is a Shot From "Matching Billy"

De Mille Finishes New Artcraft

"We Can't Have Everything" Is Special Production with All-Star Cast—Story Combines Comedy and Drama

According to an announcement this week through the Artcraft publicity department, Cecil B. De Mille has completed the work of producing his latest Artcraft special picture, "We Can't Have Everything," and is now engaged in cutting and titling the feature. The Famous Players-Lasky Corporation, it is said, confidently expects this picture to surpass "Old Wives for New" in point of novelty, interest and elaborateness of investiture.

The featured players in the picture are Kathlyn Williams, Elliott Dexter, Wanda Hawley and Theodore Roberts. Others who are prominent in the cast are Sylvia Breamer, Thurston Hall, Tully Marshall and Raymond Hatton.

There are said to be many unusually effective scenes, including the "Cascades," the Biltmore roofgarden, with a company of fashionable guests and a specially engaged troup of ballet dancers affording entertainment; then there is the studio fire scene, wherein the blaze at the Lasky plant was employed; the harem scene when the supposed picture company is making a picture; the roadhouse and the broken bridge, a night picture, said to be exceptionally effective and the convalescent ward in a base hospital in the European war zone.

Comedy, it is said, will reign supreme in the picture, though there will be plenty of real drama as well. However, there will be, it is declared, more laughs in this production than in any former film directed by Mr. De Mille, and the burlesquing of a motion picture company at work is said to provide unparalleled amusement. In these scenes Tully Marshall as the "director" proves that as a comedian of the most unctuous type he is a past master.

Raymond Hatton is a young English Marquess, an aviator in the Royal Flying forces.

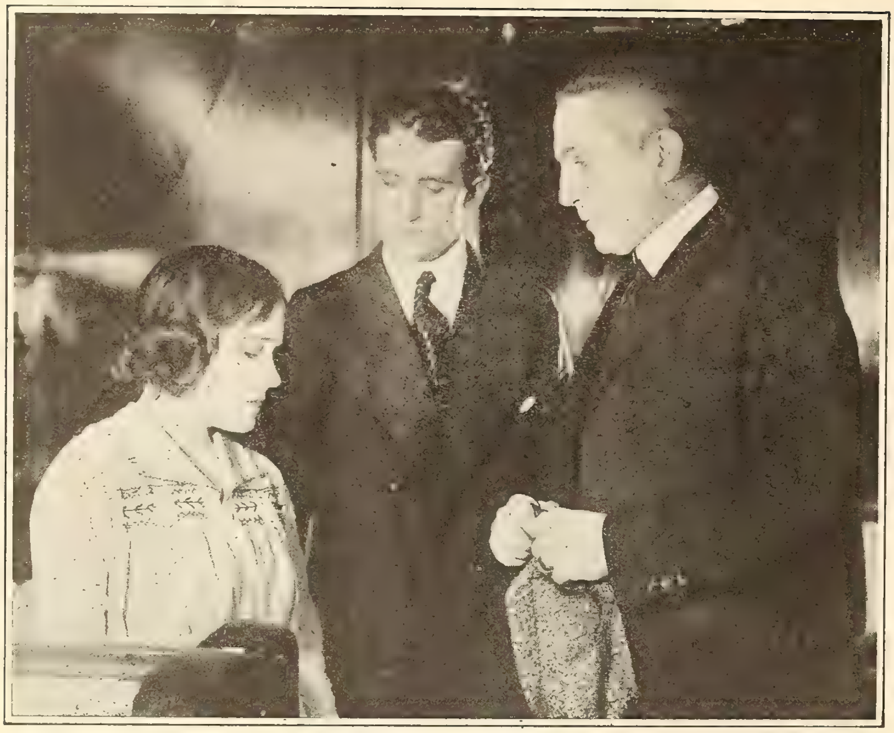
The story was by Rupert Hughes, while William C. De Mille wrote the photoplay. Alvin Wyckoff was cameraman and Cecil B. De Mille has, it is asserted, exerted all his genius at direction to make this new production exceptional in every sense of the word.

Hundreds of beautifully gowned women, soldiers, Red Cross nurses, dancers and others contribute to the general excellence of the ensemble scenes, according to the Artcraft press agent.

Metro Acquires Myrtle Reed Story

Screen rights to Myrtle Reed's novel, "Flower of the Dusk," published by G. P. Putnam's Sons, have been acquired by Metro Pictures Corporation for the use of Viola Dana. A five-act feature picture will be made of "Flower of the Dusk" under the direction of John H. Collins, who is also adapting the novel for the screen. Mr. Collins will be assisted in the direction by Albert H. Kelley, and John Arnold will handle the photography. Work on the new Dana production will be begun at the Metro studio on the completion of "Opportunity," the picturization of Edgar Franklyn's novelette which appeared originally in the All-Story Weekly.

"Flower of the Dusk" is the second Myrtle Reed novel acquired by Metro for Miss Dana's use. "Weaver of Dreams" was produced on the Pacific coast recently with the same combination of star and director.



Gloria Swanson and Lee Hill Are Presented by Triangle In "Station Content," Which Is Completed for Release

Hollywood Prepares for Stars from East

IT was learned last week that great preparations are being made at the Hollywood, Cal. studios of Famous Players-Lasky for the reception of the new stars from the East who are expected to arrive this week. They include Fred Stone and the unnamed feminine luminary who is said to out-rival most stars in point of beauty and talent.

Ethel Clayton is already in the West and motored out to the studio the other day for a glimpse at her future "workshop." She was said to be delighted with the completeness of the plant, and the uniqueness with which it is laid out.

Vivian Martin is soon to take a vacation at Banff, in the Canadian Rockies. She has just completed "Her Country First" for Paramount, under direction of James Young.

Wallace Reid is to leave shortly for location in the mountains with Ann Little and company under direction of George Melford, to film "The Source," a lumber camp story by Clarence Buddington Kelland.

Work is progressing splendidly on the new structure to replace the burned portions of the Lasky plant, foundations having been completed. It will house all the departments rendered homeless by the blaze and will also accommodate other things including a special studio for publicity photographic work.

Vitagraph Cites Record of Empey Feature

VITAGRAPH this week declared, through its publicity department, that in addition to being one of the sensational war pictures on the market, "Over the Top," produced under the personal supervision of Albert E. Smith, has established a number of unique records since its release a few weeks ago.

Vitagraph cites the following as facts in connection with the bookings of the Empey production:

"It started out with advanced bookings of 2,500 days to be played within a space of forty days, the largest pre-release write-up ever accredited any picture.

"It was the first attraction of any kind to play two weeks in the history of Syracuse, New York.

"Was the cause of riots at San Diego and Salt Lake City by crowds seeking to force their way into the theatres.

"Caused a theatre in Ogden, Utah, birthplace of Empey, to be kept open until 2 o'clock in the morning to take care of the crowds, the first time in the history of the place such a thing occurred.

"Broke the record at the massive Academy of Music, Philadelphia.

"Caused police reserves to be called out at Memphis, Tenn., where it established new records at the Majestic theatre."

Vitagraph also claims additional records for the picture.

Rialto Uses Keystone

The Rialto theatre, New York, according to an announcement this week by Triangle Distributing Corporation, will use sixteen former Mack Sennett-Keystone comedies which are being re-issued by Triangle. The first was used the week of June 2 at the Rialto, "Ambrose's Cup of Woe," featuring Mack Swain.

Kerrigan Returns to Work for Paralta

J. Warren Kerrigan, the Paralta star who has been absent from the studios for a number of months owing to a fractured leg, has returned to the Brunton studios and is now engaged with the filming of his third Paralta Play, "A Dollar Bid," adapted from Credo Harris' novel, "Toby."

The locale of the story is laid in the Kentucky hills, that picturesque part of the United States which has afforded so much excellent material for song and story. "A Dollar Bid" is a typical Kerrigan story, which gives the star opportunity to be seen as a dashing young American hero. Miss Lois Wilson, who appeared as leading woman with Mr. Kerrigan in his two former Paralta Plays, will again be seen in the leading feminine role of this production which will be released by the W. W. Hodkinson Corporation immediately upon its completion.

Mason-Truex Production to Begin in July

Production work will be commenced early in July, it is announced, on the first Shirley Mason-Ernest Truex pictures of the John Emerson-Anita Loos series for Paramount release. Miss Loos has gone to the Coast to confer with Jesse L. Lasky on the initial scripts.

John Emerson will personally direct the pictures, which will be produced at the eastern studios of the Famous Players-Lasky Corporation. Mr. Emerson and Miss Loos will collaborate on these productions in the same manner that they did for Douglas Fairbanks, when on the producing staff of the comedian.

Adequate support will be provided the star players, the cast for the first picture being given considerable attention by the author and the director.

Gladys Brockwell, William Fox Star

Mary Pickford's Newest Artcraft Picture Is "How Could You, Jean?"

Pickford Subject Nears Completion

Work is said to be progressing rapidly on "Capt. Kidd, Jr.," Mary Pickford's new Artcraft production from the stage play. The scenario was prepared by Frances Marion. William D. Taylor is directing the picture and expects to complete it in record time.

The Artcraft publicity department declares this will be one of Miss Pickford's most amusing and original subjects, affording every opportunity for the star to display her talent.

Select Makes Changes in Exchanges

This week brought the announcement from Select Pictures of the installation of several new exchange managers in various cities.

Beginning June 3 Select Pictures St. Louis Exchange came under the management of J. C. Ragland. Mr. Ragland was installed as the St. Louis Branch Manager by Select's Field Manager, J. S. Woody. Mr. Woody is spending some time at the St. Louis branch inducting Mr. Ragland into his new office.

Another important shift in Select's branch executives places C. R. Rogers in charge of Select's New England territory, with headquarters in the Boston branch. Mr. Rogers was branch manager for Select in Buffalo, and it is in recognition of the splendid abilities which he has displayed in building up Select's business throughout the Buffalo territory, that he is now being given the greater opportunities presented by the Boston and New England field.

Sherman S. Webster succeeds Charles R. Rogers as branch manager of Select's Buffalo Exchange.

Nan Christy with Lasky

Nan Christy, formerly with the American producing company in California, and who recently came to New York, has been engaged by Famous Players-Lasky to appear with John Barrymore in "On the Quiet," according to a current announcement from William A. Page. Miss Christy is to have the role of a chorus girl in the picture.

About New Pictures

Mary Miles Minter's next feature for American-Mutual, "The Eyes of Julia Deep," is already under production, with Lloyd Ingraham directing. The story promises to be the best Minter subject yet made by American.

Vandalism and destructiveness of the Germans on the western front are said to be shown in "Fighting the Hun at St. Quentin," seventh picture in the "Britain's Bulwarks" series, released by Pathe June 23.

"Tempered Steel," the fourth special production in which Madame Olga Petrova is the leading figure, is said to be marked by a number of unusual stage sets of massive character. The story calls for considerable theatrical atmosphere.

In "No Man's Land," Bert Lytell's forthcoming picture under the Metro banner, there is said to be a scene in which four dramatic happenings must be timed perfectly in order to get the situation over. These were rehearsed four times.

William S. Hart and his company of players departed for the desert last week, to shoot the first scenes of his new picture to follow "Shark Monroe" in the order of release. The new feature is called "Riddle Gawne."

Despite the fact that Gloria Swanson was called upon to do many daring feats in the water, just after she had learned to swim, she declares that she was only scared once during the filming of "You Can't Believe Everything," Triangle play.

William "Smiling Bill" Parsons is said to be a different kind of comic lover in "Matching Billy," another of the series of Capitol Comedies distributed by Goldwyn Distributing Corporation.

A fight that violated none of the boxing regulations of New York State was "pulled off," it is said, at the Metro studio recently, in connection with Viola Dana's picture, "Opportunity," shortly to be released.

"The Danger Game," Goldwyn-Madge Kennedy production, is said to have scored an instantaneous hit at the New theatre in Baltimore, when it was presented there recently. Miss Kennedy is well liked there.

Julia Crawford Ives wrote the scenario of "Viviette," Paramount picture which presents Vivian Martin as star. Walter Edwards directed it, with James Van Tress at the camera. A big cast is presented in support of the star.

"As the Sun Went Down," Edith Storey's newest Metro production following "The Demon," "Treasure of the Sea" and "The Claim," is said to be rapidly nearing completion at Metro's West Coast studios in Hollywood. E. Mason Hopper is directing it.

"Riddle Gawne," William S. Hart's newest Artcraft picture, is being directed by Hart personally, with Joe August at the camera. The cast includes Katherine MacDonald, Lon Chaney, Gertrude Short, Leon Kent, Mary Jane Irving, George Field and Gretchen Lederer.

Director Will S. Davis is said to have encountered many difficulties in the filming of "No Man's Land," new Lytell-Metro picture. But he managed to get it finished, and it is expected to be a big winner.

Director Dell Henderson of World Films is completing "Hitting the Trail," the Roy Sommerville story which co-stars Carlyle Blackwell and Evelyn Greeley and brings Joseph Smiley again to the front.

In "The House of Gold," a Metro production in which Emmy Wehlen is starred, an educated monkey is dressed as Charlie Chaplin, and is made to perform some of the tricks of this comedian. This he does in an almost human manner.

Lois Meredith is playing the leading feminine role opposite Jack Barrymore in the Paramount picture, "On the Quiet," which is now being produced at the Fifty-sixth Studio of the Famous Players-Lasky Corporation, under the direction of Chet Withey.

A scene in silhouette is one of the striking features of "The House of Gold," the forthcoming Metro production starring Emmy Wehlen, which will have early release.

The photographic effects in "Her Final Reckoning," the Paramount picture starring Pauline Frederick, released June 9, were attained by Jacques Bizeul, a well-known photographer, who has been doing the camera work for Emile Chautard.

Mabel Normand, In Goldwyn's "The Venus Model"

Metro Star Finishes New Film

Bert Lytell has finished work in "No Man's Land," his second picture as a Metro star, which follows "The Trail to Yesterday."

The story is one of love, adventure and deep intrigue. Its denouement is out of the beaten track, and introduces dramatic material said to be entirely new to the screen.

Anna Q. Nilsson, who played opposite Mr. Lytell in "The Trail to Yesterday," again is his leading woman. The cast also includes Eugene Pallette, Charles Arling, Edward Alexander and Mollie McConnell. Will S. Davis directed and the photography was done by Robert B. Kurrle.

"Shame" Claims Good Share of Attention

"Shame," the John W. Noble special feature distributed by General Film Company, continues to score wherever shown, according to reports received by General Film Company.

K. Moreland, proprietor of the Majestic theatre, of Missouri Valley, Iowa, is one of the latest of the large number of exhibitors who has proved his showmanship with this production. Mr. Moreland conducted an aggressive campaign, using full page display advertisements in the Missouri Valley papers, exploiting "Shame" as the Memorial Day extra attraction.

Other reports received by General Film tell of similar records established by "Shame" as a box-office attraction.

Spoor Selects Cast for "Young America"

It was announced this week that the cast for "Young America," the forthcoming George K. Spoor feature, has been selected and production starts at the Essanay studios this week. Director Arthur Berthelet spent the week in New York, closing contracts with the players. The cast practically were all selected from the speaking stage in New York and Chicago.

Sets have been erected in the Essanay studios and outside locations all secured, so that it is expected to finish the production in record time.

Madame Olga Petrova Autographs a Photograph to Present to a Purchaser of War Savings Stamps. The Star Is Now Working for the Cause

Ebony Eliminates Dialect in Sub-Titles

THE Ebony Comedies Productions, with all colored casts, released regularly through General Film Company, have recently been undergoing an experimental process in the matter of sub-titles, according to an announcement this week from General. As a result it is made known that dialect in the sub-titles of the Ebony pictures has been dropped, and in the future the productions will use only English as "she is supposed to be spoke." The fact that the inserts will not be in the negro dialect is expected by General to bring forth a chorus of approvals from exhibitors who are using the pictures.

L. J. Pollard, president of Ebony, said in an announcement concerning the decision: "We had very good reasons for eliminating dialect. First, all dialect is hard to read and understand on the screen, where there is such limited time allowed for inspection by an audience. The simpler the wording of a sub-title or insert, the easier it is to read and grasp. Second, dialect is not necessarily representative of the speech of the race, and has really no standard, since the cleverest of writers disagree as to its predominating peculiarities. Thirdly, the humor of the negro is mainly in his mannerisms and his actions, and he makes these inimitably humorous when he tries. This is demonstrated in the Ebony comedies, because nine-tenths of the spectators, after seeing one run off are not able to say whether dialect was used or not. Those who have heard colored people talk are led by the screen action mentally to translate the words, not into dialect, but into the habitual tone and inflection of the negro, which is really inimitable in cold type and which is entirely apart from occasional mistakes in pronunciation and grammar. For this reason, therefore, we decided to utilize plain English only."

Goldwyn Assigns Irving to Normand Films

GEORGE IRVING, the well known director, who was recently added to the Goldwyn staff, and who has strengthened that end of the organization considerably, according to reports, has been assigned to production in which Mabel Normand will appear. This was contained in an announcement made by Goldwyn this week.

It is understood that a new picture has already been put under way, but as yet no title has been chosen.

From his recent work in "Daughter of Destiny," admirers of George Irving look back on his successful career as a motion picture director and, before that, his thirteen years in Charles Frohman's stage productions.

His first undertaking in this direction was the picturization of Booth Tarkington's "The Conquest of Canaan" and after a few more productions he scored his greatest success in visualizing Augustus Thomas' play, "The Witching Hour." His status as a director of unusual delicacy, keenness and strength was at once evidenced, and since then he has given additional proof of these qualities.

Diamond Presents Pearl Shepherd

The Diamond Film Company, whose product is released through General Film, last week announced that Pearl Shepherd, a screen player who has appeared in some of the Commonwealth and other comedy productions, will be featured in the forthcoming Diamond comedy pictures.

Baby Osborne Helpful, Says Her Director

Many who have felt a natural interest in the methods followed by directors of child stars will find the following statement from William Bertram, director of "The Daughter of the West," Baby Marie Osborne's recent Pathe offering, of interest.

"A child star, especially a girl, will prove helpful to a director," declares Mr. Bertram, "if he knows how to infuse the spirit of play into every scene and benefit by the remarkable imagination possessed by children.

"When starting a scene with Baby Osborne, the first thing I do is to arouse her curiosity and get her imagination working. Then I direct the general trend of her thoughts until the exact shade of meaning is attained.

"The first thing a director must learn is that 'a little child shall lead him.' Baby Marie enters into the work with astonishing enthusiasm and time after time creates scenes which neither the author, the scenario writer, nor myself ever thought of.

"Many times I have been 'stumped' at an important and difficult point in the progress of a production. Always, in an emergency of this kind, I chat with Baby Marie, and in a spirit of play draw her out, getting her point of view on the scene in question.

"Sooner or later her vivid imagination suggests the solution. Sometimes she expresses it in words, but more frequently in actions."

Mabel Banyea Returns to World Films

Mabel Banyea, who returned to New York six weeks ago, after spending two years in France, has been cast in a role in Director Dell Henderson's current World production, "Hitting the Trail," the Roy Sommerville story co-starring Carlyle Blackwell and Evelyn Greeley.

Miss Banyea is of French and Danish descent and is well known in theatrical circles here and abroad. She played an engagement with David Belasco's "Years of Discretion" before going into vaudeville and, following the New York run of the piece, she formed her own company of twelve and toured the various European countries, including Egypt, China and Japan.

World film has announced that "Hitting the Trail" will be an early release.

Unusual Praise for "Fatty" from N. Y. Times

The New York *Times,* most staid of Gotham's newspapers, went out of its way in a recent review of the week's screen offerings on Broadway to praise Roscoe Arbuckle's Paramount release, "Moonshine."

In the course of a three hundred and fifty word review the *Times* writer told of the many laughs in the two-reel offering and closed with the statement, "'Moonshine' was made to make spectators laugh and it certainly succeeded yesterday."

Coming Program Offerings

Frank Keenan Is the Principal In "More Trouble," Pathe Play

Triangle Releases Dual Role Picture

A romance of the West, "His Enemy, the Law," by Lillian Ducey, featuring Jack Richardson and Irene Hunt in dual roles, is the first release on the Triangle program for the week of June 16. A theatrical story, "Station Content," is the second release of the week, featuring Gloria Swanson and Lee Hill.

Raymond Wells directed the first-named production, which was photographed by C. G. Peterson. "Station Content," the second release of the week, deals with the love and heartaches of the theatrical profession. In the cast are: Gloria Swanson, Lee Hill and Arthur Millett. Catherine Carr wrote "Station Content" from the scenario by Chas. J. Wilson.

A Keystone comedy, "Isn't it Warm?" with Harry Depp, William Dyer and Claire McDowell concludes the week's program.

Sennett Animals Again to the Fore

Animals are said to be again much in evidence in the latest Paramount-Mack Sennett comedy, "Two Tough Tenderfeet," scheduled for release June 17.

The only thing that doesn't do a bit of acting in this comedy is a chicken, but as it makes its appearance properly roasted it was not afforded an opportunity to display its talents.

The cast includes Polly Moran, Ben Turpin, Charlie Lynn, Bert Roach and Laura LaVarnie. Richard Jones directed.

World Picture Renamed

The new World Picture in which Madge Evans and Johnny Hines are starred has been re-named "Neighbors" in place of "Clarissa," the working title under which the picture was known. July 29 has been set as the date for publishing this attraction. "Neighbors" was written by Maravene Thompson.

Baby Marie Heads Pathe List

"Voice of Destiny" Principal Offering Week of June 23—Variety in Other Productions

BABY MARIE OSBORNE, in a subject said to be more of a dramatic nature than her previous releases, heads the list of Pathe program offerings for the week of June 23. "The Voice of Destiny," a five-reeler, is the subject.

The plot concerns Baby Marie's success in freeing her father from a charge of murder by clever detective work.

A two-reel episode of "The House of Hate," in which Pearl White saves Antonio Moreno from death by poisoning is also among the week's offerings. This is the sixteenth episode of the serial.

"Cleopatsy," said to be the most elaborate Toto comedy yet offered, and which has received much advance publicity, has finally been given a release date in this week. As might be guessed from the title this two-reel comedy is a burlesque on the historic incident of Cleopatra and Mark Antony, with Toto in the latter role.

"Are Crooks Dishonest?" is the title of a one-reel Harold Lloyd comedy released in this program presenting Lloyd, Harry Pollard and Bebe Daniels.

Part seven of "Britain's Bulwarks" is entitled "Fighting the Hun at St. Quentin" and shows the Germans blowing the crossroads, villages, manufacturing plants and churches in their effort to raze as much of France as they can.

The Post Travel Series picture of the week is "St. Croix," showing intimate views of life in what were the Danish West Indies till they were recently purchased by Uncle Sam.

Hearst-Pathe News No. 52 is released Wednesday, June 26, and No. 53 on Saturday, June 29.

Mary Pickford Film Presents Strong Cast

ARTCRAFT is authority for the statement that the cast of "How Could You, Jean?" June 23 Mary Pickford production, includes a round half-dozen players of unusual skill in screen representations.

"First among these," said Artcraft, "is Casson Ferguson, who has the juvenile lead.

"Herbert Standing and Spottiswoode Aitken, who also appear, are screen players who are famous for their many characterizations of old men types, and in this latest Pickford-Artcraft Picture they have important parts, Aitken playing Rufus Bonner, a kindly and unworldly old scientist who is engaged in writing a life history of the moth, and Standing assuming the role of Burton, Sr., a dyspeptic old millionaire who is won back to smiles and a good disposition by the simple life under the tutelage of Jean, portrayed by Miss Pickford. Fanny Midgely has the role of Mrs. Bonner and she is especially well suited to the part. Larry Peyton, the fifth member of the big six, is a character man who has a long list of successes, one of the foremost of these being the part of the cowardly Gaspard in 'Joan, the Woman.' He appears as Oscar, the Bonner's Swedish hired man, in this latest picture, and he has a number of very comic situations with Miss Pickford. Zazu Pitts, the little girl with the funny name, who will be remembered for her unusual work in 'The Little Princess,' rounds up the list employed in this Pickford latest.

In addition there are seven child actors who appear: Emma Gerdes, Burwell Hamerick, Wesley Barry, Althea Worthley, Dorothy Rosher, Jack Herbert and Valeria Traxler.

Variety Keynote of Bennett Film

"Certainly there is no lack of diversity," said Paramount this week, "in the scenic backgrounds afforded for the next Ince production for Paramount starring Enid Bennett, for it opens in New York and then travels westward to the desert where the culmination is developed through a series of highly effective incidents. 'A Desert Wooing' is the title, and it is to be released June 23.

"Jerome Storm directed Miss Bennett's new starring subject. J. G. Hawks wrote the story and Thomas H. Ince supervised the production. Jack Holt supports the star and a strong cast appears in the other roles."

It is declared a winner.

Brockwell Feature Comes This Month

A delineation of life in New York's Bohemia is given by Gladys Brockwell in "The Scarlet Road," which is announced from the William Fox offices as the next Special Feature for June releases. The play shows how a young girl of Puritan training is enmeshed in the free, unconventional life of the art studios, and how she emerges from the maelstrom of temptation with a clean soul.

"The Scarlet Road" was written by Charles Kenyon and directed by Edward LeSaint.

A strong cast supports Miss Brockwell in this production, the other players being Betty Shade, L. C. Shumway, Charles Clary, and William Scott.

Katherine Kavanaugh, Author of Two Productions Released in June by Metro

" Social Ambition " Makes Bid for Success

" Social Ambition," the Selexart drama which is being distributed by Goldwyn, is declared by that company to be a notable achievement in the art of the Cinema.

The picture is described as a virile drama of a man's redemption and a woman's steadfast faith, its action shifting from an Alaskan mining camp to the sophisticated society of an Eastern metropolis. Howard Hickman enacts the role of Vincent Manton, financially ruined because of his wife's social ambition and the expenditures necessary to satisfy her. To Rhea Mitchell is entrusted the highly sympathetic part of Rose, a dance hall girl in a mining camp.

Bluebird Changes Title of Myers Film

The title of Carmel Myers' next release has been changed from " A Penny's Worth of Love " to " The City of Tears." It will take its place on the Bluebird release list on June 24 in place of " After the War," which has been set back until July 8.

In " The City of Tears " Miss Myers picturizes the prima donna of an Italian Opera Company, which has closed after a financially unsuccessful season, leaving the members to shift for themselves to the best of their ability.

Other members of the cast are Earl Rodney, Beatrice Joy and Lottie Krause.

General Releases New Ebony Comedy

" A Reckless Rover," said by the producers to be the best of the Ebony Comedies produced to date, is released this week by General Film Company. The company of negro players, reinforced by a number of new faces, succeeds in introducing some of the liveliest comedy ever seen in a production of this character, General Film reports, with its slapstick humor developed to the highest pitch of sustained interest.

Program Glances

Goldwyn plans to present Madge Kennedy on June 30 in " The Service Star," in which the comedienne will have a straight dramatic role. The story is built around the emotions of several people involved in the national draft.

" The Midnight Flyer," the third of Universal's two-reel dramas, will be released, it is announced, during the week of June 24. It is a combination between a western and a railroad drama. Helen Gibson is the heroine.

Ned Finley, hero of many screen battles, appears in another sympathetic role in " The Man from Nowhere," the current Blue Ridge drama, released by General Film Company. Marion Henry and Harry Hamill are in the cast.

" Heart of the Sunset," distributed by Goldwyn, has been doing very nicely, it is reported. In Minneapolis it was presented a week at the Metropolitan, and was accorded good patronage and fair praise.

Since its release in March, the Paramount version of Maeterlinck's " The Blue Bird " is said to have received much favorable comment from the press of the entire country. Boston papers treated it best.

The June 10 release by Bluebird had much trouble in getting a title. It was finally decided to release the picture under the name of " Which Woman? " Priscilla Dean is a vampire in the picture.

Judging by the reported fast work of Pearl White and Antonio Moreno in the sixteenth episode of " The House of Hate," released by Pathe June 23, the thrills are coming faster than ever in the minds of Director Seitz and Bertram Millhauser, scenario writer.

Artcraft publicity department says some of the most exquisite examples of the art of the modiste ever shown in pictures will be noticed in the new Cecil B. De Mille special Artcraft feature, " Old Wives for New," scheduled for release June 23.

The O. Henry story, " Sisters of the Golden Circle," in picture form is on the General Film release list for this week. This is the sixty-first O. Henry story in the Broadway Star Features series.

Vivian Martin's newest Paramount picture was released June 9 under the title of " Viviette." It is a picturization of the novel by William J. Locke. Julia Crawford Ivers wrote the scenario.

Slippery Slim, well known in Snakeville comedies, is presented this week by General Film in what that company says is a new role. The picture is called " Slippery Slim, Diplomat." The next release is " Slippery Slim and the Claim Agent."

Motion pictures have made it possible for the two heavy feminine roles in " Prince Zilah " to be interpreted by the same person, and this is accomplished by Pauline Frederick in her Paramount picture released on June 9, under the title of " Her Final Reckoning."

In the 123rd release of Paramount-Burton Holmes Travelogue, on June 10, he takes you to all the places of interest in the Samoa of today.

Following upon the heels of the release of Pathe's " The Yellow Ticket " at the Rialto in New York, comes the news that the picture is booked solid in New York this week in addition to establishing records elsewhere.

The first motion picture to be written by Maravene Thompson, " The Heart of a Girl," will be released by the World on July 1. Barbara Castleton and Irving Cummings are the stars in this production.

" Blue Blood," which Goldwyn describes as a gripping Selexart drama, possesses the answer to the age-old question: Should a physician tell? According to the picture—he should.

A great part of the location work of " True Blue," Wm. Fox-Wm. Farnum feature, was done on the Bixby cattle ranch in Southern California.

Emily Stevens is to be starred by Metro in " Kildare of the Storm."

Pauline Curley is the latest actress to become leading woman for Douglas Fairbanks.

" On the Quiet " is the first picture that John Barrymore is making to mark his return to the screen.

Anna Luther, in " Her Moment," Released by General Film

Vitagraph Releases New Serial Episode

The Vitagraph program of releases scheduled for the week of June 17 is announced by Albert E. Smith, president of the Vitagraph company, as follows: Blue Ribbon Feature in 5 parts, " The Soap Girl," featuring Gladys Leslie. Written by Lewis Allen Browne. Directed by Martin Justice.

Serial—2 parts—" In the Desert's Grip," Episode No. 11 of " The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V. Comedy, in 1 part, " Lame Brains and Lunatics," featuring Montgomery and Rock. Directed by J. A. Howe.

Vitagraph Drew Comedy in 1 part, " When Two Play a Game," featuring Mr. and Mrs. Sidney Drew.

" Moral Suicide," June 23

" Moral Suicide," the seven-reel Ivan Abramson production, will be available as an independent attraction apart from the program releases at all Pathe exchanges on June 23.

To date " Moral Suicide " has been booked only to the first-run houses in six cities where there are Hearst newspapers, the latter organization having backed the production with strong publicity co-operation, including the publication of the story as a serial and special features by Beatrice Fairfax, Mrs. Wilson Woodrow, Nell Brinkley and Hal Coffman.

" Moral Suicide " marks the inauguration by Pathe of a policy of distributing " specials " of more than ordinary importance. Its cast includes John Mason, Leah Baird and Anna Luther.

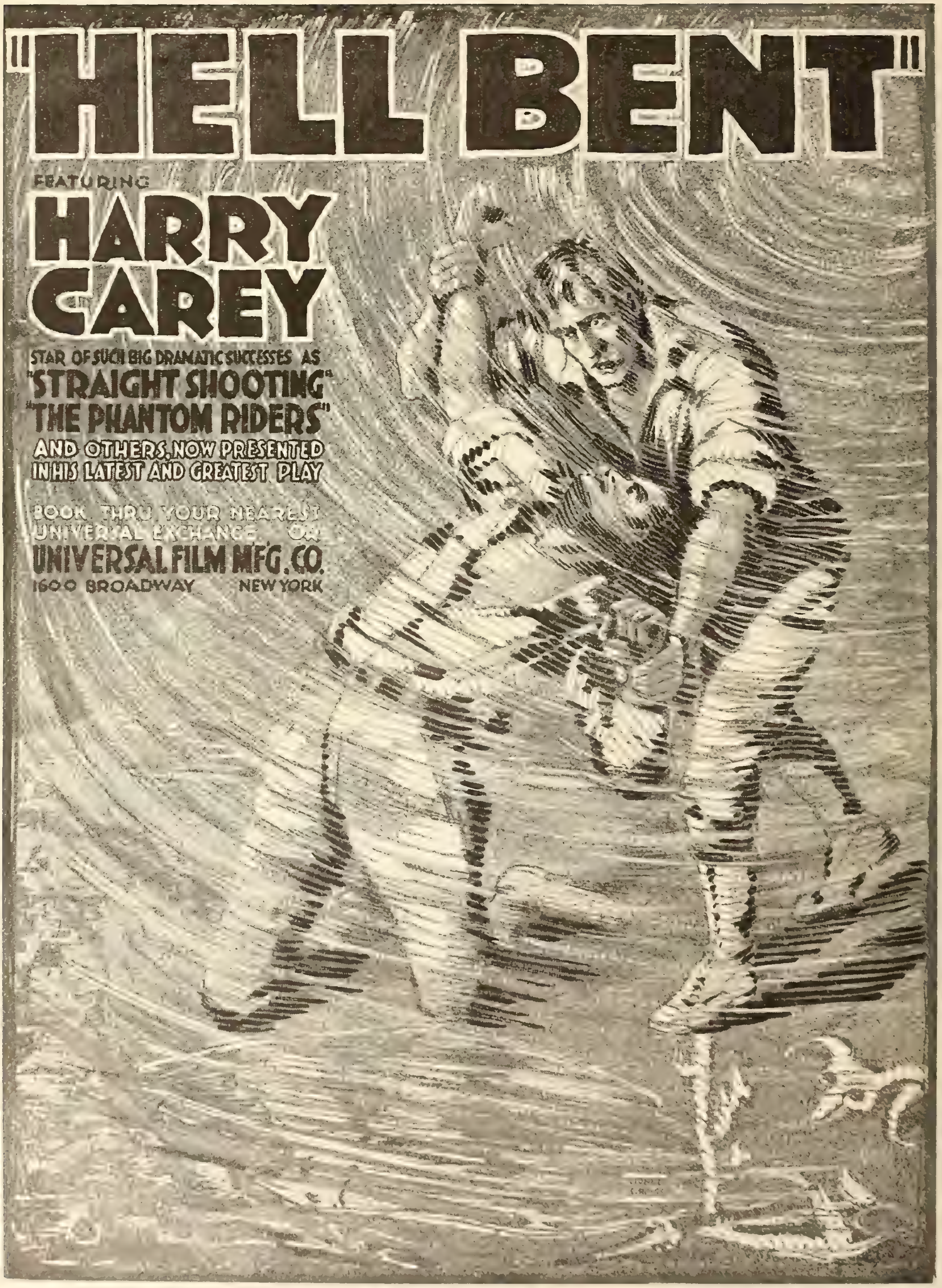
" Some Romeo " Next

" Some Romeo," which has June 17 as its release date, is the next Christie comedy to be offered the film public. It features Eleanor Field, Bobby Vernon and Dorothy Dane.

Coming

"The GEEZER OF BERLIN"

A TRAVESTY ON "The KAISER -THE BEAST OF BERLIN-"



"HELL BENT"

FEATURING

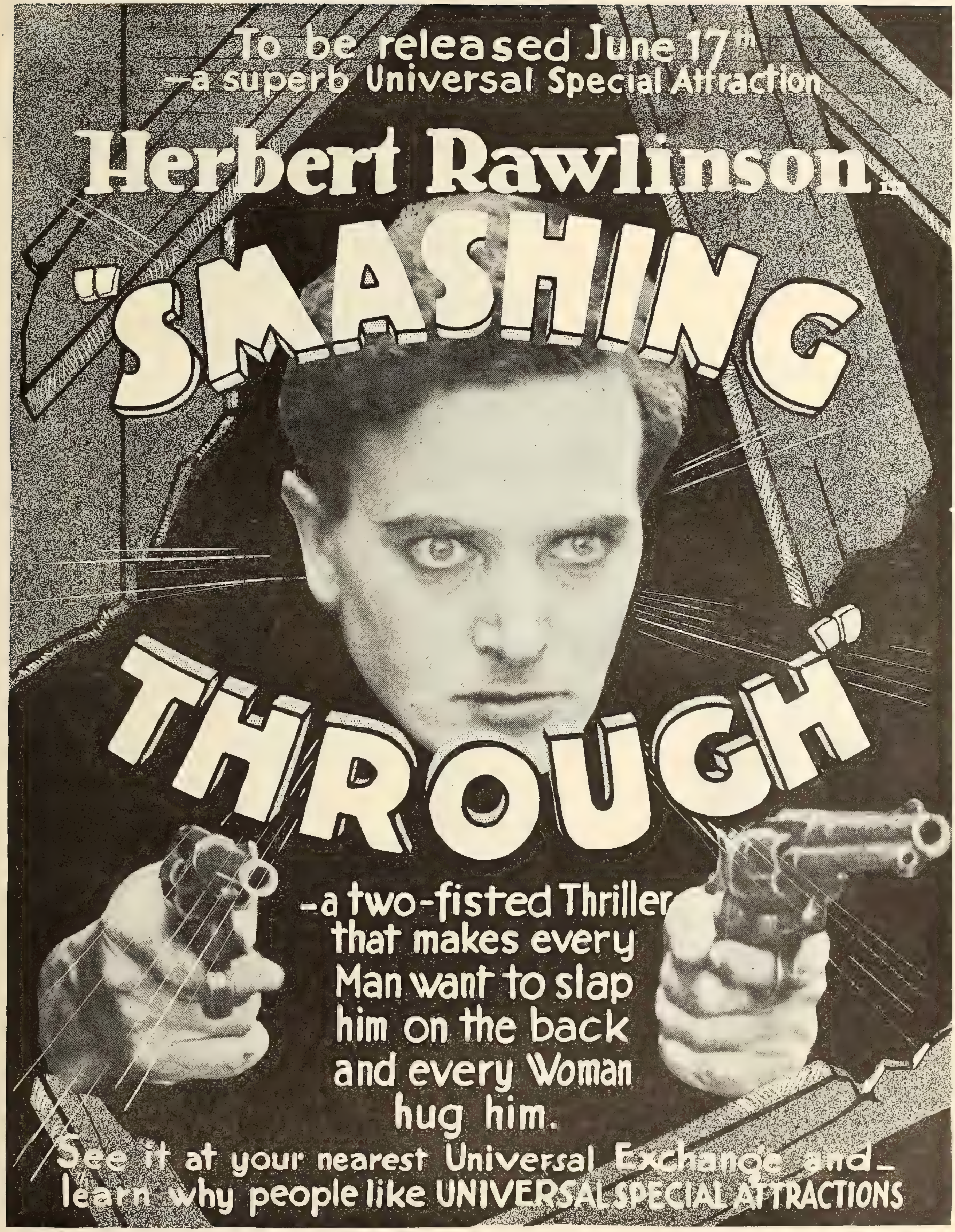
HARRY CAREY

STAR OF SUCH BIG DRAMATIC SUCCESSES AS "STRAIGHT SHOOTING" "THE PHANTOM RIDERS" AND OTHERS, NOW PRESENTED IN HIS LATEST AND GREATEST PLAY

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE OR

UNIVERSAL FILM MFG. CO.

1600 BROADWAY NEW YORK



To be released June 17th
—a superb Universal Special Attraction

Herbert Rawlinson in

"SMASHING THROUGH"

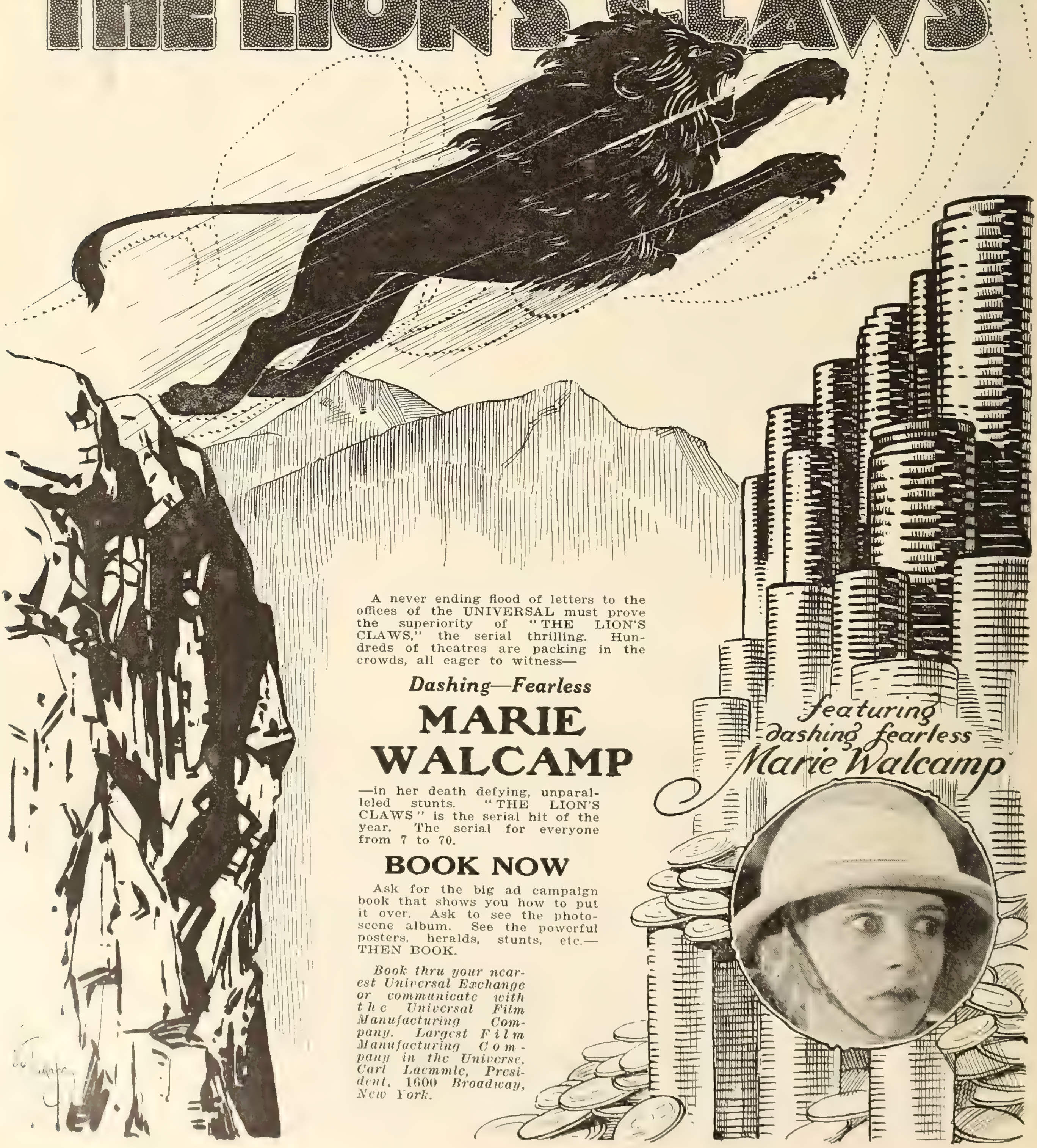
—a two-fisted Thriller
that makes every
Man want to slap
him on the back
and every Woman
hug him.

See it at your nearest Universal Exchange and—
learn why people like UNIVERSAL SPECIAL ATTRACTIONS

LEAPING TO PROSPERITY

The UNIVERSAL Serial Extraordinary

"THE LION'S CLAWS"



A never ending flood of letters to the offices of the UNIVERSAL must prove the superiority of "THE LION'S CLAWS," the serial thrilling. Hundreds of theatres are packing in the crowds, all eager to witness—

Dashing—Fearless

MARIE WALCAMP

—in her death defying, unparalleled stunts. "THE LION'S CLAWS" is the serial hit of the year. The serial for everyone from 7 to 70.

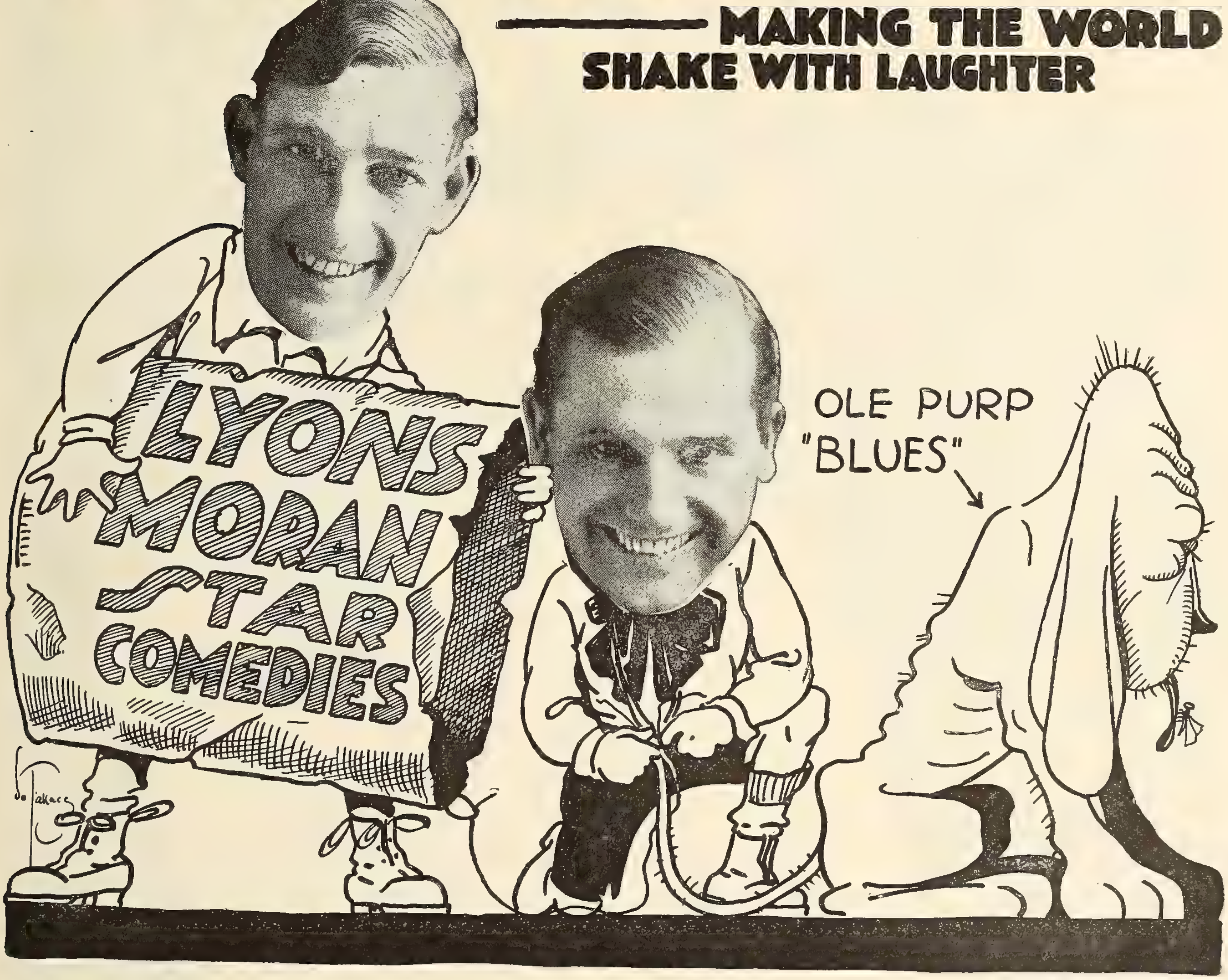
BOOK NOW

Ask for the big ad campaign book that shows you how to put it over. Ask to see the photoscene album. See the powerful posters, heralds, stunts, etc.—THEN BOOK.

Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company. Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

LYONS-MORAN STAR COMEDIES

MAKING THE WORLD SHAKE WITH LAUGHTER



Go to your nearest Universal Exchange today. Ask to see any LYONS AND MORAN COMEDY that the exchange happens to have handy, and *SEE WITH YOUR OWN EYES* whether or not we are justified in advertising them as "Making the world shake with laughter."

For example, ask to see "THE KNOCKOUT," or "THE DODGERS"—ALMOST WELCOME"—"A PIG-SKIN HERO"—"SHOT IN THE DUMB WAITER"—"BAD NEWS"—"A RIPPING TIME" and *any* others. Smarter, newer, far higher class, and screamingly funny, with a thousand laughs to every reel. Book and *BOOST* them to the limit. They'll build a once-a-week smashing comedy night for your house.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York

What!!!

You havent booked "The KAISER —the Beast of Berlin"?

Just Read

—"*Beat 'Civilization'—'Fall of a Nation'—'A Daughter of the Gods'—'Twenty Thousand Leagues Under the Sea' by fifty per cent."—Havana Cablegram*

—"*Beat 'The Birth of a Nation.' We played to over 35,000 people. Had to call out the police. Holds all known records at the Grand at the prices for twenty years."—San Antonio*

—"*Outcrowded 'The Birth of a Nation'—'A Daughter of the Gods'—'Cleopatra'—or any picture I ever played."*

—Liberty, Walla Walla

—"*Did $160.00 in a town of only 200 population."—Arriba, Colo.*

—Book it today—by wire!

The KAISER
—"The beast of Berlin"—
JEWEL
PRODUCTIONS

In the Independent Field

Walker Whiteside, Who Will Appear in Pictures Under Ernest Shipman's Management

Shipman Gets Big Orders from Abroad

Ernest Shipman announces that he has completed arrangements with Joseph Fisher, prominent distributor in South Africa, with offices in Capetown, to act as his purchasing agent in this country. Mr. Shipman will distribute in this country Mr. Fisher's eight-reel feature, "The Rose of Rhodesia." He announces an early showing in New York.

Mr. Shipman announces also that Frederic Shipman, prominent distributor in Australia, has cabled him for information on feature pictures offered on independent market. Mr. Shipman operates in Australia and the Orient.

Ernest Shipman announces that he has arranged with Walter Whiteside to take the leading role in a seven-reel picture, title not announced, the theme of which deals with the activities of a Japanese secret service agent in America.

Tourneur Not in Favor of Vamp Type

Maurice Tourneur goes on record as stating that "The vamp is psychologically all wrong." "The idea that a vampire can make a slave of a man by merely rolling the eyes is as far from the natural course of things as the Kaiser is from success," he concluded.

Mr. Tourneur has organized recently an independent company. His first production is "Sporting Life" which is announced for trade showing, soon.

M. H. Hoffman Leaves Foursquare

George Backer Purchases Holdings of Former Vice-President — Backer and Wildberg Assume Full Control

A RE-ALIGNMENT of financial interests in Foursquare Pictures, Inc., was effected yesterday. The holdings of M. H. Hoffman, who has been vice-president and general manager of Foursquare Pictures, were purchased by George Backer, Mr. Hoffman resigning from the corporation.

Mr. Backer, president of Foursquare Pictures, now assumes active control of the organization and, with his business associates, will proceed to extend its endeavors. In conjunction with Jacob Wildberg, treasurer, Mr. Backer will not only direct the operations of the entire Foursquare organization but, also select the pictures to be acquired for distribution.

From this time forth, Foursquare will secure for distribution, through its twenty-six exchanges and affiliated distributing companies, one feature photoplay each month—making twelve every year. Eight of these "specials" will be produced by the Bacon-Backer Film Corporation, which is confining its efforts solely to that number of photoplays each year. Arrangements have been concluded with another high-class producing firm for four or possibly six features a year.

It is the purpose of Mr. Backer and his associates to apply to the conduct of the enterprise the sort of constructive methods which have been and are now followed by large commercial institutions.

Establishing and maintaining quality of film merchandise, and efficiency of distribution and service to exhibitors, will be the principal aims of Foursquare Pictures, Inc., under its new management. Already a factor among the large independent national distributors, there is reason to believe that its fortunes will thrive to a degree that should be eminently satisfactory.

"Mr. Hoffman leaves us with every good wish for his success," said President Backer, of Foursquare. "He has purchased from us the New York Foursquare Exchange, the terms of the contract specifying that he shall distribute in this territory our product. Mr. Hoffman, I am sure, will endeavor to operate the exchange upon a basis of serving the needs of exhibitors to the end of increasing the business and making it one of permanence and worthy of the good will of its patrons."

Mr. Hoffman is one of the most prominent figures in the independent distributing field. He has seen the industry climb from the smallest to one of the big six of the country. His long experience makes him admirably fitted to enter most any branch and conduct it successfully.

Pittsburgh Committee Indorses United Plan

A COMMITTEE appointed by the Motion Picture Exhibitors' League of Pennsylvania to investigate the project of United Picture Theatres of America, Inc., has sent out a letter to all its members officially indorsing the project and recommending its adoption to every exhibitor desirous of taking out a franchise in his city or district.

The committee was composed of R. Solz, George Schweitzer and M. Feitler, managers of the Majestic, Century and Elmore theatres in Pittsburgh. During the investigation, enrollments in the Pittsburgh district were many, says the report.

Pittsburgh is one of three cities in which lists of the exhibitors who have enrolled with United have been published locally. The other cities are St. Louis and Kansas City. In each case between fifty and one hundred "days" were recorded for the district. With the endorsement of the state league behind it, the Pittsburgh district management hopes to place that city in a good third place in the matter of enrollment.

President Berst stated recently that there was no longer the slightest question but that the United project would "go over the top," as the schedule for enrolling exhibitor-members was being exceeded at a rate that would win a working quota of "days" by the middle of August.

As the result of a tour of western New York by C. R. Seelye, secretary of United Pictures Theatres of America, Inc., numerous enrollments from that section have been reaching the United home offices during the past few days. Among the new recruits to this movement are the Regorson Company of Rochester, managers of the Piccadilly, the Regent and the Gordon in that city. Buffalo also responded by enrolling the Palace, which is under the management of Howard Mosher, one of the foremost exhibitors of his section, and the Elmwood.

Carleton in New York with Late Feature

Lloyd Carleton, director and executive head of Carleton Attractions, Los Angeles, arrived in New York last week, with a print of his latest production, the title to which has not been announced.

Gaumont's Serial, "Different"

"The Hand of Vengeance," New Ten-Reel Serial, Said To Be "Unique"—Big Advertising Campaign Waged

GAUMONT'S new ten-reel serial, "The Hand of Vengeance," is said to contain dramatic situations never before registered by the camera. An official of the company refers to it as "unique." It is announced that the serial will be distributed to the exhibitor through the biggest and most reliable independent exchanges throughout the country. An extensive advertising campaign is being carried out in the trade papers and press of the country and every effort is being made by the Gaumont Company to place the serial before the public so that the way may be made clear for the exhibitor when he runs these ten episodes at his theatre.

The story centers around a man whose life has been attempted and whose fortune has been stolen by one upon whom he swears revenge. In order that he might get this revenge, he joins a band of confederates and after recovering his property, little by little, goes to the assistance of others who have suffered the same fate as himself. It is said that many startling thrills develop from the dangerous situations in which the hero finds himself while being hunted by an officer of the law. In each episode the hero comes dangerously near capture but is saved each time by a trick invented by himself. These tricks are said to be cleverly registered on the screen and are sensational in their revelation.

The cast is composed of prominent dramatic actors of many years' experience. Notable among them is a mysterious personage, known as "The Grey Lady," said to be the daughter of a prominent statesman, to whom the avenger of wrong loses his heart while engaged in acting as her champion. Additional interest is added to this photo-serial by the fact that even before the last episode was completed "The Grey Lady" sailed for France, and is now nursing wounded soldiers in the battlefield hospitals.

An official of the company said: "The element of suspense is held from the first reel to the last and no matter how many photoplays the spectator may have seen he will be unable to figure what is going to happen next. And this is why the Gaumont Company calls this serial "unique."

Buyers Testify as to Re-Issues Value

NUMEROUS letters received by the W. H. Productions from independent buyers who have purchased territory on the re-issues which the W. H. company are releasing, verify the fact that re-issues are meeting with the approval of the public. Among those who have written W. H. to this effect are:

M. Wieland of Wieland Film Company, Pittsburgh, Pa., who says: "Have noticed the various comments as to the merits and demerits of re-issues. I want to state emphatically that W. H. Productions Company re-issues we are handling are bringing satisfactory business to us and to the exhibitors we are booking."

Consolidated Theatres Company of Cincinnati, Ohio write: "The Keystone Comedy re-issues are going over exceptionally well, and we are very much pleased with the returns."

Harry Segal of Globe Feature Film Corporation of Boston, states: "The business on the re-issues is very good, and we have no complaint to make."

Max W. Herring of Pittsburgh, Pa., states: "The Hart re-issues which I am handling are going over nicely, and I am pleased with the business to date. Exhibitors have reported capacity business on these productions."

W. E. Drummond of Special Features Company, Knoxville, Tenn., states: "Your re-issues are very satisfactory to the exhibitors in this territory. They are getting more business than a number of newer productions."

Phil. Goldstone of Omaha, Neb., says: "If it had not been for the re-issues, a number of exhibitors in this territory would have been obliged to close down their theatres for the summer months."

Standard Film Corporation, Kansas City, Mo., state: "Good re-issues are very much alive, and we are satisfied with the business we are doing on same."

W. High of Baltimore, Md., Superpictures, Ltd. of Canada, Standard Film Service, Cleveland, Ohio, and Greater Features Company of Seattle, Washington, all praise the re-issues which they have handled.

"THE YELLOW DOG"

Harry McRae Webster, Producer of "Reclaimed"

Golden Commences Work on Baird Serial

Work on the opening episodes of the serial in which Leah Baird is featured, is well under way, says Joseph A. Golden, director and executive head of the Western Photoplays, Inc., the company producing the serial. Messrs. Golden and Alperstein, of this company, announce that they have received communications from independent exchanges throughout the country, asking for details on the method of release for this serial when completed. The method of release is not officially announced, but it is understood that the product will be placed on the open market.

Mr. Golden will personally direct Miss Baird in this serial. After the completion of the first five episodes, these will be given a pre-release showing to the trade and critics.

Garrett to Serve Luncheon as Time-Saver

Sidney Garrett, president of J. Frank Brockliss, Inc., will serve a buffet luncheon daily, commencing June 20, to foreign buyers, in the projection room where these buyers are looking at the company's product. Mr. Garrett announces that he will make this innovation for the convenience of buyers who find that they have only a limited time at their disposal. "It is a time-saver," said Mr. Garrett, "and sure to be appreciated by my customers."

West and Parrott Writing Musical Comedy

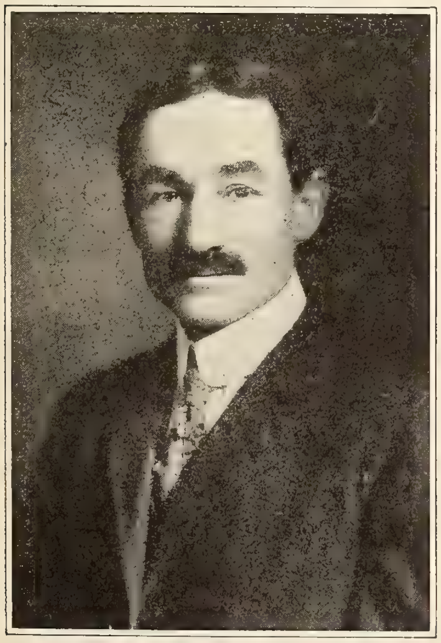
Billy West and his director, Charles Parrott, announce that they are collaborating on a musical comedy which will be ready for production sometime this Fall. Director Parrott is writing the lyrics and Billy is writing the music.

Affiliated Organizes Unit in Cleveland

Charles C. Pettijohn was in Cleveland on June 4 to put the finishing touches to the contract which makes Ohio the latest state to ally itself with the Affiliated Booking Corporation. Ohio has been flirting with this proposition for the past six months, but there have been several stumbling blocks to the consummation of its adoption. These have all been removed, however, and the Ohio unit is now a fact. At a meeting held in the Republic Building, June 4, the organization was affected, and 1,000 shares of stock were subscribed by the eleven members present. As a further proof of the earnestness with which the exhibitors of Cleveland have entered into this proposition, the five directors, which are allowed each unit, were elected at the initial meeting. They are Henry H. Lustig, David Schumann, W. J. Slimm, John Kalafat and Max Schachtel. The national directorship was unanimously given to Sam Bullock, and Max Schachtel, a veteran exhibitor and old exchange man, was appointed manager of the unit. Mr. Schachtel will start out at once on a tour of the state, to get the necessary quota of 125 days signed up for, as soon as possible. These 125 days may come from any portion of Ohio with the exception of Cincinnati. In order to grant a charter to Kentucky, it was found necessary to include Cincinnati in the Kentucky unit, so as to guarantee to the parent organization the quota required to form an independent unit.

Officers of the Ohio unit were also elected at the same meeting and are Henry H. Lustig, president; David Schumann, vice-president; M. B. Horwitz, secretary, and W. J. Slimm, treasurer and trustee of the local organization.

Just how the formation of the Ohio unit under the Affiliated Booking plan will affect the recently organized independent booking company, known as the Ohio Exhibitor's Film Exchange Company, has not been determined.



Henry Dollman, President of the Doll-Van Film Corporation

Sherry Gets De Luxe Product

William L. Sherry to Distribute Doris Kenyon Pictures — "Street of Seven Stars," First—Deitrich Makes Arrangements

WILLIAM L. SHERRY, head of the William L. Sherry Service, and Theodore C. Deitrich, president of De Luxe Pictures, Inc., have entered into an agreement whereby all of the Doris Kenyon pictures will be distributed by the new Sherry organization. These pictures are being produced by Miss Kenyon's own company, De Luxe Pictures ,of which Mr. Deitrich is president and general manager. "The Street of Seven Stars" will be the first release. It is by Mary Roberts Rinehart, from her story of the same name, which ran in the *Saturday Evening Post.* The picture was produced under the direction of John B. O'Brien.

In a recent publication a well-known reviewer refers to "The Street of Seven Stars" as an "unprecedentedly beautiful photoplay," and declares that it "should be booked all over the country." She is said to be the youngest star at the head of her own company. She has been in pictures for four years.

"The Street of Seven Stars" is to be released for the last week in June. It will be followed by "The Inn of the Blue Moon," by Louis Joseph Vance. In this picture De Luxe Pictures, Inc., creates a precedent in the film industry by reversing the customary process of taking a screen story from a printed story. He contracted with Mr. Vance, for a large sum of money, it is said, to write a scenario to be published later as a magazine story. The fictional rights have already been sold to one of the best known magazines in the country.

Under the terms of agreement between Mr. Deitrich and Mr. Sherry, a minimum of four pictures and a maximum of eight will be produced each year, for an extended term of years, with Miss Kenyon as star. Mr. Deitrich now has the motion picture rights to stories by half a dozen of the foremost authors. Mr. Deitrich, according to his own statement, selected Mr. Sherry "not merely because he is a man of absolute integrity but because he is a live wire, with a splendid record of results behind him."

"I am convinced that Mr. Sherry will not merely make a success of the Kenyon pictures," said Mr. Deitrich, "but also of his new distributing agency. He has wide experience to build upon, and he is getting together a force of men well versed in all the details of the marketing end of the business.

"Ever since I decided to organize my own distributing agency I have been looking around for the highest grade of pictures," he says, "and I am confident my selections up to date will amply justify the wisdom of my course. The Kenyon pictures and the Calvert pictures are not merely first class in all the details of production, but also have a real box-office value."

Seek New Title for Perret Feature

ANNOUNCEMENT was made last week that the title "America First" originally selected for the coming Leonce Perret propaganda feature has been entirely done away with.

No statement regarding the new title is forthcoming, though it is speculated that the producer probably has a title up his sleeve on which he desires to take no chance until the production is complete.

Work on the production of the feature is rapidly nearing the "Finis" stage. Concerning the story it is stated that the action carries the characters from America to England and France and back again, with touches of love, war and mystery.

It is said that Mr. Perret has enjoyed unlimited financial backing in the staging of this latest production, and while the names of the playing cast are being kept secret its strength may be judged from the presence of E. K. Lincoln and Doris Cassinelli in the leads.

One of the principal aims of the screen drama will be to cement even more firmly the growing bond of friendship between the United States and France as disclosed in Mr. Perret's introductory title:

Oh! France!
Sit tight!
Fight!
Victory's in sight.
A Giant has come
From over the sea
To fight for thee,
To set thee free.
With banner and gun
They'll avenge thy slain
They'll drive this Hun
Into Hell's Domain.

"THE YELLOW DOG"

Marble Ship Built by the Empress of China In Peking, Shown In Newman Travel Picture Released by Educational

Educational's "Fighting Navy"

Marine Picture Ready for Release—Navy at Work and Play—Animal Picture and "Happy Hooligan" in Program

"YOUR FIGHTING NAVY AT WORK AND AT PLAY," the multiple-reel educational produced by the Educational Films Corporation, is completed and is announced for a Broadway showing before the last of this month. It is said that six weeks were taken in perfecting the sub-titles. An official of the Educational Company in making this announcement said: "I consider the sub-titles of a picture and especially an educational, are of equal value as the picture. Good sub-titles—sub-titles that mean something and at the same time have a touch of subtle humor—are a form of satisfying entertainment in themselves. In view of this fact, I have personally seen to it that the titles on this marine spectacle are the best that can be conceived by an expert subtitler."

For six weeks the titling of "Your Fighting Navy" has been slowly perfected until it is now in shape. It has had the official authoritative aid of Lieutenant Henry Reuterdahl, U. S. N. R. F., together with the labors of half a dozen other titlers of journalistic and motion picture experience. The complete result has been passed and approved by the navy expert. Masters of shipcraft, naval practice, gunnery authorities, explosives technicians, and aviation and submarine experts have pronounced it correct both as to word of fact and picture of faithful interpretation.

The spectator can visualize what has happened on the Atlantic a few score miles off the Jersey coast resorts. The sowing of the sea with deadly bombs; the stealthy attack of the submarine; the spying of hydroplanes upon battleships and smaller craft; the destroyers' successful convoy of transports aided by smoke screen—these and many other phases of the current defense against the overseas invader are accurately represented.

A clever combination of amusing zoological fact and "kidding" cartoon comedy is effected in the latest Ditmars Animal Picture issued by Educational. The first half of the reel is Professor Raymond Ditmars' depiction of "Wild Babies." It shows the evolution of the tiny tadpole into the frog, the training and guarding of the baby porcupines by mamma, the education of infant turtles and how the aoudad (a rare species of goat) teaches its young to climb.

Happy Hooligan's latest adventure, "Throwing the Bull," shows Happy as the custodian of a blooded cow

"THE YELLOW DOG"

Anspacher, Lecturer, Author and Dramatist

Louis Kaufman Anspacher, author of "The Unchastened Woman," the screen version of which was produced by Rialto De Luxe Productions and offered on the market as an independent attraction, is one of our best contemporary authors and playwriters. He was born in Cincinnati and educated in the public schools in Rochester and New York, College of the City of New York, and Columbia University. Subsequently he completed the course in the Law School of Columbia.

Mr. Anspacher was secular lecturer at Temple Emanuel, New York. He married the American actress, Kathryn Kidder. Since 1906 he has been on the permanent lecture staff of the League for Political Education, New York; and since 1907 on the staff of the Brooklyn Institute of Arts and Sciences. In 1908 he was appointed lecturer for the University Extension Center at Normal College, New York.

Mr. Anspacher has contributed many poems and articles to current magazines, among them "Tristan and Isolde." His drama, "The Embarrassment of Riches," was produced at Wallack's theatre, New York. In 1907 his historical drama, "Anne and the Arch Duke John," was produced by the Shuberts. In 1909 his modern play, "A Woman of Impulse," was produced at the Herald Square theatre, New York. His play, "The Glass House," was successfully produced in Chicago during the Spring of 1912, and is shortly to be produced in London.

Amongst the latest works of Dr. Anspacher are "Our Children" and "That Day."

Whartons Produce Feature for War Chest Fund

Theodore and Leopold Wharton, of Wharton, Inc., Ithaca, have completed the filming of "The Making of the War Chest," a patriotic feature, the contribution of the Whartons to the War Chest Fund. The picture was presented recently to the Rochester Chamber of Commerce, but the feature was received so enthusiastically that plans were completed for national exploitation of the picture as propaganda for the various war chest funds. King Baggott and Marguerite Snow, stars of Whartons' "The Eagle's Eye" serial, took part in the War Chest picture. The picture describes the work of the Red Cross, the Y. M. C. A. and the Knights of Columbus, the Salvation Army and various other fraternal organizations working at the front. All these derive their money from the War Chest Funds. Battle scenes have been reproduced and the explosion on Vimy Ridge has been reproduced before the camera's eye.

Hayakawa, Cabin Boy, in "His Birthright"

Sessue Hayakawa has the role of a cabin boy in his first production under the Haworth Pictures Corporation. "His Birthright" is the title of the production which will be the first release of this company.

"War Makes 'Mickey' Timely"—Western

"BLOODSHED and battle are on the wane in popularity—laughs and good cheer are the needs of the hour," said an official of the Western Import Company last week in discussing that company's expectations for the Mack Sennett comedy featuring Mabel Normand.

"The war is coming closer every day," he continued. "And there is a sort of suspense and apprehension which makes the public seek relief and entertainment—not gruesome bloodshed—in the motion picture theatre.

"Changes in public sentiment come gradually and imperceptibly, but we feel that 'Mickey' has foreseen the transition and thus becomes a most timely attraction. There is no battle, there is no bloodshed in this comedy drama featuring Mabel Normand. It is not a drama of flying pastry or innocent heroines seduced, or seven buckets of blood. It aims to be the cheerful play the public is clamoring for today. 'Mickey' is just a mischievous little mountain girl whose impish pranks are extremely amusing, and whose cheery, sunny disposition is magnetic. In spite of many hardships, her sparkling personality conquers, and ends in a wistfully sweet romance.

"'Mickey' is now complete, and we feel it is an illustration of the kind of photoplays that are doing their bit cheerfully for humanity."

Beauties from Nine States in King-Bee Comedy

Some months ago, Louis Burstein, president of the King-Bee Films Corporation, announced that he would produce a comedy with Billy West starred, in which would appear the most beautiful girls in the country. Word comes from King-Bee studios in Los Angeles, this week, that work on this production has commenced and that represented in the bevy of beautiful girls in the cast are seen beauties from California, Washington, Oregon, Idaho, North Dakota, South Dakota, Iowa, Illinois, Michigan and Indiana. "Beauty in Distress" is the title of the production and it is scheduled for release July 15.

Metro Gets Territory for "Warrior" and "Mother"

"The Warrior" and "Mother" have been purchased by the Metro exchanges for the territories of Ohio, Indiana and Kentucky, according to an announcement made by Herbert Lubin and Arthur N. Sawyer, of the General Enterprise, Inc. With the sale of this territory, the territory of both the United States and Canada is covered.

Meeker Leaves Stanley

George R. Meeker has severed his connection with the Stanley Booking Corporation of Philadelphia. He has not yet decided which of several available propositions he will take up.

Flynn Serial Added Attraction at Poli's

WILLIAM J. FLYNN'S serial, "The Eagle's Eye," will run as an added attraction in all theatres on the Poli Circuit throughout the New England States, it was announced at Whartons, Inc., producers of this serial. The episodes will be run between the acts of stock which hold the bills on the Poli Circuit.

Mr. Poli operates vaudeville and motion picture houses throughout New England. In addition, he has theatres in Washington, D. C. and Scranton, Pa.

Writing of the result of the introduction, on Sunday, of a four days' booking on each episode of the Flynn serial, Mr. Poli said:

"The Sunday opening gives a greater scope for advertising in the Sunday papers, and, to my way of thinking, and based on personal observation, 'The Eagle's Eye,' properly exploited by the man who exhibits it, unquestionably is one of the biggest attractions on the screen, especially for a Sunday night concert. It is timely, and surely authentic, which adds greatly to its drawing power. We have been very successful in presenting 'The Eagle's Eye,' the past few weeks, by opening it on Sunday nights instead of on Mondays, as formerly."

Mr. Poli's original bookings on Chief Flynn's picture were for three days in each of his theatres. This was increased to four days as soon as it was discovered that the Sunday showing greatly increased his patronage for Monday, Tuesday and Wednesday.

In all of the larger cities of Canada, according to Charles M. Stevens, general manager of Superfeatures, Ltd., Chief Flynn's serial has created and held a big interest. In many instances, according to Mr. Stevens, exhibitors who book daily change programs, are showing "The Eagle's Eye" for two and three days, and playing to capacity.

Webster Gets Opinion of All Concerned

HARRY McRAE WEBSTER, who completed recently his first independent production, "Reclaimed," announces that he is more than satisfied with the reception given his picture by the trade and press. With the opinions of the critics given, Mr. Webster decided that it would be a good idea for the members of the cast, the author, property men and photographer and, last but not least, himself, to go on record as having given their opinion of "Reclaimed."

Richard Field Carroll, the author of "Reclaimed," said when asked his opinion, "The direction of Mr. Webster could not be improved upon."

Niles Welch's opinion was a glowing tribute to the work of Mabel Juliene Scott and Miss Scott praised his work. Mr. Welch and Miss Scott are co-starred in this production. Anders Randolf, Fred W. Peters, Mabel Wright, Warren Cook, Sidney Bracy and Bobbie Connelly—all passed the buck to the next one.

Harry Forbes, cameraman, gave all the credit to the property man. All praised Harry McRae Webster's work in the highest terms.

Mr. Webster and Mr. Carroll are working, now, on the scenario for the second production which will be commenced within the next few weeks. The exploitation and sales have been placed in the hands of Chester Beecroft.

Minnesota Exhibitor Likes United Plans

CONCERNING the co-operative spirit shown by the members of the United Picture Theatres, in its relation to the exhibitors, Alton Crosby, owner of the Wilmar Opera House, Wilmar, Minn., writes to a fellow exhibitor in Minnesota. J. E. Schwartzbine, district manager for United with headquarters in Minneapolis, forwarded the letter to the home office. The letter reads:

"I believe we old exhibitors at least realize that we are up against one proposition that we've got to overcome or get around if we are to get fair return for money invested or our labor and whatever talent we may have, and that is the excessive cost of the film we use.

"The plan of the United seems to offer relief from the above, and will if the company is honestly and capably managed. As to that, they certainly have some high-grade men at the head of it,—notably Mr. Berst. I certainly want to see you in on this, and hope you will look into it."

"THE YELLOW DOG"

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Warrior" and "Mother" (General Enterprises, Inc.)	Metro	Ohio, Indiana, Kentucky.
Shorty Hamilton Series of Five Reelers (W. H. Clifford Co. — Ernest Shipman, Agent)	Specialty Film Co., Dallas	Texas.
Shorty Hamilton Series of Five Reelers (W. H. Clifford Co. — Ernest Shipman, Agent)	Josiah Dearee and Sons, New Orleans	Mississippi.
Shorty Hamilton Series of Five Reelers (W. H. Clifford Co. — Ernest Shipman, Agent)	Kaufman Specials, Memphis	Tennessee, Arkansas.
Shorty Hamilton Series of Five Reelers (W. H. Clifford Co. — Ernest Shipman, Agent)	Unity Photoplay Co., Chicago	Illinois.
Shorty Hamilton Series of Five Reelers (W. H. Clifford Co. — Ernest Shipman, Agent)	Elliott and Sherman, Minneapolis	Minnesota, Wisconsin, North and South Dakota.
Shorty Hamilton Series of Five Reelers (W. H. Clifford Co. — Ernest Shipman, Agent)	V. H. Hodupp, Indianapolis	Kansas.
Josh Binney Comedies (Ernest Shipman, Agent)	R. M. Savina, Atlanta	Florida, Georgia, North and South Carolina, Alabama.
Josh Binney Comedies (Ernest Shipman, Agent)	Dee-Lee Film Co., Syracuse	New York State.
"Berlin Via America" (Fordart Production — Shipman, Agent)	C. F. Michaels, Pittsburgh	Western Pennsylvania, West Virginia.

Perret's First Picture Seen by French Officials

Leonce Perret, who recently formed his own producing company, held an informal reception at the Leonce Perret Studios, Park avenue and 134th street, Friday afternoon, in honor of officials of the French Government in this country in the interest of the propaganda pictures. The occasion was the first showing of M. Perret's first independent production, one of a series of patriotic pictures whose aim it is to graphically portray and bring home to Americans the new friendship brought between the United States and France by the war, Dolores Cassinelli is featured in this series and is supported by E. K. Lincoln.

The officials who were invited are:

M. Guy, head of the Department of French Propaganda; M. Ratisbone, chief of the French Photographic Division; M. Gaston Liebert, the French Consul; M. Maracini, the French Vice-Consul, and M. Aimel, editor-in-chief of the French publication, *The New France.*

"THE YELLOW DOG"

Wells and Goldstein Join Sherry Service

The latest to join William L. Sherry in his new distributing organization, the William L. Sherry Service, are E. H. Wells, formerly of Triangle, and Jack Goldstein, at one time with Paramount and more recently with the United Theatres of America. Mr. Goldstein will manage one of the Sherry exchanges, and Mr. Wells will be in charge of the exchange at Detroit. P. H. Smith, now with Triangle, will join the Sherry organization as general salesman for New York City.

Exchanges of the new service have been opened in New York, Boston, Philadelphia, Detroit, Cleveland, Chicago and Kansas City. Within a week or two Mr. Sherry expects to have offices fully equipped in about fifteen cities. His general manager, N. J. Sennott, and his general sales manager, Daniel J. Savage, are visiting the principal distributing points of the country and opening up exchanges.

Mr. Sherry announces that the first release will be the Keeney picture, "A Romance of the Underworld," starring Catherine Calvert.

Sherman's Picture Being Cut and Edited

Harry Sherman, president and general manager of the Sherman Productions, Inc., recently organized, announces that the first independent production under this banner, "The Light of the Western Stars," featuring Dustin Farnum, is now being cut and edited by Charles Swickard and himself. The production will be shown to the trade within the next wek, it is announced.

Dustin Farnum, the star of this production, writes that he has received an invitation from the Chamber of Commerce, Nome, Alaska, to establish a studio there. As an incentive, the Chamber of Commerce writes he will have six months of sunlight.

I. W. Keerl, secretary of Sherman Productions, says that Mr. Sherman's picture, is a knock-out and sure to go over big, which opinion has been expressed also in other quarters.

Topics Meet with Success

A. E. Siegel, who originated the idea of the "human voice talking picture," has come to the front again, this time with a collection of Snappy and Punch paragraphs selected from the *Literary Digest* and snapped by the camera. The Topic Slide and Film Company, of which Mr. Siegel is the head, are issuing these novelty subjects, the first of which have, it is said, met with approval by audiences at the Strand theatre where the first numbers of these have been run.

It has not been decided as to the method of distribution. The offices of the company are in the Times Building.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

ARE THE WOMEN IN YOUR COMMUNITY HELPING?

Splendid work in helping the exhibitor as well as in encouraging and fostering an interest in good pictures has been done by the Cinema Club of Cleveland, an association of women with this one general aim in view. In response to queries put to it, the club formulated a plan, quoted in full by the Affiliated Committees for Better Films in its current Bulletin. We give extracts from it herewith:

"Never mention for any purpose a film you do not desire to encourage. Say anything you like about the films you are willing to recommend.

"Make it clear to the exhibitor that you desire only the best interests of the pictures unless you are prepared to give him GOOD advertising support.

"To advertise the recommended films use library, club, church, and high school bulletins, talk freely, use any other method available."

The women of Cleveland have shown themselves essentially practical, public-spirited, intelligent, and helpful. Perhaps the women of *your* town are ready to do their part if you show yourself ready to do yours. Have you tried it?

TRENCHANT REMARKS FROM HUDSON MAXIM

For strongly held and emphatically expressed opinions on the task that confronts America in the world crisis, commend us to Hudson Maxim, who figures prominently and picturesquely in the Animated Interview of the current "Universal Screen Magazine."

"German-paid pacifism has delivered us to our enemies—naked and unarmed!"

"Germany is working 24 hours a day to whip us! What are you doing to help whip her?"

These are a few of the forceful statements delivered by Mr. Maxim, backed in emphasis by his sturdy figure, strong features, and keen black eyes. It is one of the best interviews the "Screen Magazine" has yet shown.

In partial answer to Mr. Maxim, there are pictures of the making of machine guns, those weapons which in the hands of Pershing's men are to-day giving good account of themselves.

In addition to the clay cartoons of Willie Hopkins, there is a pleasant comedy element in the performance of a band of trained roosters, who, according to Editor Culbertson, are releasing able-bodied patriots now engaged in vaudeville for service "over there." "Looping the loop" and jumping through hoops are some of the feats performed by these unconscious comedians.

Another addition to the food supply is seen in the Florida crawfish, displayed in several close-ups in all his spiny elegance.

"UNIVERSAL SCREEN MAG.," NO. 76.
UNIVERSAL FILM MFG. CO.: JUNE 21.

A SCENIC OF THE FIRST RANK

"Pines Up and Palms Down," the title of the latest Outing-Chester scenic, cleverly indicates that it is a study in contrasts, but barely hints at the great beauty of the picture and the interesting episodes that give it real dramatic value.

The first half is novel in that it pictures life among the Seminole Indians of the Florida Everglades. For all their elaborate costumes, these people preserve many of their primitive customs, that are interesting as well as picturesque. Prospective campers may take a hint in the odd but apparently efficient manner in which they build their fire, the logs radiating from a centre and burning for days with no care other than an occasional push. Glimpses of the densely bordered streams that wind slowly through the Everglades, traversed by the Indians in canoes, are very lovely.

In the second part of the reel the scene changes to the Canadian woods and the haunts of the moose. Here swift rapids make dangerous going or necessitate the arduous portage. But the reward of labor comes when first the mother moose and her baby and then the magnificent antlered bull fall victims to the camera.

The unusual subject matter of these films, the careful editing, and the clever and sympathetic titling give this scenic series a unique place in screen entertainment.

"PINES UP AND PALMS DOWN"
(Outing-Chester Scenic).
MUTUAL FILM CORPORATION: JUNE.

Short Subjects in Review

by Clara DeLissa Berg

ANOTHER REASON FOR PATRIOTIC PRIDE

The Bray Studios may well congratulate themselves on turning out an exceptionally clever and entertaining Pictograph for the week of June 2. For one thing, there is something entirely new in cartoons by Max Fleischer, who by some exceedingly clever and painstaking animation plus trick-work produces a wonderful little figure that moves with the sinuous grace of an Oriental dancer.

Professor de Kerlor continues his Character Analysis, taking as his illustrations the faces of five men holding the world's attention at this crisis—President Wilson, Foch, Haig and Pershing. Contrasting with these fine types of civilized manhood is the brutal countenance of Hindenburg. It is a very interesting picture, and is sure of a round of hearty applause.

The fine instruments that are used by the Weather Man in his perch on the top of 17 Battery Place receive intimate attention. The probability of rain is indicated by a hair which as it absorbs water from an increasingly damp atmosphere swells, in doing so moves a registering arm. The meaning of a "three-inch rainfall" becomes clearer when one sees in actual operation the delicately balanced container which empties as soon as it is filled, and, in so doing, makes its own record.

PARAMOUNT-BRAY PICTOGRAPH, NO. 23.
PARAMOUNT PICTURES CORP.: JUNE 9.

MEXICAN PICTURES SHOWN TO TRADE

A second view of the fine series of pictures on Mexican life of to-day now ready for release by the Educational Films Corporation confirms the excellent impression made on us when we first saw them. Geo. D. Wright, who is responsible for the series, was for twenty years a resident of Mexico City, where he was associated with his brother, a large manufacturer of steel and railway cars. Unlike many who have gone to Mexico for the sole purpose of exploiting the country, Mr. Wright grew up there, shared the life of Mexicans and won their confidence and respect.

The pictures are designed to show not only the superficial features of Mexico such as any tourist may see, but the intimate social and industrial life of the country. Credit should be given to Wallace Thompson, formerly of Paramount, who edited the series, and to W. Gobbett, whose fine photography adds greatly to the value of the pictures.

BRITISH DESTROYERS IN ACTION

The fifth number of "Britain's Bulwarks" showed the destroyers and men that took part in the raid on Zeebrugge in 1917. The sixth number takes up the story of the raid itself, and shows the destroyers and drifters maneuvering, and the latter laying mines under a thick smoke cloud sent out by the destroyers. A German aeroplane is seen scouting overhead, and the next moment a shell is seen bursting at the stern of one of the destroyers, happily not near enough to do any damage.

There are interesting scenes on the boats themselves, showing the officers keenly watching the effect of the fleet's work, and plenty of swift sailing as the camera points out over a bow or stern on the quick run back to Dunkirk.

DESTROYERS' RAID ON DUNKIRK.
(Britain's Bulwarks, No. 6).
PATHE EXCHANGE: JUNE 16.

PHILADELPHIA SENDS MESSENGER TO FLUSHING FOR GAUMONT REELS

Philadelphia may be slow, but Philadelphia is not taking any chances on other people's slowness when it comes to getting what she wants.

It happens that the Quaker City has developed a gratifying appetite for the two Gaumont weeklies, the *News* and the *Graphic*. To insure itself against possible delay in transit, the exchange handling the films sends a man over from Philadelphia twice a week to call at the Flushing headquarters of the Gaumont Company and bring back with him the requisite number of reels. It's a bit more expensive than parcels post, but it guarantees the exhibitor who has wisely set aside a certain day for the news weekly against having to disappoint his patrons.

The Gaumont Company expects in the near future to make an interesting announcement with reference to its arrangements for serving New York City. Though the Gaumont weeklies are being shipped in steadily increasing numbers all over the country, the theatres of New York, except those controlled by Mr. Rothapfel, have not as yet been able to obtain this fine news weekly. It should be welcomed by those exhibitors who wish to exercise independence in choosing this part of their program.

SCIENCE AND SCENERY

The second of the Educational Film Company's Mexican series makes one almost believe that, like waterfalls and surf, Mexico was invented for screen purposes. Certainly, the tremendous engineering project, to which the reel is devoted could have no finer scenic setting.

Lying a short distance from Mexico City and several thousand feet above it is Necaxa, which Mr. Wright, who takes the picture, rightly calls the "power house of Mexico." Here is a great dam, one of the largest in the world and a subject of study by Colonel Goethals before he tackled the Panama job, and a reservoir whose waters supply the power to the dynamos housed two thousand feet below. Back of Necaxa rises a lofty range of mountains acting as a natural watershed.

Mr. Wright takes us in the car that descends from the reservoir level to the power house, he gives us both impressive panoramas of the beautiful mountains, and close-ups of the dynamos. Closing the reel is a picture of Mexico at night, blazing with the lights whose source lies in the distant reservoir.

NECAXA, THE POWER HOUSE OF
MEXICO.
EDUCATIONAL FILMS CORP.: JUNE.

"THE YELLOW DOG"

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

Earle Williams drove to Camp Kearny last week-end to view Company "A" of the 159th Regiment. Company "A" adopted Mr. Williams as its big brother for the reason that 80 per cent of the boys in this company are from Oakland, which also is Mr. Williams' home town. The Vitagraph star fulfilled his threat of loading his car full of cigarettes and autographed photographs before leaving for the camp. His visit was a pleasant one and Mr. Williams is now ready to back Company "A" against all comers.

Montgomery, Rock and Howe, Big V. Comedy team had the pleasure of seeing one of their recent comedies, "Sneakers and Snoozers," contribute in drawing power to the large attendances at Grauman's Million Dollar Theatre in Los Angeles during the past week. Sid Grauman, owner of the newest Los Angeles picture house, states that this Biv V. Company was a winner, that his patrons particularly seemed to enjoy it themselves and added: "I intend to run these Vitagraph comedies often."

Bill Duncan is having a hard time being recognized around the studio these days, as he is to be seen dressed-up in "store clothes" instead of overalls or western riding clothes, in which he is a familiar figure to all who come to the Vitagraph studio. The particular episode of the western serial he is working on at present demands dress-up clothes, rather than those of the open range. Hence, Mr. Duncan's disguise.

Paralta Paragraphs

Illness of Raymond B. West, who is suffering from a nervous breakdown and is under the care of special physicians at a local sanitarium, the production work of the next Kerrigan picture has been placed in charge of Ernest Warde. The cast for this Paralta play, titled "Toby," and adapted by Tom Geraghty from the novel o fthe same name by Credo Harris will include besides Jack Kerrigan and Lois Wilson, Art Allardt, Jesse Herring, Miss Jimmie Weil, Cliff Alexander, Thomas Guise, Beatrice Joy and others. "Toby" is a melodrama based upon a now obsolete law of Kentucky which provided that if a man was proven a vagabond he could be sold into servitude for a period of one year by the state. In "Toby" Kerrigan takes such a role and he is bought in by the daughter of a southern household. The picture will have the atmosphere of the country known as the meeting place of the bluegrass territory and the mountains.

No name has been selected for the Louise Glaum society drama which gives her an emotional role. The picture is being made by Wallace Worsley from the Denison Cliff original scenario. The play has a very big cast including as it does practically all of the stock members

Live Triangle Items

The Triangle Film Corporation's producing plant at Culver City has been completely re-organized following the withdrawal of H. O. Davis, who served as general manager, and who is now in the east, which occurred several days ago. The only definite information given out at the studio at Culver City is included in the following statement issued by the publicity department now in charge of Al. St. John upon authority of O. A. Sellers, assistant to President Harry E. Aitken. The statement is as follows:

"With the taking over of the managerial reins at the Triangle Culver City studio by H. E. Aitkin, president of the Triangle Film Corporation on the first of June, many sweeping changes have been put into effect in both the scenario department and in the method of casting pictures. O. A. Sellers, formerly production manager, has been elevated to the post of assistant to the president. A new director of high repute has been added to the Triangle directorial forces.

"Charles F. Stocking, author of several well known novels and a former newspaper man, is in charge of the Triangle scenario department, and with him as associate editor is another new comer to the Triangle, but not a stranger in the scenario game—Dr. Daniel Goodman, author and scenario expert, who has been affiliated with both D. W. Griffith and Harry E. Aitken. Two well-known novels, 'Hagar Riviley' and 'Unclothed,' are both from Dr. Goodman's pen.

"With the installation of a new head, Mr. Aitken has left Culver City for New York, and Mr. Sellers is in charge of the operation.

"'So far as is known we will continue to make program pictures,' says Mr. Sellers, 'while our new policy may also include the manufacture of some special Super Pictures.

"'Christy Cabanne is a director of long experience, and has been engaged by Triangle, and is now rehearsing a large cast on a special picture which will probably be an eight reeler. This is to be a film adaptation of the novel "The Mayor of Filbert," written by the two heads of the Triangle scenario department.

"'Working with Cabanne are such well-known players as Ralph Lewis, Barney Sherry, Jack Curtis, George Pearce, Wilbur Higby and Louise Lester. Both Lewis and Miss Lester have been engaged for this picture, they being the first players secured under the Triangle new policy of casting by the picture.'"

Universal Newsettes

Several additions are to be made to the directorial staff at Universal City according to unofficial information secured at this film plant. The list of new directors will include, according to the information, Colin Campbell, who for a number of years has been with Selig; William Walbert, who until recently directed Nell Shipman for Vitagraph; and Jack Dillon, a former Keystone and Triangle director. Dillon's last work for Triangle was in the direction of Olive Thomas.

There will also be a number of new players engaged, according to unofficial information. Douglas Gerrard is to begin shortly on the production of a story now being prepared for the screen by F. McGrew Willis titled, "Should a Woman Tell," and in this Fritzi Brunette, seen in a number of Selig Big Special Productions, and who has been with the Selig organization for more than two years, will take a very important part. Charles Gerrard is scheduled to be the heavy, and Herbert Standing will probably take an important character role.

"THE YELLOW DOG"

A new subject put in production this week, under the direction of Joseph deGrasse is at present known as "Joan of the Apaches." DeGrasse has just completed the filming of "The Spawn," and Harvey Gates is responsible for the continuity of the new subject he is making. Priscilla Dean has been selected to take the part of Joan, a more or less "wild woman" of Paris, who by the picture of Joan of Arc is inspired to do her best for her native land. J. Edward Cecil will probably be the leading man of this picture.

The William McLeod Raine story, "The Texas Ranger," is to serve as the next vehicle for Harry Carey, and will be made under the direction of Jack Ford. This company is just completing the western "Hell's Neck," and continuity for the new picture is being written by Eugene B. Lewis.

Here and There

Charles Chaplin is at work again, which in itself is an important item of news, especially to the members of the F. N. E. A. Not that it is marvelous that Charley should return to work after getting the sum that he did for his first picture, "The Dog's Life," but because the fact that he is at work sets aside the dope of all the wise ones who prophesied on the future of the motion picture industry. Many said Charley would not be shooting again until Fall, their claim being he did not want to get too many pictures on the market and thereby reduce the value of his releases.

Whatever Chaplin is making is a mystery to all concerned except himself. Edna Purviance came back this week from New York, and of course will be the lead. Henry Bergman and Tom Wilson are also scheduled for appearance in many scenes. Working with this quartette will be a dozen children, two to ten years old.

The Selig studio, located at the Selig Zoo, has been temporarily closed following the completion of the filming of "The Hoosier Romance," by Colin Campbell, which will offer Coleen Moore, Harry McCoy, Frank Hayes and others. The Zoo is to be maintained, and the entire plant will remain under the management of James L. McGee.

Thomas Nash, who has served as production manager, has accepted a position as assistant to Production Manager Henry McRae at Universal City, and takes up his new duties on June 3rd. Mr. Nash is a pioneer of production work on the coast, and was affiliated with the Selig Company for the past eight or nine years with the exception of a short time that he was engaged in conducting a company which he organized.

Just what the intentions of the Selig organization are has not been made known, but arrangements have been made whereby Colin Campbell, the only director with the Selig Company, is to produce one or more pictures for the Universal. Mr. Campbell is to begin work at Universal City at once on the filming of a propaganda picture adapted from the Saturday Evening Post story, "The Yellow Dog."

Gloria Swanson, Presented by Triangle in "Station Content"

The F.P.-Lasky Studio

Everyone about the Lasky studio is busy in the preparation of what promises to be the most active production Summer at this plant. The coming week Fred Stone, Ethel Clayton and another star, at present known as Miss Mystery, will arrive in Hollywood to begin work in as many productions. Stories are now in preparation for other Lasky players, and it is anticipated that all producing companies now between pictures will begin work at one time.

The busy season at the Lasky studio will be ushered in by a dance and carnival given by members of the stock company and the Lasky Home Guards to raise funds for the entertainment and comfort of former members of this studio's organization who are now serving in the war. The new arrivals at the studio will be the guests of honor at this function, and plans are being made for the entertainment of several thousand and the affair promises to be one of the biggest photoplay entertainments given in Los Angeles, inasmuch as practically all of the stars from various west coast studios have accepted invitations to be present. ent.

Vivian Martin with J. Parke Jones as leading man, has finished the filming of "Her Country First," and is leaving in a day or two for Banff, Canada, where she will spend a vacation at Lake Louise.

Constance Talmadge, who recently completed work in "Sauce for the Goose," is now under the direction of Walter Edwards working in scenes for "Mrs. Leffingwell's Boots."

Another production now being filmed is known as "The Source." George Melford is directing and the company, which includes Wallace Reid, Ann Little, Theodore Roberts, Raymond Hatton, James Cruse, Noah Barry, Charles West and others, are spending a week in a lumber camp north of Los Angeles.

Fox Studio Doings

It has been many months since there was so much production activity at the Fox Studoes as at the present time, the number of companies working on productions there being five.

Director General J. Gordon Edwards is on a new Theda Bara subject, the title of which is "The Message of the Lilies." The story opens with Miss Bara appearing in the role of a trained nurse and later she is seen as a woman of the world who is regenerated by the influence of love.

The photoplay at present titled "Kultur," and based on incidents that led up to the great world war, has been written for the Fox organization by J. Grubb Alexander, and is now in production under the direction of E. J. LeSaint. Gladys Brockwell is starred in this, and has a big supporting company that includes Georgie Woodthorpe, William Scott, Willard Louise, Charles Clary, Nigel de Brullier, William Burress and Alfred Fremont.

Robert Thornby, formerly director for Pathe in the making of Bessie Love pictures, is now with the Fox organization and is in charge of the company headed by Jewel Carmen filming an adaptation from the Gouverneur Morris story, "You Can't Get Away With It." Miss Carmen takes the part of Jill Cummings in this story and the role is said to give her opportunity for the display of a number of very beautiful gowns.

Lynn F. Reynolds is now at work on the filming of "Fame and Fortune" with Tom Mix and company of western players. Mr. Reynolds wll introduce in this another series of exquisitely beautiful exterior shots which will give the subject an added feature. For more than a year he has prided himself on always being able to introduce something new in photographic effects in every subject. The continuity was prepared by Mr. Reynolds.

"THE YELLOW DOG"

NEWSY ITEMS FROM THE STUDIOS

EXHIBITORS

THESE short items are just the sort that your local photoplay editor wants. They are newsy—not press bunk. Used rightly they will create real personal interest in the players appearing at your house. Clip those referring to players on your program, turn them over to your photoplay editor for use from time to time, then there will be double value in your later publicity on particular pictures in which these players appear.

Dorothy Dalton, whose name will ever be linked with the Canadian Northwest, has arrived in New York and is stopping at the Ritz Carlton. Judging by the society pictures in which she has recently been appearing, the matter of clothes will take up a part of her time.

Betty Howe, whose work with Elsie Ferguson in "The Lie" won her much favor, despite the lack of sympathy in the part she played, is starting on a serial with a new film company. Leah Baird and Sheldon Lewis are also in the serial, which is tentatively called "Mysteria" and which is being filmed at the Crystal Studios. In the first episode Miss Howe has a few simple little things to do like riding a runaway horse, driving a racer, and jumping into the East River.

Mae Marsh, via Goldwyn publicity, expresses a most naive surprise at the upsetting by youthful motion picture stars of that philosophy of life which teaches that success can be obtained only through infinite sacrifice. She readily admits that a star's success entails no huge sacrifice but merely conscientious work. All of which decidedly rings true to one who knows Miss Marsh and her unspoiled charm.

Jere Austin, leading man for Mae Marsh in "All Woman," was the person in front of the Public Library during the Red Cross drive who helped a little girl auction off for the sum of $61 a silver ring sent her by a brother in France.

A golden canary being pursued from roof to roof by Stuart Holmes, "heavy," of "When Men Betray," is the theme of a publicity story recently sent around. The pursuit led through an open window into the bedroom of two women. Sounds as if the P. A. aspired to be a Keystone writer.

Fay Holderness is recovering from the emotional strain of appearing in "Hearts of the World" by joining the Billy West King-Bee Company. She is getting into a patriotic place, as Charles Parrott, director, is co-author of "Sammy's Saving Souvenirs for the Girl He Left Behind," and Billy West is putting into practice his new idea of fining everyone who commits a cuss word a war stamp or a Liberty Bond, depending upon financial rating.

Another proof of the way Alice Brady goes in for things. For a scene in the "Ordeal of Rosetta" she practiced hours on her secretary's typewriter in order to portray the character of a typist who succeeds where everyone else failed in taking the dictation of a temperamental novelist.

Playing the part of a nun in "To Hell With the Kaiser" and of a vampire in "The House of Gold" at the same time is Maude Hill's most recent accomplishment at the Metro Studio. So absolutely different was her appearance that even one of the old timers who worked opposite her in her role of Mother Superior did not recognize her as she came over to speak to him in her vampire costume.

J. Searle Dawley had his troubles filming Eliza crossing the Delaware for "Uncle Tom's Cabin." A river in Maine was chosen for location as it was just breaking up, but the ice proved most elusive. When Dawley was ready to shoot the ice was not ready and when the ice was ready the sky was too cloudy. For hours the dogs strained at their leashes and Eliza clutched the child, until finally sun and ice got together and the scene was shot.

After a winter on the legitimate stage Olive Tell will be back to the screen in "To Hell With the Kaiser." In the costume of an aviatrix she is most attractive and in addition makes some spectacular flights in a real aeroplane.

Beverly Bayne will give her feminine followers a treat in her new picture, "Both Members," when she appears in an evening wrap made entirely of tulle which she just received from Paris.

Tom Moore has announced to the world in general that there is nothing in the rumor that he has a favorite feminine star at Goldwyn. He has played opposite all three of them with equal enjoyment, etc., etc., etc.

The Dolly Sisters apparently prefer the stage to the studio in the summer time as they are appearing atop the Century theatre now as "The Bing Girls of Broadway."

The announcement of Conway Tearle's marriage to Adele Rowland of musical comedy fame has just been made. He is now appearing with Anita Stewart in "The Mind the Paint Girl."

"The Soap Girl" Is a Vitagraph Blue Ribbon Feature Starring Gladys Leslie

Earl Carroll, husband of the delightful little Mlle. Marcelle whose screen career in "The Fall of the Romanoffs" was only too brief, has won a lieutenant's commission in the U. S. Flying Corps at Camp Hicks, Fort Worth, Texas.

Gertrude Berkeley has returned to New York after spending the winter near her son who was at a southern training camp, but who has now sailed for France. Miss Berkeley's splendid work in "War Brides" makes us look forward to seeing her in "Just Sylvia," a World picture, which will be her first screen appearance after her return.

George Irving, whose most recent production is "To Hell With the Kaiser," is now directing Mabel Normand in a new Goldwyn picture.

"The Shooting of Dan McGraw," a Robert Service poem, will be seen on the screen in the near future. Metro produced it with Edmund Breese as the star.

John Sunderland, who plays the lead opposite Olive Tell in "To Hell With the Kaiser," does some splendid flying in this picture for which he was fully qualified by his own actual experience as a Belgian officer at the front.

Baby Ivy Ward and Lawrence Grant created quite a sensation walking down Broadway last week. The tiny little girl was in the costume of a Red Cross Nurse while the big man was in the uniform of the title part of "To Hell With the Kaiser." Baby Ivy announced to everyone that she had captured the Kaiser and demanded a reward for the Red Cross. Needless to say, she got it.

In Maurice Tourneur's "Sporting Life" the cameraman, John Vanderbroeck, had to call in four other cameramen in order to take a certain scene. This is only one of a great number of stunts that have been used to make this picture the splendid production that is expected.

Lawrence Grant, the most recent of film kaisers, is an Englishman whose likeness to the Kaiser has always been so apparent that before the war he was offered the role in a play to be produced in Germany. Mr. Grant is a traveler and lecturer who is appearing in pictures for the first time in "To Hell With the Kaiser."

It is most fitting and proper that May Allison takes the part of a southern girl in "A Successful Adventure," the third Metro picture in which she stars alone, as she was born and brought up on a southern plantation.

Harry Millarde has finished directing another June Caprice picture. Though he has been working most successfully with Miss Caprice for over a year, he has used more contrasting scenes in this picture, perhaps, than in any of the others. From the turbulence of a court room where a murder trial is in progress to the quiet of a convent where calm nuns glide through quiet corridors is an example of the change of tempo in the picture.

The picture world is filled with deep regret at the death of Benjamin Chapin, hero, author, and producer of the Lincoln Cycle. He had the satisfaction at least of seeing the consummation of his life work before he died.

One of his proteges, Charles Jackson, who played so touchingly the part of the boy Lincoln in the first few reels of the Lincoln Cycle, has again appeared on Broadway, this time in "Cecilia of the Pink Roses." Again he "weeps at a bedside" so realistically that the audience chokes with one accord.

Director Dell Henderson has the pleasant task of umpiring four fights a minute in the third and fourth reels of "Hitting the Trail." He handles a notable cast in this picture. Headed by Evelyn Greely and Carlyle Blackwell, it includes Joseph Smiley as factory owner, Mabel Banyea just back from a French war hospital and Belle Seacomb as factory forewoman.

Montague Love is returning to the World Studio after a long and serious illness, in a screen version of "To Him that Hath," that famous "best seller" by Le Roy Scott. The direction will be in the hands of Oscar Apfel, whose first World picture, "The Interloper," won such enthusiastic approval.

We have a new Madge Kennedy in a picture under the working title "Shackles," one whose hair is no longer coiled in smooth bands about her head but is piled high on top in a beguiling fluffiness.

PLAYERS

THE news of what you are doing and your plans is what the exhibitors and photoplay editors want for local publicity. This Department offers you the opportunity to cover the country with a single effort. Whenever you have anything interesting don't fail to get in touch with Miss Dorothy Tarbell, at Motion Picture News office. Don't go to much trouble—just write the facts. We'll edit your news and prepare it for publication.

Screen Examinations

"Shackled"

(*Paralta—Six Reels*)

Reviewed by Peter Milne

"SHACKLED," in which Louise Glaum is featured, is a most skilful presentation of the drama in which the central character is the quite familiar figure of the woman with the past. Miss Glaum and the four players who appear in principal support do exceptional work, J. Grubb Alexander and Fred Myton have made a convincing and direct scenario from the story provided by Lawrence McCloskey, and Reginald Barker has treated it with skill in the production. Seldom has such a high level been attained in these three departments—acting, construction and directing—and the results are indeed praiseworthy. The story possesses its full quota of high lights and the suspense is excellently maintained from first to last.

Miss Glaum plays the title role of the woman whose shackles are broken through her own love and sacrifice with that sincerity and depth of feeling always to be marked in her work. She seems to be as thoroughly at home in the character of the woman sinned against as she is as the woman sinning. W. Lawson Butt as Thomas Danfield gives one of the most human and directly appealing performances that any actor has ever done in a part remote from the ordinary type of hero. Roberta Wilson, sister of Lois, has both beauty and talent. Her delineation of the romantic Edith Danfield, is realistic to the core and the role is by no means an easy one. Charles West as the heavy, Jack Gilbert as a young officer and Roy Laidlaw in a small part complete the cast with performances that are ever in tune.

For the type of story it offers "Shackled" is a thoroughly satisfying picture, which is, after all, all that is required. L. Guy Wilky photographed.

THE STORY AND PLAYERS

Lola Dexter (Louise Glaum) has given her love to Walter Cosgrove (Charles West) without question and when, his resources low, he deserts her to marry Edith Danfield (Roberta Wilson), she plans to steel herself toward all men. Posing as a widow she reaches a fashionable resort and soon meets the type of man she seeks. But when she meditates on his proposition (a trip on his yacht) she sees the folly of it. In despair she is about to leap from the rocks into the sea when Thomas Danfield (W. Lawson Butt), Edith's father, a cripple, calls to her to stop. A great friendship springs up between the two lonely souls and when Danfield returns to his city home, Lola is with him as his secretary and companion. When Edith returns from her wedding trip, Lola is astounded to recognize Cosgrove as her husband. As time goes on he reverts to his old ways, keeps late hours and usually returns from his licentious parties unsteady in the legs. Not until then does Edith realize that her love still rests with Jimmy Ashley (Jack Gilbert), a girlhood companion, now fighting in France. Danfield proposes to Lola, but thinking of her past she does not answer. On Jimmy's return with Major Duval (Roy Laidlaw), a doctor, he is heartbroken to find Edith married. It is the skill of the Major that revives Danfield's strength. He is once more able to walk. He proposes again to Lola, but she is harassed with the situation presented by Edith and Cosgrove. At length Edith can stand her plight no longer. Lola pleads with her to wait a little longer that she may set matters aright. That night when Cosgrove breaks into her room she locks the door and permits Danfield to discover him there. Danfield is shocked, specially when Cosgrove blurts out their former relations, but admires her the more when he learns from his daughter's lips the reason for her compromising herself. Cosgrove attacks Lola and in the struggle falls downstairs. He is killed. Lola leaves Danfield's house despite his pleading that she stay. She asks him to wait the space of a year and if he still loves her then to come for her.

Time—60 minutes.

"Stolen Orders"

(*William A. Brady—Eight Reels*)

Reviewed by Peter Milne

WILLIAM A. BRADY'S long heralded melodrama, based on the Drury Lane production, "Sealed Orders," reveals eight reels of highly sensational action that seemed to thoroughly please those who crowded into the Park theatre to witness its initial presentation a week ago Sunday. The original play has been changed here and there to meet the demands of the camera and the time. Its locale is now the United States, and its characters Americans and German spies. But the melodrama it offers is, if anything, clearer and more thrilling than that which was enacted on the boards. The scenario shaped by Charles Whittaker, while rather laborious in the first reels, moves swiftly and with a full supply of melodramatically intense moments once the vitals of the plot have been reached.

The character of the story is its most valuable asset. The present-day picture audience is ever ready to applaud the hero if he be in uniform; to watch him breathlessly as he traces down his country's enemies. In "Stolen Orders" Carlyle Blackwell appears as the hero, Lieutenant Gaveston of the United States Navy. He fulfills all demands made on him with ease. George MacQuarrie is seen as Admiral Gaveston and Montagu Love is the American traitor who becomes a spy for the Teutonic power. June Elvidge and Kitty Gordon do the feminine honors, and Madge Evans appears in a small part in the first reel.

Harley Knowles directed. The eight reels include a number of scenes taken aboard the U. S. S. Seattle. A particularly fine view shows a full shot of a dance being held on the deck. The rest of the production is satisfactory.

THE STORY AND PLAYERS

John Le Page (Montagu Love), an American, manages to incriminate an innocent man for a death he caused. Taking his child (Madge Evans) with him he leaves his country, to return many years later as an agent of the German government. Mrs. Gaveston (Kitty Gordon), wife of the Admiral of the American fleet, has gambled heavily. Another German spy seeing his opportunity takes her to a resort where she loses large amounts and is obliged to borrow from him. He tells her that she may secure a loan from Le Page the next day at a certain office. Mrs. Gaveston meets Le Page who poses as a member of an international peace society. He informs her that if she will but secure certain sealed orders from her husband, Admiral Gaveston (George MacQuarrie), the United States will be saved from the war and he offers to pay the amount of her losses for them. Mrs. Gaveston agrees to these terms. While an entertainment goes on aboard her husband's ship she manages to secure the orders. The loss is discovered. Lieutenant Gaveston (Carlyle Blackwell), the Admiral's brother, refuses to allow the officers to search him as he has on his person a letter written to Mrs. Gaveston by the German agent. It contains an insult which the Admiral might well misinterpret. Young Gaveston jumps overboard but is captured later. His story is credited by other officers and he is permitted to go free provided he bend all efforts to recover the orders. Mrs. Gaveston has, in the meantime, given them to Le Page who, with his daughter Ruth (June Elvidge), prepares for escape. Ruth is loathe to go, being in love with Lieutenant Gaveston and out of sympathy with her father. However, she accompanies him to the secret hangar of a dirigible. Another passenger in the air craft, who Le Page thinks is the man who years before served the term that Le Page himself should have served. The dirigible rises. Lieutenant Gaveston discovers who has the papers by forcing a confession from the other German agent. He pursues in an airplane. The ex-convict makes himself known to Le Page and high in the air they fight. At length they both fall from the craft and are drowned. Coast artillery is trained on the dirigible and Ruth is obliged to arm herself with a parachute and jump. She is picked up by Gaveston to whom she returns the orders. With their return Admiral Gaveston is reinstated.

Time—One hour and forty minutes.

"More Trouble"

(*Pathe—Five Reels*)

Reviewed by Joseph L. Kelley

A FARCE-COMEDY with the unexpected coming in the climax and a finished bit of work by Frank Keenan, as the chief farce-comedy maker, reflects credit on "More Trouble," produced under the direction of Ernest G. Warde from the scenario furnished by Quida Bergere who whipped Edgar Franklin's story into ideal shape for reproduction on the screen. Director Warde can handle Mr. Keenan and Mr. Keenan can handle himself—result—a finished piece of work, smooth running action, snappy comedy and cleverly written sub-titles.

Mr. Keenan can express a world of comedy in his face. He works before the camera like the veteran he is, and moves through the various scenes with an unconsciousness that smacks of the regular order of things and not of the average "actor's" stuff. Without Mr. Keenan's ingenious ability to provide a laugh from an insignificant situation, the part of Lemuel Deering would have moved through the reels of this production with nothing more than passing notice. But the star has made a "mountain out of a mole hole," and raised the smaller moments to the pedestal reserved for the higher lights. He [illegible]ne. Mr. Keenan can make a dr[illegible] sitting down or raising a glass of liquor to his lips and at the same time inject a bit of humour. His slightest move calls for attention and registers before the camera something to think about. He puts "More Trouble" "over the top" and gets you.

John Gilbert who has the juvenile role comes in for a good bit of praise. He works with Mr. Keenan with assurance and fills the role of the son to perfection. Roberta Wilson in the ingenue role has little to do. She does this little well. Joseph J. Dowling does his usual good work in a character role. Ida Lewis makes up a bit too old for the part of the mother. Jack Rollins, Helen Dunbar, Al Ray, Clyde Benson and Aggie Herring, have minor roles. The photography, heightened by good lighting, is par excellence. "More Trouble" bats three-hundred in every scene.

THE STORY AND PLAYERS

Lemuel Deering (Frank Keenan), a wealthy iron manufacturer, has unbounded success with his business until his son, Harvey (John Gilbert), gets his A. B. degree from college. Then dad's troubles commence. His father discovers to his amazement that his son neither smokes or drinks and is a "model" young man. He decides to make him a partner in the business. Papers are signed, and the son takes his place on the opposite side of the desk to the father.

Then the trouble starts. Daily strangers arrive at the Deering home with unpaid bills charged to the account of Harvey Deering—a couple hundred for tobacco and cigars, a few more for liquor, a moderate size bill (a few hundred) from the taxi company, and so on and so forth, until one day the clerk of a bank presents a note for a few thousands which has fallen due. All these placed to the credit of "model" Harvey. The blow is too much, and dad finds that he has to raise money to keep his business going or go into bankruptcy. He fails; a rival, Cecil Morrowton (Joseph J. Dowling), arrives to take over the property. Morrowton has a son, Harold (Jack Rollins), who was a college chum of Harvey. Harvey is landed in jail on a trumped-up charge. Harold rescues Harvey from jail, and the two go to see Harvey's father. Harold confesses that he is the one who signed all the "markers" and the note—not Harvey. Then Father Deering suggests to Morrowton that he might lend him a sufficient amount of money to put his business back where it belonged. Morrowton thinks it would be a good move. Deering turns to the two young men, and suggests that they go to the factory, pick out their wheelbarrows and do some real work.

Screen time—64 minutes.

"Her Final Reckoning"

(*Paramount—Five Reels*)

Reviewed by Peter Milne

PERHAPS it is because "Her Final Reckoning" is an adaptation of a play by Jules Claretie, a distinguished member of the French world of letters and art, that it strikes the writer as the best vehicle Pauline Frederick has had this year—in fact it may safely be said that it is because of this fact. The name of Claretie is probably quite unknown to the exhibitor, but it remains that his handling of the story of the woman whose past bothers her in a sincere love affair has resulted in conventional material taking on a refreshing and stimulating aspect, while at the same time Miss Frederick is provided with a role in which her talents, beauty and personality fit with remarkable ease. Credit is due also to Charles Whittaker, the scenarioist, whose work seems to have retained all the force and directness of development which must have been present in the original.

The drama moves forward with an irresistible power. The various episodes in the career of Marsa are developed with skill and the whole moves forward with a sustaining force that never allows the attention to wander. Miss Frederick is allowed full play in the chief feminine role and renders a brilliant performance in her many big scenes. She is given valuable assistance by John Miltern as Prince Zilah and by Robert Cain as Count Menko. The realism of the atmosphere instilled in the production by Director Emile Chautard is to be noted. The fact that practically all the scenes transpire in Paris has given Mr. Chautard the opportunity to show his acquaintance with the locale as well as his dramatic sense. He has succeeded beyond the shadow of a doubt in both respects. He has put the finishing touch on "Her Final Reckoning" that makes it the exceptional picture it is.

THE STORY AND PLAYERS

Marsa (Pauline Frederick), half gypsy, half Hungarian, a woman of great beauty and unlimited wealth resides in Paris. She meets Prince Zilah (John Miltern), a Hungarian, and in a short time the two become engaged. Marsa mentions something about confessing her past, but the Prince believing that she will only tell him of the unfortunate love affair of her mother silences her. Count Menko (Robert Cain), who had previously taken advantage of Marsa's romantic temperament one night in Italy pleads with her not to marry the Prince, but she ignores his request. Therefore, on the night of her wedding, he sends her letters to the Prince. Marsa pleads with him not to open them, and the Prince agrees not to providing she will swear that they do not concern her. This she cannot do. On learning their contents, the Prince leaves Marsa in a rage. His life-long friend, Count Varhely (Warren Cooke), takes up Prince Zilah's quarrel with Count Menko, and in Italy kills him in a duel. The Prince after remaining away from his wife for some time cannot keep himself from seeing her. Marsa insists that she will be content with his forgiveness and retire for the rest of her life to a convent. Realizing that she loves him to the extent of being willing to make this sacrifice, the Prince takes her to him as his wife.

Jo [illegible] Dane, Florence Beresford, Louis Rein-

"The Model's Confession"

(*Universal—Five Reels*)

Reviewed by Joseph L. Kelley

IDA MAY PARK, one of our best women directors, and one who has demonstrated by her past performances that she can put on a production and do it right, faced the almost impossible when she took the working script, prepared by herself, and started Ruby M. Ayres' "The Model's Confession." With just about sufficient material to stand up under an average one-reeler, Director Park was called upon to produce a five-reel picture. Added to this handicap it seemed that Miss MacLaren did not "feel" her part.

The action lags from first to last—the result of a story that contains very little dramatic or plot material. Convenient coincidents serve as the connecting links between the action of many of the episodes. An example of this is the incident which serves as the connecting link between the meeting of Billy and Violet in front of Seldon's home. In order that he might hold conversation with her, the chauffeur was obliged to run up the entrance to Seldon's home and hand him a coat which he had left in the machine, and then to stand and talk over the weather with his master in order to give the couple more time in which to act in order that the picture might go on. This sort of action would never happen in real life in "reel" life. If the chauffeur wanted his boss to get his coat he would take it to the butler in through the kitchen door or through the entrance marked "this entrance for tradesmen." Such action as this is so apparent in its introduction to serve the purpose of prolonging the plot action and to meet the demands of a poor scenario writer, that its effect is the same as a flat chord in an otherwise perfect harmony.

The title is the most alluring thing about the picture and will, no doubt, arouse curiosity, which will be satisfied to the extent of getting the people in the theatre. The chief point of plot construction is based on the fact that Seldon does not know that Iva is his daughter. In the first reel she could have gone to him and shown him the picture of her mother and his wife and have ended the story there. And this is what ninety-nine out of every hundred human beings would have done. So that from the start there isn't a good reason for the story after the first reel.

The photography is of the excellent Universal brand and the lighting has been handled well.

THE STORY AND PLAYERS

Iva Seldon (Mary MacLaren) is a model for Armande, a fashionable modiste. Billy Ravensworth (Kenneth Harlan) is a frequent customer, purchasing expensive finery for Violet Challoner (Edna Earle), a vampire lady. Iva is the model who "shows off" the gowns. Billy's account is over-due and he upon request, gives Armande a check for the amount. The check is returned "no funds." Iva is then sent to Violet's home to get the finery which had not been paid for.

While she is there Bertrand Seldon (Herbert Prior) pays Violet a visit and she persuades him to give her a check for the amount of the purchases. The check is handed to Iva and she recognizes the name of her father as the maker of the check. She leaves and goes to a lawyer friend and together they form a plan to make Seldon recognize Iva as his daughter. Meanwhile Violet breaks with Billy. Iva purchases some stylish clothes and makes a bargain with Billy to pose as his fiancee so that she might get into society. She meets Seldon on his level and he becomes infatuated with her. Billy is made jealous as he too, has fallen in love with her. Iva and Seldon go for a motor ride and Seldon is killed in a wreck that results. The mystery is explained and Iva and Billy are married.

Time—Fifty-five minutes.

"The Claw"

(*Select—Five Reels*)

Reviewed by Peter Milne

THIS adaptation from a novel by Cynthia Stockley appears to have been stripped to its skeleton of physical action. So a number of inconsistencies are disclosed while the bare plot outline fails to deeply stir the emotions. The bid for suspense comes when Stair lies to Mary Saurin, telling her that Kinsella, the man she loves, has been killed fighting African natives. So after a time Mary marries Stair, only to discover on her wedding night that he has deceived her. Then Stair shows a change of character and to make amends gives his life to rescue Kinsella from the natives who hold him prisoner. But this bid for suspense is weak and falls far short of the mark. The spectator sits only to await the end not to be stirred.

This lack of sustaining power seems due to the fact that the story, as previously stated, was reduced to its mere skeleton. There is no opportunity for any convincing development of character. Stair's change of heart is so sudden that it conveys nothing but an easy means to attain the end. Also, we for one would like to know, why Kinsella *did* wear earrings. We are constantly reminded that he does and Mary wonders why too. Perhaps she found out. And perhaps also she discovered why Kinsella was always referred to as a very dangerous man for a young woman to become acquainted with. He always appears the hero while in action.

The production given "The Claw," by Robert Vignola is pretentious but rather poor as to atmosphere and detail. The African scenes always bring to mind the hills of California and Kinsella's miraculous loss of his beard after being rescued is not explained by barber or razor. The subtitles in a number of instances are poorly worded.

Clara Kimball Young makes the role of Mary as appealing as possible under the circumstances, and Milton Sills is a pleasing Kinsella. The always efficient Jack Holt is Stair, while Henry Woodward, Mary Mersch, Marcia Manton and E. M. Kimball complete the cast.

THE STORY AND PLAYERS

Mary Saurin (Clara Kimball Young) traveling across the African veldt is rescued from the danger of the prowlers of the jungle by Major Kinsella (Milton Sills), commander at Fort George, an English post in South Africa. At the post she sees very much of her hero, and soon they become engaged despite the objections of Maurice Stair (Jack Holt) and Mrs. Valetta (Marcia Manon), who insists that Kinsella is already married. A native uprising calls all the men from the post. When the tide of battle turns against the English, Stair deserts and reports back to Mary that Kinsella has been killed. He shows her a duplicate of one of Kinsella's earrings which he has had made specially for the purpose to convince her. In time Mary accepts the proposal of Stair. On her wedding night she discovers the other duplicate earring, and her husband's perfidy is revealed to her. Kinsella by feigning madness has escaped being killed by the superstitious natives. A change of heart convinces Stair that the only course open to him is to rescue Kinsella, which he does, but at the cost of his own life. On his deathbed he is forgiven by both Mary and Kinsella.

Length—Between 4,700 and 4,800 feet.

"Find the Woman"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

"CHERCHEZ LA FEMME," wrote O. Henry, the wizard of short stories, the idol of Greenwich Village. Vitagraph has answered the call, and Alice Joyce is discovered as la femme and she's some find. If O. Henry could drop into the rear seat of a motion picture theatre in which the screen version of his mental reation was being shown, he would no doubt be inspired to jot own the skeleton of another masterpiece entitled "Donnez-moi Femme."

Touches which only a Henry could give, moments that could y be pictured in the mind of a Henry, and suspense that only master of short-story writing could sustain, together with clever impersonation of la femme by Miss Joyce, and the good ction of Tom Terriss, make this screen version of an O. ry creation a rattling good picture and one that Vitagraph well send the rounds of the exchanges and enter accounts but one side of the ledger—the credit side—both as to satis-ion and financially and the action will be duplicated by every ibitor who shows this picture.

It is very seldom that one will advise a producing company to n a program picture to more than five reels. The reviewer nakes an exception in this case.

"Find the Woman" is an excellent example of story-telling on the screen. Its construction is perfect, the continuity as smooth-running as a quiet brook, the suspense sustained without the straining of one situation or event, the subject-matter revealing human incidents and the thought behind the whole, one with a purpose.

Director Terrnss caught the spirit of the story from the first and welded the links together so that any part taken separately is as strong as the whole. He started with the big advantage of having an excellent story to work from and a good cast to interpret its meaning. He emerged from the studio leaving behind on the celluloid work of which he may well be proud.

Walter McGrail heads the supporting cast in the straight lead, Mr. McGrail is a fine type for the part and puts over the situations he is called upon to interpret with a punch in either hand. Arthur Donaldson has the chief character support and does some of his best work. Jessie Stevens has a bit which she does in her usual finished manner. Jean Paige gets the ingenue honors. We would like to see Miss Paige in something bigger—with a wider range in which to show her worth. Martin Faust is a new-comer in Vitagraph stock. He has a tendency to overact in some of the scenes, but this is the fault of the director not his own. He makes a good heavy. Henry Houry is given a bit.

THE STORY AND PLAYERS

Madeline Renard (Alice Joyce) is given the prima donna role with the French Opera Company. Maurice Dumars (Walter McGrail), dramatic critic on the "L'Abeille," a New Orleans daily, is in love with her and she with him. Before her appearance in the role of Marguerite in "Faust," she meets M. Morin (Arthur Donaldson), a pious old gentleman, who spends his time modeling works in gold. Madeline induces him to make her a string of artificial pearls so that she may wear them the opening night.

Madeline's maid, Ninette (Jean Paige), lives with Mme. Tibauld, who gives M. Morin her savings to invest for her. Ninette is in love with Pierre (Martin Faust). When Madeline makes her appearance with the jewels, a scandal is started, and she is accused of being the consort of M. Morin. Shortly after M. Morin had finished the jewels, he dies. He leaves a note for Madeline telling her that she is the only girl in the world whom he would favor thus. The money which Mme. Tibauld had left with M. Morin to invest, is not accounted for and it is thought that he had used it to purchase the jewels for Madeline. Madeline, afraid to face the people who had scandalized her, disappears.

A year later she returns. Shortly after Maurice discovers in the home of Mme. Tibauld a picture which he admires. He takes it from the wall and discovers in back of it, $20,000 worth of government bonds which M. Morin had obtained with the money left with him by her. The mystery is cleared.

"The Last Rebel"

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

ANOTHER story of the Civil War, and the subsequent hatreds and feuds, in which Belle Bennett displays her histrionic abilities to advantage first as Cora Batesford of fifty years ago, then as Floribel, granddaughter of the former, in that of "The Last Rebel."

While this theme is to a certain extent hackneyed, still the production in this case will warrant its hearty reception. The costumes of the early sixties at the outbreak of the war are beautifully reproduced and lose none of their splendor or uniqueness when compared with the present-day style of apparel, as shown in the later reels.

Then the old trustworthy colored mammy, Lulu, as portrayed by Lucretia Harris, who loves her charge and is just as ardently beloved in return, is a true picture of the southern negro in ante bellum days, as is also her stanch fidelity in the less prosperous days that follow.

It is a charming story, even though it does harbor a duel, and cause hearts to become cankered for half a century, and even though the intrigue of a wily mortgage broker is instrumental in robbing Floribel, the "Last Rebel," of her inheritance, through all of which she retains her composure and haughty southern pride.

The photography of Jack Mackenzie is indeed worthy of comment; in the first reel is a beautiful garden scene taken at twilight, which is a masterpiece.

THE STORY AND PLAYERS

The Civil War breaks up the old friendship that has existed between the Appersons and Batesfords for generations. Harry Apperson (Joe King), engaged to Cora Batesford, fights a duel with Jack Batesford (Joe Bennett), his rival. Cora breaks her engagement with Harry because she sides with her people, who are ardent Confederates.

After the war, Harry returns to find Cora married to Jack and his own plantation gone to ruin. He goes West. There he accumulates a fortune.

Fifty years pass. Harry Apperson and his grandson, Jim (Joe King), are the only Appersons left. Both cherish the old southern ideals of courtesy and chivalry. Harry sends Jim back to Carolina to buy the old Apperson place. The fortunes of the Batesfords have steadily declined until Floribel, the last Batesford, reaches womanhood to find that everything is lost. Pensinger Gale (Jack Curtis), who holds the mortgage on the Batesford property, conspires with Jepson, the foreman, and gets possession of the place.

Raised in sadness by an old negro mammy, Floribel faces a dreary outlook. Pensinger Gale offers to return everything if she will marry him but she rejects his proposal. Jim arrives and determines to be her guardian angel in spite of her rebuffs. He follows her to Columbia, where she goes to obtain employment.

She makes a failure of business. Finally she goes to the docks with the negro mammy to commit suicide, is attacked by a gang of thugs, rescued by Jim, has the old home restored to her and marries him.

Screen time—Fifty-eight minutes.

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"The Firefly of France"

(*Paramount—Five Reels*)

Reviewed by Peter Milne

THERE is hardly anything more gripping than a good spy story. In peace times these come under the general head of detective stories, but war offers a different background, which besides offering many opportunities for original plot development provides the picture with that valuable combination of bigness, intimacy and reality that is often missed in the mere murder mystery and kindred subjects. "The Firefly of France" was highly interesting fiction when it appeared in the *Saturday Evening Post*, the easy style of the author, Marion Polk Angelotti, rendering it stirring at all times. This valuable asset, its style, is still to be noted in the produced picture and speaks well for the adaptation made by Margaret Turnbull, and the direction by Donald Crisp. The plot moves rapidly, convincingly and steadily increases in its suspense. There have been any number of twists provided by the author which keep the spectator guessing as to the ultimate outcome. The interest is tightly maintained until the final scene.

Wallace Reid's work as the hero is clean cut and likable, and Anna Little as the mysterious heroine does well. Raymond Hatton in the small space allotted him for the interpretation of the title role gives yet another show of his skill, and Charles Ogle is a German spy, happily not of the type that betrays itself at the very first encounter with an opponent. The atmosphere of adventure and romance is assisted in no small measure by a number of exterior settings which well suggest a rural France. The photographic work is of the best.

The supporting cast includes Winter Hall, Billy Elmer, Ernest Joy, Clarence Geldert, Henry Woodward and Jane Wolff.

THE STORY AND PLAYERS

Bayne (Wallace Reid), a young American aviator, prepares to leave his country to enlist in the air service of France. Previous to his departure he discovers a German spy meddling with his trunk, but discovering nothing missing, dismisses the matter. On board ship he meets Esme Falconer (Anna Little) and a man by the name of Jenkins (Charles Ogle) who constantly watches her. Bayne is mystified when Jenkins tells him that she is a German agent but eventually refuses to believe him. On arriving at a European port Bayne's baggage is inspected by British officers. Papers are found stolen from American authorities by von Blenheim of the German Secret Service. This further mystifies Bayne but after the officers receive his endorsement from the authorities in the United States, he is permitted to proceed. At a French inn where he is obliged to stop he again encounters Esme and Jenkins. The girl refuses to tell him her mission. Jenkins still insists that she is a member of the German Secret Service. In the night her chauffeur is killed. Bayne takes his place and drives her to her home. They are pursued by Jenkins and three aides who are now disguised as French officers. They demand that Esme procure for them plans held by her brother-in-law, the Firefly (Raymond Hatton), a French aviator who has disappeared. He has taken refuge in a secret chamber in the Falconer chateau. Bayne manages to secure false plans from the Firefly and these he gives to Jenkins, who in reality is von Blenheim. Then through his courage and ingenuity he manages to bring about the capture of the spies. And he wins the French war cross and—Esme.

Length—4,500 feet.

"A Game with Fate"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

DIRECTOR TOM TERRISS, of the Vitagraph forces, has tried his hand at writing for the screen. "A Game of Fate," Vitagraph's latest picture starring Harry Morey, is credited to Mr. Terriss' authorship. He tried the mystery brand and has succeeded pretty well in keeping the suspense but has not followed closely, the rules which have been laid down by our law makers—in fact he disregarded all this and went right ahead with his mystery. Result of which is that after Paul Scardon had finished we find a fairly good dramatic offering, thanks to his direction; the work of Harry Morey and Denton Vane.

"A Game with Fate" is a mystery story, pure and simple, but, although not exactly original, it has been given an original touch by the author. As a climax to all this mystery which he has revealed in the first four reels, he closes with the information that it has all been a joke, the result of a wager made by a young broker and a fellow club member. It has some of the generalities, in this respect, of "Believe Me Xantippe," in so far as the backbone of the plot is founded on a wager. In all other respects it is as unlike the stage success, as black and white.

In all credit to Mr. Terriss, he has certainly aroused the interest and curiosity of his audience, from the start and until the re-appearance of Henry Dawson, he has us "buffaloed" as to the climax. And this has been done without far-fetched or impossible situation being introduced. We except, of course, the author's waiver of the fact that there is such a thing, as a legal code governing the actions of men. Even a joke or a wager can be carried so far as to bring it under the pale of the law, and the participants in jail.

An example of this is prominently brought out when the joke is carried so far as to have one of the parties brought to trial, the trial held and the accused found guilty, all before we are informed that the supposedly murdered man turns up. A man cannot be tried for murder unless it is known that the one whom he is accused of having murdered is dead. This was not proved until the sub-titler informed us of the fact long after the trial. This was necessary in order to keep the suspense, but it is not excusable because of this fact.

After all is said and done, "A Game with Fate" will prove good entertainment and will be accepted as such by the patrons of the big and little theatre. Paul Scardon has given the picture faithful production, has revealed the proper atmosphere and has run true to form of his usual good directing. Harry Morey hasn't the possibilities for strong acting in this production as he has had in some others, but he gives it a good resounding punch now and then which smacks of Morey pep. Betty Blythe is fair in the leading feminine role. Percy Standing, Robert Gaillard and Stanley Walpole have lesser roles.

THE STORY AND PLAYERS

Henry Dawson (Denton Vane), broker, and Robert Harwell (Harry Morey) are club members. At a garden party, at the home of Elaine Huntington (Betty Blythe), Dawson disappears. He is last seen with Harwell in the garden. Investigation revealed that Dawson and Harwell quarreled shortly before Dawson disappeared. Detective also learned that Harwell has robbed Dawson of a large sum of money shortly before he disappeared. Harwell is indicted for murder on the evidence gained, tried and found guilty of the murder of Dawson.

Elaine Huntington is in love with Harwell and puts forth every effort to clear the mystery. She is thoroughly convinced that Harwell is innocent. The time for the death penalty to be imposed nears, and the mystery is still unsolved. Shields (Percy Standing) is in love with Elaine and phones her that he has important news for her. Arriving at his home, he shows her certain papers which she knows will free Harwell if presented to the court. Shields asks herself as reward for giving her the papers. She refuses to meet his demands and he burns the papers. Later, however, the original is found. The papers are in the form of an agreement entered into between Harwell and Dawson. Harwell wagers that he can lay a net of circumstantial evidence around his actions that will convict him of murder. As the evidence is being presented to the court, Dawson appears and laughingly admits the wager. Harwell is released.

"Madame Sphinx"

(*Triangle—Five Reels*)

Reviewed by F. G. Spencer

THE police department having failed to apprehend the murderer of a rich banker impels his ward (Celeste) to take steps to fathom the mystery alone. To do this she—Alma Rubens—visits the famous Moulin Noir, where distinguished persons in disguise hobnob with notorious characters of the Apache type, and her association with a young artist there leads her into many precarious situations. There are plenty of thrills in the picture, and the continuity is fairly good, but there's certainly a waste of footage and all to no purpose, for the third reel, or "round" might be better, where two women of the underworld engage in a most unseemly rough and tumble fight on the floor of an Apache den.

With this exception the picture will prove an acceptable offering.

The title "Madame Sphinx" is evidently attributable to two reasons: first, after the murder of her guardian Celeste finds a cuff link on which is engraved the image of the Sphinx, and secondly when in these dens of ill repute she is asked to give some clue to her identity. She insists that for the present she had better be known as "Madame Sphinx."

THE STORY AND PLAYERS

With a peculiarly designed cuff link as the only clue upon which to work, Celeste (Alma Rubens), disgusted with the failure of the police department, sallies forth to round up the murderer. In the Moulin Noir, she notices a young man wearing a scarf pin of precisely the same design. She cultivates his acquaintance, learns he is a young artist and on ingratiating herself, he promises to take her to an Apache dive on condition that she go blindfolded. She is convinced, now, she has the murderer, and on his desiring to know more of her, she promises to take him to her quarters on condition that he go blindfolded. On reaching her home and having the bandage removed, he falters and behaves so suspiciously that Celeste is assured that her surmise was correct. The police arrest him.

The young prisoner protests his innocence, and the girl begins to doubt whether the right man has been caught, when the servant of the dead DuBois recognizes in the young captive the long missing son of DuBois, Andre (Wallace McDonald).

Celeste again takes up the trail for the slayer, and finally fixes the crime on Raoul La Verne (Gene Burr), bank cashier, whose love she had rejected. Raoul confesses. The young artist and Celeste are wedded.

Screen time—Sixty-three minutes.

" A Fool There Was "

(*Fox—Five Reels*)

Reviewed by Peter Milne

PORTER EMERSON BROWNE'S play, " A Fool There Was," based on Rudyard Kipling's poem, " The Vampire," enjoyed a success on the stage several years ago and shortly after its Broadway run had ended William Fox produced it as one of his first box office attractions. Now he releases it again as a " 1918 Version," and it seems as if success should return to it in its freshly edited and condensed form. It was in this picture that Theda Bara gained the foundation for her present fame in interpreting vampire roles. Certainly there has never been a more vampish vampire than Mr. Brown's and Miss Bara derives the utmost from the part. A notable performance is also contributed by Edward Jose as the Fool. He plays convincingly and with tremendous effect.

" A Fool There Was " despite the passing of years is still a good picture of its kind. In most respects, Frank Powell's direction holds as good today as it did when he added greatly to his reputation by producing the picture. The story as presented is absorbing and powerful and grips with an iron like grip from beginning to end. The relentless Vampire, the poor driveling Fool and his suffering family are three forces which never allow the interest to become slack.

The supporting cast includes May Allison, Clifford Bruce, Mabel Fremyear, Victor Benoit and Runa Hodges. It is also interesting to note that Creighton Hale is seen in a few scenes doing a " bit."

THE STORY AND PLAYERS

John Schuyler (Edward Jose) is happy with his wife (Mabel Fremyear) and child (Runa Hodges). Because of his popularity and ability he is commissioned to go abroad on a mission for his country. Circumstances prevent his wife and child from accompanying him. On board ship he meets the Vampire (Theda Bara), bent on securing vengeance on him because his wife refused to have anything to do with her. She accomplishes her desire so completely that in Italy Schuyler forgets wife, child, country and honor while basking in her embraces. Back in America, his best friend (Clifford Bruce), even his wife and child make efforts to break the Vampire's influence, but it is useless. The story ends with the man dead on the floor of his neglected library, the Vampire gloating over her horrible accomplishment.

Time—55 minutes.

" Tucson Jennie's Heart "

(*Wolfville-General—Two Reels*)

Reviewed by F. G. Spencer

THE appearance of a dainty young waitress at a cowpunchers' boarding house sets the hearts of many aflicker, and there's a wild though insistent demand in town for " biled " shirts and like appurtenances, but Tucson Jennie (Patricia Palmer) the newcomer is a capricious flirt and toys with the cowboys' hearts most ruthlessly. And upon this theme an interesting picture has been built. The spectacle of a couple of love-sick cowboys is somewhat out of the ordinary, and Jim Baxter (Edw. Alexander) and Dave Tutt carry out their parts as such to perfection.

In their desperation they decide to stage a " phoney " gunplay, in which Baxter is to be seriously wounded, hoping thereby to compel Jennie to announce her choice. The affair is successful, but winds up contrary to expectations, for Jennie shows her preference to Tutt, the victor, instead of to Jim, the vanquished.

This will prove an acceptable short subject anywhere.

" By Fowl Means "

(*Strand Mutual—One Reel*)

Reviewed by F. G. Spencer

JACK (Cullen Landis) is married to Mary (Billie Rhodes), who has as little conception of cooking a meal as a canary bird has of observing the Sabbath. The boys in the office notice that though he brags of his wife's culinary achievements he sends the office boy out for a sandwich at 10 a. m. They therefore decide to invite themselves to dinner to Jack's home. Jack acquiesces, much to Mary's discomfiture. They however decide to send in some fodder already cooked. Jack also orders five ready-cooked meals from a restaurant. Mary orders a turkey and burns it to a crisp. At the last moment she steals a neighbor's turkey and complications ensue. But when the ordered goods are delivered Mary and Jack are enabled to placate the neighbor, and explanations are then in order.

This is a harmless little comedy with some amusing situations.

" The Purple Dress "

(*O. Henry-General—Two Reels*)

Reviewed by F. G. Spencer

THIS Broadway Star Feature contains a true heart interest and an element of pathos which is bound to find favor with the average audience. Agnes Ayres, as Maida, is self sacrificing to a degree for she deprives herself of attending a Thanksgiving dinner, by rehabilitating Grace (Adele De Garde) in her room from which she had been ejected for nonpayment of rent. Grace, by the way, had spent her room rent on a new dress to attend the dinner above mentioned, and Maida advanced to Grace the small sum she had laid aside as the final payment on her purple dress.

Grace attended the dinner—the chief attraction at which was young Mr. Ramsay (Evart Overton), considered by the girls at the Busy Bee dry goods store as extremely eligible and a good catch, for he was about to be taken into partnership.

Maida manages, however, later in the day to procure her purple dress, and the dinner being over she sallies forth and incidentally encounters Ramsay and they walk together in the park.

It is a nicely arranged short subject; the photography is uniformly good and we repeat, will surely be well received.

" The Poor Fish "

(*Keystone-Triangle—Two Reels*)

Reviewed by F. G. Spencer

THE poor fish in this instance is not a term used as the slang of today, but rather refers to a bowl of goldfish that goes through many vicarious vicissitudes. It all happens at a week-end house party. One of the guests takes a bowl of goldfish. The same night the house is robbed and the fish are missing. To replace these several of the party bestir themselves, with the result that anyone seen by the sheriff in possession of a bowl of goldfish is naturally under suspicion.

There is really nothing in the picture, which, it would appear, was built to accommodate the title rather than having the title fitted to the story.

The cast includes Ed Brady, Claire Anderson, Fritzie Ridgeway, Thornton Edwards and Josie Sedgwick.

" A Duck Out of Water "

(*Universal—Lyons and Moran—One Reel Comedy*)

Reviewed by Joseph L. Kelley

WHEN one sees this title flashed in electric lights or on the screen they haven't got the slightest hint as to the corking good comedy that awaits them with the showing of the picture. In one reel, Eddie Lyons and Lee Moran have crowded a bunch of laughs sufficiently effective to carry out a five-reeler. After the showing of the picture the title means more than it actually conveys at first sight and one is pretty dense who cannot connect the thought of the story with the title.

The story centers around an American Blue-Jacket who is on shore-leave in Paris, and to while away the time he drops into a resort frequented by the Apaches of the Paris underworld. The unsuspecting sailor believes that the dance, which is in reality staged for his entertainment and benefit, is a serious affair and he goes to the rescue of the girl in the case, but is met by all sorts of obstacles in his path. With the final scenes come the realization that it has all been staged for our American sailor's entertainment.

All of the action is staged in one set—showing the interior of the Apache resort. A few exterior flashes are shown but these are not of great importance to the picture itself. So, with one set and themselves, and with the excellent support of Edith Roberts, Eddie Lyons and Lee Moran stage one of the best short comedies they have ever done—and this is a strong statement for Eddie and Lee have turned out some pretty good comedy in their work for Universal.

Lee Moran has the role of an Apache gangster—and Lee has certainly affected the proper dress and the right atmosphere. Eddie is cast as the Blue Jacket, and although he is not given the prominence accorded to Lee, he puts his part over with all possible pep. Lee is the star of the picture. His impersonation of the Apache gangster and his execution of the Apache dance is one of the best things ever done in the comedy field. The reviewer has seen the dance staged in New York cabarets by professionals, and never has he seen the dance executed in a more realistic manner or with a greater degree of the "tough stuff" which is the high light of the dance.

"Are Crooks Dishonest?"

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

HAROLD LLOYD and Harry Pollard are seen as crooks in this rollicking one-reeler. In the city park they proceed to work the old game of the lost diamond ring. Pollard explains his loss to the various folk on the benches and then Lloyd comes along to find the ring(s), selling them to the searchers for large amounts. They encounter Bebe Daniels, however, and incidentally their Waterloo, for Bebe is in the game herself, and after relieving them of their chubby bank rolls, the scene shifts to a fake mystic's parlor where there is staged an uproarious mixup. It is one of the best that Lloyd and his support has turned out.

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"The Bondman"

(*Fox—Five Reels*)

Reviewed by Peter Milne

THE re-edited and re-subtitled version of "The Bondman," one of William Farnum's early starring pictures, shows a rapidly moving story affording the principal player all the opportunities he could possibly desire for displaying his varied abilities. "The Bondman" was adapted from one of Hall Caine's works which appears to have been a subject well suited to be transferred to the screen. It was given a lavish production, the various scenes on the Isle of Man and in Iceland being handled with remarkable fidelity as to atmosphere and attention to deail. The mob scenes with the supernumeraries in the native costume are striking.

Perhaps the only criticism one may make in regard to "The Bondman" is that it is a little episodic. This arises from the fact that it is divided into two separate stories by a twenty-year jump along about the middle of the five reels and because much of the important action is passed over in the subtitles. The closing scenes demand that the action jump about considerably in order that the activities of the various characters may be traced and this too adds to the episodic effect produced. However, the story offered in "The Bondman," with its powerful themes of love, self-sacrifice and hate entertains sufficiently to leave a most satisfactory impression after the closing of the last reel.

Farnum's supporting cast in this picture was composed of Dorothy Bernard, Harry Spingler, L. O. Hart, Charles Graham, Doris Wooldridge, Charles Brooke, Julia Hurley and Carey Lee.

THE STORY AND PLAYERS

Rachel (Doris Wooldridge), daughter of Joregen Jorgenson (Charles Graham), the Danish governor of Iceland, is attracted by the brute force of Stephen Orry (William Farnum), a vagabond, and marries him. She is disowned by her father and finds, after a year of marriage, that Orry displays little else but the brute. After a fight with her he leaves and makes his way to the Isle of Man, where he again marries. By this wife (Carey Lee) he has a son, Sunlocks, and the baby seems to awaken everything fine within him. When his wife meets with a tragic death he leaves Sunlocks in charge of Adam Fairbrother (Charles Brooke) and again becomes a wanderer. Rachel also bears a son, Jason.

With the passing of years Rachel dies telling Jason (William Farnum) the story of his father's desertion. Sunlocks (Harry Spingler) has grown to manhood and is in love with Fairbrother's daughter, Greeba (Dorothy Bernard). From Orry, who returns again, he learns of his half-brother and promises to seek him and win his friendship.. Jason swears to avenge himself on his father or upon Sunlocks. So Sunlocks departs for Iceland and just misses Jason who sails for the Isle of Man. While awaiting Jason's return, Sunlocks becomes very popular with the people of Iceland who eventually proclaim him President, renouncing Jorgenson. Greeba waits in vain for Sunlocks and is on the point of marrying Jason when she gets a letter from him, summoning him to her. Infuriated, Jason follows and threatens to kill Sunlocks. For this he is sentenced to work in the sulphur mines. The return of Jorgenson with soldiers again establishes his rule. Sunlocks is also sentenced to the mines where he weakens and goes blind. Jason, unaware of his identity, assists him to escape. On a certain day when all the people are privileged to present their woes and demand and receive deliverance Jason strides up to the council with Sunlocks and presents their case. Jason is released but Sunlocks is sent to a nearby island to await judgment of the Danish government. Now fully aware of Sunlocks' identity, but his bitterness toward him turned to love because of their mutual love for Greeba, he changes places with him. So Sunlocks' bondman, Jason, is stood before the firing squad the next morning. But he is happy in the thought that Sunlocks and Greeba have gone away to seek a new life.

Time—55 minutes.

"The House of Hate"

(*Pathe—Fifteenth Episode*)

Reviewed by Peter Milne

OPPORTUNITY has been provided in this episode, "The False Signal," for the players to exercise their dramatic talents, but at the same time the thrills have by no means been neglected. Pearl and Harvey, the latter still feigning insanity, are taken to a distant island pending the arrival of the Hooded Terror. Queenie Kate is completely taken in by Harvey and, finding herself falling in love with the young hero, suggests that they take a walk along the cliffs. Safely away from the rest of the gang, Harvey throws off his mask and starts to make Queenie a captive preparatory to escaping to the mainland when his attention is turned to Pearl who has also masqueraded as being infatuated by her captor, a rough looking gangster. She has promised to be his girl, if he will but move the light marking the landing place on the island so that the Hooded Terror will meet destruction on the rocks when he comes. The gangster discovers her game. Harvey comes to the rescue and together they escape over the cliffs. The Hooded Terror despite the changed position of the light finally lands. He and his men pursue. As the episode closes Pearl and Harvey are crouched under the slight protection afforded by an overhanging cliff, while the Terror hurls rocks at them from above.

" Kidder & Ko "

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

"KIDDER & KO" is somewhat reminiscent of the fiction pages of the *Saturday Evening Post* prior to the war. Its hero is a young man turned out by his pater because he is skilled in pushing the ivories about the green top table but unskilled in making cod liver oil. He proceeds to go generally westward, where, not many miles from home he plunges head-on into romance and a business opportunity on which he realizes through bluff.

His various experiences and kidding produce a comedy that is alternately effective and dull. The only trouble with the author's hero is that he is better at kidding than in the pastime of utilizing the faculties stored away in his gray matter. And while a musical comedy hero can perfectly well go through his three acts on a bluff, the picture hero must have some sober thought, particularly when he makes a splash in "Big Business." But Friend Cuthbert Kidder never shows intellect. Furthermore the manner in which he finally makes a success of things is never clear.

However in those localities where Bryant Washburn is remembered for his past work including the popular "Skinner" series, "Kidder & Ko" is a safe picture to play. But while it has a certain amount of comedy, some good lines in its subtitles, it can hardly be placed on the same level as the "Skinner" pictures.

It was produced at the Diando Studios, and supporting Washburn appear Gertrude Selby, Harry Dunkinson and Wadsworth Harris.

THE STORY AND PLAYERS

Cuthbert Kidder (Bryant Washburn) is given fifty dollars by his father, Silas (Harry Dunkinson) and told to return with a thousand or so. Silas objects because Cuthbert is a pool champion and nothing else. In another city Cuthbert crosses cues with a couple of gangsters and gets their money. In revenge he is beaten up. He is found by James Knight (Wadsworth) and his daughter Julie (Gertrude Selby) and they decide to take him home because his father's canned fish is so good and he is so good looking. When Cuthbert comes to, he feigns amnesia for some reason. He proceeds to monkey about with a lot of tin cans in order to invent a Kutless one. But while one of Knight's employes gets ahead of him in this line, Cuthbert is successful in discovering a food profiteering scheme headed by his rival in love and by breaking it up earning some money. He returns to his father, the manufacturer of a canned fish put up in Kidder's Kutless Kans and also as a proud young husband. Kidder Senior is quite satisfied.

Time—60 minutes.

" The Man Hunt "

(*World Film—Five Reels*)

Reviewed by Peter Milne

WORLD FILM turns to comedy in "The Man Hunt," and with Ethel Clayton as the heiress who sets her mind on a certain young man and kidnaps him with matrimony in view, and Rockcliffe Fellowes as the certain young man, it develops into a very pleasing affair with many moments where the farce becomes politely uproarious. There are many things which contribute to its success. Travers Vale, the director, seems to be possessed of a comedy sense that is more original than his straight dramatic sense. The values in "The Man Hunt" are nicely balanced from beginning to end. Jack Drumier's playing of the minister is really delightful. His characterization is touched with burlesque, not too heavily, and is always amusing. Besides both Miss Clayton and Mr. Fellowes, particularly the latter, display an apt sense of comedy. Mr. Fellowes' smile spreads all over his face in a most contagious manner.

Fred Jackson is the author of "The Man Hunt," while Virginia Tyler Hudson prepared the scenario. The action moves briskly and sustains the interest remarkably well when the fact is considered that no melodrama has been allowed to enter. The production is adequate, including as it does, a number of pretty snow scenes. A supporting cast that fits well into the siprit of the picture includes Henry Warwick, John Adrizonia, Herbert Barrington, Al Hart and John Dungan.

THE STORY AND PLAYERS

Betty Hammond (Ethel Clayton) finishing her studies in an English boarding school decides to travel and enjoy the large fortune left her by her father. She repairs to Monte Carlo but only succeeds in attracting the persistent attention of three bankrupt noblemen in that centre. Back in America she is advised, by her lawyer, to marry, as the size of her fortune demands good management. Betty has no one in particular in mind but at length recalls her childhood sweetheart, James Ogden (Rockliffe Fellowes), now manager of her lumber camp in the West. She arrives at his office as a stenographer. Ogden immediately recognizes her and puts her to very hard work. At length she rebels and drops her futile disguise. But she has taken a liking to Ogden and asks him suddenly if she may become his wife. Laughingly he declines. Peeved, Betty, with the assistance of some of the men, kidnaps him along with Parson Brown (Jack Drumier). The three settle in a distant cabin. Ogden's attempts to escape prove useless as do the parson's. With each proposal made by Betty, Ogden retorts with the question, "Do you love me?" Betty is unwilling to admit that she does and so Ogden refuses. Finally the three bankrupt titled gentlemen arrive and innocently stir Ogden to action. He throws them from the cabin. Betty, as a last resort, bribes the foreman (Al. Hart) to play the villain and kidnap her. Of course she is duly rescued by Ogden and when she shams unconsciousness he kisses her not at all gently.

" Love's Conquest "

(*Paramount—Five Reels*)

Reviewed by Joseph L. Kelley

"LOVE'S CONQUEST," Charles E. Whittaker's screen version of Victorien Sardou's stage play, "Gismonda," produced by Paramount under the direction of Edward Jose, stars Lina Cavalieri, the noted beauty. An American audience will find but one significant regret disturbing their final decision as to the merits of this screen play, and that is, that it is a costume

(*Continued on next page.*)

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(*Continued from preecding page.*)

play. Nor does this fault, if it may be called one, go to the merits of the picture as a quality production. The fault is external to the picture. It invades the inalienable right to the public to see or not to see a costume play. The more enlightened element will find in Sardou's work, in Cavalieri's work and in the most finished work of Director Jose, a quality of entertainment that raises the photoplay above the brand of dramatic work on the screen that is often referred to by the narrow-minded critic, as fit only for the masses and unable to find a receptive spot in the minds of the real connoisseur of dramatic art.

But this fact does not mitigate or make less significant the fact that the average photoplay audience, does not take kindly to the costume play, and here is where "Love's Conquest" will fall in the so-called "pulling power" at the box-office. It is to be noted that Cavalieri's picture has some sharp distinguishing lines of demarcation and as one advances either one side or the other of these lines, he finds the melodramatic quality which is always received with open arms by an American audience; the element of thrills raised to the nth power by a most realistic reproduction of Almerio's fight with the lion, and his rescue of Gismonda's child; the element of mob-psychology and the always attractive effect when a director has staged the mob scenes as Mr. Jose has staged those incident to a faithful portrayal of Sardou's intentions when he wrote "Gismonda."

All these elements which have placed the photoplay first in rank with entertainments at the theatre, in the minds of the average audience, are prominent in Paramount's "Love Conquest." The picture has strong dramatic value; it develops tense moments; it is full of action. It does not represent, simply, a fashion parade before the camera, depicting the styles of the sixteenth century or whatever century the action of Sardou's play is laid. There is a purpose behind every advance forward in unravelling the plot.

The cast which Director Jose has assembled as support for Madame Cavalieri includes Courtney Foote, in the leading male role; Fred Radcliffe, Frank Lee, Fredi Verdi, J. H. Gilmore and Isabelle Berwind—each rendering capable support. Mr. Foote's performance is generally characterized by strong dramatic work, but in a few instances, he falls back into the tracks of the amateur in his portrayal. Somewhere in the second reel, Mr. Foote, as Almerio, is called before the Gismonda and the effect of her criticism of his mute request that she meet her promise to give him herself and kingdom, is meant to cast him into a faint, and he falls at her feet. One of the clumsiest falls ever recorded by the camera, is seen when Mr. Foote tumbles. The settings, the lighting and the general atmosphere are examples of painstaking direction. Edward Jose has done a master's work. Charles Whittaker's work in making the adaptation, is finished product.

THE STORY AND PLAYERS

Grismonda (Lina Cavalieri), the Duchess of Athena, is a beautiful widow, who is courted by suitors from all parts of Greece. She is devoted to her little son, Francesco (Fredi Verdi), and rejects one after the other of her suitors. Almerio (Courtney Foote), a poor huntsman, arrives in the vicinity of the Duchess' castle. Prince Zaccaria (Fred Radcliffe) is an ardent suitor of Gismonda. He arrives with a caravan containing costly gifts to her, among them a lion. She refuses his offer of marriage, and he in revenge conspires with Gregoras (Frank Lee) to get rid of the child, as he thinks the child stands between him and the Duchess. Gregoras consents to throw the child to the lion. He does so, and there is a cry goes up that the little prince is in danger of being killed by the lion. About this time Almerio arrives, and, hearing the cry, rushes to the pit where the lion is, jumps in, kills the lion, and saves the child. Gismonda had promised to give the Duchy and herself in marriage to the one who saved her child. After seeing the savior of her child, she refuses. Later Almerio brings Gismonda the head of a bandit chief, who had terrorized the vicinity, and it is then that the spark of love is aroused within her. Almerio has proved himself a man. Prince Zaccari plots to kill Almerio. Gismonda foils him and accepts Almerio as her husband.

"Smashing Through"

(*Universal—Five Reels*)

Reviewed by Peter Milne

"SMASHING THROUGH," a "Herbert Rawlinson Special Attraction," is a miniature serial, in that it contains thrill after thrill of a most sensational variety. Rawlinson's fight with the thug on the rear platform of the limited is breath-taking and it has been handled excellently by Director Elmer Clifton. The men grapple as the train goes into a tunnel. When it emerges into the open air again, there is only the thug left. Then there is a flash back to the dark and smoky tunnel showing Rawlinson rolling from the track just in time to escape being crushed to death by the second division of the limited. Following this he takes a thrilling ride on the rods and finally reaches his destination safe and sound.

This, however, is only the beginning of "Smashing Through." The stunts persist until the end. There is a wild automobile chase, ending when a railroad engine crashes into the car and lifts it up on the fender, there is an equally wild ride on a motorcycle, and a furious fight between the sheriff's men and bandits. Outside of all this "Smashing Through" is a quiet little picture, which means of course that it isn't quiet at all. The melodrama supplied by Walter Woods to carry all these stunts serves its purpose satisfactorily.

Rawlinson's work is certainly typified by "smash." Sally Starr is the heroine. She overacts a little but not much. Others who contribute of their best to the picture's success are Sam DeGrasse, Neal Hart, Millard K. Wilson, Clarissa Selwynne and Paul Hurst. Mr. Clifton's direction is good throughout.

THE STORY AND PLAYERS

Jack Mason (Herbert Rawlinson) visits the city to sell his mine but discovers that the prospective buyer, Foster (Sam DeGrasse) plans to swindle him. Starting to return home he is followed by one of Foster's men who engages him in a fight on the back platform of the train. Mason is worsted but manages to escape death and arrivve back at his mine. Here he discovers Mrs. Brandon (Clarissa Selwynne) whose step-son Ralph (M. K. Wilson) has unwittingly sold her a worthless mine through Foster's agency. Mrs. Brandon, with her daughter, Holly (Sally Starr), arrives to find themselves in the power of Foster. Foster's men attempt to jump Mason's claim but with the assistance of Holly and an escaping bandit (Paul Hurst) he manages to defend himself until assistance comes. Foster then demands Holly's hand in marriage, threatening to send Ralph to prison unless she accepts him. They repair to the minister's house where the bandit has taken refuge. Disguised as the minister he goes through the service. Mason sells his mine and realizes that his profits are sufficient to free Holly from Foster. He learns that the marriage ceremony was not legal and gives pursuit to the train boarded by Foster and Holly in an automobile, accompanied by Ralph. After a wild chase Mason arrives at the hotel where Foster has engaged rooms and catapults himself through the door just in time to save Holly.

Length—4,700 feet.

"Mexico Today"

(*Educational—Five One-Reel Subjects*)

Reviewed by Joseph L. Kelley

GEORGE D. WRIGHT, who has lived among the Mexicans, survived the turbulent days of revolutionary activities, and who has been actively engaged in the commercial life of Mexico, has produced a series of educational pictures for release on the Educational Film Corporation's program which are the best expositions of Mexico as seen today, that have ever been seen on the screen or elsewhere. In fact, it is safe to assume that they are the only ones of their kind that have ever been exhibited for review.

Mr. Wright has gone into the very heart of Mexico and not only has he registered with the camera the ordinary points of interest which the tourist sees in his travels through this country of the Aztecs, but he has reproduced for exhibition on the screen, points of interest that have lain dormant for thousands of years and have never been seen by the average person living on the northern bank of the Rio Grande.

There are twelve one-reelers in the series. The reviewer has seen five of them—"The Heart of Mexico," "Mexico's Floating Gardens," "Pulque, the National Drink of Mexico," "The Most Useful Plant in the World" (the maguey or century plant), and "Necaxa, the Power House of Mexico."

The first named shows the important public building in Mexico's metropolis, Mexico City. The ruins of Madero's former home is one of the many points of interest in this reel. The next subject, "Pulque, the National Drink of Mexico," shows in detail how the Mexicans make their own "beer" from the heart of the Century plant, or Maguey plant. Every foot of this subject is interesting to the nth degree.

"Mexico's Floating Gardens" shows how intensive cultivation is carried out on the fertile lands which for all intent and purposes actually float on water. "The Most Useful Plant in the World" shows the varied uses to which the Mexican places the Maguey or Century plant. From this plant the Mexican makes rope, huts, "beer," food and most everything imaginable. This subject is a distinct feature in itself.

"Necaxa, the Power House of Mexico," shows the wonderful piece of engineering construction, perfected by T. S. Pearson, noted electrical and structural engineer, who was one of the victims of the Lusitania. This electrical plant furnishes the motive power for Mexico City and the surrounding country.

"Mexico Today" is a "knock-out" series of educationals. They are really educators of the most enlightened brand.

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies	2 reels
The Blackmailers	5 reels
Ignorance	6 reels
S. O. S.	6 reels
Mormon Maid	6 reels
Whither Thou Goest	6 reels
God's Man	5 reels
The Wolf Girl (Beatrice Allen)	2 reels
Turned Up (Nat Goodwin)	5 reels

Bluebird Photoplays

June 3.	Midnight Madness (Ruper Julian, Ruth Clifford	5
June 10.	Nobody's Bride (Title to be changed) (Ella Hall, Priscilla Dean)	5
June 10.	Woman Against Woman (Ella Hall, Priscilla Dean)	5
June 17.	The Eagle (Monroe Salisbury	5
June 24.	After the War (Grace Cunard)	5
July 1.	The Empty Cab (Eileen Percy, Franklyn Farnum)	5
July 8.	After the War (Grace Cunard)	5

Universal Productions

June 3.	The Model's Confession (Mary MacLaren) (Special Attraction)	6
June 10.	No release	
June 17.	Smashing Through (Herbert Rawlinson) Special Attraction	5
June 24.	No release.	
July 1.	Hell Bent (Harry Carey) (Special Attraction)	6
July 8.	(Title not decided) (Marie Walcamp)	5

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

May 20.	The Mating of Marcella (Dorothy Dalton)
May 27.	Prunella (Marguerite Clark)
May 27.	His Own Home Town (Charles Ray)
May 27.	Believe Me, Xantippe (Wallace Reid)
June 2.	Missing (Blackton's)
June 2.	Love's Conquest (Lina Cavalieri)
June 9.	Viviette (Vivian Martin)
June 9.	Her Final Reckoning (Pauline Frederick)
June 16.	The Bravest Way (Sessue Hayakawa
June 23.	The Firefly of France (Wallace Reid)
June 23.	A Desert Wooing (Enid Bennett)

ARTCRAFT PICTURES

May 13.	M'liss (Mary Pickford)
May 20.	Old Wives for New, by Cecil B. De Mille
May 20.	Selfish Yates (William S. Hart)
June 2.	A Doll's House (Elsie Ferguson)
June 16.	Say Young Fellow (Douglas Fairbanks)
June 16.	Hit-the-Trail-Holliday (George M. Cohan)
June 23.	How Could You Jean? (Mary Pickford)

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambassador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid ....Markey).
"Passing of the Third Floor Back" (Sir Pohnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova).
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).

Fox Film Corporation

SPECIAL FEATURES

June 2.	Blue-Eyed Mary (June Caprice)
June 9.	Ace High (Tom Mix)
June 16.	We Should Worry (Jane and Katherine Lee)
June 23.	The Scarlet Road (Gladys Brockwell
June 30.	The Kid Is Clever (George Walsh)

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7
May 5.	True Blue (Wm. Farnum)	6
June 9.	Under the Yoke (Theda Bara	
June 16.	Riders of the Purple Sage (William Farnum)	

Goldwyn Pictures Corp.

Mar. 10.	The Floor Below (Mabel Normand)	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6
May 19.	The Fair Pretender (Madge Kennedy)	6
June 2.	All Woman (Mae Marsh)	6
June 16.	The Venus Model (Mabel Normand)	6
June 30.	The Service Star (Madge Kennedy)	6

GOLDWYN SPECIALS

The Manx-Man	7
For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	Rose o' Paradise (Bessie Barriscale)	—
May 27.	Shackled (Louise Glaum)	—

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Corespondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	
Apr. 7.	A Pair of Sixes (Essanay)	—
	Curse of Iku (Essanay)	—

Metro Pictures Corporation

May 6.	The Trail to Yesterday (Bert Lytell), Metro	5
May 13.	Cyclone Higgins, D.D. (Bushman & Bayne), Metro	5
May 20.	The Winning of Beatrice (May Allison), Metro	5
May 27.	Lend Me Your Name (Harold Lockwood), Metro-Yorke	5
May 27.	Pay Day (Mr. and Mrs. Sidney Drew) Metro	
June 3.	The Only Road (Viola Dana) Metro	5
June 10.	Social Quicksand (Francis X. Bushman and Beverly Bayne) Metro	5
June 17.	The House of Gold (Emmy Wehlen) Metro	5
June 24.	A Man's World (Emily Stevens) Metro	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5
Toys of Fate (Nazimova), Screen Classics, Inc.	7
To Hell With the Kaiser	—

Mutual Film Corporation

May 6.		—
May 13.	No release	—
May 20.	No release	—
May 27.	Social Briars (Mary Miles Minter), American	5
June 3.	No release.	—
June 10.	A Square Deal (Margarita Fisher)	5
June 17.	No release.	
June 24.	Up Romance Road (Wm. Russell), American	5

Pathe Exchange, Inc.

May 12.	The Dagger Woman (Ivan Mozukin, Olga Zovska), Russian Art.	5
May 19.	The Mysterious Client (Irene Castle, Milton Sills, Warren Oland)	5
May 26.	A Daughter of the West (Baby Marie Osborne, Frank Whitson, Marion Warner, J. Morris Foster, Wm. Quinn), Diando	5
June 2.	The Yellow Ticket (Fannie Ward, Milton Sills, Leon Bary, Helen Chadwick, Warren Oland)	5
June 9.	For Sale (Gladys Hulette, Creighton Hale)	5
June 16.	Kidder & Ko (Bryant Washburn, Gertrude Selby)	5
June 23.	The Voice of Destiny (Baby Marie Osborn), Diando	5

Select Pictures

Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady)	5
May —	The Lesson (Constance Talmadge)	5
May —	De Luxe Annie (Norma Talmadge)	6
May —	The Ordeal of Rosetta (Alice Brady)	5
June 10.	The Claw (Clara K. Young)	—
June 15.	Cecilia of the Pink Roses (Marion Davies)	—
June 20.	Good Night Paul (Constance Talmadge)	—
June 30.	The Whirlpool (Alice Brady)	—

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson)	6
The Lone Wolf (Bert Lytell, Hazel Dawn)	5
The Barrier (Rex Beach Production)	7
The Wild Girl (Eva Tanguay)	5
The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

May 19.	The Honor of Taro San (Jack Livingston)	5
May 19.	Old Hartwell's Cub (Wm. Desmond)	5
May 26.	Old Loves for New (Margery Wilson, Lee Hill)	5
May 26.	High Stakes (J. Barney Sherry)	5
June 2.	The Man Who Woke Up (Pauline Starke, Wm. V. Mong)	5
June 2.	A Red Haired Cupid (Roy Stewart)	5
June 9.	Madam Sphinx (Alma Rubens)	5
June 9.	The Last Rebel (Belle Bennett)	5
June 16.	His Enemy, the Law (Jack Richardson)	5
June 16.	Station Content (Gloria Swanson, Lee Hill)	5
June 23.	You Can't Believe Everything (Gloria Swanson)	5
June 23.	Closing In (William Desmond)	5
June 30.	The Painted Lily (Alma Rubens)	5
June 30.	The Fly God (Roy Stewart)	5

Vitagraph V-L-S-E.

May 6.	The Little Runaway (Gladys Leslie, Edward Earle)	5
May 13.	The Triumph of the Weak (Alice Joyce, Walker McGrail)	5
May 20.	The Golden Goal (Harry Morey, Florence Deshon)	5
May 27.	Baree, the Son of Kazan (Nell Shipman, Alfred Whitman)	5
June 3.	A Game with Fate (Marry Morey, Betty Blythe)	5
June 10.	Find the Woman (Alice Joyce)	5
June 17.	The Soap Girl (Gladys Leslie)	5
June 24.	The Girl in His House (Earle Williams, Grace Darmond)	5

World Pictures

May 6.	Masks and Faces (Sir Johnston Forbes-Robertson)	6
May 13.	Journey's End (Ethel Clayton)	5
May 20.	Vengeance (Montague Love, Barbara Castleton)	6
May 27.	The Oldest Law (June Elvidge)	5
June 3.	The Interloper (Kitty Gordon, Irving Cummings)	5
June 10.	The Cabaret (Carlyle Blackwell, June Elvidge, Montague Love)	5
June 17.	Silver Linings (Ethel Clayton)	5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
Million Dollar Mystery (Revised Edition).

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)	6 reels
The Devil's Playground (Vera Michelena)	7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly

Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs	4 reels
Liberty Hall	4 reels
The Black Spot	4 reels
Victoria Cross	4 reels
His Vindication	5 reels
I Believe	7 reels
The Hypocrites	6 reels

Crest Pictures

Lust of the Ages	6 reels
The Grain of Dust	6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness	6 reels
Conquest of Canaan	5 reels
God's Man	9 reels
My Own United States (through Metro).	

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)	6 parts
The Warrior (Maciste) (McClure)	7 parts
The Liar (Jane Gail, Stanley Walpole)	6 parts

Jesse J. Goldburg

"OUTING-CHESTER PICTURES"

(To be issued one a week)

Apr. 22.	Kaieteur, the Perfect Cataract.
Apr. 29.	An Ex-Cannibal Carnival.
May 6.	A Mountaineering Memory.
May 13.	A Coorial on the Orinoco.
May 20.	Pines Up and Palms Down.
May 27.	A Jungle Joy Ride.
June 3.	Zuni Kicking Race.
June 10.	Two Dutch Islets of the West.
June 17.	Pin Feather Pickaninnies.
June 24.	A Tropic Melting Pot.

SCRANTONIA PHOTOPLAY CORP.

May 6.	Cheerful Liars.
May 13.	Fate and Fortune.
May 20.	Parson Pepp.
May 27.	The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. My Husband's Friend.

Graphic Features

Apr. 1. Moral Suicide.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart

The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge

Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)	7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)	7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)	6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison)	7 reels
Human Clay (Mollie King)	5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey)	6,500 ft.

Jester Comedies

Feb. —.	The Recruit (Twede Dan)	2 parts
Mar. —.	His Golden Romance (Twede Dan)	2 parts
April —.	All "Fur" Her (Twede Dan)	2 parts
May —.	The Wrong Flat (Twede Dan)	2 parts

Renowned Pictures Corporation

The Public Defender	6 reels
Naked Hands	5 reels
Mother Love and the Law	7 reels
In Treason's Grasp	5 reels
Should She Obey?	7 reels

Frank J. Seng

Parentage	7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain"	6 reels
William S. Hart in "The Bandit and the Preacher"	5 reels
William S. Hart in "The Hell Hound of Alaska"	5 reels
Also Series of two-reel W. H. Hart productions.	
Satan's Pawn (Bessie Barriscale).	

Western Import Co.

Mickey (Mabel Normand).

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father..........2 reels
Aug. — Fatty's Fast Flivver............2 reels
Sept. — Fatty's Frivolous Fiancee........2 reels

Educational Film Corp. of Amer.

SCENICS

Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel ....1000 ft.
May 8. What the Ice Age Left.........1000 t.
May 15. The Silent Wonderlands of the West, No. 1 ....1000 ft.
May 22. Following the Course of the Cayuse ....1000 ft.
May 29. The Silent Wonderlands of the West. No. 2 ....1000 ft.

DITMARS "LIVING BOOK OF NATURE"

Apr. 22. Wild Goats and Sheep..........500 ft.
May 6. Wild Babies ....500 ft.
May 20. The Friendly Bee ....500 ft.
Apr. 8. Night Animals ....500 ft.
—Wild Goats and Sheep........
—Wild Babies ....
Apr. 15. Milan Cathedral; Logging in Italy. ....

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left........

NEWMAN TRAVEL PICTURES

Tid Bits of Travel..............
Our Egypt of the Southwest....

CARTOONS

May 6. Der Two Twins (Katzenjammer Kids) ....500 ft.
May 13. His Last Will (Katzenjammer Kids) ....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids) ....500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

June 3. War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.
June 24. Animal Studies by William L. Finley, Oregon Fish and Game Commissioner; Science and Invention; War Garden Hints, No. 2; Animated Technical Cartoon—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

May 6. The Philippino National Guard.
May 13. The Klondike Today.
May 20. Oblin: The Switzerland of British Columbia.
May 27. On the Beach at Waikiki.
June 3. The Melting Pot of the Pacific.
June 10. Today in Samoa.
June 17. Yesterday in Samoa.
June 14. The Tonga Isles.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

Mar. 3. Her Husband's Wife..............2 C
Mar. 17. A Selfmade Lady................2 C
Apr. 7. A Waiter's Wasted Life..........2 C
May 5. A Neighbor's Keyhole............2 C
June 2. Wild Women and Tame Lions....2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5. A Fisherless Cartoon............½ reel
May 12. Occultism ....½ reel
May 19. Superintendents ....½ reel
May 26. Tonsorial Artists ....½ reel
June 2. The Tale of a Pig...............½ reel
June 9. Hospital Orderlies ....½ reel
June 16. Life Savers ....

General Film Company

BROADWAY STAR FEATURES (O. HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton) ....2 D
The Enchanted Profile (Agnes Ayres, Evart Overton) ....2 D
The Girl and the Graft (Agnes Ayres, Edward Earle) ....2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle) ....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green................2 D
Cynthiana ....2 D
Tucson Jennie's Heart....................2 D
The Coming of Faro Nell.................2 D

BLUE RIDGE DRAMAS (Ned Finley)

The Return of O'Garry....................2 D
Mountain Law..............................2 D
The Raiders of Sunset Gap................2 D
O'Garry Rides Alone......................2 D
The Man from Nowhere....................2 D

ESSANAY

GEORGE ADE FABLES

ESSANAY COMEDIES (1 reel)

Our Little Nell.............................1 C
Check Your Hat, Sir.......................1 C
Wild Algy of Piccadilly....................1 C
All Stuck Up...............................1 C
The Lie That Failed........................1 C
The Jazbo Sheriff..........................1 C

SNAKEVILLE COMEDIES (One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising ....1 Sc.
Agricultural Opportunities in Western Canada ....1 Sc.
Water Powers of Eastern Canada..........1 Sc.
A Romance of Rails and Power.............1 Sc.
Grand Canyon of Arizona and Canyon de Chelley ....1 Sc.

CHAPLIN COMEDIES

By the Sea..................................1 C
In the Park.................................1 C
Work ....2 C
A Woman ....2 C
The Tramp ....2 C
His New Job...............................2 C
A Night Off................................2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"

SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes ....1 D

JAXON COMEDIES

The Unofficial Maneuver....................1 C
What Occurred on the Beach................1 C
An All-Fools' Day Affair....................1 C
Beating Him to It..........................1 C
Forced Into Matrimony.....................1 C

JUDGE BROWN STORIES

Love of Bob ....2 C-D
Dog vs. Dog...............................2 C-D
A Boy Built City..........................2 C-D
The Three Fives...........................2 C-D
Kid Politics ....2 C-D
A Boy Built City..........................2 C-D
The Case of Bennie.......................2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia)..................6 D
The Marvelous Maciste.....................6 D
Monster of Fate ....

VICTOR FILM MANUFACTURING CO.

The Triumph of Venus (Betty Lee) ....

DUPLEX FILMS, INC.

Shame (Zena Keefe).........................7 D

RANCHO SERIES

In the Shadow of the Rockies.............2 D
Where the Sun Sets Red...................2 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine ....1 Educ.

CLOVER COMEDIES

From Caterpillar to Butterfly...............1 C
A Widow's Camouflage.....................1 C
Love's Lucky Day..........................1 C
O, the Women..............................1 C

EBONY COMEDIES

Busted Romance...........................1 C
Spooks ....1 C
The Bully ....1 C
The Janitor ....
Mercy, the Mummy Mumbled..............1 C
The Reckless Rover.......................1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen).........1 C
His Fatal Fate (Dana Allen)..............1 C
Her Ambitious Ambition...................1 C
His Matrimonial Moans....................1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.......................5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) ....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) ....1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus......................5 D

CRYSTAL FILM CO.

Romeo and Juliet..........................2 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes)............2 C
Buneo Billy (Billy West)..................2 C
Billy in Harness (Billy West).............2 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)
May 6. Bill's Baby.......................2 reels
May 20. Bill's Predicament...............2 reels
June 3. Birds of a Feather...............2 reels
June 17. Matching Billy ....2 reels

King Bee Comedies

Apr. 1. The Scholar......................2 reels
Apr. 15. The Messenger...................2 reels
May 15. The Handy Man ....2 reels
June 1. Bright and Early ....2 reels
June 15. Straight and Narrow ....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Mar. 13. The Man Eater.................Edison
Mar. 27. The Stenog.....................Edison
Apr. 10. The Art Bug....................Edison
Apr. 24. A Good Sport...................Edison
May 8. The Starter ....Edison

ESSANAY

Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today....................1 C
Mar. 25. When a Man's Married............1 C
Apr. 1. Gas Logic.........................1 C
Apr. 8. A Youthful Affair..................1 C

(Continued on next page)

(Continued from page 3747

Mutual Film Corporation

STRAND (BILLIE RHODES)

May 7. Over the Garden Wall..........1 C
May 14. Her Terrible Time..........1 C
May 21. My Lady Nicotine..........1 C
May 28. Her Rustic Romeo..........1 C
June 4. What the Wind Did..........1 C
June 11. By Foul Means..........1 C
June 18. Beware of Blonds..........1 C
June 25. Her Spooney Affair..........1 C

OUTING-CHESTER PICTURES

June 30. Ex-Cannibal Carnival ....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer..........2 C

Pathe Exchange, Inc.

Sunday, June 2, 1918

The City Slicker (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin..........1 C
Britain's Bulwarks, No. 4, "How England Treats Her Prisoners (Official Government Pictures), War ....1 reel

Wednesday, June 5, 1918

Hearst-Pathe News, No. 46..........1 top

Saturday, June 8, 1918

Hearst-Pathe News, No. 47..........1 top

Sunday, June 9, 1918

Sick 'Em Towser (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin..........1 C
Britain's Bulwarks, No. 5, "With the Drifters and Mine Swepers in the Danger Zone" (Official Gov't Pictures), War..1 reel
Yosemite in Winter (Ralph Earle)..........1 Sc.

Wednesday, June 12, 1918

Hearst-Pathe News, No. 48..........1 top

Saturday, June 15, 1918

Hearst-Pathe News, No. 49..........1 top

Sunday, June 16, 1918

Somewhere in Turkey (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin..........1 C
Britain's Bulwarks, No. 6, "Destroyers' Raid on Zeebrugge" (German submarine base) (Official Govt. Pictures), War..1 reel
St. Thomas (Post Film Co.), Educ..........1 reel

Wednesday, June 19, 1918

Hearst-Pathe News, No. 50..........1 top

Saturday, June 22, 1918

Hearst-Pathe News, No. 51..........1 top

Sunday, June 23, 1918

Cleopatsy (Toto), Rolin..........2 C
Are Crooks Dishonest? (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin..........1 C
Britain's Bulwarks, No. 7 (Fighting the Hun at San Quentin) (Official Gov't Pictures, War ....1 reel
St. Croix (Post Film Co.), Educ..........1 reel

Wednesday, June 26, 1918

Hearst-Pathe News, No. 52..........1 top

Saturday, June 29, 1918

Hearst-Pathe News, No. 53..........1 top

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

May 26. Twelfth Episode, Flashes in the Dark.
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death..

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat..........1 C
Mar. 3. His Hidden Shame..........1 C
Mar. 10. Wives and Worries..........1 C
Mar. 10. She Didn't Do It..........1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) ....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson)..........2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) ....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie)..........2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell)..........2 C
June 23. Cupid and the Cop..........2 C
June 30. Pearls Without Price..........2 C

Universal Film Company

Monday, June 10, 1918

NESTOR—Butter Again (Gale Henry, Wm. Franey) ....1 C
L-KO—A Blind Pig (Eva Novak, Eddie Barry) ....2 C
L-KO—Merry Mermaids (Rube Miller, L-Ko Beauties) ....2 C

Monday, June 17, 1918

NESTOR—Passing the Bomb (Eileen Sedgwick) ....1 C

Wednesday, June 19, 1918

L-KO—Romance and Dynamite (Eddie Barry, Rube Miller, and L-Ko Beauties) ....2 C
NESTOR—The Borrowed Baby (Wm. Farney, Gale Henry) ....1 C
CENTURY COMEDY—In Dutch (Alice Howell) ....2 C

Monday, July 1, 1918

NESTOR—The Butler's Blunder (Eileen Sedgwick) ....1 C

Wednesday, July 3, 1918

L-KO—(Title not decided) ....2 C

Monday ,July 8, 1918

NESTOR—Oh, Man! (Eileen Sedgwick)...1 C

Wednesday, July 10, 1918

L-KO (Title not decided)..........2 C

WESTERN AND RAILROAD DRAMAS

June 15. Play Straight or Fight (Helen Gibson) ....2 D
June 22. Quick Triggers (Neal Hart) ......2 D
June 29. The Midnight Flyer (Helen Gibson) 2 D
July 6. Naked Fists (Neal Hart)..........2 D
July 13. The Branded Man (Helen Gibson).2 D

UNIVERSAL ANIMATED WEEKLY

June 12. Number 28.
June 19. Number 29.
June 26. Number 30.
July 3. Number 31.
July 10. Number 31.

UNIVERSAL SCREEN MAGAZINE

June 1. Issue Number 73.
June 8. Issue Number 74.
June 15. Issue Number 75.
June 22. Issue Number 76.
June 29. Issue Number 77.
July 6. Issue Number 78.
July 13. Issue Number 79.

UNIVERSAL CURRENT EVENTS

June 1. Issue Number 55.
June 8. Issue Number 56.
June 15. Issue Number 57.
June 22. Issue Number 58.
June 29. Issue Number 59.
July 6. Issue Number 60.
July 13. Issue Number 61.

LYONS-MORAN STAR COMEDIES

June 3. There Goes the Bride..........1 reel
June 10. Stepping Some ....1 reel
June 17. The Knockout ....1 reel
June 24. Berth Control 1 reel
July 1. Bad News ....1 reel
July 8. Shot in the Dumb Waiter..........1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

June 3. Tenth Episode (The Escape Through the Flames.
June 10. Eleventh Episode, Caught in the Coils.
June 17. Twelfth Episode, The Spies' Cave.
June 24. Thirteenth Episode (In Disguise).
July 1. Fourteenth Episode (Title not decided).
July 8. Fifteenth Episode (Title not decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1..........2 reels
Apr. 22. On the Trail, No. 2..........2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4..........2 reels
May 13. Treachery at Sea, No. 5..........2 reels

Vitagraph

BIG V COMEDIES

May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.
June 3. Sneakers and Snoozers.
June 10. Skids and Scalawags.
June 17. Lame Brains and Lunatics.
June 24. Boodle and Bandits.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

June 3. The Fire Trap (Ninth Episode).
June 10. Out of the Dungeon (Tenth Episode)...
June 17. In the Desert's Grip (Eleventh Episode).
June 24. Hurled to Destruction (Twelfth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

June 3. Romantic Reggie ....1 C
June 10. A Case of Eugenics ....1 C
June 17. When Two Play a Game..........1 C
June 24. When Greek Meets Greek..........1 C

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

EXHIBITORS' PERSONALS

ARIZONA

J. H. Kohlhauer and wife have been dispossessed of their Desert Lily theatre, at Needles, on account of alleged seditious language, and the theatre, being renamed "The Liberty," is being conducted by the Brotherhood of Railway Trainmen.

NEBRASKA

The Majestic theatre, at Grand Island, is being completely overhauled, and being modernized in every respect.

Frank Johnson contemplates enlarging his theatre at Louisville, to accommodate road attractions and pictures.

NEW HAMPSHIRE

Hugh Duffey has purchased the Empire theatre, East Manchester, from Delbert Smith.

NORTH DAKOTA

H. M. Paulson recently purchased the Auditorium theatre, at Ray, and will play road shows and pictures.

OHIO

David Adler, manager of the Strand theatre, one of the most prominent first-run motion picture theatres in the downtown section of Cleveland, has purchased the Fairyland theatre, West Twenty-fifth street, a first-run neighborhood house on the West Side, from Bill Kaspar.

Paul Gusdanovic, who owns the Orpheum, East Ninth street, bought the Homestead from A. L. Wilson, last week. The Homestead is located on Detroit avenue, and is one of the finest houses in the city.

The Park theatre, Amherst, Ohio, has changed hands within the week. Albert Gracie is the new owner of the theatre. Gracie is an operator in the Temple theatre, Lorain. At one time, however, he operated the machine at the Park, and as a consequence is well known in Amherst. Gracie will continue to give his undivided attention to the Temple. His sister, Rachel Gracie, will manage the Park for him. Gracie bought the theatre from J. M. Deeby. Deeby is closing out all of his motion picture interests, as he is liable to the draft, and is waiting to be called into service very soon.

Please let us have your releases at the earliest possible moment.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

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OF ANY DESCRIPTION

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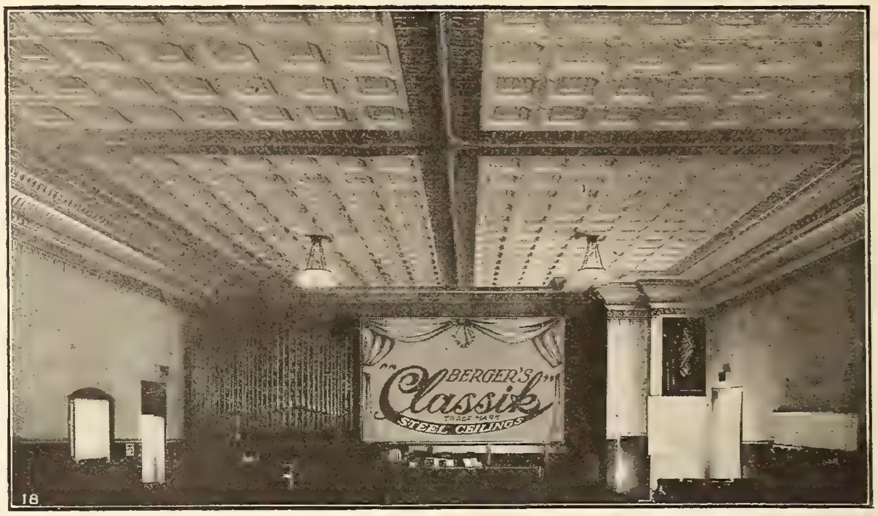

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        - FILM STOCK
          - STUDIO LIGHTS
            - LABORATORY APPARATUS
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Name ....
Theatre ....
Address ....
....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett..*Editor*

Alfred S. Cory..*Technical Editor*

Theatre Analysis

DID you ever analyze the motion picture field? Did you ever stop to think just where you stand in this industry? Do you know how many houses there are in the country which are just about the size of yours? Did you ever consider just where the money comes from to pay for the production of pictures, the manufacture of projection machines, in fact the whole running expenses of this industry of which we boast?

You ask the average exhibitor how many houses there are in the country. He will shrug his shoulders and tell you that he hears there are over twenty-two thousand. A friend of mine without asking any advice of any one went into a proposition connected with the industry and paid out good money for an interest in the business on the statement that there were one hundred and forty-four thousand picture theatres in the United States and Canada—think of it. The company is now out of business—flat broke, and naturally so.

The largest list of houses I know of calls for seventeen thousand five hundred. This includes houses which once active are now closed, torn down or converted into other uses. It includes dance halls where pictures are shown between dances, town halls with an old projector showing pictures once a week, converted stores not theatres, airdomes run in connection with theatres as well as those which are out of business, places where English is not spoken, etc. A twenty per cent return (undeliverable by the Post Office) on a circular would be small.

While talking to a prominent man in one of the film companies the other day, I asked how many picture theatres he considered there were in the country. His reply was simple—"I have, for eight months, through my exchange been building up a list which I now consider complete. I have twelve thousand three hundred possible customers in the United States." From another film man who knows, I received this answer—"Between twelve thousand and twelve thousand five hundred."

The answer is simple. Some one is lying or smoking a bad blend of tobacco for there are not over twelve thousand five hundred houses in the country which can honestly call themselves picture theatres. This total includes chain houses from two to fifty under one management who do their booking and buy through one office. This reduces the possible number of purchasing houses with managers who actually buy new goods to well under twelve thousand.

Consider the music trade. How many houses can, by the greatest stretch of the imagination, legitimately use orchestras and organs or orchestras alone? Three per cent? If there are, they are keeping very quiet, though some optimists will tell you as high as five. How many houses can afford to purchase even on the easiest kind of payments large organs costing eight thousand dollars or over?—ten per cent of the whole?—perhaps. How many houses can afford to put in the small organs with or without attachments or the one-man instrument costing from twenty-five hundred to seventy-five hundred dollars? Seventy per cent of the houses, a total of eight thousand four hundred? Yes and some say more, but be conservative. We know what music means to a picture house—forty per cent of its drawing ability, therefore, the nearer the houses of the country come to reaching the one hundred per cent saturation mark, as far as musical equipment goes, the better, and the larger the patronage.

Consider a trade paper. How many theatre men in the country are there who will subscribe to a trade paper and take advantage of its service? We find from careful analysis that twelve thousand five hundred is the very outside which any paper can possibly get within the industry. The print or sale to the public may mount up still higher, in fact without limit, but it is waste and is of no value to any one. A trade paper should not reach the public or it ceases to be a trade paper. It must be remembered that the picture industry is limited and governed more or less on the basis of seats per thousand population. Two papers there must be—more are superfluous.

We print this superficial analysis in order to show the exhibitor, operator and theatre man in general just what the conditions are and also to tell the manufacturer just what he is aiming at when he approaches the industry in order that they may better shoot his advertising gun to get results. This advertising is just as much news to the theatre man as the text pages themselves.

Motion Picture News reaches on a subscription basis more than eighty per cent of the purchasing houses in the country, the rest will fall in line—all are boosters.

Special Cues

IN order to add to the permanent value of our Music Service we have incorporated in our Music Department a list of special features for which our Music Editor has prepared cue sheets. In addition we will co-operate at any time in obtaining other cue sheets where this is possible. We realize the importance of this service and trust that some time in the future all film makers will realize the necessity of preparing and distributing cue sheets no matter how long or short the picture or how old or new the service. See page 3760.

E. K. Gillett.

Incandescent Lamps for Motion Picture Service

By A. R. Dennington

[A paper read at the meeting of the Society of Motion Picture Engineers, Rochester, April 9, 1918.]

(Continued from last week)

CONDENSER SYSTEMS AND OBJECTIVE LENSES

A NUMBER of different condenser systems have been tried out in the development of apparatus for the use of Mazda lamps in motion picture projection. The two which have given the best results are the corrugated type of condenser and the plano-convex condenser system. Each of these condenser systems possesses some advantages and also some disadvantages in comparison with the other, and it is a matter of choice as to what points should be sacrificed in making a decision as to the type of condenser. One advantage of using the plano-convex condenser system is that the working space between the lamp-house and the head of the motion picture machine is great enough to permit of easy manipulation of the framing-lever or to make any adjustment to the film which may be necessary. There is also another advantage in that the angle at which the light rays converge is more acute and therefore there is less loss in picking up the cone of light beyond the aperture plate and collecting this cone in the objective lens. This is especially true where a fairly long focus objective lens is used. Motion picture machines which are in use at the present time are constructed with a lens tube or holder about two inches in diameter. If a lens larger than this holder is to be used it is necessary to have an adapter which reduces the opening of the lens to the two-inch. In this way, a part of the area of a two and one-half-inch diameter lens is unavailable because the light rays strike the sides of the holder before reaching the lens. The disadvantage of the plano-convex condenser is that there is some tendency to show a more or less imperfect image of the coils of the lamp filament on the screen. This tendency can be reduced to a minimum by careful focusing of the lamp, and by the use of a mirror back of the filament. It is possible to produce a screen illumination which is so nearly free from streakiness that it is not in the least noticeable when a picture is being shown, though there may be slight traces of the streaks on the screen when there is no film in the machine. Lantern-slides can be shown with the plano-convex condensers and this is a condition which must be considered. The corrugated condenser has the advantage of giving a somewhat more uniform screen illumination than can be obtained with the plano-convex system. It has the disadvantage of requiring a very short working space between the lamp-house and the head of the motion picture machine. Lantern slides cannot be shown with this condenser, and an auxiliary set of plano-convex condensers is consequently necessary. The condenser also has such a short focus that the rays of light converge at a much more obtuse angle than the rays from a plano-convex consenser, and therefore a greater portion of the cone of light passing through the aperture plate is lost and is not picked up by the objective lens.

SHUTTERS

The use of incandescent lamps on alternating current circuits will result in improved screen illumination because of the fact that the filament stores up heat and maintains a practically uniform temperature throughout the current cycle. In an arc lamp, the intensity of light varies as the current alternates. It is because of this periodic variation in the arc that it is necessary to use a two-wing shutter on motion picture machines which are being operated on 60 cycle alternating current circuits. With a two-wing shutter the picture is normally cut off 32 times per second. This frequency of cut-off is so far different from the frequency of the light variation due to the alternating current that there is no tendency for the two to come into synchronism. However if a three-wing shutter is used, the picture is cut off 48 times per second. The frequency of cut-off is so near the frequency of the current that there is a periodic variation in the screen appearance, due to the fact that the light is dim because the current is near zero value during the time that the shutter is open and later the picture is cut off entirely by the shutter wing. Later the light is bright while the shutter is open and the result is a periodic variation in the brightness of the picture. It will be dim for a short space of time and then it will be bright for a corresponding period. This condition has led to the adoption of the two-wing shutter as the standard for alternating current circuits. The two-wing shutter possesses the disadvantage of operating at such a low frequency of cut-off that there is usually a decided appearance of flicker on the screen. With a gas-filled incandescent lamp on an alternating current circuit the light is steady and therefore a three-wing shutter can be used with the result that the frequency of cut-off of a picture is sufficiently high so that there will be no noticeable flicker.

20	24	23.7	19
22	27	32	23.5
23	32	27	23
20	23.5	25	20.5

Fig. 5—Foot-candle Intensities on Screen of 27.75 Sq. Ft. Area. 693 Lumens

When a wide aperture objective is used, in order to secure as much illumination on the screen as possible, the shutter should be considered. If the shutter is not adapted to the wide aperture lens, it will not cut off the light from the screen during the period of picture travel and there will be the appearance of a travel ghost. This may be seen especially when titles are being shown, as it tends to cause a streaming or fuzziness, at the tops and bottoms of the letters. Most of the shutters for projecting machines have been designed for use with the smaller lenses and the wings are not wide enough to take care of the wide aperture lenses. If the shutter diameter remains unchanged and the lens aperture is very greatly increased, the angle through which the shutter must move in order to cut off the light from the screen is decidedly increased, thus resulting in a slower cut-off and a corresponding reduction in the time that the full lens aperture is utilized while the film is stationary. The use of a shutter with a diameter correspondingly larger is desirable where a wide aperture lens is used, though in most cases such a change in the shutter size cannot be made conveniently. The only thing which can be done to minimize the difficulty is to proportion the wings of the shutter so as to eliminate the travel ghost and at the same time get as much light on the screen as possible.

SCREEN ILLUMINATION

The useful light which is delivered to the screen is the final test of the effectiveness of any system of condensers and lenses which may be used. The object is always to produce the brightest and most uniform screen illumination possible with a given source of light. It is no disadvantage to have the illumination in the center of the screen somewhat greater than near the edges because the greater part of the action in the pictures is well toward the center; however, there should be sufficient light at the edges to show all details, and the screen should not be so unevenly illuminated that it is noticeably brighter in the center than at the edges, especially when titles are being shown. If the difference between the center and the edge illumination is too great, titles will show up clearly in the center and will fade off toward the ends of the lines so that it is difficult to read the complete message.

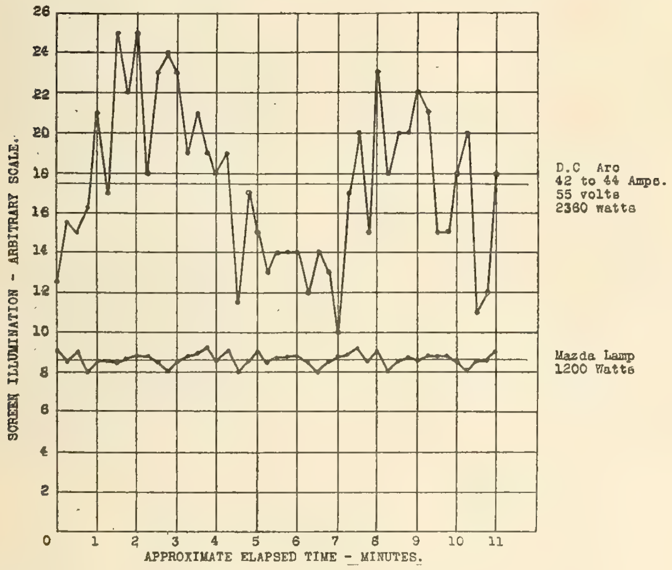

Fig. 6—Screen Illumination with D. C. Arc and Mazda Lamp for Equally Satisfactory Picture

A typical screen illumination is shown in Figure 5. The figures in the center of each square represent the actual foot candles on a small screen having an area of 27.75 square feet. The total illumination delivered to this screen is 693 lumens. The intensity of illumination in the corners is approximately two-thirds the intensity in the central portion of the screen and this ratio is not too great for the satisfactory projection of pictures.

The color of the light delivered by a Mazda lamp has a warmer tone than the light from a carbon arc and therefore the pictures do not have that hard, chalky appearance which is sometimes noticeable in pictures projected by high-powered arcs. As the illumination is steady the eye can be more comfortably focused on the picture than where the light intensity is varying as is always the case when arcs are used.

A comparison of the intensities obtained on a screen with a 40 ampere direct current arc and 1,200 watt Mazda lamp is shown in Figure 6. These intensities give approximately equally satisfactory pictures; that is, the audience could not determine which lamp was in use. In this test the illuminometer or photometer was arranged so that its field of view covered practically the entire surface of the screen, and readings were taken at intervals of 15 seconds for a period of 10 minutes. The scale used is an arbitrary scale and does not show the actual foot-candle values of the light reflected from the screen.

LAMP-HOUSE EQUIPMENT

When the filament of a Mazda lamp is once placed at the proper point in the optical system it remains in this position for the life of the lamp. Changes in the focus are necessary only when lamps are changed. For this reason it is possible to adjust a lamp so that the filament occupies a predetermined position with respect to a base-plate or holder which can be slipped into the lamp-house or removed at will. After the filament has been adjusted with respect to this holder the lamp and holder can be very quickly placed in service in the machine in case of a burnout. The only thing necessary is to remove the burned out lamp and holder and substitute the new holder with its lamp properly adjusted.

A mechanism has been developed which permits the focusing of lamps independently of the optical system of the machine. It has been demonstrated by actual test that more uniform results can be obtained in this way than can be obtained by focusing each individual lamp in the system by judging the appearance of the screen by the eye. There are certain modifications of this equipment which include a part or all of the features which have been outlined.

ELECTRICAL CONTROL EQUIPMENT

The lamps for motion picture projection are operated at extremely high filament temperatures. It is necessary, therefore, that the current supplied to the lamp be closely regulated as, otherwise, satisfactory lamp performance cannot be secured. If the current is reduced below that at which the lamp is rated the intensity of the light is diminished while if the current is increased above the rated value there is danger that the lamp may fail very shortly.

In order to keep the current at the desired value it is essential that an ammeter be included in the lamp circuit. Where the lamp can be supplied from an alternating current circuit it is possible to use a transformer equipped with an ammeter and a regulating device. The regulating device may consist of a switch which connects different taps of the secondary to the lamp in order to obtain the current control, or may consist of an adjustable reactance. The reactance method of controlling the current has the advantage of permitting very accurate adjustment of the current and voltage. This is of primary importance and the transformer is not a serious disadvantage. In fact, under the worst conditions the power factor of the control equipment for Mazda lamps will be higher than the power factor of arc lamps with reactance coils which are often used. The power required by the Mazda lamp is less than the power required by the arc, so that existing circuits in the theatres will be ample to supply the new lamp and the voltage drop will be less than when the arc is used.

It is important that the rush of current through the lamp at starting be kept fairly low in order to protect the ammeter and reduce the danger of cracking the lamp seal at the point where the leading-in wires pass through the glass. The resistance of the lamp filament is very low when the filament is cool, and as the filament is large there is an appreciable time before it heats up so as to limit the current. If no method is used to limit the starting current the initial rush is momentarily many times the normal lamp current.

Adjustment of Condenser System for Incandescent Projection

Mr. E. J. Seybt, Castine, Me., writes as follows: "We have a Powers 6 B. fitted with an incandescent lamp but we can't get a spot with the corrugated condenser, but can get a fairly good light with the 4½" plano-convex condensers that we are now using. The light is 30 volts, 650 watts, 20 amp., making a picture 7½' x 10', approximately, at a 36' throw. The lamp is centered, set 2" from corrugated condenser and 9½" from the aperture-plate. This is the best position for getting maximum light with 4½" plano-convex. When we use 4½" condensers we get a fairly good spot with a good white screen free from discolorations with the moving picture lens, but when we shift to the corrugated condenser it don't give us the spot. Although the screen shows a white field, we only get about 50 per cent of the light that we get with the regular condensers. We have moved the lamp back and forth and have done everything we could think of, following directions in Motion Picture News of May 11-18. Can you tell us why, if the lamp isn't in the right position that we get the spot and good light with 4½" plano-convex condensers, and when we change to the corrugated we get no spot and lose 50 per cent of the light on the screen?"

Reply: The cause of your difficulty is readily apparent from a careful study of the information contained in your letter.

You state that you place the lamp 2" from the corrugated condenser and that the corrugated condenser is 9½" from the aperture. It is true that when using the plano-convex condensers the most satisfactory screen illumination is secured when the distance between condensers and aperture is in the vicinity of 9½", but this is not at all the case when using the corrugated condenser.

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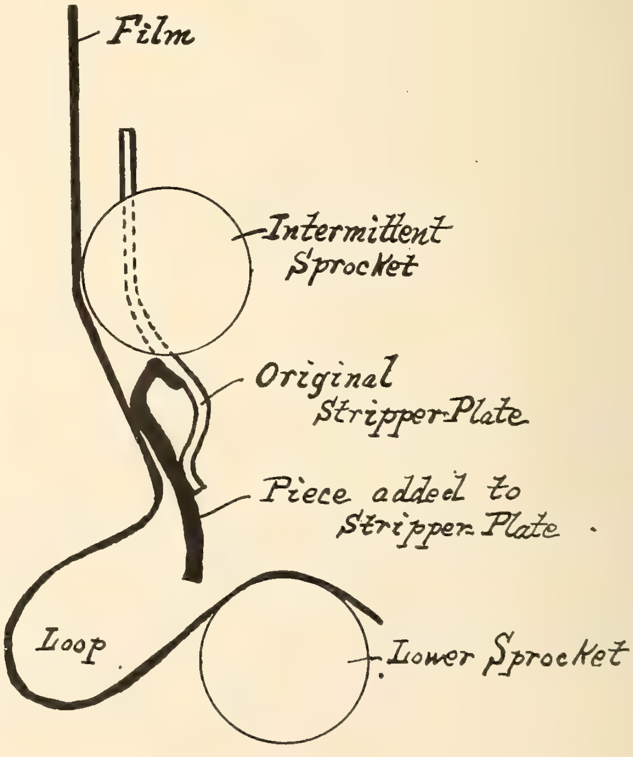
As is pointed out in the articles which appeared in the NEWS, the corrugated condenser is specially designed to work at a preconceived distance, and has not the flexibility of focal adjustment which the planos have, because it is unnecessary, inasmuch as once the incandescent lamp is focussed and centered it requires no further movement or adjustment. The conjugate foci at which the 4½" corrugated condenser is designed to work are 2½" and 6½", *i.e.*, the lamp *filament* is to be 2½" back of the rear (*smooth*) surface of the corrugated condenser, and the aperture should be 6½" (*or in the immediate vicinity of* 6½") from the front (*corrugated*) surface of this condenser. The curves of the 4½" corrugated condenser are designed for use at these distances, and if you have had a 9½" distance between the condenser and the aperture it is easy to see why you have not been able to secure the screen illumination claimed for the incandescents by their makers.

Modified Stripper-Plate for Motiograph Mechanism

Mr. Fred C. Shivers, Lexington, Neb., submits the following: "As you perhaps know, there is very little on a Motiograph to steady the lower loop. After the intermittent sprocket becomes a little undercut there is an increase of noise due to the flapping of the lower loop, which is very annoying, and makes the picture unsteady. The stripper-plate shown in the drawing is formed by taking an old aperture plate, cutting one inch from the top end; trimming the sides down to tracks; then braze it onto the original stripper plate just below the sprocket teeth slots. The film, in its travel, will rest lightly against the attached plate and I can assure you, that it is a decided improvement. I have one on my machine and it certainly eliminates a lot of noise. What do you suppose the factory will say to my doing this? This may help somebody else who is troubled with noise."



Comment: We believe that this modification of the Motiograph stripper-plate should look pretty good to the makers of the Motiograph projector, because there is no doubt that it will tend to reduce the noise caused by the intermittent flapping of the lower loop against the stripper-plate as originally situated on the Motiograph machine. As it is the aim of all makers of projection machines to supply as noiseless a machine as possible, the attention of the Enterprise Optical Company is directed to this suggested change, which can probably be carried out by them to advantage. Many of the little refinements and improvements on present-day projectors are the direct outcome of suggestions from operators.

Rex Theatre, Valley City, N. D., Has Woman in Charge of Projection

ONE of the few women motion picture machine operators in the country is Miss "Billy" Yaeger of the Rex theatre, Valley City, North Dakota.

Unlike recent instances of women becoming operators, Miss Yaeger's entrance into the profession was not due to the scarcity of men in mechanical pursuits brought on by the draft.

Five years ago she and a sister owned the Cameo theatre at Granit Falls, Minnesota. Shortly after assuming the management of the theatre she was compelled to learn how to operate a projection machine. She found it hard at that time to keep operators and have them carry out her instructions, for as she explains, "Men do not like to be told what to do by a woman."

Endowed with energy and initiative, she made up her mind to meet the situation in the only way that seemed possible. She left the front of the house to the management of her sister while she, after a short period of instruction, became "Captain of the Booth."

After having successfully conducted the theatre for some time the sisters had an opportunity to sell out at a profit, and following the sale of the theatre, about a year ago, she returned to her home town, Valley City, North Dakota. Later on, Manager Robinson of the Rex and Grand theatres in that place, whose operators had been called out by the draft, prevailed upon her to take charge of the Simplex projectors at the Rex theatre.

Miss Yaeger, who had learned operating on a Simplex machine, states she will never cease to be impressed with its smooth running qualities.

Endorses Incandescent Projection

ON a previous occasion we requested those readers who are using Mazda lamps as the light source for motion picture projection to favor us with reports on the performance of these incandescent lamps after they had been employed for a sufficient period to permit of their characteristics being thoroughly determined.

One of our valued correspondents, Philip Frahm, of Lake Mills, Iowa, has used the Mazda lamps in projecting motion pictures since December last, and he sends the following report, for which we thank him, as doubtless our readers will also.

Mr. Frahm says:

"I have had a Sheck Adapter since December 19, 1917, and must say that under no circumstances would I go back to carbons. I have alternating current, a 65-foot throw and a picture 8 x 10 feet. We have a Gold King screen, so we get just as good a light as you would with D. C. and we have the flicker done away with."

Mestrum Moves Uptown

MR. HARRY MESTRUM, the supply dealer and successor to C. B. Cline, announces that he has moved from his former place of business on Sixth avenue to No. 166 West Forty-eighth street (two doors east of Seventh avenue), New York City. This places Mr. Mestrum, who is known to a generation of operators and lanternists, again in the heart of the film district, and he will be pleased to meet all of his old customers at the new address. Mr. Mestrum, as is well known, manufactures and repairs stereopticons, motion picture projectors and stage effects, and handles projection accessories of all kinds.

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The Camera

The Testing of Optical Glass

[*Interesting data compiled by the U. S. Bureau of Standards.*]

(*Continued from last week.*)

A CONVENIENT form of monochromator may be purchased, or one readily constructed according to the following scheme, which has been planned to give a single operator convenient control of the light source while actually observing the block under test. (See Fig. 2.)

The source of light at A should be small and fairly intense (*preferably a straight portion of an electric filament*), placed parallel to the edges of the prisms B and C. To give a deviation of 90° the prisms should be of flint glass with refracting angles of about 60°. After dispersion by the prisms, the rays are focused by a lens D on the upper surface of the total reflection prism E. This surface is covered with tin-foil perforated by a pin-hole F. The remainder of the apparatus is the arrangement for striae testing as described above. The color of the light coming through the pin-hole is regulated by moving the source along the line AA′

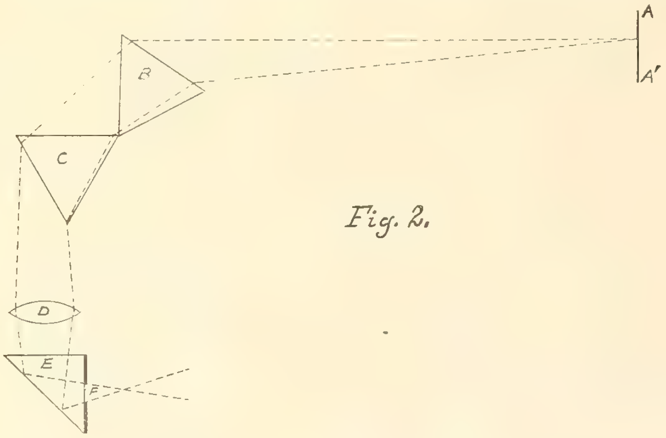

Fig. 2.

Another use for such a monochromator is found in testing irregular pieces of glass by immersion in a liquid of suitable refractive index. The tank to contain the liquid may be built of plate glass of good quality, or a small storage-battery jar may be used, with circular openings cut in opposite ends over which plano-convex lenses are cemented. The liquid in the jar must be stirred continuously to eliminate striae due to evaporation of the liquid and temperature differences within it. For the highest accuracy the jar should be tightly covered during the observation. For regular use inexpensive liquids should be employed, as a considerable amount adheres to each piece of glass when it is removed from the tank. A mixture of carbon bisulphide and benzol is inexpensive; the fumes, however, are somewhat poisonous and extremely inflammable, but if the test is conducted under a ventilated hood, and a cover glass kept over the tank, these liquids may be used with safety.

While the immersion method should probably not be employed in cases where other methods are available, it is valuable for examining the rough pieces as first broken from the pot and making it possible to reject much of the unsuitable glass without moulding; it is also useful for testing the numerous broken pieces which are too small to form moulded blocks of the standard sizes. In case this glass is to be pressed into blanks for small lenses and prisms the preliminary moulding into rectangular blocks can be omitted.

IV. Bubbles and Stones.

Bubbles, or "seed," as they are called by the glassmaker, are apt to occur to a greater or less extent in all types of glass because of the liberation of gas from the batch materials or walls of the pot at some stage of the melting process. They seem to be quite without effect upon the surrounding glass; that is, the glass remains optically homogeneous right up to the surface of the bubble. As a bubble deflects from its course nearly all the light striking it, the only effect is to diminish slightly the total amount of light transmitted. In the commoner types of glass, bubbles are not apt to be numerous enough to cause a loss of more than a few hundredths of one per cent of the light passing through a telescope or binocular. Hence, bubbles are usually negligible, unless they are in such a part of the instrument as to be seen superposed on the image. This may be the case with the collective lens of a compound eyepiece, or to a less extent with the prisms of binoculars. Too much attention, rather than too little, has often been given to examination for bubbles. They can be found by direct inspection of finished parts, or of blocks with opposite edges polished. Or the bubbles can be seen by reflection, by viewing the block (*against a dark background*) at right angles to a beam of light passing through it.

If it is desired to inspect pieces of glass which do not have polished faces, it can be done by wetting the surface with water, or preferably with a liquid of higher refractive index, such as benzene, which will make them much more nearly transparent.

Good glass should be free from "stones" or included particles of dirt, as they are in themselves rather gross defects, and the surrounding glass is apt to be colored, or of a different refractive index from the remainder.

V. Light Transmission.

It is a well known fact that a beam of light in passing through a medium such as glass, loses in intensity. This loss is of two kinds, by refraction at the surfaces, and by absorption. For the purpose of discussing the light transmission of optical glass, we need not go into the reflection coefficient except to give the law governing it. This law, as stated by Fresnel, is, that at each boundary surface a fraction

$$\left(\frac{n-1}{n+1}\right)^2$$

of the light incident perpendicularly is reflected, where n is the index of refraction of the glass. Thus the higher the refractive index of the glass, the more light is lost by reflection. For rough purposes, we may say that each piece of glass causes a loss by reflection of 10%, *i. e.*, 5% at each glass-to-air surface.

The following table will give the loss by reflection as depending upon the index:

n	Loss by reflection at one surface $\left(\frac{n-1}{n+1}\right)^2$	Transmitted through a thin plate $\left\{1-\left(\frac{n-1}{n+1}\right)^2\right\}^2$
1.50	.0400	.9217
1.52	.0425	.9166
1.54	.0452	.9116
1.56	.0478	.9065
1.58	.0505	.9016
1.60	.0532	.8966
1.62	.0560	.8913
1.64	.0587	.8863

The loss caused by absorption depends on the composition of the glass, and on the nature of the impurities. Tinted glass, which has been made of impure materials, may let through more light than the same kind of glass which has been made colorless by the addition of some decolorizing or oxidizing agent.

There seems to be no definite relation between the refractive index and the absorption of the glass. The following table gives a few values of index, dispersion and absorption of Jena glasses taken from Hovestadt's "Jena Glass." The last four are glasses manufactured by the Bureau of Standards.

Kind of Glass *Represent the designations in Schott's catalogue.	*n*D	ν	Coefficient of transmission for yellow light for 1 cm. thickness.
Flint 0 340*	1.5774	41.4	.985
“ 0 102*	1.6489	33.8	.981
“ 0 93*	1.6245	35.8	.990
Crown 0 203*	1.5175	59.3	.986
“ 0 598*	1.5152	58.6	.980
“ 41	1.5153	60.5	.989
“ 46	1.5156	60.3	.986
Flint 56	1.5802	41.3	.991
“ 29	1.5800	41.6	.995

Methods of Measuring Transmission of Light.

The principle of the measurement is the following: The brightness of a source such as an illuminated surface is balanced against a constant comparison surface without the glass, and again with the glass intervening. The ratio of the two, after it has been corrected for reflection at the surfaces, is the light transmission of the glass. For this measurement, any instrument for measuring brightness can be used. The instrument used at the Bureau of Standards is the Martens polarization photometer.

This instrument consists of two small circular openings, through one of which comes the light from a small standard lamp, and through the other, the light from some uniformly illuminated surface. The light from these two openings passes through an objective lens and a Wollaston doubly-refracting prism, which separates each beam into two beams, polarized at right angles to each other. The light then passes through a biprism, which divides the beams into two comparison fields separated by a sharp line. The light is then analyzed by a Nicol prism. A Ramsden Ocular focused on the biprism is used to view the fields.

The light coming through the Nicol prism and ocular from one of the openings in front of the instrument is polarized in one plane, and that from the other opening in front of the instrument is polarized in a plane at right angles; the intensity of the two beams can then be varied by rotating the Nicol until a match is brought about between the two fields.

The measurement is carried out as follows: The little standard lamp used as a comparison source is balanced against the uniformly illuminated surface viewed direct, and the reading of the photometer noted. Then the block of glass is placed between the illuminated surface and the photometer and the comparison lamp again balanced, and the reading taken. The square of the ratio of the tangents of the two angular readings is the percentage transmission. This is to be corrected for reflection at the two surfaces and then reduced to transmission per unit thickness by the formula

$$\log E_0 = \frac{\log E}{t}$$

where E_0 is the transmission for 1 cm. and E the transmission for t cm.

(To be continued.)

Cinema Camera Club Makes Heavy Contribution to Red Cross Fund

THE CINEMA CAMERA CLUB, co-operating with the Allied Theatrical and Motion Picture Team, in securing subscriptions within the industry to the Second War Fund of the American Red Cross, succeeded in turning over the sum of $2,466 to that organization as the result of their united efforts in the recent drive.

The club's committee, consisting of George Coudert, captain, Fred Chaston, Oliver Marsh, W. M. Zollinger, W. J. Black, A. Lloyd Lewis and L. B. Dunmyre, state that their contribution was accumulated as follows: Members, individually—total, $728; studio camera staffs—total, $432; outside contributions—total, $1,306; making the grand total $2,466.

The cameramen are certainly to be congratulated on this fine showing, as is also the Cinema Camera Club in going after the contributions in such a thorough and systematic manner.

Cameramen will always find something of interest in these columns

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Music and the Picture

Suitable and Unsuitable Music for the Motion Picture

THE casual observer, who enjoys a good motion picture, and who, at the same time, is affected by the musical accompaniment frequently finds much food for thought as to the attitude of the general public towards the questionable connection between the screen picture and the orchestra's musical description.

There can be no question as to the sincerity of some of the larger producers in their endeavors to supply suitable and artistic musical accompaniments to their output. Some spend considerable time and money in providing original scores, while the greater majority have elaborate musical settings compiled from every conceivable source. But while this works out admirably in larger houses with a good orchestra and plenty of time for preparation, the smaller houses with inadequate musical combinations and no time for preparation as a rule can give hardly any attention to a proper musical accompaniment, whether provided by the original producer or not. It might be added that the excellent musical cue sheets issued by producers, arrangers and publishers for a large majority of our more important screen productions, have helped immensely toward a better understanding of what would be effective in a musical way, giving an opporunity to leaders to prepare ahead of time and helping in innumerable ways to meet the demands of the picture. But this excellent assistance is not taken advantage of nearly as much as it should be, even in our larger centres. Quite to the contrary, we find many theatres with imposing entrances, foyers and magnificent interiors, which employ so-called orchestras, which are almost as primitive in make-up and ability as during the bygone days of the piano and bass drum and cymbals period.

Sometimes when a movie admirer feels glum and is in need of a good laugh it might prove beneficial if he visit some of these picture theatres, providing he can see the humorous side of some of the musical accompaniments offered. As an example, the writer strayed into such a house not long ago. It was on one of the principal downtown thoroughfares; the entrance was brilliantly illuminated and special announcements of a Charlie Chaplin and another important dramatic feature adorned the outside of the place. Inside of the swinging doors the spectator's attention was immediately arrested by the sounds of the orchestra, which, in this particular place, consisted of a piano, presided over by an iron-handed young lady; two violin players, and a 'cellist. Under ordinary conditions considerable effect can be gotten from such a combination, particularly if the players would know their business and have sufficient sense to select the right kind of arrangements. All that would be necessary would be to provide themselves with some of those admirable arrangements for piano solo and obligato violin and 'cello, such as Charles J. Roberts has made famous, and they could furnish a musical accompaniment worthy of the name for any picture.

But to come back to the above performance, the Charlie Chaplin picture was accompanied by every conceivable shoo-fly march, and it seemed that every publisher who had ever given away complimentary copies of music had been remembered in the musical setting of Charlie's antics. But the surprise came with the dramatic picture, the main action of which revolved around Wall Street, speculators and financial operations in general. Hardly had the picture started with its announcement of cast, etc., when the orchestra commenced with the first tutti of De Beriot's well-known Seventh Violin Concerto, and to the amazement of the writer of these lines, one of the two violinists — evidently "the leader," played the three movements of this work from start to finish. One is justified in asking how in the name of common sense such a thing is possible, and how a New York manager would pay a musician who had so deplorable an idea of the fitness of things. But, after all, it goes to show what kind of sins are perpetrated in these theatres, and what the managers and audiences will put up with. In a way it was really funny to look at stirring scenes in Wall Street, love scenes, scenes of quarrels, serious pictures, all passing along to the tune of De Beriot's sweet and inoffensive melodies scratched and torn to tatters by a player who probably imagined he was supplying appropriate music to the picture and giving an artistic (?) treat besides.

At any rate, people who take it upon themselves to accept an engagement at motion picture theatres ought to be able to do two things well. To begin with, they should know how to play an instrument (preferably the violin) exceedingly well; and, secondly, they should have the tact and instinct to select appropriate, suitable music for a picture and the necessary musicianly ability to arrange it for the exact purpose for which they want to use it. The cue sheets, already mentioned, which can be had for the asking nowadays, provide an excellent help for leaders who are really in earnest about supplying suitable music, and even if not interested to such an extent, no end of appropriate dramatic, descriptive and characteristic music can be obtained from our music publishers, who are issuing every conceivable kind of material for this very purpose.

Musical Review of Latest Publications

1—"Capricious Annette," by Gaston Borch. A characteristic capricious intermezzo in gavotte tempo. Arranged for orchestra by the composer. (S. M. Berg edition, Columbia Theatre Bldg., New York City.)

2—"Forget Me Not," Waltz by Frank W. McKee. A truly beautiful dance and program number that has the stamp of the unusual. The orchestration is especially novel and undeniably charming. (G. Schirmer edition.)

3—"Blue Rose Waltz." Very melodious and well orchestrated. (Forster Music Publishing Co., Chicago, Ill.)

4—Whitmark Popular Medley No. 34, introducing: "I'll Wed the Girl I Left Behind," "All the World Will Be Jealous of Me," "Are You from Dixie," "My Sunshine Jane," "I'm Going to Follow the Boys," "Daughter of Rosie O'Grady," "He's Got Those Big Blue Eyes Like You Daddy, Mine," "Somewhere in France is the Lily," "There's a Long, Long Trail," is obtainable at present at a special reduced price. (M. Witmark, New York City.)

5—"U. S. Field Artillery March," by J. P. Sousa. A fit companion to "Stars and Stripes Forever." The best military march published in years. (Carl Fischer edition.)

6—"The Volunteers March," by J. P. Sousa. The great "Ship Building" march played at the New York Hippodrome with a band of 300 directed by Lieut. J. P. Sousa. (Carl Fischer edition.)

7—"Patrol of the Red, White and Blue," by T. H. Rollinson. An encore winner introducing "The Red, White and Blue," "The Marseillaise Hymn," and "The British Grenadiers." (Oliver Ditson edition.)

8—"Divertissement on Carnival of Venice," by T. H. Rollinson. This number introduces obligatos for clarinet, variations for flute and duet for cornets. The duet may, however, be treated as a solo. It is a remarkably bright composition. (Oliver Ditson edition.)

9—Furioso for general use composed by Sol. P. Levy. A six-minute furioso of exceptional value to any musician. (Cinema Musico Co., Columbia Theatre Bldg., New York City.)

10—"My Belgian Rose," a beautiful waltz melody by Benoit Garton. (Leo Feist edition.)

"NINE-TENTHS OF THE LAW"

(Atlantic District Corporation Production)

Reviewed on page 2720

Theme: "Sorrow Theme" by Edwarde Roberts

1—"Forest Whispers" (Characteristic Gavotte), by Losey (1 minute and 25 seconds), until—T: "The man and a woman."
2—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor (1 minute and 25 seconds), until—T: "And a little love between."
3—Continue to action (1 minute and 10 seconds), until—T: "Where dwell the devil's men."
4—Heavy Mysterioso, by Sol P. Levy (2 minutes), until—S: Woman washing dishes.
5—Continue pp (1 minute and 20 seconds), until—T: "As day fades into night."
6—"Cavatine" (4/4 Dramatic), by Bohm (4 minutes and 40 seconds), until—T: "Ma babe is purty sick."
7—"Tragic Theme," by Paul Vely (3 minutes and 15 seconds), until—T: "I know yer kid is sick."
8—"Dramatic Agitato," by H. Hough (4 minutes), until—S: After the fight.
9—Continue ppp (45 seconds), until—T: "God beckons his children."
10—Theme (1 minute and 30 seconds), until—T: "Adair leaves for the city."
11—"Romance" (Moderato Melodious), by Karganoff (5 minutes and 25 seconds), until—T: "They who drank whiskey."
12—"Dramatic Tension," by Sol. P. Levy (4 minutes and 40 seconds), until—T: "Ze mothaire love, etc."
13—Theme ff (2 minutes and 10 seconds), until—T: "Alone in the twilight."
14—"Dramatic Mysterioso No. 54," by Borch (3 minutes and 20 seconds), until—T: "At break of day."
15—"Ein Maerchen" (Dramatic Fantasia), by Bach (3 minutes and 40 seconds), until—S: Woman near fireplace.
16—Theme ff (3 minutes and 30 seconds), until—T: "Jules! Can't we keep him?"
17—"Blissful Dreams" (Valse Intermezzo), by Meyer Helmund (5 minutes), until—S: "Old fellow robbing the child."
18—"Allegro Agitato," by Fred Luscomb (3 minutes and 20 seconds), until—T: "There is a little bit of good, etc."
19—"Dramatic Mysterioso," by Fred Luscomb (3 minutes), until—S: The fight.
20—"Agitato No. 4," by Lake (3 minutes and 15 seconds), until—T: "The first dim light."
21—Prelude Heavy Dramatic, by Rachmaminoff (2 minutes and 30 seconds), until—T: "To him it meant a sacrifice."
22—Theme (3 minutes), until—T: "In Vancouver."
23—"Serenade" (Dramatic), by Widor (4 minutes and 50 seconds), until—T: "I have judged men."
24—Continue pp (55 seconds), until—T: "When the weird shadows, etc."
25—Theme (4 minutes and 15 seconds), until—S: Jules running to have Jane.
26—"Dramatic Tension No. 1," by Reissiger (1 minute and 15 seconds), until—S: Jules brings Jane back.
27—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (4 minutes and 10 seconds), until * * * * * END.

"THE TRAIL TO YESTERDAY"

(Metro Production)

Theme: "Dramatic Narrative" by Pauline Pernent

1—"Western Moderato," by Bach (1 minute), until—T: "The W. R. Ranch."
2—Finale from "Ariele" (Allegro), by Bach (2 minutes and 20 seconds), until—T: "Old Ben Doubler."
3—Continue pp (45 seconds), until—T: "In the still of the night."
4—"Dramatic Tension," by Sol P. Levy (4 minutes and 15 seconds), until—T: "When you see Blanco."
5—Continue pp (30 seconds), until—S: Storm.
6—"Five-Minute Storm Furioso," by Sol P. Levy (2 minutes and 30 seconds), until—T: "It's surprising to find a woman."
7—Continue to action pp or ff (3 minutes and 20 seconds), until—T: "I reckon you must be from the East."
8—Theme, until—T: "Nothing, Miss; I was, etc."
9—"Dramatic Agitato," by Hough (3 minutes and 40 seconds), until—S: Flashback to former scene.
10—Repeat "Five-Minute Furioso," by Levy (1 minute and 25 seconds), until—T: "It's strange how some people."
11—"Ein Maerchen" (Dramatic Fantasia), by Bach (4 minutes), until—T: "I reckon I can get."
12—Theme (2 minutes and 30 seconds), until—T: "Tell your father his son-in-law."
13—"Western Allegro," by Winkler (1 minute and 40 seconds), until—T: "I am Shella Langford."
14—"Dramatic Andante," by Ascher (1 minute and 5 seconds), until—T: "The following day."
15—Popular Rag to action (1 minute and 35 seconds), until—T: "Railroad in view."
16—Ad lib Railroad effects, followed by
17—"Reve D'Amour" (Melody Allegretto), by Zameznik (2 minutes and 40 seconds), until—T: "I guess yer twistin' your language."
18—"Moderato Agitato," by Becker (3 minutes), until—T: "During the days that followed."

(Continued in next column.)

(Continued from preceding column.)

19—"Gondoliera" (Mod.), by Saar (2 minutes and 10 seconds), until—S: Girl with guitar.
20—"Silver Threads Amongst the Gold," song (1 minutes and 15 seconds), until—T: "I hope I may call again?"
21—Continue pp (40 seconds), until—S: Sneak in view.
22—Hurry for general use, by Levy (1 minute and 35 seconds), until—T: "Why shouldn't I be afraid?"
23—Theme (1 minute and 40 seconds), until—T: "May be you can hire Dakota."
24—Continue ff (1 minute and 50 seconds), until—T: "When the trail of yesterday, etc."
25—"Dramatic Tension," by Luscomb (4 minutes and 10 seconds), until—T: "Just write it on that page."
26—"Tragic Theme," by Paul Vely (3 minutes and 15 seconds), until—T: "Late afternoon."
27—"By the River" (Dramatic Romance), by Morse (3 minutes and 15 seconds), until—T: "I can't tell you now."
28—Theme (1 minute and 25 seconds), until—T: "Duncan trys to poison, etc."
29—"L'Adieu" (12/8 Dramatic), by Favarger (3 minutes and 40 seconds), until—S: "Shots are fired,"
30—Produce effect followed by
31—Long Hurry to action (4 minutes and 35 seconds), until—S: "Woman attending to old Ben."
32—"Cavatine" (Dramatic), by Bohm (3 minutes), until—T: "I found this little book.
33—"Agitato, No. 4," by Lake (3 minutes), until—T: It wasn't Dakota."
35—Theme ff (4 minutes and 15 seconds), until * * * END.

"MEN"

(Bacon-Backer Film Corporation Production)

Reviewed on page 3142

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Theme: "Heart Wounds (Dramatic Pathetic) by Grieg

1—Silence (50 seconds), until—T: The empty cradle,"
2—"Sorrow Theme," by Ed. Roberts (3 minutes and 50 seconds), until—T: "Clara Burton in changed surroundings."
3—"Nocturno in F" (Melodious Moderato), by Krzyzanowsky (2 minutes and 45 seconds), until—T: "But think, Mrs. Burton."
4—Theme (3 minutes and 20 seconds), until—T: "And the new mother."
5—Continue ff (50 seconds), until—T: "Changed during passing years."
6—"Sleeping Rose" (Melodious Valse), by Borch (4 minutes), until—T: "And somewhere east of Fifth Avenue."
7—"Dramatic Narrative," by Pauline Pement (2 minutes and 50 seconds), until—S: Flashback to reception scene.
8—Popular waltz to action (3 minutes and 10 seconds), until—T: "You mustn't mention it."
Note—Play ff during dancing only, otherwise pp.
9—"Dramatic Recitative," by Sol. P. Levy (1 minute and 25 seconds), until—S: Flashback to dancing scene.
10—Repeat "Waltz Movement," pp (30 seconds), until—T: "Where Laura is employed."
11—"Canzonetta Moderato," by Nicode (2 minutes), until—T: "At the Union Club."
12—"La Reve D'Amour" (Melodious Allegretto), by Zamecnik (4 minutes), until—T: "To Roger there are, etc."
13—"Serenade Allegretto," by Saint Saens (2 minutes and 45 seconds), until—T: "May I call at the studio?"
14—"Love Theme" (Melodious Moderato), by Abbott Lee (1 minute and 35 seconds), until—T: "And when many days, etc."
15—"L'Adieu" (12/8 Dramatic), by Favarger (4 minutes and 55 seconds), until—T: "Rogers best thing of all."
16—"In Lovers' Lane" (Characteristic Intermezzo), by Pryor (3 minutes and 15 seconds), until—T: "Even months in the broad outdoors."
17—"To Spring" (Melodious Allegro Appassionato), by Grieg (4 minutes), until—T: "The effects of Tom's decision."
18—"Love Song" (Dramatic), by Flegier (4 minutes and 20 seconds), until—T: "To disentangle the nets."
19—"The Vampire" (Dramatic Theme), by Sol. P. Levy (5 minutes and 15 seconds), until—T: "Who may sound, etc."
20—Theme (3 minutes), until—T: "And in the wilderness."
21—"Forest Whispers" (Moderato a la Gavotte), by Losey (1 minute and 45 seconds), until—T: "Still hoping."
22—"Dawn of Hope" (Dramatic Melody), by Casella (5 minutes and 30 seconds), until—T: "If I only knew the man's name."
23—"Tragic Theme," by Paul Vely (1 minute and 15 seconds), until—T: "At the end of his journey."
24—"Remembrance" (3/4 Andante), by Deppen (6 minutes and 20 seconds), until—S: Telephoning.
25—"Dramatic Tension," by Sol. P. Levy (2 minutes and 50 seconds), until—S: The fight.
26—"Agitato No. 37," by Andino (1 minute and 45 seconds), until—S: After the fight.
27—"Aragonaise Allegro," from "Le Cid," by Massenet (1 minute and 35 seconds), until—S: Wedding ceremony.
28—About 8 bars of "Lohengrin Wedding March," by Wagner (20 seconds), followed by
29—Organ improvise to action, pp (1 minute and 30 seconds), until—T: "I'm not here for revenge."
30—Theme, ff (2 minutes and 45 seconds), until * * * END.

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Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents to cover the cost of postage and typeing.

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All Woman
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Brave and Bold
Blindness of Divorce
Babbling Tongues
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The Beloved Traitor
Brown of Harvard
The Belgian
By Right of Possession
Cecilia of the Pink Roses
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Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
Draft 258
The Darling of Paris
The End of the Trail
The Fair Pretender
The Face in the Dark
Forbidden Path
For the Freedom of the World
The Flame of Yukon
The Grain of Dust
The Great White Trail
The Garden of Allah
Honor's Cross
The Heart of the Sunset
The House of Glass
The Heart of a Lion
Her Fighting Chance
In Again Out Again
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Joan the Woman
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Jack and the Beanstalk
The Knife
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The Reason Why
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Rose of the World
The Rose of Blood
Redemption
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True Blue
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The Studio Girl
The Silent Man
The Slacker
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The Tiger Woman
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The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"THE PRICE OF A GOOD TIME"

(Jewel Production)

Reviewed on page 3661

Theme: "Lost Happiness" by Eilenberg

1—Valse Poudres by Poppy, until—T: "Preston thought her very desirable."

2—Continue pp (55 seconds), until—T: "Employes interested in getting, etc."

3—Chiffon Caprice by Moore (if too short play also second number), until—S: "Close up of perfume bottle."

4—Continue pp (25 seconds), until—S: "Close up of mob in street."

5—Short Hurry to action (35 seconds), until—S: "After the fight."

6—"Cavatine," by Bohm (3 minutes and 30 seconds), until—S: "Well dressed woman leaving elevator."

7—"Roccoco," by Meyer Helmund (1 minute and 10 seconds), until—T: "The guest of honor was late."

8—Piano Solo improvise to action (50 seconds), until—S: "Girl leaves piano."

9—"Love Theme," by Abbott Lee (3 minutes and 45 seconds), until—T: "We have some of the best families."

10—Silence (35 seconds), until—S: "Interior of jewelry store."

11—"My Paradise," by Zamecnik (2 minutes), until—T: "Many things conspired this day."

12—"Bonheur Gavotte," Serenade by Hartog (2 minutes), until—S: "Young man looking at girl standing near perfume bottles."

13—Theme (1 minute and 40 seconds), until—T: "When a yachting cruise was arranged."

14—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—T: "Lonely and disillusioned."

15—Theme (4 minutes and 30 seconds), until—T: "I often spend more than this."

16—"Serenade" (3/4 Mod.), by Chaminade (4 minutes), until—T: "The first evening of adventure."

17—Theme (4 minutes and 5 seconds), until—T: "This evening it was, etc."

18—Popular Waltz to action (2 minutes), until—T: "A musical comedy followed."

19—"Will You Remember?" from "Maytime," by Romberg (50 seconds), until—S: "Change of act on stage."

20—"Oriental Veil dance," by Aronson (35 seconds), until—T: "Then the quick return."

21—Theme (2 minutes), until—T: "Next night it was, etc."

22—"Club Galop," by Laurendeau (1 minute and 20 seconds), until—S: "Near seashore."

23—Continue pp and slow (15 seconds), until—T: "Gone was the old, etc."

24—"Canzonetta Schuett" (2 minutes and 10 seconds), until—T: "I may be able to call."

25—Continue ff (15 seconds), until—S: "Interior of cabaret."

26—"The Booster Rag," by Lake. *Note—Play to tempo of dancing* (1 minute and 30 seconds), until—S: "Tow dancer appears."

27—Continue "A la Pizzicato" for about 20 seconds, until—S: "Automobile near house."

28—"Tragic Theme," by Vely (2 minutes and 30 seconds), until—T: "What have you planned, etc."

29—Theme (4 minutes), until—S: "Girl near closet full of dresses."

30—"Love's Old Sweet Song," by J. L. Molloy (4 minutes and 25 seconds), until—T: "The door is closing Preston."

31—"Heart Wounds," by Greig (2 minutes and 30 seconds), until—T: "I simply can't face the future."

32—Theme ff (55 seconds), until—T: "Linnie."

33—Very heavy fight agitato (5 minutes), until—T: "They kept the scandal out."

34—"Love's Wilfulness," by Barthelemy (2 minutes and 50 seconds), until—T: "Linnie was finding life."

35—"Prelude," by Rachmaninoff (4 minutes), until—T: "For hours she roamed the streets."

36—Theme (2 minutes and 30 seconds), until—S: "Young Preston near his automobile."

37—Silence.

Note—Just ad. lib Tympany Rolls begin pp and very slow in a crescendo up to the accident, which is to be indicated with a big crash, followed by

38—Silence until—T: "Long hours dragged."

39—"Dawn of Hope," by Casella (3 minutes and 15 seconds), until—T: "Farewell poor little Linnie."

40—"Nearer My God to Thee," song (50 seconds), until—T: "Off the two girl, etc."

41—About 8 bars of Chopin's pp "Funeral March" (15 seconds), until —T: "And for the other."

42—About 8 bars pp of Lohengrin's "Wedding March" (20 seconds), until—T: "Which of the two girls, etc."

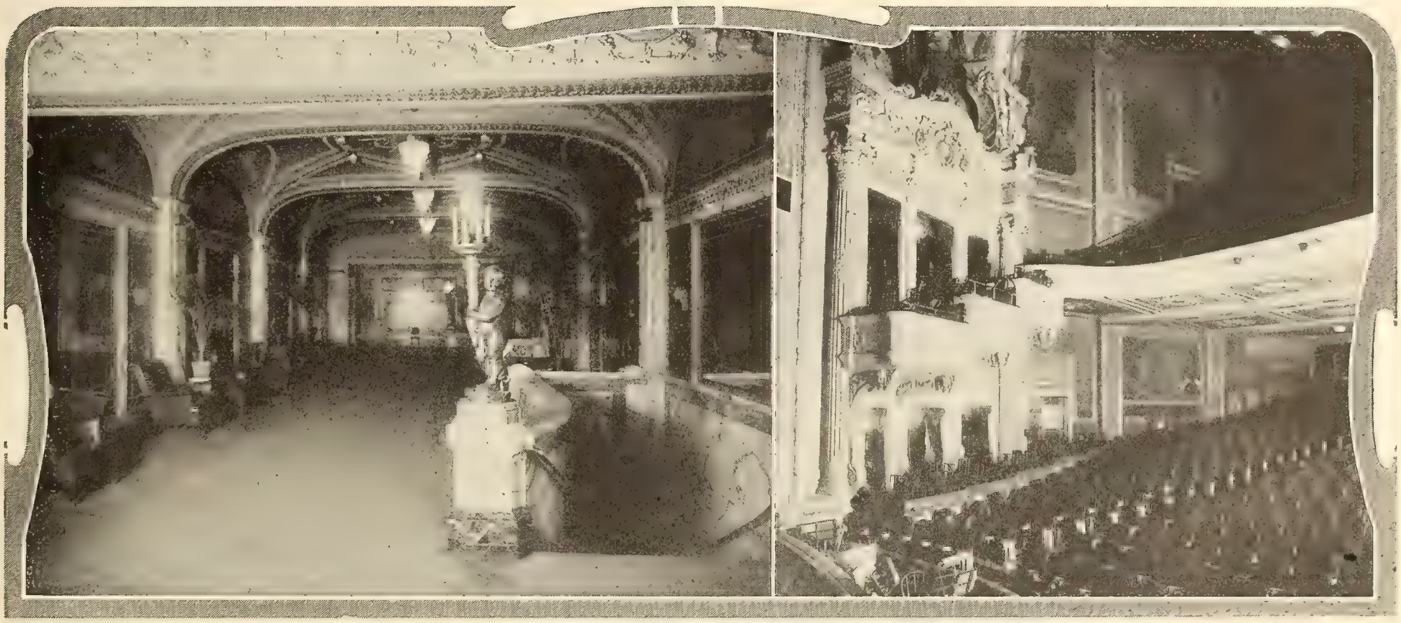
43—Continue about 4 more bars ff until * * * * * END.

Allen-Regent Opened at Ottawa

JULE AND JAY J. ALLEN added another beautiful theatre to their already extensive chain of cinema palaces last Monday evening when the Allen-Regent of Ottawa, Canada, was thrown open to the public. This house, which was formerly the Regent, operated by J. T. Moxley and his associates, was recently bought by the Allens, was renovated throughout in the short space of one week and opened, thoroughly redecorated and almost entirely remodeled, on Monday, May 20, to the most enthusiastic and in many ways the most remarkable audience ever assembled in Canada's Capital.

Sir Robert Borden, Premier of Canada, was not able to attend, but sent a representative in his stead. Sir Wilfrid Laurier, being called upon to preside that evening at a meeting of prominent Canadians from all over the Dominion, was represented by his wife, Lady Laurier, and Hon. Mrs. L. J. Lemieux, wife of the Sheriff of Montreal.

Theatres Worth While



Foyer and section of the auditorium, Orpheum theatre, Seattle, Wash.

Orpheum, Seattle, Goes to Motion Pictures

ONE of the finest theatres in the country was added to the motion picture ranks a few weeks ago when Eugene Levy, manager of the Orpheum theatre, Seattle, Wash. determined to devote it to the silent drama. Before the house was taken over by Mr. Levy it was the prize theatre of the Orpheum circuit on the Pacific coast. Orpheum circuit vaudeville is now being shown at the Moore.

The Orpheum is a million dollar theatre. The walls of the foyer are lined with mirrors and panels or marble, while the auditorium is decorated with fresco paintings and rich scroll work. It has a seating capacity of 2,100.

So far, week runs of big pictures has been the policy at the Orpheum, and it is probable that this will be followed. "The Kaiser" and Fannie Ward in "The Yellow Ticket" were the first two pictures shown. Among the pictures that are included in the bookings are Paralta Plays, Fox Standard pictures and Sunshine comedies, Select Pictures and Pathe specials besides the Pathe comedies and news weekly.

Bennethum Buys Two More Typhoon Systems

GEORGE W. BENNETHUM, one of Pennsylvania's live exhibitors, is installing Typhoon Cooling Systems in two of his houses—the Pictureland theatre at Reading, and the Palace theatre, at Coatesville.

This makes six houses in all that Mr. Bennethum is cooling with Typhoons. The other theatres were equipped last year and comprise the Scenic and Hippodrome theatres at York, Pa., the Hippodrome at Allentown and the Hippodrome at Pottstown. Mr. Bennethum has several other houses in Pennsylvania, all of which he expects sooner or later to equip with Typhoons.

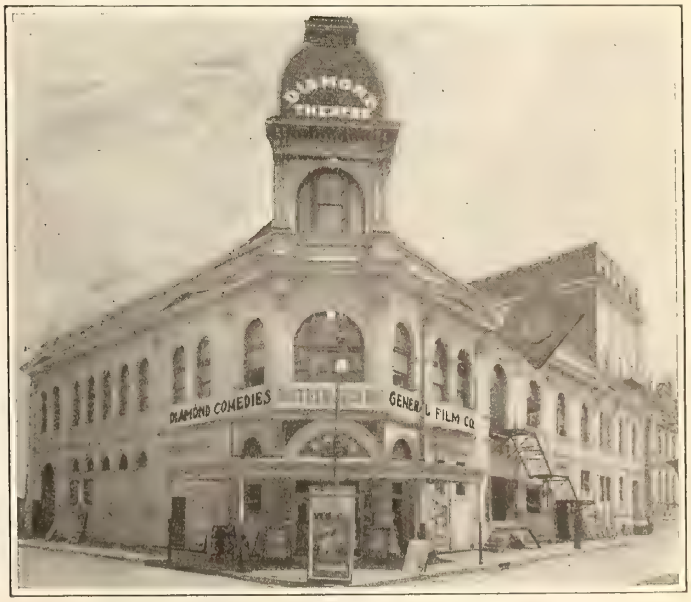
Rembusch Invents Searchlight System

ALHAMBRA THEATRE, Shelbyville, Indiana, owned by Frank Rembusch, national secretary of the American Exhibitors' Association, has an advertising light in the way of an enormous searchlight of eight million candle power, which revolves and casts a streak across the horizon at night which can be seen for over twenty miles.

When it is considered that this light travels and is visible for over twenty miles, it is seen that it covers an area of about two thousand square miles and describes a circle of seventy miles. This streak of light across the sky passing this space every half minute constitutes an advertisement that is unique.

The light is a new invention and will be used for various purposes.

The United States Government are planning to use them to direct aviators at night. A company is being formed to manufacture these lights. The large size, as is being used by Mr. Rembusch, will sell for $1,000. A smaller size for $150. A system of signals can be instituted that will advertise the kind of show.



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WHEN BUYING FRAMES
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FORM NO.23

How Diamond Theatre Features Diamond Comedies

THE DIAMOND COMEDIES, produced by the Diamond Film Company of New Orleans for distribution by General Film Company, enjoy the unique distinction of having a theatre of their own for pre-release showings. R. M. Chisholm, president of the Diamond Film Company and owner of the Diamond theatre in New Orleans, has arranged to give each of these one-reel comedies a pre-release showing in his own theatre, backed by an extensive advertising campaign. The plan has worked so successfully that it will be continued indefinitely. These comedies are given one of the places of honor on the Diamond theatre program and have proved to be one of the most popular comedy brands ever screened in New Orleans.

Fine New Theatre for Army Camp

VICTORY THEATRE, Camp Lewis, near Tacoma, Ore., is the latest house to appeal to the soldier patronage. The theatre is located at Green Park, a settlement that has sprung up since the start of the war.

It has a seating capacity of 1,900, which includes balcony loges of about 200. It is seated with comfortable opera chairs and in every way is as comfortable as any city theatre, and its managers boast that in decoration scheme and finish, it is more attractive than most city theatres. A very effective lattice work has been carried throughout the theatre and the color scheme is of French gray and light green, the woodwork being gray stain and the walls and hangings green. The panelled walls are of three-ply laminated native fir which proves most effective with the gray stain treatment.

One of the most attractive features of the Victory is the ladies' rest room, which is finished completely and beautifully in yellow and black. The drapes here are of deep yellow and the curtains of figured cretonne. The furniture is yellow wicker.

The operating room is one of the finest, having the very latest and best equipment. A pipe organ with all necessary devices including xylophone and bells furnishes the music.

Directory of New Theatres

CALIFORNIA

A new motion picture theatre is being erected at Arcadia by Mrs. Ruth Cassill, manager of the Colonial theatre at Monrovia. "The Outpost" is the name selected, and it will cater specially to soldiers soon expected at the Arcadia Balloon school. It will be located on Fallingleaf avenue, just west of the City Hall, and will seat 800 persons.

ILLINOIS

Minier's new motion picture theatre and dance hall were opened recently under most auspicious circumstances, the entire proceeds of the opening date being devoted to the Red Cross.

Work has been resumed on the new theatre being erected on the site of the City Hotel, Litchfield, and it is estimated that the building will be ready for occupancy along about September 1 next.

IOWA

The big theatre at Union Park, Dubuque, was reopened a week ago with pictures and vaudeville, under the management of Jake Rosenthal, manager of the Majestic vaudeville theatres. H. B. Maynard, vice-president, and O. H. Simonds, general manager of the Dubuque Electric Company, are responsible for the re-opening of the theatre, which was closed last summer. They believe that it will do much to popularize the park and make it one of the best summer amusement resorts in the state.

Bruce McGregor is building a $400,000 structure at Des Moines, a part of which will be fitted up as a motion picture theatre.

KANSAS

Work of wrecking the buildings at 308-310 East Douglas avenue, Wichita, has been commenced and on the site will be erected the new Wichita theatre, which is to cost $80,000.

The Palace Block on West Douglas street, Wichita, owned by Charles S. and Harry Lawrence, is being remodeled, and E. B. Holmes is moving his motion picture business from Newton to occupy the remodeled building. The Lyric theatre, which has been in this building, is moved to its new location at Twenty-first and Lawrence streets.

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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
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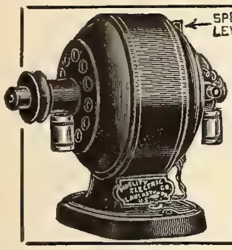

MOVING PICTURE MACHINE MOTOR
$18.00
Alternating or Direct Current Complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.

MISSOURI

The Doric theatre, a new house devoted to the silent drama, located at 914 Walnut street, Kansas City, was opened recently to capacity business. The entire proceeds of the opening day were devoted to the Red Cross.

A twenty-five-year lease of the Garden theatre, Thirteenth and McGee streets, Kansas City, was signed May 25 by Sam Davidson, owner, to the Richards & Flynn Company, composed of E. E. Richards, William Flynn and N. J. Flynn, owners of the Wonderland and the Twelfth Street picture theatres on Twelfth street. The lease dates from September 1. Six months' rental was paid in advance, the average yearly rental being $20,000. The new owners will spend $25,000 in improvements in the near future, which will include a pipe organ, electric sign and strip lights. The theatre will be devoted to motion pictures, with William Cullen as manager.

NEBRASKA

Under auspicious conditions, Omaha's $700,000 motion picture house, the Rialto, was opened last evening. Two audiences, estimated at nearly 5,000, were present for the premier. Having begun its career on Memorial Day, it was peculiarly fitting that the Red Cross should have been generously benefited by the theatre's opening. All the box seats had been sold at auction, and thereby the Red Cross fund was increased by $500. H. M. Thomas is the manager.

NEW YORK

The Brooklyn Ice Skating Palace, Bedford and Atlantic avenues, is to become a moving picture theatre for the summer. The entire interior of the building is to be remodeled. The plans call for a seating capacity of 2,500. A large pipe organ is to be installed and will be used in conjunction with a symphony orchestra. The ice plant, which was used to make ice for skating, the management announces, will be used to cool the theatre. The change of policy is simply to bridge over the summer months, it is announced, and the building will revert to ice skating in the fall.

Plans have been filed with the Manhattan Bureau of Buildings for the construction of a two-story theatre and stores on Fort Washington avenue, between Broadway and 160th street. It will be irregular in size and have a seating capacity of 2,700, with an orchestra, balcony, and roof garden. The City Real Estate Company of 176 Broadway is the owner of record. H. J. Krapp is the architect and has estimated the cost at $100,000.

OHIO

Manager Morley has re-opened the big Weller theatre in Zanesville, Ohio. This house has 1,400 seats, is newly equipped and re-decorated, and promises to be one of the most popular places of amusement in Zanesville. The opening attraction was "The Re-making of a Nation."

Manager Mott of the Lyric theatre, Wooster, contemplates making many improvements and alterations to his popular playhouse, that will cost in the neighborhood of $1,000.

RHODE ISLAND

Edward F. Albee, manager of Keith's circuit of playhouses, is authority for the statement that Pawtucket is to have a new Keith theatre. The new structure, which will have a seating capacity of 2,500, will be erected on East avenue.

Reputation and Art Laboratories

Reputation is a structure that is never complete.

We are building ours—the work we do for you is its foundation. Therefore, every job is made perfect in order that our Reputation will stand firm.

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HIGH CLASS DEVELOPING AND PRINTING

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$58.50 for 110 volt Motors

and an additional sum for 220 volt motors for **POWER 6A** *when we will sell you a thoroughly efficient motor equipment,* 110 *or* 220 *volts A. C. or D. C. for* $35.00 *net,* including the motor attachment for your mechanism? Our motors have no wooden bearings and no friction wheels to wear out. We are exclusive distributors for SIMPLEX Machines and all Supplies.

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We have on hand all makes of rebuilt machines which we GUARANTEE to be in A1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex complete with lenses, Hand Drive	$150.00
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Powers 6A complete with lenses, Motor Drive	150.00
Powers 6 complete with lenses	75,00
Motio, 1908, complete with lenses	25.00
Motio, 1908, complete with lenses	30.00
Edison Exhibition Model, complete with lenses	25.00
Standard, 1915 Model, complete with lenses and Rheostat.	50.00
Ft. Wayne A.C. to D.C. Generator, used 3 weeks, 110 volt, 60 cyc., 1 phase	200.00

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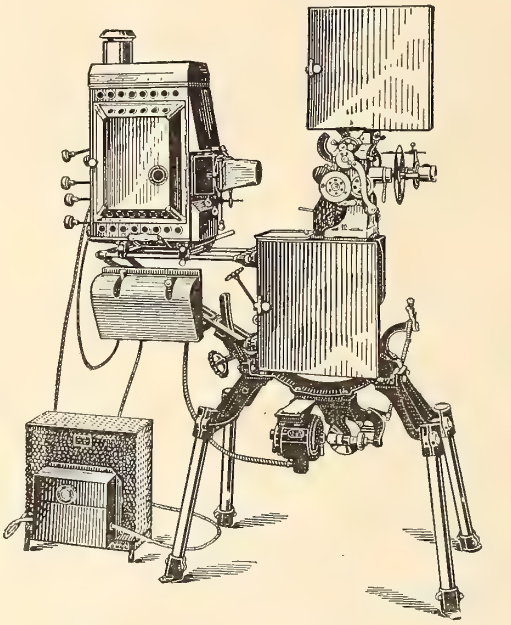
It Is Right

To assume that an article which has been prominently before the public throughout the entire life of an industry—nearly 20 years—must possess merit. Isn't that so?



Power's Cameragraph

is the only projector that has existed since the inception of motion pictures. It is the product of years of scientific mechanical research, and it possesses every known device for the proper projection of motion pictures. Present day knowledge has not produced anything better. Under all conditions

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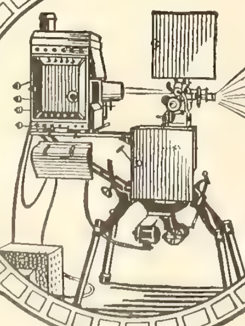

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PIONEERS OF PROJECTION
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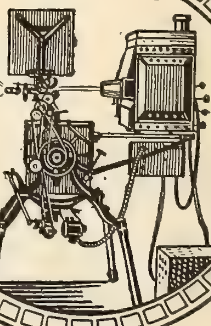
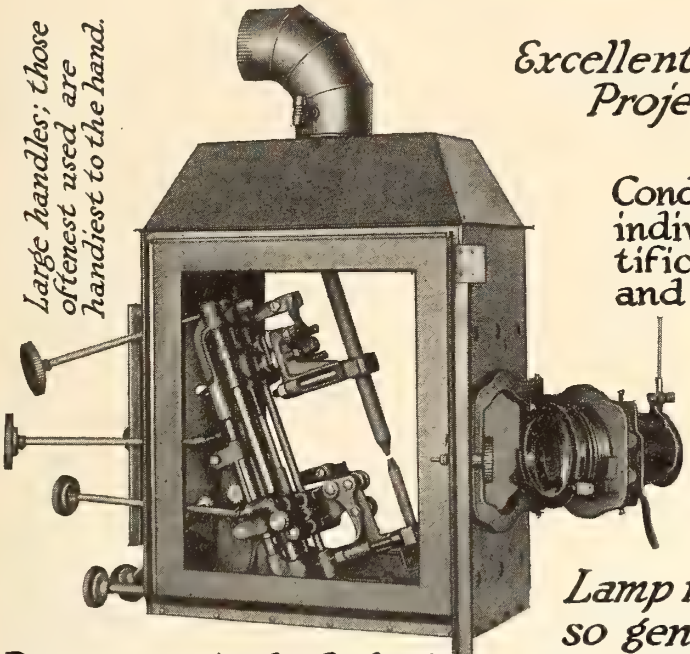


THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Why the Operator is so fond of the Type "S" Simplex Lamphouse



Large handles; those oftenest used are handiest to the hand.

Excellent ventilation. Double doors. Projection Room kept cool.

Condensers quickly accessible, and individually held in rings scientifically designed to expand and contract same as the lenses. reducing breakage to a mininum.

Patent terminals for lead-wires require neither lugs nor solder, and yet provide carrying capacity ample for the most extreme needs.

Lamp is built like a machine, and so generously designed that it will hold a larger arc than can possibly be required.
Can draw 150 amperes or more.

These are only a few of the reasons. In every detail this outfit is one that makes the Operator dissatisfied with any other. And it can be had only on the Simplex Projector.

The Simplex Mechanism insures projection of unequaled steadiness
The Type "S" insures clear-cut pictures, unequaled in brilliancy
It's a combination that produces profits for you—if you use it

THE PRECISION MACHINE CO. INC.
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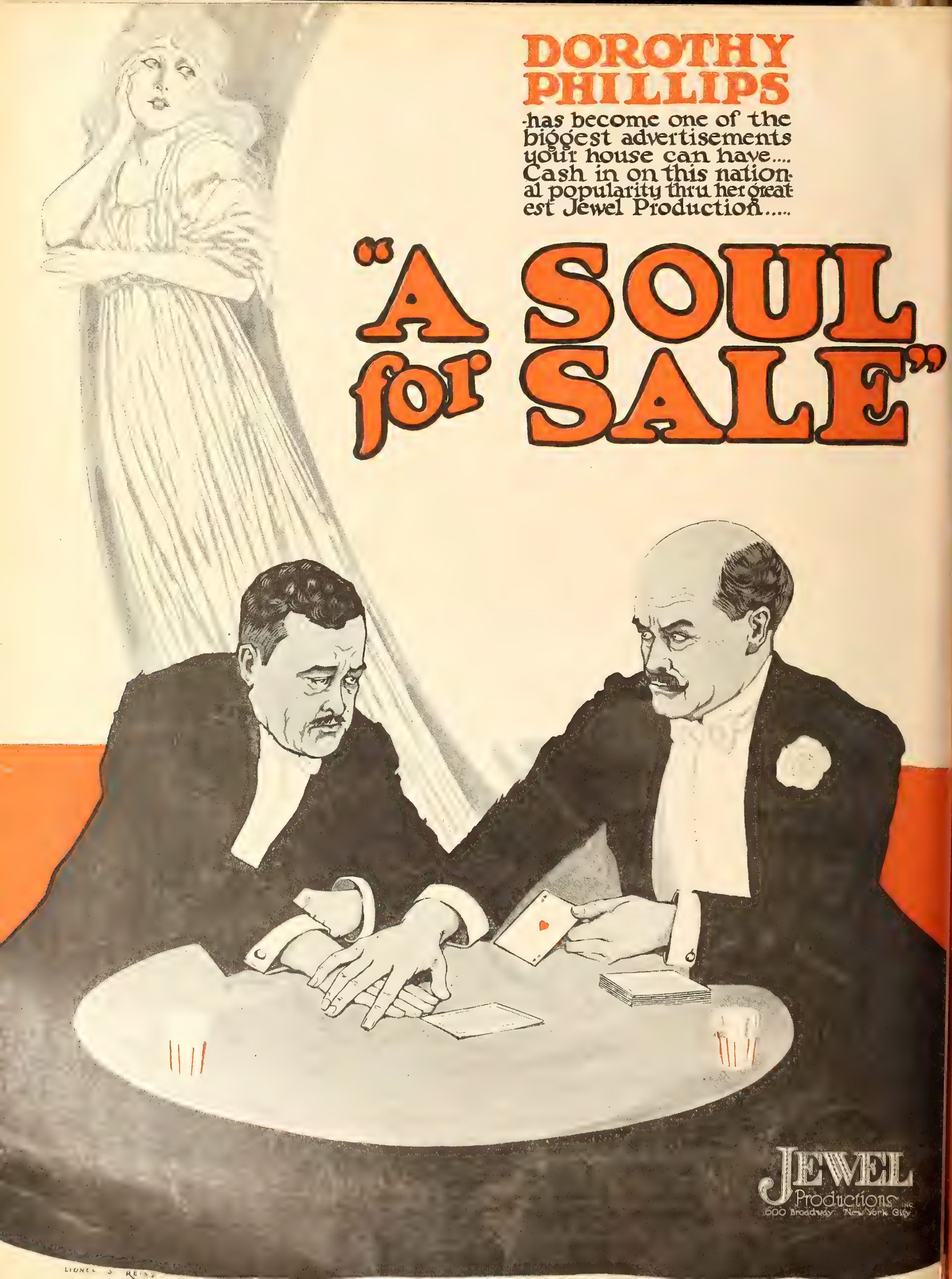
DOROTHY PHILLIPS

-has become one of the biggest advertisements your house can have.... Cash in on this national popularity thru her greatest Jewel Production.....

"A SOUL for SALE"



JEWEL
Productions INC.
600 Broadway New York City

JUNE 29, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

PARAMOUNT AND ARTCRAFT

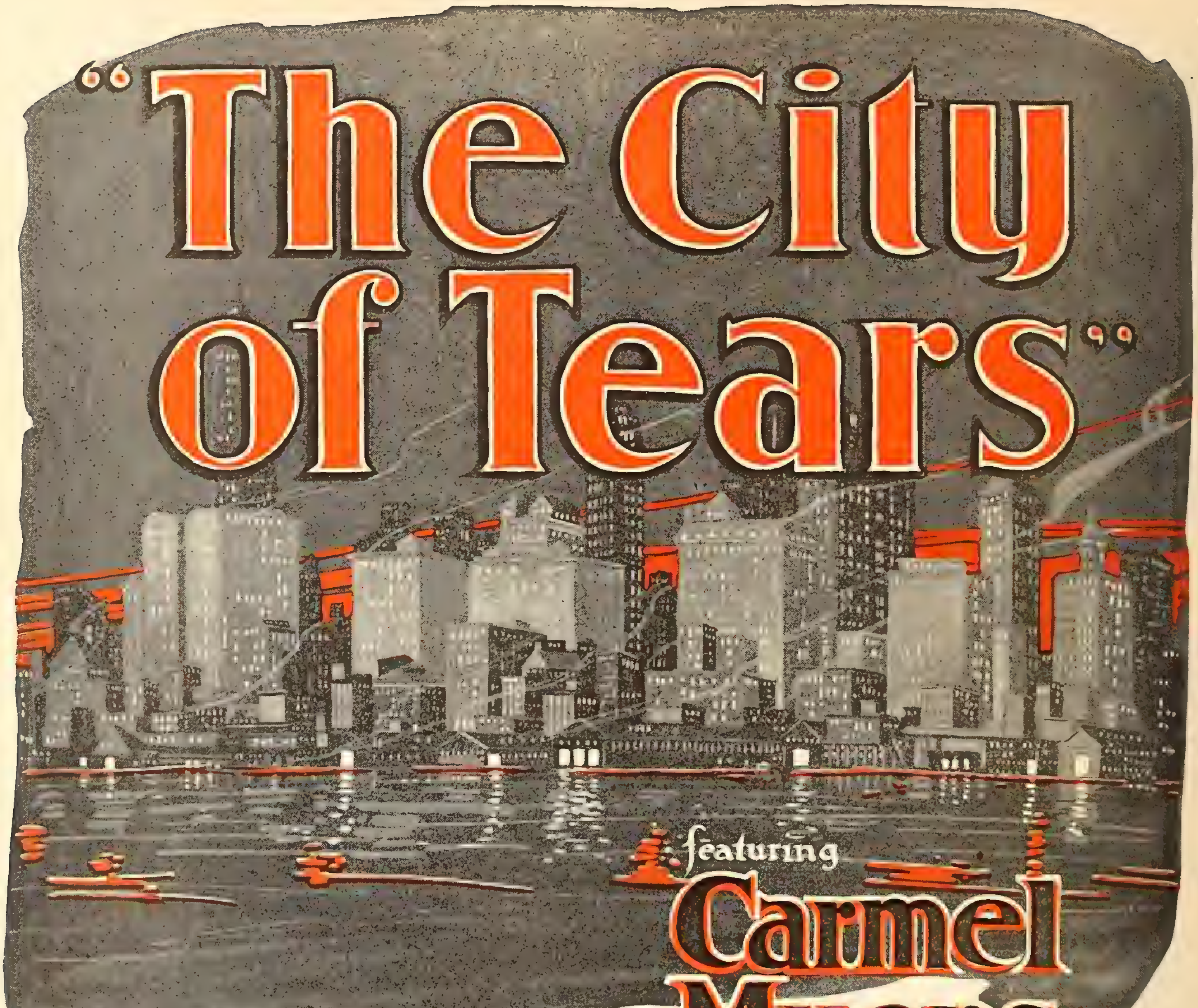
Announcement

Special Service Sections
for All Exhibitors

The issue you will use all year

VOL. XVII-NO. 26 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd, 1879* PRICE 10 CENTS

"The City of Tears"



featuring

Carmel Myers

¶ *Pathos and exquisite sentiment and the perfect romance which all ages love—that's "The CITY OF TEARS."*

Book and Boost This Play

¶ *A great, big, overflowing measure of human-ness, made delightful by a pinch of humor's salt.*

Book and Boost This Play

¶ *A picture in which Carmel Myers is so utterly charming as to deserve no other name than "the lovable minx."*

Book and Boost This Play

¶ *All in all, a life drama so absolutely satisfying that not one of your audience will ever forget where they saw it.*

Book thru your local BLUEBIRD Exchange, or Communicate with BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York City

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

Announcement of the plans of The Famous Players-Lasky Corporation, Season of 1918-1919

Beginning Sept. 1, 1918. Ending Aug. 31, 1919

"IT is just as important to project the right sort of pictures 'Over Here' as to fire the right sort of cartridges 'Over There.' To the work of helping to keep up the morale of the Americans at home, we dedicate our Organization."

JESSE L. LASKY.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

An Essential Wheel in Uncle

THESE are days when the only industries that can survive are those that have a staunch and definite part in the winning of the War. The producing of motion pictures is one of these. More than a year after the United States entered the War, America's motion picture industry finds itself stronger, more favored, more necessary than ever before.

The motion picture is in the War to win the War. It has labored faithfully and efficiently for such patriotic movements as the Liberty Loans, the Red Cross, Food Conservation, and Ship Building.

President Wilson himself has publicly thanked the exhibitors for turning over their theatres to Four-Minute Men and for war propaganda. The greatest motion picture stars, at the request of the Secretary of the Treasury, have toured the nation in the Liberty Loan campaigns. The motion picture has willingly paid hundreds of thousands of dollars in taxes. The exhibitors have opened their doors for war work, but have only just begun their splendid share in the War.

The motion picture's mightiest task is to keep up the morale of the folks at home. It is the national amusement, filling a national need.

Next Year's Output—208 Features

RECOGNIZING this national need, the Famous Players-Lasky Corporation will release in the year beginning September 1st, 1918, two hundred and eight feature pictures, booked on the Star Series plan, which has been such a success in the season just ending. Fifty-two of these features will be re-issues. The others will be new productions, each constructed to meet the demands of the public for war-time amusement. They will be productions to inspire and to entertain.

The 156 new productions will be booked in 23 Star Series groups, and one group of special productions. The 52 pictures of the Success Series (re-issues) will be booked in 9 Star Series groups and one group of specials.

The Success Series is made up of 52 of the finest productions of the last four years, re-edited. New prints and new lithographs will be furnished.

Besides these four weekly releases, all the Artcraft Pictures and all the Paramount Pictures of the season of 1917-1918—the first Star Series productions (143 in all)—will be available for initial or rebooked showings.

That we are able to release such a wonderful list of productions from our own and allied studios is due to the genius of Mr. Jesse L. Lasky.

Exhibitor Can Plan For Year

AS in the season of 1917-1918, the exhibitor of Paramount and Artcraft Pictures will contract for certain stars, not for a program.

The productions of each star will be released at regular intervals so that the exhibitor can arrange his schedule for the entire year. For instance, when an exhibitor signs for the productions of a star who is to appear in eight pictures, the exhibitor will know that these will be released six weeks apart and can plan accordingly.

He can lay out his year's program and apportion his entire budget at the time he signs his contracts, thus avoiding conflicts.

Sam's Great War Machine

New Paramount and Artcraft Stars

IN the year to come, we shall introduce new stars to Paramount and Artcraft exhibitors—stars in whom we have great confidence. They are Fred Stone, John Barrymore, Ethel Clayton, Dorothy Gish, Lila Lee, Shirley Mason and Bryant Washburn. John Emerson and Anita Loos will write and direct a number of star features.

On behalf of the organization I wish to acknowledge the splendid cooperation extended us by Mr. Thomas H. Ince, who will continue to produce the sort of features that have made his name a guarantee of excellence to exhibitor and public.

The Finest Short Subjects

NOT satisfied to furnish only the finest feature photoplays, the Famous Players-Lasky Corporation leads in the distribution of short subjects—a very vital part of every motion picture entertainment.

The greatest comedies ever offered, greatest in variety as well as in quality, are ready for the Paramount and Artcraft exhibitors. Mack Sennett will make 26 of his remarkable comedies for release in the year to come. "Fatty" Arbuckle will produce 10 avalanches of laughter in 12 months. For the first time, for Paramount and Artcraft exhibitors, the new James Montgomery Flagg comedies—16 of them—will be available. These will give the exhibitors one two-reel comedy release each week.

The Paramount-Bray Pictographs will open up a new field of novelty entertainment in the theatres. The Paramount-Burton Holmes Travel Pictures will bring to America the battle-torn fields of France; Travel Pictures that Mr. Holmes is now taking in the War zone. These one-reel pictures are increasing each week in popularity and box office value.

The Greatest Year Of All

WE have pledged ourselves to produce only motion pictures that will make Americans become better Americans, and we shall keep that promise. In the year to come the public will need more than ever the constructive stimulus that only fine motion pictures can give.

Our efforts to maintain a better merchandising service for the exhibitor have met with immediate success. Our National Advertising has built a clientele of new patrons for every exhibitor of Paramount and Artcraft Pictures. In the year to come we shall increase by many thousands the number of regular patrons of theatres that show Paramount and Artcraft Pictures.

The quality of our pictures has grown even faster than the quantity. We all owe a great debt to the men and women who have toiled so faithfully to improve this quality—the stars, the directors, the writers. Without these artists, there could be no motion picture as it is today.

Our entire organization is dedicated to two purposes—to help keep up the spirit of America, and to perpetuate the art of motion pictures.

The motion picture has established itself. Ahead of us is the greatest year of all; great, not for what the country will do for the motion picture, but for what the motion picture will do for the country.

Adolph Zukor

Paramount and Artcraft Pictures

for the season beginning September 1, 1918

PARAMOUNT PICTURES

*John Barrymore	4	Pictures
Enid Bennett	8	Pictures
Billie Burke	2	Pictures
Lina Cavalieri	3	Pictures
Marguerite Clark	8	Pictures
*Ethel Clayton	8	Pictures
Dorothy Dalton	8	Pictures
Pauline Frederick	3	Pictures
*Dorothy Gish	7	Pictures
*Lila Lee	8	Pictures
Vivian Martin	8	Pictures
*Shirley Mason	8	Pictures
Charles Ray	8	Pictures
Wallace Reid	8	Pictures
*Bryant Washburn	8	Pictures
Total	99	Pictures

*New Paramount Stars

The New Season's Releases:	
Artcraft Pictures	48
Paramount Pictures	99
Paramount and Artcraft Specials	9
Success Series	52
Total	208

ARTCRAFT PICTURES

George M. Cohan	3	Pictures
Cecil B. De Mille	6	Pictures
Douglas Fairbanks	8	Pictures
Elsie Ferguson	8	Pictures
D. W. Griffith	6	Pictures
William S. Hart	8	Pictures
Mary Pickford	2	Pictures
*Fred Stone	3	Pictures
Total	48	Pictures

*New Artcraft Star

PARAMOUNT AND ARTCRAFT SPECIALS 9 Pictures

SUCCESS SERIES (Re-Issues)

John Barrymore	4	Pictures
Marguerite Clark	6	Pictures
Dustin Farnum	4	Pictures
William Farnum	2	Pictures
Geraldine Farrar	3	Pictures
Victor Moore	3	Pictures
Pauline Frederick	6	Pictures
Jack Pickford	5	Pictures
Mary Pickford	8	Pictures
Special Productions	11	Pictures
Total	52	Pictures

SHORT SUBJECTS

Two-reel Comedies:

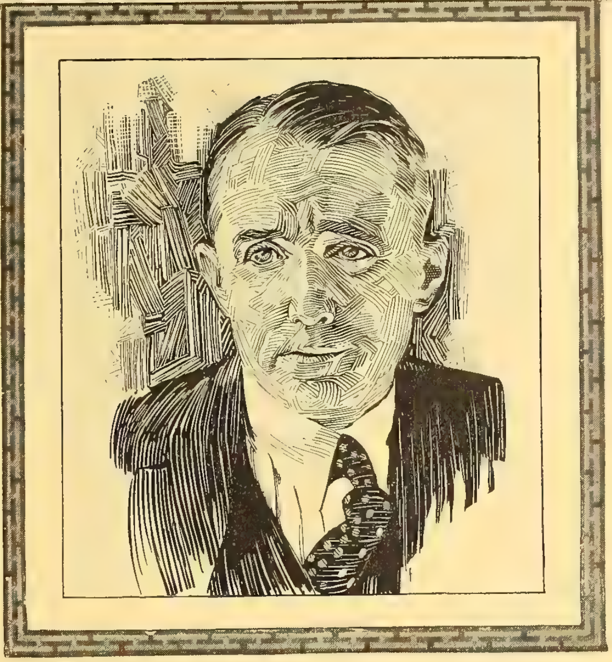
	Releases
Paramount-Arbuckle	10
Paramount-Mack Sennett	26
James Montgomery Flagg	16
	52

One-Reel Educational and Novelty Subjects

	Releases
Paramount-Bray Pictographs	52
Paramount - Burton Holmes Travel Pictures	52
	104

In addition to the pictures listed above, the 95 Paramount and the 48 Artcraft Pictures released in the season just ending, will be available for exhibitors. The unusually fine schedule of short subjects is described on other pages of this section

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



George M. Cohan Productions

ARTCRAFT Pictures

SERIES OF 1918-1919— Three New Artcraft Pictures

GEORGE M. COHAN'S new Artcraft Productions will be based upon his most famous stage successes and will contain the same quality and the same popular appeal that has made " Hit-the-Trail Holliday " such a moneymaker for the exhibitor.

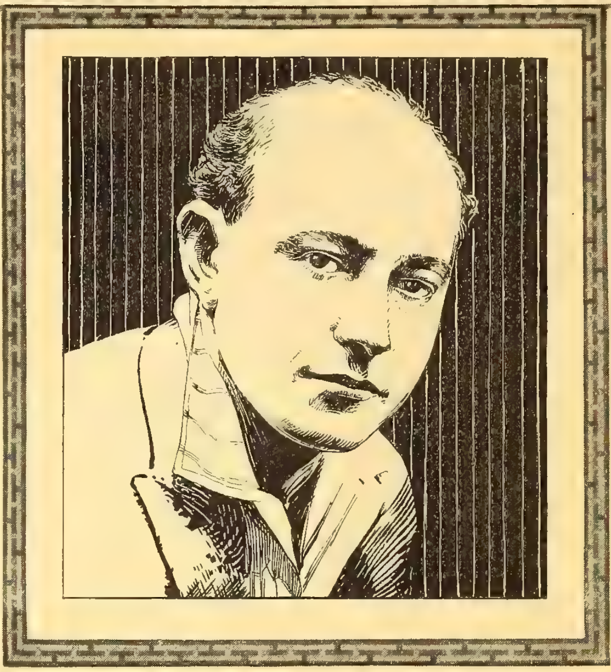
The new George M. Cohan Artcraft Pictures will be released at intervals of seventeen weeks.

NOW BOOKING—George M. Cohan's three Star Series Artcraft Pictures for the year just ending:

" Broadway Jones " *" Seven Keys to Baldpate "*

" Hit-the-Trail Holliday "

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



Cecil B. De Mille Productions

ARTCRAFT Pictures

SERIES OF 1918-1919— Six New Artcraft Pictures

IN the season to come Cecil B. De Mille's productions will outdo in artistry and in box-office value, even his finest work. His casts will be stronger than ever, some headed by stars of the first magnitude. His productions will be of unusual appeal—each big in money power as well as in artistic value.

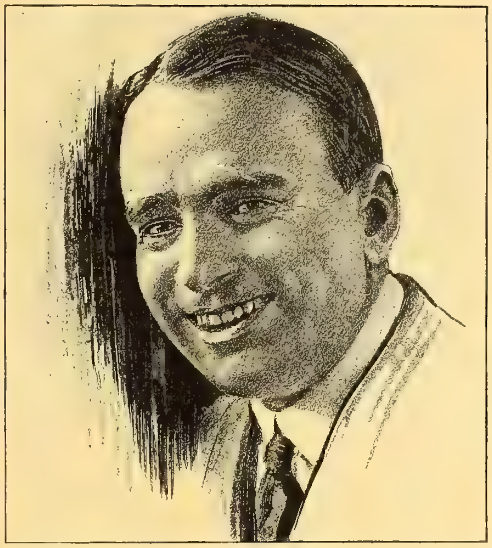
The new Cecil B. De Mille Artcraft Pictures will be released at intervals of eight weeks.

NOW BOOKING—Cecil B. De Mille's three Star Series Artcraft Pictures for the season just ending:

"The Whispering Chorus" *"Old Wives for New"*

"We Can't Have Everything"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



Douglas Fairbanks Productions

ARTCRAFT Pictures

SERIES OF 1918-1919— Eight New Artcraft Pictures

DOUGLAS FAIRBANKS will continue to hit 'em between the eyes, knock 'em over, roll 'em down hill and leave 'em laughing when he says good-bye!

His eight new Artcraft Pictures will be released at intervals of six weeks.

NOW BOOKING—Douglas Fairbanks' ten Star Series Artcraft Pictures for the season just ending.

"In Again, Out Again"	*"A Modern Musketeer"*
"Wild and Woolly"	*"Headin' South"*
"Down to Earth"	*"Mr. Fix-It"*
"The Man from Painted Post"	*"Say, Young Fellow"*
"Reaching for the Moon"	*"Bound in Morocco"*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Elsie Ferguson Productions

ARTCRAFT Pictures

SERIES OF 1918-1919— Eight New Artcraft Pictures

ELSIE FERGUSON'S first new Artcraft Picture will be "Heart of the Wilds," directed by Marshall Neilan, a story of the big outdoors, made in Yellowstone Park under a special dispensation from the Government. Miss Ferguson's record of the year past is evidence sufficient of her great and steadily increasing hold on the American public.

The new Elsie Ferguson Artcraft Pictures will be released at intervals of six weeks.

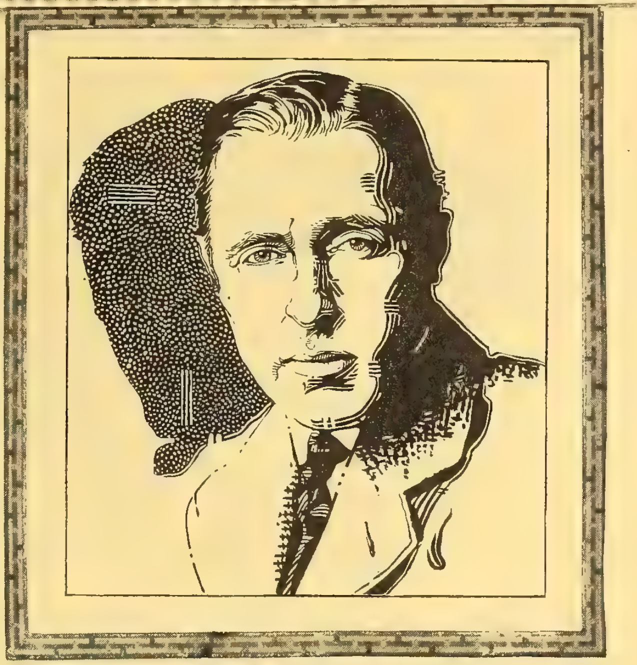
NOW BOOKING—Elsie Ferguson's seven Star Series Artcraft Pictures for the season just ending:

"Barbary Sheep"
"The Rise of Jennie Cushing"
"Rose of the World"
"The Song of Songs"
"The Lie"
"A Doll's House"
"The Danger Mark"

TRADE MARK Paramount Pictures

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



D. W. Griffith Productions

ARTCRAFT Pictures

SERIES OF 1918-1919 — **Six New Artcraft Pictures**

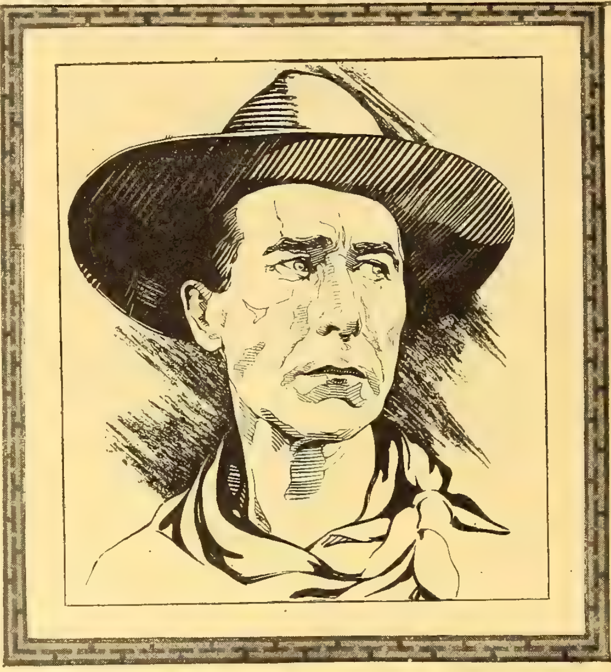
D. W. GRIFFITH'S new productions will, of course, justify the confidence that has been reposed by exhibitors in this marvelous craftsman and exemplified by his " The Birth of a Nation," " Hearts of the World " and " The Great Love."

D. W. Griffith's new Artcraft Pictures will be released at intervals of eight weeks.

NOW BOOKING—D. W. Griffith's wonderful Star Series Artcraft Picture:

" The Great Love " (to be released in August)

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



William S. Hart Productions

(Under the Supervision of Thomas H. Ince)

ARTCRAFT Pictures

SERIES OF 1918-1919— Eight New Artcraft Productions

THOMAS H. INCE plans another wonderful year for this remarkable star who has developed a world-wide following. There is something of the art of Remington in William S. Hart's pictures, something of the human interest of Bret Harte; but unmistakably there is the dominating bigness of William S. Hart himself.

The new William S. Hart pictures will be released at intervals of six weeks.

NOW BOOKING—William S. Hart's eight Star Series Artcraft Pictures of the season just ending:

"*The Narrow Trail*"
"*The Silent Man*"
"*Wolves of the Rail*"
"*Blue Blazes Rawden*"
"*The Tiger Man*"
"*Selfish Yates*"
"*Shark Monroe*"
"*Riddle Gawne*"

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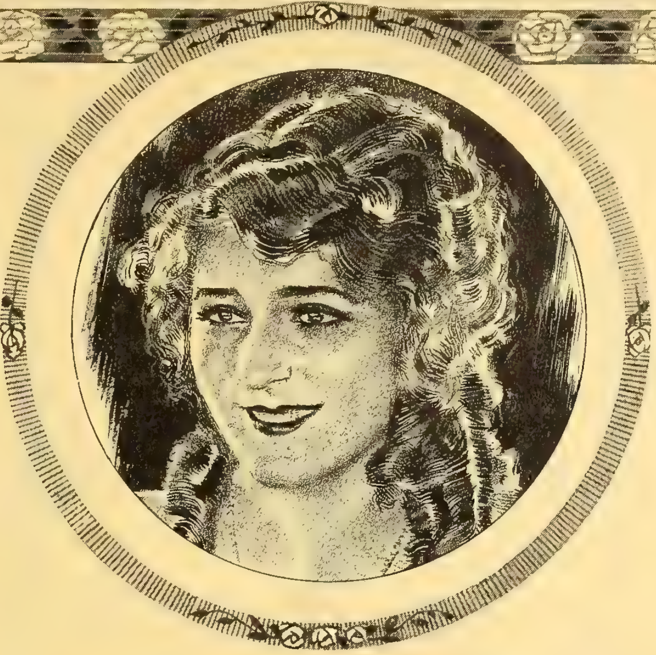
ARTCRAFT PICTURES



Mary Pickford Productions

ARTCRAFT Pictures

SERIES of 1918-1919.—Mary Pickford's first two pictures for the new year have been completed. Each is of the quality that guarantees even greater popularity for this remarkable artist. Her first new release will be adapted from "Captain Kidd, Jr.," a comedy which played an entire season on Broadway. This tale of adventure in search of treasure should be a howling success. The second new release will be Rupert Hughes' "The Mobilization of Johann," a play of laughs and tears.

NOW BOOKING—Mary Pickford's eleven Star Series Artcraft Pictures for the season just ending:

"Less Than the Dust"
"Pride of the Clan"
"A Poor Little Rich Girl"
"A Romance of the Redwoods"
"Amarilly of Clothesline Alley"
"The Little American"
"Rebecca of Sunnybrook Farm"
"The Little Princess"
"Stella Maris"
"M'liss"
"How Could You, Jean?"

TRADE MARK Paramount Pictures

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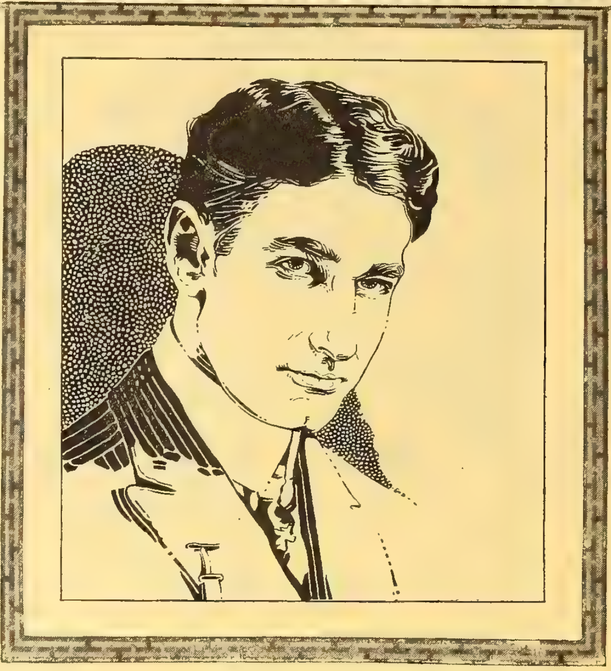
TRADE MARK ARTCRAFT PICTURES



Fred Stone Productions

ARTCRAFT Pictures

SERIES of 1918-1919— **Three Artcraft Pictures**

FRED STONE'S debut in motion pictures unquestionably will be one of the most interesting events of the fall season. Mr. Stone is the pre-eminent star of musical comedy—a comedian of rare skill, an acrobatic genius who is known as "the man who can do any stunt better than it ever was done before."

Mr. Stone's latest success is "Jack o' Lantern." He has appeared in recent years in the team of Montgomery & Stone in "The Wizard of Oz," "The Red Mill," "The Old Town," "The Lady of the Slipper" and "Chin Chin." Each year Fred Stone's musical comedy is *the* musical comedy of the year. A great pantomimic artist—all America remembers his "Scarecrow" in "The Wizard of Oz"—Mr. Stone will be a sensation in motion pictures.

His first picture, "Under the Top," is a circus story by John Emerson and Anita Loos. Mr. Stone's early life was spent as a circus performer and the part will be "made to order" for his comedy and his "stunts."

The second Fred Stone picture will be "Johnny Get Your Gun," a comedy which had a long run on Broadway and which toured the country, playing to big business.

Fred Stone's Artcraft Pictures will be released at intervals of seventeen weeks

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Paramount and Artcraft Specials

Series of 1918-1919—Nine New Special Productions, Booked in a Single Group

THE Paramount and Artcraft Special productions for the next year will comprise a series of pictures of the type usually classified as " something unusually big."

Throughout the year the Famous Players-Lasky Corporation will produce important features not classified in the Star Series. A big war picture, a production with a great star who is available for only one picture, a film adaptation of a super novel or of a play of enormous popularity—these are the types of pictures that will be exhibited as Paramount and Artcraft Specials. Each picture will be " special " in money power as well as in quality.

The first two specials will be " The Silver King " and " Private Peat."

" The Silver King " is a huge production of the famous drama by Henry Arthur Jones, first produced in London in 1883 and played all over the world by eminent stars.

" Private Peat " will be a war-story of Americans in battle in which " Private " Peat himself—the famous soldier, lecturer, and author, who was " two years in hell and came back with a smile "—will play the leading role.

The nine Paramount and Artcraft Specials will be released at intervals of six weeks

TRADE MARK Paramount Pictures

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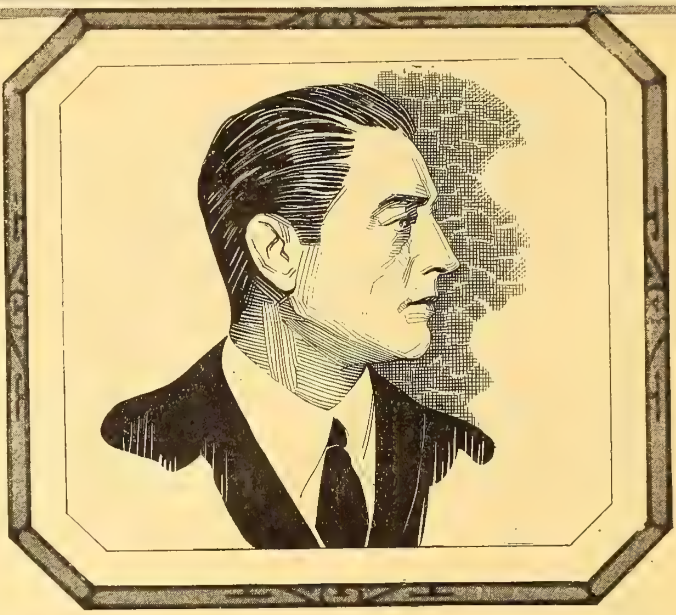
TRADE MARK ARTCRAFT PICTURES



John Barrymore Productions

Paramount Pictures

SERIES OF 1918-1919—Four New Paramount Pictures

JOHN BARRYMORE'S return to Paramount Pictures will cause great rejoicing among exhibitors, for the work of this young actor on the stage in the last three years has established him as one of America's truly great actors and has made him a mighty drawing card wherever plays are seen or discussed. His characterizations in " The Fortune Hunter," " Justice," and " Peter Ibbetson " have been classed among those preserving the finest traditions of the American stage.

John Barrymore's first new Paramount Picture will be " On the Quiet," played on the stage with great success by William Collier.

The second John Barrymore picture will be " Something To Do," a detective comedy by Maximilian Foster.

The new John Barrymore pictures will be released at intervals of thirteen weeks.

SUCCESS SERIES—Four re-issues of John Barrymore's earlier Paramount Pictures:

" The Man from Mexico "
" Are You a Mason? "
" The Dictator "
" The Lost Bridegroom "

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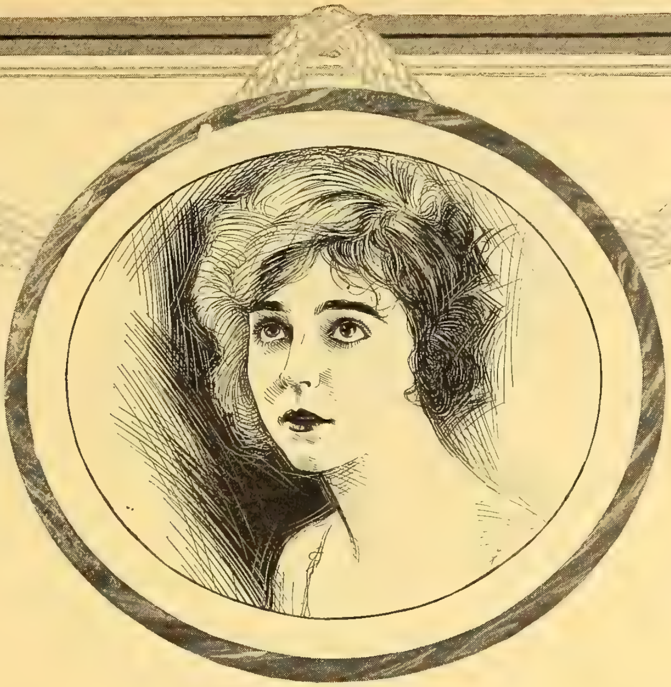

Enid Bennett Productions

(Under the supervision of Thos. H. Ince)

Paramount Pictures

SERIES of 1918-1919— Eight New Paramount Pictures

THE popularity of this charming Thomas H. Ince star has grown tremendously with each of her releases. Her new productions will continue to present this appealing young actress in the same sort of novel comedy dramas that have made her such a drawing card.

Enid Bennett's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Enid Bennett's six Star Series Paramount Pictures for the season just ending:

" Keys of the Righteous "
" Naughty, Naughty "
" The Biggest Show on Earth "
" A Desert Wooing "
" The Vamp "
" Coals of Fire "

TRADE MARK Paramount Pictures

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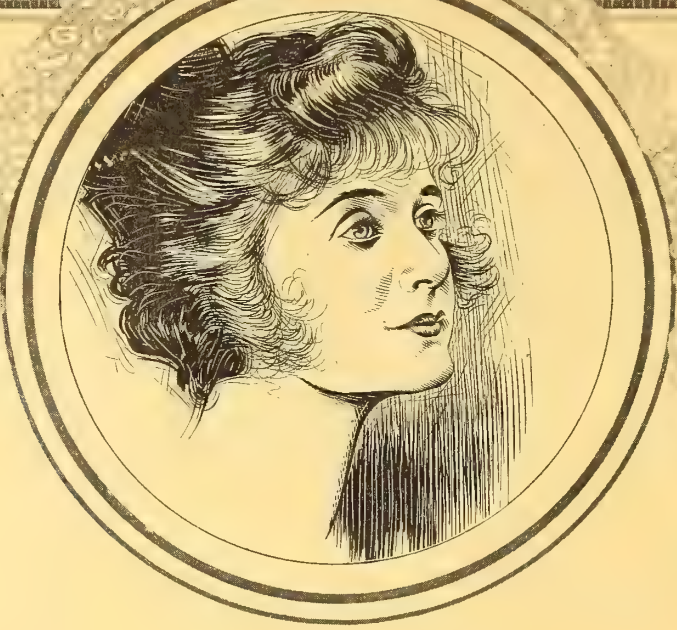
TRADE MARK ARTCRAFT PICTURES



Billie Burke Productions

By arrangement with F. Ziegfeld, Jr.

Paramount Pictures

SERIES OF 1918-1919— Two New Paramount Pictures

THE success of Billie Burke's recent release "Let's Get a Divorce," has proved that the photoplay-goers will crowd the theatre to see Billie Burke in farce-comedy. This type of vehicle will be provided for Miss Burke's new productions.

The first new Billie Burke picture will be a play by Edward Childs Carpenter, author of "The Cinderella Man" and "The Three Bears."

Billie Burke's new Paramount Pictures will be released at intervals of six months.

NOW BOOKING—Billie Burke's six Star Series Paramount Pictures for the year just ending:

- *"The Mysterious Miss Terry"*
- *"Arms and the Girl"*
- *"The Land of Promise"*
- *"Eve's Daughter"*
- *"Let's Get a Divorce"*
- *"The Pursuit of Polly"*

Paramount Pictures

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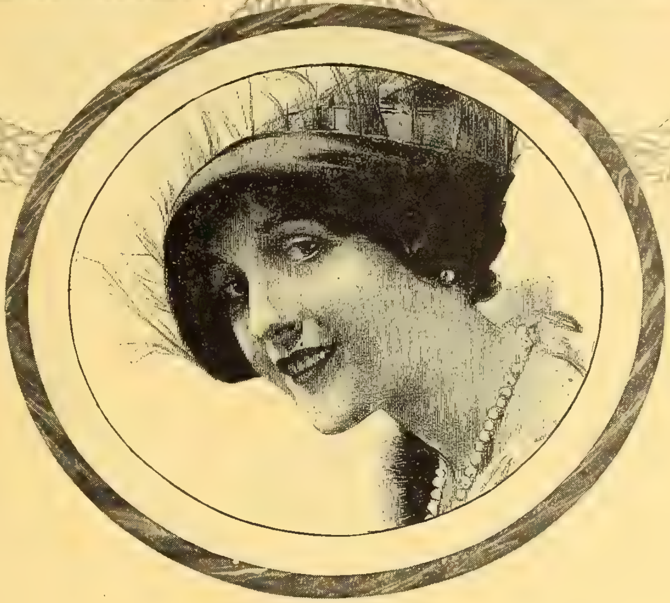
ARTCRAFT PICTURES



Lina Cavalieri Productions

Paramount Pictures

SERIES OF 1918-1919—Three New Paramount Pictures

THE beautiful Lina Cavalieri already has completed two of her new pictures. The first will be " A Woman of Impulse " and the second " The Rose of Granada." In the latter picture Mme. Cavalieri is supported by Lucien Muratore, the concert artist, known from coast to coast. Mme. Cavalieri's following is world-wide.

The new Lina Cavalieri pictures will be released at intervals of seventeen weeks.

NOW BOOKING—Lina Cavalieri's two Star Series Paramount Pictures for the season just ending:

" The Eternal Temptress " *" Love's Conquest "*

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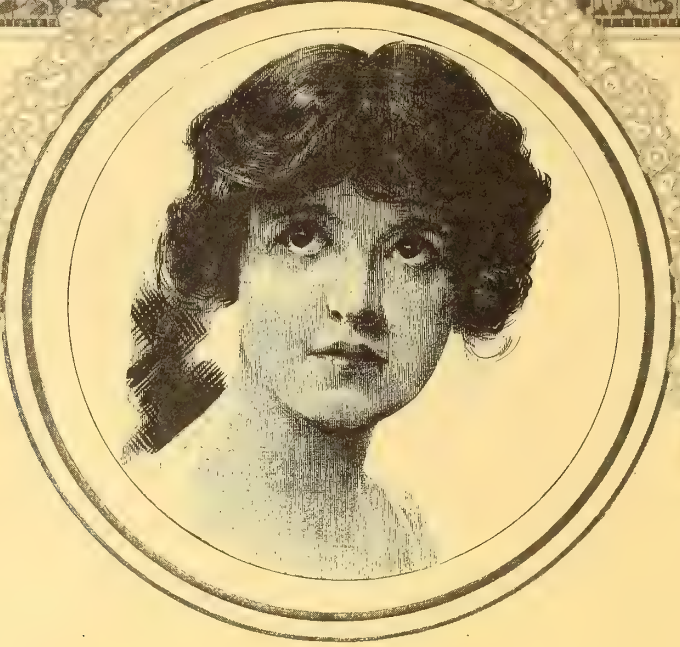

Marguerite Clark Productions

Paramount Pictures

SERIES OF 1918-1919—Eight New Paramount Pictures

MARGUERITE CLARK'S new productions will be directed by Marshall Neilan, who directed "Rebecca of Sunnybrook Farm," "The Little Princess," "Stella Maris," "Hit-the-Trail Holliday" and "Amarilly of Clothesline Alley." Miss Clark's first picture in the series to come will be "Out of a Clear Sky." Her other new productions will be of the same type—the sort of up-to-date vehicles that have made her such a favorite.

Marguerite Clark's eight new pictures will be released at intervals of six weeks.

NOW BOOKING—Marguerite Clark's eight Star Series Paramount Pictures of the season just ending:

"The Amazons"
"Bab's Diary"
"Bab's Burglar"
"Bab's Matinee Idol"
"Seven Swans"
"Rich Man, Poor Man"
"Prunella"
"Uncle Tom's Cabin"

SUCCESS SERIES — Six re-issues of Marguerite Clark's earlier Paramount Pictures:

"Wildflower"
"The Crucible"
"The Goose Girl"
"Gretna Green"
"Still Waters"
"Miss George Washington"

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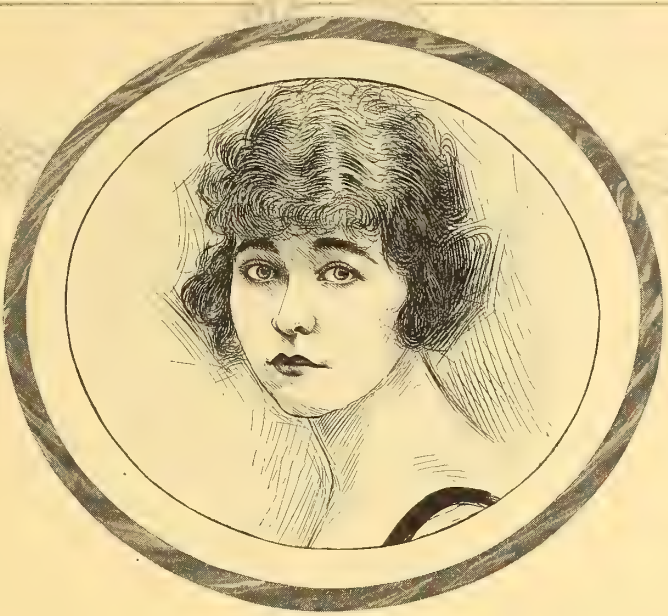

Ethel Clayton Productions

Paramount Pictures

SERIES OF 1918-1919 — Eight Paramount Pictures

ETHEL CLAYTON, a new Paramount Star, is a motion picture actress whose popularity has grown steadily because of a strong personality and genuine screen talent. In her Paramount Pictures she will be provided with the best of productions, stories and direction.

Miss Clayton came to the screen after a career as a leading woman appearing in such popular plays as "The Lion and the Mouse," "The Country Boy" and "The Making of Bobby Burnit."

Her first production will be an adaptation of the famous drama "Leah Kleschna."

The new Ethel Clayton pictures will be released
at intervals of six weeks

Paramount Pictures TRADE MARK

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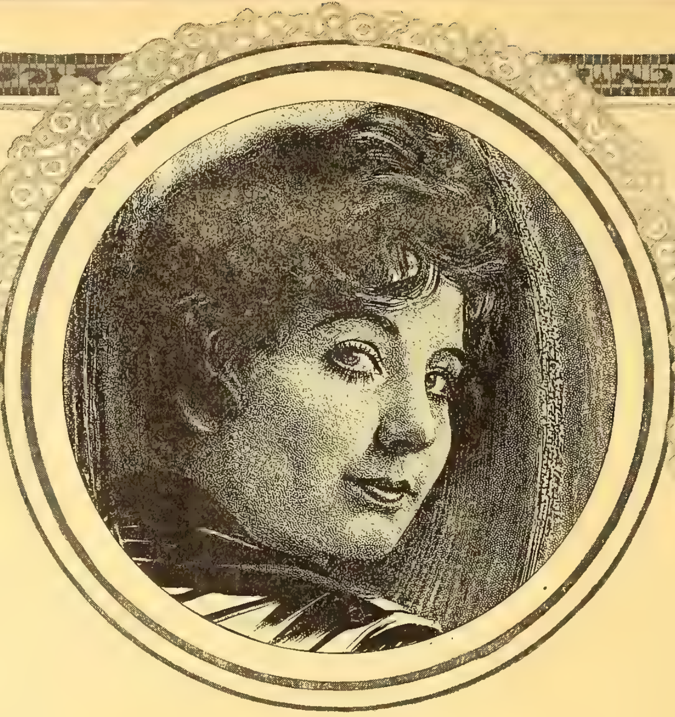
ARTCRAFT PICTURES TRADE MARK



Dorothy Dalton Productions

(Under the Supervision of Thomas H. Ince)

Paramount Pictures

SERIES OF 1918-1919— Eight New Paramount Pictures

THOMAS H. INCE will continue to produce the same sort of Dorothy Dalton pictures that have made her such a strong box office attraction for every exhibitor.

Dorothy Dalton's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Dorothy Dalton's eight Star Series Paramount Pictures for the season just ending:

"The Price Mark"
"Love Letters"
"Flare-Up Sal"
"Love Me"
"Tyrant Fear"
"The Mating of Marcella"
"The Kaiser's Shadow"
"Green Eyes"

TRADE MARK Paramount Pictures

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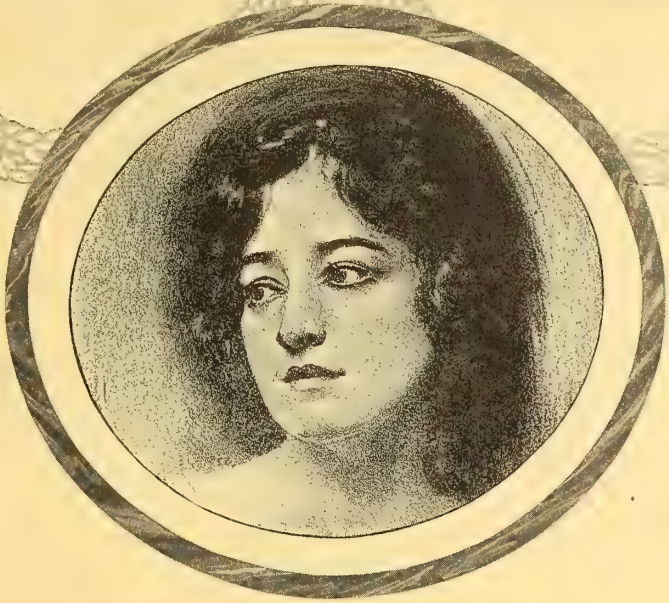
TRADE MARK ARTCRAFT PICTURES



Pauline Frederick Productions

Paramount Pictures

SERIES OF 1918-1919— Three New Paramount Pictures

PAULINE FREDERICK'S new pictures will be of a type different from those she has recently done. The first two will be " A Daughter of the South " and " Out of the Shadows," both particularly adapted to fit Miss Frederick's emotional talent and wonderful beauty.

The new Pauline Frederick pictures will be released at intervals of seventeen weeks.

NOW BOOKING—Pauline Frederick's eight Star Series Paramount Pictures for the season just ending:

" Double Crossed "
" The Hungry Heart "
" Mrs. Dane's Defense "
" Mme. Jealousy "
" La Tosca "
" Resurrection "
" Her Final Reckoning "
" Fedora "

SUCCESS SERIES—Six re-issues of Pauline Frederick's earlier Paramount Pictures:

" Sold "
" Zaza "
" Bella Donna "
" The Eternal City "
" The Woman in the Case "
" Sapho "

TRADE MARK Paramount Pictures

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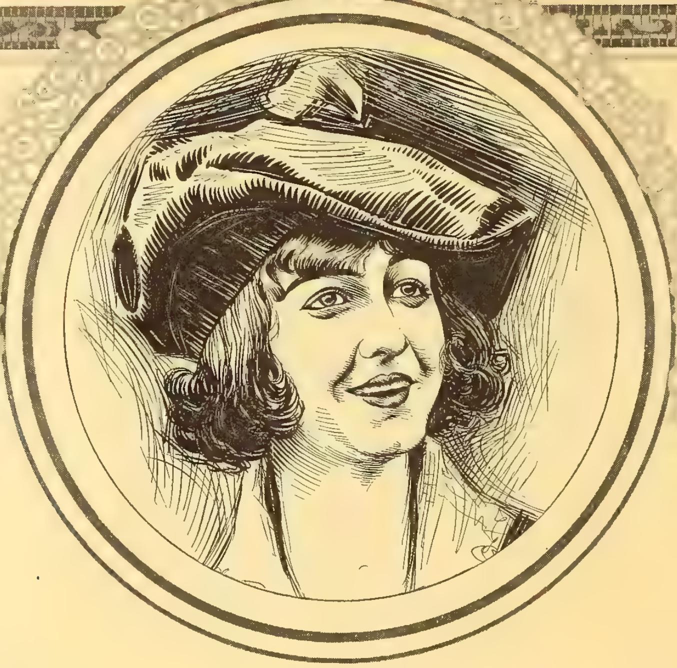

Dorothy Gish Productions

Paramount Pictures

SERIES OF 1918-1919— Seven Paramount Pictures

EXHIBITORS who have seen D. W. Griffith's "Hearts of the World" need only to be told that this famous D. W. Griffith artiste will bring into Paramount Pictures the same sort of a character she played in "Hearts of the World." That is sufficient guarantee of the money power of her new productions. Dorothy Gish, as the saucy little French street singer, scores the big hit of "Hearts of the World." She will be as great in her productions for Paramount Pictures as she is in Mr. Griffith's great war picture.

The new Dorothy Gish pictures will be released at intervals of seven weeks

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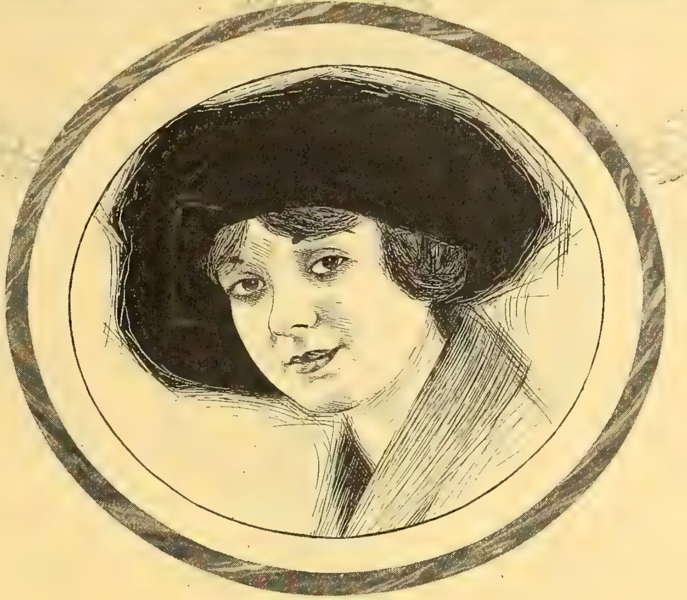

Lila Lee Productions

Paramount Pictures

SERIES OF 1918-1919 — Eight Paramount Pictures

FOR more than two years Jesse L. Lasky has believed that, given a young woman of unusual beauty, intelligence, and natural charm, the Famous Players-Lasky Corporation's extraordinary resources for photoplay production and exploitation could develop this natural talent and make her a star of unusual popularity.

He has found the young woman in Lila Lee, who was made a Paramount star after tests equal in thoroughness to those a star would experience in two five-reel productions.

Lila Lee is only 14 years old but has all the grace and endowments of a Miss of 18. She is dark, with beautiful black hair and eyes, and a lithe figure. She has had six years' experience in vaudeville, being featured throughout the country as " Cuddles."

Her first picture will be Tom Gallon's famous story " The Cruise of the Make-Believe." Her second will be a pirate comedy-drama by James Oliver Curwood.

An immense publicity campaign will introduce Lila Lee to the motion picture patrons of America.

Lila Lee's new Paramount Pictures will be released at intervals of six weeks

TRADE MARK Paramount Pictures

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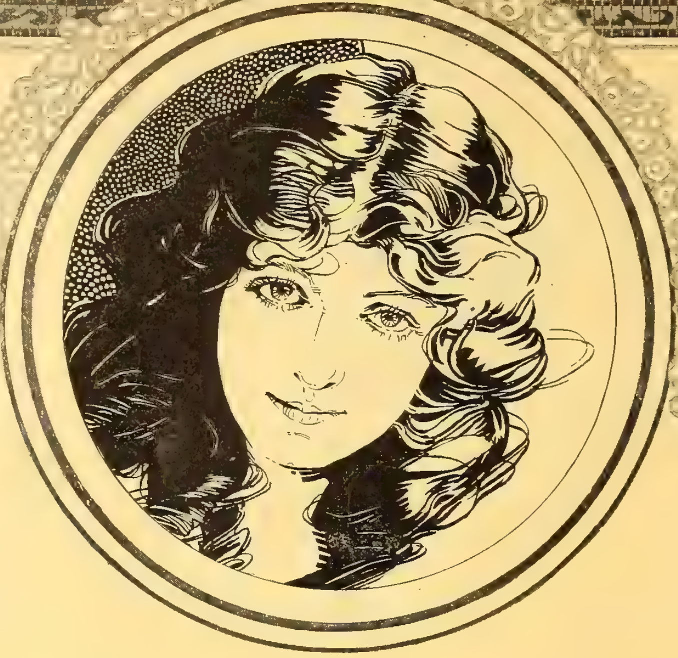

Vivian Martin Productions

Paramount Pictures

SERIES OF 1918-1919—Eight New Paramount Pictures

VIVIAN MARTIN starts the new year securely established in the hearts of motion picture patrons as one of the most charming and delightful of the younger stars. Her plays for the new year will continue to be of the same high quality and appeal that made her such a drawing card in the year that is closing.

Her new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Vivian Martin's eight Star Series Paramount Pictures for the season just ending:

"Little Miss Optimist"
"The Sunset Trail"
"The Trouble Buster"
"Mollie Entangled"
"The Fair Barbarian"
"A Petticoat Pilot"
"Unclaimed Goods"
"Viviette"

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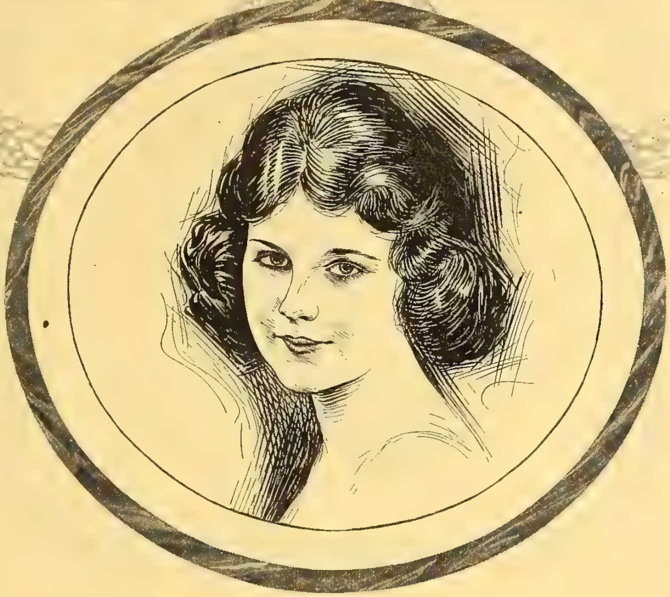

Shirley Mason Productions

Paramount Pictures

SERIES OF 1918-1919— Eight Paramount Pictures

SHIRLEY MASON'S youth and beauty and her excellent reputation as an actress, make her especially welcome to Paramount exhibitors. Miss Mason is only 17 years old but she has been on the stage since a child. In pictures, she has been starred in " The Seven Deadly Sins," " The Little Chevalier," " The Apple-tree Girl," " The Awakening of Ruth " and others.

John Emerson and Anita Loos will introduce Shirley Mason to Paramount exhibitors. She will appear in their first special production " Come On In," a patriotic comedy of the training camps.

Ernest Truex, known everywhere for his work as " Eddie " in " Very Good, Eddie " and " The Very Idea," will be the co-star in Miss Mason's first picture.

Shirley Mason's new Paramount Pictures will be released at intervals of six weeks

TRADE MARK Paramount Pictures

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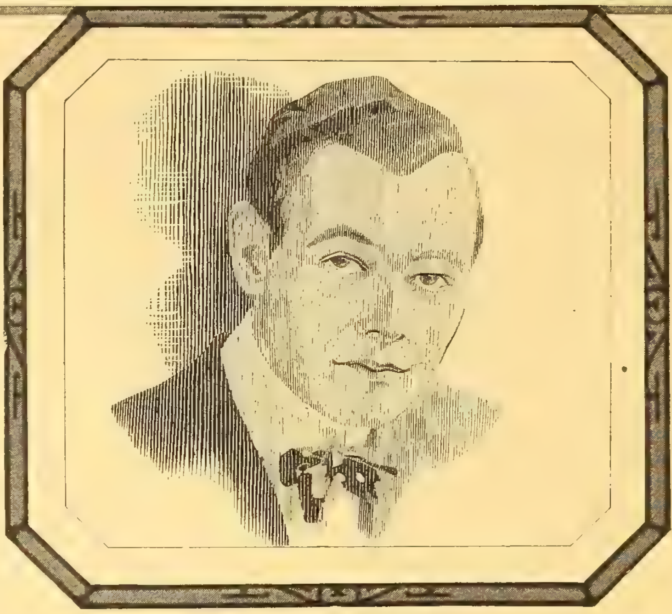
TRADE MARK ARTCRAFT PICTURES



Charles Ray Productions

(Under the Supervision of Thomas H. Ince)

Paramount Pictures

SERIES of 1918-1919—Eight New Paramount Pictures

THOMAS H. INCE'S wonderful young man will "keep on going" in the year to come. That is all that exhibitors want to know about this star, who is a year-round box office attraction of the *nth* power.

The new Charles Ray Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Charles Ray's eight Star Series Paramount Pictures for the season just ending:

"The Son of His Father"
"His Mother's Boy"
"The Hired Man"
"The Family Skeleton"
"His Own Home Town"
"Playing the Game"
"The Claws of the Hun"
"A Nine O'Clock Town"

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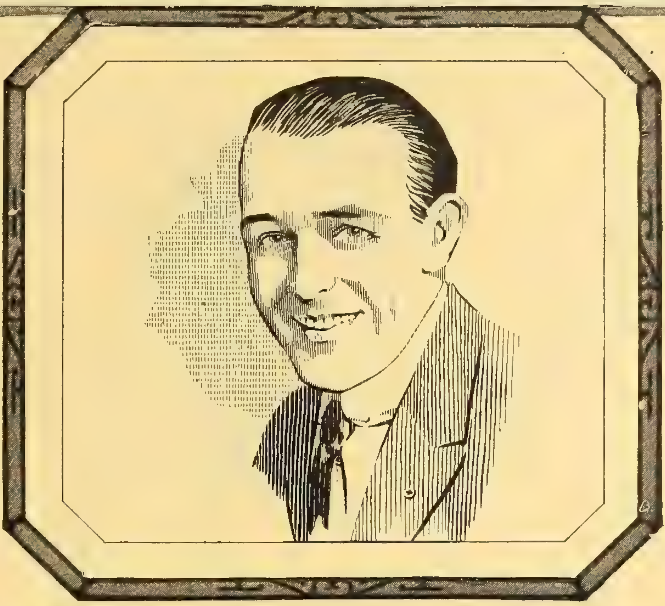

Wallace Reid Productions

Paramount Pictures

SERIES OF 1918-1919—Eight New Paramount Pictures

WALLACE REID has a tight hold on the millions of motion picture fans who like to see a first rate young American in light, modern dramas. His plays for the coming year will be modern stories, just the sort that have made Wallace Reid's name a business-getter. His first new production will be "The Source."

Wallace Reid's new Paramount Pictures will be released at intervals of six weeks.

NOW BOOKING—Wallace Reid's seven Star Series Paramount Pictures for the season just ending:

"The Hostage"
"Nan of Music Mountain"
"Rimrock Jones"
"The Thing We Love"
"The House of Silence"
"Believe Me, Xantippe"
"Less Than Kin"

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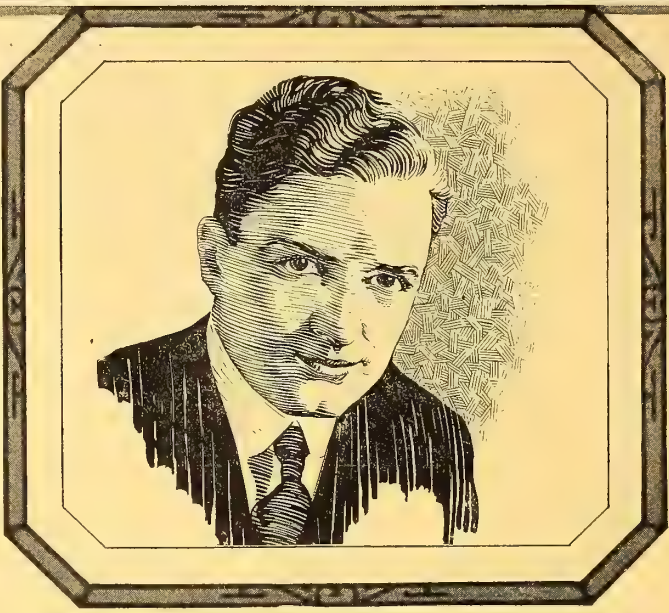

Bryant Washburn Productions

Paramount Pictures

SERIES of 1918-1919— Eight Paramount Pictures

BRYANT WASHBURN brings to Paramount Pictures, youth, good looks, a genial disposition and a mastery of the art of light comedy. His following is great and will steadily increase with his appearance in Famous Players-Lasky Corporation productions. He will be given better stories than ever before, better direction and much more costly productions.

Bryant Washburn's Paramount Pictures will be box office triumphs.

His Paramount Pictures will be released
at intervals of six weeks

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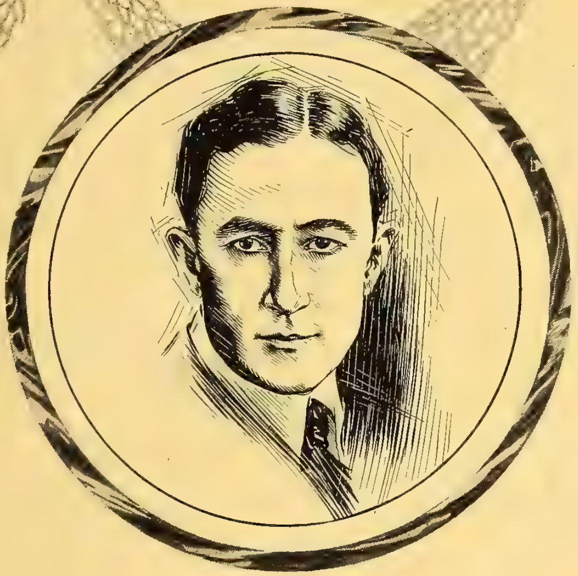

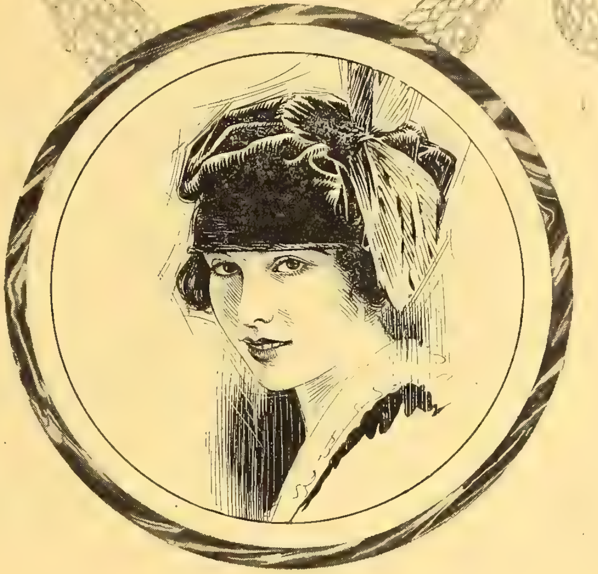

John Emerson-Anita Loos Productions

JOHN EMERSON *and* ANITA LOOS are more than directors and scenario writers. They are artists who have developed a new sort of motion picture comedy-drama—the motion picture that doesn't take itself too darned seriously, the motion picture that speaks your language, that gives you a glow of good humor, that genially slaps you on the back, says " Look here! This is a bully story! " and proceeds to tell it to you.

John Emerson and Anita Loos are responsible for Douglas Fairbanks' rollicking tales, " Down to Earth," " Reaching for the Moon," " The Man from Painted Post," " Wild and Woolly," and " In Again, Out Again." They adapted " Hit-the-Trail Holliday " for George M. Cohan, and " Let's Get a Divorce " for Billie Burke.

Their new productions will be made for several different stars. They will produce the first Shirley Mason pictures and have just completed the first Fred Stone story.

The names " John Emerson and Anita Loos " mean a great deal to exhibitor and to motion picture patron. Their new productions will be eagerly sought, for rare indeed is the exhibitor who hasn't been asked " when will you show another of those John Emerson-Anita Loos pictures—the ones with the funny stunts and the gingery sub-titles? "

TRADE MARK Paramount Pictures

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TRADE MARK ARTCRAFT PICTURES

Paramount and Artcraft Pictures

Series of 1917-1918, Now Booking

THE following are the features of the season just ending, not listed in the preceeding pages.

Paramount Pictures

GEORGE BEBAN
- " Lost in Transit "
- " Jules of the Strong Heart "
- " One More American "

J. STUART BLACKTON
- " The Judgment House "
- " The World for Sale "
- " Wild Youth "
- " Missing "

JULIAN ELTINGE
- " The Countess Charming "
- " The Clever Mrs. Fairfax "
- " The Widow's Might "

SESSUE HAYAKAWA
- " Hashimura Togo "
- " The Call of the East "
- " The Secret Game "
- " Hidden Pearls "
- " The Honor of His House "
- " The White Man's Law "
- " The Bravest Way "
- " The City of Dim Faces "

ANN PENNINGTON
- " The Antics of Ann "
- " Sunshine Nan "

MME. PETROVA
- " The Law of the Land "
- " Exile "

JACK PICKFORD
- " The Varmint "
- " The Ghost House "
- " Jack and Jill "
- " Tom Sawyer "
- " The Spirit of '17 "
- " Huck and Tom "
- " His Majesty Bunker Bean "
- " Mile-a-Minute Kendall
- " Sandy "

FANNIE WARD
- " On the Level "

SPECIAL RELEASE
- " The Guilty Man "

ARTCRAFT Pictures

GERALDINE FARRAR— " The Woman God Forgot " " The Devil Stone "

SPECIAL RELEASE— Maeterlinck's " The Blue Bird "

Productions of other stars for the season just ending are listed by stars under " Now Booking " on the other pages of this section.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Success Series

Fifty-Two Paramount Pictures Re-Issued

"A Motion Picture you have never seen is as new as a book you have never read."

THE *Success Series* is divided into ten groups, each of which will be booked on the Star Series plan. One feature will be released each week beginning September 1st, 1918. Every picture has been re-edited. All the prints are brand new. So are the lithographs and other advertising material.

These are the pictures that brought success to these stars. Every Success Series feature has proved its unusual box office value.

Six MARGUERITE CLARK Re-issues

- "Wildflower"
- "The Crucible"
- "The Goose Girl"
- "Gretna Green"
- "Still Waters"
- "Miss George Washington"

Four JOHN BARRYMORE Re-issues

- "The Man from Mexico"
- "Are You a Mason?"
- "The Dictator"
- "The Lost Bridegroom"

Four DUSTIN FARNUM Re-issues

- "The Virginian"
- "Captain Courtesy"
- "The Gentleman from Indiana"
- "The Parson of Panamint"

Two WILLIAM FARNUM Re-issues

- "The Sign of the Cross"
- "The Redemption of David Carson"

Three GERALDINE FARRAR Re-issues

- "Carmen"
- "Temptation"
- "Maria Rosa"

Eight MARY PICKFORD Re-issues

- "Caprice"
- "Hulda of Holland"
- "Hearts Adrift"
- "The Eagle's Mate"
- "Behind the Scenes"
- "The Dawn of a Tomorrow"
- "Rags"
- "Esmeralda"

Six PAULINE FREDERICK Re-issues

- "Sold"
- "Zaza"
- "Bella Donna"
- "The Eternal City"
- "The Woman in the Case"
- "Sapho"

Three VICTOR MOORE Re-issues

- "Snobs"
- "Chimmie Fadden"
- "The Clown"

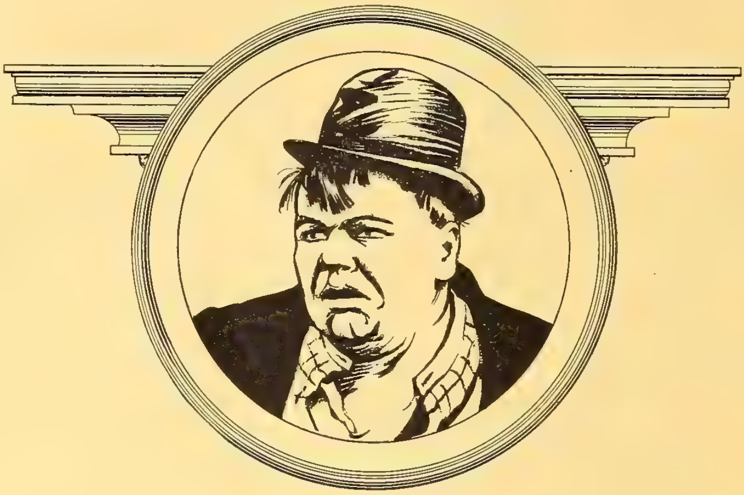
Five JACK PICKFORD Re-issues

- "Seventeen"
- "Great Expectations"
- "Freckles"
- "What Money Can't Buy"
- "The Dummy"

ELEVEN SPECIAL RE-ISSUES

Blanche Sweet in "The Warrens of Virginia"
Viola Dana in "The House of the Lost Court"
John Mason in "Jim, the Penman"
Marshall Neilan in "The Country Boy"
Frank McIntyre in "The Traveling Salesman"
Fannie Ward in "The Cheat"
All Star Cast in "The Girl of the Golden West"
W. H. Crane in "David Harum"
Theodore Roberts in "Pudd'nhead Wilson"
Bessie Barriscale in "The Rose of the Rancho"
Denman Thompson's "The Old Homestead"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



Paramount-Arbuckle Comedies

SEASON OF 1918-1919— Ten New Arbuckle Comedies

"FATTY" ARBUCKLE is going like a house-a-fire. Each release is better, newer, funnier. The whole country watches for the new "Fatty" Arbuckle Comedies and the whole country goes to see them.

They're different, they're full of whole-souled, hearty laughs that make the crowds say "Gee, that Arbuckle boy is some fellow! I never miss one of his pictures! When's the next one coming?"

The new Paramount-"Fatty" Arbuckle Comedies will be released at intervals of five weeks, in the Paramount schedule of fifty-two comedies a year.

NOW BOOKING—Fatty Arbuckle's eleven comedies of the season of 1917-1918.

"The Butcher Boy"
"A Reckless Romeo"
"The Rough House"
"His Wedding Night"
"Oh, Doctor"

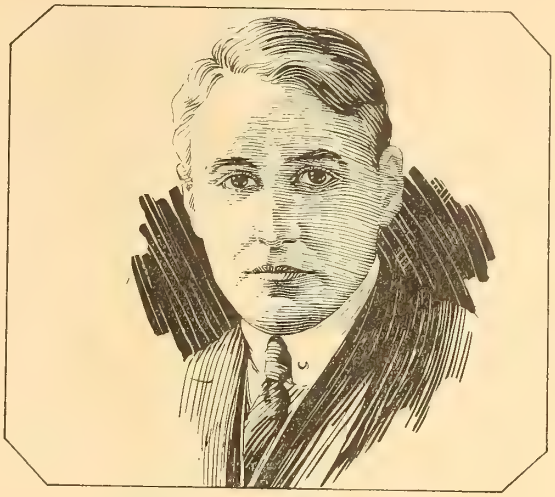
"Fatty in Coney Island"
"A Country Hero"
"Out West"
"The Bell Boy"
"Moonshine"

"Good Night Nurse!"

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



Paramount-Mack Sennett Comedies

SEASON OF 1918-1919—Twenty-six New Mack Sennett Comedies

MACK SENNETT will keep 'em coming. That's all the exhibitor wants to know. This wonderful genius of the roaring laugh, the inspiration of a billion gaspy thrills, is at it with more pep than ever.

From the Mack Sennett studios will continue to come the comedies that have made him what he is today in the eyes of fifty million Americans who would rather laugh than cry. Pretty girls, burlesque, thrills, animal stunts—a joyous stew of gurgling glee.

The new Paramount-Mack Sennett Comedies will be released at intervals of two weeks, in the Paramount schedule of fifty-two comedies a year.

NOW BOOKING—the Mack Sennett comedies of the season of 1917-1918:

"A Bedroom Blunder"
"Roping Her Romeo"
"A Pullman Bride"
"Are Waitresses Safe?"
"An International Sneak"
"That Night"
"Taming Target Center"
"The Kitchen Lady"
"His Hidden Purpose"
"Watch Your Neighbor"
"Sheriff Nell's Tussle"
"Those Athletic Girls"
"It Pays to Exercise"
"Saucy Madeline"
"Friend Husband"
"His Smothered Love"
"The Battle Royal"
"Love Loops the Loop"
"Two Tough Tenderfeet"
"Her Screen Idol"
"Ladies First"
"Her Blighted Love"
"She Loved Him Plenty"

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

James Montgomery Flagg Comedies

SEASON OF 1918-1919

Sixteen James Montgomery Flagg Comedies

JAMES MONTGOMERY FLAGG, famous artist and writer, has brought a new kind of comedy into motion pictures. He has taken " people you know," pretty girls and their friends, and in a rollicking spirit has good humoredly made their little problems a laughing matter.

" Sweethearts and Wives " is the title of the new series of comedies which are produced by Jack Eaton and Eltinge F. Warner. " It's Greek to Us " is the first and the second is " Romance in Brass Tacks." Martin Justice, who directed the O. Henry Pictures, is directing these comedies.

They're going to bring a new kind of laugh into your theatre, giving just the kind of " something different " that the exhibitor needs in his comedy schedule.

The new James Montgomery Flagg comedies will be released at intervals of three weeks, in the Paramount schedule of fifty-two comedies a year.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Bray Pictographs

SEASON OF 1918-1919—Fifty-two Bray Pictographs

PARAMOUNT-BRAY PICTOGRAPHS, the greatest of all novelty subjects, fill a genuine need in every moving picture theatre. These weekly one-reel releases—" The Magazine on the Screen "—show topics of national interest, cartoon comedies and news events, forming attractions that bring added business to every theatre that advertises them regularly.

In the new year the Bray Pictographs will devote a great deal of time to subjects dealing vitally with the War.

Paramount-Burton Holmes Travel Pictures

SEASON OF 1918-1919

Fifty-two Burton Holmes Travel Pictures

BURTON HOLMES is known everywhere for his wonderful Travel Pictures. Into his subjects he always gets more than mere beauty; he takes his audiences into foreign lands and introduces them to the people, showing not only what they do, but how and why they do it.

Mr. Holmes is now taking pictures on the battlefields of France. His new releases will bring to America the pictorial story of just what terrible changes the War has made in France.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount and Artcraft Pictures

Are Booked At These Exchanges

WALTER E. GREENE, *Managing Director of Distribution*
AL LICHTMAN, *General Manager of Distribution*
JOHN C. FLINN, *Director of Publicity and Advertising*

		Branch Manager
DISTRICT NO. 1—HARRY ASHER, *District Manager*		
Boston Exchange	8 Shawmut Street	J. P. McConville
Portland, Me. Exchange	85 Market Street	M. Hill
New Haven Exchange	132 Meadow Street	Henry T. Scully
DISTRICT NO. 2		
New York Exchange	729 Seventh Avenue	A. G. Whyte
Buffalo Exchange	145 Franklin Street	C. Lang Cobb
DISTRICT NO. 3—W. E. SMITH, *District Manager*		
Philadelphia Exchange	1219 Vine Street	J. D. Clark
Washington Exchange	421 Tenth Street N.W.	Oscar Morgan
DISTRICT NO. 4—JAMES STEELE, *District Manager*		
Pittsburgh Exchange	12th Street and Penn Avenue	L. W. Kniskern
Cincinnati Exchange	107 West Third Street	Arthur M. Klein
Detroit Exchange	63 Elizabeth Street	H. A. Ross
Cleveland Exchange	811 Prospect Avenue	E. T. Gerrish
DISTRICT NO. 5—MAX GOLDSTINE, *District Manager*		
Chicago Exchange	220 South State Street	F. N. Brockell
Minneapolis Exchange	Produce Exchange Building	C. L. Peavey
Milwaukee Exchange	504 Toy Building	R. A. Wettstein
DISTRICT NO. 6—A. D. FLINTOM, *District Manager*		
Kansas City Exchange	2024 Broadway	A. D. Flintom
St. Louis Exchange	3929 Olive Street	P. C. Wreath
Des Moines Exchange	415 West 8th Street	R. C. Libeau
Omaha Exchange	208 South 13th Street	G. E. Akers
DISTRICT NO. 7—C. E. TANDY, *District Manager*		
Atlanta Exchange	51 Luckie Street	F. V. Chamberlin
New Orleans Exchange	814 Perdido Street	H. F. Wilkes
Dallas Exchange	1902 Commerce Street	H. M. Owens
DISTRICT NO. 8—LOUIS MARCUS, *District Manager*		
Salt Lake Exchange	133 East Second South Street	F. B. McCracken
Denver Exchange	1747 Welton Street	M. H. Cohn
Butte Exchange	403 South Main Street	M. S. Wilson
DISTRICT NO. 9—HERMAN WOBBER, *District Manager*		
San Francisco Exchange	645 Pacific Building	Myron H. Lewis
Los Angeles Exchange	Marsh-Strong Building	J. J. Halstead
Seattle Exchange	2017 Third Avenue	H. G. Rosebaum
Portland, Ore. Exchange	Ninth and Burnside Streets	C. M. Hill

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

"OVER THE TOP" WITH EMPEY

CLEANS UP THE MONEY-TRENCH!

"Can recommend 'OVER THE TOP' in highest terms, both as money-getter and patriotic masterpiece. Receipts exceeded any other picture, including Vitagraph's 'Battle Cry of Peace,' which held previous house record. Booked it three days, but compelled by big business to run it five days."

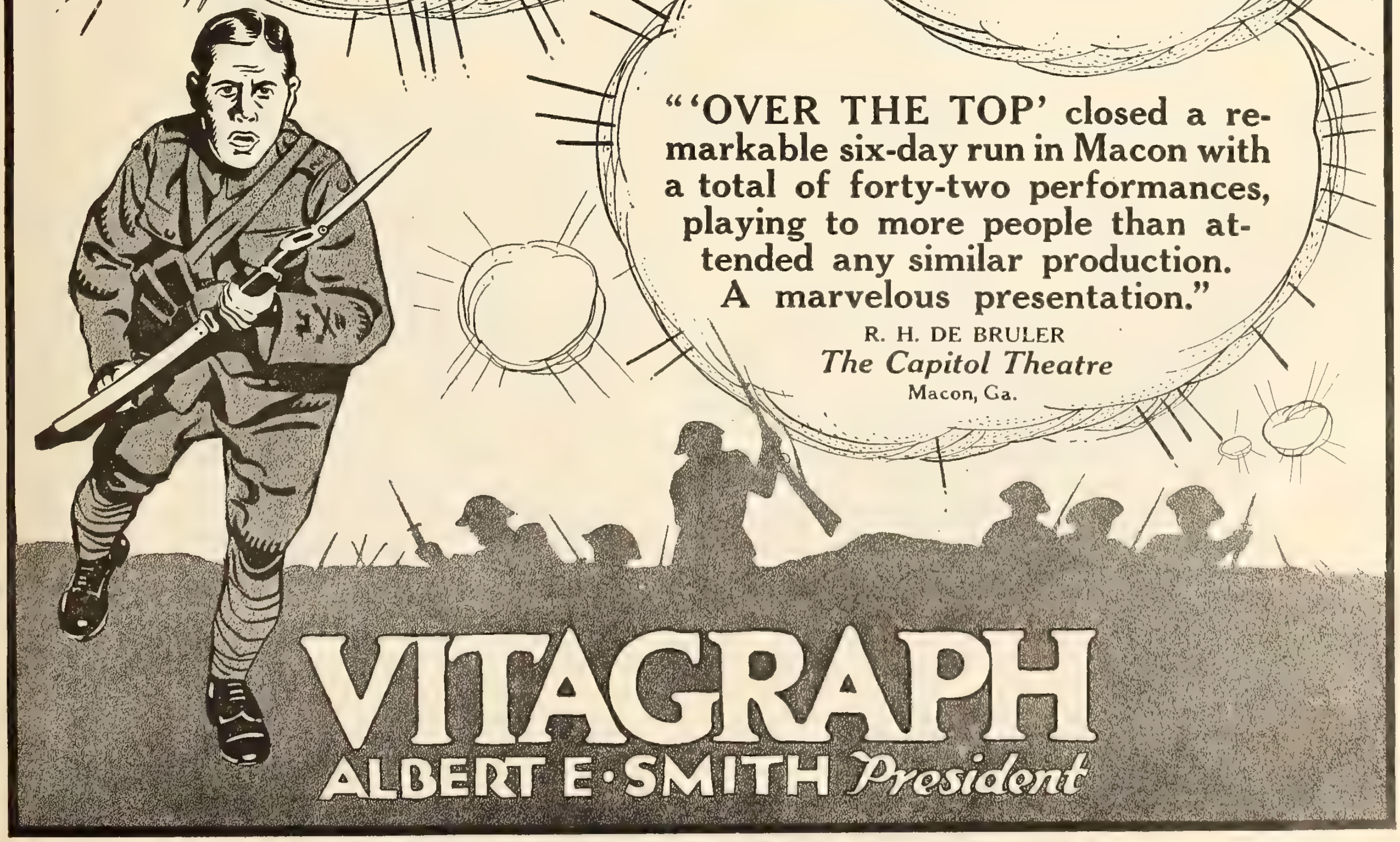
TOOHEY BROTHERS
Jewel Theatre
Sioux Falls, S. D.

"'OVER THE TOP' went over the top at the Tivoli Opera House. It was tip-top business at the Tivoli during the entire engagement—so successful that we desire to make arrangements for an extended run over the entire circuit."

E. B. JOHNSON
Turner and Dahnken Circuit
San Francisco

"'OVER THE TOP' closed a remarkable six-day run in Macon with a total of forty-two performances, playing to more people than attended any similar production. A marvelous presentation."

R. H. DE BRULER
The Capitol Theatre
Macon, Ga.



VITAGRAPH
ALBERT E. SMITH *President*

VITAGRAPH

Creator of the Screen's Most Stupendous Melodramatic Serials—*Presents*

The Greatest Chapter Play Ever Produced

"A FIGHT FOR MILLIONS"

Written by Albert E. Smith and Cyrus Townsend Brady

FEATURING

WILLIAM DUNCAN

"The Strong Man of the Screen"

SUPPORTED BY

EDITH JOHNSON and JOE RYAN

Directed by William Duncan

Fifteen Episodes

Two Reels to Each Episode

The Most Astounding Thrills Ever Undertaken

A girl leaps from a mountain height, using her petticoat as a parachute—a man shot from his horse while galloping across a perilous footbridge—escapes from flaming cabins—races with Death from a besieged stockade—*super-thrills*, following each other like watch-ticks.

They're thrills that shame the ordinary serial "stunts" and they happen in the great windswept *outdoors*—'mid the white snowfields, the mountains—the woods—the streams—of the great picturesque Northwest.

VITAGRAPH'S SERIALS

HAVE PROVED THE BIGGEST MONEY-MAKERS EXHIBITORS HAVE EVER KNOWN—

EDITH JOHNSON
WILLIAM DUNCAN
JOE RYAN

"The Fighting Trail"—"Vengeance—and the Woman"—"The Woman in the Web"
Made Serial History and Shattered Box-Office Records Everywhere.

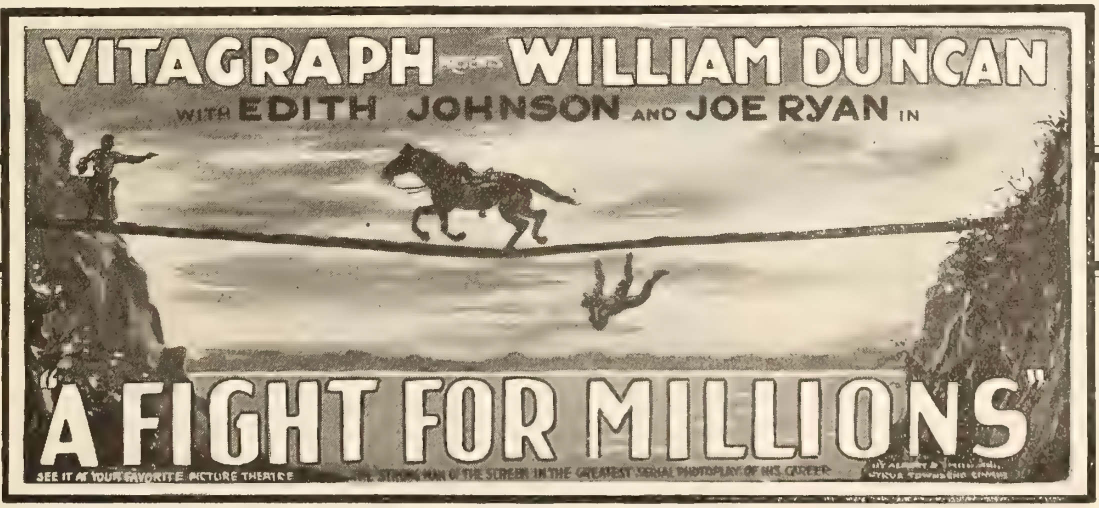
"A FIGHT FOR MILLIONS"

with "FIGHTING BILL" DUNCAN—The Screen's Greatest Serial Star

in another Amazing Melodrama by Albert E. Smith and Cyrus Townsend Brady—the recognized masters of thrilling chapter plays—will prove

THE BIGGEST FIFTEEN WEEKS OF BUSINESS YOUR THEATRE HAS EVER HAD

Booking
NOW


VITAGRAPH
WILLIAM DUNCAN
WITH EDITH JOHNSON AND JOE RYAN IN
"A FIGHT FOR MILLIONS"
SEE IT AT YOUR FAVORITE PICTURE THEATRE
THE STRONG MAN OF THE SCREEN IN THE GREATEST SERIAL PHOTOPLAY OF HIS CAREER

At All
VITAGRAPH
Exchanges

BACKED BY A COLOSSAL BILLBOARD CAMPAIGN

Following its tremendously successful billboard campaigns on its earlier serials, Vitagraph is posting this twenty-four sheet all over the country.

We'll get the crowds ready. Are you ready to open *your* doors to them or is some other house going to get the benefit of this campaign in your town?

Another Vitagraph Feature That Admits of Unusual Methods of Exploitation!

You are sure to Make Money on this Picture by

Taking full advantage of the popularity of big, virile

HARRY MOREY

—of the drawing power of beautiful

Betty Blythe

who has leaped into fame since her triumph as

"Madame Arnot"
in
"Over the Top"

—*and this*

All-Star Supporting Cast

Each member with a large individual following:

Eulalie Jensen
Jean Paige
Charles Kent
George Majeroni *and*
Albert Roccardi

—*and*

Play Up the Name of its Famous Author

James Oliver Curwood

Author of
"God's Country and the Woman"
"Baree, Son of Kazan"
and other Vitagraph successes.

Are You Using All of These Vitagraph Helps?

- 1 one-sheet } Posters
- 1 three-sheet } Posters
- 1 six-sheet } Posters
- Herald
- Full lobby display
- 1 slide
- Star cuts
- Scene cuts
- Plan book and Press sheet

ALBERT E. SMITH presents

HARRY MOREY

with* Betty Blythe *in

"TANGLED LIVES"

by JAMES OLIVER CURWOOD
Directed by Paul Scardon

Work This Copy Into Your Local Notices—Or Run It In Your Advance Program

John Howland was all that a man should be. He spurned the illicit love that the wife of his best friend offered him. He buried himself in his work that he might amass riches for the wife he adored.

But his pampered wife proved unworthy. And he chose prison rather than freedom at the expense of her good name.

And then the flame of a righteous hatred all but consumed the good that there was in John Howland. He planned an act of vengeance that he was willing to pay for with his life.

Yet—from the murky soil of his sordid surroundings sprang another love—greater than he had ever known. But had it come too late to save him from himself? Would it win over the great, flaming hate that threatened to destroy him?

SELECT SP PICTURES

LEWIS J. SELZNICK
presents

CONSTANCE TALMADGE

in

"GOOD NIGHT, PAUL!"

A determined uncle from Canada, a scapegrace of a nephew caught in the midst of a big fib, an alarmed partner, and Constance Talmadge as his cleverly obliging wife — these are the ingredients of this swiftest of screen farces.

You'll love it, from a box-office angle, and you'll giggle just as much as your audiences do, try it!

Directed by Walter Edwards
Adapted by Julia Crawford Ivers from the libretto of Roland Oliver and Charles Dickson

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

Directed by
JULIUS STEGER

Marion Davies, in scenes from her first Select Picture, "Cecilia of the Pink Roses."

"CECILIA OF THE PINK ROSES"

An American idyl of the true and the beautiful

presenting lovely

MARION DAVIES

in the first of her SELECT PICTURES

It is your cue to act. This attraction is backed by a whirlwind campaign of national publicity, record-breaking in its extent and thoroughness. Play promptly for big profits!

DISTRIBUTED BY
SELECT PICTURES CORPORATION

SELECT SP PICTURES

"THE CLAW"

A South African Romance by the author of "Poppy"

presented by

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

"The Claw" adds another link to the strong chain forged by Clara Kimball Young's recent successes, "The Reason Why," "The House of Glass," and "The Marionettes."

Clara Kimball Young in scenes from her latest Select Picture, "The Claw."

Scenario by Charles E. Whittaker, from the novel by Cynthia Stockley
Directed by Robert G. Vignola

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Goldwyn Pictures

You Must Read This

If You Never Read Anything Else!

BACKED by a year of kept promises, by a year of clean-cut, look-you-in-the-eye business integrity, by a year of splendid production achievements which have made the name *Goldwyn* powerful and respected everywhere, I am now making our second annual announcement to the exhibitors of America.

One year ago in June Goldwyn deliberately challenged the attention of the nation's exhibitors by announcing its readiness to distribute the then-new Goldwyn Pictures under the great mercantile slogan:

"The customer be pleased!"

Today—twelve months later—5,148 contract customers of our company bear witness to the revolutionary success of the Goldwyn *principle* and the Goldwyn *productions.*

* * *

We have proved in a year to the industry at large that it is wise and profitable to operate under a policy of *human-being service.* We have regarded our exhibitor-customers and all other exhibitors with friendliness and respect instead of with cynical contempt.

We have been enabled to do this because I have around me the finest and most loyal organization ever created in the motion picture industry; men of ideals—clean, powerful, able people who set out to build good will for Goldwyn because they knew that nothing in the world can be permanently successful *unless it possesses the unquestioned good will of the customers it serves.*

* * *

In a year, with a very small percentage of mistakes, which any new organization is bound to make, Goldwyn has been a pace-maker; a blazer of new trails, the discoverer of new brains, the offerer of big stars, powerful stories, fresh, new personalities and the producer of the newer types of stories which the popular tastes craved and world-conditions made desirable.

In the literary markets of America today the agents and venders of screen material are being urged by other producers to "get us the kind of stories that Goldwyn is producing." This means that for twelve months exhibitors of *Goldwyn Pictures* have had the good fortune to possess the forms of screen enter-

Goldwyn Pictures

—continued

tainment the public was most anxious and eager to buy.

Having grown amazingly—having led the way for a year—*another Great Advance is at hand.*

* * *

The Goldwyn organization which was equipped in its first year to give you 26 productions, is ready in the coming twelve months to *double this number of productions,* giving you and every other exhibitor in the country more freedom and independence.

A great California exhibitor said to me the other day: "It has been a fine thing, and a lucky thing, for the exhibitors of this country that Goldwyn was in existence during the past twelve months. Goldwyn was formed *just in time to keep America's exhibitors from being ground to pieces."*

If a company with but 26 productions accomplished *this* for the exhibitors of quality pictures in its first year of existence, think how much greater freedom and independence Goldwyn will bring you in its *second year* with its productions doubled to *in excess of fifty.*

Just as there is required in the big world A BALANCE OF POWER, just so is a similar balance imperatively necessary in motion pictures. The more than 14,000 exhibitors in the United States *would be in sorry straits if they found themselves at the mercy of any one motion picture organization.*

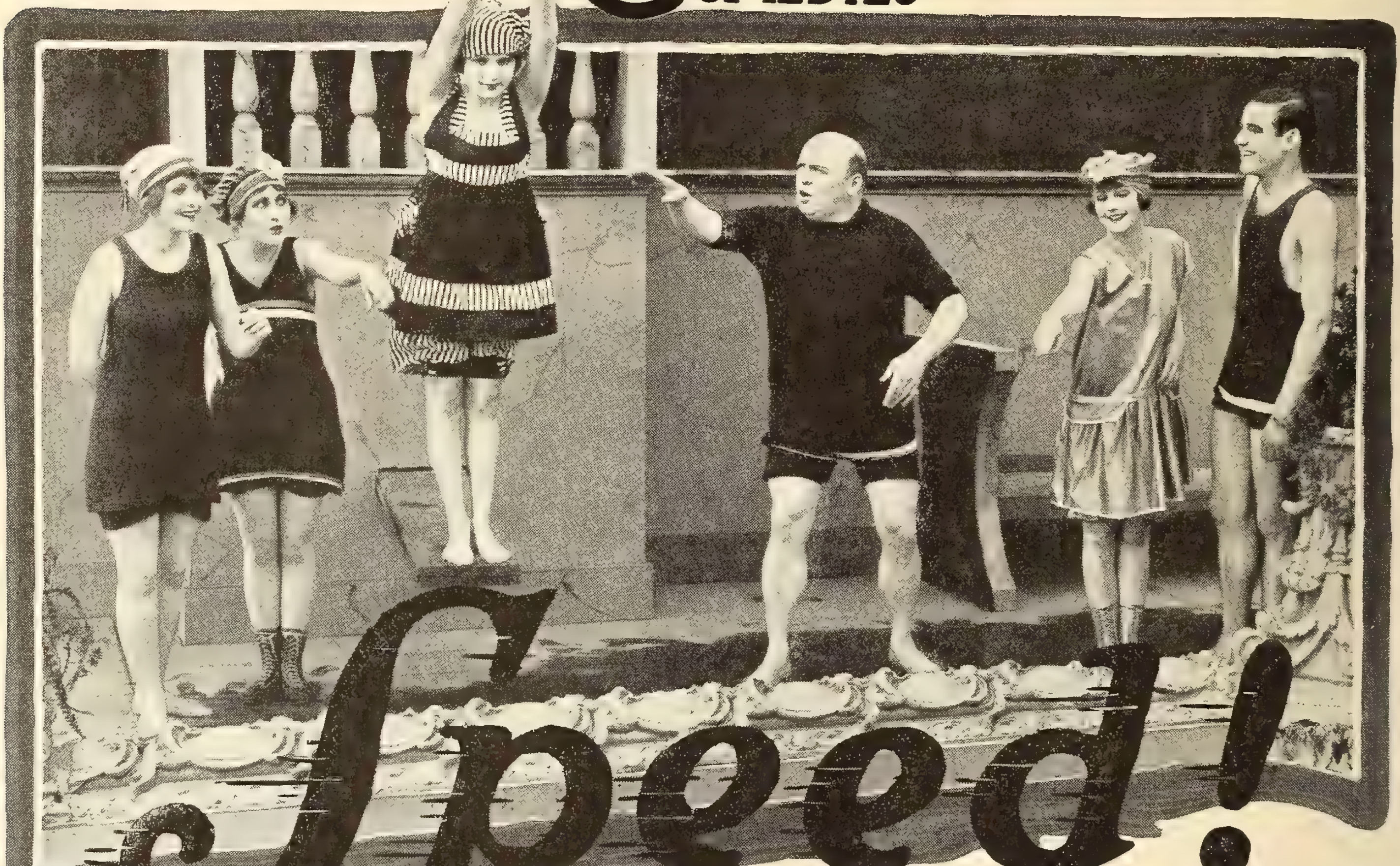
An organization that has GERALDINE FARRAR, PAULINE FREDERICK, MAE MARSH, MABEL NORMAND, MADGE KENNEDY, REX BEACH'S stories, TOM MOORE and other stars to be announced, has in its possession *to give to you* the star names and values and popularities *to make any exhibitors in the world successful.*

We have all of these great assets to give you in our second year—and still more. We have created a Goldwyn magnetism, a Goldwyn power of attraction and there surrounds this company's name a feeling of exhibitor trust and confidence that is making the great stars of the screen wish to become a part of our growing organization.

SAMUEL GOLDFISH,
President.

GOLDWYN PICTURES CORPORATION
16 East 42nd Street New York City

CAPITOL COMEDIES



Speed!

This is the keynote of modern, ambitious, hustling America. Fast trains; wireless telegraphy, five-day boats to Europe. Americans employ them all because of their *speed*. In theatricals the fast, snappy shows succeed. On the screen the snappy, happy, joyous personalities more quickly win popularity. In screen comedy the cleanest, fastest, freshest and most popular of all new personalities is

"SMILING BILL" PARSONS

in

CAPITOL COMEDIES

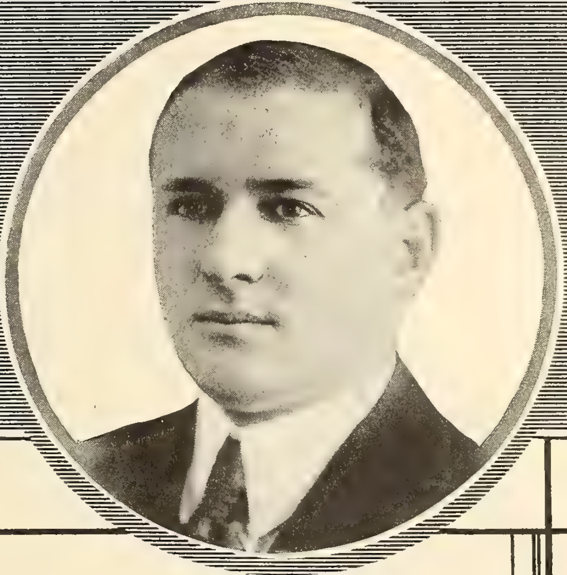
26 a Year *Every Second Monday*

All Goldwyn offices are having tremendous success in signing up not only the large houses but the small ones as well. There is an additional "summer value" in these happy comedies. Have you booked them for your theatre?

THE FIRST SEVEN COMEDIES:

May 6: "Bill's Baby"
May 20: "Bill's Predicament"
June 3: "Birds of a Feather"
June 17: "Matching Billy"
June 30: "Widow's Might"
July 14: "Dad's Knockout"
July 28: "Up a Tree"

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City



JOSEPH A. GOLDEN
and
A. ALPERSTEIN

—WORK IN THE MOTION PICTURE FIELD
SPEAK FULLY AND CLEARLY

"The Libertine," with John Mason and Alma Hanlon; "Redemption," with Evelyn Nesbit Thaw; "The Law of Compensation," with Norma Talmadge; "Would You Forgive," with Holbrook Blinn, are some of the tremendous successes in America and in the foreign field, for which these young film men are responsible.

The foreign rights of the new serial just produced by this firm, featuring Leah Baird in a thrilling story of love, intrigue and adventure, have been secured by SIDNEY GARRETT, president of J. FRANK BROCKLISS, INC.

Get Your Offer in Early

J. FRANK BROCKLISS INC.
SIDNEY GARRETT Pres.
General Exporter and Importer
729 Seventh Ave. ~ ~ ~ ~ ~ New York City

Metro Pictures Corporation
presents

Wonderful

EMILY STEVENS

in the astonishing Rachel Crothers play

A MAN'S WORLD

Adapted by June Mathis and directed by Herbert Blaché in 5 triumphant acts.

RELEASED BY **METRO** JUNE 24th

MAXWELL KARGER, *Mgr of Productions*

WID Says:

"GOOD ENOUGH TO MAKE A FEATURE OF!"

In a 1000-Word Appreciation of George D. Wright's

SERIES OF ONE REELERS

MEXICO TODAY

"A knockout!" said Motion Picture News. "Splendid series of Mexican films," remarked the World. "Will prove exceedingly popular," chirped the Telegraph. "Theatres should feature them strongly," said the Mirror, and Exhibitor's Trade Review hit the bull's-eye and rang the bell by characterizing "each reel as a complete and unique bit of entertainment."

MR. EXHIBITOR, CONTRACT *for the* TWELVE NOW

Write us for booklet and for copy of Wid's review showing how to take advantage of the interest in Mexico and things Mexican

EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVENUE NEW YORK, N.Y.

URTON RICE

A RIALTO DE LUXE
PRODUCTION PRESENTI

GRACE VALEN

IN OLIVER MOROSCO'S MOST BRILLIANT D

THE UNCHASTENE

BY LOUIS K. ANSPACHER. SUPPO
FRANK MILLS AND AN ALL–S
DIRECTED BY WILLIAM HUM

NOTE–

The presentation of "The Unchastened Woman" marks the first of a series of Rialto-De Luxe productions. It is the purpose of the producer to consistently produce such excellent pictures that "Rialto-De Luxe" will mean to the picture world what "Sterling" does to silver.

GEORGE KLEINE SYSTEM Distributors
EXCHANGES EVERYWHERE

NG
TINE
RAMATIC SUCCESS
D WOMAN
RTED BY
TAR CAST
PHREY

A remarkable picture of a worldly modern woman, drawn with all sympathy of insight but with no palliations, is "The Unchastened Woman"—unquestionably one of the most successful screen-plays ever produced.

"Consistently fascinating. The unchastened heroine is the most fascinating study of curious woman-kind that has been offered in many a day."
—Burns Mantle, in New York Eve. Mail.

"Remarkable for the creation of a character that in sheer brilliance is little short of sensational."
—Louis Sherwin, in New York Globe.

"A play of intense emotional force of passion and of pathos. It has tense situations and homely truths driven home by sledge hammer blows." *—Dramatic Mirror.*

"A most brilliant and interesting achievement. The author has taken his people out of the social life of the day and limned them with a master hand."
—New York Review.

State Rights Buyers!

Act quick to get this greatest of money-makers for your territory. The keenest men in the business are closing their deals right now. Don't miss this opportunity!

Rev. Paul Smith Presents
His Own Colossal Film Triumph

The FINGER of JUSTICE

A Tense, Dramatic Plea to Parenthood
Based on Rev. Smith's Successful Fight
Against the Vicious Barbary Coast

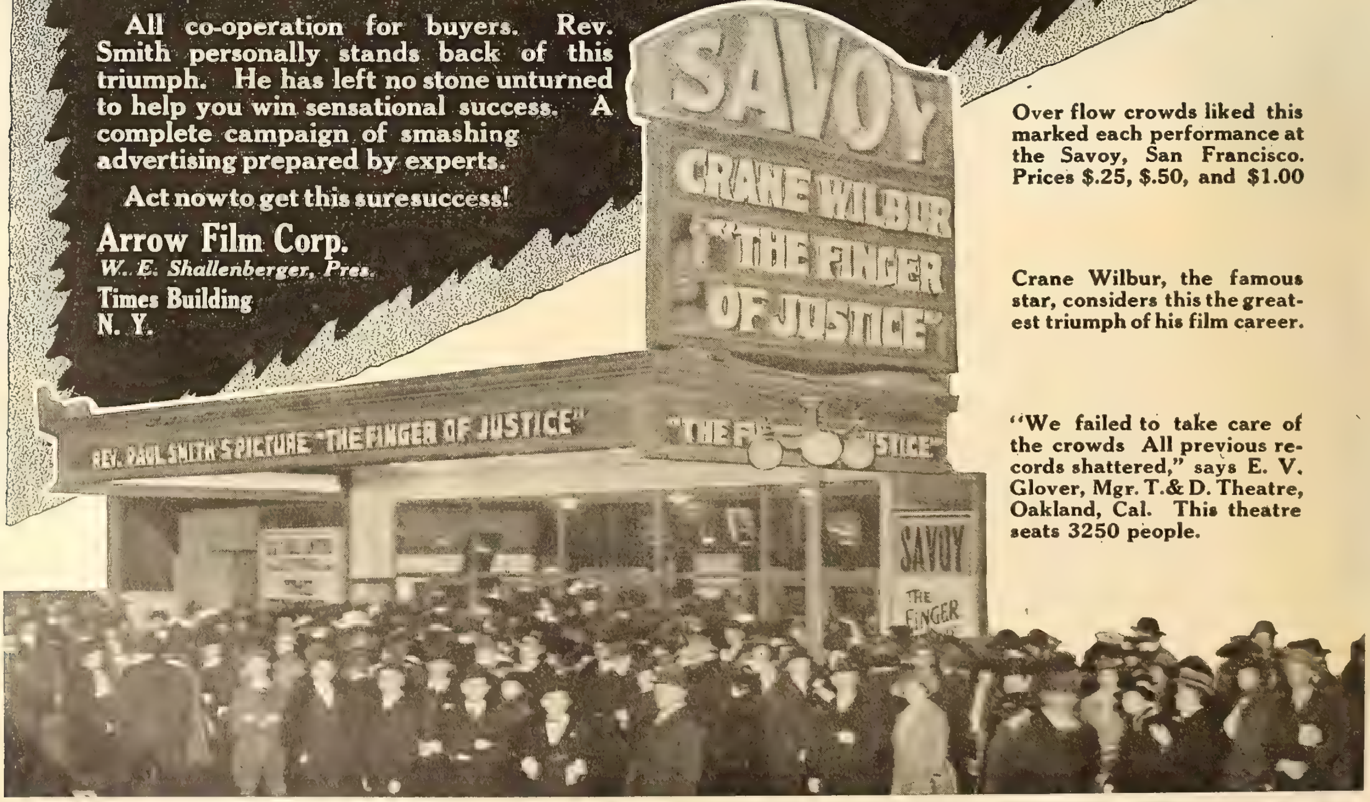
This is the seven reel picture woven around the great fight that drove vice from San Franscisco. Portrays conditions that exist, or may exist, in every sizeable city.

Every influence for good demands this picture be shown throughout the nation's length and breadth.

All co-operation for buyers. Rev. Smith personally stands back of this triumph. He has left no stone unturned to help you win sensational success. A complete campaign of smashing advertising prepared by experts.

Act now to get this sure success!

Arrow Film Corp.
W. E. Shallenberger, Pres.
Times Building
N. Y.

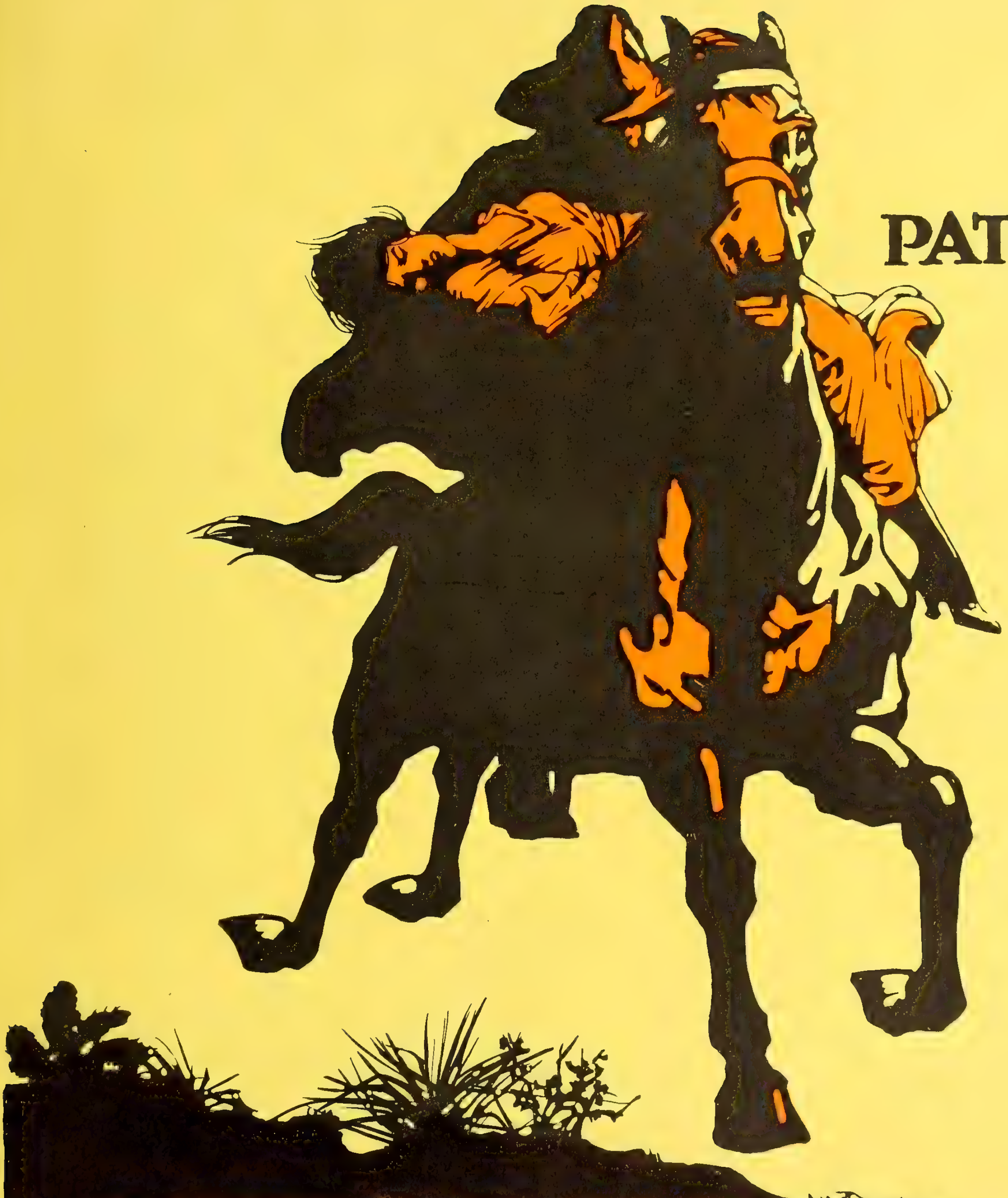


Over flow crowds liked this marked each performance at the Savoy, San Francisco. Prices $.25, $.50, and $1.00

Crane Wilbur, the famous star, considers this the greatest triumph of his film career.

"We failed to take care of the crowds All previous records shattered," says E. V. Glover, Mgr. T.& D. Theatre, Oakland, Cal. This theatre seats 3250 people.

PATHÉ



RUTH ROLAND

the famous star of "Who Pays?" "The Neglected Wife" "The Red Circle" and "The Price of Folly" stars in the sensational cyclonic Pathé western serial

"HANDS UP"

with George Chesebro as leading man and Easter Walters, George Gebhardt and Wm. A Carroll in the cast....Produced by ASTRA Written by Gilson Willets Directed by Jas. Horn.

COMING SOON

PATHÉ

PATHÉ KNOWS SERIALS!

Eighteen successful serials–a record unique in the industry, furnish proof positive that Pathé knows the Serial Business

Many exhibitors have played every Pathé serial. Their bank accounts testify to their wisdom. To them and all others this message: For thrills, action, suspense and crashing climaxes

"HANDS UP"

the New Pathé Western Serial with

RUTH ROLAND

has never been surpassed. Produced by ASTRA; Directed by Jas. Horn; written by Gilson Willets

Pathé

The Glad Girl

BESSIE LOVE

Is Announced in the Happy Play

"A LITTLE SISTER OF EVERYBODY"

Your audiences—every audience everywhere—are calling for sunshiny plays with stories that induce cheerfulness, with stars that are masters at making the heart glad. Such a story is "A Little Sister of Everybody." Such a star is Bessie Love!

Produced by Anderson-Brunton Co.
Story by Wm. Addison Lathrop.
Directed by Robert Thornby.

FIRST - As Usual!

In the Hearst-Pathé News *46
Released June 5th
Vivid pictures showing result of murderous work of Hun submarines on the Atlantic Coast.

Survivors of sunken vessels as they landed after terrible experience.

The map of the zone of terror

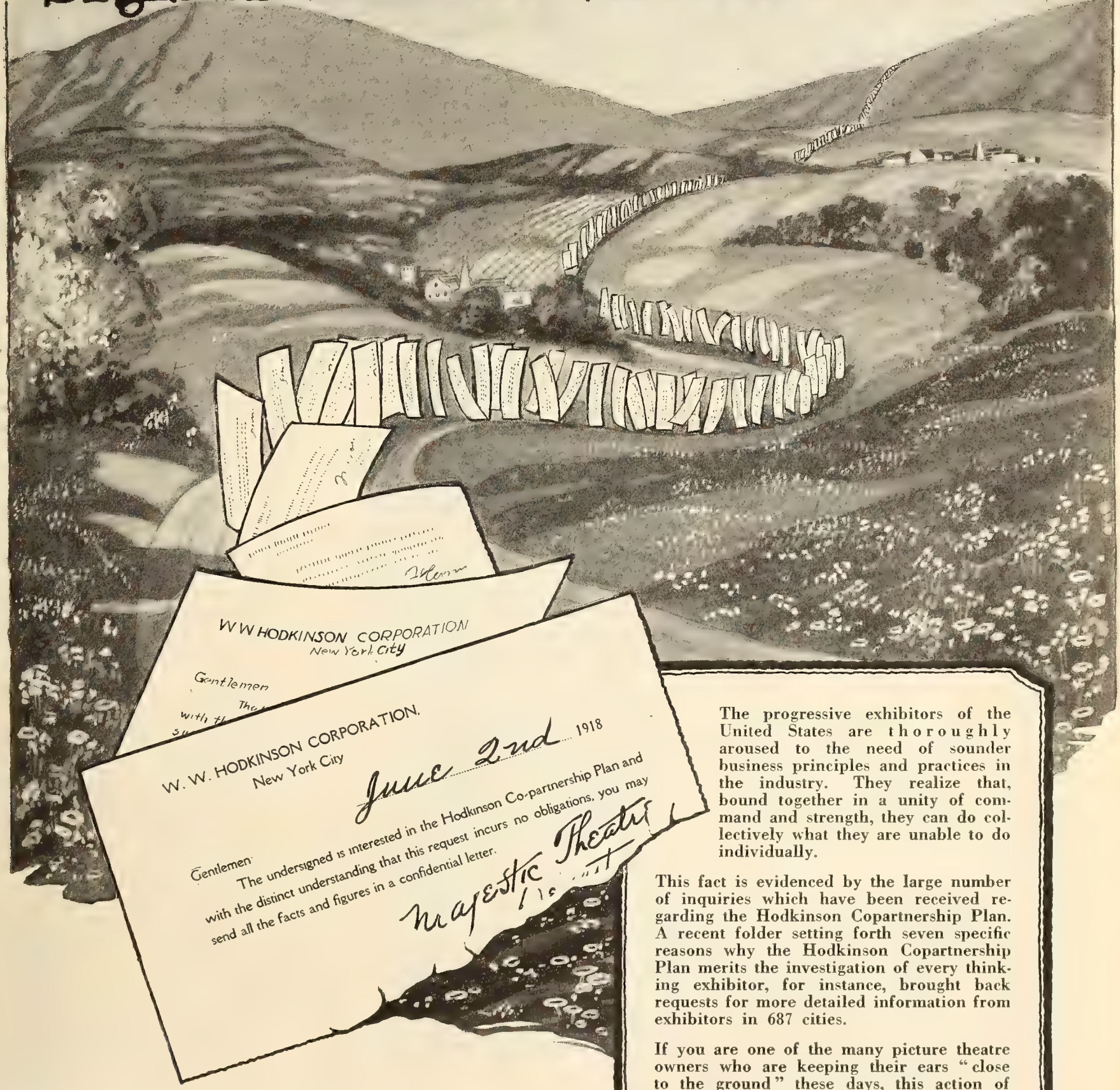
In the Hearst-Pathé News Released June 8th:

Exclusive pictures of the American transport **President Lincoln** sunk by German U-Boats

The Hearst-Pathé News

Sees All Knows All
Always First

Signs of Awakened Exhibitors



W W HODKINSON CORPORATION
New York City

Gentlemen

W. W. HODKINSON CORPORATION,
New York City

June 2nd 1918

Gentlemen:

The undersigned is interested in the Hodkinson Co-partnership Plan and with the distinct understanding that this request incurs no obligations, you may send all the facts and figures in a confidential letter.

Majestic Theatre

The progressive exhibitors of the United States are thoroughly aroused to the need of sounder business principles and practices in the industry. They realize that, bound together in a unity of command and strength, they can do collectively what they are unable to do individually.

This fact is evidenced by the large number of inquiries which have been received regarding the Hodkinson Copartnership Plan. A recent folder setting forth seven specific reasons why the Hodkinson Copartnership Plan merits the investigation of every thinking exhibitor, for instance, brought back requests for more detailed information from exhibitors in 687 cities.

If you are one of the many picture theatre owners who are keeping their ears "close to the ground" these days, this action of your fellow exhibitors will not be without its significance for you.

W·W·HODKINSON·CORP·

527 FIFTH AVE. NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

LOUISE GLAUM

PARALTA PLAYS

PICK OF THE PICTURES

BESSIE BARRISCALE

BESSIE BARRISCALE

in "PATRIOTISM"

Directed by
RAYMOND E. WEST

(Ready for Release
June 10)

Written by
R. B. KIDD and JANE HOLLY

Not a story depicting the strife of battle, but a vivid, patrioitic inspiration, the embodiment of glorious femininity and exquisite art.

PARALTA PLAYS, Inc. 8 WEST 48th STREET
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation.
Canadian Distributors: Globe Films, Ltd.

HENRY B. WALTHALL

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

J. WARREN KERRIGAN

GENERAL FILM COMPANY

BOOK A CHAPLIN SUCCESS AND MAKE YOUR BOX-OFFICE GLAD

New
Editions
of the Films
that Made
Charlie
Famous

" THE CHAMPION "
(2 reels)

" A JITNEY ELOPEMENT "
(2 reels)

" BY THE SEA "
(1 reel)

" IN THE PARK "
(1 reel)

" WORK "
(2 reels)

" A WOMAN "
(2 reels)

" THE TRAMP "
(2 reels)

" HIS NEW JOB "
(2 reels)

" A NIGHT OUT "
(2 reels)

LET SNAKEVILLE COMEDIES CHASE AWAY THE GLOOMS

Sophie Clutts, Slippery Slim and Mustang Pete are as capable a trio of laughmakers as ever appeared upon the screen. Their best work was done in the new series of ten one-reel subjects now available for live showmen.

Essanay

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

EBONY COMEDIES

This 1918 novelty card is a big hit with exhibitors who put real showmanship behind each subject. Here is pep and punch for your program for which your patrons will pay you handsomely.

" A BLACK SHERLOCK HOLMES "
" MERCY, THE MUMMY MUMBLED "
" ARE WORKING GIRLS SAFE?"
" THE BULLY "
" THE PORTERS "
" THE JANITOR "
" A MILK FED HERO "
" SPYING THE SPY "
" BUSTED ROMANCE "
" SPOOKS "
" A RECKLESS ROVER "

COMING—" Good Luck in Old Clothes," one of the famous E. K. Means' " Tickfall Tales " which created a big stir in The ALL STORY WEEKLY. A distinct treat. Save a date for it.

EBONY FILM CORPORATION.

L. J. POLLARD, *President*

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

WOLFVILLE TALES

By ALFRED HENRY LEWIS

Here Are Pictures of the West
That Ring True to Every Test

- "THE CLIENTS OF AARON GREEN"
- "CYNTHIANA"
- "TUCSON JENNIE'S HEART"
- "THE ARRIVAL OF FARO NELL"
- "THE DISMISSAL OF SILVER PHIL"
- "FARO NELL—LOOKOUT"

With PATRICIA PALMER and Bob Burns

Released as high class short subjects to alternate with the famous O. HENRY productions

Full of "Punch," Heart Interest and Humor.
BROADWAY STAR FEATURES.

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

FOX PICTURES
BOX OFFICE

A THRILLER!

Startling Sequel to "The Blindness of Divorce," The biggest money-maker of the season!

William Fox *presents*

PEGGY HYLAND *in*
OTHER MEN'S DAUGHTERS

By E. Lloyd Sheldon *Staged by Carl Harbaugh*

A Violation of the Golden Rule that strikes back home

Also these other amazing

FOX SPECIAL FEATURES
ONE-A-WEEK – 52-A-YEAR

Never have such productions been obtainable except as super-specials!

A woman's triumph over the wolves of New York society

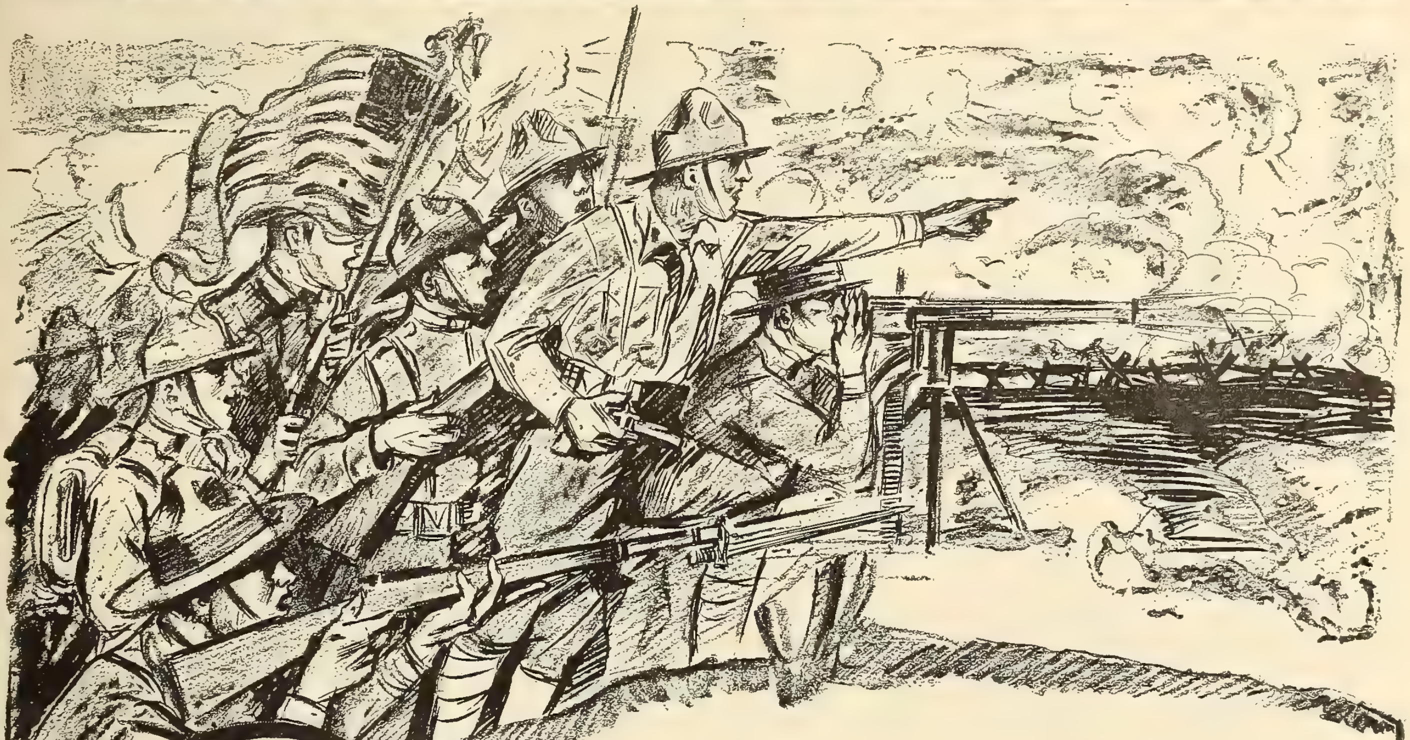
GLADYS BROCKWELL *in*
The SCARLET ROAD

GEORGE WALSH
in
The KID is CLEVER

The story of an alluring woman who sold herself for fame...

VIRGINIA PEARSON
in
HER PRICE

FOX
FILM CORPORATION



MARINES TRIUMPH!!

Heroes of Hour in Great Battle on Western Front

SHOWN IN ACTION!

WILLIAM FOX PRESENTS

THEDA BARA

IN

UNDER *the* YOKE

A Theda Bara Super-Production – Directed by J. Gordon Edwards

A PLAY THAT BLAZES WITH THE SPIRIT OF PATRIOTISM

AMBUSHING OF REGIMENT
STORMING OF FORT
EXECUTION OF PATRIOT
WRECKING OF PLANTATION

Every newspaper ablaze with stories of achievements of U.S. Marines! Profit by public interest!

BOOK THIS POWERFUL PRODUCTION TODAY

FOX
FILM CORPORATION

When your automobile
hits on all six cylinders
you're going some!

When you book the BIG SIX, you're hitting 'em up fast on the Speedway of Success!

Start your Money Motor going to day
by booking these two!

WILLIAM FOX *Presents*

The CLEMENCEAU CASE

by Alexander Dumas

A Theda Bara Super-Production.

and

The PLUNDERER

by Roy Norton

A William Farnum De Luxe Production.

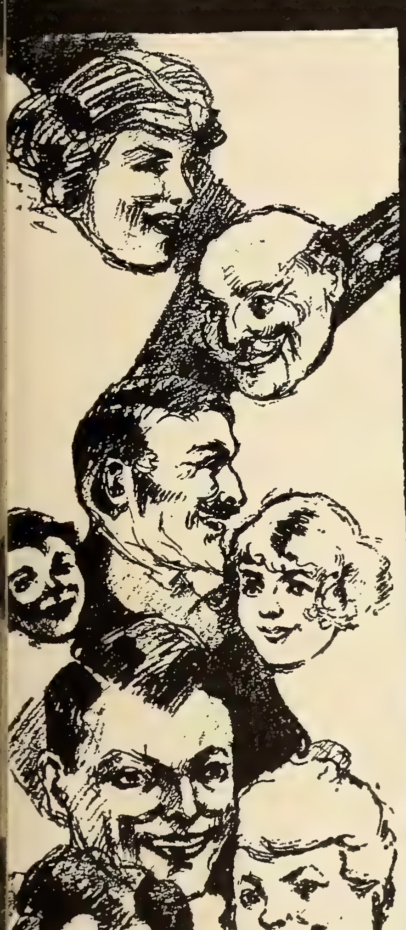
OTHER BIG SIX SUBJECTS
"A FOOL THERE WAS"
"A SOLDIER'S OATH"
"THE BONDMAN"
"THE TWO ORPHANS"

These Six Favorite Fox Photoplays, Released at the Request of 5000 Exhibitors, Come Back with a Rush that Means Capacity to you.

New Versions of World Successes.
RE-EDITED RE-TITLED REVISED.

FOX
FILM CORPORATION.

everybody laughs
and the box office man laughs loudest



WILLIAM FOX Presents
HENRY LEHRMAN'S

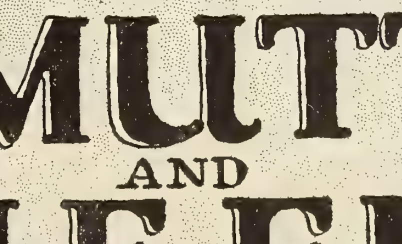
SUNSHINE COMEDIES

"A Neighbor's Keyhole"
"Wild Women and Tame Lions"
"A Waiter's Wasted Life"
"A Self-Made Lady"
"My Husband's Wife"

Also
These Scream Creators

MUTT AND JEFF

ANIMATED CARTOONS


DON'T WORRY MUTT, I'LL SAVE YOU!

They never miss fire

The laughter that means money to you

Book these money-makers

FOX
FILM CORPORATION

"The Tail of a Pig"
"The Superintendents"
"A Fisherless Cartoon"
"Tonsorial Artists"

"Hospital Orderlies"
"Life Savers"
"Occultism"

"ALL SOUTH AMERICA WENT LIKE THAT!"

Little Talks with Foreign Buyers—No. 14

By Paul H Cromelin

President

RECENTLY we started a sales campaign in behalf of Paralta Plays in every South American country. Selling a whole line of features—an entire program—is a different matter from disposing of a SINGLE feature. But all South America went like that! The buyers fairly gobbled the contracts up! Paralta *quality* and our *recommendation* were *irresistible.* Now, why does Inter-Ocean's recommendation have weight with you, the Foreign Buyer? Solely and simply because it IS TIED TO QUALITY. You know that we tolerate nothing else! You know that Inter-Ocean has time and again turned down films for distribution (to YOU) because they failed to reach a certain standard. You know the slogan of "Nojunk" that we have made famous. Inter-Ocean will not attempt to struggle with *questionable quality* when its recommendation of *perfect quality* means instant sale, as in the Paralta instance.

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING
218 W. 42ND ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields and Sole Exporters of Speer Carbons and Fulco Accessories.

READY FOR WORLD SALE

52 ***World Films*** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays a year, featuring*** *Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features, Ince's* ***"Whither Thou Goest,"*** *Rapf's* ***"Today,"*** *and* ***"Mad Lover;"*** *Pyramid's* ***"Inside the Lines,"*** *and* ***"The Man of Bronze;"*** *Selexart's* ***"Honor's Cross," "Blue Blood,"*** *and* ***"The 13th Labor of Hercules;" the surefire comedy*** *brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty)* ***cartoons.***

TRIANGLE

U-BOATS!

EVERY evil practice in the motion picture business is a U-Boat to the industry.

"SINK ON SIGHT" is the only policy to be adopted toward the evil practice.

AS thoroughly and effectually as the United States sweeps the seas of the pirates of the deep, Triangle sweeps aside practices that tend to torpedo the profits of exhibitors.

STAR-EVIL, Secret-Agreement-Evil, Reel-Tax-Evil, Competitive-Bid-Evil, Waste-Evil—they have all gone down before the quick-firing, cool and practiced gunnery of the Triangle flag-ships.

GENTLEMEN—There are men in charge of the Triangle who know what your needs are; what your problems are; what your reward should be.

THESE men are proceeding with clear vision, far-sightedness and a keen sense of your requirements to make the Exhibition of Pictures something more solid than a gamble.

UP to date enormous success has attended the Triangle efforts.

TURN which way you will on the high seas of motion picture progress you will meet Triangle exhibitors who are glad we are here to serve them.

EXCELLENT pictures? Yes.

LOWER rentals? Yes.

INCREASED patronage and the respect of all those elements in the community who demand CLEAN pictures? Yes.

GENTLEMEN in charge of every exchange? Yes.

EVERY reason in the world exists for your using Triangle service.

STEAM'S up. Bunkers loaded with coal. Decks cleared for action!

WE'LL clear the Summer waters of Submarines.

S. O. S. to

TRIANGLE DISTRIBUTING CORPORATION
1457 BROADWAY NEW YORK

WORLD PICTURES present

CARLYLE BLACKWELL
JUNE ELVIDGE
MONTAGU LOVE

in

"The Cabaret"

Cast including
JOHN BOWERS and **GEORGE MACQUARRIE**

Directed by **HARLEY KNOLES**

HARRY RAPF

ANNOUNCES

His Two Big Box Office Attractions

Florence Reed

IN

"The Struggle Everlasting"

BY

EDWIN MILTON ROYLE

Directed by JAMES KIRKWOOD

AND

Robert Warwick

IN

"The Accidental Honeymoon"

WITH

ELAINE HAMMERSTEIN

Directed by LEONCE PERRET

Are Sold For the Following Territory:

Greater New York
EXHIBITORS' BOOKING SYNDICATE
SYDNEY S. COHEN, *President*

Illinois and Southern Wisconsin
MOTION PICTURE THEATRE OWNERS' ASSOCIATION
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California, Arizona and Nevada
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Upper New York State
PIONEER FILM CORPORATION
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Eastern Pennsylvania and So. Jersey
KEYSTONE FEATURE COMPANY
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Northern Jersey
FRANK GERSTEN, Incorporated

Western Pennsylvania
SUPREME PHOTOPLAY COMPANY
HARRY GRELLE

Ohio
MASTERPIECE FILM COMPANY
LEON NETTER

Indiana
V. H. HODUPP, Incorporated

Kentucky and Tennessee
BIG FEATURES CORPORATION
LEE GOLDBERG

These men are representative buyers of the Film Business and their judgment speaks for itself

For territory communicate with the

ARROW FILM CORPORATION, TIMES BUILDING, NEW YORK CITY

HARRY A. SHERMAN

PRESENTS

DUSTIN FARNUM

DEPICTING

¶ "THE GREAT SOUTHWEST—the land of cactus and torrid heat, of desert wastes and towering crags, where man reverts to the primitive and nature guards herself and yields, but grudgingly, only that which man is strong enough to take.

The Foremost Exponent of Western Drama

IN

The LIGHT *of* WESTERN STARS

FROM THE NOVEL BY ZANE GREY

SHERMAN PRODUCTIONS

LOS ANGELES NEW YORK

HAWORTH PICTURES

Corporation announces the eminent Japanese actor, Sessue Hayakawa, in a series of eight five and six part motion picture productions of imposing splendor.

The Haworth organization has been formed for the special purpose of presenting to the motion picture theatre a highly developed and specialized product aimed to meet the strenuously competitive conditions of the day and to enable the theatre to anticipate the strides of the rapidly improving public taste in photoplay art.

Haworth Pictures Corporation, with ample resources and a single definite purpose, is pledged to the achievement of a product of the highest box office value.

Available at All
Mutual Film Exchanges

SESSUE HAYAKAWA

is a star of stars, as conceded by every critic of standing and authority. His mastery of his art is complete, finished, refined to a degree, which sets him apart among those of the upper rank of screen value.

Every aid and every precaution has been given and provided to bring all of this remarkable value to the screen in the terms of box office value in the production of the Haworth Pictures Corporation.

Two directors will give their undivided time to the making of these eight productions. William Worthington and James Young will alternate on the pictures, insuring the time and latitude necessary for absolute perfection of story and picture.

Available at All
Mutual Film Exchanges

The first two productions on the Haworth Pictures Corporation schedule of Hayakawa specials are:

"HIS BIRTHRIGHT"

and

"THE TEMPLE OF DUSK"

Both are productions chosen after months of careful consideration of dramatic material and the conditions which the motion picture theatre faces to-day. Increasingly high value must be delivered to the public. The Hayakawa pictures contain that value.

These productions, eight in all, will be available beginning September 1, for pre-release and at intervals of six or eight weeks.

Special arrangements for pre-release runs will be made with first run theatres in larger centers.

Terms outlined on application. Ask the Haworth representative or the Mutual Film Corporation's exchange manager.

FOR FREEDOM

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Announcing

Allied Nations Official War Review

The films of

Italy
France
England
United States

Presented by **Committee on Public Information**
GEORGE CREEL, Chairman

DIVISION OF FILMS, Charles S. Hart, Director

Released by PATHÉ

OFFICIAL U. S. WAR FILM
RELEASED BY
COMMITTEE ON PUBLIC
INFORMATION
GEORGE CREEL, CHAIRMAN

The Film Division of the Committee on Public Information will release weekly, beginning June 24th, the

Allied Nations Official War Review

This release in one reel will show current events in the war zones over here and "over there"—our boys and our government working hand in hand with our Allies.

These pictures are being taken regularly by the U. S. Signal Corps and Navy photographers and by the Allied General Staffs.

This reel gives the authentic, live, up-to-date war news that the American public wants to see.

Every theatre in the United States should book it.

Distributed nationally by

PATHÉ EXCHANGE, Inc.
25 West 45th Street
New York

OFFICIAL U. S. WAR FILM
RELEASED BY
COMMITTEE ON PUBLIC
INFORMATION
GEORGE CREEL, CHAIRMAN

MASSACHUSETTS

Presents

ERNEST H. HORSTMANN

As their candidate for President Motion Picture Exhibitors' League of America

Organized Vermont, Maine, Connecticut, Massachusetts and New Hampshire, State Branch of M. P. E. L.

Five years President of Massachusetts State League.

Two years member of the National Executive Committee.

Present treasurer of the National Organization.

HIS PLATFORM

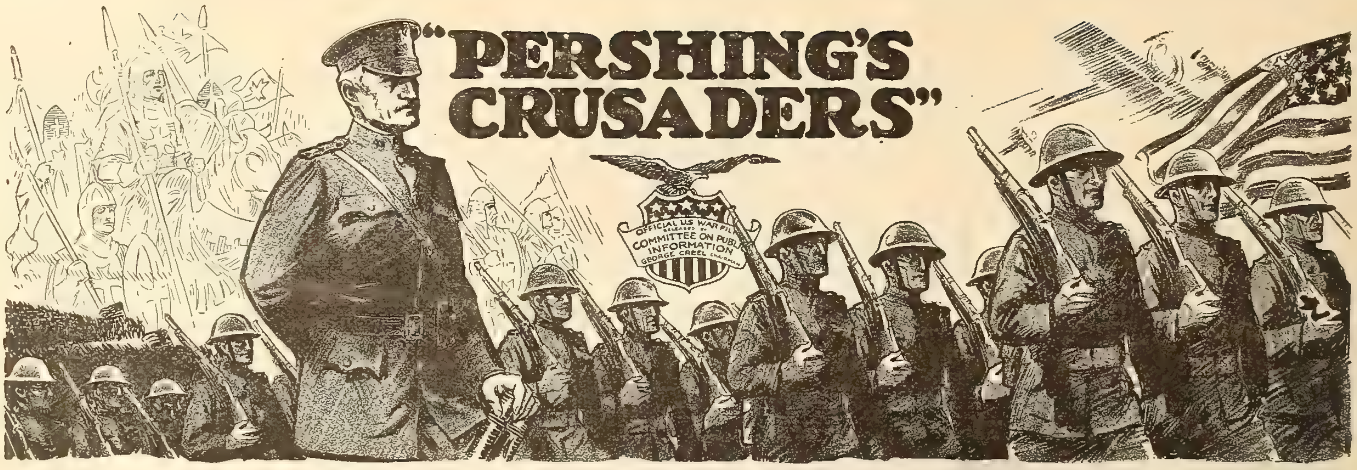
He believes that there should be but one National Organization of Exhibitors; that the Exhibitors' League should belong to the National Association of the Motion Picture Industry and should pay their just proportion of dues to that body.

That the board of directors of the National League should be elected and not appointed.

That the President of the League must be a bona fide exhibitor and should devote his whole time to the interests of that body and have no other affiliations.

He believes in the absolute freedom of the screen and the use thereof for seven days of the week.

Signed, *ERNEST H. HORSTMANN.*


"PERSHING'S CRUSADERS"
OFFICIAL U.S. WAR FILM
RELEASED BY
COMMITTEE ON PUBLIC
INFORMATION
GEORGE CREEL CHAIRMAN

*Uncle Sam photographed it—
Uncle Sam would like you
to show it in your theatre*

The First Official War Film

*Photographed by U. S. Signal Corps, Navy Department
and French General Staff*

*Presented by Committee on Public Information
Geo. Creel, Chairman*

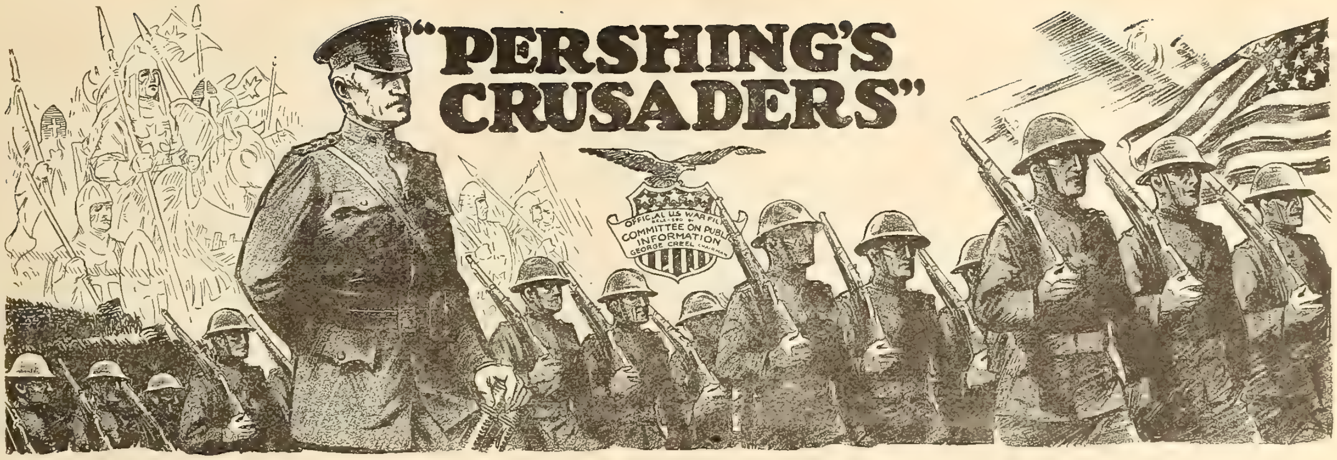
Through Division of Films, Chas. S. Hart, Director

"Hurrah for

OFFICIAL U.S. WAR FILM
RELEASED BY
COMMITTEE ON PUBLIC
INFORMATION
GEORGE CREEL CHAIRMAN

Round After Round of Sound Mighty Good

For information apply to nearest First
Note: California, Michigan and Canada will not be



Wire Some Friend

in New York, Chicago, Philadelphia, Boston, San Francisco, or any city where Pershing's Crusaders is being shown under the auspices of the various patriotic bodies

and ask about the tremendous business it is doing [illegible] and enthusiasm it is arousing.

Our National Family Photographs that everyone wants to see

THEY SHOW

These official pictures will give the people of this city their first opportunity of seeing our boys in action in France; to understand just what these months of preparation have brought about in combating our common enemy; to enable the worker in the munition factories, the toiler in the field, in fact, every man, woman and child who is doing his or her part to visualize the results of their labor to the present time. They will show those who so generously subscribed to the Liberty War Loans, Red Cross, Knights of Columbus, Y. M. C. A., Salvation Army, and other campaigns just what their money has accomplished.

America"

Ringing Cheers will in Your Theatre

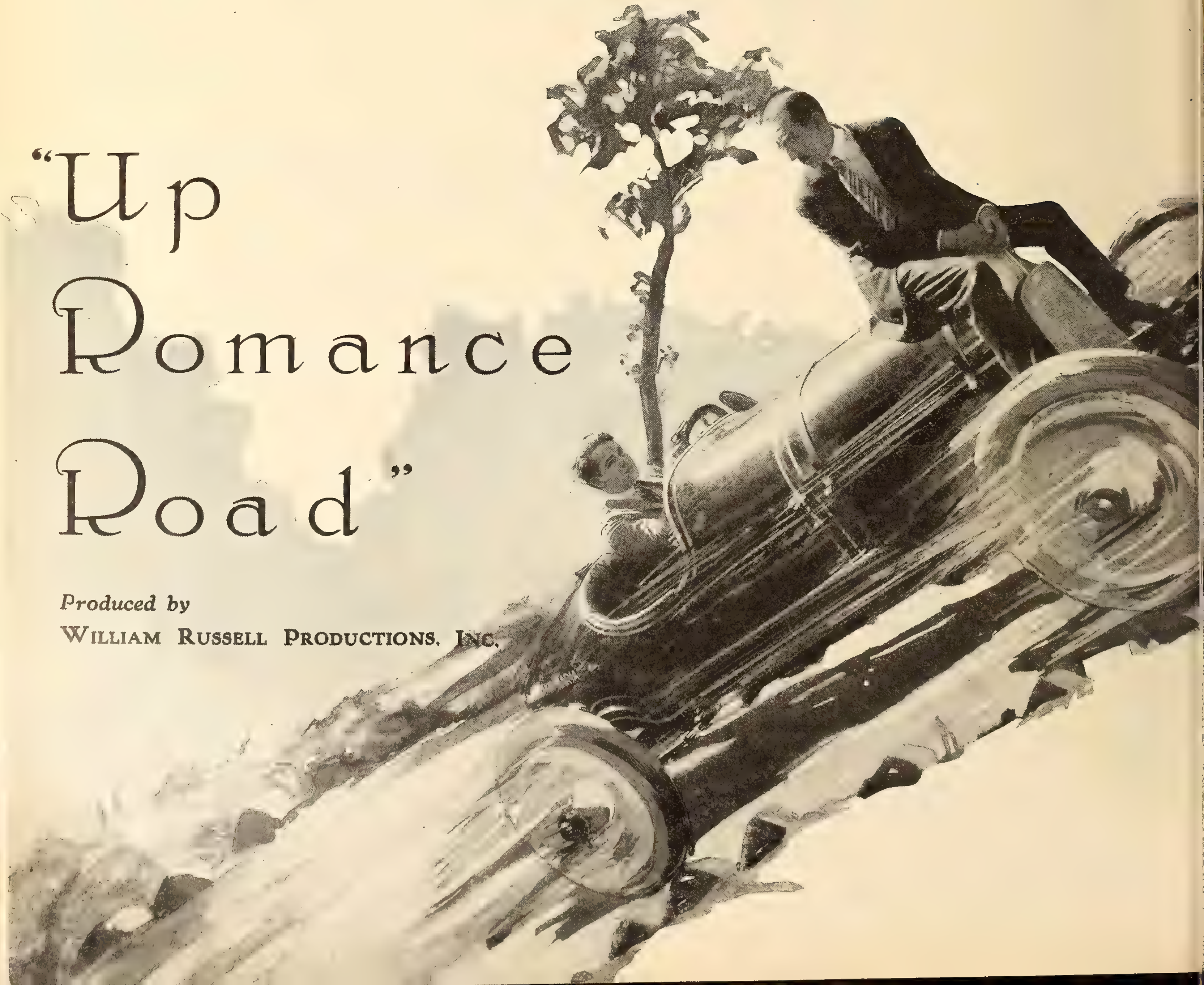
National Exhibitors' Circuit Exchange
handled by First National Exchanges

FIRST NATIONAL EXHIBITORS CIRCUIT
OFFICIAL DISTRIBUTORS

William Russell

in

"Up Romance Road"



Produced by
WILLIAM RUSSELL PRODUCTIONS, INC.

Available
June the
Twenty-Fourth
at
Exchanges
of the
MUTUAL
FILM
CORPORATION

A PLAY of love and conspiracy—

***An** adventure drama with punch and fast action—*

Exciting and spectacular—

How a love affair ran afoul an enemy plot—

Unusual box office possibilities—

COMING—

July 8—Mary Miles Minter in
"THE GHOST OF ROSY TAYLOR"

July 22—Margarita Fisher in
"IMPOSSIBLE SUSAN"

Produced by
AMERICAN FILM COMPANY, INC.

Available at Exchanges of
MUTUAL FILM CORPORATION

Mobilization of the United Motion Picture Army
With One Supreme Objective Point.

NATIONAL MOTION PICTURE EXPOSITION
Mechanics Building, Boston, Mass.—July 13-20, 1918

Under Auspices Motion Picture Exhibitors League of America

THE OPENING NIGHT OF THE EXPOSITION
JULY 13
will be

ALICE BRADY NIGHT

Miss Brady will be introduced by her father

WILLIAM A. BRADY

President of the National Association of the Motion Picture Industry

The Motion Picture Exhibitors' League of America urges that all its members attending the convention and exposition shall be on hand to give Mr. Brady and his talented daughter the rousing reception they deserve.

LEE A. OCHS, President.

Distinctly New — Tremendously Popular

A SCREEN NOVELTY THAT CREATES TUMULTUOUS ENTHUSIASM

Thrills — Laughs — Cheers

"Topics of the Day"

Timely, Patriotic Editorial Flashes with a "Punch" carefully selected from the World's Press by the Editorial Staff of America's Greatest News Magazine

The Literary Digest

A program of fifteen "punch" paragraphs selected from 5,000 of the greatest newspapers and magazines in every part of the globe, by the Editorial experts of The Literary Digest, and produced on film. Now offered on a franchise basis for theatre circuits; cities, or states, with price arrangements accordingly. Four weeks' service now ready.	*California, Arizona, Nevada controlled by Sol. L. Lesser. This feature now showing at the Strand, New York, in its sixth week, and at the Playhouse, Chicago (indefinitely, with Prizma Colored Naval Pictures). Is that sufficient proof of its merit?*

Don't ask for more territory than you can judiciously handle. This is a novelty that will win immense popularity for any theatre in which it is shown. All details on request

TOPICS SLIDE AND FILM COMPANY

A. E. SIEGEL

Times Building, NEW YORK CITY

Phone 5851 Bryant

MR. EXHIBITOR

Send for the New Edition of Our Booklet

JUST OUT!

IT TELLS YOU

WHY the Co-operative principle applied to Your Business will help both the Exhibitor and the Manufacturer; and

WHY United's Project Applies the Co-operative Principle to the Motion Picture Industry more sanely and More Effectively than any other Plan along related lines ever formulated; and it tells you

WHY

your Film Rentals will be Reduced;
the Quality of the Films you use will be Improved;
United is an Exhibitor Corporation in Fact as well as Theory;
YOU should Enroll at once.

Let us Convince You that Enrollment in United is the Equivalent of Taking Out a Life-Insurance Policy on Your Business

Send for Our New Booklet—JUST OUT!

UNITED PICTURE THEATRES OF AMERICA, INC.
J. A. BERST PRESIDENT
1600 BROADWAY, NEW YORK CITY
DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41ST. NEW YORK

STATE RIGHTS BUYERS

Mr. Leslie Mason, in the June 15th issue of "Exhibitors Trade Review," says:—

WE believe in reissues.

A good picture deserves a life of as many seasons as the public wishes.

It is as unpardonable an extravagance to let a good picture die of disuse as it is to throw away a loaf of bread half-eaten.

And the day is coming when every company in this field will utter a fervent prayer of thanks that it has in its vaults pictures good enough to be reissued.

* * *

PRODUCTION will be reduced to a war basis.

Intensive cultivation of the products already at hand will be the inviolable order of the day.

The reputation and standing of the reissue in the eyes of the exhibitors and the public must, therefore, be kept above suspicion. It must not be discredited. It must not be open to charges of sharp practice.

The reissue will be the salvation of this industry before normal conditions prevail again. And the concern that, consciously or unconsciously, vitiates its value, is hamstringing itself as well as hurting its fellow-concerns.

We are placing new titles on these films on account of re-editing, but the original title will also be retained on all advertising matter and on the film itself.

Only a Few Territories Open On

SHORTY HAMILTON SERIES

(16 Two-Reel Comedy Dramas)

Now Ready

24 FATTY ARBUCKLE

One-Reel Comedies

RE-EDITED — RECONSTRUCTED — BETTER THAN ORIGINAL

W. H. PRODUCTIONS COMPANY

71 WEST 23rd STREET **NEW YORK**

A Long-Arm Reach

¶ Having covered the trade field—maintaining, always, a minimum of waste circulation—Motion Picture News is now reaching the public through a novel and important enterprise.

Arrangements have been concluded with the well-known King Features Syndicate of 37 West 39th Street, New York City, whereby a weekly news service from the reading columns of Motion Picture News will be retailed with timeliness to the leading newspapers of the country.

¶ Important happenings within the trade and studio will therefore be given a public circulation running into the millions.

Our objects are:

To help build up the photoplay sections of the newspapers so that the exhibitor may be brought adequately in touch with the greater motion picture public.

To make more prominent and through authentic news to give the public a correct impression of the motion picture and its great industry.

So far as we know this is the first step of this kind ever taken by a trade paper in any field; the first extension of trade news beyond the trade and to the public through the public prints.

W A Johnston

The HAND of VENGEANCE

Ten episodes
Startling
Mysterious
Sensational
Theater-filling

: : : : :

Red-blooded characters
Daring deeds
Unusual Situations
Clean, original story
Surprise after surprise!

The Great STATES-RIGHT Serial

Twenty reels
Hundreds of thrills
Artistic settings
Picturesque scenery
Ever-increasing suspense

: : : : :

Slides which appeal
Posters that please
Novel publicity aids
Everything to attract
Mr. Exhibitor, it's up to you!

Gaumont Gaumont

PARIS LONDON

Gaumont Co.

FLUSHING, N. Y.

FRANCIS X. BUSHMAN

The Year's Record of Achievement

Ten big individual successes
in twelve months

The Compact
The Adopted Son
The Voice of Conscience
Red, White & Blue Blood
Under Suspicion
The Brass Check
Cyclone Higgins, D. D.
With Neatness & Dispatch
Social Quicksands
A Pair of Cupids

BUSHMAN AND BAYNE

Motion Picture News

Vol. 17 No. 26.
June 29, 1918

The Week in the Film World at a Glance

FEATURES

EDITORIALS (WM. A. JOHNSTON)................3855
SERVING IT WITH SPEED AND GINGER..........3857
WHAT KIND OF A FELLOW IS—SAWYER?.........3871
ADVERTISING (S. BARRETT McCORMICK)........3886
INDEPENDENT FIELD TICKER....................3940
THE HONOR ROLL...............................3864

OF SERVICE TO EXHIBITORS

Exhibitor to Exhibitor Reviews..........................3873
Exhibitors' Box-Office Reports..........................3877
Ready-Made Ad Talks.....................................3896
Exhibitors' Service Bureau..............................3880
Ready-Made Ad Talks.....................................3896
Short Subjects in Review................................3943
Releases Current and Coming.............................3953
Projection Department 3960
Music and the Picture...................................3966
Theatres Worth While....................................3969

NEWS OF THE WEEK

Boston Exposition Called Off............................3861
Newsy Hints of News Stories in Next Week's "News"..3861
In and Out of Town......................................3860
Government Film Bureau Active...........................3863
Four Vitagraph Serials Next Year........................3965
Fox Convention Closes...................................3967
Zukor Outlines Plans for Coming Year....................3969
J. Stuart Blackton Buys Stage Play......................3862
Ruppert Heads Film Company..............................3862
Live News from the Producers............................3898
In and Out of West Coast Studios........................3918
In the Independent Field................................3935
Newsy Items from the Studios............................3944

SCREEN EXAMINATIONS

"Beware of Blondes" (Strand-Mutual)..................3948
"Desert Wooing, A" (Paramount-Ince)...................3949
"Eagle, The" (Bluebird)...............................3951
"Furniture Movers" (Rolin-Pathe)......................3949
"Girl in His House, The" (Vitagraph)..................3951
"Good-Night, Paul" (Select)...........................3947
"Heart of a Girl, The" (World Film)...................3948
"Hell Bent" (Universal)...............................3949
"Her Screen Idol" (Paramount-Mack Sennett).........3949
"His Enemy, the Law" (Triangle):......................3949
"House of Hate, The" (Pathe)..........................3950
"How Could You, Jean?" (Artcraft).....................3945
"Little Sister of Everybody, A" (Pathe)...............3950
"Midnight Madness" (Bluebird).........................3945
"Patriotism" (Paralta Plays)..........................3946
"Say, Young Fellow!" (Artcraft).......................3950
"Soap Girl, The" (Vitagraph)..........................3946
"Some Job" (World-Fay Tincher)........................3948
"Station Content" (Triangle)..........................3946
"Up Romance Road" (Wm. Russell Prods., Inc.).......3948
"Venus Model, The" (Goldwyn)..........................3950
"Voice of Destiny, The (Diando-Pathe).................3945
"We Should Worry" (Fox)...............................3947
"What the Wind Did" (Strand-Mutual)...................3948
"Wild Women and Tame Lions" (Fox-Lehrman)......3951
"Woman of Redemption, A" (World Film).................3947

Newsy Announcements of the Week Found in the Ad-Pages

"The City of Tears" Is Carmel Myers' Latest Bluebird..3768
Famous Players-Lasky Plans for the Coming Season....3769-72
Paramount-Artcraft Specials for 1918-19................3773-81
Paramount Stars, New and Old and Their Latest Pictures, 3782-98
Paramount Success Series...............................3799
Paramount-Arbuckle Comedies 3800
Paramount-Mack Sennett Comedies........................3801
The James Montgomery-Glaff Comedies....................3802
Pictographs and Burton Holmes Travel Pictures..........3803
Paramount-Artcraft Exchanges 3804
"Over the Top"...3805
Vitagraph's New Serial.................................3806-07
The Week's Vitagraph Blue Ribbon Feature...............3808
Constance Talmadge in Her Latesta Select "Good-Night, Paul" 3809
Marion Davies' Picture Offered Through Select Exchanges.3810
"The Claw" is Clara Kimball Young's Latest.............3811
A Message from Goldwyn.................................3812-13
Capitol Comedies Stand for Speed.......................3814
Brockliss Acquires Foreign Rights on More Pictures.....3815
Metro's Program 3816
Praise Extended "Mexico To-Day"........................3817
Comment on Grace Valentine in "The Unchastened Woman" 3818-19
"The Finger of Justice" Offered States Right Buyers....3820
Pathe Presents "Hands Up"..............................3821-22
Bessie Love's Latest "A Little Sister of Everybody"....3823
Hearst-Pathe News Has Pictures Showing Results of Submarine Raid 3824
Exhibitors Awake to Hodkinson Plan.....................3825
Paralta Presents Bessie Barriscale in "Patriotism"......3826
Essanay-Chaplin Reissues 3827
List of the Ebony Comedies Released by General........3828
The Wolfville Series...................................3829
Fox Presents Peggy Hyland in a Thriller, "Other Men's Daughters" 3830
Theda Bara in "Under the Yoke".........................3831
Two More of Fox's Big Six Series.......................3832
The Sunshine and Mutt and Jeff Comedies................3833
One of Inter-Ocean's Accomplishments...................3834
Triangle Talk 3835
World Pictures Offers "The Cabaret" With Tri-Star Cast.3836
Arrow Film Corporation Controls Territory on Great List of Features 3837
"Light of Western Stars," With Dustin Farnum, Ready..3838
"Perishing's Crusaders 3839-40
Ernest H. Horstman Speaks Regarding His Election....3841
First National Says More Regarding "Pershing's Crusaders" 3842-43
Mutual Announces William Russell in "Up Romance Road 3844-45
Topic Slide Co...3847
United Picture Theatres................................3848
An Announcement to State Rights Buyers by W. H. Productions 3849
American Standard Motion Picture Corporation..........3850
Gaumont's New Serial, "The Hand of Vengeance"......3851
Francis X. Bushman Announces His Record of Achievement for the Past Year....3852
Essanay's "Chase Me, Charlie"..........................3854
"The Kaiser, the Beast of Berlin"......................3905
"The Boy Scouts to the Rescue"—Universal...............3906
Universal Animated Weekly and Current Events........3907
"The Geezer of Berlin" Coming Soon.....................3908
Metro Special Insert on "To Hell with the Kaiser"...3921-24

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

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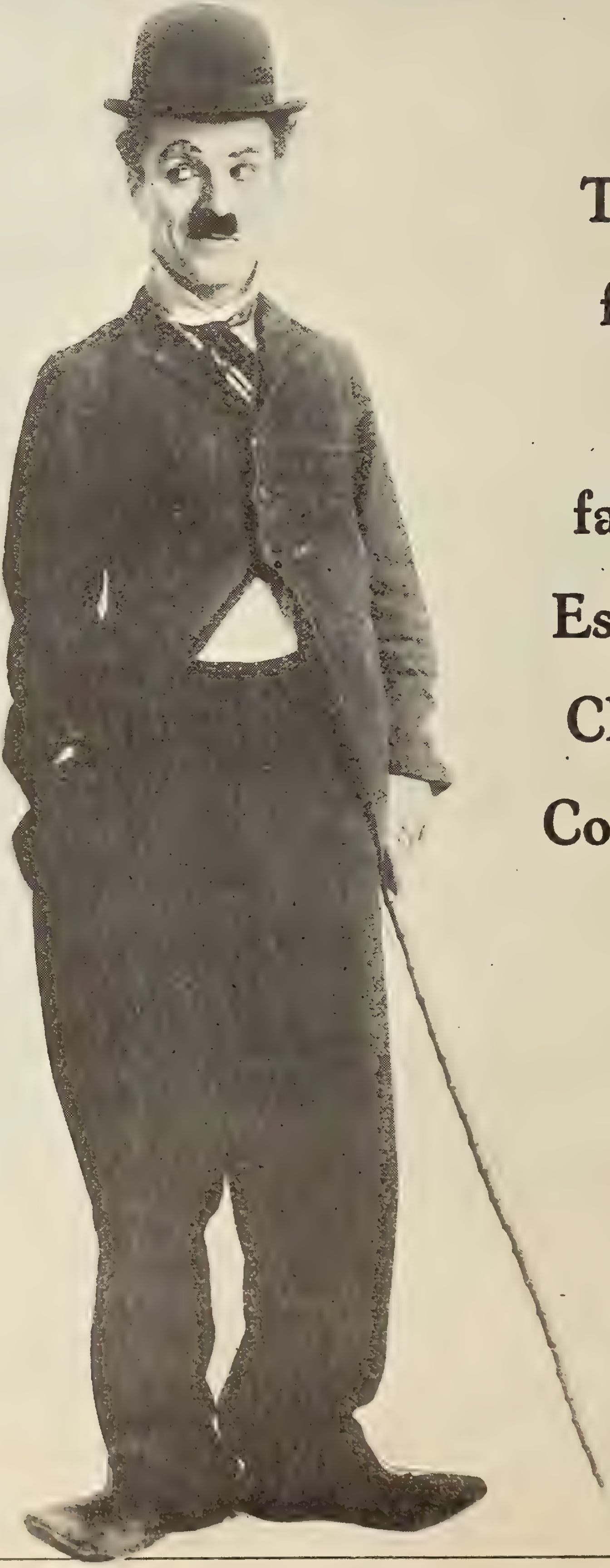
"CHASE ME CHARLIE"



A
British
version
of
Charlie
Chaplin's
funniest
films

Taken
from
the
famous
Essanay-
Chaplin
Comedies

Screen time
one hour

Perfection Pictures

Essanay
George Kleine
System
Distributors

JUN 24 1918
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"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 17. No. 26 June 29, 1918

More Reasons for Talk

THE first Friday issue of Motion Picture News comes to you over two hundred pages strong.

Strong in *news,* strong in *service,* strong in *reviews.*

More pages have been added to the Exhibitors' Service Bureau—and *more are going to be added.* New features—notably the S. Barrett McCormick weekly contribution—will be found. Other surprises are planned.

More Harrison reviews than ever—over a score—are given in this issue. And the new Friday publication date will enable us to bring more and more of these booking guides to exhibitors in advance of any other review source.

Later Box Office Reports; more last minute, first hand news; these are a part of the promise given by this issue for Motion Picture News every *Friday.*

This issue is the pledge and the proof that Motion Picture News will continue to show the way; that Motion Picture News will continue to merit the unequalled endorsement of being *the trade paper most talked about by other papers.*

* * * *

Prepare for Peace!

THERE will always be competition in picture production. And the exceeding probability is that this competition will gather in keenness.

Sooner or later—not very much later—competition may reach the point where a full quota of foreign sales may be absolutely essential to profit making in picture making.

What of your export field, Mr. Manufacturer?

Selling Yankee goods overseas has been largely an adventure in the past.

Selling goods in the future is going to be strictly commerce—of a nature stern, in many ways, as war.

Success will be achieved through exact knowledge of the foreign market, its supply and demand, and therefore its prices; the kind of goods wanted; systematic and adequate outlets and representation; shipping, insurance, banking, trade mark rights, etc.

There's a great field here; not merely an attractive one but a flatly essential one.

But it must be *dealt* with, not played with.

It is no longer to be a side line to an engrossing domestic business.

Those who cannot sell over there—sell for all the goods are worth—cannot compete successfully over here.

Not selling the foreign field is going to be just as serious and intimate a matter as not selling a big part of the domestic field.

That's putting the situation bluntly; but, certainly, it's a situation to be faced—in some respects right now, in all respects very shortly.

The Germans, we know full well, are reversing the old adage and are preparing for peace in times of war.

What of South America, where German commerce has played so strong a hand?

What of Russia—long cherished as a great future outlet for American goods?

What of the Orient, the Continental Nations and the British Colonial countries where during the war the American picture exported from New York has made such headway.

Are these sales to be had by you, or the other fellow over there or over here?

The question is a big one; it is an immediate one.

And it's going to be a plain question of general success or failure.

* * *

Read It and Keep It

THERE'S a masterful article on picture advertising in this issue by S. Barrett McCormick.

Every exhibitor who believes with us that advertising is a fifty per cent factor in a showman's success ought to keep and reread this article every week. As he progresses in advertising ability—and no man should feel that he can't progress, for advertising is ever new—he will stop often at some of the epigrammatic sentences in this statement and say from experience gained: "That's a fact!"

There's a mouthful and a mindful in many of these sentences.

Mr. McCormick's simple distinction between advertising that should appeal to the mind and advertising that should appeal to the heart is one that many advertising men late, if at all, and often fail to apply intelligently.

It is the distinction between copy that reasons why, and copy that suggests.

Copy that suggests has, in our opinion, the stronger appeal, and pictures not only permit but demand this heart interest kind of advertising.

Which reminds us of the statement of a man whose advertising judgment we hold highest, namely, that pictures are capable of better advertising copy than any other product ever made, because they have the heart appeal.

Plot is the thing to advertise, says Mr. McCormick.

Pick out its selling point or points—the element of heart appeal.

(Continued on next page)

(Continued from preceding page)

Paint them in colorful words—*make* them appeal.

Stars are personalities; they have in their very names heart appeal; so they are easy to advertise.

But read the article. If you feel as we do you'll treasure every word of it.

There are other reasons why this issue of MOTION PICTURE NEWS should be kept for long future reference, but no reason sounder than this article on picture advertising.

Our Many Tangents

THIS business has one remarkable facility, that of going off on tangents.

There are the tangents—of the star, the story, the director, the special production, exhibitor service, cooperative booking, economical distribution, etc., etc., etc.

The tendency is to advance or accept each with such hectic enthusiasm that other and very important allied considerations are minimized or ignored.

There are no single cure-alls in this business; and never will be.

Good pictures, like all other good products, are the result of good policies and good organizations.

Into the good producing organization enter the star, the story, the director. Each is of great importance. But all three are of no avail without good organization; and too great emphasis upon any one means a distorted product to just that degree.

Exhibitor service is of great importance—if service is not given in name only; if, as we have pointed out, the same showmanship ability and experience are used in making service as the making of good pictures requires.

Exhibitor booking circuits may have all the other elements of success; but lack of good pictures will blow the best of them sky high.

This is a broad business. Success is had by cool judgment and broad vision. Tangents are only accidentally and temporarily successful; those who ride them ride for a fall.

Policies, broad, clear-sighted and patiently held to; organizations well balanced and equipped—these are the only winning factors.

Easy With the Whip!

AN exhibitor writes us protesting strongly against Jingoistic sub-titles in news weeklies.

There is good sense as well as good patriotism in the suggestion.

Jingoism has always proved a boomerang at home as well as abroad. Some of these sub-titles may even indicate to our Allies that we don't want any assistance whatsoever in winning the war.

More dignity and truth, a treatment not less firm but more gentle, will do more for the picture and especially for the great cause we all have at heart.

An Epoch Marking Event

THE following estimate of the motion picture is sent to Rob Wagner, Author, from a prominent University professor:

"No new art has come into the world within the history of man, until the birth of the photo-drama. Though all the other arts are more or less related to one another, and the photo-drama has borrowed something from her older sisters, nevertheless it is a new art-form. Future historians will regard this new birth as an epoch marking event."

And It Works Out, Too

WE give in full the following excellent suggestion, adding that the Red Cross Magazine deserves all the best that can be said of it:

"My dear Mr. Johnston:

"In addition to our contribution to the American Red Cross individually and otherwise, we have decided to take out a Red Cross membership for each member of our organization, the idea being to make each individual member feel that they are part of the great Red Cross organization and, at the same time, have delivered to their homes a copy of the Red Cross Magazine.

"I believe that the regular reading of this magazine by employees and their families will do much to imbue them with the spirit of the war and make them realize the great importance of the American Red Cross; and it might be a good idea for you to make this suggestion through the MOTION PICTURE NEWS to various other manufacturers where people of foreign parentage are employed.

"Respectfully submitted,
"ROTHACKER FILM MFG. CO.,
"(Signed) W. R. ROTHACKER,
"*President.*"

Exposé and Expositions

THE calling off of the proposed Exposition at Boston will be a matter of profound satisfaction to the great majority of the members of the industry.

Expositions were never wanted. The opposition to the one this year is really no greater than it has been in the past. Expositions have never paid those who paid for them. The advertising results are not only negative but, in the opinion of many, detrimental to the best interests of the motion picture. They have proven to be exposé rather than expositions.

The holding of one this year is certainly not in accord with public opinion. Business conventions are quite another matter. Expositions, especially on the carnival order of every single one thus far held by the industry are now and certainly should be taboo.

It is unfortunate that the definite opposition taken at the eleventh hour by the manufacturers did not develop earlier. It should have. We believe, furthermore, that in the case of every previous exposition the consensus of manufacturers' opinion has been decidedly against them. Why conceal this feeling?

In the present instance, however, the New England Exhibitors were led enthusiastically to boost their exposition plans, and despite their reimbursement of funds expended it will be difficult and embarrassing for them to undo their work—perhaps too difficult and embarrassing.

We have every faith in their sincerity of purpose as ably set forth by their representative, Mr. A. S. Black, of Maine.

Their sacrifice, however, will be a boon to the whole industry if the exposition lapse this year will become permanent—or at least continue until that time when we are prepared to depart from every single standard thus far observed and hold an exposition that will be a credit to the industry and a satisfactory return to those who bear the financial burden.

WA Johnston

Serving It With Speed and Ginger

GOSH, but it's ten days since the last issue of MOTION PICTURE NEWS came bouncing from the press!

It seems like ten weeks, so much has happened. Every time the typewriters in the editorial department stopped clicking our ears caught rumblings that indicated a couple of extra pages of copy arriving in the advertising department. Every time we turned around some new bit of news popped up.

Summer is over, as far as the picture business is concerned. Fall is here, as far as the picture business is concerned.

Things may have been slow for a few months past, but that *has* passed. If there is a studio or distributing office that isn't humming with redoubled activity, that doesn't look forward with smiles to the Fall, then we don't know its address.

That's the lesson of the last ten days which is told in this week's MOTION PICTURE NEWS—and watch for next week's—and the next.

* * *

Who says that educators are a poorly paid lot?

E. W. Hammons, of the Educational Film Corporation, is sporting a new "Stutz" these days. If that's poverty give us a job editing pawn tickets.

But then, Hammons is the man who took the sting out of "education" a long time ago—and put money into it, for himself and for exhibitors.

* * * *

ADOLPH ZUKOR'S aggregation was first to come to bat with announcements giving the keynote touch of "Prosperity" to the Fall outlook.

With the complete and detailed announcements for the year that are given between the covers of this week's NEWS there isn't much left for a commentator to say regarding the Paramount-Artcraft plans.

Only this: Adolph Zukor probably realizes as well as we do that he has set for his organization a program that is breath-taking at the first glance. And Adolph Zukor realizes equally well that he has an organization loyal and brainy enough to prompt to any heights of ambition.

And that doesn't refer to the producing end; that gets its share of bouquets in the ordinary course of events. We are aiming our words at the "boys" who hang their hats at 485 Fifth Avenue.

* * * *

Had a call from R. R. Nehls of the American Company this week. He pulled the usual Chicago trick—stole into town quietly, gumshoed energetically about his business affairs for nine days, and then dropped in just as he was about to leave town and had time only for a "Hello!"

These Chicago boys sure don't take any chances of being side-tracked by the Wild, Wild Men of Gotham.

* * * *

OTHER producers came to the front with deeds that crowd into this page this week.

Vitagraph with the announcement of a year's complete serial campaign that deserves attention. There's interest in the fact that Vitagraph is going in so strongly for the serial proposition, and further interest in the fact that exhibitors are given a complete year's outline at a glance.

Goldwyn, after announcing plans for a doubled output the next year, offer two pages of advertising copy this week that are as interesting as anything in the next section could possibly be to any exhibitor.

The two pages consist of a signed statement from Samuel Goldfish that don't even bear the fingerprint of a press agent. For sincere, straight-from-the-shoulder film talk, we commend them to you.

Goldwyn, by the way, is expected to have some further big policy announcements to make as we near the company's anniversary.

Isn't he some boy for his age?

* * * *

A call in "Doc" Shallenberger's office disclosed a shop humming with preparations for the exploitation of "The Finger of Justice." Recent additions preparatory to the drive are J. J. Raymond—we gave you our high opinion of J. J. on this page a few months ago—and our old friend "Eddie" Corbett.

We'd give you our opinion of "Eddie" also only these publicity men never believe the nice things we say about them. They suspect us of having ulterior—a synonym for "advertising"—motives.

IT seems as though we can't get through talking about the producers this week. If we are not careful the boss will accuse us of sharing the press agents' salaries.

[*No, that wasn't the voice of The Rewrite Man you heard saying, "I'm the one who oughter."*]

Getting back to our subject: Metro steals its share of the limelight by collaborating with our Exhibitors' Service Bureau in an exploitation supplement on "To Hell with the Kaiser."

And Fox crowds in for another page heading through the glorious windup of the Exchange Managers' Convention.

Which reminds us of a thought we often have:

We wonder if William Fox and Winfield Sheehan, looking over the crackerjack organization that now carries the Fox banner, ever find time for a smile over the days when there was a company called Box Office Attractions.

And the "wise guys" used to say, "Wonder how long that fellow Fox is going to last?"

Has he lasted?

Well, boy!!

* * * *

Get out the soup and fish, gentlemen. It's next Wednesday night. Second annual dinner of the Associated Motion Picture Advertisers. At Delmonico's. Seven bells. Seven bucks.

Don't blame us if you miss the big event—we've done our share.

"Service" is our motto.

* * * *

THERE'S a corking lot of news this week in the activities of the Committee on Public Information.

Uncle Sam surely is showing that he is not a piker as a film man.

Read about his latest doings on Page 3863.

And then see if you don't agree with us in our hunch that the motion picture field is pretty apt to hold out strong inducements to remain within the fold to this man Charles Hart when peace signals the end of his present work.

We can use a few of those fellows who say little—but saw a devil of a lot of wood.

* * * *

"THE best article on advertising I ever read!"

That's what the boss said to us after reading the S. Barrett McCormick contribution to this week's Exhibitor Service Bureau.

And the boss has been "some punkins" as an advertising man himself.

So, to the editorial on the opposite page we add this "urge" to make a note of Page 3886.

Watch the South : : : : :

By W. A. Bach

MOTION picture men will do well to watch developments in the Southern states of Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, North and South Carolina, Tennessee, Texas, Virginia and Mississippi, all of which are due to benefit greatly by the huge shipbuilding program made necessary by the war.

During the past year there has been a tremendous demand for ships, and the South is now busy handling them. Four hundred million dollars' worth of ships, including warships, are now being constructed in the South, which is the greatest total in its history.

In Maryland there are four hundred thousand tons of shipping being built at the cost of $75,000,000. At Newport News, Virginia, $100,000,000 worth of ships are under way, which gives employment to about 8,000 men, while Quantico and Norfolk have become great shipbuilding centers. The Government is contemplating a concrete vessel plant at Wilmington, North Carolina, which is at present doing its bit along the lines of shipbuilding. Charleston, South Carolina, is building steel steamships, and a marine railway is being built there at the navy yard.

Savannah, Georgia, has contracted with the French Government to build steel mine sweepers totalling over forty-five million. New shipbuilding companies are operating in Brunswick and Darien, Georgia, and also at Jacksonville, Fernandina, Bagdad, Pensacola, Tampa and Tarpon Springs, in Florida.

Mobile, Alabama, will probably be the largest shipbuilding port in the country. The United States Steel Corporation will employ twenty-five thousand skilled and highly paid workmen. The largest dry dock on the Gulf Coast is being constructed at Mobile by the United States Government for the repair of Government vessels. Even Louisville, Kentucky, is building rivercraft. At Fairfield, Alabama, $15,000,000 is being spent in providing shipbuilding steel for Mobile and other Southern shipyards. Pascagoula and Biloxi, Mississippi, will also do their bit in the shipbuilding program. At Madisonville, Louisiana, and in Texas, Houston, Beaumont, Orange, Galveston and other ports, steel ships are being built.

New Orleans, being practically unable to build ships on her river front, is building a shiplock on the river front, and also a fixed level ship basin to connect the Mississippi with the Gulf of Mexico.

These shipyards will need thousands of men to carry on the work, which will naturally mean a tremendous increase in the South's population; it will also mean millions of dollars coming to the South to defray the expenses of payroll and many others. It is estimated that through this single industry the population of Mobile alone will be increased about 100,000.

In some isolated portions of the South a temporary success of the Sunday closing faction has so dampened the spirit of motion picture exhibitors that they think their business is ruined. The welfare of our industry is dependent basically upon the progress and prosperity of the country as a whole.

It is impossible for the motion picture industry of the South to face a period of depression, when one industry alone is bringing to her states a wonderful influxion of men, money and material.

My advice is WATCH THE SOUTH.

That Sales-less Salesmen Question

BY MARK GOLDMAN

Manager of the Seattle Bee-Hive Exchange

I READ with a great deal of interest Mr. John W. Semler's article entitled "Truth Sells Pictures" in the June 8th issue of MOTION PICTURE NEWS.

It is really surprising that this subject has not come up before and in my opinion Mr. Semler should be given a vote of thanks, not only by real firm salesmen, but by hundreds of other salesmen in other lines of business, who perhaps have or do have an ambition to enter the motion picture industry.

A copy of "Truth Sells Pictures" should be mailed to every sales manager in the motion picture business.

The article struck me so forcibly that I am really writing from an experience which happened the first time I tried to enter into a business in which I saw a great future.

I had been a successful salesman and manager of a large sales promotion company and had to my credit eight years of success in my particular line of business. The disappointments and trouble I met in entering the picture business would have disgusted the average man and he would have willingly turned his endeavors to most any other line of business.

Upon entering the office of a manager of the motion picture industry, invariably the first question that will be put to you is "Have you ever had film experience?" and questions along those lines, and naturally a fellow would have to reply in the negative. No matter what success you may have acquired in other lines as a salesman and what ability you have seems to be of no consequence. The mere fact that you are not conversant with the film industry seems to preclude the possibility of your ever entering this field and proving a success.

The sooner the film industry recognizes the fact that film salesmen can be made if the man has the material in him to work with, just the sooner will we rid ourselves of the "rolling stone" variety. The usual remark now-a-days when a salesman enters an office of an exhibitor is "Well, what line of features are you selling this week—what concern are you working with now?" etc. Common sense would tell you that there is no confidence to be placed in a man who is changing his position every two or three months, yet in the past and even now this seems to be the kind of a man the film people want. I ask in all sincerity, where is there another industry that changes salesmen as often as the film business?

What this business needs is more sincerity. Film corporations need to get the material in a man, work with it, bring it out, train him to know his own goods: Keep the motto "Know Your Own Goods" before him constantly. Train him to do business in such a way that you will feel reasonably sure that your salesman can always go back over his territory and secure future bookings.

If the men at the head of these organizations would let a little new blood in and absorb some of the ideas of energetic bright young men, they would prove more beneficial than sticking and adhering to the old worn routine. Never send a salesman away that has ambitions without hearing what he has to say and his general idea of things. The fellow may have some wonderful ideas that you probably would have thought about had you not been so absorbed in other lines of work: yet this fellow's idea may make you money, don't think him a fool because he has an idea—find out what it is and act on it if it will prove to your advantage to do so.

The Other Side of the Fence

BY H. E. JAMESON

Ninth Cadet Squadron, Camp Dick, Texas

IS film salesmen humans?

Damphool exhibitors in unison:

"No, they is crooks."

The word "damphool" is used advisedly. It does not include all exhibitors, or even a small percentage of them—but only those scattering few who are so devoid of intelligence, perspicacity, and honesty, that they believe or pretend to believe all that they are told by a film man.

Time and again I have been asked by exhibitors whether I didn't think that such and such a line of films were the best. These questions invariably were asked so that the salesman was expected to answer that the particular line—always a competitor's—was the best.

A film man is paid to sell films. His employer expects him to "deliver the goods." He would be a traitor to the man who pays his salary if he did not at all times stand securely upon the merits of his own goods and exploit them to the utmost.

An exhibitor rises in great wrath because a salesman sold him a picture that he didn't get as much business upon as he should have gotten. If that exhibitor had ordinary business sense he would have known approximately what to expect. Florida merchants don't buy mackinaws, but show me the salesman that wouldn't sell them if the merchant was "damphool" enough to buy them.

I have seen dozens of exhibitors make a "helluva holler" because they fell down on a picture that the salesman boosted

(*Continued on following page*)

THE READER HAS HIS SAY

Exhibitor Patterson Claims Prices Are Too High—Wants Readjustments Made

Exhibitor W. C. Patterson, of the Criterion Theatre, Atlanta, Ga., has addressed an open letter to producers of America, through Motion Picture News, which is self-explanatory. It follows:

TO THE MOTION PICTURE PRODUCERS OF AMERICA:

Conditions in the motion picture business in the United States are such that an adjustment is imperative, if many of the first-class houses are to keep alive. Exorbitant charges for first-run pictures and reprehensible practices are responsible for these conditions. Since the United States entered the world war, prices of all commodities have increased, but the charges for first-run pictures have for years been too high. Unnecessarily high salaries paid to stars is responsible, in a large measure, for this tax upon the pockets of exhibitors and the producers, of course, are to blame. There are many actors and actresses who are not drawing star salaries that are fully competent to play star roles, but producers appear to have an idea that the "star's the thing," while as a matter of cold fact, the "play's the thing." It is true there are some stars whose names are a great drawing card, but how often do we see these same stars in pictures that are mediocre, to say the very least. Unless these stars are presented in consistently good pictures they will cease to be stars, because the public will not accept bad pictures no matter who is featured. This is a fact borne out by box-office evidence—the most convincing in the world.

Then, again, every producer thinks HIS picture is bigger and better than any other on the market, and when the house manager takes it it usually is with a demand from the producer that an increased admission price be charged during the presentation of this particular film. This demand, if met, frequently plays havoc with the house patronage because people resent sudden increases in prices and the "back-fire" usually is detrimental to the best interests of the theatre.

So much for the high price of pictures. Now for the practices which should be ended, and that, too, as speedily as possible. The first-run theatres are carrying the burden of the motion picture business. They are the houses from which the producers make their money. In the first-run houses it is necessary that the most careful advertising campaigns be mapped out, the best facilities and knowledge of the managers be used to give the production everything it should receive, and the big gamble takes place in the first-run house. Now, is it fair and square to make these first-run theatres pay exorbitant rentals for pictures and then turn right around and let a competing house have the same pictures for a very much smaller rental? That is what happens all the time in this business. The manager of the first-run house pays top price for his picture and in sixty or ninety days—sometimes less—his competitor just down the street begins showing the same picture for five or ten cents.

I have stood outside my house and heard the following conversation, or one similar to it, not once, but many times: "This looks like a good picture," says the girl, "let's go in."

"Oh, what's the use?" replies the man. "We can see the same picture in a couple of weeks at the Blank theatre down the street for a dime."

And they walk off, maybe going into a five-cent house several doors away. And what the man said was absolutely true. Had he known, however, that he would never be able to see the picture at a lower price, the chances are one hundred to one he would have gone into the theatre.

Would it not be a splendid idea if a house manager could advertise the fact that the motion picture that he shows in his particular theatre would never be shown at a less price?

Now, there should be a remedy for the conditions which I have outlined in the foregoing. We go into a cigar store and buy 5, 10 and 15-cent cigars. We do not expect to get 15-cent cigars several weeks later for 5 or 10 cents. They are standard goods. The same is true of hats and other articles of daily use. There are Stetson, Young and Knox hats, and when we go into a store for any one of these makes we expect to pay a certain price—no more, no less. There is no reason why the film industry should not be patterned after successful commercial enterprises. Therefore, if the motion picture business is to be a staple business, denuded of most of the elements of chance, then it will have to be put on **a different footing. The producers should make standard goods. Let them make 15-cent pictures, 10-cent pictures and 5-cent pictures, and let them be shown in houses that make a feature of each style.**

It is unjust to make the first-run houses carry all the burden. Let the other houses do their part. It is up to the producers, and unless they liven up to the situation they are apt to find that they have been responsible for the demise of the goose that laid the well-known golden egg.

I am at present operating a successful first-run motion picture theatre and realize that there are several arguments, pro and con, regarding the foregoing. However, I do feel that when we get a motion picture production with a set price on it, to be presented at a set price, and when the public finds out that it will never be shown at a less price, then our business will be better, and we will be more able to cope with the producer whose expenses are going up just the same as the exhibitor's.

W. C. PATTERSON,
Manager, Criterion Theatre, Atlanta, Ga.

IT'S A GREAT LIFE!

IF one were to pause long enough to shower sympathy upon anyone in the industry, it should be upon the exchange man, thinks George W. Erdmann of the Cleveland Four-square office.

"Running an exchange is just one series of accidents after another," Mr. Erdmann is said to have remarked.

As an example, an innocent bystander cites: Two of the prints of "The Eagle's Eye," sixth episode, caused trouble for six weeks. One of them suddenly disappeared on the 10th of April and returned as suddenly on the 16th of May, stamped "lost in transit." Another print got identified with a fire in a projection room and was returned to the exchange beyond recognition.

Of course, the average exchangeman has other troubles, too, but for gameness there is none in any branch of the industry to beat him. If films don't get torn, they either get lost, are stolen or get burned.

But, with the patience of Job, the exchanges continue to grind out an existence.

Scenario Writer Wields Pen Against "Swelled-Head" Authors—They Make Him Sore

The following grievance is from a scenario writer, whose name we cannot publish without violating the confidence in which he unfolded the tale to us. But, anyway, he admits these "swelled-head" authors make his blood boil. This is the little incident he tells about:

"Have you ever seen a moving picture?" sneeringly asked the quite well-known magazine author.

Several heads nodded and faces beamed with admiring awe. Words of sage-like wisdom were dropping. None must fail to grasp their hidden meaning. For came they not from ONE WHO KNEW?

It happened one afternoon last week when a conference of editors, authors and contributing writers was called by the National War Work Council of the Y. M. C. A.

The object was wholly worthy, sincere and fine. The Y. M. C. A. in its broad field of activities among the soldiers abroad is sending to the cantonments, huts and dugouts in France, some of the best manhood of America and the brotherhood displayed among the Y. M. C. A. workers is undeniable.

In line with this work the association is sending to the boys a series of entertainments in the form of lectures, "talks" and stories, illustrated by lantern slides. It was to edit and rewrite this material that the conference was called.

Some one, there being about a dozen present, who represented some of the magazines, as well as the authors, suggested calling upon the moving picture authors.

The quite well-known author made the remark already quoted.

And because he is QUITE well known, his words had the sound as a prophet speaking.

There was one present who "biled" inwardly. But because of certain connections he was forced to remain silent. He has in the past been a scenario writer and a scenario editor, and was for a long time the editor of what was the largest moving picture company in the trade.

So, when the Q. W. K. author turned up the nasal appendage and curved the lips downward, with the blithesome query: "Did any one ever see a moving picture?" there flashed to the mind of the former M. P. editor and author, the scores of stories which had been submitted to him by WORLD-FAMED magazine and book authors. Not merely by the Q. W. K. variety. And he recalled some of the stories from such celebrities which had been bought by his company, just because they were written by the Fam-Ed Ones. And the Fame turned to Famine, as far as box-office results applied to exhibitors or producers.

A man does not have to have a world-renowned reputation to write a wholesome, appealing and dramatic plot.

And as to the query: "Has any one ever seen a moving picture?"

Answer: Yes. A few million Americans see such stories every day and every night in the year. A few more million, in fact, more than ever have or ever will read anything that the Q. W. K. author has ever produced from his fer-t-i-l-e brain, or ever will produce or ever could produce.

'Nuff said!

We hope the Q. W. K. author reads this. We will give him the opportunity if the the Motion Picture News will give us the chance.

C. J.

The Other Side of the Fence

BY H. E. JAMESON

(Continued from preceding page)

their own particular situation they would have probably found that the picture was not entirely suitable for their use.

As to the use of superlatives by a salesman. Let me tell you, Mr. Editor, the exhibitor by his actions forces a salesman to use them. The salesman who has the "guts" to say a particular picture is only fair is a rare bird and his sales reports are low.

Why is it that the salesmen get hell for telling an exhibitor that the picture is the "greatest," "most extraordinary," etc., etc., when every one of these kickers and "sore heads" use the same words in their ads. Call it misrepresentation if you wish, but let me tell you the salesman that misrepresents a picture to an exhibitor whose business it is to know better, is not nearly so bad as the man who foists on the deaf, unsuspecting public an assinine "piece of cheese."

I have seen films in seven different states. I have scores of friends among my customers. In the great majority of cases the men I sold knew what they wanted. They had brains enough to pick what they knew had a good chance for a successful showing. If they did make a mistake, partly on account of the over-zealousness of the seller, and partly because of their own lack of foresight, they threw their cards back in the deck and didn't "beef about it." For the most part, they had "guts" and "backbone," were good sports, and men.

Some time I expect to resume my occupation of selling films, which I consider just as honorable as exhibiting them. Some day I expect to be again classed with the several hundred able, honest, and dêcent men who are now selling films in America. Many an exhibitor owes in no small way his success to the help and assistance rendered him by these purveyors of celluloid amusement. And let me tell you I will be just as proud of my occupation as I am of the one that I am now engaged in.

Mammoth New Studio for Thomas H. Ince on Coast

(Special to Motion Picture News)

Los Angeles.—Motion Picture News is able to make first announcement that the plans have been completed for a mammoth new studio to house the Thomas H. Ince producing forces at Culver City, near here.

The plans have been in preparation for a number of weeks, but have been held up pending negotiations for other studios. It is now proposed to have the new producing home ready for occupancy in ninety days.

The plant will be the last word in producing efficiency. Each stage will be fitted with projection rooms, where directors during wait may view their rushes. In connection there will be film cutting rooms and editing departments, where the director may do his work on one subject while staging another.

The entire plant will be built in the Southern Colonial style of architecture, with the main administration building facing on Washington Boulevard. The grounds comprise eleven acres, giving plenty of room for any later necessary enlarging of activities.

The location of the new plant will be similar to that of the Triangle plant built by Ince, but two miles nearer Los Angeles.

Diando Studios Suffer Loss by Fire

(Special to Motion Picture News)

Los Angeles.—Fire of unknown origin destroyed eight thousand dollars' worth of negative in the vaults of the Diando Studios at Glendale on Saturday, June 15.

In addition to the raw stock lost, about one thousand feet of negative on the coming Baby Marie Osborne subject, "Dolly's Vacation," is listed in the loss, as well as considerable negative for the new "Wolf-Face" serial, featuring George Larkin.

The fire was discovered by W. A. S. Douglas, who, with Studio Manager John English, carried out a great quantity of raw stock and negative, saving it from the fire. Both were painfully burned.

American's Distribution Plans Announced Soon

R. R. Nehls, of the American Film Manufacturing Company, leaves for Chicago late this week after several days spent in New York on business.

Mr. Nehls declined to discuss the American plans beyond stating that the complete new distribution plans of the S. S. Hutchinson organization would be announced authoritatively from Chicago within the next two weeks.

New General Supervising Auditor

A. J. Nelson, formerly manager of the General Film Washington office, is now special representative supervising the work of the traveling auditors. Mr. Nelson's headquarters will be at the home office in New York, where he was formerly identified with the auditing department prior to his entry into the sales field.

In and Out of Town

Louis B. Mayer, prominent operator in the New England territory is in New York.

Charles Christie, Christie Comedy Company, Los Angeles, left New York, this week for a Southern trip. From Atlanta he will return cross-country to the Coast, arriving there about July 1.

Billy West, star of King-Bee Comedies, arrived in New York this week to spend his vacation. Nat H. Spitzer, of the King-Bee company, came on from Chicago with Billy. The comedian expects to return to Hollywood after a week's rest.

Nat I. Brown, formerly general manager of Paralta, dropped in on New Yorkers the early part of last week. Nat came from Los Angeles, where he has been for several months.

Jesse L. Lasky is due to arrive in New York the last of the week.

Harry I. Garson and W. H. Rudolph are expected in New York the last of this week. Mr. Garson is bringing with him a print of Blanche Sweet's first picture under his management, "The Hushed Hour."

FAMOUS—LASKY

Gives to News Readers the First Announcement of Coming Year's Plans

THE first complete announcement of the plans for Paramount and Artcraft exhibitors during the coming year appears in this issue of MOTION PICTURE NEWS.

Right at the beginning of the book there is that thirty-six page advertisement-service laying all the cards on the table.

Then on Page 3871 Adolph Zukor tells of the motives underlying the coming year's policies and the national advertising plans.

The Success Series—fifty-two of the screen's classics reissued —is given special service treatment by our own Exhibitors' Service Bureau on Pages 3894-3895.

Jesse Lasky outlines the producing plans on Page 3901; while Walter E. Greene details the distribution plans on Page 3903.

A complete list of Paramount-Artcraft releases during 1917-1918 available for booking this year is on Page 3952; the Short Subjects are covered on Page 3943, while a further sales interview with Al Lichtman is on Page 3913.

Select Heads and Western Managers Meet in "Chi."

(Special to Motion Picture News)

Chicago.—Close to fifteen branch managers of the Select Pictures Corporation arrived in this city Wednesday and Thursday for a special conference preparatory to the fall season. The executives of the home office are also on here from New York. The convention sessions are scheduled for Wednesday, Tuesday and Thursday, though it is understood that the New York party will probably remain over until Monday.

Lewis J. Selznick, president; Arthur S. Kane, general manager; John R. Rotchford, assistant general manager, and J. S. Woody, field manager, are the Select executives in attendance from the home office. The branch managers represent the Middle Western and Pacific Coast offices.

The opening session was given over to a discussion of the new Select Star Pictures, the series that is to get the attention of the sales force with the coming of Fall. President Selznick presided over the meeting, while Arthur Kane conducted the discussion.

The attendance includes: Sam E. Morris, East Central general manager, Cleveland branch; A. M. Muller, Cincinnati; James O. Kent, Detroit; Fred C. Aiken, Chicago; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; C. C. Ezell, Dallas; H. L. Knappen, Denver; B. E. Loper, Los Angeles; H. H. Hicks, San Francisco; H. B. Dobbs, Seattle.

Sunday Closing Agitation in Ohio

While the recent decision of the Ohio Supreme Court upholding the Sunday closing law has not resulted in shutting down theatres in Cleveland, Cincinnati, Columbus, Toledo, Dayton, Springfield and other cities, it has already caused a renewal of "crank" agitation in small centers.

At Fostoria Managers H. E. Mickey and Arthur Buck have been placed under arrest for giving Sunday shows and a test case will be made. Mayor Eidt of Tiffin has closed the picture theatres, despite petitions opposing the move.

Operators Ask Fire Prevention Law

It became known on June 19 that the motion picture operators of New York have petitioned the Board of Aldermen to pass an ordinance for their protection and that of patrons by making the exhibitors use a device on projecting machines to prevent fire. An ordinance has been introduced, it is said, and a hearing will probably be held on it this week.

Mastbaum Memorial Building

Various motion picture men, according to announcements from Philadelphia last week, planned to journey to Eaglesville, near Morristown, on June 23 for the purpose of participating in the exercises attendant upon the dedication of the Stanley V. Mastbaum Memorial Building on the grounds of the Eaglesville Sanatorium.

Newsy Hints of News Stories in Next Week's "News"

[Following are brief flashes culled as we go to press from news stories that you will want to watch for in next week's Motion Picture News, *where they will appear at length with complete details.]*

William S. Hart's next production will be a sea story, "Shark Monroe." "We Can't Have Everything," a De Mille feature, and "The Danger Mark," with Elsie Ferguson, are two other July Artcrafts.

Nine Paramount productions for July are announced. The stars in order of their presentation are Dorothy Dalton, Jack Pickford, Charles Ray, Sessue Hayakawa, Marguerite Clark, Enid Bennett and Wallace Reid.

Theda Bara is at work on a super-feature carrying the temporary title "The Message of the Lilies." William Farnum is completing "The Rainbow Trail" from the Zane Grey story.

Goldwyn announces four new productions, "The Glorious Adventure," with Mae Marsh; "Back to the Woods," with Mabel Normand; "Friend Husband," with Madge Kennedy, and Mae Marsh again in "Money Mad." These carry Goldwyn to August 25th.

Rhea Mitchell, well known star, has been engaged by Metro and will appear opposite Bert Lytell. Anna Nilsson will be supported in her coming Metro by Franklyn Farnum.

The next "Fatty" Arbuckle subject will be "Good Night, Nurse," released July 8th. On July 1st the next Paramount-Mack Sennett, "Her Screen Idol" is released.

Jean Paige, who gained favor in the O. Henry short subjects, has been placed under contract by A. E. Smith and will be starred by Vitagraph. Details of a big Fall production drive have been announced by Vitagraph.

Thomas Meighan will play opposite Marguerite Clark in her next picture. "Coals of Fire" is the title.

Fox Appoints District Managers

Announcement has been made by the Fox Film Corporation of the appointment of eight men to be responsible for the corporation's sales districts in the United States and Canda. The appointments are effective June 11.

Herman Robbins, assistant general manager of the Fox Film Corporation, will be responsible for the territory embracing Philadelphia, Washington and Buffalo. Lewis Levin, who is also connected with the home office of the corporation, will preside over the sales in the territory taking in Atlanta, New Orleans and Dallas.

Paul C. Mooney will be district manager of Cleveland, Detroit, Indianapolis, St. Louis and Cincinnati, and Clyde W. Eckhardt will have charge of Chicago, Kansas City, Omaha, Denver, Minneapolis and Salt Lake City. George Mann will supervise the territory embracing Los Angeles and San Francisco, and Harry F. Campbell will continue as district manager of Boston and New England. Albert W. Eden is made district manager of Seattle and the Northwest, and Vincent McCabe remains as district manager of Toronto, Montreal and St. John, N. B.

Davis Rests Preparatory to Hard Work

H. O Davis, production adviser of the Triangle Film Corporation, was last week in the midst of preparations for a trip to the California mountains for a rest before resuming his activities in connection with Triangle productions. This brief vacation, it is understood, was decided upon by the production chief because he has gone six years without one, and feels that it is high time to grasp time by the forelock and rest up a bit in order that future pictures may receive the full benefit of his renewed energy.

Boston "Expo." Off and On Again

At a meeting of the Board of Directors of the National Association of the Industry held Wednesday night, June 19, it was voted to dispense with the Exposition scheduled to be held in connection with the Boston Convention of the M. P. E. L. of America on July 13 to 20.

Developments Thursday indicated that the New England exhibitors would go through strongly with the plans for an Exposition of their own—despite the Association.

Wm. A. Brady presided.

Secretary Elliott presented correspondence and minutes relative to the Exposition question for 1918. Letters from several prominent manufacturers were read and statements were made by others present indicating their opposition to the holding of an exposition in view of the war situation and present conditions within the industry.

In the discussion that followed the point was raised that a definite agreement had been reached between the manufacturers and exhibitors on the holding of the Exposition and that the matter of good faith, if not a valid contract was involved.

A. S. Black of Rockland, Me., speaking in behalf of the New England exhibitors stated that over $8,000 had already been raised by them and expended in the work preliminary to the holding of the Exposition in Boston.

After it was voted to call off the Exposition it was understod that the manufacturers would reimburse the New England exhibitors for the moneys expended.

Frank Marion gave an interesting statement on the success had by American motion pictures abroad in defeating German .propaganda and maintaining the morale of the Allied armies.

Chicago Plans to Kill Funkhouserism

A new plan has been advanced in the Chicago City Councils for relieving the city and the film business there of the plague of Funkhouser. Funkhouser, of course, is now under temporary suspension and out of the way on charges other than arbitrary censoring of films, but the new plan is proposed as a preventative should he or any others of his ilk get into power again. The fundamental idea back of it is to eliminate one-man censorship.

At the request of Alderman John Coughlin, Assistant Corporation Counsel Frank Ayers drew up an ordinance providing for a department of censorship to include three censors and nine subordinate censors. It further provides that the censors be appointed by the Mayor with the approval of Councils and that they serve two years. They are to receive salaries of $4,000 a year, and to have authority to employ all the clerical help necessary, according to the ordinance.

A principal censor would be required to be present on all occasions when films were being censored, and in case of disagreement a vote of two of the three would prevail. Mr. Ayers, who drew the ordinance, formerly was a strong supporter of Funkhouser. Alderman Coughlin intends to introduce the ordinance as a substitute for the Maypole amendment that received attention the other week and then was sidetracked to a committee.

Ince Engages Fred Niblo

Fred Niblo, the actor, who recently married Enid Bennett, Ince star in Paramount pictures, has been engaged by Thomas H. Ince to act in an advisory capacity, utilizing his knowledge of stagecraft and applying it to screen productions for Paramount. The next Enid Bennett picture to be released by Paramount will be "A Desert Wooing."

Blackton Acquires Stage Play

"Getting Together" Will Be Produced Under Auspices of British-Canadian Recruiting Mission —Kelly Handles Scenario

J. STUART BLACKTON, it became known June 19, has affixed his signature to what is considered a unique contract, by which he not only acquires the screen rights to "Getting Together," patriotic recruiting play produced on the stage in New York, but is also commissioned to transfer it to the screen under the auspices and with the co-operation of the British-Canadian Recruiting Mission.

This war play is the joint work of Major Beith, who has also won fame as Ian Hay, author of "The First Hundred Thousand," and other stories; J. Hartley Manners, the playwright who gave us "Peg o' My Heart," "Out There," and "Happiness," and Percival Knight, the footlight favorite, who is also featured in the stage version with Blanche Bates and Holbrook Blinn.

Commodore Blackton has already engaged Anthony P. Kelly to collaborate with him in elaborating the plot for the screen and to write the scenario. A prominent feminine star, whose name is expected to be announced later, is to be featured in the production.

"Getting Together" was first produced for one week only at the Lyric, where it was acclaimed the most thrilling and entertaining of war plays. After a tour of large Eastern cities it was brought back to New York a few weeks ago for an indefinite run. Presented under the auspices of the British-Canadian Recruiting Mission and with the co-operation of the U. S. military and naval forces and the tank "Britannia," it has created great interest at every performance, and in further inspiring the patriotism of its audiences it has induced many recruits to "get together."

Mr. Blackton will be given every co-operation in its screen production. He will have at his command soldiers and sailors, locations and effects rarely available to the film producer. The British-Canadian Recruiting Mission will furnish him numerous war scenes taken under fire at the front and on No Man's Land, to be interpolated in the film.

Commodore Blackton severed his active connection with the Vitagraph Company last July to devote his time to big independent features. His first four under his new plans were "The Judgment House," "The World for Sale" and "Wild Youth," which were founded on Sir Gilbert Parker's stories, and "Missing," adapted from Mrs. Humphry Ward's sensational novel of the war. These features were produced for and are being distributed by Famous Players-Lasky Corporation as Paramount subjects.

Distribution plans for "Getting Together" and later Blackton specials will be announced later.

Ruppert Heads Film Company

Is President of Film Clearing House Organized Last Week—Intends to Aid Exchange End of Industry

IT was announced this week, closely following a series of rumors, that Col. Jacob Ruppert, brewer and owner of a baseball club, has been attracted by the possibilities within the motion picture industry and has decided to enter the business as president of the Film Clearing House, recently organized. It is said the purpose of the new organization is to eliminate the vast distributing overhead expenses that are said to make the exchange end of the business unprofitable in too many instances.

Col. Ruppert made this brief statement: "I think I have a plan that will improve the film distributing situation. But it is a little more than a plan. It has already been presented to some of the leading exchange systems and is receiving their serious attention.

"And I am still investigating. Until my investigations have been completed and the entire field sounded, I prefer to say nothing further."

Motion Picture News has been able to learn unofficially, while nevertheless authoritatively, that the Ruppert company plans to consolidate the shipping work of the exchanges—to act as a complete forwarding service to the exhibitor without touching the sales end of the exchange business. Col. Ruppert is said to feel that one "clearing house" in a locality can do the physical portion of the distributing work now accomplished by fifteen to twenty branch exchange offices. He expects to eliminate the necessity for these fifteen to twenty branch offices with his single "clearing house"—at which the sales staff of each exchange system represented will have its separate headquarters. For at no time does Col. Ruppert, according to this information, intend to sell film—just to distribute it! His attention is said to have been originally called to the need of such a clearing house by an item in a trade paper to the effect that one city with thirty theatres had twelve branch exchanges!

Along with exchange systems, independent producers will be represented. Negotiations are pending with three such, who already have arrangements for selling and therefore require distribution only. A temporary office has been opened at 18 East 41st street, New York City. Other officers announced are Fred Dennett, formerly president of the General Film Company, vice-president and general manager, and Col. Ruppert, Asbel P. Fitch and William M. Seabury, directors.

Rumor Busy Again

Reports are current in Los Angeles to the effect that Harry Garson has secured Charles Ray for work under his management, but this report could not be verified. More than a year ago Ray signed with Thomas H. Ince for appearance in Ince-supervised subjects.

Exporters Send Delegation to Washington

Following the second meeting of the New York film exporters at the Hotel Astor on June 13, at which time the organization was officially titled Film Exporters of America, a volunteer committee consisting of six men representing the association journeyed to Washington and met with various heads of the War Trade Board, Bureau of Public Information and Customs Bureau.

Their report was received favorably at the meeting in New York, June 20, when officers of the association were permanently elected. The committee included Paul H. Cromelin, P. A. Powers, Reginald Warde, Millard Johnson, Sidney Garrett and David P. Howells. A lengthy statement addressed by Mr. Cromelin to the Division of Customs, repeated the several points which have given the exporters greatest concern, and expressed the belief that the Division would put in force such administrative rules as would work the least hardship upon the export business.

At the meeting of the exporters on June 13, Dr. W. E. Shallenberger was elected temporary treasurer to complete the temporary officers already chosen. Permanent officers were to be elected June 20.

British Embargo Raised

Cable from London last week carried the news that the embargo which had been placed on films of American manufacture has been greatly modified, and approved films will be sent into England under a special license. The embargo is said to have threatened British motion picture houses with failure.

From some quarters it was reported that the Board of Trade officials thought the reels on which film is wound were the same size as they appeared on the screen. They contended that articles of such size would require too much cargo space in transit. Later, the officials were shown the exact size of American reels, and the change in the embargo was made.

Brady and Powers Appeal to Washington

Representatives of the motion picture industry appeared before the House Ways and Means Committee, June 18, to present their argument against an increase in the admission tax now in force, and appealed for a change in the law making vaudeville managers subject to the capitalization tax.

William A. Brady said that the business could not stand a heavier burden than the 10 per cent. admission tax, and that a greater tax would bring ruin to many exhibitors and others in the industry. He made it clear that the Government could not hope to profit by bringing this about.

P. A. Powers, of Universal, asked that the quarter-of-a-cent-per-foot tax on unexposed films, and the half-cent tax on exposed films, be abolished and that a tax of 3 per cent on the rental of films be substituted. He cited where this would result the same for the Government as the present tax.

U. S. Film Division Makes Vast Plans

Pathe to Distribute Official Allied News Pictures in This Country —Men Sent Abroad to Arrange for Their Showing There

VAST enlargements of the work being done by the Division of Films of the Committee on Public Information became known this week with announcements from the office of Director Charles S. Hart. They include the distribution of official war pictures not only in this country, but also in the allied nations and eventually in the neutral countries.

H. C. Hoagland, Lucian C. Wheeler and Charles F. Van Arsdale, all prominent in the film world, are to go abroad to open offices for the distribution of all the committee's official pictures. The general headquarters will be established in Paris under the direction of Mr. Hoagland, and a branch will be opened in London with Mr. Wheeler in charge. Other branches are to be opened in Spain, Portugal, Italy and Switzerland and Holland.

Pathe Distributes News Pictures

At the same time announcement was made that the "Allies' Official War Review" will be distributed in this country by Pathe Exchange, Inc. The first release is to be on July 1, and it will contain exclusive pictures taken on the American, British, French and Italian fronts, and will portray the war activities of all the Allied nations.

The fact has already been published that Universal Film Manufacturing Company has been chosen as the organization for the distribution of a series of single reel features on "The Wonders of Our War Work," one of which is to be put out every two weeks. It is understood that other companies will be the distributors of still other pictures made under the direction of the Division of Films, but definite announcement is withheld until the final arrangements have been made.

Just as the films distributed in this country are intended to acquaint the people with exactly what this country is doing in the war, the films for the Allied and European countries are intended to disseminate the same information abroad. These pictures will give the Europeans a clear idea of the attitude of this country toward Germany and the war in general.

Will Coordinate Work

In addition to this distribution work the three men who have been detailed for service abroad will coordinate the activities of the United States Signal Corps with the Division of Films. General Pershing is to provide pictures from the front showing the people just what is transpiring from day to day, and these will be shown in the foreign countries as well as here.

Mr. Hoagland, who will be in charge of the work abroad, was for several years general manager of the Selig Polyscope Company and later assistant general manager for Pathe, going from that company to his present post.

Mr. Wheeler was with the United States Secret Service for fourteen years, acting as personal attendant to Presidents Roosevelt, Taft and Wilson, and leaving that position three years ago to go to the Selig Company. Mr. Van Arsdale was for a number of years assistant sales manager of the H. B. Claflin Company.

Herbert C. Hoagland

The "Allies' Official War Review" is something unique in the history of motion pictures, in that it will be the work of the official camera staffs of the four countries included, and there will be facilities for gathering material that are not possessed by even the official representatives of a single country. These will be up to the minute pictures of events, and prompt action is promised in getting the views into prints and in their distribution.

Director Hart's Announcement

Details of the distribution plans are announced in the following letter from Director Hart:

"This letter is officially to announce to you that the distribution of the 'Allies' Official War Review,' issued weekly, presented by the Committee on Public Information through this Division, has been awarded to Pathe Exchange, Inc.

"The award was made on a competitive basis, the greater percentage of money taken in returns by this Division to be used by it for the production and distribution of film information, a vitally essential factor in helping to win the war.

"The rental prices charged to exhibitors will be approved by the Director of the Division of Films. Such cooperation between this committee and Pathe will insure a charge that is in every way a reasonable one.

"This information presents the mathematically certain conclusion that there can be no commercialism in the handling of the 'Allies' Official War Review,' and gives assurance to exhibitors who are showing these patriotic films."

Virginia Exhibitors Meet in Richmond

The second annual convention of the American Exhibitors' Association of Virginia was held in Grays Armory, Richmond, June 13, 14 and 15, with Acting Chairman C. E. Georghegan presiding instead of President Jake Wells, who had been indisposed for several days. Only two sessions were held and very little business transacted, though from a social and financial point of view the meeting was a big success.

Two new officers were elected, Mrs. A. E. Thorpe, one of the proprietors of the local Bluebird Theatre, being elected vice-president, while Harry Bernstein, manager for Jake Wells' Colonial, succeeds Chesley Toney as secretary. Upon motion of Mr. Ostericher, Petersburg exhibitor, the convention decided to create a "Censor Board," consisting of five members, the duty of which will be to censor and pass on all doubtful subjects. On account of the small number of delegates in attendance, there being only twenty-five, an adjourned meeting will be held at Ocean View August 25 and 26, at which time new officers, board of directors, executive and legislative committees will be appointed.

Mayor George Ainslie formally welcomed the exhibitors as well as the other visitors who attended the opening sessions Thursday night. He commended the educational work of the picture men who are using their screens to help the Government, and at the same time giving the people of the State pictures that are clean and wholesome. He lauded the example set by the exhibitors who are censoring their own films.

Quite a number of the screen luminaries from leading manufacturers attended the ball Saturday night, including Edith Storey, June Elvidge, Madge Evans, Lillian Walker, Marguerite Courtot, Rose Tapley, Marguerite Snow and King Baggot, several of whom it was said journeyed across the continent to be here.

Among the producers who had booths were Paramount, Artcraft, Metro, First National Exhibitors', Super-Features, World, Select, and the Nicholas Power Company, who displayed one of their latest machines.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Advertisers Condemn Re-Titles

Twenty Members of Association Discuss Question and Resolve That Practice Is Injurious—Letter Read from Rowland

THE question of reissuing the motion picture features of yesteryear under new titles, which has been threshed out so fully pro and con in the trade press of late was taken up by the Associate Motion Picture Advertisers at the meeting held on Thursday, June 13, at Keen's Chop House.

The association was represented by twenty of its members who unanimously placed themselves on record as opposed to the practice. The question came up for discussion, following the consideration of plans for the forthcoming second annual banquet to be held on the evening of Wednesday, June 26, at Delmonico's.

C. W. Barrell, of the First National Exhibitors' Circuit, brought the matter to the attention of the association.

After brief and pointed remarks in condemnation of such unethical methods of foisting old goods upon the public under new labels, John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation, introduced the following resolution, which was seconded by Nat Rothstein, advertising manager of the Universal Film Manufacturing Company, Julian Solomon, of the Famous Players-Lasky Corporation, and Harry Reichenbach of the National Film Corporation:

RESOLVED: *That the Associated Motion Picture Advertisers, Inc., emphatically place themselves on record as condemning the practice in the motion picture industry of publishing and advertising re-issued features under different titles than those by which they were first shown to the public.*

This resolution was passed by a unanimous vote from those present; and Paul Gulick, chairman of the publicity committee, was instructed by President Arthur James to give the matter the widest possible publicity in the trade press.

During his remarks on the question, Mr. Barrell read a letter from the president of the Metro Pictures Corporation to J. D. Williams, manager of the First National Exhibitors' Circuit.

This letter, from one of the most progressive and astute film heads in America, was liberally applauded by the members of the association, and was one of the clinching arguments that drove home the necessity of taking prompt action against the continuance of questionable advertising in the moving picture industry.

A resolution was also made by Allan Rock, of the Eagle Syndicate, seconded by C. W. Barrell and P. A. Parsons of Pathe, and unanimously carried by the body, directing the officials of the association to bring the previous resolution to the attention of the National Association of the Motion Picture Industry, with the suggestion that the members of that organization take similar action.

Horstmann Boom in Full Bloom

Candidate for National Presidency of Exhibitors' League Places Faith in New England for Election at Boston Convention

ONE of the pre-convention features of the exposition of the Motion Picture Exhibitors' League of America, which is scheduled to be held in Boston from July 13 to July 20, inclusive, is the boom, which is now well under way, for Ernest H. Horstmann for the national presidency. The first gun for Horstmann was fired at the recent meeting of the Boosters Booming Boston and has since that time gained widespread attention and at the present time he looms up as probably the most formidable candidate in the field. Mr. Horstmann is well known in Boston and New England and is at present national treasurer of the Motion Picture Exhibitors' League.

He is a native of England, having been born in Weston-Super-Mare on February 20, 1869, and received his early education in that country. He came to America in 1890 and settled in New York City, remaining in the metropolis for nearly fifteen years.

Mr. Horstmann's initial advent in the amusement field took place in Lynn in 1906, when he became interested in the penny-in-the-slot machines, or more commonly known in those days as the "penny arcades." His success in this venture was of such proportions that he lost no time opening other arcades in Revere. In the operation of both places Mr. Horstmann was associated with Arthur E. Lord and A. Downing. It was this trio that opened the "Dreamland" of Lynn at about the same time that the now extinct Comique theatre, the Hub's pioneer moving picture theatre, was opened. Not unlike the latter, the "Dreamland" was one of the ground stores converted into a theatre and boasted a seating capacity of 46 seats. Mr. Horstmann is also recorded as having been one of the first to operate a motion picture machine. This experience took place at Asbury Park, N. J., about eighteen years ago. The machine was then called the Vitascope and the film shown was a colored one and did not exceed 20 feet in length. One of the peculiar incidents of this experience was the necessity of employing twelve men to install a massive motor generator in order that the street current might be used.

Yielding to the popularity of the motion pictures, Mr. Horstmann and his partners completed plans for the construction of the Lynn Olympia theatre, which was thrown open to the public on January 25, 1908, with a seating capacity of 1,240 seats. Since that time an additional 1,800 seats have been put into the theatre.

Honor Roll

Eddie Ring Sutherland has joined the Canadian Royal Flying Corp and has already left to take up activities in this branch of the service. He is known in filmdom as a juvenile leading man and also is the nephew of Blanche Ring.

L. R. Scanahorn, who has been salesman for the Paramount and Artcraft programs in Arizona, this week answered the call to the colors, and is now at Camp Kearny near San Diego.

Lasky Comes East—Studios Buzzing with Activity

(*Special to Motion Picture News*)

Los Angeles.—Jesse Lasky departed Eastward from Los Angeles on Saturday, June 15, after many busy days that left the studios at the busiest pitch they have been in months.

Productions now under way give an index to the elaborate plans of the Famous Players-Lasky organization for the coming years. Two new stars, Lila Lee and Ethel Clayton, are now at work at the producing plant, the former working under the direction of George Melford on an adaptation as yet unnamed for the screen, while Robert Vignola is staging Miss Clayton's first Western-made story for the Paramount program.

Of the Artcraft stars, Mary Pickford is filming "The Mobilization of Johanna," with William D. Taylor directing, while Douglas Fairbanks's new subject has been named "Bound to Morocco." Allan Dwan, who is directing, also wrote the story.

Monte M. Katterjohn, the well-known screen author, has been engaged by Lasky and is at work on subjects in which Wallace Reid will be starred. He has completed the continuity on "The Source," and is now preparing the screen script for "The Man from Funeral Range," adapted from the play, "Broken Threads."

It is declared that negotiations are under way with Ella Hall to play opposite Fred Stone in his first picture. This will give Stone an opportunity to unload his full bag of popular tricks, as it will have a circus atmosphere. Donald Crisp is to direct.

Jap Scenes Bring Trouble to "Woman in Web"

(*Special to Motion Picture News*)

Los Angeles.—Considerable excitement was caused here by the seizure by Federal Secret Service men of the sixth episode of Vitagraph's serial, "The Woman and the Web," together with all "stills" and prints available. Later explanations smoothed down the flurry and cleared the Vitagraph Company, however.

The trouble was caused when a local Japanese saw the sixth episode in a theatre here and complained to the Federal authorities that the film was seditious, because it showed American sailors fighting Japanese. Government officials, after viewing the entire serial, gave it their approval, merely recommending some eliminations.

Vitagraph Serials in the Next Year

Antonio Moreno Returns and Will Be Co-Starred with Carol Holloway—Their Product to Alternate with Duncan's

FOUR serials a year is to be the policy of Vitagraph hereafter according to an announcement made this week by President Albert E. Smith. This statement also carries the announcement that Antonio Moreno has returned to the Vitagraph Company, and that he is already on his way to the coast to appear in the first serial in which he will be co-starred with Carol Holloway.

Serials with these two players will alternate with two others in which William Duncan is to be the star, supported by Edith Johnson and Joe Ryan. The first of the Duncan serials, under the new policy, "A Fight for Millions," will be released on July 15.

Year's Serial Schedule

The serial schedule which has been mapped out by Vitagraph for the coming year is as follows:

July 15, 1918—William Duncan, with Edith Johnson and Joe Ryan.

October 21, 1918—Antonio Moreno and Carol Holloway.

January 27, 1919—William Duncan, with Edith Johnson and Joe Ryan.

May 5, 1919—Antonio Moreno and Carol Holloway.

President Smith points out that not only is Vitagraph thus standing by its previously announced policy of "a serial episode for each week in the year," but that it is also affording exhibitors an opportunity to book their serial attractions for fifty-two weeks under a single contract, with the knowledge of the stars and the merit of the pictures in advance.

It is also pointed out that exhibitors are now thoroughly familiar with the class of the Vitagraph serials, and since they know the value of Duncan, Moreno and Miss Holloway as serial stars from the work that they have done in the past, they can make their bookings on definite assurances and no longer have to appear on any chance arrangements to fill their serial demands.

Duncan Finishing Third

William Duncan has appeared in and directed two serials for Vitagraph besides the third which he is now completing. These were "The Fighting Trail" and "Vengeance—and the Woman," both of which have proven box-office winners in all sections of the country. In both of these pictures Miss Holloway, who is now to co-star with Moreno, shared the honors. Joe Ryan, who also appeared in both of these, and who also has a prominent part in the third, and Edith Johnson, a Vassar girl, who has won screendom by her work in Lubin and Selig productions, will form the strong support for Duncan. In "A Fight for Millions," Miss Johnson takes as many risks as do the men of the company. She rides a horse like a veteran cowboy, and in one of the scenes in the coming picture she makes a parachute leap from a high cliff.

Antonio Moreno's drawing power is known by exhibitors everywhere. He and Edith Storey were one of the most popular pairs on the Vitagraph list, and during the past few months he has established himself with serial audiences as well as having appeared in feature productions. In addition to having an attractive screen personality and ability as an actor, he is one of the leading screen athletes. He is a splendid horseman, a daring automobile pilot, an expert boxer and a wrestler of ability. He won much attention for his work in "The Magnificent Meddler," "The Island of Regeneration," "The Dust of Egypt," "Kennedy Square" and "The Captain of the Gray Horse Troop."

TO THE HEART

First of McCormick's Advertising Articles Appears This Week

FIRST of the articles on motion picture theatre advertising by S. Barret McCormick, managing director of the Circle theatre, Indianapolis, and member of the Advisory Board, appears on Page 3886 of this issue.

"Advertising to the Heart" is the title of it. Mr. McCormick is not only one of the ablest of all the managers of the country, but he is one of the distinctive leaders in advertising. He believes in merchandising his pictures and he has adopted sane and business-getting policies.

Few managers have houses that approach the Circle, but there is not a manager in the country who cannot get a great deal of good from the articles. The basis of them is common sense. Mr. McCormick does not deal in mere theories, but he tells you how to get results.

These articles are worth money to your box office. Turn to the first one and read it now. The second will appear in an early issue.

Miss Holloway Daring

In Carol Holloway, Moreno will have a worthy co-star, because she is known as a girl of unlimited pluck and daring, and is one of the most beautiful girls on the screen, as well as one of its finest horsewomen. Her willingness to take any risk resulted in her being so severely injured in the last episode of "Vengeance—and the Woman," that she has been unable to work for several months. She is now fully recovered, however, and ready to start work on the new serial.

The new serials for both the Duncan-Johnson-Ryan company and the Moreno-Holloway combination were written by Albert E. Smith and Cyrus Townsend Brady, authors of Vitagraph's other big serial successes, but the titles of them have not yet been announced. Mr. Smith promises these titles within a short time, and at the same time states that the serial in which Moreno and Miss Holloway are to star will be entirely different from anything that ever has been done in a serial by Vitagraph or any other company, and that the setting of the story also will be new.

Work on the Moreno-Holloway serial will start as soon as Mr. Moreno arrives in California. He left New York Tuesday on the Twentieth Century Limited, so that production of the serial ought to begin some time during the coming week.

The Duncan Company will start a new serial almost immediately on the completion of "A Fight for a Million."

Fox Standard Pictures in Quebec

A number of Fox Standard Pictures will be presented at the Princess theatre, Brownsburg, Que., it is announced from the Fox offices, under the auspices of the Y. M. C. A. The arrangement is largely due to the initiative of the executive of the Dominion Cartridge Company, which employs a considerable number of residents at Brownsburg.

The decision to show Fox Standard Pictures for the Y. M. C. A. resulted from the success of the presentation of William Fox's "A Daughter of the Gods" as a benefit for the Canadian Red Cross Society.

Kleine Distributes "The Unchastened Woman"

George Kleine will have the sole distributing rights for the Rialto De Luxe picture "The Unchastened Woman" for all territory outside of Greater New York. "The Unchastened Woman" was a fair success on the speaking stage and has translated so well to the screen there is hardly any doubt but that it will get a lot of money in pictures, according to Mr. Kleine.

Currier with Metro for 40 Weeks

Announcement is made that Frank Currier, one of the best known of character actors, has signed a forty weeks' contract with Metro Pictures Corporation. In August he leaves for the Pacific Coast, where he is to be featured in pictures under the direction of George D. Baker.

Mr. Currier has one of the leading roles in the Screen Classics production of "To Hell with the Kaiser."

Lasky Studio Ball Big Success

Stars Gather to Raise Fund for Folks at Home Who Have Relatives at War—Overflow Crowds in Attendance

MORE than four thousand people responded to the invitation of the Famous Players-Lasky studio to attend a dance and carnival there to raise money for the Folks at Home Fund originated to care for the needy families of former employes who have answered the colors. During the evening more than nine thousand dollars was raised.

Practically every employe of the studio devoted several nights of the past week to working for the carnival and dance, and stars and players from other studios responded to the invitation to help make this the biggest motion picture event of the kind held in Los Angeles.

It was intended the event should primarilly be a dance with music furnished by the Submarine Base training station band and jazz orchestra, with a number of side attractions the guests could visit between dances, but so great were the crowds that the immense amount of floor space set aside for dancing was completely filled. Around the edge of the big open air stage 200 x 400 feet, booths of every description from a fortune teller to a flower shop were to be found. One end of the stage was converted into a cafe where war lunches were served by a score of Japanese girls in charge of Tsuru Oaki, arrangements for this having been made by Mrs. Florence Roberts and Mrs. James O'Neill. Near what was intended to be the dance floor was the western bar presided over by William S. Hart and three of his cowboys with Kathrine McDonald as cashier. Charley Murray was there with Mack Sennett's side show, with a midway of unusual freaks and entertainments, prominent of which were Wiggleville, Roscoe Arkuckle's "Swat The Kaiser," and the "men only" place where garters were fitted on what later proved to be wax figures. Mrs. Frank E. Woods, who has read the fortunes of every star by Astrology, told more than 200 fortunes at a dollar per. Blanche Sweet was a flower girl; Mary O'Connor and Jane Wolff conducted a delicatessen, and Donald Crisp auctioned donations from eight to two. Douglas Fairbanks and Kid McCoy appeared in the squared circle, staging a four-round bout which would have gone the limit if McCoy had not knocked Fairbanks over the ropes and into the swimming pool. Lottie Pickford was the cigarette girl; Molly Malone and Eleanor Fields were newsboys who sold "Studio Stuff," a four-page publication issued by the publicity department composed of Kenneth McGaffey, Adam Shirk and Walter Vogdes. Mary Pickford auctioned off a dance with herhelf, and Clara Kimball Young disposed of the garments she wore including a beautiful Ermine cape by auctioning them off one at a time. Miss Young sold a portion from behind a specially constructed screen. Charles Chaplin was the highest bidder for a flimsy pink creation which he wore away as a muffler, and Elliot Dexter maybe expected to shortly appear as a perfect thirty-six, as he purchased the corsets. D. W. Griffith and Mack Sennett were bidders on everything put up by the auctioneers, and it is estimated the prop rooms of both these producers are now well stocked. C. B. de Mille was chairman of the committee in charge, and Billy Mason served as master of ceremonies.

Hammons Establishes Exchanges

Tom Moore of Washington Also Books Educational Subjects for One Year—Far West Likes Scenics and Animals

E. W. HAMMONS, vice-president and general manager of the Educational Films Corporation of America, spent the third week of June in the Middle West on a flying visit to the Educational exchanges. While in Chicago and Detroit Mr. Hammons established new exchanges in those cities, which will ensure a much better distribution of the concern's scenics, travels, animal pictures and cartoon comedies, than has hitherto been possible. Announcement of these exchanges will be made shortly.

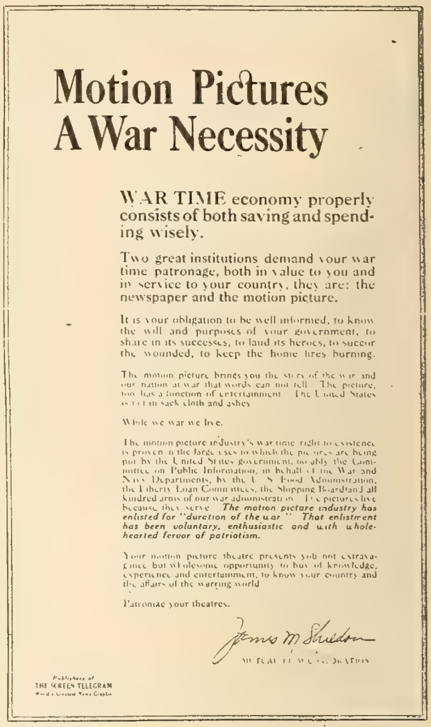
The number of first run houses contracting for Educationals throughout the United States is increasing rapidly. A notable instance is the yearly contract just entered into between Moore's Theatres Corporation of Washington, D. C., and the Educational. All the International cartoon comedies, including the Katzenjammer Kids and Happy Hooligan, will be put on by Tom Moore the first three days of each week at the Garden or the Strand theatre. Mr. Moore herein follows the example of S. L. Rothapfel of the New York Rialto and Rivoli, and Harold Edel of the New York Strand, who have played up Educational films for years.

In the Far West a striking instance of the drawing power of scenic Educationals comes from the Columbia theatre, Portland, Oregon, where "Alaska Wonders in Motion" was booked for a half week, but on account of the enormous demand was carried over to fill the entire week of May 19. In a letter to the exchange, Ralph Ruffner, the manager, says:

"I will regret to see it go, for there still remain nearly 300,000 Portland people who have not seen it. I wish we only had a few more wonder pictures such as this one. It is not a filler in name only; it is a feature 'house-filler' in 500 feet."

At the other end of the wide expanse of territory covered by the Educational's Northwestern exchange in Seattle, comes this message from the Babcock theatre, Billings, Montana:

"We wish to compliment the Northwestern Consolidated Film Corporation on the scenic and animal pictures, as we consider them very fine. Kindly send a one-sheet for each subject and oblige. Very truly yours, A. H. West."



Motion Pictures A War Necessity

WAR TIME economy properly consists of both saving and spending wisely.

Two great institutions demand your war time patronage, both in value to you and in service to your country, they are: the newspaper and the motion picture.

It is your obligation to be well informed, to know the will and purposes of your government, to share in its successes, to laud its heroes, to succor the wounded, to keep the home fires burning.

The motion picture brings you the story of the war and our nation at war that words can not tell. The picture, too has a function of entertainment. The United States is not in sack cloth and ashes.

While we war we live.

The motion picture industry's war time right to existence is proven in the large uses to which the pictures are being put by the United States government, notably the Committee on Public Information, in behalf of the War and Navy Departments, by the U. S. Food Administration, the Liberty Loan Committees, the Shipping Board and all kindred arms of our war administration. The pictures live because they serve. *The motion picture industry has enlisted for "duration of the war." That enlistment has been voluntary, enthusiastic and with whole-hearted fervor of patriotism.*

Your motion picture theatre presents you not extravagance but wholesome opportunity to buy of knowledge, experience and entertainment, to know your country and the affairs of the warring world.

Patronize your theatres.

James M. Sheldon
MUTUAL FILM CORPORATION

Publishers of
THE SCREEN TELEGRAM
World's Greatest News Graphic

Mutual Ads Help Fight Anti-Screen Cranks

James M. Sheldon, president of the Mutual Film Corporation, was quick to act when a thrift stamp movement threatened picture men in Los Angeles recently. His aid took a very concrete form in the insertion of the above advertisement in the Los Angeles newspapers.

The advertisement went forward simultaneously to the Los Angeles *Times, Herald, Examiner, Express, Tribune,* and *Record.*

Brewster Film Reorganized

The Brewster Film Corporation, which is developing a process of color-cinematography, has been reorganized, it was announced this week by D. Macdonald, lawyer. Percy D. Brewster has become president of the corporation and Mr. Macdonald the treasurer.

The laboratory at 50 Spring street, Newark, N. J., will be continued, it is said, for the present, with the New York office of the company at 15 William street, Manhattan.

World Director on U. S. Advisory Board

Travers Vale, directing for World Pictures, is among those named as a member of the advisory board of the Division of Films, Committee on Public Information.

Where Is F. M. Cotner?

The Gaumont Company is anxious to obtain the address of F. M. Cotner, a cameraman, and if any reader of MOTION PICTURE NEWS can put Mr. Cotner in touch with that organization it will be to his benefit.

Fox Film Convention Sets New Mark

Was Voted Most Successful and Enthusiastic of Any So Far Held by Fox Forces—Patriotism Is Keynote of All Conferences—Entertainment Provided

BRANCH managers and executives of the Fox Film Corporation of this country and Canada and other foreign countries returned this week to their homes after concluding the business of the fourth annual convention of the Fox Film Corporation at the Hotel Biltmore. The convention was voted the most successful and enthusiastic of any so far held by the Fox forces.

Nearly a week was consumed by the managers in discussing the problems and policy of the Fox Film Corporation, and each session was marked by patriotism and business enthusiasm. More than 150 branch and district managers and executives, representing eight different countries, besides the United States, were in attendance.

At the business sessions the problems that had arisen during the last year were taken up and discussed in detail, and the policy of the Fox Film Corporation during the year to come was outlined and thoroughly debated.

Fox Acts As Host

Aside from the business sessions, which were held twice daily, from Monday to Friday, at the Biltmore Hotel, there were several entertainments for the visitors. Monday night Mr. Fox was host to his managers at the Winter Garden, Tuesday night he entertained them at a beefsteak dinner at Murray's, and Wednesday night the men attended "Business Before Pleasure" at the Eltinge and the Midnight Revue at the Century Grove.

An announcement by Mr. Fox that there are now 312 Fox employes in the service of the country was greeted with prolonged cheering, as was Mr. Fox's statement that the company must make more money this year so that the Government can thereby collect more money in taxes.

At the closing session of the convention Friday, the managers presented to Mr. Fox a beautifully illuminated resolution expressing their pride in Mr. Fox's patriotic efforts during the past year.

The resolution, which was presented by Harry F. Campbell, of Boston, New England district manager, was done in brilliant colors, and across the top bore a group, in colors, of the flags of the United States and the Allies. The resolution, which was enclosed in a frame, follows:

FOX SPECIALS

How "Cleopatra" Was Put Over in Minneapolis Told This Week

"SPECIALS" are "Specials" because they offer opportunity for unusual efforts in advertising and presentation.

The Fox list of productions is plentiful in offerings that gain first rank among "Specials." One of them, "Cleopatra," was recently put over at the Strand in Minneapolis, and the exploitation and presentation methods used have real box office value to you.

Manager Branham, of the Strand, is only one of the members of our Exhibitors Advisory Board, who tell you each week the methods followed in their houses—the leaders of America's photoplay theatres.

Read the feature on "Cleopatra" this week—it's on page 3893.

Resolution to "The Boss"

"We, the Fox Film Corporation Exchange Managers of the United States and Canada and the executives of the Home Office, assembled in annual convention at the Hotel Biltmore, New York City, June 3, 1918, take this opportunity to express our deep and sincere appreciation of our peerless leader, William Fox, whose humanitarian acts have won him the love and respect of the nation; a man who knows no race or creed, one who gladly extends his hand to the poor as well as the rich, to the humble as well as the powerful. To him such acts are solely prompted by his love for his fellowman.

"Unmindful of his personal interests, he made cheerful sacrifice in order that he might prove the guiding spirit of the Jewish War Relief Fund, the American Federation of Jewish Charities, the Knights of Columbus, the Liberty Loan, and the Second War Fund Drive for the American Red Cross in their campaigns successfully conducted throughoutt New York.

"In further expression of our love, respect and admiration and loyalty to him, it is our sincere prayer that he may long be spared to continue such worthy and noble deeds."

More Business—More War Taxes

In responding to the presentation of the resolution, Mr. Fox expressed his thanks to the men for the token of their esteem, and also voiced his gratitude for their loyalty and energies in his behalf.

Later in the closing session Mr. Fox gave a brief address, in which he outlined the policy of the corporation for the coming year, and called on the managers for renewed industry.

"Our ambition this coming year," he said, "is to deliver the greatest and best motion pictures that can be produced.

"If you managers will show the same energy and the same ambition in selling these productions that the home office has in making them, three things will result:

"First, you will help the Government of the United States, because you will increase the profits of this corporation, and thus enable our Government to take more money in taxes.

"Second, you still increase your own value to this corporation, and this increase in value will redound to your material benefit.

"Third, you will befit the Fox Film Corporation, for if you work hard enough you will make the name of the Fox Film Corporation resound throughout the world as the makers of the greatest motion pictures in all history.

"Last year at our convention I spoke on the topic, 'Opportunity.' I want to reiterate that message. The opportunities for men in the service of this corporation are boundless. Your future depends entirely on yourselves, for this corporation is eager to find men who are capable of filling $15,000, $20,000 and $25,000-a-year jobs.

"Now, in closing this convention I want to thank you all for your loyal support during the last year, and I pray to God that you and I shall all be spared for our work, so that we shall meet here again a year hence."

Discharge All Pro-Germans

In line with his energetic patriotism, William Fox, at the close of the fourth annual convention of the Fox Film Corporation's exchange managers and executives, took steps toward the discharge from the Fox organization of any employe who is not 100 per cent. American.

Mr. Fox called on all the branch managers present to submit confidential reports as to anybody whom they even suspected of not being true Americans. These reports, Mr. Fox announced, would be thoroughly investigated, and if any employe in the Fox forces should be found to be even slightly pro-German he would be instantly dismissed.

Christie Reports Business Booming

Charles Christie, Christie Comedy Company, after an extended trip through the New England States in the interest of Christie Comedies, reports that things are booming in the independent field and that buyers and exchange men in the New England territory report a bigger business than ever before in the history of the independent business.

Mr. Christie has been in the East more than two weeks. He arrived in New York from Boston, last Monday on his way to Pittsburgh and Atlanta from which city he will go to Los Angeles, having completed a trip around the country. In Atlanta, Mr. Christie expects to close for the only open territory in the United States, on Christie Comedies. He reports that both the Park and the Boston theatres, two of the largest in Boston, are running Christie comedies. Mr. Christie expects to be back in Los Angeles, the first of July.

Select Managers Hold Meeting

Convention in New York Marks First Conference of Branch Executives of Company—Selznick Presides at Meetings

THE first conference of managers of branch offices of the Select Pictures Corporation was held June 12 and 13, according to schedule, at the company's headquarters in New York City. Meetings were held on Wednesday and Thursday in the office of the president of the corporation, Lewis J. Selznick. Mr. Selznick presided over the meetings, which were conducted by General Manager Arthur S. Kane. Treasurer Morris Kohn of the Select company lent his presence and advice to all meetings.

The branch executives in attendance on the conference were the following:

Max Milder, from Philadelphia; Charles R. Rogers, from Boston; Sherman S. Webster, from Buffalo; Leo F. Levison, from Pittsburgh; T. O. Tuttle, from Atlanta; Henry Siegel, of New York; Lester W. Adler, office manager of the New York Exchange, and J. S. Woody, field manager.

Representing the home office at all meetings were, besides Mr. Selznick, Mr. Kohn and Mr. Kane, John R. Rotchford, assistant general manager, and George Sharrard, correspondent. During the progress of the conference, heads of departments of the Select Company were constantly in attendance. These included John A. Derham, comptroller; Joseph Hayden, production department; C. C. Ryan, purchasing agent, and Vivian M. Moses, publicity manager.

Many topics affecting sale and distribution of Select Pictures were brought up for discussion by the branch managers in response to calls for suggestions from General Manager Kane, who had outlined the course to be followed in the discussions in order that the greatest benefit might be had from the meetings and no time expended in useless controversy. Naturally the one topic in which all were most deeply concerned was the Fall and Winter campaign, 1918-1919. Plans for the future were gone over from every angle, and by the time the conferences ended a complete understanding had been arrived at as to policies to be pursued in the coming months.

General satisfaction was expressed on all sides with the progress made in the marketing of the series of Select Pictures produced by each of the stars, and much enthusiasm was evoked over details of forthcoming series imparted to the managers. The managers were one in voicing the opinion that if Select could maintain the high standard of attractions which has marked its offerings during the first nine months of the company's existence, success beyond measure was to be secured.

Aside from matters of distribution and sale, proper, the conference discussed in detail the accessories and advertising put out by Select. It was unanimously voted that the advertising matter and accessories were of a higher class than those offered by any other organization. It was deemed advisable to continue this superb quality in Select paper advertising, as exhibitors using the various star series of Select Pictures are predominantly the highest class in the motion picture business.

MacBride Joins Fox Company

Will Hold Executive Position with Organization Following Resignation from Municipal Civil Service Commission—Hylan Writes

JAMES E. MacBRIDE, president of the New York Municipal Civil Service Commission, has tendered his resignation to Mayor John F. Hylan, to take effect before July 1. Mr. MacBride is to take an executive position with the Fox Film Corporation.

Mr. MacBride, who formerly was a newspaper man, was in charge of the publicity of the Business Men's League, which conducted Mr. Hylan's campaign for Mayor.

In accepting Mr. MacBride's resignation, Mayor Hylan wrote the following letter:

"My Dear Mr. President: I deeply regret that you find it necessary at this time to separate yourself from the city service, but the reasons that you advance in your letter for your actions are such that as much as I would desire to have you remain in the service, I am constrained to take your view of the situation and accept your resignation, to take effect on July 1.

"The city is indeed unfortunate to lose a man, or to be deprived of the services of a man, of your character, ability and resourcefulness. The character of your work since you have been at the head of the Municipal Civil Service Commission has been of the highest type, and it will be indeed difficult for us to find a man to replace you in whom I shall have as much confidence and esteem as I have in you. However, I should be the last man to stand in the way of one's personal advancement. I can appreciate that your personal necessities are such that you are compelled to enter the commercial world, because of the additional remuneration that you will receive in your new line of work.

"In parting with you officially I still hope and trust I shall always hold your personal friendship. Your unselfish devotion to me during the recent campaign I shall always treasure as a pleasant memory, and I take this opportunity to thank you again for the great assistance that you rendered to me at that time. I shall always expect that you will give me the benefit of your wise counsel during my term of office. I trust that if at any future time I can be of any service to you, you will not hesitate to call upon me. With high personal regards, I wish to remain, sincerely and cordially yours,

"JOHN F. HYLAN."

Western Canada Outlook Pleases Ouimet

L. Ernest Ouimet, of Montreal, the guiding spirit in the affairs of the Specialty Film Import, Ltd., holders of the Pathe franchise in Canada, has returned to Montreal, after a trip through western Canada. He was struck by the pleasing conditions that exist in the film business generally in that part of Canada, and says that everything points to good business for the fall.

Mr. Ouimet visited three important western cities, Calgary, Edmonton and Winnipeg, and found conditions in all three very good. "I believe that the Canadian West this fall will have an excellent crop. Everything points to that conclusion, he said. "I was particularly struck with the aggressive spirit shown by the various successful exhibitors in that part of the Dominion. There are some mighty good showmen out in the Canadian West. As a rule the admission prices are higher than in the Canadian East, and they seem to have no difficulty in getting and maintaining these prices."

Winchester Enters Government Service

It was announced last week that Tarleton Winchester, publicity manager of Pathe Exchange, Inc., has resigned to accept an appointment in the U. S. Shipping Control Committee.

William Lord Wright, who has been with Pathe for some time as scenario and title expert, will take Mr. Winchester's place in the publicity department of the organization.

SPECIAL SERVICE

An Elaborate Exploitation Aid on "To Hell With the Kaiser" This Week

TURN to page 0000 and you will find a special Service Section on the coming Screen Classics feature, "To Hell With the Kaiser."

This exploitation aid to live exhibitors has been prepared by our own Exhibitors Service Bureau. Place it in a corner of your desk now where you will be sure to find it when you book this Screen Classics, Inc., special.

This is the second in the series of MOTION PICTURE NEWS Special Service Sections —the first covering "Over the Top." Only pictures that lend themselves to special and out of the ordinary exploitation are treated in this manner. Watch for the next!

Zukor Outlines Coming Year's Policies

BY ADOLPH ZUKOR

[" The greatest circulation possible at a price within the reach of all exhibitors " and " Wholesome, clean photoplays exclusively " are the two high lights of the following interesting statement from Adolph Zukor setting forth the plans of the Famous Players-Lasky Corporation for the coming year. As the first announcement to come " over the top " in that organization's Fall campaign it will doubtless be read with close attention. Noteworthy is the spirit of confidence that it breathes throughout.]

THERE is something to be said in favor of setting up a mark to shoot at. Municipalities do it when they make out an annual budget. The United States of America does it when it prepares to make certain that the battle for democracy is to be a sure victory for humanity. Business firms do it when they close their fiscal year and map out their selling campaigns for their next year. Playwrights do it when they set out to feel the public pulse and brew their entertainment medicine to strengthen the beat of that pulse. It is a good plan all around. It has in it the value of a definite inspiration and a sound knowledge of just how far ambition may go.

So it is with a feeling of genuine satisfaction that Famous Players-Lasky Corporation has made a budget for itself for the year beginning September 1, 1918, and ending August 31, 1919—a mark to shoot at which is worthy of the highest aim, a goal set after the most careful consideration, the most thorough preparation and, we believe, the most complete understanding of what shall be, for the public, of the greatest entertainment value and, for the exhibitor, the means for making his business a genuine, real, thorough success.

It is with a feeling of confidence based on adequate experience and sound business judgment that this company has set its goal for the next year of its existence. Back of that confidence is a pardonable pride. Both the confidence and the pride have a reason for being.

First there is the known value of the stars who will appear in Paramount and Artcraft pictures. To the already formidable list of luminaries whose popularity in pictures is acknowledged by all, we have added new stars in absolute certainty. There is no need to bolster up confidence in the hope that such men as Fred Stone, George M. Cohan, David Griffith, Cecil B. De Mille, Douglas Fairbanks, William S. Hart, John Emerson, Charles Ray, John Barrymore, Bryant Washburn and Wallace Reid will interest the moving picture public. That hope is a dead certainty.

And so with such stars as Marguerite Clark, Lina Cavalieri, Ethel Clayton, Shirley Mason, Billie Burke, Lila Lee, Dorothy Dalton, Enid Bennett, Vivian Martin, Mary Pickford, Elsie Ferguson and Dorothy Gish. Their work advertises itself and no one can doubt their drawing power when they are provided with the stories, the directors, the settings and the artistic intelligence that we aim to put back of every Paramount and Artcraft picture.

The resources back of the production department of Famous Players-Lasky are not a mere matter of luck. They are the result of a definite aim and the ability to attract and interest persons of proven worth in the production of motion pictures.

Two hundred and eight productions in twelve months makes four features a week. With the stars at its command and the proven value of the " Success Series " pictures, each one of these productions will be a real " feature " worthy of the highest exploitation, and, properly presented, of definite cash value to the exhibitor that shows them. After reading the roster of stars who are to appear in Paramount and Artcraft pictures during the coming season it seems needless to state that the progress of the producing department has been artistically consistent until now we are firm in the conviction that there are no other pictures made which can compare in artistic value and drawing power with those of this company. And for these pictures we have but one desire; the greatest circulation possible at a price within the reach of all exhibitors.

Another reason for our confidence in the success of our year's prospectus is in the good will and reputation which we have built up. That reputation and good will does not come over night and does not come haphazard. It is the result of hard work, backed by a constant ideal and the ability to show the sincerity of our aims to the public through our national exploitation work.

Give the public a chance and in the long run it is sure to learn to discriminate. Six or seven years ago when the photodrama was a " jitney " show, the public's sense of discrimination was not so keen. It was in direct ratio with the amount of real art and merit to be found in pictures of that day.

The public is letting the exhibitor know that it does discriminate. No housewife will go to the grocery store nowadays to buy " a good scouring soap." She discriminates when she comes to pay her five cents and asks for a particular brand. No man will go to the drug store and ask for " a good safety razor." He knows a particular brand by its advertising.

So when Mr. and Mrs. Public saunter out to a moving picture show they are learning to know that there is a brand on the goods they are about to purchase, a brand that is the trade mark of a big producing firm striving honestly to provide the absolute best in art, in stars, in direction, in photography, in scenic equipment, in entertainment value and in everything that enters into the production of the very best in moving pictures.

That is the reason for the good will back of Paramount and Artcraft pictures and that, too, is the reason for our confidence in what we intend to do in this new season.

Wholesome dramas, uplifting in character, clean comedies, comedy dramas and plays dealing with the more cheerful aspects of life will be exclusively chosen for production. The reason for our decision to eliminate photodramas of a morbid, depressing or tragic character as well as those concerned with religious problems, fairy tales and costume plays must be as obvious to others as it is to us. Our conviction is the result of a thorough canvass of the situation, an interrogation covering the whole country, and our knowledge, which every one shares, as to the effect of the war on the moving pictures.

Advertising is now essential to the exhibitor for he should drive home the fact that his is the playhouse of comfort, amusement and entertainment, in which are presented the famous stars of the stage and screen.

Many theatres will take advantage of the conditions which have arisen because of the war and will capture increased patronage and prosperity by broadsides of prosperity, appealing to this necessity for relaxation that is in every one of us.

It should not be forgotten that the Famous Players-Lasky Corporation has demonstrated its faith in the present conditions and the anticipation of the future by its great national advertising work to acquaint the public with the photoplays it produces and that it is backing up this publicity with the best pictures that brains and money can produce. The prosperity of the picture theatre is necessarily our prosperity and we are desirous of building on solid ground.

So this is the message we wish to bring to the exhibitors and the great public behind them: Famous Players enters into its new picture year with a confidence that is a true growth and is based on solid experience. Never have we felt so firmly entrenched in what shall spell success for the showman who can take advantage of these new conditions of today.

Moore Tells of German Scheme

Declares American Films Have Ousted Hun Propaganda Pictures in South America—Writes Interesting Letter to World Pictures

THE insidious manner in which Germany sought to push its propaganda in South America through films made in Germany, re-titled in Spain and sent to South American from Spain, and of the manner in which America films have ousted the German propaganda pictures and established a much more cordial feeling toward the United States in all South American countries, is interestingly told in a letter received by World Pictures from John E. Moore. Mr. Moore penned the letter at Punta Arenas, South America, while held up in that city during the time that his vessel coaled before proceeding through the Straits of Magellan.

"During this trip of mine through these South American countries," wrote Mr. Moore, "I have made some interesting discoveries regarding the manner in which Germany was able to distribute its propaganda films through South America so thoroughly despite the fact that she was cut off from any direct intercourse. The propaganda films were made in Germany, then shipped to Spain where they were retitled in Spanish—the prevailing language down here—and then shipped here from Spain. Many of the films were given to theatres free of charge. Others were placed with theatres by German commercial travelers, who while ostensibly not connected with the German government, plugged for the propaganda films in town after town after completing their regular day's work. Naturally the German films were widely distributed in this manner.

"Now, however, I am glad to say that American films have pushed the German pictures into the discard and it will be a big satisfaction to American producers to know that it is the superior entertainment value of American films over any other make, which has done this. South Americans like our films—in fact, I may say that they are crazy about them. This delight in American films is doing far more than any diplomacy could possibly do in cementing the frendship of the United States and South America.

"In this connection," Mr. Moore concludes, "you will be interested in knowing that World Pictures are represented in all the picture theatres I have so far attended here in South America."

Mr. Moore is a prominent New England business man whose interests make it necessary for him to take yearly trips to South America.

Goldwyn Holds Sales Meetings

Zone Conferences Bring Salesmen of Nineteen Branches Together in Three Cities — New Sales Policy Wins Approval

Two-day sales conventions of Goldwyn's managers and the salesmen from all nineteen of its American branches were held simultaneously this week (June 22 and 23) in three cities—New York, Cleveland and Chicago.

In each instance an executive of Goldwyn's home office organization was present in charge of the regional convention, bringing with him the new sales policy of the Goldwyn Pictures Corporation for the season which begins in September. Managers and salesmen were impressed with the fact that next year they will have productions featuring six established stars in addition to the celebrated Rex Beach pictures and that instead of twenty-six releases there will be more than fifty.

The Eastern District Convention was held in New York and was presided over by Samuel Goldfish, president of Goldwyn. Present were Samuel Eckman, Jr., manager of the New York City branch; George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and G. F. Lenehan, Washington. Salesmen from all of the offices in this territory also attended.

Alfred Weiss, a vice-president of Goldwyn, had charge of the Central District meetings, which were attended by H. A. Bandy, manager of the Cleveland office; J. F. Flynn of Detroit; C. C. McKibbon of Pittsburgh and A. J. Pincus, manager of the Cincinnati, Ohio, office.

The Middle West convention, held in Chicago, had Harold Bolster, another vice-president, and Messrs. Aaron J. Jones and Nathan Ascher as its heads. It was attended by H. J. Bayley, manager of the Chicago branch; Richard C. Fox of Minneapolis; Paul Bush of St. Louis and Richard Robertson of Kansas City.

The salesmen in every division of the territory were called into the convention cities to hear the voice of the representative of the home office and to learn from him direct of the good things Goldwyn has in store for the coming producing year.

The Western States convention is held in abeyance pending the arrival on the Pacific Coast of a Goldwyn executive leaving in a few days with the official draft of the sales policy.

Drew Reported Dead

Corporal S. Rankin Drew, of the French Aviation Corps, who was reported missing May 25, was this week listed among the killed in action, according to a French newspaper.

Corporal Drew was a son of Sidney Drew and nephew of John Drew.

Cohen Not a Candidate

Sidney S. Cohen, president of the New York State branch of the Motion Picture Exhibitors' League of America, issued the statement that he is not a candidate for the nomination for president of the National organization which convenes at Boston in July.

Doll-Van Lays Claim to Wide Attention

The following announcement concerning the Doll-Van Film Corporation was issued last week from Chicago:

The Doll-Van Film Corporation, with offices in Chicago and Indianapolis, have been on the film firmament of the Middle West only a matter of months, but in that time they have grown from a satellite in the independent field to a real big planet. They got off for a great start as independent producers when they secured the distribution rights in Indiana and Illinois for "Today," "The Cold Deck" and "The Mad Lover." Then came such big productions as "The Public Defender," "Carmen of the Klondike" and "The Grain of Dust."

But they topped this all off and brought themselves to national attention in the film trade when they showed the courage and money that brought them the sole distribution rights on "Hearts of the World" for Indiana and Kentucky. While neither Mr. Vanderwalker nor Mr. Dollman have yet seen fit to announce the cash consideration for the Griffith feature in this territory it is said that amounted to as much for these two States as some other independents paid for four and five territories.

Since taking over "Hearts of the World" together with the Hall productions for the Central West the Doll-Van Company have seen fit to add to their staff all the way from stenographers to salesmen and an advertising man. The booking plans on the Griffith picture for the purchased territory are being concentrated on at present and it is expected that much of the returns on the investment will be made from Indiana alone.

"Topics" Sold for Europe

A. E. Siegel this week announced the sale of the world rights outside of the United States and Canada for his latest novelty, "Topics of the Day." The sale was made by Mr. Seeley, of Robertson-Cole Company, 1600 Broadway, and arrangements are being made by Mr. Siegel and Funk & Wagnalls, publishers, for the translation into Spanish and French so that the film will have an international distribution.

It is understood the United States and Canada will be offered on a franchise basis.

Harrisburg's Curfew Will Not Ring

Harrisburg, Pa., theatre managers, who lose much patronage through a curfew law that tucks children in their beds at nine-thirty, received good news in a recent statement of Mayor Keister that he is inclined to let the children have an extra half hour of grace during the daylight saving period.

Davis in Atlanta for Mutual

R. A. Davis, salesman for Mutual at Atlanta, has been appointed manager of that office, succeeding C. E. Kessnich.

What Kind of a Fellow Is—Sawyer?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

By William A. Johnston

WE started out to make this a story about A. H. Sawyer. We didn't get very far before we found that we would have to let Herbert Lubin in or it would only tell half the story. A little further and we began to fear that it might become "What Sort of Fellows Are Sawyer, Lubin, Ince, Vance, McClure, Mather Building, General Enterprises and Mme. Petrova?"

You just can't nail this fellow Sawyer down in one spot all alone. Since the days when we used to call on him at the Kinemacolor offices in 1600 Broadway he has branched out until he's a whole assortment of picture interests and companies in one package.

Spend an hour in his office, and you leave, feeling that you have been in half a dozen offices. So what chance had we to use a whole page telling you what kind of a fellow Sawyer is?

We had to find an easy way out—and we did. We just decided to let you in behind the scenes and see for yourself what a job we had finding out anything about this fellow Sawyer. So here's a running fire, "Dotty Dialogue" of our half hour attempt to secure an interview with that personage.

CURTAIN! Let her rip!

INTERVIEWER: "Now, Mr. Sawyer, when you first—"

OFFICE BOY: "Ralph Ince is on the wire, sir. Says he—"

SAWYER: "Put Mr. Ince on the 'phone."

After two minutes 'phone conversation:

INTERVIEWER: "After you had formed the Kinemacolor Company, Mr. Sawyer, what—"

OFFICE BOY: "Pardon me, please, but Louis Joseph Vance has just 'phoned he will be here in fifteen minutes with a new story for Mr. Ince.

INTERVIEWER: "And you formed your present company of General Enterprises, Inc., with Herbert Lubin?"

At this moment a voice from the adjoining office sends in the injunction:

LUBIN: "Oh, Arthur, don't forget. We have an appointment at 11 A. M. with Mr. Collins, of McClure's."

SAWYER: "That's Mr. Lubin, now. Oh, Herb. Come in and let this gentleman find out 'what kind of a fellow you are,' for that page he is running in MOTION PICTURE NEWS.

INTERVIEWER: "Am glad to know you, Mr. Lubin. I remember meeting you when you owned the Metro franchise for Canada."

OFFICE BOY: "Excuse me, Mr. Lubin, but Madame Petrova called up to remind you of your appointment with her for this afternoon."

LUBIN: "And General Enterprises, Inc., in less than a year, has sold the entire country for "Mother" and "The Warrior," caused the erection of the Mather Building in Washington for the convenience of film exchanges, promoted several successful film deals and—"

STENOGRAPHER: "Here is a notice from Albany, Mr. Lubin, stating that the papers of Associated Pictures, Inc., have been filed."

INTERVIEWER: "Associated Pictures?"

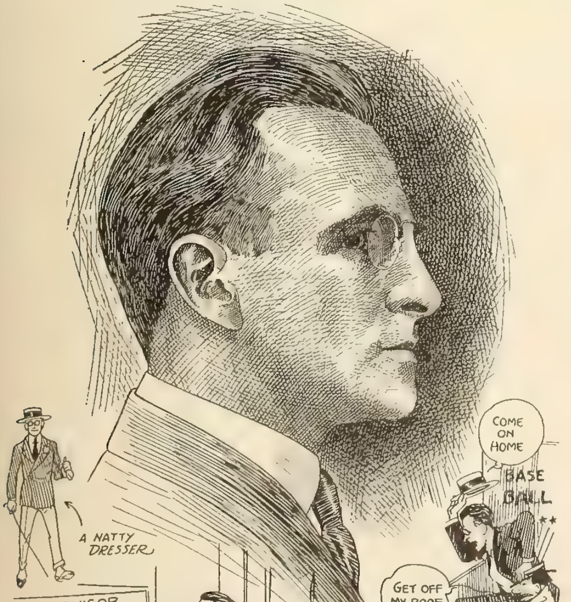
LUBIN: "Oh, yes, Mr. Sawyer and myself have just formed a company for the production of special features to be called 'Ralph Ince Film Attractions.' They will be directed by Ralph Ince, the stories written by Louis Joseph Vance, of *Saturday Evening Post* fame, and the entire details of studio management, distribution and exploitation will be under the personal supervision of Mr. Sawyer and myself."

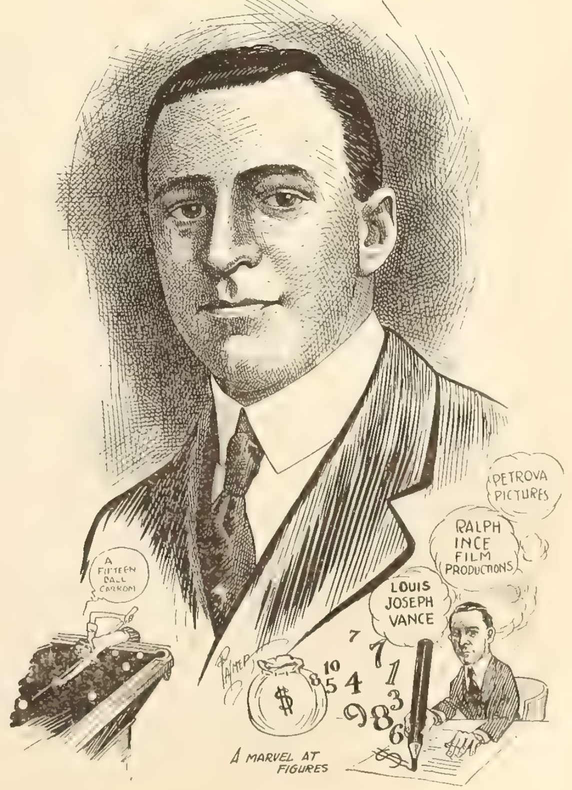
INTERVIEWER: "I understand that Ince is going to make one special feature starring Ethel Barrymore for Metro?

MR. SAWYER: "Through special arrangements made between Mr. Rowland, the president of Metro, Max Korger, and ourselves, we have loaned Mr. Ince for this production while Mr. Vance is completing our first story."

OFFICE BOY: "I beg your pardon—Mr. Rowland is on the wire and says not to forget you are to meet him at the gymnasium at one o'clock, for that game of handball."

As the interviewer left, the voice of Mr. Lubin floated through the door: "Glad you caught us on a day when we weren't busy. Drop in again."





"It's an Ill Wind," Says World

Thinks Railroad Rate Boost Will Materially Help Motion Picture Industry — Theatrical Companies Find it Hard to Move

THE tremendous boost in passenger rates, which went into effect on June 10, will prove of immense benefit to the picture industry, in the opinion of World Pictures. The World is securing many prominent stage actors, who are unable to secure legitimate engagements owing to cancellation of routes of companies organized for the road. Many of the big legitimate theatres throughout the country are planning to show pictures next year and making preparations now for this change as they realize it will be impossible to keep their houses open night after night with the limited stage productions that can survive.

This condition is the inevitable result of the passenger rate increase. It will, of course, be utterly impossible for many theatrical road companies to operate as heretofore, owing to the fact that they cannot pay the increased fares for the members of their companies and still make a profit. Just how big this increased railroad fare is, as it affects road companies, can be graphically shown by taking a typical dramatic movement from New York to Buffalo. It is a railroad rule that twenty-five fares must be purchased to secure the use of a baggage car and as a baggage car is needed for the company's use, the computation is made on the basis of twenty-five fares.

Old rate, one person, New York to Buffalo	$8.00
Sleeper	2.00
	10.00
Eight percent war tax	.80
Total	$10.80
New rate	$13.20
Sleeper	2.00
Half cent per mile excess for sleeper.	2.20
	17.40
Eight per cent war tax	1.40
Total	$18.80
Old total fare	10.80
Increase per person	$8.00

This increase means for a company of twenty-five an increase of $200.00 in the fare from New York to Buffalo which, of course, is prohibitive. This means fewer attractions on the road and makes it necessary for theatre owners to look for other forms of entertainment with which to keep their theatres open. Naturally they are turning to films and as a consequence pictures will this coming year been seen in legitimate theatres never before open to them.

Symphony Theatre Opens Auspiciously to Packed House

The Symphony theatre at Broadway and 95th street, New York, built on the site formerly occupied by the old Astor market and later by Thomas Healy's skating rink, opened its doors to the public on Friday night, June 14, just a few minutes after the final inspection by the city authorities and the granting of its license by the commissioner. It is operated by Kennedy Theatres, Inc., of which Aubrey M. Kennedy, a film man who has seen service in practically every branch of the business, is president. The theatre, the seating capacity of which is 1,400, is one of the unique uptown houses in the city. It is situated in the midst of a densely populated neighborhood and will draw its patronage, for the most part, from the surrounding quarter of the city.

The Symphony is notable in more ways than one. In the first place it is the first uptown New York house to bring a full orchestra into a picture theatre. The Symphony orchestra has fifty-two pieces and is directed by Signor Carlo Ronchi, a well known musical director. There are twelve soloists among its members who are highly recognized in musical circles. Mr. Kennedy justly claims credit for being the first theatre owner to install such a pretentious orchestra in an uptown theatre.

The work of transforming the old skating rink into a motion picture theatre was entrusted to William G. Masserene, an architect and builder of great ability. The interior arrangement is unlike that of any New York theatre. The throw of the picture is parallel to Broadway instead of perpendicular to the entrance street, as is usually the case. The orchestra is exceptionally deep, the largest number of seats being on the main floor. In the rear, there are five or six tiers of mezzanine boxes and back of these the projecting booth. The throw to the screen is practically straight. On a level with the booth and forming a horseshoe round the orchestra are a few loge seats, where smoking is permitted.

The color scheme is restful to a degree, Mr. Masserene having employed coral shades, the predominating tints in which are blue and a burnt yellow. The lighting scheme corresponds to these colors to most artistic effect.

The opening feature at the house was "The Unchastened Woman," the Rialto De Luxe production presenting Grace Valentine in the title role. The other attractions included the war and news weekly, a Mutt and Jeff cartoon, a patriotic tableau depicting the destruction of Chateau-Thierry and a ballet corps headed by Mlle. Clara Tosca rendering "The Dance of the Hours," from "La Giaconda."

The executive staff is as follows: J. H. Kennedy, assistant general manager and treasurer; Dr. Melvin Wolk, house physician; Charles de Sorio, electrical effects; Ed Wotham, mechanical effects; H. Berry, scenic artist.

Sherry Names Release of Keeney Subject

Announcement was made last week by William L. Sherry, head of the William L. Sherry Service, that the first of the Frank A. Keeney pictures, "A Romance of the Underworld," and the first picture by Doris Kenyon as the head of her own company, "The Street of Seven Stars," will be released June 30. The Keeney picture is a screen adaptation of the drama of the same name by the late Paul Armstrong. It stars Catherine Calvert, who also starred in the play when she was the girl-wife of the playwright. "The Street of Seven Stars" is by Mary Roberts Rinehart. It is after her story of the same name which ran in serial form in the *Saturday Evening Post.* Upwards of 250,000 copies were sold in book form.

Miss Kenyon and her company are now at work on a second picture, "The Inn of the Blue Moon," by Louis Joseph Vance. This is an original scenario, written especially for Miss Kenyon. The fictional rights have been sold to one of the most important American magazine publications, the story to appear in serial form. The second release of the Keeney corporation will be "The Girl Problem," by E. Lloyd Sheldon, starring Miss Calvert. Herbert Rawlinson, one of the best known of screen stars, will play opposite her. The story is said to be a gripping one, with sensational dramatic situations. The Keeney forces are now working on their fourth picture, "The Girl With a Past," by Paul Armstrong.

Petrova Has Special Poster for Tour

Following the personal appearance of Madame Olga Petrova in Washington and Baltimore which marked the opening of her country-wide tour in behalf of the War Saving Stamps movement, she returned to New York to witness a special screening of "Patience Sparhawk," her fifth production. Immediately following the showing, she departed for Boston, accompanied by Beulah Livingstone, her personal representative, and Bobbie North, studio manager, where she will commence her transcontinental tour for the Government. N. H. Gordon, of the First National Exhibitors' Circuit of that city, will co-operate with the star and guaranteed to have an audience of forty thousand people on Boston Commons to hear Petrova talk.

Before leaving New York, arrangements were completed between the actress and the New York War Saving Stamps Committee whereby the official government War Saving Stamp inscription will be carried on all stationery. In addition to this privilege the committee is furnishing all of the cuts for publicity purposes, together with various patriotic posters, etc.

The tour as mapped out by Madame Petrova embraces the following cities: Philadelphia, Washington, Baltimore, Boston, Atlanta, Houston, Dallas, Kansas City, St. Louis, Des Moines, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Butte, Minneapolis, St. Paul, Chicago, Louisville, Indianapolis, Cincinnati, Cleveland, Pittsburgh.

EXHIBITOR TO EXHIBITOR REVIEW SERVICE

[*These reviews, by P. S. Harrison, are based solely on the entertaining qualities of the picture. All other factors are considered of secondary importance.*]

"The Finger of Justice"

Crane Wilbur in the Tale of the Barbary Coast's Downfall

(Produced by Rev. Paul Smith. Distributed by Arrow Film Corp. on State Rights Basis. Directed by L. W. Chaudet. Screen Time, 90 M.)

BEFORE I go on with this review, there are two things that I wish to impress on you, first, that "The Finger of Justice" is not a religious subject, except to the extent that the principal character is a minister, and second, that it is a morality melodrama, and the cleanest of its kind that I have ever seen since I have been identified with the motion picture industry. But what is of more importance, it is presented not as a preachment against vice alone, but as an interesting entertainment as well. In fact, it will depend entirely on a person's particular taste whether to accept it as an entertainment more than as a sermon, or vice versa. It can be taken either way.

The story in a general way is a dramatization of the campaign against commercialized vice and gambling that was waged recently in San Francisco, California, and which most of you are familiar with, on account of the wide publicity it has had. It was carried on by Rev. Paul Smith, a minister and president of the San Francisco Federated Churches. This campaign resulted in the closing of the famous "Barbary Coast," and other underworld resorts.

The incidents in the story are based on facts which occurred during the campaign or before. But in order to make them more interesting, they have been embodied into a love story.

The subject, on the whole, is free from vulgarity, the strongest point being only where the innocent girl that was brought into the underworld resort, is seen fighting off the man who attacked her, finally escaping.

The direction and photography are up to the highest mark. As to the sub-titles, you will have to take your hat off to Rev. Smith. He has certainly backed off the board some score of our old and experienced writers. They possess dramatic force and they are characterized by common horse sense. The sermon itself is very dramatic and will hold your interest in spite of its somewhat extraordinary length.

ADVERTISING SUGGESTIONS: This picture can be played by most of you, a great deal depending, however, on the manner you present it to your public. If you cater to the high class element you can put it over by securing the co-operation of the ministers, public officials and reform societies of your town. Impress it on them as being a serious subject and that it has the endorsement of the clergy, civic bodies, mayors of large cities and has been especially recommended by the National Board of Review. Copies of these endorsements, I understand, are going to be furnished with the picture.

If you cater to a more liberal element, you may bring out the fact that it shows scenes of the San Francisco underworld and of the "Barbary Coast" and incidents that have actually happened, and which eventually aroused the public ire that caused the cleaning out of the town. In any event, don't fail to let your patrons know the kind of subject it is, as the harm is not done in playing such a picture occasionally but in not letting them know the nature of the theme.

"The Voice of Destiny"

Baby Marie Not at Home in This Heavy Melodrama

(Pathe—June 23. Directed by Wm. Bertram)

IT seems to me that the producers cannot find any more suitable story material for little Marie. "The Voice of Destiny" can hardly be classed as a pleasing entertainment.

The scenario of this melodrama was written by Clara S. Bearanger and is based mostly on two things, the ingratitude of a young man to his brother and a murder with robbery its motive.

Charles Lind went blind, therefore he had been compelled to let his younger brother, John, father of little Marie (Marie Osborne), conduct his business. He squandered his fortune mostly at stock gambling. When reprimanded by his brother, he almost choked him to death.

Later the butler shot and killed the blind man, robbing him of some valuable jewels, John being accused of the crime, owing to circumstantial evidence. In the end the real murderer was apprehended and the innocent man was exonerated.

Little Marie is not given much of a part in this picture. Of the rest of the characters none gets any sympathy because none deserves it. A brother tries to murder his own brother, though he has treated him kindly. This point will prove rather distasteful. Of course we all know that such a thing has happened in actual life; at the same time human nature revolts at the thought of it. It is not a good point to incorporate in an entertainment.

In both murders the bodies are shown lying on the floor. Such details are unnecessary and they do not add to the entertaining values of a picture.

One bad slip on the part of the director is the fact that it shows the dying butler getting up from the bed half way and giving a detailed account of the crime. He looked anything but ready to die.

This picture will not please the better class of picture-goers.

"Patriotism"

Bessie Barriscale in a Satisfactory Tale of German Spies

(Paralta-Hodkinson—June 10. Directed by Raymond B. West)

THIS is a very interesting and well produced patriotic subject, suitable for propaganda work. It is based on the German spy system and shows some of the methods used to gain their ends.

The story was written by R. B. Kidd and Jane Holly. The locale is Scotland and tells of Robin Cameron, who had donated her home to the Red Cross as a hospital for convalescent soldiers.

When a ship was sunk off the coast by a German submarine one of the men saved was a young American. While officials were visiting to investigate, an air raid took place. The officials had reason to believe that some spy had signalled their presence there.

Suspicion rested on the young American with whom Robin was now in love. Unshaken in her confidence in him she undertook to carry on an investigation. She detected in the ruins of an old abbey evidence of the guilt of some German spies who were on the medical staff of the hospital and who were signalling nightly to a submarine. They were arrested and thus her sweetheart was exonerated.

"The Heart of a Girl"

Barbara Castleton and Irving Cummings in a Corking World Drama

(World—July 1st. Directed by John Adolphi)

YOU'VE got to hand it to Director John Adolphi. One does not need special training to know this picture has been directed by a master hand. This man knows the subject he undertook to direct thoroughly, the society as well as the political campaigning end of it. Besides he understands human nature so well he has, without overdoing it, enriched it with little human touches that cannot be put into a script. They add to the heart appeal.

"The Heart of a Girl" is a clean and wholesome drama showing no murders or suicides. It is the kind that will entertain your patrons and have them leave satisfied.

The story was written by Maravene Thompson, the well-known writer, and is very interesting. It depicts the way of crooked politics and how the love of a girl for a congressman, candidate for governor, helped turn the tables against some low-minded politicians.

The action starts with a "bang" and continues so to the end. The mob scenes in the convention that was to nominate the governor were handled admirably well. They are extremely realistic.

As to the leading characters you might just as well make room for this new combination, Castleton-Cummings. Miss Castleton is pretty and photographs well. She is splendid in the role of the aristocratic girl. She knows how to wear clothes. As for Mr. Cummings I don't think he has ever taken a more sympathetic role in a picture before in his life and he knows how to handle it.

The interior settings are the best that have ever been seen in a World picture. It is plainly seen that the director had a good-sized bank roll to draw from. The picture will appeal to any audience, especially to a high-class one.

ADVERTISING SUGGESTIONS: In advertising this picture play up strong on the feminine element. Tell them about the pretty clothes that are worn in it. You may also bring out the fact that a congressman, who was about to be nominated as Governor, was willing to sacrifice his future in order to shield a good woman, who was accused wrongly of being a gambler.

For the balance of your program you may use a News Weekly and a high-class comedy or a scenic with a comedy. You may add a cartoon if it does not make your program long enough.

"A Desert Wooing"

Doubtful Points in This Latest Enid Bennett Offering

(Paramount—June 23. Directed by Jerome Storm)

THE action in the first three reels of this offering is somewhat slow but it gains considerably in the last two.

The scenario was written by J. G. Hawks, and tells of Miss Avice Bereton (Enid Bennett), who married an Arizona millionaire so she could have enough money to spend. Previous to her marriage she had an innocent flirtation with a doctor whom she promised to love even after her marriage "just as most of the women of her set do."

The doctor later was her guest in Arizona. One night he entered her room through the window and demanded she stick to her promise. She rejected him saying she did not realize what she was doing when she made that promise.

The husband was given a hint as to the doctor's character, therefore, instead of taking the trip he stated he would he returned to find the doctor trying to force his attention upon his unwilling wife. He beat the doctor badly and ran him out of the place. Some days later he returned and shot the husband, but the wife, at the point of a gun, made the doctor attend to the wound and save his life. The manhood having all of a sudden returned to him he begs forgiveness.

If you cater to critical family patronage I am afraid you will hear from the women folks on that point where Avice tells the doctor that "she will love him even after she marries just as most of the women of her set do." I know of a case from personal experience where an exhibitor was called down for showing a picture in which the insinuation was not anyway near as bad as this one. Irrespective, however, of whether any of your patrons will kick or not, the point in question will not be accepted as true in its entirety.

Another point that will prove objectionable to family patronage is the fact that the doctor enters the room of a woman at night through the window with a sinister purpose in view.

You may be able to get by with this picture but it will not please as well as the last Bennett contribution.

"We Should Worry"

Jane and Katherine Lee Once More Appear for Their Admirers

(Fox-Standard—July 15. Directed by Kenean Buel)

IF your patrons like an entertainment in which the principal characters are children and are not particular as to whether it is based on a well-knit story or not, then this is all right to show them.

In producing this offering the principal idea in mind was comedy, or to be exact, to exploit the particular talents of the diminutive Fox stars by assigning them to the roles of mischievous youngsters. No stress was laid on the story which is mostly a collection of episodic situations, each one based on either or both the little players.

The action is very mechanical and in most instances forced.

Moving picture fans may get some laughs out of this but I wouldn't make rash promises to them if I were you.

THE Universal special attraction, "Three Bad Men," with Harry Carey, which was reviewed in the issue of June 8, has been renamed "Hell Bent."

"How Could You, Jean?"

A Real Old Fashioned Mary Pickford Subject That Delights

(Artcraft—June 23. Directed by Wm. D. Taylor)

THIS is a regular old style Mary Pickford contribution, the kind that used to please so well. It contains an abundance of clean and wholesome comedy situations and lots of heart interest.

The play is based on the story by Eleanor Hoyt Brainerd, which was published serially in a magazine and also in book form. It tells of Jean Mackay (Mary Pickford), a young aristocratic girl, who obtained a position as a cook when her income ceased.

The son of a millionaire recognized the charms of the girl under the guise of a Swedish cook, therefore he obtained a job in the same place that he might woo her. Real love sprung between them.

The father wondered what kept his boy away, so he decided to investigate. He smiled when he found out the real cause and was glad to encourage the love match.

The story on the whole is pleasing. The regular Pickford comedy tricks are in evidence throughout. Her impersonation of the Swedish cook is very successful and will get several hearty laughs.

Another point that will prove very pleasing to picture-goers is the fact that the father, contrary to the prevailing custom in pictures, approves of the love affair instead of disapproving it. This will help make the picture more pleasing.

There are several little children in the cast, which help Miss Pickford feel perfectly at home. The direction is very good. Most of the picture has been taken outdoors and shows some beautiful scenery.

This offering may rightly be considered as one of Miss Pickford's best. It will appeal to all audiences, especially to the women and children.

"Station Content"

Gloria Swanson in an "Above the Average," Triangle

(Triangle—June 16. Directed by Arthur Hoyt)

THIS offering is a little better than the average Triangle. It holds the interest and has a strong dramatic ending.

The story was written by Catherine Carr and tells of Kitty, the wife of Jim Manning, who leaves her husband after the death of their baby because she was feeling lonely. She joins a troupe of theatrical performers.

She gains fame and many admirers and accepts the invitation of a railroad magnate who proposes marriage to her while on a visit to his country place. He gives her time to decide.

After leaving the magnate's home she misses connections with the train and is compelled to remain overnight at the office of the operator. The baby of the operator becomes sick and in order that he can go for medical assistance she takes his place.

A lightning storm the next night strikes the trestle, causing fire. She flags the train after a thrilling race with death on a gas tricycle. Jim is on the train and a reunion takes place. The railroad magnate, also traveling on that train, is startled to learn that Jim was Kate's husband, but gives no sign of recognition when introduced to Kate. The bond of love and contentment come to the couple again.

There are points in the story that will not stand an acid test, but it is clean and on the whole entertaining.

"A Little Sister of Everybody"

Bessie Love in a Drama That Won't Stand Boasting

(Pathe—June 30. Directed by Robt. T. Thornby)

THIS is only an average program offering that will help fill a corner in your week's bill. It isn't the kind you can brag about.

The story was written by William Addison Lathrop and tells the following. After the death of his father, Hugh Travers assumed management of the factory. There was discontent among the workingmen and threats of a strike and destruction of property.

In order to get acquainted fully with the situation, he disguised himself as an ordinary workingman. Recognizing their just demands he did justice to them. Incidentally he fell in love with

Celeste Javier (Bessie Love), a little orphan, who was loved by everybody and whom he met at her grandfather's while posing as a plain workingman.

The worst feature in the story is the fact that the author has not endowed the detectives, who were trying to capture the plotters, with any amount of intelligence. Their role is very childish.

As it is a clean picture you will be able to get by with it provided you don't make your patrons believe they are going to see something big.

"A Woman of Redemption"

Harrison Finds Too Much Blood in World's June Elvidge Offering

(World—June 17. Directed by Travers Vale)

TWO murders — one cold-blooded, and with the bodies stretched on the floor — are enough to put any picture on the blacklist for a big number of picture-goers, no matter how strong the story otherwise may be.

This story was written by Poty Hobard and is very weak. It tells of the following: In the city there was a young man, the son of a wealthy father, whose chief business was to get drunk on father's money. But as there is an end to everything, so there was an end to governor's patience. He took his son to a lonely place in the woods far away from civilization, and left him while he was asleep with enough provisions to last him a few days, and a note admonishing him to make his own way back to civilization.

In the country there was a girl living with her father in a lumber camp. The big boss had an eye on her, but she didn't want him for a husband, so she left. The boss murdered the old man because he thought he tricked him by sending his daughter away. The young man and the girl met in the woods and became friends. Later the boss was murdered by his common law squaw wife, whom he deserted after tiring of her. The boy and the girl in the end became engaged.

This picture has been photographed almost exclusively outdoors.

"The House of Gold"

Emmy Wehlen in a Satisfactory Melodrama

(Metro—June 17. Directed by Edwin Carew)

THIS is a well produced melodrama that will hold the interest throughout. It will entertain your patrons provided they don't mind seeing a couple of murders and some drinking in a picture.

The story was written by Katherine Kavenaugh. It tells of Pamela Martin (Emmy Wehlen), who was tricked by her scheming mother and wealthy Douglas Martin into marrying him.

Frank Steel, her sweetheart, returned from South America and was broken-hearted at Pamela's marriage. They met at a reception and she explained to him how she was deceived and made believe he was a thief.

Douglas Martin was found murdered and Pamela married Frank, but she was shocked to be wakened up one night and find her husband standing before her. He explained that the dead man was his twin brother whom he killed in self-defense.

Aroused by her cries for help Frank rushed into the room, but in an attempt to rush away Douglas fell from the balcony to the ground and was killed. Happiness at last comes to Frank and Pamela.

Emmy Wehlen is very convincing in her role.

"The Girl in His House"

A Mystery Drama, Presenting Earle Williams and Grace Darmond

(Vitagraph—June 24. Directed by Thomas Mills)

THIS is a fairly interesting mystery drama calculated to please the more refined picture-going public, but hardly good enough for the masses who demand more or less thrilling situations.

The scenario is based on the story by Harold MacGrath, one of the best known authors of the present age. It was published serially in the *Ladies' Home Journal* and is now in book form. It is considered one of the most widely read stories published recently and therefore offers a splendid opportunity for advertising.

It is based chiefly on the hatred of a father for his daughter whose birth was the cause of the mother's death. It may be considered as improbable, belonging more or less to the imaginary class rather than to the realistic.

Wealthy young James Armitage is jilted by a girl. He leaves for the far away tropical lands after he vests on his lawyer full power of attorney. He returns years later to find a strange young lady in possession of his home.

Upon investigation he found out that the girl was the daughter of none other than his attorney who had misused his power of attorney in order to provide for her. He finds the father on his death bed in another town where he was hiding under an assumed name. Eventually he falls in love and marries the girl.

"The Soap Girl"

Gladys Leslie in a Vitagraph of Average Value

(Vitagraph—June 17. Directed by Martin Justice)

THIS offering can only be classed as passable. The story is very simple and contains hardly any points that would excite a critical picture goer.

It was written by Lewis Allen Browne and tells of the opposition of a mother towards a union of her boy, a Van Ruhl, with the daughter of a tradesman, the Soap King. The brother of the girl conceived a scheme to break the proud spirit of Mother Van Ruhl. He bought a distillery and gave the name of Van Ruhl Rum to the product.

Society gossiped while the Mrs. was shocked, and threatened the distillery men with court action unless they stopped using her name on the rum bottles. Eventually her pride was broken. She also consented to the love match between the boy and the girl and everything was lovely after that.

Let this picture slip by. It won't hurt you to run it provided you don't make much fuss about it and make your patrons believe it something big. But be sure to have something strong for your next change. The story is clean.

"A Man's World"

The Double Standard Basis of Emily Stevens's Latest Feature

(Metro—June 24. Directed by Herbert Blache)

THERE is not enough body in the story, "A Man's World." It is hardly strong enough to hold the interest, much less to measure up with the capabilities of such an actress as Miss Stevens. It is padded to the limit to make up the five reels.

The scenario is based on the play of the same name by Rachel Caruthers. It is wound around the double standard, or the man's privilege to transgress the laws of morality but not of the woman's.

Frank Ware (Emily Stevens), while in Paris, adopted the baby boy of a dying American mother. In America, Malcolm Gaskel, the publisher, who undertook to publish her book, became interested in her and proposed marriage. She accepted and they became engaged.

His mistress accused Frank wrongly as being the mother of the child from a love union with a man in Paris. Gaskel went to Frank and demanded to know the truth. It developed, however, that the child, who resembled Gaskel greatly, was his own.

When she learned the truth by questioning him she returned the engagement ring and told him to go. Answering that this is a man's world and that men usually get what they want, he assaulted her.

Hearing the sound of the scuffle, David Powell, an artist, living on the floor above and who was in love with Frank, rushed into the room, beat Gaskel and ordered him to go. Eventually Frank married David, the man she really cared for.

The subject, although treated in a refined manner, is hardly the kind you want to boost strongly to a family patronage. The origin of the child is the constant discussion in the picture, more or less, and it makes not a very pleasant theme.

You may be able to get by with this, but the less said the better.

Additional Exhibitor Reviews will be found on Page 3876

" Say! Young Fellow! "

Douglas Fairbanks's Latest—That's 'Enuf Said

(Artcraft—June 16. Directed by Joseph Henaberry)

T is hardly necessary to review a Fairbanks picture. They are all so good you will be taking no chance in boosting any of them to the sky limit. The effect "Say! Young Fellow" will have on a picture goer is just like being in a home where everything is smiling and happiness reigns. It is a sure antidote of gloom. Doug makes you feel like sixteen. He knows how to bring sunshine into sad hearts.

The story was written by the director himself. It is different than any of his previous ones. Doug is given the part of a newspaper reporter on a New York paper. He certainly can put it over on some old ones at the game. Here is the story in a few lines. A young fellow (Douglas Fairbanks), whose only stock in trade was his smile and optimism, applied for a job on a newspaper. He was assigned to get an interview with a recently made millionaire where another reporter had failed.

Having been forbidden admission he scales the wall and enters the room of the millionaire through the window. By an acrobatic trick he takes away the gun from the frightened millionaire and forces him to tell how he made his millions. He rushes back to the office and gives the story to the editor.

The editor now realizes that this young fellow has the stuff in him for more difficult things. He assigns him to unearth a fraudulent scheme in connection with a factory in a nearby town in which the stockholders were to be defrauded.

That he succeeds in his task is beyond question. He had to climb walls, jump from roofs, battle a gang of crooks, find a perilous perch over revolving flywheels, and overcome the villain but gets there just the same. The only one to whom he was compelled to acknowledge defeat was the girl to whom he had lost his heart.

The picture opens in a kind of allegorical way. It is novel and picture-goers will like it. It shows a chasm the sides being formed by steep mountain walls with the word "success" in the distance and Mr. Fairbanks after it.

The subtitles show by double exposure a diminutive man, the allegory for "Hunch," encouraging The Young Fellow and urging him not to grow faint hearted but to go forward until he gains his goal. This allegory is only incidental and not the main part of the story, and as it is rather a novelty picture-goers will like it immensely.

There are also some children introduced in a few scenes which also causes additional laughs.

The supporting cast which includes Marjory Daw as The Girl is excellent. The direction and photography are of the best.

This picture will please everybody, even the critical. You should play it twice as long as you would other pictures.

ADVERTISING SUGGESTIONS.—You can go the limit with this picture, and fearlessly back it with your reputation as being one of the best Fairbanks ever made. Nobody will contradict you. Lay stress on the fact that it is a pleasing comedy-drama containing clean and wholesome situations. Also that his usual athletic stunts that helped make him famous are in evidence throughout the picture, and that it is different from his other pictures.

" Closin' In "

William Desmond in a Story of the Northwest with That Locale's Appeal

(Triangle—June 23. Directed by J. W. McLaughlin)

SOME way, pictures based on the Canadian Northwest, if they are made even half way decent, never fail to take well with picturegoers. There is some fascination about such stories, possibly due to the outdoor scenery, which everybody likes.

"Closin' In" is a very well produced photoplay, and as it is based on the element of self sacrifice, it will surely prove a winner.

The story was written by Joseph F. Poland. It tells of Jack Brandon, a young bank cashier, who prevented the father of his sweetheart and president of the bank from committing suicide for embezzling the bank's money, by assuming the blame himself. It didn't matter to him, as the doctor told him he had an athletic heart and only a short time to live.

Jack left for the Canadian Northwest where he joined the Mounted Police force, his heart proving perfect at the examination. News of a gold strike brought Barbara, his sweetheart, and her brother Burt into this territory. Burt denounced Jack as a thief. The latter, unwilling to deny it, was compelled to resign from the Mounted Police.

After many rebuffs Brandon saved the girl from a native who had lured her into a bigamous marriage. The native was killed by an Indian while attempting to harm his first wife, a squaw. Barbara read a telegram that fell from the dead man's pocket, addressed to her brother, but withheld from him, telling of her father's confession at his deathbed, exonerating Brandon. Jack and Barbara are again united.

Mr. Desmond's role is a sympathetic one and he handles it excellently. Especially he looks fine as a Canadian mounted policeman.

This picture ought to please any audience.

" Up Romance Road "

William Russell in a Clean and Interesting Active Drama

(Mutual—June 24. Directed by Henry King)

THIS is a pleasing romantic drama containing several comedy situations. It is somewhat the Fairbanks style of a picture in which Mr. Russell does not attempt to encroach too much in his territory.

The story was written by Stearn Fox and tells of Gregory Thorne and his sweetheart, Marta Billbanke (Charlotte Burton), who had made up their minds they wanted some excitement, as life was too slow for them. They agreed to be kidnapped.

Gregory hires some crooks to aid in the kidnapping, but they soon found out that they have been kidnapped in reality by a gang of German spies who wanted to compel their fathers to cease shipping ammunition to the Allies in Europe. But Gregory succeeded in outwitting the gang and arresting their leader, who was formed to point out the place in the factory where they had hidden a bomb which was to explode at a certain time and destroy it.

" One Dollar Bid," with Warren Kerrigan

(Paralta-Hodkinson—June 24. Directed by Ernest C. Warde)

A FEW more pictures like this one and the W. W. Hodkinson Corporation will have to hire some extra help to take care of their bookings. I don't think I have seen another picture in the last two years that will hold the interest and play on the emotions of a spectator as "One Dollar Bid" will do. I have seen one more picture that had the same effect on me. It was "The Conquest of Canaan," produced by the Frohman Amusement Co. When I played it I had people jump up and yell "we surely got our money's worth." You will hear the same kind of expressions when you play "One Dollar Bid."

It is a Kentucky Hill story, based on the book "Toby," by Credo Harris. It is built around an old law in Kentucky, by which the authorities are given the right of auctioning a vagrant and awarding him to the highest bidder to work for him for one year, the only remuneration being food, clothing and medicine.

Play it longer than your regular program pictures. Go to it and advertise it strong.

" After the War," with Grace Cunard

(Universal Special Attraction—Aug. 12. Directed by Joseph De Grasse)

THIS is a peculiar subject but I am sure it will prove of interest to picture-goers. It depicts conditions that no doubt will exist in the future, after the present colossal struggle is over, in a manner that is rather unique and novel.

Dramatically it is one of the best of the recent offerings released by Universal. There are several tense situations in it. The first part of the story contains elements of mystery which add to the suspense.

It is very unfortunate that such a splendid picture should be based mostly on a sex question, although it isn't as bad on the screen as it reads in a synopsis. However, most of you that are careful as to the kind of pictures you show to your patrons, might be able to get by if you present it to them as a propaganda subject. It lends itself admirably for such an exploitation.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Tyrant Fear" (Dalton-Lasky-Para)—"Good."

"Empty Pockets" (First National Exh. Circuit)—"Very poor picture."

"Revelation" (Metro)—"A truly wonderful production."

"Song of the Soul" ( )—"Pleased all."

"Rose of Blood, The" (Fox)—"Good picture; pleased all."

"Wild Youth" (Artcraft)—"Fairly good, but not a high priced picture."

"Stolen Honor" (Fox)—"Good picture, and pleased all."

"Other Man, The" (Vitagraph)—"Seemed to please everyone."

"American Buds" (Fox)—"Fine kid comedy, but didn't draw."

"Rulers of the Road" (Pathe)—"Good picture, but no card."

"Lie, The" (Paramount)—"Just didn't draw." "Good picture; fell down badly."

"Heart of Romance" (Fox)—"Opposition strong; didn't pull for me."

"Rich Man, Poor Man" (Paramount)—"Didn't draw as well as usual; good pictures."

"Bachelor's Children, A" (Vitagraph)—"Picture good, but didn't draw."

"This Is the Life" (Fox)—"Extra good."

Editor's Note: The Box Office Report chart includes all pictures released within the previous eight weeks on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALIEN ENEMY, AN (Glaum—Paralta)..........Apr.	Average	"Fine picture; star not popular."
AMARILLY OF CLOTHESLINE ALLEY (Mary Pickford—Artcraft)..........Mar.	Extra Big	"Pleased." "Big in spite of rain." "Mary Pickford at her best." "Drew big business; good picture." "Rain; didn't get them." "Very good." "Excellent."
AMERICAN BUDS (Jane and Katherine Lee—Foxfilm)..........Apr.	Average	"Good show for kiddies." "Good." "Too much kid stuff." "Good picture, but did not draw." "A few more like this and I won't damn the business."
BACHELOR'S CHILDREN, A (Morey—Vitagraph)..........Apr.	Average	"Just average business."
BELIEVE ME, XANTIPPE (Reid—F. P. Lasky). May	Big	"Good stuff; made a hit." "A dandy picture. This kind of story pleases the masses."
BELL BOY, THE (Arbuckle—Paramount)..........Apr.	Extra Big	"Thanks to Roscoe, Keating and St. John am drawing them in despite Holy Week." "Great Stuff!" "Extra Good." "Fatty's best yet. Did record biz." "His best." "He never made a better one than this." "Some picture." "A knockout." "Great."
BIGGEST SHOW ON EARTH (Enid Bennett—Lasky)..........May	Average	"Very good."
BIT OF JADE (Minter—Mutual)..........Apr.	Average	"Minter is well liked." "Light entertainment; good."
BLUE BIRD, THE (Artcraft)..........Apr.	Average	"Great, but did not draw enough to pay for picture." "Very artistic production, but even the kids refuse to see it." "Costs too much, nothing left for us." "Great production, but people do not want fairy stories."
BRASS CHECK, THE (Bushman-Bayne—Metro)..Mar.	Average	"Few more like this and Bushman will class 1A." "Not as good as usual for Bushman." "Very good." "Well liked."
BRAVEST WAY, THE (Hayakawa—Lasky)..........June	Average	"Fair picture; star well liked."
BRAVE AND BOLD (Walsh—Foxfilm)..........May	Big	"Fair picture." "As a star Walsh is our best box office magnet."
BREAKERS AHEAD (Dana—Metro)..........	Big	"Fine picture." "Good." "One of the best features we have ever played." "Dana not a 'comer'—she is here." "Picture only fair." "Bum story."
BRIDE OF FEAR, THE (Carmen—Foxfilm)..........Apr.	Average	"Very good picture."
BUSINESS OF LIFE (Joyce—Vita.)..........Apr.	Big	"Very fine production." "Well liked."
BY RIGHT OF PURCHASE (Norma Talmadge—Select)..........Mar.	Big	"Splendid." "With 'The Bell Boy' a 100% show." "Extra good." "Patrons liked it." "Interesting, pleased everybody." "A very good attraction." "Star good; picture pleased; four big days." "Good." "Patrons tired of Westerns." "Story pleased; good picture."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	No comment received with report.
CONFESSION (Carmen—Fox)..........May	Average	"Fair picture."
CROSS BEARER, THE..........Apr.	Average	"Big for two days." "Booked for week, closed on Thursday." "Good picture." "Good picture, but should never have been made." "Good picture; used it for a Catholic benefit."
CYCLONE HIGGINS, D.D. (Bushman—Metro)...May	Average	"Poor picture." "Not much picture." "Bushman not a comedian." "Something new for Bushman, but seemed to take very well." "Patrons didn't go wild over this one—just kept them from kicking—just under the wire, that's all."
DANGER GAME, THE (Goldwyn—Kennedy)....Apr.	Average	"Star getting to be a favorite here." "Splendid, everybody enjoyed this." "Fair picture, but did not draw, probably due to heat wave." "Everybody well pleased." "Not as good as other M. Kennedy's pictures."
DANGER WITHIN (Zoe Rae—Bluebird)..........May	Average	"Pleasing."
DEVIL'S WHEEL, THE (Brockwell—Fox)..........Mar.	Big	"A great picture; star well liked." "Very good picture." "Fine drama and guarantees satisfaction." "Star getting popular; good play; fine photography." "Star is beginning to draw here." "Pleased everybody." "Fine production; Brockwell's best."
DE LUXE ANNIE (Norma Talmadge—Select)....June	Average	"In many ways her best picture."
DOG'S LIFE, A (Chaplin)..........Apr.	Extra	"House record." "Went over big, but not as much as expected." "A regular riot." "Very good." "Great."
DOLLY DOES HER BIT (Osborne—Pathe)..........Apr.	Big	"Picture very pleasing."
EAGLE'S EYE, THE (Wharton Serial)..........	Big	"Continues pleasing." "First episode went over big." "Drew fair business in poor serial town." "Second episode slow." "Increasing interest." "Holds to fair business." "Fourth episode fair." "They enjoy this serial." "Going along very good at 11th chapter." "Good drawing card."
EMPTY POCKETS (Brenon—First National).....May	Average	"Good picture."
FACE IN THE DARK, THE (Mae Marsh—Goldwyn)..........Apr.	Average	"Pleased about 60 per cent." "Excellent, good story." "Everyone pleased." "Fair picture." "Name and story killed it."
FAIR PRETENDER, THE (Madge Kennedy—Goldwyn)..........May	Average	"Poor business." "This star does not draw here." "Fair, ordinary program picture. Not worth what we paid for it. A spy plot is dragged in to fill out five reels. Goldwyn lacks pep and have never met expectations."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FAMILY SKELETON, THE (Ray—Paramount) Mar.	Average	"Not up to standard." "Nothing to picture." "Well liked. My patrons like him better in more comedy." "Very good." "Want Ray in Rube plays." "Good feature. Star always pleases." "Fair picture." "Big; dandy drawing card." "Not good enough." "Ray missed it in this; picture not liked as well as his others."
FAST COMPANY (Farnum—Bluebird) Apr.	Average	"Business good, but picture below standard." "As good as the kind they ask twice as much for."
FIREBRAND, THE (Pearson—Fox) May	Big	"Only fair."
FLOOR BELOW, THE (Normand—Goldwyn) Mar.	Big	"Picture seemed all right." "Mabel is slipping." "Everybody liked it." "Not as good as 'Dodging a Million'." "Good program picture." "Good picture." "Best Normand production—better than 'Dodging a Million'."
GIRL FROM BEYOND, THE (Shipman—Vitagraph) Apr.	Average	
GRAIN OF DUST, THE (Lillian Walker)	Poor	"Better than average program picture; story drew more than star."
HEARTS OR DIAMONDS? (Russell—Mutual) Apr.	Average	"Considered rival of Hart." "Russell popular." "Excellent picture." "Fair picture."
HER ONE MISTAKE (Brockwell—Foxfilm) Apr.	Average	"Should not have been released." "Pleased all who saw it."
HEIRESS FOR A DAY (Thomas—Triangle) Mar.	Average	"Pleased audience extremely well." "Clean comedy drama." "Fine picture." "Kind o picture the public wants." "Good picture, but weather bad."
HIS MAJESTY, BUNKER BEAN (Paramount—Jack Pickford) Apr.	Average	"Great picture." "Press agent's promises not entirely fulfilled. Just a fair picture." "Suitable feature for war times. Plenty of good laughs. Satisfactory financially." "Fine, picture, and just the type for star." "Went over big; star always liked." "Only fair.' "Good—Pickford drawing better with each release."
HIS OWN HOME TOWN (Ray—Paramount) June	Big	"He is a popular star; good picture." "Fine." "Good stuff."
HONEST MAN, AN (Desmond—Triangle) May	Big	"Desmond always a big favorite here."
HONOR OF HIS HOUSE (Hayakawa—Paramount) Apr.	Average	"Average picture; strong finish." "Average picture."
HOUSE OF GLASS, THE (Young—Select) Mar.	Big	"Up to standard." "This kind will bring Clara back." "Good picture." "Not up to standard." "Fine picture." "Star has lost her pulling power for me." "Best this star has done in years." "Not the best of its kind." "Very good picture." "A fair picture." "Clara K. Young's best for a long time. Good cast except leading man who is of wrong type. Story, direction, settings A1. Photography fair."
HOUSE OF HATE, THE (Pathe Serial)	Big	"Sustains interest."
HOUSE OF SILENCE, THE (Paramount—Reid) Apr.	Average	"Very bold. Has no place on Paramount programme." "Fair picture; fair business." "Hardly a theme for a family house. Used the shears on two scenes." "Story too strong." "Paramount falling down."
HUCK AND TOM (Jack Pickford—Paramount) Mar.	Extra Big	"Becoming very popular." "Excellent." "Positively nothing to surpass this release. A clean-up anywhere." "Big, but not as good as 'Tom Sawyer'." "Best this star ever made." "Good." "Received fairly well." "Brings them all out, young and old." "Good, and gets the money." "Got the business."
HUMDRUM BROWN (Walthal—Paralta) Apr.	Average	"Not up to Paralta standard. Poor story." "Picture fair—star don't draw here."
I'M A MAN (Judge Brown—General) May	Big	"A good picture."
JOURNEY'S END (Clayton—World) May	Average	No comment received with report.
KAISER, THE (Jewel)	Extra Big	"Extra big at big prices." "Biggest box office attraction ever playing this city. Patrons thought it great." "Broke all records." "All week great." "Broke all records." "Sensational; wonderful drawing card." "And the same smashed all records." "Good production." "Good picture—good money-getter." "Great picture; got more strangers the Fair week." "Very fine; good dramatic punch—well acted, good setting." "Three days' big business." "A picture with several powerful kicks—film in very poor condition."
KNIFE, THE (Brady—Select) Mar.	Average	"Poorest Select picture. Not fault of star; uninteresting story." "Did not draw. Crude melodrama; way below standard." "I can't add anything to what has been said about this—wonderful drawing power." "Brady doing better." "The knife should have been used on the suggestiveness." "Our patrons kick over this kind." "Excellent."
LANDLOPER, THE (Metro—Lockwood) Apr.	Average	"Very good picture." "Pleased very much." "Very fair picture." "Not as good as usual." "Just an average programme offering, but Lockwood always draws." "Only fair." "Well liked."
LA TOSCA (Fredericks—Paramount) Mar.	Average	"Good picture; poor business." "Pauline Frederick is losing her hold on our patrons. Stories are not what people like." "Excellent, but not fan stuff." "Costume plays no good." "Not well liked by my audience—very fine costume play." "Too heavy for these times.'
LEGION OF DEATH (Storey—Metro)	Average	"Fine production, but story poor—did not draw."
LES MISERABLES (Farnum—Fox) Feb.	Extra Big	"Capacity, great feature." "Return engagement, business held up all week." "Great story; great production." "Very fine production." "Farnum does his best work." "Patrons satisfied, but too long for my house." (700 seats in high rent section.) "Strong picture. Well done. Star at his best." "Good." "Four days; best producer ever in house, but too long." "Good drawing card."
LET'S GET A DIVORCE (Billie Burke—Paramount) Apr.	Average	"Not a picture that will please all the people." "Fair picture; good title." "Burke has lost her drawing power." "Story loses all its value on the screen—star not at her best."
LIE, THE (Artcraft—Ferguson) Apr.	Average	"Very good picture because it had heart appeal." "Very good." "Pleased all." "Very good." "Very poor." "Pleased everybody." "Star liked; fine production." "Good drama."
LITTLE MISS NO ACCOUNT (Leslie—Vitagraph) Apr.	Average	"Excellent picture."
LONELY WOMAN, THE (Bennett—Triangle) Apr.	Average	No comment received with report.
MARRIAGE LIE, THE (Myers—Universal) Apr.	Big	"Very good."
MASKS AND FACES (Forbes-Robertson—World) May	Big	"Big, if not for costumes."
MATING OF MARCELLA, THE (Dalton—Paramount) May	Average	"A very pleasing picture." "Dragged at first." 'Did not draw as well as usual."
MISSING (Blackton—Paramount) June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please."
"MILE-A-MINUTE KENDALL" (Jack Pickford—F. P.-Lasky-Para.) May	Average	"The picture pleased them all." "Dandy picture." "Fair picture, but not his best." "Fine." "All like Jack; he's good."
M'LISS (Mary Pickford—Artcraft) May	Big	"Par excellence." "Pleasing feature—business only fair, possibly attributable to hot weather." "Fine production; star great." "One of Pickford's best." "This is a Pickford town." "Pleased." "Good picture."
MME. PAULETTE (Claire Anderson—Triangle) May	Average	"Pleased."
MOONSHINE (Arbuckle—Paramount) May	Big	"Fatty made good." "Below Arbuckle standard." "Very entertaining." 'Fatty gets the business." "Not up to 'The Bell Boy,' but good." "Making best comedies on the market—not afraid to let someone else get a laugh."
MR. FIX-IT (Fairbanks—Artcraft) Apr.	Big	"Everybody pleased; good in every respect." "Big all week." "Reissues hurt star." "Fine, and a relief from his usual type of plays."
MY FOUR YEARS IN GERMANY (First National)	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices."
MY OWN UNITED STATES (Daly—Metro) May	Average	"Fine picture." "Very good." "This picture pleased everyone."
NAUGHTY, NAUGHTY (Bennett—Paramount) Mar.	Average	"Extra good. This is a dandy comedy." "One of the best. Make more like this." "A good picture. Poor title." "Excellent." "Star beginning to be very popular." "Pleased." "Did not draw or please.' "This picture went over big" "Very good; the kind they all like."
ONE MORE AMERICAN (Beban—Paramount)	Average	"Good picture and pleased public." "Beban doesn't draw." "Good, pleasing picture.' "One of the most interesting pictures in a long time." "Very good." "He is an artist" "Great stuff." "Star not strong here.' "Excellent. '
ORDEAL OF ROSETTE, THE (Brady—Select) May	Average	"Being a dream saved this one."
OVER THERE (Richman—Select)	Average	"Pleased immensely. "Poor picture; did not draw.
OVER THE TOP (Empey—Vitagraph) Mar.	Extra Big	"Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish. "Capacity business." "A great picture."
PAIR OF SIXES, A (G. Kleine—Perfection) Apr.	Average	"Best comedy we have had n a long time." "Splendid; pleased greatly; title drew well."
PAY DAY (Drew—Metro) May	Average	"Did not go so well."
PAYING HIS DEBT (Stewart—Triangle) Apr.	Poor	No comments received with reports.
PEG OF THE PIRATES (Hyland—Foxfilm) May	Average	"Star good; story poor." "Very poor picture."
PLAYING THE GAME (Ray—F. P.-Lasky—Para.) Apr.	Big	"Pleased everybody." "Ray's best yet." "Ray's best picture."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
POWERS THAT PREY (Mutual—Minter)........Apr.	Average	"Not up to standard." "Star is popular here." "Just fair."
PRUNELLA (Clark—Lasky-Paramount)...........May	Average	"This picture pleased the little ones; they didn't know any better." "Very poor picture." "A screen classic; a box office failure."
REASON WHY, THE (Young—Select)...........Apr.	Big	"Well liked by majority."
RED, RED HEART, THE (Salisbury—Bluebird)..Apr.	Average	"A very satisfactory picture." "Good title, fair picture."
RESURRECTION (Fredericks—Paramount).......May	Average	"This star was at her best." "Very good." "Did not draw, poor subject."
REVELATION (Nazimova—Screen Classics, Inc.)......	Big	"Liked by everybody." "One of the best I have ever seen. Nazimova wonderful." "Business held steady for four days. Picture gave wonderful satisfaction." "Capacity three days to unusual satisfaction. From her reception I consider Nazimova the find of the screen." "Splendid." "Nazimova wonderful." "Great picture; star fine; will become very popular." "Her best; helped her a lot."
RICH MAN'S DARLING (Lovely—Bluebird)....Apr.	Average	"Splendid picture."
RICH MAN, POOR MAN (Marguerite Clark—F. P. Lasky-Para.)..............................Apr.	Average	"Well liked by all; star will come back strong if given stories like this." "Not star's style of picture."
RIDERS OF THE NIGHT (Dana—Metro)........Apr.	Average	"Not up to Metro standard. Picture an improbable thing—Dana's work good."
ROSE O' PARADISE (Barriscale—W. H. Hodkinson)...May	Average	"Not up to standard." "Very poor feature—should never have been made."
ROUGH AND READY (Farnum—Fox Standard)..Mar.	Average	"Splendid picture." "Great picture." "Farnum bigger every time."
RULER OF THE ROAD (Keenan—Pathe).........Apr.	Average	"Keenan always good."
SELFISH YATES (Hart—Lasky-Paramount)......May	Average	"Hart does not draw now with me." "Had more good comments on this than other Hart." "Reissues have killed Hart in this town." "Good; best dramatic Hart story."
SHELL GAME (Wehlen—Metro)................Mar.	Average	"Very pleasing picture." "Excellent production." "Well liked by all."
SHOES THAT DANCED (Starke—Triangle).....Mar.	Average	"Pleased." "Fine picture. Star not known." "Fairly good picture."
SILENT SACRIFICE (Brady—Select)...........Mar.	Average	"Fair picture, but no knockout." "So suggestive that even the managers had to blush."
SOCIAL BRIARS (Minter—Mutual).............June	Average	"A very nice picture—well liked." "Very good."
SOUL FOR SALE (Phillips—Jewell).............June	Average	"Good average feature; not the knockout the exchange claimed for it."
SOUL OF BUDDHA (Bara—Fox)................Apr.	Average	"Too strong; good business."
SON OF DEMOCRACY (Chapin—Paramount)........	Big	"Exceptionally good attraction." "Fair but did not hold up with first week." "Good family card." "Keeping them away." "Fine stuff." "Ninth of series. Still going strong. Brought many new faces to theatre." "Best series ever produced." "Big drawing card." "Great pictures." "Opinion divided on 'Mother'." "'My First Jury' immense." "This completes the series. Made a great hit with the old timers and brought many new faces. Young folks not greatly interested. Early promises not developed in closing incidents." "Best yet."
SPLENDID SINNER, THE (Garden—Goldwyn)..Mar.	Average	"Best Garden picture." "Got by—that's all." "Great picture." "No more Mary Garden we say." "Very poor feature." "Good, but did not draw." "Fair—too stiff." "Small business; star not liked." "Well liked."
SUNSHINE NAN (Pennington—Paramount)......Mar.	Average	"Poor offering." "Star's last production well liked and patrons expected better picture." "Excellent." "Paramount has to show me more for 1919." "This star would become very popular if releases were regular; this her poorest picture." "Very poor." "Fair picture." "Fair, but not as good as previous Pennington pictures."
TARZAN OF THE APES (First National)............	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture; out of the ordinary." "Big drawing card."
TIGER MAN, THE (Hart—Artcraft).............Apr.	Big	"First poor business since Dec.; too much similarity in star's work." "Not up to Hart standard." "Best thing Hart has done for Artcraft; good story." "Big all week." "Not a real Hart picture. If they wish to kill Hart's reputation, continue starring him in such as Blue Blazes Rawden, Tiger Man, etc. They will soon find out the shortage in box office receipts." "Not up to standard; weak." "Very good."
TRAP, THE (Brady—World)....................Apr.	Average	No comments received with reports.
TREASURES OF THE SEA (Storey—Metro).....Apr.	Average	"A picture that just pleases."
TRAIL TO YESTERDAY, THE (Lyttel—Metro)..Apr.	Big	"A winner." "Best Western picture for a long time; will watch for future Lytell pictures. "Lytell certainly a comer." "Good picture—photography good."
TRUE BLUE (Farnum—Fox)...................May	Big	"Very good."
TYRANT FEAR (Dalton—F. P.-Lasky-Paramount).Apr.	Average	"Don't like her in this."
UNCLAIMED GOODS (Martin—Lasky-Para.)....Apr.	Average	"Fair story; well acted." "Fair offering." "Good satisfaction." "This story was so impossible—just fair picture."
UP THE ROAD WITH SALLIE (Constance Talmadge—Select).................................Apr.	Big	"Receipts increased for three weeks." "Best she has done to date." "The kind that pleases all." "Great show."
VORTEX, THE (Warren—Triangle)..............Apr.	Average	No comments received with reports.
WESTERN BLOOD (Mix—Foxfilm)..............Apr.	Big	"Very good; pleased." "Good Western." "Went over O. K." "Mix liked here; pleased."
WHISPERING CHORUS, THE (DeMille—Artcraft)Apr.	Average	"Acting excellent. Story too morbid." "Very gruesome.
WHITE MAN'S LAW, THE (Hayakawa—F. P.-Lasky-Para.).................................May	Average	"A good picture, with opportunities for entire cast." "Good—fine photography." "Well liked."
WILD WOMEN AND TAME LIONS (—Fox).June	Extra Big	"The best I ever saw."
WINNING OF BEATRICE, THE (Allison—Metro).May	Average	"Good picture, but poor business."
WITCH WOMAN, THE (Clayton—World).......Apr.	Average	No comment received with report.
WITHIN THE CUP (Barrascale-Paralta)..........Mar.	Big	"Not as good as her first one. An entertaining picture but too long." "Good story, well acted, but too long."
WITH NEATNESS AND DESPATCH (Bushman-Bayne—Metro)..............................Apr.	Big	"Pictures like this make a manager willing to face an outgoing audience." "This feature brought many back a second time." "Hard rain; good picture; poor biz." "Fair picture." "Excellent."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

Man Above the Law, The (Triangle)—"Western, above average."

Apartment 29 (Vitagraph)—"Good mystery story."

War Brides (Select)—"Doubtful about the merits of this."

Rimrock Jones (Paramount)—"Good Western Picture."

Caste (Vitagraph)—"Fair picture."

Joan of Plattsburg (Goldwyn)—"Star unknown; fair picture."

Avenging Trail (Metro)—"Good picture; star well liked."

Wine Girl, The (Bluebird)—"Drew average bus; picture way below standard."

Daughter of France, A(Fox)—"War stuff—N. G."

Alimony (First Nat'l)—"Good picture—good business; drew better second day."

Primitive Woman, The (Mutual)—"Good picture; full of action."

Parentage (Frank J. Seng)—"Very poor; too long, drawn out."

Eve's Daughter (Lasky-Paramount)—"Not up to standard."

Heart of a Lion (Fox)—"Fine picture; fair business.". "Poor business, strong opposition."

Marionette (Select)—"Pleased; hot weather—poor business." "Just as good as ever."

Captain of His Soul (Triangle)—"Not up to Tri standard."

Thing We Love, The (Lasky-Paramount)—"Lacked punch."

Arms and the Girl (Paramount)—"Satisfactory, but nothing big."

Hidden Pearls (Paramount)—"Melodramatic—star good."

Ghosts of Yesterday (Select)—"Draggy love story."

Turn of a Card, The (Paralta)—"Good production." "Excellent from every angle, except drawing power; Kerrigan does not pull with me."

Magda (Select)—"Good."

Argument, The (Triangle)—"Good picture."

Silent Man, The (Artcraft)—"Regular Hart—big business."

Flames of Chance (Triangle)—"Rather ordinary."

Gun Woman, The (Triangle)—"Ordinary picture."

Reaching for the Moon (Artcraft)—"Not as satisfactory as other Doug. pictures."

Her American Husband (Triangle)—"Gave great satisfaction."

Brown of Harvard (Essanay-Perfection)—"Patrons well pleased."

Ruggles of Red Gap (Kleine)—"Fair." "Poor."

Lone Wolf (Select)—"A repeat engagement—this is a corking good play of its kind."

Jury of Fate (Metro)—"Poor business; program stuff—ordinary."

Studio Girl, The (Select)—"Pleasing."

Woman and Wife (Select)—"Went big with the ladies."

In the Balance (Vitagraph)—"Good Williams picture; big business."

Girl Who Wouldn't Quit, The (Universal)—"Average Butterfly picture."

Exhibitor Service Bureau

Buffalo Like the Backwoods

Only a Very Few of the Theatres Advertise and Newspapers Are Very Shy on Co-operation

BUFFALO couldn't be worse. What do you think of a city of a half million people in which only two theatres advertise regularly? If we did not know Buffalo and if we were not sure that there were many live managers in that city we would conclude that motion pictures had about lost their appeal there.

But such is far from the case. There is not a better motion picture city in the country so far as the fans are concerned. That the houses are not doing a great deal more than they are is for the want of the right sort of exploitation, because there is little evidence of the desire on the part of the newspapers to co-operate and because the majority of the managers seem to be in the class that doesn't think it pays to advertise.

Before placing strictures on any one, it must be understood that there are some peculiarities to the situation there. Buffalo has six dailies, which seems to us to be a large number for a city of that size. Three of these have Sunday issues. With the exception of the *News*, which approaches the 100,000 mark, none of the papers has a daily circulation that would be expected in a city of that size. Of course this means that the circulation is divided up and the result is that the exhibitor wanting to cover the entire field has to spread his advertising through all of the papers—a big expense.

In the next place the advertising rates are high, yet we have to stop to ask whether the newspapers are to be blamed for this. Several years ago the Evening *News* started to issue a four-page photoplay section and gave the theatres a low rate. Now, according to the Lord and Thomas newspaper directory, the *News* has almost as much circulation as any two of the other newspapers during the week and this was certainly a splendid piece of work on the part of the paper, but less than a half dozen exhibitors took advantage of this offer and the rate was withdrawn. It is very likely that at that time exhibitors had not been educated to the importance of advertising as they are now and that if some further effort were made now there would be much greater response.

As it stands the Buffalo newspapers give the motion picture just about as poor representation as any city in the country. *And at the same time the exhibitors as a whole do a little less than they do in any other city of the size. There is not a place on the map of the nation that could be cited as such a splendid example of the utter lack of all around co-operation.*

Now Buffalo is a big city in territory as well as population. It is a city with a number of splendid neighborhood houses. And therefore it is a city that makes advertising for every theatre that desires to do the maximum business a necessity. There are a lot of people who are willing to walk around the corner to see what a theatre is offering that day, but there is not a great many that will take a long trolley ride. *But all of them would look at the newspaper and find the theatre that they wanted to attend.*

Let us say again that there appear to be too many newspapers in Buffalo. And let us add that if one of them would start a real motion picture department and if it could succeed in getting the daily directory advertising houses of some twenty or more houses at the start, it would soon find itself so far in the lead of other papers that there would be no reason for worry about the "other boys."

And in this connection let us call your attention to the fact that the advertising manager of a prominent newspaper told us the other day that it had put on 15,000 circulation as the result of feature motion picture news matter and theatre advertising. This, of course, was not in Buffalo.

There are seventy theatres in Buffalo—and two of them advertise consistently. Six of these are downtown houses and the others belong in the neighborhood class. Downtown are Shea's Hippodrome, which under the able management of Harold B. Franklin ranks among the leading houses of the whole country, Strand, Palace, Keith's, Academy and a small Hippodrome in lower Main street. Three of these are first run houses—Shea's, which has a capacity of 2,600, the Strand which seats 1,350 and the Palace which cares for 900.

The Victoria is one of the handsomest neighborhood houses in the country. It seats 2,000 and has a big patronage, but it does not advertise in the daily papers. When it was first opened it used display in all the local papers, but this was dropped and now the theatre depends on its house organ. The management believes that this gets business, as it doubtless does, but there would be more business, we believe, if the theatre advertised and appealed to people outside of its immediate neighborhood.

Now Shea's Hippodrome and the Strand are the only two theatres that do advertise consistently daily and Sunday. The Hippodrome uses all the papers with double column advertisements in the Sunday issues and single or double in the Saturday issues of the afternoons and a one-inch advertisement during the week and three inches on Thursdays. It is the largest advertiser in the city.

The Strand has been a consistent advertiser since its opening five years ago. It is safe to say that this theatre is now catering to a clientele that knows that there is always a good show to be found at this house.

The third of the first run houses—the Palace, does not do a line of advertising. It was opened by the late Mitchell Mark and under the management of Harold Edel, now directing the New York Strand, and it advertised from the start and until the ownership changed.

Among the neighborhood houses the Family and the Regent are the only ones that we find represented. The Central Park, the Premier, Collonia and Columbia stay out of the papers entirely. The Plaza uses a one-inch "display" in one Sunday paper, the *Courier.*

Here are the papers with the circulation as given in the latest Lord and Thomas newspaper directory:

Commercial, evening (9,840).
Courier, morning (22,205) and Sunday (108,197).
Enquirer evening (35,293).
Express morning (36,517) and Sunday (54,722).
News, evening (91,594).
Times, evening (47,421) and Sunday (60,500).

It will be seen that there are two morning papers and four afternoons with three having Sunday issues. The circulation of the *Commercial* appears to be so small that it can almost be dropped from consideration.

The *Commercial* charges $2.10 for its motion picture advertising, a ridiculously high rate for the circulation. The only advertising that it carries is that of Shea's Hippodrome, the only theatre that uses every one of the papers. The same size advertising is carried here as in the other Sunday papers. During the week Shea's, which is a vaudeville house, and Shea's Hippodrome uses a combination one-inch double column advertisement in all the papers and this is also carried in the *Commercial.*

With such limited advertising you would not expert the *Commercial* to give much space to motion pictures. In the Saturday afternoon edition it devotes about a column and a half to "Playhouse News" which is nothing more thatn a series of reading notices. Each Tuesday it devotes a column to so-called reviews. There are no shows allowed in Buffalo on Sunday except motion pictures, and therefore they do not get a Monday review.

In this connection it will be noted that the advertisement of the Olympic theatre appears in the papers. This is a vaudeville house

(*Continued on page* 3890)

How the Buffalo Newspapers and Theatres Both Evade Cooperation

At the top left and center are two pages from the Sunday Courier and then a Saturday page from the Enquirer. Left and center of the middle row show two pages from the Express and at the right a Saturday page from the News. Left and center, bottom row, are two Sunday pages from the Times and at the right the Saturday Commercial page.

THIS WEEK AT THEATERS

GAYETY
THE HOME OF BURLESQUE DE LUXE
"LEW KELLY"
BEHMAN SHOW

HIPPODROME
NORMA TALMADGE

SHEA'S
FELIX

STAR
THE UNMARRIED MOTHER

CRYSTAL BEACH

STRAND
NAZIMOVA
FRANK KEENAN

FAMILY

GARDEN
GIRLS FROM DIXIE
SAM EVANS

ACADEMY
An Arabian Night

LYRIC

I'M CURED

OLYMPIC

REGENT

Erie Beach

This WEEK'S PLAYS

THE ILLUSTRATED BUFFALO EXPRESS

GOSSIP ABOUT FILM STARS

The Blue Bird

STEP LIVELY GIRLS

Buffalo Theaters and Movie News

DRAMA AND MOVIE NEWS

ARE WEAK NERVES AND LACK OF PHYSICAL STRENGTH HOLDING YOU BACK IN LIFE

Carter's Little Liver Pills For Constipation

SUBSCRIBERS SECOND RED CROSS WAR FUND

To the People of the City of Buffalo

INTERNATIONAL RAILWAY COMPANY

PLAYHOUSE NEWS

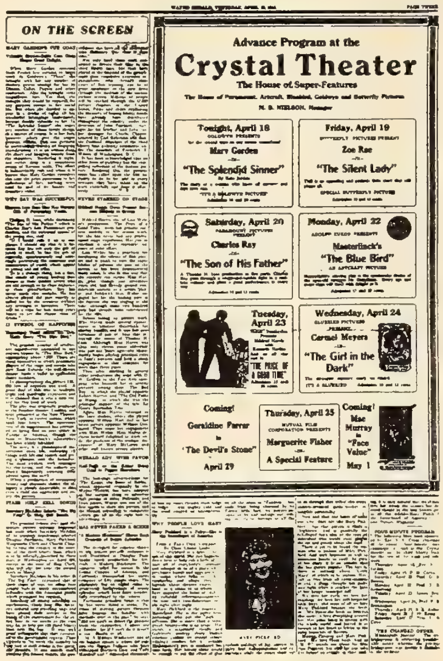
How a Nebraska Theatre Shows Way To Small Town Houses In Advertising

EASILY the most encouraging thing in the motion picture advertising field is the manner in which theatres located in the smaller towns are using the country weeklies. In the past it has been the habit of the small theatre owner to simply conclude that because he was not located in a big city that had newspapers of wider circulation that it was not necessary to advertise. Since the Exhibitors' Service Bureau has been established we have urged the smaller town showmen to take advantage of every facility at their disposal and to get the most from them.

Here we take a page from the Wayne *Herald*, published in Wayne, Neb., population 2,140. We don't know whether the theatre pays for the entire page, but it evidently prepares the reading matter as well as the display. In the first place the display work is a good one, for a country weekly. We say for a country weekly, because values differ in such cases. Ordinarily we would say that the TODAY attraction ought to be played up the most prominently, but you must remember that probably the majority of the subscribers do not get the paper on the day of its publication, and that the effect of this class of advertising would be lost in such cases.

The man who is responsible for this work showed fine discretion all the way around. His news matter includes short stories about various productions, and some paragraphs of real news about the industry. It will be read and it will carry conviction.

Crystal theatre and its manager, N. B. Neilson, deserve the thanks of the whole industry.



ON THE SCREEN

Advance Program at the

Crystal Theater

The House of Super-Features

N. B. NEILSON, Manager

Tonight, April 18

Mary Garden

"The Splendid Sinner"

Friday, April 19

Zoe Rae

"The Silent Lady"

Saturday, April 20

Charles Ray

"The Son of His Father"

Monday, April 22

Maeterlinck's

"The Blue Bird"

Tuesday, April 23

"THE PRICE OF A GOOD TIME"

Wednesday, April 24

Carmel Meyers

"The Girl in the Dark"

Coming!

Geraldine Farrar

in

"The Devil's Stone"

April 29

Thursday, April 25

Marguerite Fisher

A Special Feature

Coming!

Mae Murray

in

"Face Value"

May 1

IT'S WONDERFUL

But We Are Mighty Glad to See that Exhibitors Know This Is the Place

IF any one told you a year ago that any trade paper would print the amount of matter from exhibitors that is appearing week after week in the MOTION PICTURE NEWS you would have laughed.

Less than a year ago we opened this department as the REAL FORUM OF THE EXHIBITOR. The response has been little short of WONDERFUL. There is more exhibitor matter printed here each week than a trade paper would have boasted of showing in six months.

We have had the loyal response of the men of the industry. We believe that we have kept up our end and that we have proved LOYALTY instead of sycophancy.

We invite you—all the exhibitors—to make this your true forum, the recording place of your effort.

Don't hesitate because you have a small house, because you cannot do so much as others. We know your case. We know how to help you. AND WE WILL.

All we ask is the voluntary effort on your part. Come on in.

"Editorials" Prepared for Goldwyn Exhibitors

CALLING attention to the fact that the editorials of one great newspaper genius are largely responsible for the 840,000 circulation of one New York newspaper, the 450,000 copies of a Chicago edition and thousands of others in four other cities, Goldwyn asks why the editorial style of motion picture advertising will not sell thousands of admissions to the theatres.

With that belief Goldwyn has prepared an editorial on Madge Kennedy in "The Service Star." Practically all of this is based on the meaning of the new flag that is flying today in this country—the service flag—and the last three paragraphs call attention to the fact that this picture tells the story of a wonderful girl and a wonderful boy who help to make this a wonderful world in which to live.

Similar editorials will be issued for use of exhibitors on all succeeding productions. At the same time it is pointed out that this form of advertising was adopted by Selwyn and Co. with great success on the stage productions, "Rolling Stones" and "The Eternal Magdalene."

New Manager Scores Hit at Lyndhurst Theatre

LYNDHURST, N. J., is boasting of one of the best conducted motion picture houses in the country in the Stuyvesant, which is now under the management of Dominick J. Livelli. He is showing originality in advertising, executive ability and broadmindedness in conducting his house.

Grauman's Has Art Gallery of Stars' Portraits

SID GRAUMAN is adding an attractive feature to his million-dollar theatre in Los Angeles, with a series of paintings of stars that regularly play at his theatre. The mezzanine floor is to become a veritable art gallery.

First of the portraits was that of W. S. Hart, which was presented to the theatre by the actor. Others that are now being made are of Douglas Fairbanks, Sessue Hayakawa, Charles Ray, Marguerite Clark and Mary Pickford.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Liberty theatre, Camp Zachary Taylor, Ky.
M. Marcus, Grand theatre, Pittsburgh.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Strand theatre, Milwaukee.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
P. E. Noble, American theatre, Butte.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

2 Exhibitors Score Present Publicity Aids

Next week members of the Advisory Board will begin the discussion of the question of exploitation of pictures, with special reference to the co-operation supplied by the producers. These members have been asked to say what they think the companies should do in affording them material with which to merchandise the picture to the public. Many members of this board believe that the producers should center their trade paper advertising on serve to the exhibitor that he can in turn use.

But before going into this symposium we are printing here two statements from prominent exhibitors. They come as a voluntary expression of the chief difficulties that are confronting them.

H. M. THOMAS, manager of the Rialto and Strand theatres, Omaha, is one of those to write us about the failure of the manufacturers to supply him with the sort of material that is needed for the exploitation of pictures. He declares that practically all the matter that he gets is unsuitable and tells the reason why it should be better and how it can be made so:

There's one matter I have been howling on for years—I have taken it up from office boy to general manager, but for the life of me I can not accomplish much good, namely: ACCESSORIES:

The average one sheet today is no better than the ones we had when Lubin and American Biograph were in their prime, or infancy, for that matter.

I'll wager a bet that there's not a theatre directed by one single member of the MOTION PICTURE NEWS advisory committee that uses for display the usual one sheet that is furnished. The majority of these one sheets drive away trade rather than make it. I have begged for a one sheet costing all the way from 25 cents to $1.00 each, but the only answer I can get is "It's a good idea, but there are not enough progressive exhibitors like yourself who would use them." Now this doesn't flatter me—it makes me mad to think that no distributing organization is "game" enough to stand a possible loss to educate their exhibitor customers to the advantage of using better one sheets, better advertising, which in the end means better and bigger business. If an exhibitor can pay the price of a Pickford, Hart or Fairbanks picture, for example, surely he can afford to pay the price for a decent one sheet, but Paramount or any other distributing concern for that matter cannot see the force of my argument.

It costs me $1.25 for the cards I use in front of my theatre, and it surely costs other managers like amount for the cut-out cards they use. Now, then, if they could get suitable one sheets—drawings by well known artists, or photographs or etchings of the stars with a clever descriptive border worked in—I know every wide awake exhibitor in the country would sooner or later use them.

The nearest approach I have seen to clever one sheets lately are those put out on the Montgomery Flagg comedies, signed drawings by Mr. Flagg, but the cheap quality of the paper used spoiled these.

Just as little wording as possible should also be used on the one sheets, as the public is not interested in Mr. So-and-So, President, and Mr. So-and-So, General Manager—all they want to know at the most is the name of the picture and the star, but you can't blame the producer for putting on his trade mark, but surely this should be the limit.

I wish through the medium of your valuable paper you could scare up one distributor game enough to invest a few dollars in helping out the exhibitor get business by giving him business pulling accessories. I believe the increased business would more than justify the outlay.

Then it does not strike me the best of judgment is used in the selection of "stills." I know it's a hard matter to get the proper subjects for the "stills," but I think clean, bright and breezy photos are preferable to possibly some with "punches," such as murder and death-bed scenes, for example. These naturally are justified in the picture by the action leading up to them, but when put out in front of a theatre, with no description as to how the murder was committed, etc., they offer too morbid a showing to draw people in.

I have stood out in front of my house night after night and watched people "shop" my frames, and when the subject looked bright, breezy and pleasing, they always went in, but when morbid, time and time would leave with the remark, "Oh, that looks too sad."

Then those slides—once in awhile we get a clever slide, but most of the time not. Personally I have cut out slides, and am using film titles which cost me $3 each, but I have found that the more pleasing I present a picture in advance to my patrons the more people who will come.

Another thing that could be improved, to my mind, is the style of mats the exchanges furnish us. Why don't they eliminate these punk drawings and give us mats from photos in the plays?

I may be a "crab" about these matters, but I surely think there is room for improvement, and would like to have you start the ball a-rolling and see what you can do to improve a matter that needs improvement.

WE wrote C. Edgar Momand, now manager of the Garden theatre, Flint, Mich., and formerly in charge of the Bijou, Saginaw, for the same interests, telling him of the many splendid things that we had heard about the way that he advertised. He comes back with some very interesting comment on the sort of stuff that he is given to work with, and he is among the leaders:

It is with pleasure I note your comment that "a prominent film man" has told you of my success at that house, and I am equally gratified that you should be interested to the extent embodied in the contents of your letter.

However, I can only say that I did not figure the things I am doing—nothing unusual I thought—would prove of much interest to others. Always a firm believer in the judicious use of printers' ink; realizing that I had something to sell and endeavoring to sell it; and, lastly, endeavoring to keep faith with my patrons as best I could under present distributing conditions (improved greatly over those of past few months) were the principles upon which I worked to establish a confidence and try and maintain it with all patrons who had a desire to be pleased.

Not every production offers the manager, or press agent, equal opportunity for getting results, nor have all the same popular appeal. Therefore it is up to the manager or press agent to discriminate to some extent, getting as much business as possible with the weak attraction, by discretion in the wording of ad-copy, and leaving it to the patron to extract as much pleasure and entertainment as he can, than by flamboyantly proclaiming every picture "greatest on earth" and greater than "The Birth of a Nation";

Not every producer gets out the right kind of consistent advertising aids for the exhibitor, who is therefore out of luck and must rely greatly upon his own ability and his knack of extracting material from the trade papers with which to build his personal appeal to the public.

One great trouble I find and have found for years with the publicity the exhibitor receives from the exchange is the notorious absence of practical matter that will give him an idea upon which to build an ad that might draw business. Most of the publicity stuff concerns the story of the film hashed up in three or four ways, cast of characters, and generally a lot of rot that said exhibitor is presumed to clip, insert name of theatre and play date and hand to his editor. (Said editor is generally tickled to death to get the stuff to "fill space" with.) Most of this bunk concerns "the star having recently recovered from an accident to her limousine" or "star has a new angora muff" or other commonplace things that neither interest the exhibitor or the public, if fed to them.

Producers also are still prone to get out fine-screen cuts (which exhibitor must buy) and which are not serviceable for newspaper use, instead of especially attractive cuts and mats designed with a view of practically aiding the exhibitor to get business with their product. Not every manager can get out special cuts.

The cost is prohibitive in most cases; artists are scarce as frogs' hair; and so exhibitor must depend on what kind of cuts he is enabled to get from the exchange and on the type he finds in his local paper—and then take it from me he has a hang-of-a-time to make his advertisements distinctive and business-pulling.

Occasionally an opportunity will present itself whereby an exhibitor may use a caption to attract attention, and incidentally, business. I frequently resort to a good head-line and have used several, on divers occasions, at different houses, over a period of years. Some are unfailing in arousing interest.

Seeing Rialto and Rivoli with Rothapfel

TWO most effective, and different, combinations of the song and the silent drama are used at the Rialto and Rivoli this week, and it is noteworthy that while the feature at one house is a drama of intense heart interest and there is a comedy at the other, the songs in each case achieve the purpose of bringing out stronger the romantic interest of each production. Even the methods of their employment are different. In the case of Douglas Fairbanks in "Say, Young Fellow," the song puts over the introductory punch, and in "Missing" at the Rialto it brings about the great heart-gripping climax.

And while exhibitors may not be able to do some of these things on the scale that they are done at the Rothapfel houses, they could get all the effectiveness out of these same numbers, and they could similarly give added interest to many of their productions by such simple little touches. *We do not hesitate to say that these song effects caused twice as many people to talk the presentations at the two houses this week than would have been the case had the pictures simply been thrown on the screen as a matter of course.* And this is true even though "Missing" is one of the most gripping and convincing pictures that it has ever been our good fortune to see.

Now let us watch how the arrangements at both houses are worked out to the point that fully carries out the spirit of each production, how the very theme arranged for each picture breathes its spirit through the entire presentation.

At the Rialto the overture is "Orpheus in the Lower World," played with the entire lighting system of the theatre in gold. This work of Offenbach is really a burlesque on the original opera, and it is filled with dash and spirit and good humor. However, the spirit of the underworld remains through the selection and this leads into pictures of Mount Lassen, the only active volcano in America.

These pictures, released by Educational, are unusually interesting, showing the boiling springs, the steam vents, the hot mud lakes and finally the huge pillars of smoke from the inside of the earth. The music for the first of this is "Orgies of the Spirit" and then an original composition. Now watch this. During the showing of this picture the only lights in the house are dark blue in the dome alone. Before the end of the film the green curtains fall together over the screen and *for a moment one gets the impression that a mistake has been made in dropping the curtains before the picture is over,* but when Emanuel List, in the garb of Vulcan, appears and begins to sing "Vulcan's Song" from "Thilemon and Baucus," the connection is apparent. At the same time the curtains in front of the display panels part, revealing at both sides volcanos in action, with the lighting there in blue, while from the inner dome come slowly rising and fading flashes of red. It is easily one of the most effective things that we have seen in a long time.

WITHOUT A FEATURE

Rothapfel to Use Only Marines and Short Subjects for a Week

FOR the first time in the history of either the Rialto or the Rivoli, Mr. Rothapfel is to put on a show without a feature picture. In the past there have been cases where war pictures or some other subject have shared honors with the feature—but next week at the Rivoli the feature is to be conspicuous by its absence.

The main feature of the program will be some more of the Marine pictures made by Lieut. Rothapfel and dealing principally with the aviation work. These are said to be the most remarkable ever filmed.

The remainder of the program will consist of short subjects and musical numbers. This is going to be a most interesting experiment, especially in view of the recent discussion of members of the Advisory Board of shorter features.

Rialto Animated opens with Gaumont pictures of making torpedoes at Washington and for this "Honor to Our Nation" is played. Then come Hearst-Pathe pictures of the yacht season opening in Chicago and Universal pictures of the newly invented unsinkable life boat, for both of which "Nights of Gladness" is played. Universal Screen Magazine contributes an interesting number in "Raising squirrels by hand" and "Tete-a-tete" is the selection. From the same source come pictures of shad fishing with the warning that we are to eat fish to help the nation along, and then follow pictures of Syracuse kindergarten children at drill, and the music changes to "Shadowland."

From Gaumont we get just a flash of the visiting Mexican editors, shown to the first strains of "Panamericana" and then come some splendid Gaumont pictures of the arrival of Americans on the Picardy front. "These are the boys that are making Germany feel that Uncle Sam has his sleeves rolled up" is one of the titles that adds to the applause and these pictures are shown to "Over There" with the horns and drums sounding. From the same source are pictures of the arrival of relief troops on the Italian front, including some of the most wonderful shots from a high elevation and here the music becomes "Parade Militaire." Then the big punch at the end is given with Universal pictures of the West Point graduation, showing a number of pictures of the marching cadets and then the award of diplomas by Secretary of War Baker, together with some unique shots of the applauding audience. "Sunshine March" is the music and this is played with the full orchestra and organ effect, with the result the audience is stirred to the greatest enthusiasm.

Now note the first way the song is used with the feature at the Rialto. All the lights of the house become red with the exception of the blue center dome. As the center curtains part, revealing the Byzantine setting, with Annie Rossner singing "Because I Love You, Dear," the outer curtains of the side panels also part, leaving the red curtains bathed in light. *Now this song interprets the whole spirit of the feature that follows, a picture based on great and pure loves.* It gets one thoroughly in the mood for the heart gripping drama that follows—and there is a great deal in getting one into the spirit of a picture.

Nevin's "Love Song" is the theme for the feature. The picture opens with battle music. There are wonderful titles with double exposure, showing a background of the struggle in France with the girl's figure predominating for the introduction. "A Garden Dance," "By the River" and "Merry England" are played early in the picture and when the "honeymoon cottage" is shown the orchestra changes to "In Love," and then takes up the theme for the second time. In fact the most charming of music is used throughout, including such other selections as "In the Gloaming" and "Song Without Words," while the more lively airs are carried with "Tipperary" and "Pack Up Your Trouble in the Old Kit Bag and Smile, Smile, Smile." But the essential charm of the music is in the use of "Bonnie, Sweet Bessie." This is first introduced when the girl wife plays it on the piano for her husband just before his departure for the front and then it is repeated when the girl reads a letter that he has written to be given her in the case of his death. *But still the most effective use comes when the girl is at the bedside of her husband who is suffering from aphasia as the result of shell shock and she sings the song to him again. With this the voice of a girl is heard behind the screen singing the words.*

Already the heart has been moved by the wonderful music and the splendid picture, but, after this, if there was a dry eye in the house—well, it wasn't ours.

But the ending is a happy one. We see the American flag beside that of the Allies in the trenches and then comes the roll of drums and trumpet calls and then the orchestra bursts into "Over There" at the end. It it any wonder that the audience applauds with all its heart?

All lights are gold for selections from "Naughty Marietta," which restores the sprightly air, and then comes one of the Triangle comedy re-issues, "Dizzy Heights and Daring Hearts," which gives the orchestra chance for catchy music and clever effects.

Rialto and Rivoli

At the Rivoli

Brilliant lighting is used for "Twelfth Rhapsody," the overture at the Rivoli. The main lights are in red with the exception of the inside dome, which is in light green with the panels at the side orange.

"Serenade" is played for the scenic, one of the Pathe-Post travel pictures showing scenes at Basse Terre, Guadeloupe. Chimes are effectively used just as a glimpse of the old church is given.

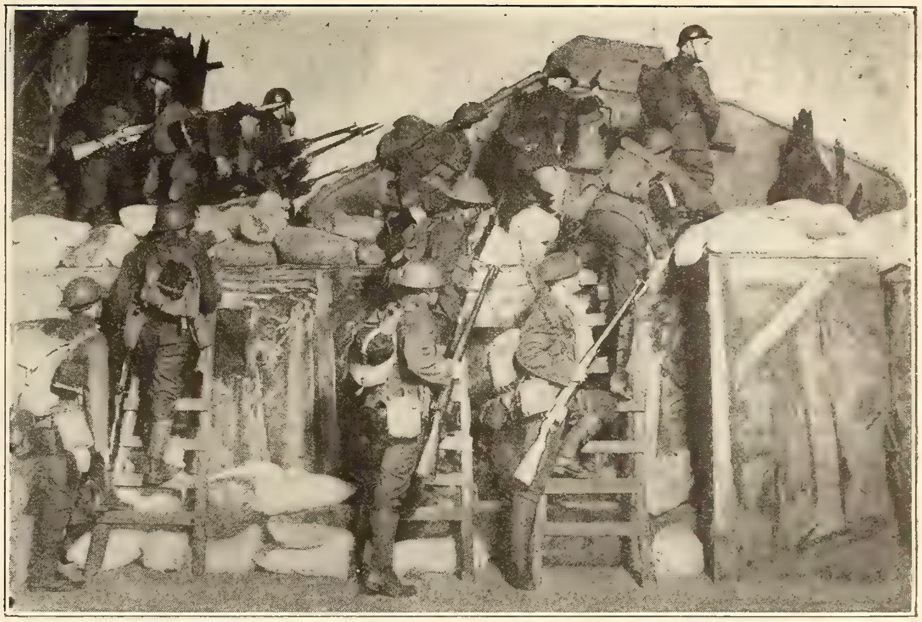
Lighting effects are again unusual for the first of the musical numbers. The main dome becomes blue, the inner dome red, the panels red and the uprights and border in blue. The curtains part slowly and we have Greek Evans, baritone, seated on a bench. There is no setting, only the hanging curtain in red with evergreens on either side of the singer and a green light from the side on him. "Friend O' Mine" is the effective musical number.

Gaumont pictures of the West Point graduation open the Animated and the audience is put in a patriotic frame of mind from the start with the flashes of the marching cadets which are shown to specially arranged music consisting largely of rolls of drums and bugle calls. Then come Universal pictures of the Blue Devils saying farewell to Secretary Baker and here the music becomes "La Pere de la Victoire," changing to "My Dough Boy" as Universal pictures of the hospital trains in England ready for the use of American soldiers are shown.

From the same news weekly come pictures of President Wilson at the congressional ball game in Washington. There are several fine close-ups of the President, the music being "Giddap, Giddap, Go On," this continuing through pictures showing General Pershing's boys at baseball practice. Gaumont follows with pictures of the commencement at Annapolis and the "snake dance," with "Jack Tar March" and the sounding of eight bells.

Then the weekly takes its first turn into pictures made by Lieutenant Rothapfel. Now we get splendid pictures of the navy, showing destroyers rushing through the water rolling from side to side, seaplanes patrolling the sea, etc. All of these were made on the manager's recent trip for the Marine Corps and they are splendid. "Nautical Fantasy" is used for these and finally we are given a cry of "Submarine Ahoy" and a shot rings out.

Then the pictures quickly change to those of the Marines taken at Quantico, Va., by Mr. Rothapfel and the double spot is thrown on the crossed American and Marine flags on the arch. There is a very clever touch right at the start of these pictures with the title "They salute you," *and with their faces turned to the audience and smiles on their faces the hundreds of men wave their hats in greeting.* It is most effective and gets a big hand. Now from the time that the shot was fired up to this time the music had been "Marine Hymn," but now it becomes "There's a Million Heroes," which continues until the men are shown going through the manual of arms, and here the music changes to "Semper Fidelis." There are some most unusual pictures of troops marching in review with shots from all directions and then we are given a glimpse of Col. S. D. Butler, commander of the marines, with Lieutenant Rothapfel hiking toward the camera. It is at the end that the great effect comes. We see the marching marines silhouetted against the river, as the orchestra turns back to "Marine Hymn." *Unexpectedly the men break into a charge right at the camera and there comes a shout from the orchestra members which is quickly taken up by the entire audience and a scene of riotous enthusiasm follows.*



Here is the stage setting used by Manager A. J. Moeller at the Franklin theatre, Saginaw, Mich., on "Over the Top." It is noteworthy that this was the last setting used by Mr. Moeller before he joined the army service to himself go "over the top".

Now comes a real novelty and one of the most pleasing of numbers. *It shows a different way that the song may be used with the picture and it is another case of surprising the audience.* In the first place the lighting effect is unusual. The dome is in blue and there are no other lights except the light blue flood on the orchestra. First of the 'cellos comes the strains of "Old Folks at Home" and then the curtains part, revealing a beautiful garden scene in rather fanciful effects with roses everywhere, vines hanging from the top and the burst of the setting sun seen in the clouds behind. Miss Gladys Rive, dressed in simple white, is seen and she begins to sing "Can't You Hear Me Calling, Caroline," and before the song is ended she slowly walks off the stage and completes the song from behind the scenes.

The curtains remain parted and as the singer ends the audience bursts into applause, demanding an encore. Now Mr. Rothapfel never has encores at his houses, though the applause is insistent for them. *He believes in leaving the audience with just enough, and wanting more, rather than tiring them with repeats.* But here a novel effect is put over to the surprise and delight of the audience. The singer is heard again, still from behind the stage, and the selection is "Believe Me If All Those Endearing Young Charms." The audience sits back, believing at last that Mr. Rothapfel has yielded to the demand for an encore, but just as the words come to an end the film curtain rises and the screen curtain falls and the feature immediately starts running. *A few moments later it develops that "Believe Me" is the theme of the picture.*

There are forty-one changes of music in the feature, with the theme twice repeated, and then heard again at the close of the picture. All of the music is catchy in the extreme. "Fairbanks One-Step" is used during some of the star's most vigorous action five times during the showing of the picture. "Old Fashioned Town" is used for some of the scenes in the country village. "Frou Frou," "Kangaroo Hop," "A Little Peach," "Shadowland," and "Star Gazer" are some of the other selections used and there are a number of others, especially prepared for use at the Rialto and Rivoli, taken as parts of various selections and which are simply indicated by numbers

Selections from "The Sinning Girl," another of the revivals of old-time favorites, is then played by the audience, and because there have already been so many laughs the unusual comedy does not appear on the bill as the closing number, but instead there is an interesting "Baseball Review." But this contains clever titles by "Bugs" Baer that gets many laughs. In other words, it's a happy bill from the rhapsody at the start until the fun and action of outdoor sport at the end.

There is real atmosphere to these bills, and any one who does not believe that music makes a big difference in a motion picture exhibition ought to try one of Mr. Rothapfel's arrangements.

We have seen some rather ordinary features turned into successes at the Rothapfel houses by the settings that they have been given. Now both the features this week are unusually good, but we don't hesitate to say that the musical arrangements have improved them fifty per cent. Isn't that worth trying for?

Advertising Pictures to the Heart

By S. Barret McCormick

Managing Director, Circle Theatre, Indianapolis, and Member Advisory Board

This is the first of a series of talks on motion picture theatre advertising by S. Barret McCormick, managing director of the Circle theatre, Indianapolis. Mr. McCormick is known wherever motion pictures are shown and his achievements in exhibition have formed one of the brilliant epochs of the industry.

Managers of the smaller houses are the ones that need this advice more than any one else. Don't conclude that you "cannot afford" to do these things. You will find in these articles more ideas than you have ever been given before in so much space. You will find them applicable to your theatre. They are essential to the every day policy of your theatre.

THERE are two roads that lead to the Public's purse.

One winds its way through the analytical channels of the mind.

The other drives straight to the heart.

Advertising can travel either route, or both.

That which is aimed at the mind must stand the searching scrutiny of logic, the weighing of values, and convince of a practical mission if it is to prove efficient.

The advertising aimed at the heart has exactly the opposite effect. It's results are actuated by impulse. It disregards cold reasoning and strikes the heart strings of pride, pleasure and vanity, and often overrules the sterner court of the mind.

One kind sells Motor Trucks, concrete buildings and Government bonds.

The other sells Touring Cars, Lucille Gowns and *Amusements.*

Now that real salesmanship is becoming necessary for the merchandising of pictures to the public an understanding of the underlying causes that influence buying is vital.

The economist will state that there are two elements, the Necessity and the Luxury.

The advertising writer, however, can reduce that to one, the necessity, for with the creating of a demand for an article which administers to a want — *that want, real or imagined, is always a necessity.*

— and that is the mission of advertising, *creating a demand, selling a necessity.*

Amusements as Necessities

Amusements then are created necessities; they administer to the needs for recreation and diversion; they must tint with the glitter of make-believe the drab lives of the majority of the people, and draw the curtains that all may view the broad vista of the great world.

Therefore amusement advertising can best be directed to the heart where its appeal will strike the responsive chords that yield to the lure of love of life.

Salesmanship in print is nothing more than a megaphoned voice.

There is no magic in it, unless it be the *magic of a thousand tongues that speak at once.*

The potency lies in what is said.

The results are exactly as if one man met another and said, "Her Decision" is down at the Palace, or if he said "The gray-haired husband came home to find his young and beautiful wife in the loving embrace of his own boy, her step-son — it was youth calling to youth. He could not kill his own flesh and blood; he saw the barrier between husband and wife — it was 'Her Decision' down at the Palace."

Both are technically advertising; one is colorless and barren of salesmanship; *the other stirs the imagination and creates desire.*

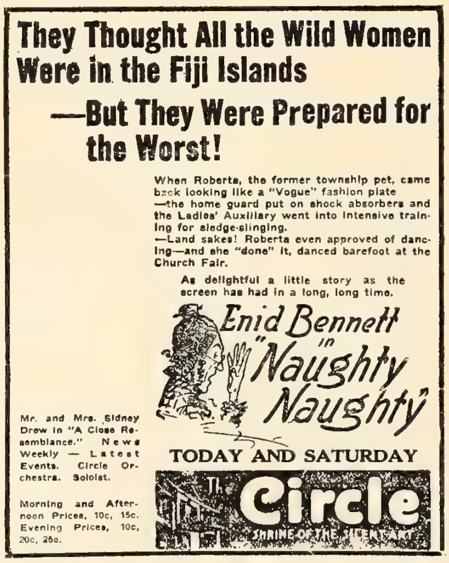
Multiply the results by the circulation of the advertising medium.

Only the Method Changed

The need for merchandising pictures or selling them to the public has always existed. *The method has merely changed, not the principle.* The public has outgrown the ballyhoo of meaningless words just as it has advanced beyond the primitive stages of photoplay production.

The old circus press agent was a mighty good salesman.

He was spectacular in words because he was selling spectacularism. His was a massed drive against the combined emotions that influenced buying. But if he had to sell a circus ticket every week, year in and year out, to the same public, how soon would the Vesuvius of grandiloquent words continue to attract? Intensified salesmanship would soon be necessary. The Humor of Clowns would have to be dwelt upon, the daring of the bareback riders sold to the public, the lure and mystery of the spectacle displayed through creative advertising instead of the bombastic charge that overwhelmed with its torrent of printed eloquence.



They Thought All the Wild Women Were in the Fiji Islands

—But They Were Prepared for the Worst!

When Roberta, the former township pet, came back looking like a "Vogue" fashion plate —the home guard put on shock absorbers and the Ladies' Auxiliary went into intensive training for sledge-slinging.

—Land sakes! Roberta even approved of dancing—and she "done" it, danced barefoot at the Church Fair.

As delightful a little story as the screen has had in a long, long time.

Enid Bennett in "Naughty Naughty"

TODAY AND SATURDAY

The Circle

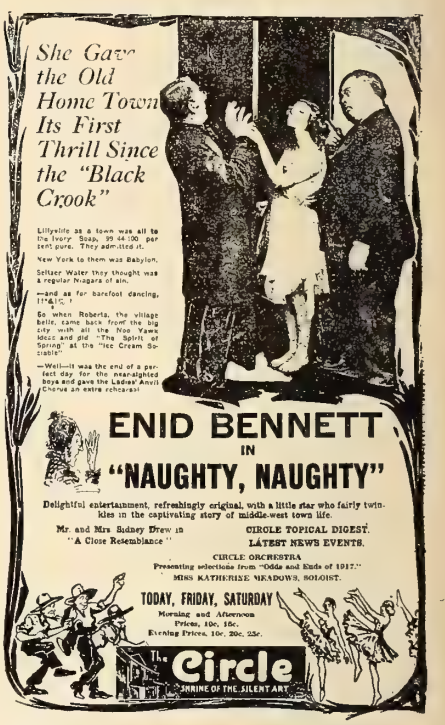
SHRINE OF THE SILENT ART

Mr. and Mrs. Sidney Drew in "A Close Resemblance." News Weekly — Latest Events. Circle Orchestra. Soloist.

Morning and Afternoon Prices, 10c, 15c. Evening Prices, 10c, 20c, 25c.

How McCormick puts the "breeze" into advertising for the summer

This, however, is not a protest against the *use* of adjectives, merely against the *abuse* of them.



She Gave the Old Home Town Its First Thrill Since the "Black Crook"

Lillyville as a town was all to the Ivory Soap, 99 44-100 per cent pure. They admitted it.

New York to them was Babylon.

Seltzer Water they thought was a regular Niagara of sin.

—and as for barefoot dancing, !!"&!%!

So when Roberta, the village belle, came back from the big city with all the Noo Yawk ideas and did "The Spirit of Spring" at the "Ice Cream Sociable"

—Well—it was the end of a perfect day for the near-sighted boys and gave the Ladies' Anvil Chorus an extra rehearsal

ENID BENNETT IN "NAUGHTY, NAUGHTY"

Delightful entertainment, refreshingly original, with a little star who fairly twinkles in the captivating story of middle-west town life.

Mr. and Mrs. Sidney Drew in "A Close Resemblance"

CIRCLE TOPICAL DIGEST.
LATEST NEWS EVENTS.

CIRCLE ORCHESTRA
Presenting selections from "Odds and Ends of 1917."
MISS KATHERINE MEADOWS, SOLOIST.

TODAY, FRIDAY, SATURDAY
Morning and Afternoon Prices, 10c, 15c.
Evening Prices, 10c, 20c, 25c.

The Circle
SHRINE OF THE SILENT ART

Slang gives a light and satirical twist to the expression of the theme

Colorful words are as essential to advertising as are the various tints on the artist's pallette, for indeed the advertising writer must be a *painter in words,* who, taking the bare skeleton of a commercial product, illuminates it with the glowing colors of desirability and *mental necessity.*

To find the appeal in a picture, as in any commercial product, requires analysis, an investigation of the selling qualities it possesses, an elimination of the lesser points and the acceptance of that element which comes nearest to a universal appeal.

Subordinate All But Essentials

Assuming, then, that the plot of the play is the vital thing to be sold to the public, all else must be subordinated according to their relative values as selling points.

Analysis of the story then becomes necessary. What does it tell in an *unusual* manner of the various human emotions from which all plays are compounded? Is Love the big thing? Is Hate the vital issue? Is Humor the appealing note?

If so, why does it strike the responsive chord and subjugate all else before its spell?

When you have grasped this you have found your selling point, the one that will bring the maximum of results according to the merit and necessity of the thing sold.

Take as an example, "Tarzan of the Apes," which possessed a wide field of selling appeals. It combined Mystery, Adventure, Love, Romance woven into a fantastic fabric. Which then is the element of universal appeal? Weirdness was the dominant note, yet when one analyzes his audience as well as his picture, he will realize that the uncanny is not a subject that

A Woman Sets the Pace for All of You

IN the next issue we will publish a story telling you of the way a woman puts over her productions in a city of 10,000 that would do credit to the biggest theatre in the country.

This is an article that will make every exhibitor think. When he hears the success that this woman exhibitor has won he will start out to do bigger and better things for himself. This article, and the others to follow, will prove more of a spur to the industry than all the mere talk of centuries.

MISS FLOSSIE A. JONES, head of the Waukesha Amusement Company, owning three theatres, is the woman. The advice that she gives and the examples which she proves will make the industry think once more. She shows you how you can get more money for your theatre by doing more for your patrons.

You cannot afford to miss this article. We have held it back for a week to notify you to look for it.

AND this is merely one of the features of the next issue of the MOTION PICTURE NEWS. There will be a story about the way that S. Barret McCormick staged "Carmen of the Klondyke," and there will be illustrated stories about the way that other pictures were presented and big events celebrated. We have so much to promise that we are afraid to list them.

For we are not merely promising you things here. We are giving you the stories of the best things that the leaders among exhibitors are doing. We are not talking to you in theories—we are giving you SERVICE.

If you are not reading every line of this matter you are robbing yourself.

---

reaches all. Add adventure and the subject becomes more interesting, yet all natures do not respond to the thrill of battle. Include romance and you reach the hearts and hold them more securely, and finally with Love added you have the composite of the vital selling points which make the story, "A *Weird Romance* that travels the paths of *Adventure* and brings *Love* from enchanting *Mystery.*"

The story possessed the composite elements all the time, the audience *instinctively* felt them and *advertising salesmanship searched them out and capitalized them.*

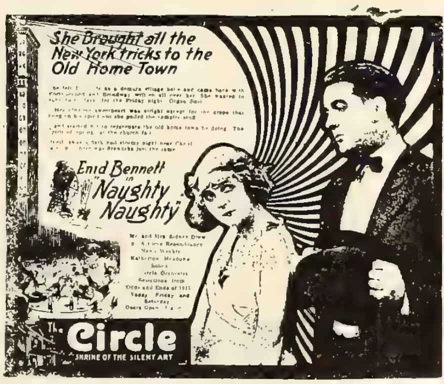
Many Different Treatments

Having found the selling points and combined them into one method of appeal they permit of a thousand different treatments in advertising exploitation, each with a different appearance yet all possessing the same vital selling argument or heart appeal.

Any one of the several appealing points, exploited separately, would have sold the picture to a certain group. Combined in word paintings, they form an irresistible force against all the emotions that respond through the heart.

Perhaps the great vogue of the star system lies in the already created market for their product. Their personalities are ready made advertisements. They dominate all else in the picture. They are easier to sell simply because they are an established commodity. Their selling points do not change. Once imbedded in the buyer's mind they remain the same, an established quantity who sell themselves over and over again, according to the one or more appeals they make to the heart.

But try to establish a new star overnight. Then salesmanship is absolutely necessary just as it is essential to the marketing of a story on its plot. Reason must be found why that player is going to appeal to the man or woman who is reading your printed message and that reason advanced in such a manner as will stimulate the imagination of the reader and prospective buyer, and create desire to see for himself.


She Brought all the New York tricks to the Old Home Town
Enid Bennett in "Naughty Naughty"
The Circle
SHRINE OF THE SILENT ART

Conversational style of advertising brings the punch home

Selling Points of Players

Likewise the player who is at the top and the one on the half way road are always material for further exploitation, not merely by the heralding of a name, but by finding their selling points and presenting them with an appeal that reaches the heart and convinces.

In some advertising writers the ability to find the vital selling point of a product is what might be termed "*subconscious analysis,*" a gift that produces conclusions without any apparent effort on his part. Frequently this is instinct, the same instinct that makes "born" salesmen and supermen in all professions, but more frequently it is a developed condition of the mind gained through study and reasoning.

Often we hear of "born" showmen, men who possess an indefinable instinct for providing the public with the type of amusement they crave, but it is always well to remember that the "showman" is nothing more than a merchant; the successful showman is merely a successful merchant and the poor showman a poor merchant in that particular line.

The difference between the mercantile salesman and the amusement salesman is entirely a matter of mental processes.

The showman must possess a *dramatic instinct,* either inherent or acquired, and it is upon this instinct that the psychology of his selling must be based.

The writer of amusement advertising must deal with the same emotions as the dramatist, he must strike the same heart strings that the playwright does and his results are acquired, *not from what the eye sees but from what the heart feels.*

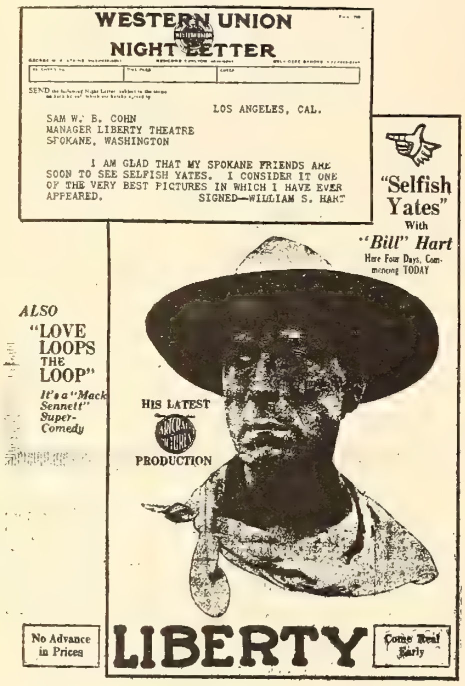
It is this that often makes typographically perfect and rhetorically exquisite advertising a failure. *The eye was pleased but the heart was not thrilled.* The same is all too frequently found in plays, which despite lavish production and technical perfection, fall flat because they lacked "Heart Interest," or what is more generally termed, in the realm of the cinema, "Punch."

"Trailer," Next Door, Sends People Into Theatre

Mark Gates, manager of the Dayton theatre, Dayton, O., used a novel and profitable stunt during the run of "The Unbeliever" at his theatre. The store next door was vacant at the time, so he took an extra machine from his projection room, hung a sheet across the store window and ran the "trailer" on "The Unbeliever" on it, and then flashed on the screen, "A few views of 'The Unbeliever' now being shown inside." In a few minutes the streets were crowded and it is estimated that 80 per cent of the people immediately turned to the box office.

Your Idea and Ours

THANK heavens, here is a different sort of "Bill" Hart advertisement! We are so tired of seeing two guns sticking at us out of nearly every newspaper that we pick up that a relief is most welcome. Here Sam W. B. Cohn, of the Liberty theatre, Spokane, has used a real half-tone of the star and has made a telegram a dominant feature of the display.



WESTERN UNION
NIGHT LETTER

LOS ANGELES, CAL.

SAM W. B. COHN
MANAGER LIBERTY THEATRE
SPOKANE, WASHINGTON

I AM GLAD THAT MY SPOKANE FRIENDS ARE SOON TO SEE SELFISH YATES. I CONSIDER IT ONE OF THE VERY BEST PICTURES IN WHICH I HAVE EVER APPEARED. SIGNED—WILLIAM S. HART

"Selfish Yates"
With
"Bill" Hart
Here Four Days, Commencing TODAY

ALSO
"LOVE LOOPS THE LOOP"
It's a "Mack Sennett" Super-Comedy

HIS LATEST
PRODUCTION

No Advance in Prices

LIBERTY

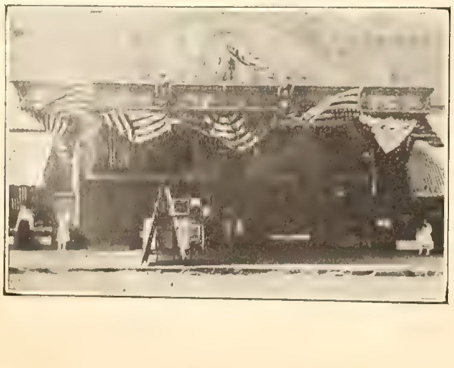
Come Real Early

Now the use of the telegram is not entirely new, but it is a good stunt to pull once in a while, where you are sure that you have an especially strong production. Please note that no wild statements are made in this "wire." The picture is called one of the best in which he has appeared. Now the degree of typing is sacrificed in order to bring out the telegram and the halftone stands out by itself.

Here is a splendid way to vary your advertising. Give 'em something different and you will have the public looking for what you have to say.

Keep the nightmares to yourself; let your audiences have the pleasant dreams.

LAST week we told you some of the details of the manner in which Charles H. Ryan, manager of the Garfield theatre, Chicago, put over "The Unbeliever." He gave it a special patriotic setting and used a special score. Just before the picture was to be shown the program that we described last week was followed, and then there was thrown on the screen a section from one of the Universal news weeklies, showing American marines forming the word "Victory!" It went over with a big smash.

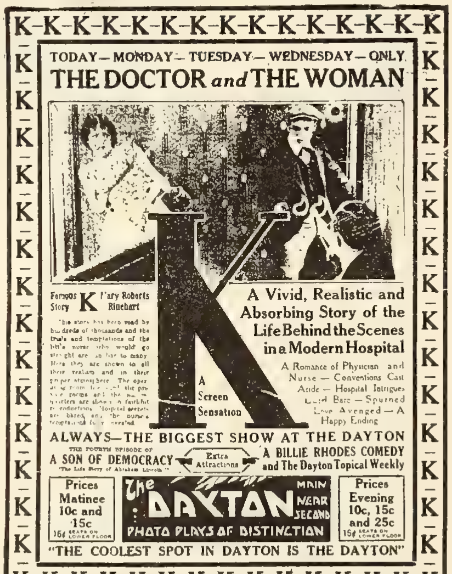


Front of the theatre was decorated in American flags for the run. Mr. Ryan had the cooperation of two companies of Boy Scouts, one on the day preceding the attraction and one on the day the picture was shown. For the night parade the boys were equipped with torches.

For the flag raising on the stage in the prologue a high school cadet in uniform was used and the "Star Spangled Banner" was played. In the evening a lieutenant and a squad of five marines were present and fired their three-pound cannon three times in front of the house. Afterwards the officer made a talk from the stage.

The difference between a green apple and a red-ripe one is the same as between a picture merely thrown on the screen and one properly presented.

THIS is not good advertising. Dayton theatre, Dayton, Ohio, generally does good work, though it yields to the temptation to put too much matter into the advertising. Here is a display that, taken by itself in the form that it is reproduced, we would condemn as mighty bad, but when we look at the entire page, we must admit that it attracts the first attention. It occupies space five columns wide and twelve inches deep, and when one comes to look closer into it, is easily read and not confusing.



K-K-K-K-K-K-K-K-K-K-K-K-K-K-K

TODAY—MONDAY—TUESDAY—WEDNESDAY—ONLY
THE DOCTOR and THE WOMAN

Famous Story K Mary Roberts Rinehart

A Vivid, Realistic and Absorbing Story of the Life Behind the Scenes in a Modern Hospital

A Romance of Physician and Nurse — Conventions Cast Aside — Hospital Intrigues Laid Bare — Spurned Love Avenged — A Happy Ending

A Screen Sensation

ALWAYS—THE BIGGEST SHOW AT THE DAYTON

THE FOURTH EPISODE OF
A SON OF DEMOCRACY
"The Life Story of Abraham Lincoln"

Extra Attractions

A BILLIE RHODES COMEDY and The Dayton Topical Weekly

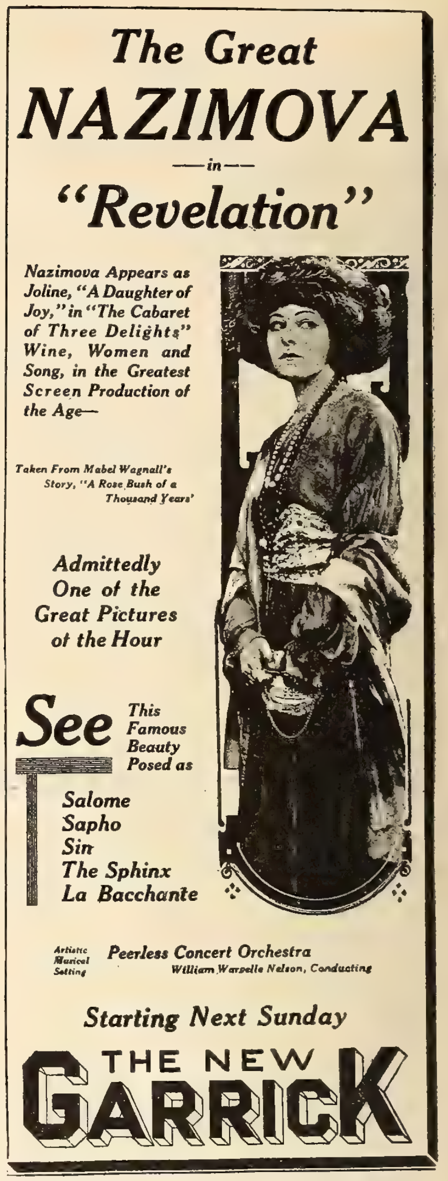
Prices Matinee 10c and 15c
15¢ SEATS ON LOWER FLOOR

The DAYTON
MAIN NEAR SECOND
PHOTO PLAYS OF DISTINCTION

Prices Evening 10c, 15c and 25c
15¢ SEATS ON LOWER FLOOR

"THE COOLEST SPOT IN DAYTON IS THE DAYTON"

One thing that is to be remembered and that is that the Dayton is a new theatre and is trying to attract especial attention to itself, and advertise its whole show. It's an awfully freakish piece of work, but undoubtedly it brought the crowds.



The Great
NAZIMOVA
—in—
"Revelation"

Nazimova Appears as Joline, "A Daughter of Joy," in "The Cabaret of Three Delights" Wine, Women and Song, in the Greatest Screen Production of the Age—

Taken From Mabel Wagnall's Story, "A Rose Bush of a Thousand Years'

Admittedly One of the Great Pictures of the Hour

See This Famous Beauty Posed as
Salome
Sapho
Sin
The Sphinx
La Bacchante

Artistic Musical Setting Peerless Concert Orchestra
William Warvelle Nelson, Conducting

Starting Next Sunday
THE NEW
GARRICK

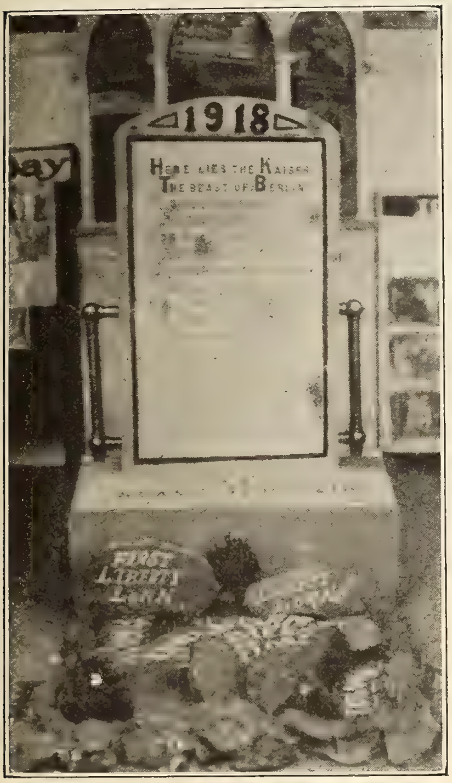
AFTER looking at one of the old type displays it is a pleasure to see what can be done in a modern newspaper office and with the use of a single style of type. This has been done by Thomas L. Hays, of the New Garrick, St. Paul, and the result is what we consider perfect display.

The use of the cut is excellent and the proper emphasis is given each portion of the matter. There is just enough said and not too much, and there is ample white space. Another thing about this display is that one need not be afraid of its company. It will stand out no matter what sort of other typing surrounds it. And since it is three columns wide and seventeen inches deep it will dwarf most of the others.

For every grouch among your patrons you need two smiles, one for him going and coming.

HERE is a striking idea that was used by E. H. Collins, manager of the Liberty theatre, Electra, Texas, when he played "The Kaiser." In front of the box office he placed a tombstone bearing the words: "Here Lies the Kaiser, the Beast of Berlin," and other appropriate lettering. In front of the tombstone were huge rocks labeled the First, Second and Third

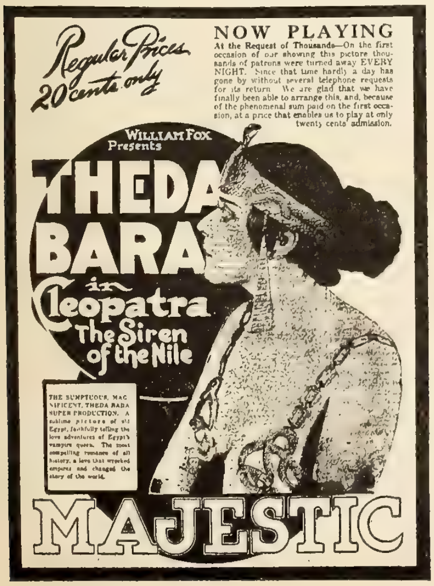
What Live Wires are Doing



Liberty Loans, the American Army, etc., During the showing of this picture, Mr. illustrating how the kaiser came to his end. Collins used a huge banner bearing the title of the picture, a cartoon of the kaiser, and a picture of the devil. He played the picture for two days to unusual business.

There's only one bellwether in a flock; are you "over the fence" first?

WE want to commend this display of the Majestic theatre, Portland, Ore., for mighty good taste in making the announcement of the return engagement of "Cleopatra." This picture played to record business during its first engagement and the temptation would have been strong with most managers to employ all sorts of superlatives in announcing its return.



Regular Prices 20 cents only

NOW PLAYING

At the Request of Thousands—On the first occasion of our showing this picture thousands of patrons were turned away EVERY NIGHT. Since that time hardly a day has gone by without several telephone requests for its return. We are glad that we have finally been able to arrange this, and, because of the phenomenal sum paid on the first occasion, at a price that enables us to play at only twenty cents admission.

WILLIAM FOX Presents

THEDA BARA in Cleopatra The Siren of the Nile

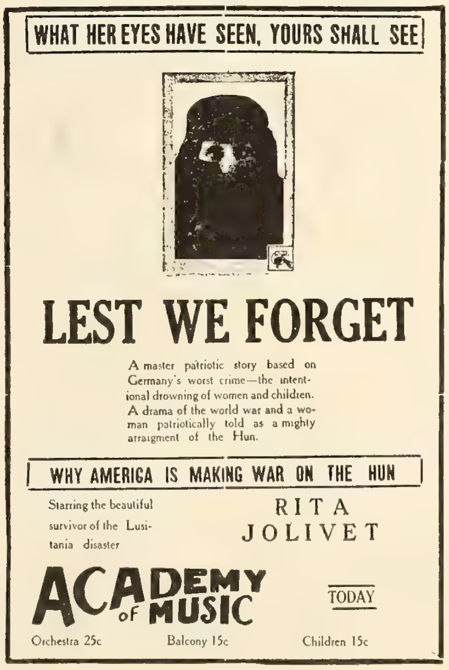
THE SUMPTUOUS, MAGNIFICENT, THEDA BARA SUPER PRODUCTION. A sublime picture of old Egypt, faithfully telling the love adventures of Egypt's vampire queen. The most compelling romance of all history, a love that wrecked empires and changed the story of the world.

MAJESTIC

We did not see the advertising on the first presentation of the picture, but we imagine that the design was probably one of those that was used the first time. It is striking in its combination of black and white and half-tone effects. It certainly carries dignity with it and the manner in which the statements about the business of the first engagement are carried is going to impress patrons that the picture drew crowds because of its merit and that the theatre manager is not merely trying to "bally-hoo" the picture along to a second run. This sort of treatment of a picture is convincing—and the day of the "hip-hip-hoorah" is rapidly ending.

Don't worry about "Who's who." Make yourself and your theatre IT.

ACADEMY OF MUSIC, Selma, Ala., has improved in its advertising more than almost any other small city in the country, but here is a case where it slipped back. Now the designer saw the catch line quickly enough, "What her eyes have seen, yours shall see." But then he forgot all about it. One has to hunt for the name of the star, after having found a cut in a midst of a lot of white space at the top and the reference to the Lusitania is worse hidden.



WHAT HER EYES HAVE SEEN, YOURS SHALL SEE

LEST WE FORGET

A master patriotic story based on Germany's worst crime—the intentional drowning of women and children. A drama of the world war and a woman patriotically told as a mighty arraigment of the Hun.

WHY AMERICA IS MAKING WAR ON THE HUN

Starring the beautiful survivor of the Lusitania disaster

RITA JOLIVET

ACADEMY of MUSIC

TODAY

Orchestra 25c Balcony 15c Children 15c

By all means the name of the star and the fact that she was a survivor of the Lusitania should have been featured strong. The cut could have gone over to the left-hand side if necessary. The space occupied is three columns, ten inches deep, and sufficient for the proper display of all the matter used, had it been properly arranged.

THE EAGLE'S EYE

★★A PHOTOPLAY SERIAL IN 20 EPISODES★★

Stars King Baggot Marguerite Snow **Theme**—The U. S. Secret Service—Battle Against The Hun Spy Menace

★★★★★★★★★★★★★★★★★★★★★★★★★

WHEN AND WHERE SHOWN

Theater	Date	Episode
Empire	Saturday	Ep. No. 8
Lyndhurst	Wednesday	Ep. No. 8
Lincoln	Tuesday	Ep. No. 9
Rose Garden	Tuesday	Ep. No. 6
Palace	Monday	Ep. No. 6
Pullman	Monday	Ep. No. 9
Hudson	Saturday	Ep. No. 8
American	Wednesday	Ep. No. 6
Aster	Monday	Ep. No. 7
Savoy	Sunday	Ep. No. 8
Royal	Sunday	Ep. No. 7

HERE is an excellent idea for the advertisement of serials in the larger cities. We take this clipping from the Rochester *Photoplay News*. It appears under a general heading, "Serials,' and there are similar advertisements on "The House of Hate," "The Lion's Claw," "The Woman in the Web" and "The Bull's Eye." By-the-way, it is a remarkable thing that these advertisements show that there are three Rochester theatres showing serials five nights a week, and all different serials.

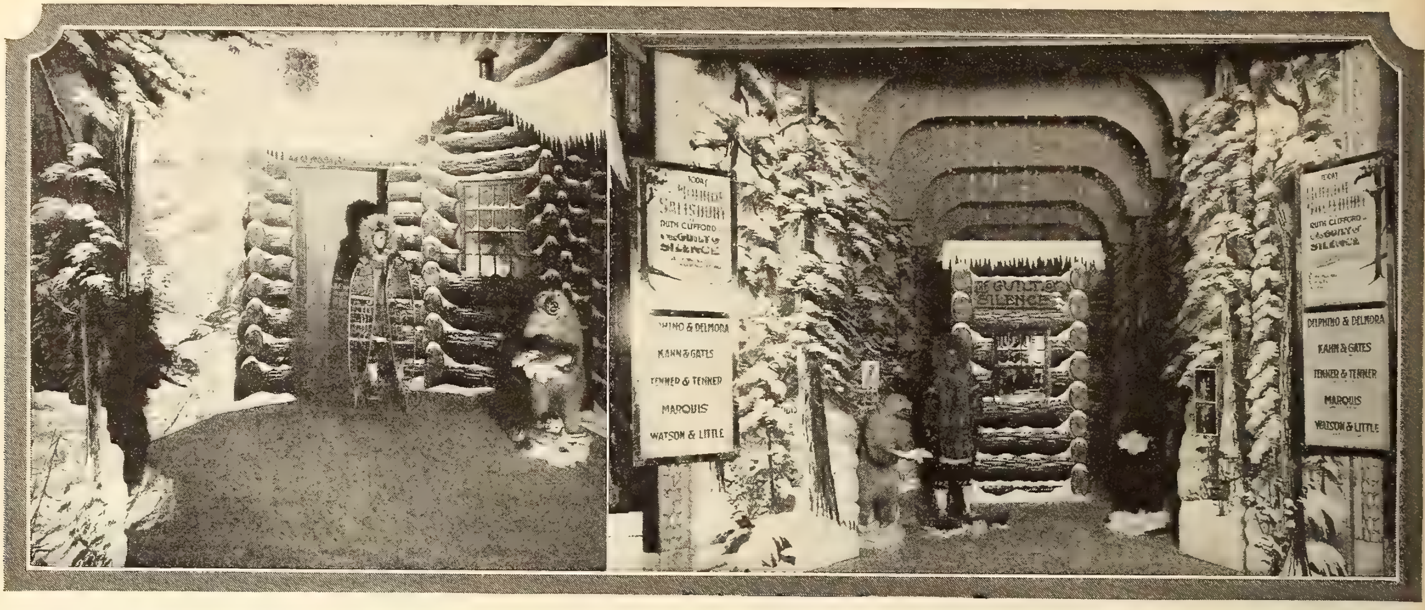
We commend this as a mighty good form of advertising for the exchanges to follow in the larger cities. The one weak point of serial pictures is that most theatres depend strictly upon the neighborhood knowledge of the days that they are to be shown at the various houses. This sort of advertising calls attention to all of the houses at which the picture is being shown, together with the date and the number of the episode.

If the theatres themselves follow this up by mentioning the serial in their daily advertisements, they will be getting well nigh one hundred per cent publicity.

The fan who comes back is worth three that you "best" is an argument.

ORIGINAL drawings by Haskell Coffin and Charles Chambers, noted artists, will supply the lobby material for the exploitation of the first Doris Kenyon production, "The Street of the Seven Stars," according to announcement from De Luxe Pictures.

An intensive and nation-wide publicity has been inaugurated, which will include many of the foremost publications. The first of these is a full page display in the June issue of the *Pictorial Review*, which has a circulation of 1,500,000 and is read each month by at least 7,000,000 women. Specially posed-for photographs have recently appeared or will appear in the near future in the rotogravure sections of a score or more leading newspapers throughout the country.



Manager Walter B. Armstrong, of the Strand theatre, Portland, Ore., was one of the leading stage artists of the Northwest before he went into motion pictures, and he used that knowledge in exploiting Universal's "The Guilt of Silence." At the right is the front of the theatre and at the left the back door entrance with cyclorama drop. Note the use of the bears and the costumes of the attendants. The box office was turned into a cabin effect

Buffalo Newspapers and Theatres Both Lack a Lot of Being Close to Cooperation

(*Continued from page* 3880)

during the week, but shows motion pictures on Sundays.

We'll pass the *Commercial* by with this comment: It might find a circulation tonic in a real motion picture department.

The *Courier* has an almost prohibitive advertising rate, $2 on week days and $4 on Sundays. This paper is owned by William J. Conners, who also owns the afternoon *Enquirer*, and a joint rate for the two papers daily is $3 an inch. On Sunday the *Courier* carries 5½ inches double column for the Hippodrome—and attractive advertising it is—about 3½ double for the Strand, 1½ double for the Family, five inches single for the Academy and two inches for the Regent. All the theatrical and motion picture matter is thrown together under the heading "This Week at the Theatres," pure reading notice matter without general interest. There is an occasional single column cut sprinkled in. NOT A LINE OF MOTION PICTURE NEWS.

Now each of the Sunday papers prints an illustrated section, and what little representation they give the motion picture houses is given there. In the reproduction it will be seen that a couple of the theatres are represented with cuts which are all mixed in with war pictures. This may do the theatres some slight good, but we consider it a messy scramble.

During the week the *Courier* carries an inch for the Hippodrome and the Family and a half inch for the Strand, and then the story of its advertising is at an end. On Monday under the heading "This Week at the Theatres" it carries an average of four lines for each of the advertising houses, with the motion picture jumbled together with legitimate and vaudeville. On Tuesdays longer reviews of the picture houses, together with notices for the other theatres are given in the same column.

On Thursday most of the theatres change their bill and we find the Hippodrome the only one using increased space, going to three inches double column. There is the same "news' as on Mondays.

In its Saturday issue the *Enquirer* separated photoplay matter from the other under a two-column heading and prints single column cuts of various players. The Strand carried the same ad as in the *Courier*, the Hippodrome used six inches single, the Academy five, and the Family one, while the Allendale comes along with a half inch. During the week the Hippodrome, Strand and Family each use an inch of space. This paper gives a separate two-column head to the motion picture houses on Tuesdays and a single-column head to all the theatres on Thursdays.

The Sunday *Express* carried the same advertisements of the Hippodrome, Strand, Academy and Regent as appear in the *Courier*, and has an equally messy and uninteresting department—again merely a series of reading notices. It also has one of those illustrated sections and at the lower part of the page that we have reproduced we find cuts of Mabel Normand and Nazimova appearing at the Hippodrome and the Strand. Hippodrome and Strand use an inch daily in this paper, with larger space Thursday for the former. Brief reading notices Tuesdays and Thursdays. It charges $2.10 daily and $3.50 Sundays.

The *News* comes nearer having a motion picture department than any other paper, but it is only "near." There is a two-column heading which carries cuts of three players at the legitimate and at the bottom of the page we find a two-column cut containing pictures of six players at the various houses.

There is a column of "Gossip of Film Stars" that is worth while. It is the start of a real motion picture department, but only a start.

But the theatres should encourage that start. We find that the Hippodrome goes to six inches single column in the *News* and that the Strand used only two inches, the Regent two and the Family one. Strand, Family and Hippodrome use an inch daily. There are reading notices Tuesdays and Thursdays. Its rate is $2.80, far the lowest in the city when one considers circulation.

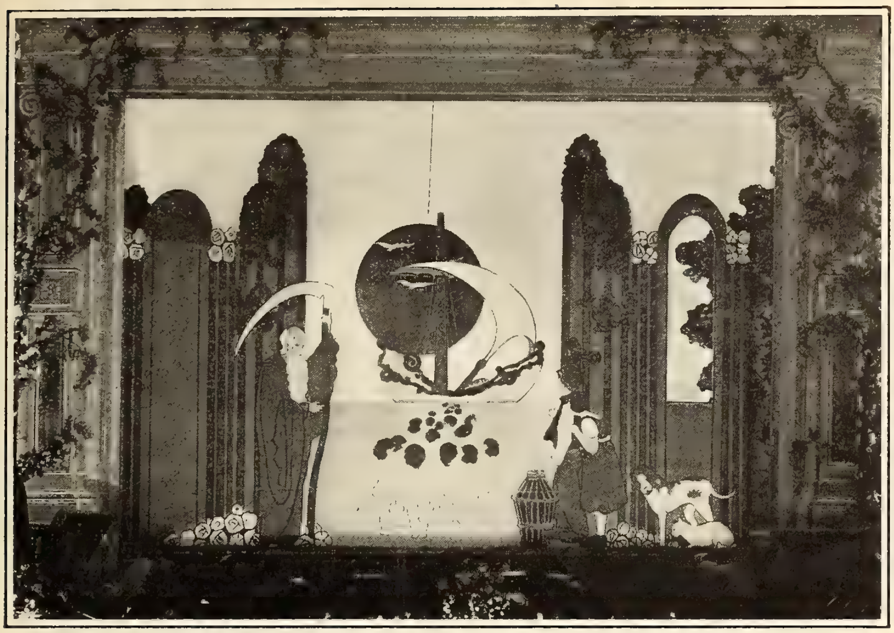
The Sunday *Times* devotes one page and a part of the second to general theatrical matter. Hippodrome, Strand and Academy use the same space as in the *Courier*. There is one double column and some single column cuts on the players. This paper also has an illustrated section, better printed than any of the others, and both the Strand and the Hippodrome are represented in this with three column cuts. Hippodrome with an inch and Strand with a half are the only theatres using the paper during the week. Reading notices appear Tuesdays and Thursdays. It charges $2.25 daily and $3.50 Sundays.

The *News* appears willing to co-operate from time to time in running special stories for some of the theatres. It is the only paper to try to do anything, apparently.

Such is the Buffalo situation; it couldn't be worse.

But even with the situation so bad we have hope for the Buffalo case. But to do any good the newspapers should get a man who understands motion pictures and conduct an attractive department. This man should know how to solicit advertising. A *campaign of education is necessary to get the neighborhood houses into the habit of using paid matter, but once converted they are apt to be permanent.*

With Buffalo a house with so many neighborhood theatres we should think that the publication of a "Chart" giving the attractions for each day of the week at all of the houses that do advertise would be most attractive. We are sure that it will greatly increase the circulation of the paper that tries it first and sticks to it long enough to get the public accustomed to it.



Fanciful stage setting on "The Blue Bird" at Shea's Hippodrome, Buffalo

Lighting and Music Big Features of "Blue Bird" Presentation in Buffalo

ONE of the most artistic photoplay presentations ever recorded in Buffalo was offered by Manager Harold B. Franklin at Shea's Hippodrome last week with the first showing in Buffalo of Maeterlinck's "The Blue Bird." Before showing the picture, Mr. Franklin took pains to create the proper atmosphere for the showing of the production and his efforts to put the audience in a "Blue Bird" frame of mind by introducing the feature with a scenic and musical prelude were most successful.

The effect of the stage setting was magnificent, succeeding in preparing the audience for what was to come. The 26-piece Hippodrome orchestra, under the direction of Alfred R. Moulton aided greatly in producing the desired effect. Before unveiling the setting, the sky over the entire stage was gradually dimmed up into a rich deep blue during which the orchestra played a theme from "The Midsummer's Night Dream." The curtains were drawn, discloisng a beautiful scene from Maeterlinck's master-piece—that depicting the moment when the little souls are waiting to be born. The entire effect was lighted with various shades of blue, blending into each other, giving the rainbow effect.

In contrast to the soft blues, there appeared the golden light of the mythical sun in the centre, in front of which several blue birds were flying. The scene was shown just long enough for the majestical ship to sail on. The curtains were then drawn to the rich tones of a few bars of "The Chimes," and orchestra went right into the beautiful music of "The Enfantine" with harp predominating. The curtains were again parted, this time disclosing the screen which was also lighted with a soft blue. This light was kept on during the first three titles, then was blended.

Throughout the prelude the orchestra was illuminated by the blue lights thrown from the two spotlights to the stage. The accompanying photograph naturally fails to show the color effects. The sun was brilliantly lighted with a golden amber and baby "spots" were used in picking out the characters of the play.

The musical program given by the Hippodrome orchestra and which was arranged by Mr. Franklin and Mr. Moulton, was as follows:

Enfantine	Gounod
Pastel Minuet	Paradis
Les Sylphes	Bachmann
Return to Me Soon	Greig
Woodland Whispers	Czibulka
Whisperings of Love	Blou
Arabesque	Debussy
Dance of the Hours	Buchielli (Gioconda)
Willow Blossoms	Sousa
Aubade Printanniere	
Tendre Aveu	Schitl
Serenade	Somme and Latt
Latruit et L'Amour	Holmes
Blissful Dreams	Helmund
I'll Sing Thee Songs of Araby	Clay
Ballet Suite I Faust	Gounod
Suite II Faust	Gounod
Rustling Leaves	Kohler
Prelude—Last Dream of the Virgin	
La Lettre de Mauve	
Temple Bells	Finden
Angels' Serenade	Braga
La Soupie	Gillet
Fair Tales	Kersen
Dear Land of the Home	
Festival Dance	Delibes

Mr. Franklin also launched an extensive publicity campaign for "The Blue Bird," inserting 12-inch ad in the Saturday, Sunday and Monday papers. The ads used were striking because of their simplicity and because of their generous size stood out on the drama pages like a spotlight. The Hippodrome enjoyed capacity business during the presentation of "The Blue Bird," and the special children's matinee Wednesday was a huge success, the big house being filled with little folks, bright smiles and joyous laughter.

With some managers "running a picture house" simply means that they stick around while the theatre runs itself.

Vitagraph Gives Complete Line of Aids to Exhibitors on New Serial

VITAGRAPH has just issued what is probably the most comprehensive plan book that has been given the exhibitor for the exploitation of a serial. This is for handling "A Fight for Millions," the new fifteen-chapter story in which William Duncan is starred.

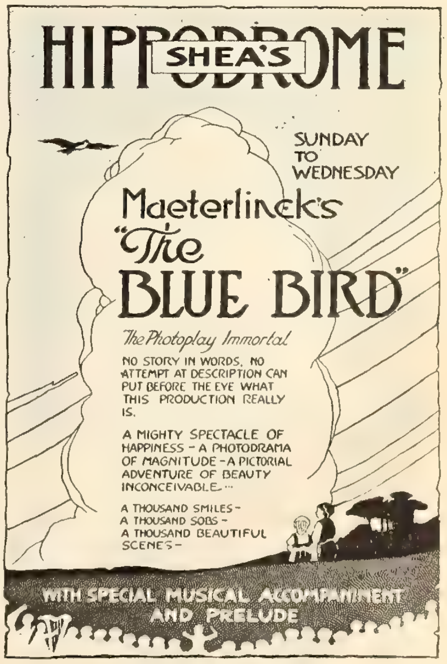
It opens with a talk on the manner in which this serial should be put over, beginning with the advance campaign and includes a number of stories to be placed in the newspapers and house program before the picture is started. The line of advertising prepared is unusually attractive. It is in line work from four columns down to single and the adventure idea is strongly brought out. It enters fully into the spirit of the picture and is sure to attract.

There is no reason in the world why a serial should not be advertised as much and as regularly as a feature, and certainly the exhibitor of this picture is furnished with exactly the proper matter to be used.

Two solid pages are devoted to ideas that may be used in connection with "A Fight for Millions." A number of stunts are suggested and they differ from most of those usually offered.

On each episode the full story is given, there are separate stories for the newspaper and new cuts. A short synopsis for the program is also prepared for each chapter.

Vitagraph is itself posting striking twenty-four sheets all over the country and in addition will give exhibitors as many as they themselves will post. Besides this there is a six, three and one sheet for each episode. There are also lobby displays for each episode, and in addition to the advertising matter there is a series of halftones of the star and two supporting players.



SHEA'S HIPPODROME

SUNDAY
TO
WEDNESDAY

Maeterlinck's
"The
BLUE BIRD"

The Photoplay Immortal

NO STORY IN WORDS, NO ATTEMPT AT DESCRIPTION CAN PUT BEFORE THE EYE WHAT THIS PRODUCTION REALLY IS.

A MIGHTY SPECTACLE OF HAPPINESS – A PHOTODRAMA OF MAGNITUDE – A PICTORIAL ADVENTURE OF BEAUTY INCONCEIVABLE…

A THOUSAND SMILES –
A THOUSAND SOBS –
A THOUSAND BEAUTIFUL SCENES –

WITH SPECIAL MUSICAL ACCOMPANIMENT AND PRELUDE

Franklin's Sunday display

Fred M. Taylor, manager of the Academy of Music, Newburgh, N. Y., and his son, Barton

SUMMER EFFORTS

If Business Is Bad Are You Trying to Do a Little More?

M. MARCUS, now manager of the million-dollar Grand theatre, Pittsburg, and formerly manager of the Colonial, Columbus, O., has some good ideas for summer-time. He sees no reason why business should be any worse then, if the exhibitor makes a real effort to make the utmost appeal to his audiences.

In the next issue of the NEWS we are going to start a discussion of hot-weather ideas.

What have you done in the past to get the crowds when the park has its lure?

Don't be afraid to write.

Father and Son Prove Great Team in Exploitation of Pictures at Newburgh

FRED M. TAYLOR, of Newburgh, N. Y., is preparing to celebrate shortly the thirtieth anniversay of his ownership of the Academy of Music. Together with his son, Burton, he is now conducting it as one of the most popular photoplay houses in New York State and there he is setting a mark that any city of 30,000, and many larger, will do well to follow.

One of the Goldwyn officials, in his review of the things that prominent exhibitors are doing in the way of exploitation points out that the Taylors, father and son, are making a home rather than an amusement house out of the Academy for 15,000 people each week. Here are some of the things that the Taylors have done recently, as pointed out by the Goldwyn official:

"It is the Taylor rule to invest the same amount of brain power, energy and money in exploiting every picture. The Taylors play no favorites. The only deviation from that custom is their method of augmenting the Academy orchestra with the presentation of Goldwyn Pictures, which have grown to be a byword with Newburgh's picture devotees. How successful the Taylors have been with Goldwyn productions is gleaned from the fact that 'Polly of the Circus' starring Mae Marsh, has played no less than three separate engagements at the Academy, all in the space of six weeks. 'The Auction Block' and 'The Cinderella Man' also played return engagements. The Academy could very appropriately be called 'the house of Goldwyn repeats.'

"The Taylors are liberal advertisers. But even that wouldn't tell why they are so tremendously successful with everything they undertake, for there are a thousand such throughout the country who never get in return the half of what the Taylors do in the way of prestige for their theatre and profit for themselves. It's their original way of advertising that gives the Taylors their influence and power in Newburgh and its territory.

"Let Mr. Taylor, the elder, tell about it.

"'There never was a picture,' said he, 'that didn't offer at least six perfectly good showmanship angles—something to stir the town—something entirely different from anything exploited before. As an example, take "Polly of the Circus." We enjoyed tremendous success with that because it gave us a score of ways to interest most of the people in Newburgh.

"'On the initial presentation of "Polly," we played the circus stunt to the limit. For three days before screening date we had two circus wagons and a chariot and calliope parading the principal streets of the town, as well as in Marlboro, Cornwall and Beacon. The Academy lobby was turned into a circus entrance with side-show barkers and two young girls dressed as equestriennes. For the second run of the picture we played up the star angle. Everything we knew of Mae Marsh—her work in "The Birth of a Nation" and "Intolerance"—was put into print.

"'"The Cinderella Man" was another that gave us no end of angles for exploitation. Here again we used a big float to tell what the play was about. On it were a girl dressed in the height of fashion and a young man in the garb of a struggling poet representing the big scene in the picture where Mae Marsh, as a girl of wealth, steals into the garret home of the poet, played by Tom Moore. I had the good fortune to select a couple who greatly resembled the leading Goldwyn players in "The Cinderella Man."

"Like the winning combination in baseball or in any other field of endeavor, the Taylors always seem to 'get the breaks' whether it is in newspaper advertising or in getting a picture appropriate for the day and times. The Academy of Music has a great friend in the Newburgh *Daily News*.

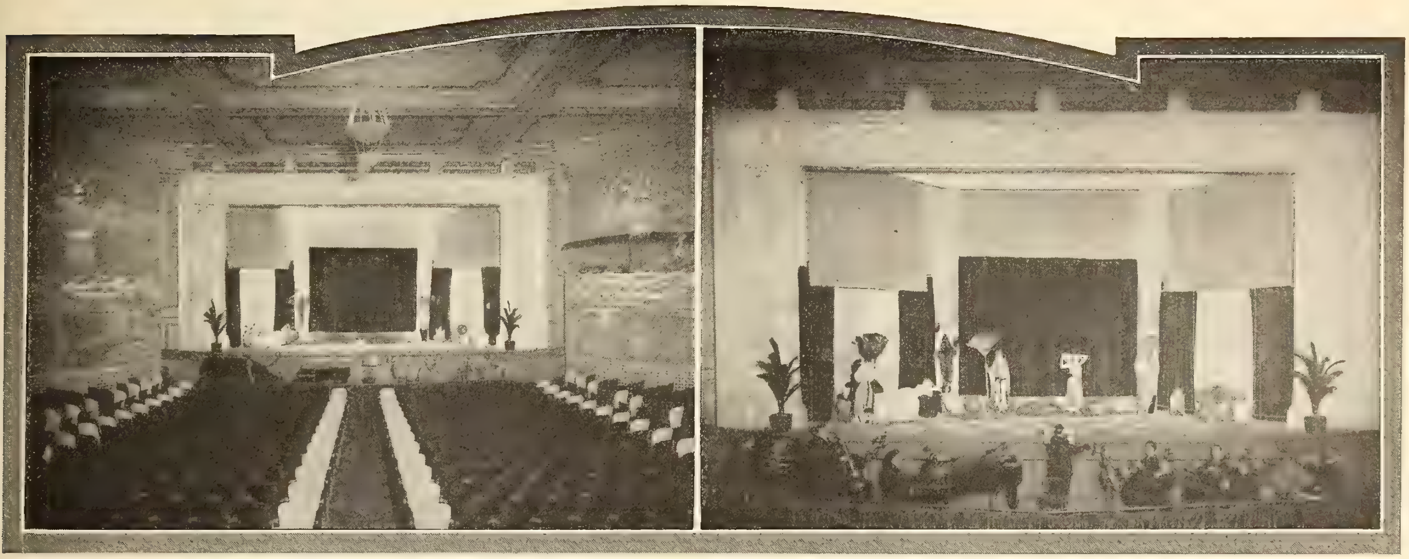
"Frederick H. Keefe, business manager of the *News*, is a firm believer in motion pictures. He doesn't understand why many publishers are still judging picture standards by some slipshod productions of many years back.

"'Subscribers to the *News* enjoy reading worth while stories of movie stars,' Mr. Keefe told a Goldwyn representative the other day. 'So why shouldn't we print them? They are a whole lot more interesting than detailing how much pig iron was produced last year or publishing the story of some happening in far-away Utah that doesn't concern Newburghers.'

"Taylor showmanship stunts are a source of great enjoyment to the townspeople. There isn't a week goes by that the Taylors don't 'pull' something startling in the way of novel exploitation of a picture. For instance, when Goldwyn's 'Nearly Married' played the Academy young Bart started down Broadway, the main street, in his car and, spying a friend of his in the company of a pretty girl, he drove up to the curb and invited them for a ride.

"They accepted and he drove them back to the theatre, where, unknown to the occupants, the automobile was bedecked with the customary bridal send-off entanglements—an assortment of old shoes, tin cans, pails, etc. This outfit was supplemented by several large posters which read, 'Nearly Married' at the Academy of Music."

"For the engagement of Madge Kennedy in 'Baby Mine' the Taylors announced the raffle of a baby. To each purchaser was given a number. On the final night of the engagement policemen were on hand at the request of the Society for the Prevention of Cruelty to Children. With the announcement of the winner, who happened to be a girl of eight, the large audience was thrown into a frenzy of laughter when a baby pig was wheeled."



Two views of the special stage settings at Strand theatre, Milwaukee, for Fox's "A Daughter of the Gods"

"Daughter of the Gods" Given Special Prologue in Showing at Milwaukee Strand

ONLY last week we had an inquiry: "How can I put over 'A Daughter of the Gods'?" There is not a week passes that the Exhibitors' Service Bureau is not called upon for suggestions on the showmanship of the bigger pictures and of some of the lesser known. And the inquirers always get definite answers with plans which they can and do follow. The leading exhibitors of the country who are contributing regularly to this department afford invaluable help in that direction.

And so we are mighty glad to have this week from Charles C. Perry, managing director of the Strand theatre, Milwaukee, and a member of the Advisory Board, an account of the splendid success that he made with this big Fox special. Mr. Perry has been setting a new mark in Milwaukee by the way that he puts over the unusual features. His stage settings and his special introductions have been worth thousands of dollars in word-of-mouth advertising for the Strand.

The prologue used by Mr. Perry entered into the very spirit of the picture. The stage setting itself was Oriental, and on both sides of this what were originally the boxes were converted into scenes of the sea. This was effected by the use of a serim across the lower boxes.

The interlude opened with a dark stage with the faint suggestion of the light of the moon coming through and resting on a dancer reclining on a couch. On either side of the stage incense bowls flared up and then died down into smoke. The scene opened with the orchestra playing an Oriental overture, and then as the lights came up first into blue, and then into red and green and finally into amber two girls were seen fanning the lady on the couch.

At the conclusion of the overture the orchestra began the introduction to the "Intermezzo" from "Salome," and the dancer gave a solo performance which lasted about three minutes, coming to an end with the performer in the center of the stage just as the curtains were drawn. When they came apart again the picture was started. It was so effective that it brought repeated applause.

A similar introduction to this might be used for either "Salome" or "Cleopatra," though the stage settings should be varied and the individual atmosphere of each of these big productions preserved. We regret that we are without a thorough description of the stage settings used at the Strand, but the photographs reproduced with this article give a splendid idea of the way that the spirit of the picture was carried out.

Strand theatre is making a specialty of putting something behind each of the specials that it shows. Instead of this being a confession of the weakness of a picture, as it was once regarded, it is now added power to a production that will make good. But for a big house to put on a spectacular production cold with an ordinary overture, and merely preceded or followed by any old film has months ago been banished as a forgotten plan by the leading houses. We use the word months because it has not been a very much longer time since exhibitors all over the country began to give special attention to the atmosphere of pictures.

You are going to hear a lot about the way that the Strand and Mr. Perry are doing things. These articles are worth reading and putting away until the time that you show the pictures that are covered in these articles.

Manager of New Orleans Strand in Army

Maurice F. Barr, manager of the Strand theatre, the largest and the newest of the theatres of the Saenger Amusement Company, has gone to war, having just reported to Camp Beauregard, La. His duties have been assumed by D. L. Cornelius, who is director of publicity for the entire Saenger company. Mr. Cornelius has had long managerial experience, and among others conducted the Lafayette theatre in New Orleans before the completion of the Strand.

HYMAN PROMOTED

Advisory Board Member to Run One of Biggest Liberty Theatres

EDWARD L. HYMAN, who was manager of the Victoria theatre, Buffalo, until recently, when he decided to devote his services to the government and became manager of the Liberty theatre at Camp Gordon, Ga., has just been given an important promotion.

Announcement is made that he has been promoted to the management of the Liberty theatre, Camp Zachary Taylor, near Louisville, Ky. This is one of the very largest of the amusement places operated by the government for the benefit of the soldiers.

Mr. Hyman has been a member of the Advisory Board since its inauguration and will continue to serve. He will soon contribute some interesting articles to this department.

Pathe Promises Superior Work in Its Posters

Pathe announces that the greatest efforts yet put forth to secure artistic and business pulling effects from the posters are being evolved under the management of Harry Lewis, who is now in charge of the poster and lobby display department. Several noted artists who have hitherto declined to do commercial work will lend their efforts to the creation of this superior matter.

Included in the advertising that Pathe declares to be superior are these productions: Irene Castle and Antonio Moreno in "The First Law"; Elaine Hammerstein in "The Woman Eternal" and "Hands Up" the newest serial.

How to Exploit the "Success Series" For Big Business

EVERY theatre which has been in operation for the past four years and which is today doing even a fairly successful business unquestionably owes a large part of its success to the good pictures that it has presented. It has probably shown bad ones, too, but the permanence has resulted from the impression of the good ones prevailing. Other elements have entered into the theatre's success, but the big element has been the merit of the photoplay itself.

Every manager would probably jump at the opportunity to show again the best pictures of all of those that he has presented during the past four years. Because of the different changes in producers, the altered affiliations of the stars and for many other reasons this is physically impossible, but Famous-Players-Lasky corporation proposes to do this so far as its own product is concerned. Fifty-two of the pictures which the company considers to be the best that it has made in the past are to be reissued under the general name of the Success Series.

Included in this series are eight pictures with Mary Pickford as the star, six with Marguerite Clark, and six with Pauline Frederick, four with Dustin Farnum and an equal number with John Barrymore, three each from Geraldine Farrar and Victor Moore, two featuring William Farnum, five Jack Pickfords and eleven specials with various stars or all-star casts, including such productions as "The Old Homestead," "The Girl of the Golden West" and "The Warrens of Virginia." A full list of these will be found on the opposite page.

Two Big Points in Exploitation

Now there are two points to be considered in the exploitation of reissues, especially where you can go before the public and say, in the name of the Famous-Players-Lasky Company, that these represent the best product of the past. First, you want to bring back to your theatre again the people who saw the pictures when they were first shown. Where the pictures have made a real impression, although the memory of them may be somewhat hazy, this is going to be comparatively easy. But you want to do a great deal more than this; you want to appeal to those who have become picture fans since these pictures were made—and there are thousands of these. Apparently, there is no more reason why a good picture should not be shown again than there is why a standard book should not be read a second time—or by later generations that could not read it when it appeared.

Very frankly, rather than book these reissues as mere fillers, something that may be a little cheaper to you, we would leave them alone. If you take them in that spirit, you are going to put them before your patrons in the same spirit. *If you are not going to make them specials and put something unusual behind them, you are going to miss a great share of their exploitation possibilities.* And the manner in which you can get this publicity is so simple that it does not require the work of an expert. The whole spirit in which these pictures should be put before the public is that you are yielding to the popular desire of those who have seen these pictures and those who have failed to see them by presenting them again.

USE PHOTOS FREELY

Recall How the Players Appeared in These Productions of the Past

USE of photos in newspaper advertising, the free matter that you get in your papers, in your program and in your lobby displays is highly important in the most successful exploitation of the Success Series.

Everyone wants to know how this or that player looked in a picture made a couple of years or more ago. Especially on the part of those who have seen the production these will create a word-of-mouth exploitation that you could not buy.

Use newspaper stories that will recall earlier days of the players. Connect the making of the picture with some local event if you can, and it will bring the appeal of the recollection of them closer home.

"Re-Issues" Your Strong Point

In the first place don't make any effort to conceal the fact that these are reissues. That is one of the strongest points that you have for their exploitation. There is not a star on the list that Famous Players-Lasky is reissuing that is not known wherever pictures are known. The specials are pictures that have been made from stage productions or novels that are household words. You already have established for you the fame of the star or of the story, or both, as the case may be. But you have a great deal more than that behind them. You have the word-of-mouth advertising of those who saw these pictures in the past or who have heard others talk about them. In some cases it may be only a memory, but memory is a wonderful spur.

Bookings for these reissues open September 1 and there are fifty-two of them, as we have said, or one a week if the exhibitor takes them all. Naturally the number that the individual exhibitor will book and the length that he will run them will depend on the other arrangements that he makes, so that the suggestions for handling these will have to be gauged accordingly, but for the purpose of covering the field here, we will discuss the entire series.

Now as soon as you have booked this series, or the part of it that you will use, decide that you are going to these pictures from the start. If possible, select special days on which you will show them. Of course some of the pictures will take longer runs than others, but this is one of the little details that you will have to arrange accordingly.

Worthy Use of Letters

Now shortly before you show the first of this Success Series we would send a letter to each patron announcing the bookings and telling the public that you have taken these as a part of your plant to revive the great successes that have stood out among the mass of productions of the past. We have not been believers in the policy of writing a letter to each patron about every picture you show, because we believe that the very value of the letter consists in making it to apply to something out of the ordinary—something that will attract attention. A week, or say, the Sunday before the showing of the first of these productions we would devote the largest space that we could afford to newspaper exploitation of such of the pictures that you have booked. *By all means list all of those that you are going to show and give the names of the stars and a few lines about each production.*

Then proceed to advertise each individual picture just as heavily as you would a first run—but in a slightly different way, always repeating something along the line that this is one of the productions that helped to give the motion picture the position that is occupies today.

Here is one intimate form of advertising that you can work out, but it must be done carefully, if the picture has been shown in your city before. It will require a little trouble, but it is worth it. Find out, through a card census of your audience or through personal inquiry, the names of prominent patrons who have seen the picture before, and quote one of these in each individual advertisement. If you can use a statement from a leading physician or a prominent lawyer that he remembers Mary Pickford in "Rags," and that it was one of the most appealing pictures he ever saw, this will be worth many dollars to you. It will add the personal endorsement of some one that the public knows. *It will put the same kind of longing to see it in the hearts of the public as exists from the constant recurrence of hearing that "Ivanhoe" is a great novel.*

Follow Merchandising Angle

In all of the newspaper advertising we would follow the merchandising angle, for certainly each of these is regarded as a good picture, or they would not have been reissued and you have the guarantee of Famous Players-Lasky that they have been selected on that ground. We would go outside of the ordinary styles of advertising with this series. For instance, when we were about to show Marguerite Clark in "Wild Flower" we would start our talk off something like this:

"Do you remember the charming appeal that Marguerite Clark made to you in 'Wildflower'? It was the picture in which she was introduced to the screen and it

Intimate Methods of Advertising Open to Exhibitors

has never been surpassed, etc."

You can follow this plan in the case of all the star pictures, and especially in the case of those where there is no book appeal.

But many of the series were made from famous books or stage plays. There are "The Virginians," "The Eternal City," "The Traveling Salesman," and a number of others. You have here a chance for the human appeal. In this connection it is well to remember that one of the biggest hits that Mr. Rothapfel has scored at his theatres has been in the playing of old time songs. Often these selections get more applause than the main overture. Yet there is not the chance to advertise them, to get in the advance appeal that you have in case of these pictures.

Feature Titles Strong

Now keep your appeal dignified, but keep it intimate. When some exhibitors are told to use intimate copy they think that they have to use something like "Say, old boy, do you remember, etc." Feature the title of each one of these productions strong and use cuts of the stars in your advertising. Then talk about the production, talk about it in the spirit that every one had either seen the picture or has heard so much about it that he wants to see it.

There are other things that you can bring out in your advertising. There are a number of players who are now among the leading stars who appear as leading men or women or in even lesser roles in some of these productions. For instance, there are Harold Lockwood, Mae Allison, Monroe Salisbury, Tom Forman, Creighton Hale and many others. Now even if you are playing these who are now stars in their own rights, it is not going to weaken your current new offerings in the slightest to calling attention to the fact that these players are in the casts of these successes of the past. But do not do any fake advertising. For instance, some exhibitors might be tempted to feature Marguerite Clark and Harold Lockwood as joint stars and leave the impression that the picture is a new one. Such sort of exploitation is not going to get you anywhere and it will weaken the very appeal of the picture that you are trying to put over.

Now if you have a live photoplay department in your newspaper there ought to be plenty of good material that you can put over about these pictures. Go to the newspaper and tell the editors frankly the plan that you are following. If you spend the amount of money that you should in your original announcement you will undoubtedly be given a complete story in the newspapers in advance of the first showing of the picture.

Interesting "Recollections"

An interesting series of articles suggests itself about the players in each one of these pictures. If you or the photoplay editor is enterprising you can discuss the players who took the various roles and what they are doing now. There is not one of those on which you cannot build interesting matter. You can get much of this material from the MOTION PICTURE STUDIO DIRECTORY, and for that matter most of the players are so well known that any one familiar with the business can recall where they are now right off the reel.

A novel idea to be used in this connection would be pictures of the players as they appeared in these productions. Some of them have not changed a great deal, but others have. *There is not an admirer of any actor that won't be interested in how these players looked three years or so ago.* Famous Players-Lasky is furnishing with each one of these productions a full set of "stills" for both newspapers and for the lobby. Instead of regarding them as "old matter," *they should be employed as all the more novel and interesting.* It should be said here that these pictures have been carefully selected so that there are no incongruities in what are supposed to be modern costumes, these, of course, complying with the period in which the picture is located.

KEEP "BUNK" OUT

You Weaken the Appeal of These Pictures When You Employ It

THERE is no place for bunk or deceit in the exploitation of the Success Series. When you try to make these pictures appear new releases or purposely use one of them against a current picture with the same star at a competing theatre, you are weakening your own appeal.

Keep before the public that these are great successes of the screen and that they are reissued in compliance with the great demand from all parts of the country. Keep that point strong in all of your advertising. Base your exploitation on the theory that every one has either seen them or heard of them.

Even if they haven't, you are going to create the desire best in that way. Merchandise each picture. Talk about the elements of it, but keep the Success idea dominant.

Elements of newspaper cooperation are almost unlimited. You could even offer prizes in connection with the newspapers for the person who can best repeat the story of the picture in a limited number of words, or name the cast.

Use Lobby and the Screen

Now keep every one of these pictures before your public through the lobby and the screen. If your lobby is so arranged we would suggest that you have a list of these picture attractively painted and put in the lobby, so arranged that each can be dropped off as it is shown.

LIST OF THE 42 IN SUCCESS SERIES

The list of Success Series reissued during the season of 1918-19, beginning September 1, will include the following subjects:

Eight starring Mary Pickford—"Caprice," "Hilda from Holland," "Hearts Adrift," "The Eagle's Mate," "Behind the Scenes," "Dawn of a To-morrow," "Rags" and "Esmeralda."

Six starring Marguerite Clark—"Wildflower," "The Crucible," "The Goose Girl," "Gretna Green," "Still Waters" and "Miss George Washington."

Six starring Pauline Frederick — "Sold," "Zaza," "Bella Donna," "The Eternal City," "The Woman in the Case" and "Sapho."

Four starring Dustin Farnum—"The Virginian," "Captain Courtesy," "The Gentleman from Indiana" and "The Parson ot Panamint."

Three starring Victor Moore — "Snobs," "Chimmie Fadden" and "The Clown."

Three starring Geraldine Farrar—"Carmen," "Temptation" and "Maria Rosa."

Two starring William Farnum—"The Sign of the Cross" and "The Redemption of David."

Four starring John Barrymore—"Are You a Mason?" "The Man from Mexico," "The Dictator" and "The Lost Bridegroom."

Five starring Jack Pickford — "Seventeen," "Great Expectations," "Freckles," 'What Money Can't Buy" and "The Dummy."

Eleven special productions, including Viola Dana in "The House of the Lost Court," John Mason in "Jim the Penman," Marshall Neilan in "The Country Boy," Frank McIntyre in "The Traveling Salesman," Fannie Ward in "The Cheat," an all-star cast in "The Girl of the Golden West," Denman Thompson in "The Old Homestead," W. H. Crane in "David Harum," Theodore Roberts in "Pudd'nhead Wilson," Bessie Barriscale in "The Rose of the Rancho" and Blanche Sweet in "The Warrens of Virginia."

Now if you happen to be showing current pictures in which there appear players who also are to be seen in the NEXT one of these "Success Series" don't fail to couple that fact up. Run a special slide saying that this or that player appeared with Mary Pickford in "Esmeralda," one of her first feature successes, etc."

If you are showing current pictures in which there appears the same star as in the Success Picture we would recommend that you place a full set of scene pictures in the lobby at the same time, being sure to call attention to the fact that this is an earlier picture and giving the date. You won't weaken the drawing power of the player even if you ask: "Is So and So as good now as when she appeared in 'Warrens of Virginia?' You will have a chance for comparison when the latter appears at this theatre October 9."

If you haven't the room to use a full set of lobby pictures on the Success Picture, be sure to use one large picture of the star in the role that she has in the particular reissue. You will be surprised to see the curiosity that will be shown in these. We would do this even if we were not playing any of the particular player's current production. You need not be afraid of advertising your competitor across the street because he happens to have that star at present.

And this brings up a point that should

(*Continued on page* 3911)

Ready-Made Ad Talks

Madge Kennedy in "The Service Star," Drama of the Hour—Not a War Drama

(Goldwyn Five-Reel Production)

"The Service Star" sounds pretty good for the title to a picture—doesn't it? And when the management of the ——— theatre tells you that delightful Madge Kennedy is cast in the featured role, your interest in such a production should be heightened to the maximum percentage. "The Service Star" is a Goldwyn production and the latest picture in which Madge Kennedy has been seen. And it's worth all the praise that I or the American public can give it. The story in brief, is that of a slacker who builds his own prison—the story of a man who lived as a hero and is branded a coward after death. Miss Kennedy has the role of Marilyn March, a girl reared in homely surroundings, of plain appearance who is kept in the background by her relatives who are fond of the humdrum life. Marilyn is anxious to do her bit in war work and can think of no better start than to marry one of the brave boys who had gone to the front. Her friends are surprised when she announces that she is to marry a man whose name is on everyone's lips, for he had been cited for distinguished bravery in the trenches. But this is all deception, which fact is developed in a series of most interesting incidents, revealed by the camera when "The Service Star" is shown.

Madge Kennedy, the delightful comedienne, in "The Service Star" at the ——— theatre on ——— of ——— week.

Enid Bennett in J. G. Hawks' Screen Drama "A Desert Wooing"—Miss Bennett's Best

(Paramount Five-Reel Production)

J. G. Hawks, whom you will remember for his stories depicting life in the West during the days of the Forty-Niners and who has furnished William S. Hart with some of his most successful screen dramas, has written "The Desert Wooing," the featured role of which is interpreted by Enid Bennett, the pretty little Australian girl who jumped into prominence over night by her clever work before the camera and is now one of Paramount's biggest stars. "The Desert Wooing" is said to be the best picture in which Miss Bennett has yet appeared. She is supported in this production, which was made under the direction of Jerome Storm, supervised by Thomas H. Ince, by Jack Holt, Donald MacDonald, J. P. Lockney, whose characterizations are known by every movie fan; Charles Speare and Elinor Hancock. She has the part of Avice Bereton whose parents, facing financial ruin, decide that their only salvation is in a rich marriage for their daughter. With her own consent, Avice is placed on the marriage market, and offered for sale to the highest bidder. Then comes the story of the "social butterfly." The highest bidder takes his young bride West to his ranch. A former admirer pays her a visit and is promptly thrown out of the house by Avice's husband. She resents this but is brought around to his way of thinking and all ends happily.

Enid Bennett in "The Desert Wooing" at the ——— theatre on ——— of ——— week.

Mary Pickford in "How Could You, Jean?" Little Mary Becomes a Cook—Some Time

(Artcraft Five-Reel Production)

"How Could You, Jean?" is Mary Pickford's latest work for the silent drama. It was written by Eleanor Hoyt Brainerd, popular magazine writer, scenarioized by Frances Marion who has done the continuity for all of Little Mary's latest successes and produced for Artcraft under the direction of William D. Taylor. In the supporting cast are seen Casson Ferguson, who has the leading juvenile role; Spottiswoode Aitken and Herbert Standing, Fanny Midgley, "mother" at the Lasky studios; Larry Peyton, Zazu Pitts, who was the Becky in "The Little Princess," and Wesley Barry, the scrapping kid of "Amarilly of Clothesline Alley." The story tells of a wealthy young girl whose income has been wasted and who, because of financial straits, is compelled to seek her own livelihood. Jean Mackaye (Mary Pickford) is the young girl and she gives her many friends the shock of their lives when she announces that she has accepted a position as cook with a literary couple. The son of a wealthy but grouchy millionaire, appears on the scene and immediately falls in love with Jean. In order to be near her he applies for a position as servant to the couple and is accepted. Then the grouchy father, learning that his son is up to some sort of devilment, comes on the scene and in order to ascertain the meaning of his son's inclination to be a servant he becomes the star boarder. Then the complications start and there is sure some time in the household of the couple inclined to be literary.

Mary Pickford in "How Could You, Jean?" at the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

June 22, 1918.

FEATURES

TITLE OF PLAY	PRODUCER	
"We Should Worry"	Fox	5 reels
"Find the Woman"	Vitagraph	5 reels
"Social Quicksands"	Metro	5 reels
"The Model's Confession"	Universal	6 reels
"Love Loops the Loop"	Paramount-Sennett Comedy	2 reels
"A Square Deal"	Mutual	5 reels
"Lend Me Your Name"	Metro	5 reels
"Tucson Jennie's Heart"	General Release	2 reels
"The Girl and the Graft"	General Release	2 reels
"Caillaux Case"	Fox Special	———
"Vivette"	Paramount	5 reels
"Her Final Reckoning"	Paramount	5 reels
"A Woman of Redemption"	World	5 reels
"Hit-the-Trail Holliday"	Artcraft	5 reels
"Kidder and Ko"	Pathe	5 reels
"The Man Hunt"	World	5 reels

"The Matinee Idol," with Ford Sterling, Roxana McGowan, Louise Fazenda—Fun

(Paramount-Sennett Comedy—Two Reels)

"Her Screen Idol" is the latest laugh-maker from the Mack Sennett studio for release on the Paramount program. Ford Sterling, Louise Fazenda, Jack Cooper, Roxana McGowan, Gene Rogers and Marvel Rea are the principal funmakers and they sure do make fun while the sun shines. Ford Sterling is the handsome matinee idol who is adored by the ladies and—himself. Jack Cooper, who has the part of a butler, and his fiancee, the maid, Louise Fazenda, take in a picture show where they sit next to the matinee idol who has come to see himself in pictures. This is too much for the maid, who is one of the idol's many admirers and she promptly returns the butler's ring and makes a play for the idol. Burning with revenge, the butler plans the idol's ruin, physically and idolish. He puts a dummy baby on the edge of the roof and calls for help. But the hero surprises them all by proving himself a real hero, in life as well as in pictures.

Mack Sennett's latest fun-maker is a scream. It will be seen on the screen of the ——— theatre on ——— of ——— week. Ford Sterling and a competent cast of Sennett comedians and pretty girls are guaranteed to furnish the laughs.

Clara Kimball Young in "The Claw"—Romantic Adventure in South Africa

(Select Release)

Clara Kimball Young's latest appearance in the screen drama is in "The Claw," a story of love and romance in South Africa. In the supporting cast with Miss Young are seen Milton Sills, Henry Woodward, Mary Mersch, Marcia Manon, Jack Holt, E. M. Kmball. The picture was produced by the Select Pictures Corporation, under the direction of Robert G. Vignola and photographed by Louis J. Physioc. "The Claw" offers an entirely different theme than that of any other photodrama in which Miss Young has appeared and ranks as one of her best vehicles. The story opens in London with the debut of Mary Saurin (Clara Kimball Young), a young orphan of high social standing. Lord Herriett is in love with the beautiful debuntante. One of the guests at the party is Major Anthony Kibsella (Milton Sills), better known to his comrades in South Africa as Kim. Shortly after her debut, Mary receives news from her attorneys that the bank which had held the trust fund from which she derived her allowance had failed. She decides to break all relations with Lord Herriett and go to South Africa where her brother Dick is stationed. When she arrives in the land of the tooth and claw, she realizes for the first time that there is adventure, and plenty of it, if one will only go to South Africa.

Clara Kimball Young, in "The Claw," at the ——— theatre on ——— of ——— week.

"Sisters of the Golden Circle," an O. Henry Story—Full of Henry Pep

(General Two-Reel Release)

"Sisters of the Golden Circle" is the latest two-reel O. Henry drama to come to the ——— theatre—and it is a good one—full of romance, adventure and the O. Henry dramatic punch that distinguishes all his works. In the cast interpreting O. Henry latest story to be adapted to the screen are seen.. Edward Earle in the leading male role; Agnes Ayres in the leading feminine role; Frank Kingsley, Alice Terry and Danny Hayes. The production was made under the direction of Kenneth Webb, and is released on the General program. The story opens with a scene showing the passengers on one of New York's "rubberneck" busses, which ramble up and down Fifth Avenue. Among the passengers on the bus this spring morning were two couples who attracted much attention for "all the world loves a lover." One couple hailed from Cloverdale, Mo., and the other—the girl in particular—had the Fifth avenue brand written from the natty cut of her spring bonnet to the latest cut in tailor-made dresses. The bridegroom from Missouri bore a striking resemblance to the bridegroom from New York, and the two brides caught the eyes of one another and an acquaintance developed. The man from Missouri is arrested as notorious "Pinky" McGuire. What is the answer? At the ——— theatre ——— week.

Madge Evans in "Neighbors," Written by Maravene Thompson—Hines, Comedian

Bring the Kiddies with you when you visit the ——— theatre on ——— of ——— week. Little Madge Evans is going to enact "Neighbors" on the screen for you. Young and old alike will find an hour's entertainment while this little actress is on the screen before you. In Johnny Hines, who is in chief support of Miss Evans, you will see one of our best juvenile light comedians and one who will make you laugh whether you will or not. Worl's little actress has an excellent story to interpret. "Neighbors" was written by Maravene Thompson whose works have appeared in some of our best current publications and who is considered as one of our best contemporary short story writers. She has fashioned a story for Miss Evans which fits her to a tee and in which she does the best work of her career before the camera. One of the points of interest in the production itself, is a large set showing a skating rink on which Madge and her partner, Johnny, cut all sorts of capers. The action is laid in a small New England town and the little heroine is the life of the place and when she sees the advertisement announcing that a life-size doll would be awarded the one wearing the most original costume at the skating contest, she there and then made plans to carry away that doll, regardless of all cost. In the supporting cast with her are seen Violet Palmer, J. A. Furey, Maxine Elliot Hicks, Mathilde Brundage, Herbert Pattee, Kitty Johnson, Frank Beamish and Charles Hartley.

At the ——— theatre on ——— of ——— week, Madge Evans.

"Patriotism"—Bessie Barriscale Featured; Thrilling Exposition of Patriotism

(Paralta Plays—Six Reels)

Patriotism is the watchword of every American today. Every act of patriotism is a nail in the Kaiser's coffin. There are a million ways in which one can show his or her patriotism. On ——— of ——— week, there is coming to the ——— theatre, Paralta Plays, Inc., production, "Patriotism," starring Bessie Barriscale and if you want to see one of the finest expositions of patriotism and one of the best propaganda pictures ever screened, see this one. It was produced under the direction of Raymond B. West from the story by R. B. Kidd and Jane Holly. Miss Barriscale has the role of a nurse girl in a hospital for convalescents in Scotland. The action of the story is laid in Scotland. Supporting Miss Barriscale in "Patriotism" are Charles Gunn whom you will remember for his fine work opposite Olive Thomas in some of her biggest successes for Triangle; Herschel Mayall, one of our best character actors; Arthur Allardt, Mary Jane Irving, a youngster who will surprise you by her understanding of dramatic art; Ida Lewis, Joseph J. Dowling, another excellent character actor, and Clifford Alexander. There is mystery, war romance and patriotic thrills aplenty in Miss Barriscale's latest work before the camera.

"Patriotism," featuring Miss Bessie Barriscale, at the ——— theatre on ——— of ——— week.

Emmy Wehlen in "The House of Gold"—A Girl's Sacrifice to Shield Her Lover

(Metro Five-Reel Production)

Emmy Wehlen, the clever little English comedienne who has furnished a distinctive brand of entertainment for the millions of picture-lovers throughout the country in Metro productions, is coming to the ——— theatre on ——— of ——— week in "The House of

Gold," a five-reel photodrama of romance, love and mystery—the happy combination that is always welcomed by the picture fans. There is also a bit of melodrama for good measure. Miss Wehlen has in chief support, the popular character actor, Joseph Kilgour, who assumes a dual role and renders one of the best expositions of character acting that has ever been revealed through the medium of the photodrama. The story was written by Katherine Cavanaugh and scenarioized by June Mathis and produced under the direction of Edwin Carewe. It tells of the sacrifice made by a beautiful young girl to shield him from the attacks of a wealthy spendthrift who desires her as his wife. She becomes his wife and is lead into a life of riotous living. Her lover who has been in South America returns brokenhearted. The husband has had his twin brother confined to an asylum on trumped up charges and he spends the fortune that was rightly his brother's, on wine, women and song. The young wife is given sweet revenge in the end and she and her lover are united.

Emmy Wehlen at the ——— theatre on ——— of ——— week in "The House of Gold."

Elsie Ferguson in "The Doll's House," Henrik Ibsen's Greatest Stage Play

(Aftcraft Five-Reel Production)

Elsie Ferguson in Ibsen's greatest stage play, "A Doll's House"—How's that for an evening's entertainment? Sounds pretty good, doesn't it? Paramount has given a screen version of this great Norwegian's work which has been enjoyed by the millions in its stage production. It is fully as entertaining as shown on the screen as it is when seen on the stage. Elsie Ferguson has the role of Nora, the doll wife who, after years of married life, suddenly wakes to the fact that she possesses no individuality and is living in a doll's house. It all comes about by a series of incidents which develop from the action she takes before her marriage to obtain money for her intended husband's benefit. "The Doll's House" is a distinctive photoplay. It has, of course, many of the characteristics, common to most plays as seen on the screen, but its theme is different, conveys a different meaning, teaches a lesson in a little different way—in short, it is, as said before, distinctive. Many of Ibsen's works have been produced on the stage and a few on the screen. His "The Doll's House" is considered to be his masterpiece in so far as real dramatic worth is considered. Miss Ferguson is an ideal character for the part of Nora and the supporting cast is exceptionally strong.

Elsie Ferguson in Ibsen's "The Doll House," will be seen on the screen of the ——— theatre on ——— of ——— week.

Gladys Brockwell in "The Scarlet Road," Bohemian Life and New York

(Fox Five-Reel Production)

If you remember—and you do if you have ever seen it—"The Devil's Wheel" in which Gladys Brockwell is featured, the management of the ——— theatre should have no difficulty in persuading you to see her latest work, "The Scarlet Road." The critics and press pronounced "The Devil's Wheel" one of the best screen offerings of the day—and it was an unusual picture in that the acting of Miss Brockwell was a finished piece of dramatic work. You will also remember William Scott for his fine work in this picture. In "The Scarlet Road" these two are again seen and to as good advantage as in their last success. Miss Brockwell is an accomplished screen actress and in the time that she has been acting for the silent drama, she has made thousands of friends and millions of admirers for her work in the photodrama. In her late offering she verifies the confidence her many admirers have placed in her and none will be disappointed. On the contrary, they will leave the ——— theatre with their praises ringing in the air as loudly as they did when she was seen in "The Devil's Wheel." In her late work she is cast as Mabel Halloway, a girl of the Bohemian section but not in sympathy with its life. Two men are in love with her, an editor and a broker. Her brother appropriates funds of his employer and to save him Mabel makes the sacrifice that forms the climax of this most interesting play.

At the ——— theatre on ——— of ——— week, Gladys Brockwell in "The Scarlet Road."

William Russell in "Up Romance Road"; Romance, Adventure, War-time Spirit

(Mutual Five-Reel Production)

A little romance, a little war-time spirit, a few thrills, a popular hero, and a pretty heroine—what else is there essential to entertaining picture on the screen. All these have been incorporated in the late release of Mutual, "Up Romance Road." William Russell is the hero, and pretty Charlotte Burton is the heroine. Others in the cast are: John Burton, Joseph Belmont, Emma Kluge, Carl Stockdale and Claire Du Brey. The picture was produced by the William Russell Productions, Inc., under the direction of Henry King. Gregory King and Marta Milbanks are engaged, but both are in favor of a bit of romance and adventure before the knot is tied. Their chance is afforded with the appearance of Count Hilgar Eckstrom. Both Gregory and Marta's fathers are millionaire shipowners and engaged in shipping supplies to the Allies. The Count receives a letter—or rather it is found before the Count receives it by Mr. Milbanks, telling him that if a certain shipment of supplies is permitted to be sent, his family will be ruined. Gregory tells Milbanks that he knows who the writer is, but refuses to divulge the name. Milbanks tells Gregory that he is not to enter his house again. Then comes the chance for romance. He abducts Marta, and later discovers the plotters at work and causes their apprehension.

William Russell, in "Up Romance Road," at the ——— Theatre on ——— of ——— week.

PASSED 'EM BY

And Now an Exhibitor Doesn't Want Us to Use His Name

"DON'T use my name with this," writes an exhibitor, "for I'm ashamed to have it known that I have been turning past the two pages devoted to Ad Talks each week. I didn't see any use of reading them.

"But a couple of weeks ago one of my regular patrons happened to be in my office. He picked up a copy of MOTION PICTURE NEWS while he was waiting to talk to me. Directly he turned to me and asked: "Why didn't you tell the public this about such and such a play?" I replied that I didn't know it at the time. Then he pointed out that the issue he was reading was two weeks old and that I knew that I was going to have the picture and that there wasn't any excuse for my not having known the particular fact. He didn't come to see that picture, but he would have done so had I been able to exploit it properly.

"Since then I have been using the Ad Talks. I know the angles on my pictures now and don't have to wait for some patron to point them out to me."

Gladys Leslie in "The Soap Girl," One of the "Best Sellers" on Comedy Row

(Vitagraph Five-Reel Production)

You have all heard the expression, "it pays to advertise," and, no doubt, some of you saw the stage play of that name when it was running in New York at the Cohan theatre. At any rate you all appreciate the meaning of the term and most of you know that it is pretty much all truth. Lewis Allen Browne, one of our best short story writers, has penned a story titled "The Soap Girl" and Vitagraph Company have reproduced it for screen presentation with Gladys Leslie in the featured and title role. And it's a corker. Some of the best light comedy ever enacted for the screen is seen in this offering. The picture was produced under the direction of Martin Justice, the director responsible for many of the O. Henry short subjects. In the supporting cast are: Frank Norcross, Harold Foshay, Ed. Burns, Julia Swayne Gordon and Ed. Favor. In brief the story tells of the efforts of a wealthy soap manufacturer to place his daughter into society and on the top rung—and he does it by advertising his daughter as he did his soap which was known throughout the world. But in doing so Father got in bad with the society leader of the city in which he lived, but Marjorie, his daughter, gifted with the business instinct of her daddy, conceives a plan to humiliate Mrs. Society Leader and does so. Seeing is believing, so that we will wait until you see this picture for your judgment which we feel assured will be favorable.

At the ——— theatre on ——— of ——— week.

Constance Talmadge in Broadway Success, "Good Niight, Paul—Rollicking Comedy

(Select Five-Reel Production)

"Good Night, Paul," a comedy-drama which met with instant success on the stage has been adapted to the screen and presented by the Select Pictures Corporation with pretty Constance Talmadge in the leading feminine role. In the supporting cast are seen Norman Kerry, Harrison Ford, John Steppling, Beatrice Van and Rosita Marstini. "Good Night, Paul" was written by Roland Oliver and Charles Dickson and was produced under the direction of Walter Edwards. You remember Miss Talmadge in "Up the Road With Sallie," and you remember that you were all more than pleased with the fine entertainment that this comedy-drama afforded when Miss Talmadge presented the leading role. "Good Night, Paul," Miss Talmadge's latest contribution to the list of successes which have been seen on the screen, is rich in comedy, has been produced with all possible care by Mr. Edwards and presents Miss Talmadge in a role that spells entertainment. Her smile and her distinctive mannerisms which have endeared her to the picture-going public are seen to fine advantage in this offering and she carries away the honors of an above-the-average photodrama. This is the laugh-provoking vehicle in which Ralph Herz recently appeared to crowded houses on Broadway. The story concerns the novel efforts of Matilda Landers (Constance Talmadge) to help her husband and his partner out of financial difficulties.

Constance Talmadge in "Good Night, Paul" at the ——— theatre on ——— of ——— week.

Jack Richardson in Dual Role in "His Enemy, the Law"—Striking Drama

(Triangle Five-Reel Production)

Jack Richardson presents a dual role in one of Triangle's late productions, "His Enemy, the Law" and Irene Hunt, his leading lady, also presents a dual role. This is one of the few pictures ever produced which shows the two leading characters playing a dual role. Others in the supporting cast are Jack Livingston, Graham Pette, Dorothy Hagar, Walt Whitman and May Giraci. The story was written by Lillian Ducey and scenarioized by George E. Jenks and produced for Triangle under the direction of Raymond Wells. Mr. Richardson has the role of Captain Jack Rodgers, a young Confederate who returns to his home after the war to claim the girl he had left behind, as his bride. Her father objects to the marriage and the young Captain, disappointed, leaves for the West to seek his fortune. While there he meets and weds a young widow. They have a son but their married life is unhappy. The wife dies and the husband takes the son, John, to the town of Ten Strike where the father becomes one of the most notorious bandits in the West. The girl who refused to marry him turns up in the little western town as the wife of one Randolph. Her daughter and Captain Jack's son fall in love and they learn the truth concerning the love between their parents.

"His Enemy, the Law," with Jack Richardson in a dual role, will be seen on the screen of the ——— theatre on ——— of ——— week.

Gloria Swanson in "Station Content"—How a Young Wife Finds Happiness

(Triangle Five-Reel Production)

"Station Content" has for its theme the fact that there are many in this world who seek the world over for happiness and after they get through with their search, find that the real happiness for them is at home. The heroine of this picture, Gloria Swanson, is one of this kind. She is married to a young telegrapher living at a lonely station and she, desiring a better environment, goes to the city to join a theatrical company. She meets the president of the railroad for which her husband works and tells him of her unhappy life. He invites Kitty to accompany him and his wife to the West. He then makes a confession of his love for Kitty and she tells him that she is unhappily married. They agree to solve the problem together. She leaves in a machine to meet him in San Francisco. Her machine breaks down and she is compelled to stop with a young couple at a lonely station. Here she finds real happiness in the contented life of her hosts. A storm breaks and the trestle is destroyed by lightning. She knows the train is due and rushing into the storm saves the train and finds that on it are her husband and the president of the railroad. She is told that her husband has been made division superintendent. There are other actresses better known than Miss Swanson, but none who could have given to Triangle's "Station Content" a better punch than she. Its an above-the-average photodrama.

Gloria Swanson in "Station Content" will be seen on the screen of the ——— theatre on ——— of ——— week.

Live News from the Producers

Metro Rents More Studio Space

Growing Activities Make the Action Necessary to Care for Production —Five Stars Prepare for New Subjects

METRO PICTURES CORPORATION, it was announced this week, has rented the top floor of the Biograph studio for the use of Metro and Screen Classics, Inc. stars and companies. This was found to be a necessary measure on account of the firm's many activities, which have expanded to such an extent that there is no longer room for them in the East and West coast studios, the capacities of which are crowded to the utmost, and room had to be found for the distinguished stars now under contract.

Viola Dana will be one of the stars to work in the "Deepest Bronx" location, her new production. "Flower of the Dusk," a picturization of Myrtle Reed's novel, will be made there under the direction of John H. Collins. Emily Stevens will probably make "Kildare of Storm" there under the direction of Edwin Carewe. Whether Mme. Nazimova and Ethel Barrymore, in their forthcoming productions, will be at the Biograph or Metro's home studio at 3 West 61st Street, is as yet undecided. David Thompson, assistant to Maxwell Karger, Metro's production manager, will take charge of Metro's "extension studio" at the Biograph, and will take his own working crew with him. Leander de Cordova will for the present take Mr. Thompson's place at the Metro studio.

Every star, director and company of Metro Pictures Corporation is busily engaged. Activities in all lines are almost without precedent, it is said.

George Irving, Who Directed "To Hell With the Kaiser" for Metro

Exterior locations for Mme. Nazimova's Screen Classics, Inc., production de luxe, "L'Occident," by Henry Kistemaecker, have already been chosen by Albert Capellani, the French director who is handling the making of the production. Assisting him will be Henry Kolker, who is learning motion picture direction under Mr. Capellani's guidance; J. J. Dunne, who has previously served him as assistant, Eugene Gaudio, cameraman, and Henri Menessier, art and technical director.

"To Hell With the Kaiser," the Screen Classics, Inc. multiple reel patriotic feature directed by George Irving, with Lawrence Grant and Olive Tell in the leading roles, is practically ready for release. Some especially effective scenes have been arranged, showing the American lads in the trenches, giving intimate bits of life at the front that will interpret the activities of those "over there" to friends "over here."

Dorothy Gish Becomes a Paramount Star

PARAMOUNT news of the week included the announcement by Famous Players-Lasky that Dorothy Gish, D. W. Griffith's star, will become, under a new arrangement with Mr. Griffith, a stellar attraction in Paramount pictures.

It is said that by terms of the agreement between Mr. Griffith and Famous Players-Lasky, Miss Gish will appear in seven productions under the Paramount trademark during the coming year.

The acquisition of Miss Gish adds still another name to the list of new stars announced for appearance in Paramount and Artcraft productions within the next few months, including Fred Stone, John Barrymore, Ethel Clayton, Shirley Mason, Bryant Washburn and Lila Lee. The young star, who is an Ohioan by birth, has been identified with the stage and screen since 1902 when, at the age of four, she made her debut before the footlights. Like so many of the stars of motion pictures, she began her screen career with the old Biograph company, her first appearance being in the Biograph production, "The Mountain Rat."

Her association with the productions of Mr. Griffith, thus formed at the outset of her career in photoplays, has continued unbroken to this day. With him she went to the Reliance-Majestic, where she appeared in "Old Heidelberg" and other productions. When Mr. Griffith formed Fine Arts Miss Gish became one of the stars of that organization, notable among her productions being "Atta Boy's Last Race," "Stage Struck," "The Little Yank," "Chlidren of the Feud," "The Failure" and "That Colby Girl."

Blanche Sweet Signs New Garson Contract

Harry Garson is said to have been so impressed with Blanche Sweet's work in "The Hushed Hour," which was recently completed at D. W. Griffith's studio in Hollywood, that he has signed up a long term contract with her.

"The Hushed Hour," Miss Sweet's first picture for Mr. Garson, includes in the cast Harry Northrup, Wilfred Lucas, Milton Sills, Mary Anderson and Rosemary Theby. Her second picture, cast for which has not been announced, will be "The Unpardonable Sin," by Rupert Hughes. The production will be made in New York, it is said. Miss Sweet is expected to arrive in the metropolis July 1 to begin work on it.

It has not yet been decided as to how "The Hushed Hour" and her other pictures will be released, but this will be determined upon Mr. Garson's arrival at his New York office about July 15th.

Farnum Begins Work on "Rainbow Trail"

William Farnum, the Fox star, has begun work on "The Rainbow Trail," according to a telegram just received at the Fox Film Corporation offices from Hollywood, Cal. "The Rainbow Trail" is a sequel to "Riders of the Purple Sage," which has just been completed by Mr. Farnum. Both stories were written by Zane Grey.

"The Rainbow Trail" is being filmed under the direction of Frank Lloyd. Some of the scenes in it will necessitate the entire company traveling again to the wilds of Arizona, where, it is expected, they will remain several weeks.

"Kaiser" Converts Manager to Pictures

That the success which attended the showing of "The Kaiser, the Beast of Berlin," at the Orpheum theatre, Seattle, Wash., has caused Manager Levy, of that house, to decide to adopt a straight motion picture policy, is stated in a report made to Jewel Productions, Inc., by G. A. Metzger, manager of its Portland office.

The Orpheum has heretofore featured vaudeville. It is stated that the change in the Orpheum's policy will become effective with the coming season.

Dexter Signs New Contract

Elliott Dexter, leading man, has cast his fortunes for another year with the Famous Players-Lasky Corporation, it was announced this week. Mr. Dexter will probably remain at the West Coast studios for some time to come.

Famous Players-Lasky Forges Ahead

Producing Department of Huge Organization Plans Most Tremendous Undertakings Ever Attempted in Motion Pictures—Seven New Stars Secured for Coming Year

WHAT is declared to be the most tremendous undertaking ever attempted by an organization in the history of motion pictures has been allotted to the producing forces of the Famous Players-Lasky Corporation in the schedule of production for the coming season of 1918-19, according to an official announcement this week.

The plans include the preparation of 156 Paramount and Artcraft pictures, each of five or more reels, and aside from the short subjects. Sufficient indication that the organization is well equipped to go through with this policy is contained in the statement that for the coming year seven new stars have been signed up to augment the ones already being presented. Fred Stone, who recently closed an unusually successful stage season on Broadway, is among the new stars.

Others Make Debut

Other stellar players in addition to Mr. Stone who will make their debut in Paramount and Artcraft pictures are Ethel Clayton, Jack Barrymore, Lila Lee, Dorothy Gish, Bryant Washburn and Shirley Mason.

In commenting upon the acquisition of these artists, Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation, in charge of production, said: "These additional stars are the brightest lights of the stage and screen, whom we deemed eminently fitted for stellar roles under the Paramount banner and when their names are added to the list of illustrious players now apearing in our productions, the greatest ensemble of public favorites in the history of amusements, either on the speaking stage or the screen, is presented.

"Fred Stone is unquestionably the most famous comedian on the speaking stage today, possessing not only dramatic ability but a marked individuality. He is renowned for his eccentric acrobatics which made him a popular favorite from the time he appeared with a circus many years ago. It is a significant fact that Fred Stone plays have had the longest run of any similar attractions ever launched, some of them being presented successfully for two and three years without interruption. We anticipate that Fred Stone Artcraft pictures will be booked for long runs in all photoplay houses, for without doubt, if Fred Stone can pack a house for a year, his photoplays will be worthy of a long run in cinema houses. In 'Jack O'Lantern,' Mr. Stone during the past season, drew record business on Broadway.

"Ethel Clayton is already too well known as a motion picture star to require comment, but I can predict that this star will shine even more brightly in the elaborate Paramount vehicles in which she will appear. Miss Clayton was one of the first stage stars to transfer her activities to the screen, and the triumphs she won on the speaking stage, notably in 'The Making of Bobby Burnitt' and 'The Country Boy' have been consistently repeated in film, so that today she is firmly established in the affections of the public as one of the most popular screen stars."

Twenty-Three Stars Named

Vivian Martin, Paramount Star

Speaking of the new accomplishments of Famous Players-Lasky, Mr. Lasky said, in connection with the new plans:

"Having at our command the best efforts of the greatest galaxy of players, directors, writers and technical experts in the industry, it is only natural to expect notable achievements from the producers of Paramount and Artcraft Pictures during the next twelve months commensurate with those of the past year and more so, for our organization has been augmented with new genius and facilities. With its increased possibilities, the Famous Players-Lasky producing department is enabled to show such results during the coming year as will make the motion picture industry on the whole, a far greater enterprise than ever before.

"Appearing in Paramount Pictures, produced in the East and West, will be the following stars: Marguerite Clark, Fred Stone, Lina Cavalieri, Billie Burke, Shirley Mason and Ernest Truex, Ethel Clayton, Wallace Reid, Charles Ray, Dorothy Dalton, Enid Bennett, Pauline Frederick, Vivian Martin, John Barrymore, Lila Lee, Dorothy Gish and Bryant Washburn. In Artcraft Pictures there will be Mary Pickford, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, William S. Hart and Fred Stone. D. W. Griffith and Cecil B. DeMille will also produce Artcraft Pictures of super quality and drawing power. In addition there will be staged a number of Special Productions under both the Paramount and Artcraft trade-marks.

"Mary Pickford's first two Artcraft Pictures are 'Captain Kidd, Jr.,' a comedy which played one whole season on Broadway and was produced by Cohan & Harris and 'The Mobilization of Johanna,' by the internationally famous author, Rupert Hughes. In the new vehicles, 'Our Mary' will continue to show ever-increasing artistry which with each successive picture, further enchances her wonderful popularity.

John Barrymore's Return

"The return of John Barrymore to Paramount Pictures marks the re-appearance on the screen of a young star who is taking rank as a leading American actor, Among his first pictures to be produced are 'On the Quiet,' the farcical comedy by Augustus Thomas which has made millions laugh, and Maximilian Foster's popular story, 'Something To Do.'

"Dorothy Gish, the D. W. Griffith artist, will make her debut as a full fledged Paramount star during the coming year. As a result of her extraordinary work in the leading comedy-tragic role in D. W. Griffith's 'Hearts of the World,' she became one of the most discussed women artists in America. Announcement of the titles of her first pictures will be made soon.

"For more than two years it has been my belief that, given a young woman extremely talented and blessed with unusual beauty and charm, the Famous Players-Lasky organization, with its extraordinary resources for photoplay production and exploitation could not only popularize this young woman in the eyes of the American photoplay fan, but could justly live up to all the promises made because of the quality of the productions to be released.

"Lila Lee comes to the Paramount ranks after five years under the most highly competitive artistic conditions in America. In that time she has risen from the ranks of a child actress to a great favorite among vaudeville audiences because of her sweet personality, her inherent theatrical instincts and her characterizations and impersonations. Known from coast to coast as 'Cuddles,' Miss Lee is only fourteen years old. Special attention is being given to her early productions which will be made at our West Coast studios, the first of which is 'The Cruise of the Make-Believe,' by Tom Gallon, and the experiment of launching a film star into the Paramount firmament will be watched with close attention by our producing force.

"Wallace Reid in the coming year, will be consistently starred in Paramount comedy dramas, which give him an opportunity to appear to his best advantage in modern themes and situations. His popularity has become tremendous as just reward for his close attention and faithfulness to his work. The productions that will offset him to best advantage his next year should largely enhance that talent which has made him one of the most capable actors in films today."

In conclusion, Mr. Lasky said: "It will be noted that these stars are all established

(Continued on next page)

FOX FILM CORP
FILMS
FOX FILM CORP
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FOX FILM CORP.
FOX FEATURE FILMS

William Fox Has Opened a New Exchange at 209-211 Franklin Street, Buffalo, N. Y.

Trench Warriors See Fox Films

Reels Are Delivered to Front by Messengers on Motorcycles—Training Camps Also Get Their Share

WILLIAM FOX pictures are being shown in dugouts behind the trenches in France, according to Mrs. Elizabeth Richey Dessez, assistant editor of the Community Motion Picture Bureau, in a statement which has been issued from the Fox offices. Messengers mounted on motorcycles carry Fox films to the dugouts that communicate with the front lines, declares Mrs. Dessez, who adds, according to the statement, that if Fox films were humanized they could not follow the flag more faithfully than they do.

"The films of the Fox Film Corporation sent to France to be shown for the American soldiers in the trenches and training camps," Mrs. Dessez says, "far outnumber those of any other motion picture company. The fact that the Fox Corporation has control of the foreign rights on pictures shown abroad does away with much red tape and considerably facilitates the task of the Community Motion Picture Bureau in providing entertainment for the American troops."

The Community Motion Picture Bureau is conducted on behalf of the National War Work Council of the Y. M. C. A. under Training Camp Activities of the War and Navy Departments.

The Fox Films play such an important part in the activities of the bureau that a glance at what the Bureau is doing means following the trail of a large number of Fox pictures, Mrs. Dessez says.

Not only are the Fox pictures shown behind the lines, says Mrs. Dessez, but they also form a large part of the entertainment program at training camps in this country and on transports conveying the men to France. On the transports the Fox pictures are shown on the decks and in the saloons.

Included among the pictures which are shown on United States transports, Mrs. Dessez related, are "A Fisherless Cartoon" "The Primitive Call" "Unknown 274" and "Jack Spurlock, Prodigal." Pictures in which Tom Mix appears have won praise wherever they have been shown, Mrs. Dessez says.

Pathe Releases New Bessie Love Story

BESSIE LOVE, Pathe comedienne, in "A Little Sister of Everybody," is announced as the principal attraction of the Pathe program to be released the week of June 30.

Elaborate advertising and publicity campaigns prepared by the Pathe forces describe "A Little Sister of Everybody" as "the happy play with the glad girl." The play, written by Charles Sarver from a novel by William Addison Lathrop, was produced by Anderson-Brunton at the Paralta Studio, and directed by Robert Thornby.

Also on this program will be released Episode No. 17 of "The House of Hate," which carries the title, "The Death Switch." There is more suspense and more tragic touches in this episode than in any of the others of this serial, it is said.

A new Toto comedy, "The Furniture Movers," a one-reeler, comes on this program; Britain's Bulwarks No. 8, "Destruction Wrought by the Hun at Saint Quentin," and "Guadeloupe," in the Post Travel Series, are short features.

Hearst-Pathe News No. 54 and No. 55 will be released July 3 and 6, respectively, and will contain new war pictures, as well as the animated news record of important events at home.

Duffy With W. S. Hart

Gerald Duffy, formerly editor of *Picture-Play* has joined the W. S. Hart forces as personal publicity representative for that star, succeeding Sam Rork at the Hollywood studios of the organization.

Famous Players-Lasky Forges Ahead

(*Continued from preceding page*)

as leaders in their respective branches of the profession and are well fitted to enter a '100 per cent. organization.' They will prove valuable assets to all first class houses catering to intelligent people, for they have repeatedly proven their talent for entertaining their audiences and their names are well known in every community where newspapers are read. It is quite unnecessary to state that we will see to it that the debut of each star is made under auspicious circumstances, in a pretentious and adequate vehicle.

"Our recent announcement regarding a change in policy whereby we will present subjects of a cheerful theme followed careful investigations extending back for many months and as soon as we were assured of our ground we began to take steps to secure the services of the most talented people along these lines, who would bring with them not only the dramatic qualities desired but a personal following which would insure box-office success.

"In addition to the activities of the stars great things are expected from the staff of directors and authors staging Paramount and Artcraft Pictures and presenting the most notable array of creative producing talent ever assembled. With such a program of pretentious work before us there is little wonder that we should take pride in our activities for the coming year and expect not only to achieve the greatest production record in the history of the photoplay, but to place on a new level, the photoplay art in general."

Universal Casts Benedict in New Drama

Kingsley Benedict, recently featured in Universal serials, and who appeared in short subjects which were released by Universal several years ago, is again to appear in two and three-reel dramas.

Benedict has been cast for the central role in a three-reel drama, now in course of production at Universal City, entitled "The Human Target." The story deals with the workings of the Secret Service.

The cast includes Claire DuBrey, as Thelma Von Styne, M. K. Wilson, as Prince Oscar and Clyde Benson as Lieutenant Bertram.

The release date for "The Human Target" has not as yet been set.

Miss Young to Produce Next in East

It was announced this week from the West Coast that the next production made by the Clara Kimball Young company, under the management of Harry Garson, will be made in the East. Miss Young and her company are now busy on "The Savage Woman," at the Lasky Hollywood studios.

The picture upon which Miss Young will begin work immediately she returns to New York is a screen version of "Cheating Cheaters," secured from A. H. Woods. After its completion it is probable the star will go again to California and build her own studio.

Famous Players Widens Star Series

Is Well Satisfied with This Basis in Distribution and Intends to Improve System Without Limit—Better Advertising and Exploitation

THE distribution plan of the Famous Players-Lasky Corporation for the coming year, beginning September 1, as set forth in a statement this week by Walter E. Greene, managing director in charge of distribution, calls for the pictures to be circulated on the star series basis, which the organization declares has proven so successful in the past.

However, it is made known, this system will be enlarged upon and improved to such an extent that every exhibitor in the United States will be able to show, if they so desire, Artcraft and Paramount pictures without regard to size or location of theatres. Mr. Greene announced that the producing and distributing facilities have been enlarged until the organization is prepared to take care of double the amount of exhibitors now being served.

More Houses—Lower Cost

In connection with distribution plans, Mr. Greene made the following statement: "Anticipating the demands of the public for better productions requiring increased expenditures, and at the same time fully appreciating the necessity to keep down the cost of the films to a minimum we are making plans this coming season to increase the circulation of our films, and we are expending our activities to the extent whereby the multiplicity of theatres served will absorb the rising cost of productions. By increased circulation of our product we will be able to obtain a return that will warrant a steady improvement in even our own high standard of quality, at the same time keeping the price within the means of all exhibitors.

"In our usual course of progress we have found it necessary to increase our output, and in the list of the new season's output may be found box office attractions which we are confident will prove second to none in the field and of a variety sufficiently broad to suit the various tastes in all parts of the country.

"With the increased product exhibitors desiring the best pictures will have an opportunity to make the Famous Players-Lasky product the foundation of their yearly program.

Lauds the Quality

"This policy of broad circulation of Artcraft and Paramount pictures comes at a time when they are at the height of their popularity due to this high quality of these pictures and drawing power of our stars and the tremendous national advertising and publicity campaign which we have conducted during the last year.

"The future advertising and exploitation plans include even a wider scope than the heretofore employed and will be conducted in a manner that will give exhibitors an opportunity to tie up with us, thus deriving direct results therefrom.

"Our plans for the coming season are the most gigantic ever conceived in the world of amusements and reflect the confidence of this company in the stability of the motion picture industry as well as our faith in the motion picture exhibitors of the country. Every exhibitor who thoroughly knows the field will appreciate the importance to him of this undertaking, as it particularly gives him the choice of affiliating himself with an organization that will protect him from the changing exigencies of war times and will insure him under all conditions an adequate and dependable supply of motion pictures that will meet the critical demands of the public.

Walter E. Greene, Managing Director of Famous Players-Lasky, in Charge of Distribution

Service Will Increase

"Our service to the exhibitors will increase in proportion to the increased quality of our product and our plans for distributing same. We pledge ourselves to give every aid within our power to assist our customers in their effort to effectively present our product to the public.

"*Progress - Advance,* our exhibitors' weekly, will be made of greater service. Special care will be devoted to the preparation of our accessories which will include on each production the widest possible assortment.

"Service is the key-note of all success and it will be our desire to render service in this direction during the coming year that will be entirely in keeping with the general progress of the industry.

"Above all we have very keen appreciation of the good will of the entire trade and it will be our particular aim at all times to seek the good will of all exhibitors of America."

Bushman's Year Shows Ten Strong Features in Twelve Months

With the producing companies making tabulations of the work done during the past year and laying plans for the Fall season, it is interesting to note the record established by Francis X. Bushman in the twelve months past.

The productions that have received favorable comment are on the Bushman calendar for the year, while several of the productions have been pronounced among the real big hits of the year. The list includes "The Compact," "The Adopted Son," "The Voice of Conscience," "Red White and Blue Blood." "Uuder Suspicion," "The Brass Check," "Cyclone Higgins, D. D." "With Neatness and Dispatch," "Social Quicksands," "A Pair of Cupids."

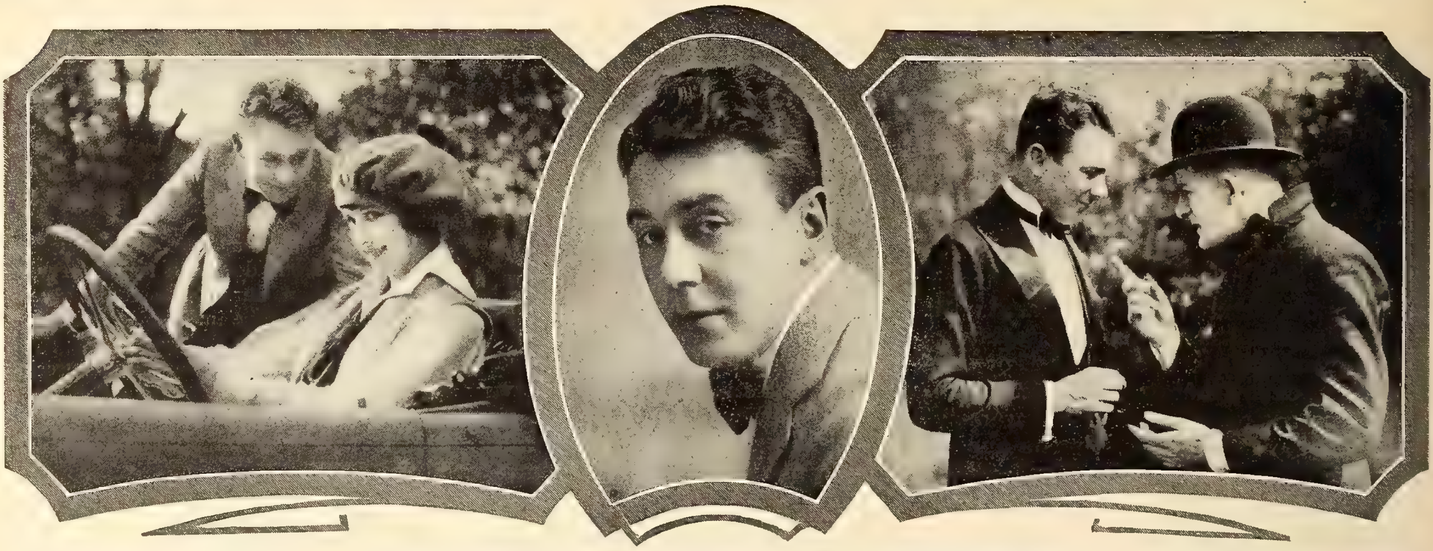
Looking over Francis X. Bushman's career in the forefront of screen luminaries his frends lay particular stress on the fact that while he has appeared in over four hundred photoplays, Bushman has never been seen in a picture that contained anything in the least suggestive. "Bushman pictures breathe clean American spirit," they declare, "driving home a moral within their entertainment and not hoping for success through an appeal to off-color tastes."

Mutual Features Please Canadian Showmen

Mutual is authority for the statement that Mutual features are pleasing the Canadian exhibitors. An announcement from the organization this week said:

"The Bellmanworth Theatre Company, Limited, which controls the Connaught & Victoria Moving Picture theatres throughout the Dominion, reports splendid box-office results from their showing the Mutual pictures.

"In a recent letter to Mutual, they say: 'Our Connaught theatre has just finished screening your Margarita Fisher Feature, 'Primitive Woman,' and we wish to compliment you on the excellence of this production both in its direction and acting. It could not have been better, and as a box-office attraction was very satisfactory indeed. We find your Mutual features very consistent, and much ahead of several of the more touted programs.'"



Goldwyn Pictures Corporation, Already Well Supplied With Feminine Stars, Now Turns Its Attention Toward the Men. Tom Moore Is to be Starred In Goldwyn Productions, His First Picture Being "Just for To-Night"

Goldwyn Plans to Star Moore

Popular Leading Man's Great Following Throughout Country Causes Step—Now at Work on His First Production

ALTHOUGH rumors have been rife for several weeks to the effect that Goldwyn Pictures Corporation intended to star Tom Moore, the leading man, in productions made by that organization, official announcement of that fact was not made until this week. Through the editorial offices of Goldwyn, it is made known that the player's great popularity is responsible for the move.

The announcement is prefaced by the remark, "Give the public what it wants," and continues:

"In becoming a star Tom Moore reaps the reward of his own popularity. He is being starred by Goldwyn and has been at work on his first picture for several weeks because several thousands of the men who own theatres have written to Goldwyn saying: 'We like Tom Moore, our audiences like him and we want him as a star in Goldwyn Pictures.'"

"Just for Tonight" is the name of Tom Moore's first starring adventure, and the story is said to be both adventurous and properly romantic, as befits a handsome young Irishman with a fascinating smile, a handsome face and a pair of laughing Irish "come-hither" eyes.

Goldwyn is not assuming too much in claiming that its own productions have contributed tremendously to the popularity of Mr. Moore. Following his personal triumph in "Brown of Harvard," his advent into Goldwyn Pictures came in the engaging role of Tony Quintard, the hungry poet in "The Cinderella Man," the leading role opposite Mae Marsh, and there are hundreds of thousands of screen fans throughout the country who will be quick to say, "Oh, I remember him; he's fine!"

"Just for Tonight" is the work of Charles A. Logue, who has written another Goldwyn-Madge Kennedy success, "The Service Star—The Flag of All Mothers," now beginning to sweep the country. Charles Giblyn is Mr. Moore's director. So quickly and effectively has he worked at Fort Lee, and so secretly, that "Just for Tonight" is now out and being assembled.

No date has been set for the release of this picture.

"To Hell With the Kaiser"

Screen Classics' Feelings and Screen Classics' Pictures Are Given Special Service This Week

EXHIBITORS should not fail to preserve the Special Service Section on "To Hell with the Kaiser," which is a feature of this issue of Motion Picture News.

You will need this section if you are going to get all the money possible out of "To Hell with the Kaiser" when it plays your house. Special features need special exploitation—and the plentiful opportunities afforded by "To Hell with the Kaiser" are fully treated in this Service Section.

Our own Exhibitors' Service Bureau prepared this exploitation aid on the Screen Clessics, Inc., production.. It starts on page 3920.

"Heart of the Sunset" Gets Good Reports

Reports to Goldwyn on "Heart of the Sunset," the latest Rex Beach production, lead officials of that company to declare that this picture will exceed the remarkable success achieved by "The Auction Block," the early Rex Beach offering distributed by Goldwyn.

J. J. Parker, of the Majestic, Seattle, H. J. Sheehan, of the Rialto, San Francisco, and A. H. Hurst, of the Babcock, Billings, Montana, are among the exhibitors whose reports praising the production were made public by Goldwyn last week. Mr. Parker declared, "Our gross receipts on 'Heart of the Sunset' for a seven day run exceeded those on 'The Auction Block' even though the former was shown in May, a hot weather month, and the latter in January."

Three Picture Aces: George M. Cohan, Artcraft; Douglas Fairbanks, Artcraft, and Bryant Washburn, Paramount

Goldfish Brings Enthusiasm from West

Ready to carry into immediate execution the doubling of Goldwyn's annual output of productions and with work well laid out in advance for six or more Goldwyn stars, Samuel Goldfish returned last week from California expressing greater confidence in the development of Goldwyn and the expansion of motion picture popularity than he has shown at any time in the last two years.

Mr. Goldfish while away covered ten thousand miles of territory, saw important exhibitors in most of the large cities and came in contact with the owners of the big and little houses in the western half of America.

"Every motion picture producer should take at least a semi-annual trip to the Pacific Coast," says Mr. Goldfish, "for such trips frequently made would absolutely destroy the cynical and ofttimes pessimistic outlook which New York associations and lobby lounging induces. The exhibitors of the West, large and small, are too busy, too prosperous, too busily devoted to building bigger houses to take care of their patronage to take time for pessimism.

"It has been a pleasure to find our governmental officers recognizing the essentiality of the stage and screen," says Mr. Goldfish. "The Government view that the theatre and other amusements should be encouraged and sustained is both just and wise. The motion picture industry is the biggest help the Government has in winning the war. Through the picture theatres is the one great way of spreading propaganda and information. The pictures have helped in all the great drives for money. There are more than 18,000 four-minute men speaking in the theatres and other amusement places of the country. Take away the pictures and you at once lower the morale of the country."

Harold Lockwood, Who Has Started "A King In Khaki" for Metro

"A Fight for Millions" Is the Name of Vitagraph's New Serial, Released July 15, and Starring William Duncan. Edith Johnson and Joe Ryan Are In the Cast

"Her Moment" Promises Much

General Film Declares It Cites Pathos of White Slavery in Beautiful Story—Anna Luther Is the Star

GENERAL FILM COMPANY is at the present time giving much attention to the proper exploitation of "Her Moment," which the organization has undertaken to distribute.

In an announcement this week concerning the production, General Film said: "That a beautiful story which presents inspirations could be found in the sombre atmosphere of white slavery is not commonly thought possible. However, anyone seeing the production of 'Her Moment' is promised a beautiful story. It was actually discovered amid the less appealing history of the traffic.

The picture itself is expected to show how this is possible. The degrading side of white slavery is never shown, the story having to do with the struggle of one typical victim of such a system to find her way to the light. A sympathetic, wholesome treatment has been given the whole subject, and one calling for the best powers of so gifted a dramatic star as Anna Luther.

"The story of 'Her Moment' was unearthed by the author, Samuel H. London, while engaged in Government investigations of commercialized vice. What make the situations in this play of such tremendous importance is that they are typical. Many innocent daughters of the peasantry of Europe, undertaking to go out into honorable service, are helpless victims of crafty exporters of girls to America.

"Thus the story is not a 'white slave' story offered as a demonstration, but one that has a human drama to relate, and one that can be presented as a real entertainment. Its happy ending is approached through a succession of suspense, and a most winning role has been created for the exceptional talents of Anna Luther as the star of the production."

General Film Company announces that "Her Moment" will be vigorously promoted as a pleasing, hugely worth-while photoplay with a leading woman who will cap her recent remarkable work with the best that she has done.

Rialto Audiences Applaud Post Films

Patrons of the Rialto theatre in New York are reported by Managing Director Rothapfel to have applauded the showing of the Post Travel Pictures released by Pathe, that company announces.

The Rialto has booked the full series. The showings started June 2 and have taken hold.

In forty other American cities these pictures are being distributed by Pathe, each one presented under the auspices of a local newspaper, the same scheme of simultaneous publication of descriptive articles being pursued.

"Crusaders" Gets Showing in Washington

A special exhibition of "Pershing's Crusaders" was given at Poli's theatre, Washington, D. C., on June 3 by the Committee on Public Information for the purpose of acquainting President Wilson and his official family with the work that has been accomplished by the Committee's Film Division, headed by Charles Hart.

A large and representative audience attended the production, including editors and proprietors of practically every newspaper in the Capital. The editor of the *Washington Post* wrote a column review on the picture.

" The Great Love " Is the First Griffith-Artcraft Picture to be Released, and Marks the Occasion of the First Griffith Picture to be Distributed Direct to the Exhibitor in Many Years. The cast Includes many of Griffith's Favorite Stars

Outing-Chester Pictures Bring Inquiries

ANNOUNCEMENT that the Outing-Chester adventure pictures were to be released through exchanges of the Mutual Film Corporation at the rate of one a week commencing June 30 is said to have brought scores of inquiries to the Mutual branches from exhibitors who knew of the production of the series. These inquiries resulted in immediate heavy bookings for first runs in the larger cities, Mutual says:

Prints of " Ex-Cannibal Carnival," the Fiji island picture which is first on the schedule are in the various exchanges, where special screenings can be arranged by exhibitors. Striking and original posters are being prepared for the series, as different from the ordinary litho as the Outing-Chester pictures are from the ordinary productions of their type.

There has been, it is said, keen interest among exhibitors who have been watching the market for unusual features for some time over the prospective release of the Outing series, it having been known that C. L. Chester in co-operation with *Outing* had done some one-reels of reported exceptional merit and unusual character.

The arrangements for the release of the series were only recently consummated at a series of conferences between Mr. Chester and James M. Sheldon, president of the Mutual. Selling plans were quickly formulated and the first of the pictures set on the Mutual schedule for June 30.

The releases to follow " Ex-Cannibal Carnival " and the dates are: July 7—" Kaieteur "; July 14—" Mountaineering Memory "; July 21—" Zuni Kicking Races "; July 28—" A White Wilderness "; August 4—" A Coorial on the Orinoco."

Wallace Reid Will Be Presented on June 23 by Paramount In " The Firefly of France," Directed By Donald Crisp

Mary Murillo Writes Talmadge Scenario

Work on the scenario of a new photoplay to be used by Norma Talmadge is progressing in the hands of Mary Murillo, who is in charge of the preparation of this script. This will be Miss Talmadge's production following immediately after " The Safety Curtain," which has been announced as the next release after " De Luxe Annie," Miss Talmadge's current attraction.

Sydney A. Franklin, who directed " The Safety Curtain," will also be the director for the succeeding production, the title of which is not as yet available.

Mary Murillo has been engaged by the Norma Talmadge Film Corporation to write scenarios exclusively for that concern. Clara Kimball Young's recent popular picture, " The Reason Why," was prepared for the screen by Miss Murillo, who also prepared titles for Norma Talmadge's next picture, " The Safety Curtain."

Pathe Announces New Castle Picture

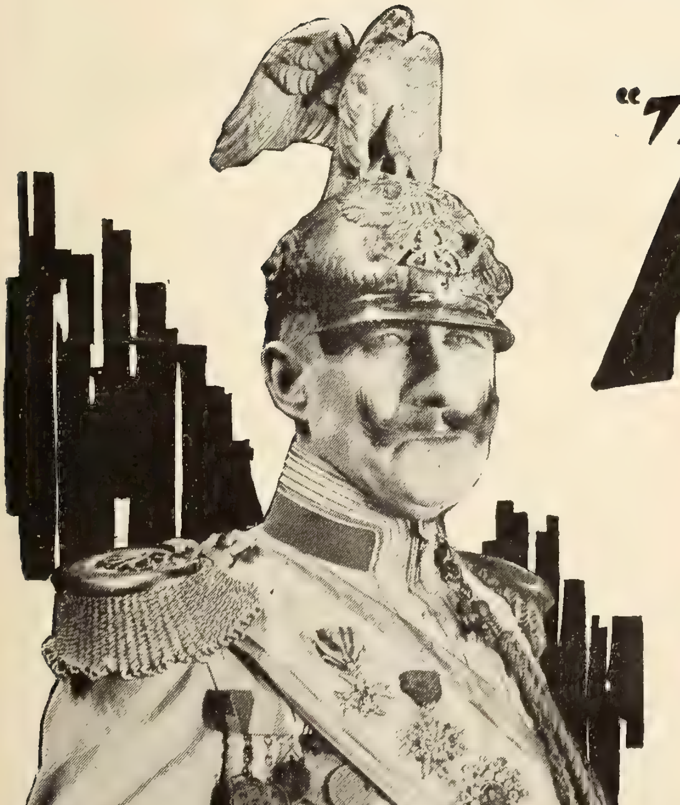
Coincidental with the announcement that Mrs. Vernon Castle is preparing to sail for France in connection with entertainment for the soldiers, Pathe this week announced that " The First Law," which the star recently completed, will be released shortly. Antonio Moreno appears with Mrs. Castle in the picture, which Pathe expects to be very popular with exhibitors owing to the great publicity attained by the star.

Transfer of Cleveland " U " Exchange Effected

C. H. McGowan, assistant general manager of the Universal Film Manufacturing Company, was in Cleveland last week transferring the accounts of the Victor Film Service over to the Universal Film Exchange, Inc., the name under which all Universal exchanges will be operated in the future. This is a change in name only as all the offices are to remain under their present managers, and will be operated under their present policies.

—made a new record —then broke that record on return by almost two to one

Out in Salt Lake City, at the LIBERTY, a 1200-seat house, " THE KAISER, the Beast of Berlin," *as usual,* established a new record. But on its return engagement, " THE KAISER " broke this new record by *almost two to one!* And now the LIBERTY has booked " THE KAISER " for a *third time,* all within five weeks—which establishes *still another record!*



"THE KAISER"

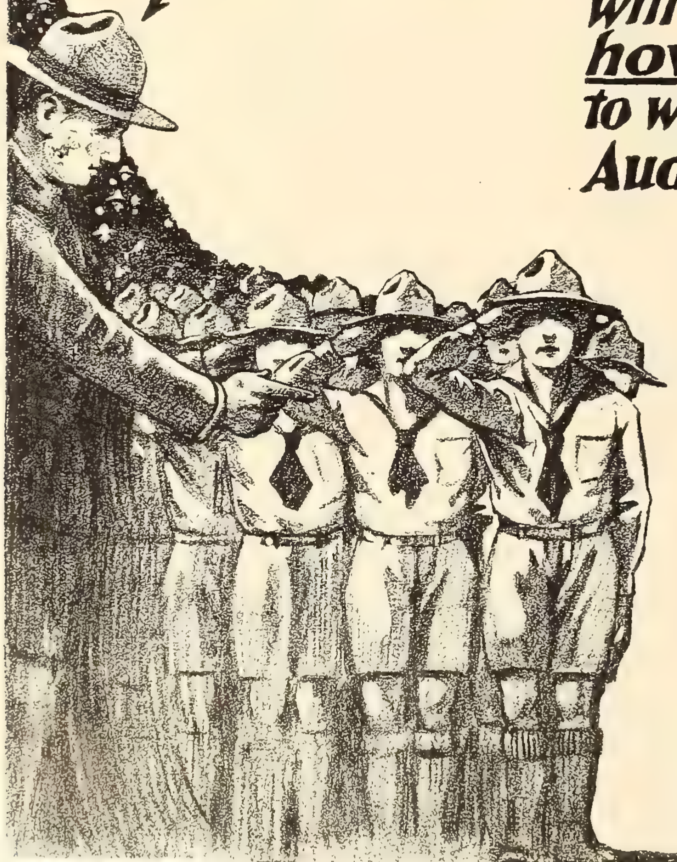
The Beast of Berlin

is incontrovertibly the very biggest money-getter ever given the Moving Picture Industry. If you don't get your share, it's your *own fault.* Put everything else aside till you've got this wonder nailed down tight. *Book it today—by wire—without fail.*

JEWEL
Productions INC
1600 Broadway, New York City

Here's how the Boy Scout TROOP of your town will pack your theatre *for* you

"BOY SCOUTS TO THE RESCUE"



Their Scoutmaster will tell them *how* and *where* to work for record Audiences for their Serial

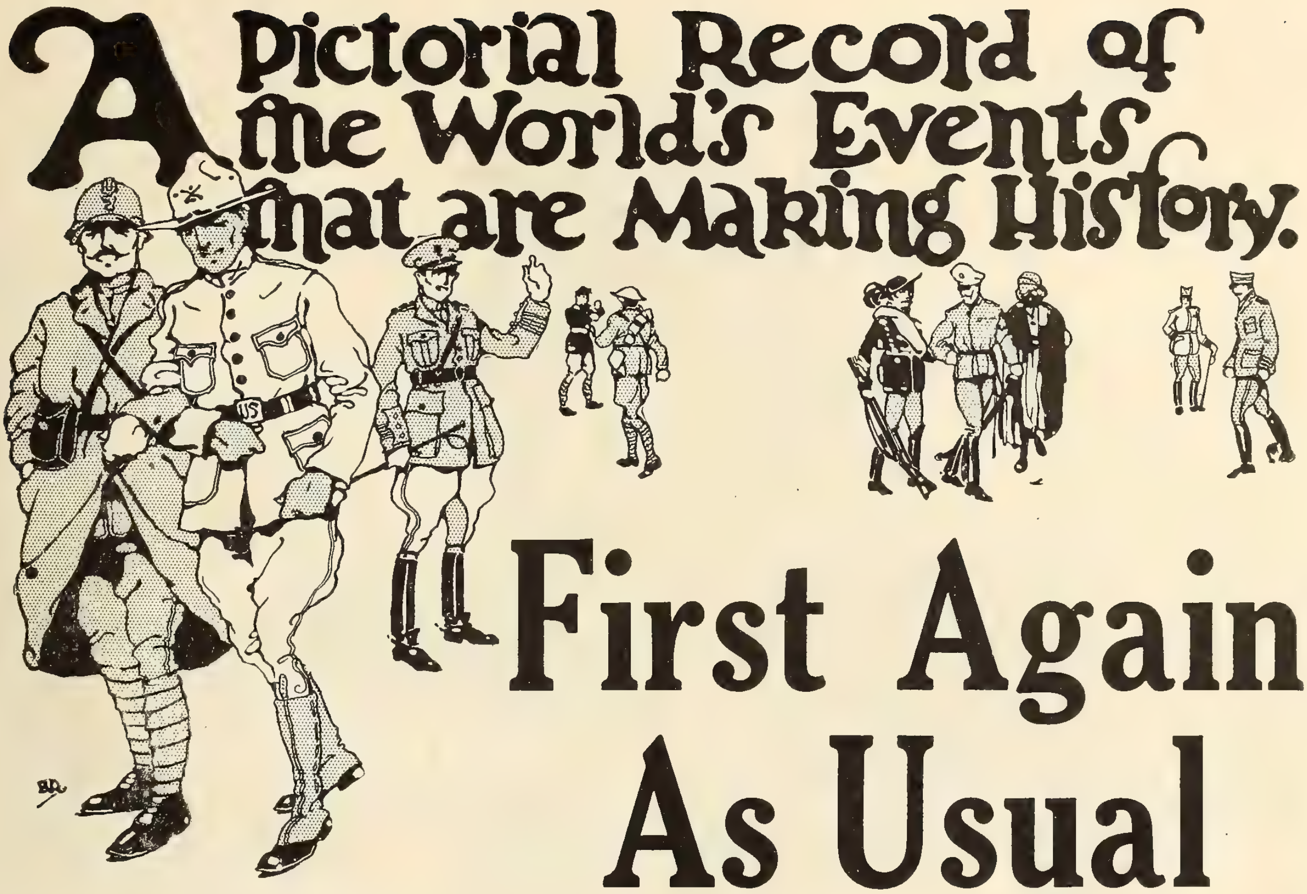
"—YOU go to the Mayor for a speech
—and YOU to the Ministers
—and YOU to the School-teachers
—and YOU to the G.A.R.
—and YOU to the Women's Club
—and YOU round up boy candidates
—and YOU get the Camp-fire Girls
—and ALL of you get all your relatives and friends
—we've got to work up interest in this Big Serial and get a million more Scouts."

THAT'S the way the Scoutmaster of your town will put these boys to packing your theatre for every one of the 5 big, thrilling, educative episodes of this splendidly patriotic Boy Serial! The biggest advertising force you ever had working for you—and the least expensive. Send TODAY to your nearest Universal Exchange for our big Boy Scout Campaign Folder with complete details. Or communicate with

Boy Scout Serial Dept.

UNIVERSAL FILM MFG. COMPANY
1600 Broadway, N. Y. Carl Laemmle, Pres.

The UNIVERSAL'S BIG 5 EPISODE BOY SERIAL SUCCESS


A Pictorial Record of the World's Events that are Making History.
US
BR

First Again As Usual

AT Rothapfel's beautiful new Rivoli Theatre in New York City, the House went wild when our U. S. Fighting Marines were flashed on the screen. By the tremendous cheering and applause, the populace registered their appreciation in seeing these wonderful pictures. YOU, too, can set your town wild with these great pictures this week, next week and EVERY week by booking and boosting the—

UNIVERSAL

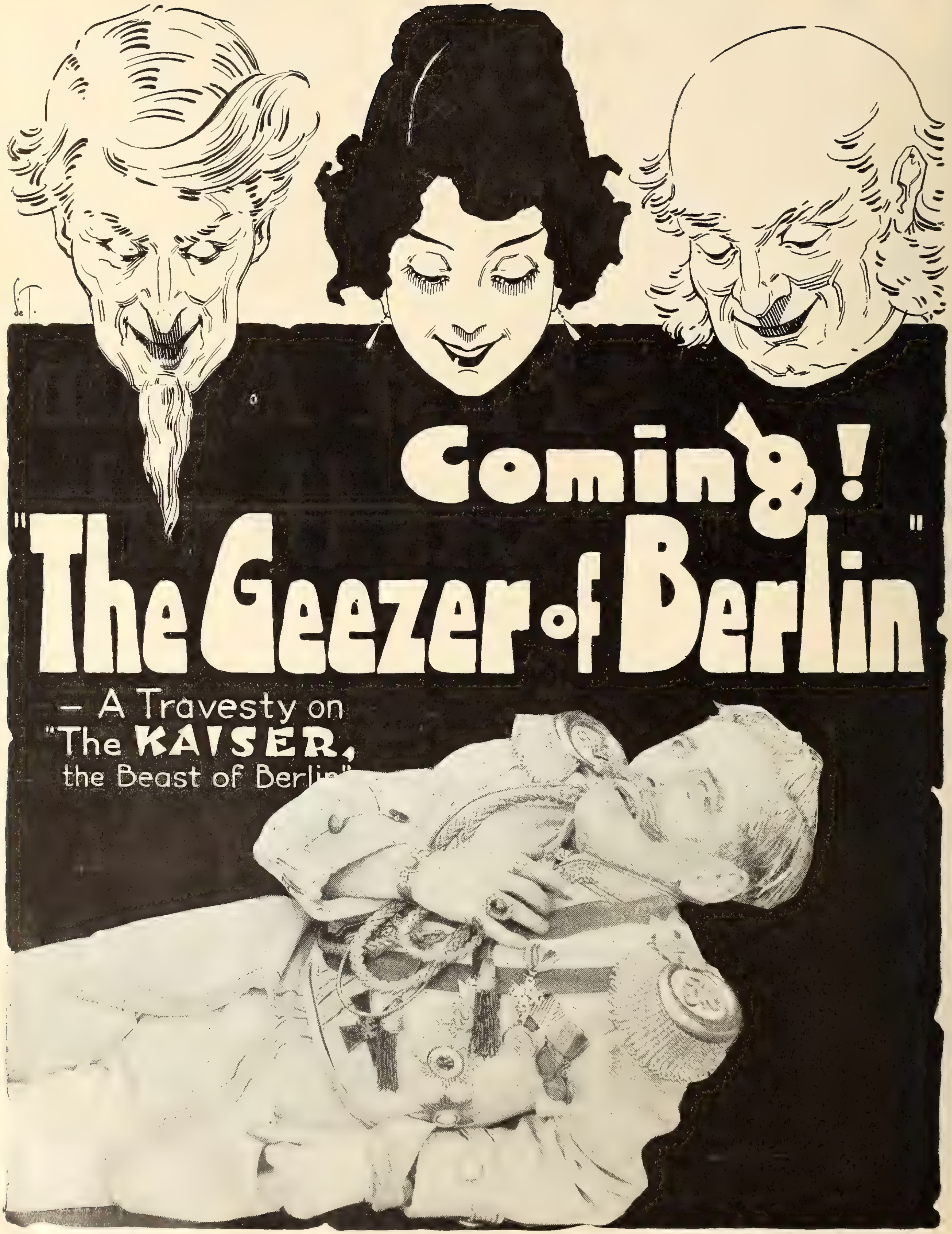
Animated Weekly

UNIVERSAL

Current Events

UNIVERSAL Animated Weekly and Current Events are FIRST EVERY WEEK with the latest and greatest news of the world in fascinating pictures. They have been first so often and for so long that they have firmly established in Exhibitors' minds the supreme value in their priority and higher class of news pictures.

Book thru your nearest Universal Exchange, or communicate with the Universal Film Mn'fg. Company.
Largest Film Mn'fg. Company in the Universe.
Carl Laemmle, President. 1600 Broadway, New York


de T.
Coming!
"The Geezer of Berlin"
– A Travesty on
"The KAISER,
the Beast of Berlin"

Vitagraph Announces New Serial Episodes

Episode titles for the fifteen chapters of "A Fight For Millions," the forthcoming Vitagraph serial starring William Duncan, are given out by Albert E. Smith, president of the Vitagraph company, as follows:

Episode No. 1—"The Snare."
Episode No. 2—"Flames of Peril."
Episode No. 3—"The Secret Stockade."
Episode No. 4—"The Precipice of Horror."
Episode No. 5—"The Path of Thrills."
Episode No. 6—"The Spell of Evil."
Episode No. 7—"The Gorge of Destruction."
Episode No. 8—"In The Clutches."
Episode No. 9—"The Escape."
Episode No. 10—"The Secret Tunnel."
Episode No. 11—"The Noose of Death."
Episode No. 12—"The Tide of Disaster."
Episode No. 13—"The Engine of Terror."
Episode No. 14—"The Decoy."
Episode No. 15—"The Sealed Envelope."

Prints on the early episodes of "A Fight for Millions" were shipped last week to all of the Vitagraph exchanges. This marks the opening of the campaign on this newest chapter photoplay, which was written by Albert E. Smith and Cyrus Townsend Brady, authors of "The Fighting Trial," "Vengeance—and the Woman" and "The Woman in the Web."

The serial is scheduled to start on July 15, which is the release date for the fifteenth or final episode of "The Woman in the Web."

Hodkinson-Paraltas in Poli Houses

The latest addition to the long list of houses playing the Hodkinson Service of Paralta Plays to be announced is the quintette of Poli houses in New Haven, Hartford, Bridgeport, Waterbury, and Worcester.

This Is Probably the First Time the Famous Pickford Family Ever Faced the Camera Together. In the Group Are Olive Thomas (Mrs. Jack Pickford), the Lad Himself, Mrs. Charlotte Pickford, America's Sweetheart, Mary, Her Little Niece Namesake, and Lottie Pickford

Society Drama Coming from Triangle

Margery Wilson and Wallace MacDonald and Jack Curtis are the principal players in a society drama soon to be released by Triangle and temporarily titled "Marked Cards." Count H. De'Elba is directing and others in the cast include, Rae Godfrey, Harvey Clark and Joseph Bennett. The story is of a girl who risks her honor to save the man she loves from the gallows.

Wallace MacDonald has previously been seen in support of Olive Thomas, Pauline Starke, Claire Anderson and Alma Rubens.

"The Wall Invisible," Starring Shirley Mason, was Recently Completed by Edison. Matt Moore and Ormi Hawley Are Also in the Cast

Rothacker Staff Makes Red Cross Record

It became known last week that every member of the Rothacker Film Manufacturing Company, of Chicago, including studio, laboratory, service and administration departments, is a member of the American Red Cross. The organization is proud of the fact, in addition to which it numbers twenty former members among the boys now following the flag. They are Fred Nieman, George Gibson, Carl Lorang, Brace Grinnell, Frony Reckhow, Rober Zoncada, W. H. Kremer, J. Rockwell Barnes, E. F. Lessner, Joe Steines, Frank Koch, I. Tickton, W. Whiting, C. J. Bonnevier, W. J. Prims, Paul Serotzke, John Hahn, Joseph Kurzer, Ernest Newman and H. M. Duff.

Donald Thompson, the cinematographer, received his first motion picture experience with Rothacker, as did also Lieutenants E. F. Weigle and W. H. Durborough, who made European war films exploited by a Chicago paper. I. G. Ries, who was associated with Lieut. Dorborough, is an ex-cameraman of the Rothacker camera division.

Mutual Also Employs Girl Bookers

In answer to a news items from Cleveland, published in Motion Picture News last week, and in which a Cleveland exchange manager claimed his city had the only girl booker on record, Mutual Film Corporation of New York has made it known that it employs a booking force of three girls. They are Jeanette Slade, Jeanette Wolfe and Mae Plaskow.

Madge Kennedy's Newest Goldwyn Picture Is "The Service Star," by Charles A. Logue

Goldwyn Distribution Circles Globe in Year

THE second week in June marks the completion of the first year of existence for the Goldwyn Distributing Corporation, the releasing agency for Goldwyn Pictures and frequent independent productions. Goldwyn officials declare that they have set a new record in achieving world-wide distribution of their product in the first year of the distribution system's organization.

The United States offices of Goldwyn are in Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New York City, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle and Washington, D. C.

The offices of Goldwyn Pictures, Ltd., of Canada, are operated in Toronto, Calgary, Winnipeg, St. John, N. B., Montreal and Vancouver.

In England the Goldwyn headquarters are in the hands of the Stoll Film Company. Australasian distribution for Goldwyn is obtained through J. C. Williamson Films, Ltd. New Zealand distribution is in the hands of the New Zealand Pictures Supply, Ltd.

Scandinavian offices are maintained by John Olsen & Co., with headquarters in Copenhagen, Denmark. South Africa is covered through the South African Film Trust; Brazil through the Companhia Bresil Cinematographica, with offices in Rio de Janeiro; Argentine, Uruguay and Paraguay through Messers. Saenz & Gonzales, in Buenos Aires; Chile, Peru, Bolivia and Ecuador through the Mutual Export and Import Co.; Porto Rico, Santo Domingo and Venezuela through the Agencia General Cinematografica, San Juan, Porto Rico.

Mexican and Central American distribution is handled through Messrs, Lescale, Goni & Co. of Mexico City; Italy through Antonio Bonetti, of Milan; Dutch East Indies and Straits Settlements through the Unity Film Service, of Bandoeng, Java, and Egypt through Joseph A. Adda of Cairo.

French, Spanish, Portuguese, Netherlands, Japanese, Chinese and Philippine distributions are now being organized.

Goldwyn considers this a record of which it can justly be proud. It is rumored forthcoming announcements will throw further light on Goldwyn success.

He yowls when kicked"
"THE YELLOW DOG

World Presents Big Number in Feature

Over five thousand people, it is said, will be seen in a new World Picture written by Harry O. Hoyt, of the World scenario department, in which Carlyle Blackwell and Evelyn Greeley will be starred. Both the story and scenario of this attraction, which bears the title of "Making Good," were written by Mr. Hoyt and the work may be said to be a combination of those elements which make educational pictures so interesting and a striking love story which gives it zest and a big appeal. For the present the theme of the picture is being kept a secret, but it is revealed that the subject is one of tremendous popular interest and a topic that has not yet been treated upon in pictures. So big is the picture considered by the World executives that it is expected that it will mark a distinct advance in direction, photography and entertainment value. "Making Good" promises to make good in a spectacular manner for all those exhibitors who are so fortunate as to use the World Program.

Lytell Gets Thanks from Lynch

Bert Lytell, star of the Metro production, "The Trail to Yesterday," and "No Man's Land," has received from James K. Lynch, governor of the Federal Reserve Bank of San Francisco, the following letter:

"As Fiscal Agent of the United States Government for the Twelfth District, the Federal Reserve Bank of San Francisco extends sincere thanks for the valuable service rendered by you in the Third Liberty Loan campaign.

"Your co-operation is particularly appreciated by reason of the additional assurance it affords our National Government of the loyalty and support of its citizens in the present emergency.

"It may interest you to know that the grand total of the subscriptions obtained through the Tank Meetings in Los Angeles approximated $582,000."

"Eight Bells," Famous Old Timer, a World Offering

"Eight Bells," the stage comedy in which the Byrne Brothers toured the United States for fifteen years, has been picturized in five reels and will be distributed by World Pictures. John Byrne, eldest of the famous Byrnes, directed the picture aided by many of the original cast.

As a stage production the fame of "Eight Bells" ranks with Hanlon's "Superba" and other well remembered old timers.

"Snap Judgment" a Success

"Snap Judgment," starring William Russell, and "A Game of Wits," one of Gail Kane's Mutual productions, went big on the Heatherly Amusement Circuit in Alberta, Mutual announced this week. It is said that Manager Heatherly of the circuit desires the latter production for a return engagement.

Theda Bara, William Fox Star, Ready for an Afternoon Stroll

How to Exploit the Series

(*Continued from page* 3895)

be made important: We would strongly advise against your trying to arrange a particular production to play in competition with the same star in a letter production, simply for the reason that when you begin to do this the temptation is going to be mighty strong for you to let the public think that is just as new a picture—and, we repeat, *when you go off on that tangent you lose the great appeal that is handed you with the success that the production has already made.*

Use your program for talking about the roles that the various players have in these Success pictures. All sorts of little items of gossip will occur to you. We believe that there is a lot of renewed interest that you can stir up. And if there are any of your patrons whom you have lost, we would suggest that this is a good opportunity to get them back to the theatre. If they haven't seen the production before they certainly heard of it at the time, and in both cases they are likely to return to the theatre again to freshen old memories.

Now let us repeat that these pictures must be advertised as great successes of the past. You can call them the living masterpieces of the screen.

Keep talking to the public about how these pictures were enjoyed at the time they were produced, how they have lived after hundreds of others have been forgotten. Tell the people that you have booked them because you have heard the demand from those who saw them at their original showings and from those who were unfortunate enough to miss them.

Put your advertising on a high, intimate plane. Use the name of the star and the title in big type, but at the same time use you selling arguments on the basis that every one has either seen the particular picture or wants to see it. You don't need adjectives; picture the charm of the production and the fact that it has lived.

And above everything do not use " bunk " in your exploitation. When you do it, you kill a great big, valuable thing that the distributor has handed you.

About New Pictures

The Ebony Film Corporation, Chicago, which makes laugh-getters for General Film, has started work on " Luck in Old Clothes." The newest Ebony comedy is " Are Working Girls Safe? " said to be a winner.

Dick Donaldson is directing a new Western drama for Triangle, called " A Good Loser." Lee Hill and Peggy Pearce have the principal parts. Others in the cast are: Arthur Millett, Dick Rosson, Graham Pette and Pete Morrison.

These days find " Bill " Parsons, Capitol comedian, working harder than ever in his studio at Hollywood, Cal., turning out moments of entertainment for the lovers of comedy. Goldwyn distributes the Parsons efforts.

How much should a young girl know? This is the question answered in the new World picture, " Tinsel," starring Kitty Gordon. It was directed by Oscar Apfel, and has a pretentious cast, including many favorites.

" Boston Blackie's Little Pal," a screen adaptation of stories which have been appearing in a monthly magazine, will be Bert Lytell's next starring subject under the Metro banner. This will be Lockwood's third for Metro.

Arrangements have been made by Famous Players-Lasky for a series of special presentations of Douglas Fairbanks' new Artcraft picture, " Say, Young Fellow," to a number of the prominent Press clubs of the country.

Charlie Ray is said to have a subject of the kind best suited to his talents in " The Claws of the Hun," Paramount production shortly to be shown to the public. It is not a war picture, according to advance reports.

An exact duplicate of a department store was erected by Director Robert Thornby to supply the setting for one of the scenes in " You Can't Get Away With It," in which Jewel Carmen is starred by William Fox.

A point which the publicity department of Petrova Picture Company holds up in connection with " Tempered Steel," starring Madame Petrova, is that the story should delight lovers of the South.

Famous Players-Lasky this week declared that the admirers of Mary Pickford will find her new Artcraft photoplay, " How Could You, Jean? " one of the best in which she has been presented. It is based on the novel of the same name.

Montagu Love is starred by World Pictures in " To Him That Hath," from the novel. Oscar Apfel is directing. An interesting point is that some of the scenes were secured at Sing Sing " up the Hudson."

Word received at the William Fox offices from the Fox Studios at Hollywood, is that Tom Mix has completed the filming of " Fame and Fortune," from Charles Alden Seltzer's story, " Slow Burgess." Lynn Reynolds directed.

It is expected that work will end next week on " The ' Mind-the-Paint ' Girl," the first of the special series of Anita Stewart productions which the star is making for Vitagraph under the direction of Wilfred North.

Production has been completed on the first of the new series of Edna Goodrich features to be distributed by Mutual Film Corporation. This first story is known under the working title of " The Gadabout." It was made in New York.

In releasing Bessie Love's new photoplay, " A Little Sister of Everybody," Pathe is trying out a novel publicity campaign, using the following catch line: " The happy play with the glad girl."

May Allison, Metro Star, in " A Successful Adventure "

" Tangled Lives " First Week in July

The Vitagraph program of releases for the week of July 1 has been scheduled by Albert E. Smith, president of the company, as follows:

Blue Ribbon Feature—5 parts—" Tangled Lives," featuring Harry Morey with Betty Blythe. Written by James Oliver Curwood. Directed by Paul Scardon.

Serial—2 parts—" The Hidden Menace," Episode No. 13 of " The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V. Comedy—1 part—" Bonds and Banners," featuring Montgomery and Rock. Directed by J. A. Howe.

Vitagraph Drew Comedy—1 part—" Cupid's Column," featuring Mr. and Mrs. Sidney Drew.

Doll Comedies Named

Titles for the first three Emerald Cinema Doll Comedies are announced this week by General Film Company. " The Burglar Man," " Next " and " The Handy Man " will be the initial releases in this series which presents a number of quaint doll characters in humorous roles of a high-speed character. Definite release dates for these subjects, and for three more which constitute the series, will be announced shortly by General Film.

Careful--Steady--here comes
"THE YELLOW DOG"

World Insures All Employees

Point to Blanket Insurance on All Employees in Studio, Home Office and Branches as Sign of Permanency

ANNOUNCEMENT was made last week by World Pictures that contracts have been negotiated with one of the large insurance companies under terms of which the lives of all employees in studio, home office and branch offices are covered by insurance for substantial amounts.

It is declared that the insurance given the employees will not in any way interfere with their rights under the State Compensation Laws or other statutes for employee protection. It will not be necessary for employees to pass medical examinations, nor will they be subject to a charge of any kind.

World officials believe that the new move will be a guarantee of experienced and permanent organizations reacting to the benefit of all branches of its activities, and all who do business with it.

As soon as a man or woman enters the World service, he or she becomes a candidate for the insurance, the first policy issuing ninety days after employment and continuing thereafter throughout the entire length of service, increasing steadily in amount until the end of five years when the maximum under the plan is reached.

Kitty Gordon, World Star, Whose Next Production Is Called "Tinsel"

The employee is required to name the beneficiary under the policy which upon his or her death is paid by the insurance company direct to the family of the deceased or to whomever he or she may name.

The insurance plan applies to all but department heads for whom special arrangements are being made.

Small Towns Inquire for "Over the Top"

AMONG the inquiries for "Over the Top," which reached the office of Walter W. Irwin, general manager of the Vitagraph distributing organization, last week, were said to be a number of small towns in various parts of the country which do not even boast of a motion picture theatre. These inquiries came from public schools, churches and civic organizations seeking the Vitagraph special for showings in town halls, etc.

Mr. Irwin says that despite the fact that the picture, in most sections of the country, is still booking on first run and that the first run accounts will keep all of the prints in practically every branch working until the latter part of July or the first of August, requests for first and second run bookings continue to pile up. The booking on "Over the Top," has been so rapid that overtime has become a regular thing in all Vitagraph exchanges, and the prospects are that this will continue for some time to come.

In the big centers, where "Over the Top" is running on an indefinite basis, it is reported that the business of the picture has been good. In Chicago, Minneapolis, St. Paul, St. Louis and other cities crowded houses have greeted every performance.

An interesting phase of the "Over the Top" presentation has been the large number of requests which have reached the Vitagraph offices for return bookings. Many exhibitors declare they were unable to accommodate all of their patrons during their first runs and they are planning to play the picture again just as soon as a print is available.

Schade Rebooks "Kaiser"

George Schade has booked "The Kaiser, the Beast of Berlin," for a return engagement at the Schade theatre, Sandusky, Ohio. "The Kaiser" played at the Schade theatre to three days of record-breaking business, April 18-19-20. It comes back for two more days, beginning July 1.

Hear him growl
"THE YELLOW DOG"

Engholm Resorts to Novel Publicity Devices

In a letter to Winfield R. Sheehan, general manager of the Fox Film Corporation, Harry Engholm, who is publicity representative of the United Kingdom branch of the Fox Corporation, shows how the war is developing various devices to conserve the supply of war materials in England.

"With regard to our big productions," writes Mr. Engholm, "which I hear from all sides are very greatly appreciated, I have issued a novel form of synopsis, printed on a card, ten inches by eight, one side of which contains an extremely brief description of the play, and the other, an artistic portrait of the star in question. These synopses have secured for us universal praise, and in this country, with conditions as they are, they meet all the needs of the moment. The card is somewhat easier to get than paper for the time being.

"The closing of all houses of entertainment and restaurants in the southern counties of England at the hour of 10:30 at night does not seem to have affected the picture palace to any great extent—in fact, the picture palace from my observation is the one paying entertainment from the box office point of view. Of course, the farther north one goes, the less things are affected by these war measures."

General Adds Two Feature Specials to List

Two special feature productions were last week added to the General Film Company schedule for distribution in certain extensive territory. They are "The Guilty Wife" and "Would You Forgive?"

Jane Grey is the featured star in "The Guilty Wife," which was produced by the Triumph Film Corporation and based on Tennyson's poem, "The Flight." This will be handled by General Film in the West.

"Would You Forgive," staged by Julius Steger and Joseph H. Golden, features Holbrook Blinn and Clara Whipple. It will be available to exhibitors at General Film exchanges in a very large section exclusive of New England and several Central States.

Lieut. Young Writes World Story Under Fire

Lieutenant Howard Irving Young, well known before joining the army through his screen work for Kalem and Metro, is the author of "Song of the Heart," which is planned for Louise Huff's second starring vehicle for World.

Lieutenant Young is now in France and the story arrived at World offices written part in pencil and part in pen on such scraps of paper as he could pick up at the front.

World Sets Release Date of New Film

The World Pictures has set for release on July 15 "The Golden Wall," with Carlyle Blackwell and Evelyn Greeley as the stars, with Madge Evans and Johnnie Hines in the cast. The picture was directed by Dell Henderson. The story was adapted from a French romance by Clara Beranger.

Tom Mix, Presented by William Fox In Photo plays, Released Through the Fox Film Corporation

Triangle Keeps Production Work Moving

With President Harry E. Aitken in New York and his assistant, O. I. Sellers, in charge of the Culver City studios, Triangle continues to keep its summer activities at a high level, it was announced this week. Two pictures have been completed within the last week, and two photoplays are being read over preparatory to casting for production. Three other stories are nearing completion and several stories are being put into continuity. Director Thomas B. Heffron's next subject will be "Alias Mary Brown."

Valkyrien Supports Louise Huff for World

Louise Huff, newly added to the World constellation will be supported in her first offering under that banner by Valda Valkyrien, the Danish actress and dancer who has made a favorable impression in her screen appearance with Thanhouser, Vitagraph and Fox.

"T'Other Dear Charmer," from the script by Charles S. Sarver, is the initial Huff feature work on which is now under way under the direction of William P. S. Earle.

Goldwyn Starts Farrar Story

Reginald Barker, who is to direct Geraldine Farrar in Goldwyn productions, arrived in New York from the West Coast last week, ready to begin work upon the star's initial production under her new contract.

The name or nature of Miss Farrar's picture has not been made known, and the supporting cast has not been announced.

Universal Finds Demand for Two Reelers

THAT there is a steadily growing demand for the two and three reel subjects and that this demand is sufficiently great to be given recognition, is the general consensus of opinion expressed in the reports which Universal's exchange managers have forwarded to Carl Laemmle.

These reports came as the result of a decision made by Universal's chief executive that that organization would seriously consider placing the short subject on its regular program of weekly releases if it were definitely ascertained that exhibitors want them. This decision was made by Mr. Laemmle during his recent tour of his company's exchanges.

In the report sent in by Barney Rosenthal, manager of Universal's St. Louis exchanges, is contained the following:

"Not even in the palmiest days of the program was there such a strong demand for short subjects. The exhibitor is in desperate need of two and three reel dramas to round out his show and he doesn't know where to lay his hands on them. In fact, this need is so great that some of the showmen who formerly looked upon serials, are now running them because they've got to show something. Nothing we've done in a long time, has afforded the exhibitors in this territory more satisfaction than our recent announcement csoncerning Universal's issuance of two reelers."

From John J. McAleer, Universal's Pittsburgh representative, came this interesting report:

"The inclosed bookings for the two reel dramas we are releasing tell their own story. So far as this territory is concerned, you couldn't do better than to make the short subject a permanent fixture of our weekly program."

Lichtman Gets Top-Notch Field Service

WITH a view to a better understanding between exhibitors and those engaged in the selling of Paramount and Artcraft pictures, Al Lichtman, general manager of distribution of the Famous Players-Lasky Corporation, has issued a statement in which he sets forth the principles which govern the relations between the organization and its sales force.

"The Famous Players-Lasky Corporation is behind every man in the field to give each of our customers, big and little, 100 per cent. service," said Mr. Lichtman.

"At the periodical meetings of the district branch managers, held at the home office; through the medium of letters, office and inter-office memoranda, personal interview and in every conceivable way which presents itself, the principles and the ideal upon which the Famous Players-Lasky Corporation is founded are instilled in the sales force—the principles of square dealing, justice and honesty and the ideal of creating and doing something better than anyone else.

"The men are imbued with the idea that the reputation of the organization lies entirely in their hands and that if they are not adhering strictly to a policy of square dealing, justice and honesty in their transactions with their customers—our customers—they are undermining the principles we are striving so hard to maintain.

"The Famous Players-Lasky Corporation demands of every member of the field force that he shall know: first, what he is selling; second, why he is selling it; and third, why it is worth selling. These are the 'Three R's' of salesmanship, yet it would astonish the industry, if a check could be made of the thousands engaged in selling films, to find out how few have learned them. They make sales, good will, more sales.

"The entire proposition is one of service, and it is my opinion that when the exhibitor has become acquainted with what we are doing along these lines the word 'service,' when coupled with the name of the Famous Players-Lasky Corporation, will take on a new significance."

Baker Begins Cutting "No Man's Land"

George D. Baker has resumed his duties as manager of productions at Metro's west coast studios in Hollywood, having fully recovered from an operation for appendicitis at the Good Samaritan Hospital in Los Angeles. Mr. Baker will supervise the cutting and titling of "No Man's Land," Bert Lytell's newest picture, and "As the Sun Went Down," with Edith Storey as the star, which is nearing completion. He is also working on several new stories for early production."

Are you a
"YELLOW DOG"
?

"Say, Young Fellow," Seems to Be an Apt Title for Douglas Fairbanks' New Artcraft Production, Which Is Released In June

Henry Kolker Becomes Assistant Director

HENRY KOLKER, stage and screen player, has turned his attention toward the producing end of the motion picture industry, it was announced this week by Metro Pictures Corporation. He has been appointed assistant director to Albert Capellani at the Metro studio, and will learn every angle of the business under the latter's direction and guidance.

The first production in which Mr. Kolker will be interested is Mme. Nazimova's forthcoming Screen Classics, Inc., picture, "L'Occident," a screen version of the play by Henri Kistemaecker.

Mr. Kolker has already begun his work by interviewing players for the new production. His own experience on both screen and stage has given him intimate knowledg of the abilities of large numbers of players. He will assist Mr. Capellani in various technical matters connected with the production, at the same time placing himself in the mental attitude of an eager pupil. J. J. Dunne, who has been assisting Mr. Capellani in previous productions, will remain, giving his attention to the mechanical details.

After Mr. Kolker has been associated with the French director in three productions, he will make up his mind whether to return to the speaking stage as actor-manager, or remain in the new field of endeavor as a motion picture director, Metro announces.

John Sunderland Is the Aviator In Metro's "To Hell With the Kaiser"

Who is a
"YELLOW DOG"
in this town?

Mastercraft Completes Its First Film

The Mastercraft Photoplay Corporation announces the completion of its initial production at the Brunton Studios in Los Angeles, this week. According to F. Eugene Farnsworth, president of the concern, this first picture is distinctly in that class known to the industry as "superproductions." It is a screen adaptation of Thomas Dixon, Jr.'s "The One Woman," which appeared in novelized form upon the book shelves of this country.

The production is now going through the stages of its final assembling and the first print is expected to reach the New York office of the Mastercraft Photoplay Corporation within the next fortnight.

Ebony Completes Two New Productions

Luther J. Pollard, president and general manager of the Ebony Film Corporation, of Chicago, announces that two new comedies are ready for the cutting room. The first laughmaker, titled, "Luck In Old Clothes," is by E. K. Means. This was directed by Ralph G. Phillips, featuring Billy Ledman, Mattie Edwards, and Rudolph Tatum. The second subject, entitled, "Monday Morning's Madness," is said to be a scream from start to finish. This was prepared for the screen by Bob Horner, their scenario editor, from a story by William H. Rice, and featuring Sam Robinson, Yvonne Junior, and Samuel Jacks.

Metro Finishes New Storey Production

Filming of "As the Sun Went Down," Edith Storey's newest starring vehicle in the Metro program following "The Demon," "Treasure of the Sea," and "The Claim," has been completed at Metro's west coast studios in Hollywood. E. Mason Hopper directed the picture, which was photographed by William Thompson. The director is now editing the film and assembling it for shipment to New York.

"As the Sun Went Down," adapted for the screen by George D. Baker from the drama of that name, of which he is also the author, presents Miss Storey in the rolo of a "two-gun woman" of the California mining camps during the period directly following the gold rush of '49.

Name General's Crystal Releases

Following the announcement in last week's NEWS that General Film would release some of the Crystal comedies featuring Pearl White, this organization has made public the following titles in the series:

"What She Did to Her Husband," "What's in the Trunk," "Reuben's Romance," "The Lady Detective," and "His Wedding Day." (Split reel) and "Troubled Waters."

In addition to Pearl White the casts include Charles Hutchinson, Don Barclay, William Browning and Estelle Deland.

Ethel Barrymore Returns to the Screen

Ethel Barrymore, having completed a season at the Empire theatre, New York, will return at once to her motion picture activities under the auspices of Metro Pictures Corporation, the only firm with which she has been identified. Richard A. Rowland, Metro's president, has secured for Miss Barrymore the screen rights to her play of a season ago, "Our Mrs. McChesney," which was dramatized by George V. Hobart and Edna Ferber from the Emma McChesney stories by Miss Ferber, including "Roast Beef Medium," "Personality Plus," and "Butterside Down."

Luther A. Reed is completing the picturization of "Our Mrs. McChesney" for Miss Barrymore's use, and it will be placed in production at once under the direction of Ralph W. Ince, who has been specially engaged for this production. A supporting cast of a high grade of excellence is being engaged for the picture.

General Releases Timely O. Henry Story

An O. Henry story that is said to be winning renewed favor now with exhibitors is "The Fourth in Salvador." General Film this week announced that large numbers of theatres over the country are booking this O. Henry subject for the Fourth of July week because of its timely nature.

Other O. Henry stories which are doing well because of their seasonable nature, according to General Film, are: "The Defeat of the City," "The Indian Summer of Dry Valley Johnson," "Little Speck in Garnered Fruit," "John Tom Little Bear," "The Laso to the Troubadours," "The Lonesome Road," "Law and Order," "The Enchanted Kiss," "Hygeia at the Solito," "One Dollar's Worth," "Two Renegades," "The Hiding of Black Bill" and "The Moment of Victory."

Here and There

May Irwin will shortly make her bow to photoplay patrons the country over via the medium of the two-reel Universal production called "Thoroughbreds." This was filmed in Connecticut on a large stock farm.

Alice Joyce, busy under the direction of Tom Terriss in "To the Highest Bidder," a Vitagraph Blue Ribbon production which is expected to be released in July, spent most of last week in Babylon, L. I., where exterior scenes were made.

"Cupid by Proxy" is the title of the next play in which Baby Marie Osborne appears on the Pathe program. Little Snowball, colored lad, who has often appeared with her, is also in the cast.

Douglas Fairbanks no sooner finished his current feature than he started a new Artcraft picture. It is called "Bound in Morocco," written by Allan Dwan. It is said to be a high-geared, romantic comedy-drama.

Baby Mary Jane Irving and Ben Alexander, the little tad, are appearing together in the screen production of Thomas Dixon's novel, "The One Woman," filmed by Mastercraft at the Brunton Studios on the Coast.

Donald Gallaher has been engaged by Metro to appear as Ensign Arnauld in "L'Occident," starring Mme. Nazimova. This is a Screen Classics, Inc., production, directed by Albert Capellani.

No New Exchange System in Hodkinson Plan

In a statement last week outlining the plans of his Hodkinson Copartnership Plan, W. W. Hodkinson was emphatic in declaring that it was not the intention to establish a new film exchange business.

"Film exchanges are as a rule unprofitable," declared Mr. Hodkinson, "and it is the unstable condition responsible for this that we are seeking to remedy in our plan. The capital furnished by our prospective stockholders will not be employed as investment in branch offices, nor used for overhead expenses while we organize.

"Our function is to gather together a large number of representative theatres throughout the country and use their combined force to their benefit. The central organization merely provides a means of contact with producers—the funds are used merely as advances to producers where necessary to assure a continued quality product to the exhibitor stockholders.

"Our product is handled on a percentage basis with no risk to the local organizations or the central organization.

"One of the strongest planks in our platform is the economy we have effected through our utilization of an exchange organization already established. Our present contract with this exchange corporation gives them a certain commission for handling our sales, which is always fixed and reduced with the volume of our sales. In other words, there is always a profit between the commission we pay them and the percentage received by us from the producers.

"The central organization does not prosper at the benefit of the subsidiary corporations throughout the country, as we only retain a small percentage for administrative expenses, and any deficit on that account will not, of course, interfere with the dividends of the local corporation stock."

John Stewart Robertson Directs Brady

Alice Brady has acquired a new director in the person of John Stewart Robertson. This director, who has done effective work for the screen, received a stage training under Charles Frohman with Maude Adams, and under Henry B. Harris, having been two years with Rose Stahl. Mr. Robertson, who is in charge of the new production which Miss Brady is now starting for the Select Pictures Corporation, is hard at work collecting his cast, the principal members of which have already been engaged.

David Powell, well liked for his leading roles in support of Mary Pickford and Elsie Ferguson, will be seen for the first time as Miss Brady's leading man. Craufurd Kent will play the heavy role in the piece. Mr. Kent has appeared in two other of Miss Brady's Select Pictures, having been effective as the lawyer in "The Knife," and as leading man in Miss Brady's more recent Select Picture, "The Ordeal of Rosetta."

Miss Brady herself will again essay a double role. In this case she will play two sisters who strikingly resemble each other in appearance, but whose natures are totally dissimilar. The production is being prepared at the Paragon studio, where the filming will soon be commenced according to news just received.

Barriscale Subject Arrives in East

The first print of Bessie Barriscale's forthcoming Paralta Play, "Patriotism," arrived from the studios last week and was screened for the benefit of the executives at the New York offices of Paralta Plays, Inc.; all of whom proclaimed the picture excellent.

This photo drama is enacted by a cast headed by Bessie Barriscale and including such well known players as Charles Gunn, Herschel Mayall, Arthur Allardt, Joseph J. Dowling, Ida Lewis, Clifford Alexander, and that delightful screen kiddie, Mary Jane Irving.

Two Ince Pictures Come in July

Two subjects said to be unusually timely are scheduled on the Paramount list early in July by the Famous Players-Lasky Corporation. Both are Thomas H. Ince productions, the first being "The Kaiser's Shadow," on July 1. It will star Dorothy Dalton. The second is "The Claws of the Hun," in which Charles Ray is presented. The release date is July 8.

It is announced that while neither is essentially a war picture, both productions are closely interwoven with the great struggle on the other side of the Atlantic Ocean.

Look out for
"THE YELLOW DOG"

Coming Program Offerings

Triangle Announces New List

Gloria Swanson Is Star of First Release Week of June 23—William Desmond Featured in "Closin' In"

TRIANGLE Distributing Corporation this week announced its schedule of releases for the week of June 23. Only two productions are listed, the first starring Gloria Swanson and the second featuring William Desmond.

A picturization of Norman Sherbrook's story, "Smoke," under the title of "You Can't Believe Everything," featuring Gloria Swanson, is the first release on the Triangle program for June 23. A romance of the Canadian Northwest with Maud Wayne and William Desmond follows.

"You Can't Believe Everything" features Gloria Swanson as Patria Reynolds, the Belle of Society's favorite summer colony. Possessing wealth, beauty and a charming personality her career is an assured success. Even women admitted her popularity, for when men like Arthur Kirby, "Chub" Danforth and Hastings Carson fall in love with the same girl, there can really be no room for doubt.

This production will serve to introduce Edward Piel, Triangle's new leading man, who will play opposite Miss Swanson, appearing as Jim Wheeler. Claire McDowell, Darrell Foss, Jack Richardson and George Hernandez are other members in the cast of this production, which is reported to be of unusual strength.

According to the report several beautiful and expensive sets were especially constructed for this production and Miss Swanson will wear many attractive frocks that are said to be a revelation of up-to-the minute fashions. Jack Conway directed this production with Elgin Leslie at the camera. The scenario was written by Charles Mortimer Peck.

Iris Ashton, In "You Can't Believe Everything," Triangle Play

"Closin' In," the second release on the Triangle June 23 program, is a story by Joseph F. Poland, featuring William Desmond and Maud Wayne. This is a human interest story in which Jack Brandon, an athlete and society favorite, sacrifices his honor and future happiness to save the aristocratic parents of his sweetheart from disgrace. In the Canadian Northwest Brandon seeks life anew, and ofter many rebuffs he reaps the reward of valor when he and Barbara Carlton are reunited in happiness.

Darrell Foss, Louis (Bull) Durham and Graham Pette are included in the cast of this production which was scenarioized by G. E. Jenks and photographed by Steve Norton.

Russell Creates New Character Type

Mutual this week declared that William Russell succeeds in creating a distinct character type in "Up Romance Road," his mystery melodrama, released by Mutual June 24.

As Gregory Thorne, a young chap of wealth and position who is bored by pink teas and social matter and yearns for the high-lights of adventure, he will appeal to every red-blooded American, Mutual believes.

Billie Rhodes will appear in a Strand comedy, "Her Spooney Affair," released June 25.

Issues Nos. 34 and 35 of the Screen Telegram are released by Mutual June 26 and 30.

Start a still hunt for
"THE YELLOW DOG"

"Hell Bent" Heads Universal New List

It was announced last week that Harry Carey has completed one of the wild and woolly western productions with which he has become identified, and in "Hell Bent," heads the list of productions released by Universal during the week of July 1. "Hell Bent" is a five-reel special attraction and Universal claims for it unusual beauties scenically, and unusual interest from a story standpoint.

Neva Gerber, who has appeared in several of the recent Universal serials, makes her debut as Carey's leading lady. Vesta Pegg, who usually furnishes the bad men for Carey's heroes to reform via the six-shooter route, enacts a more sympathetic role in this production. Others in the cast of "Hell Bent," are Duke Lee and Joseph Harris. One of the unusual effects in this feature is a sandstorm which occurs in the climax.

"The Butler's Blunder," a comedy featuring Eileen Sedgwick, Ralph McComas, Milton Sims and Charles Haefeli is the Monday Nestor.

Universal Names Comedies for June 24

In line with a recent announcement the comedy releases of Universal for the week of June 24 will include a two-reel Century featuring Alice Howell instead of the usual L-KO with its beauties. The recent announcement was to the effect that every fourth week one of the Century comedies would be substituted for the L-KO.

The title of the Howell comedy is "In Dutch."

The Nestor comedy for the same week is entitled "The Borrowed Baby," in which Gale Henry and William Franey are featured.

"Birth Control," a one-reeler, is the Lyons-Moran offering for the week under the brand name of Star Comedies. It's a regular baby story, with lots of both smiling and squalling babies in many of the scenes.

Bessie Barriscale Is Presented by Paralta In "Patriotism"

Irene Castle, in Pathe's "The First Law"

"More Trouble" Gets Advance Bookings

Reports from the thirty Pathe branches are said to indicate that the success registered in New York by "More Trouble," the tragic farce in which Frank Keenan starred, will be repeated in every city, town and hamlet in the country.

The play will be released for general exhibition July 14 and Pathe executives report that advance bookings are breaking all records. The exhibitors of the country have been provided with a blanket-sheet in which are reproduced the printed reviews and criticisms from all the daily and the trade newspapers. The campaign book for exhibitors contains real press matter with re-prints of what New York newspapers said about "More Trouble."

Film Within Film Announced by Fox

A rapid-fire comedy of South American revolutionists, an adventure-loving young American and an eccentric motion picture director is furnished by George Walsh in "The Kid Is Clever," which is announced from the William Fox offices as the next Special Feature release. The picture, which is a film within a film, is described as one long laugh from the beginning to the final fade-out.

"The Kid Is Clever" was written by Randolph Lewis and Ralph Spence, and a particularly strong cast supports the star, the other players being Doris Pawn, Ralph Lewis, A. Burt Wesner, Don Likes, Clyde Hoplins and James Marcus.

"Inside the Lines," a World Release

Positive announcement was made last week by World Pictures that "Inside the Lines," the screen version of the play of the same name with Lewis Stone in the feature role, would be distributed through that organization. The release date will be set soon.

Program Glances

"A Successful Adventure," starring May Allison, has been scheduled for release by Metro on July 15. It will be the organization's third releases of that month. The story concerns a Southern girl, transplanted in the North.

William Desmond is pictured as the boss of "Hell's End," a refuge for crooks and political intriguers, in a picture by that name which will be released by Triangle on the July schedule. Josie Sedgwick is in the cast.

A Wolfville tale, "The Dismissal of Silver Phil," is announced this week by General Film Company, in the series of O. Henry and Alfred Henry Lewis productions. The story is of a "bad man's" finish.

The Fay Tincher comedies now current, released by World, are "Main 1-2-3" and "Some Job." The former is already playing, and the latter was set for distribution June 24. More will follow at regular intervals.

"How Could You, Jean?" described as a vivacious, delightful and wholly charming story, is the Artcraft subject released June 23 in which Mary Pickford is starred. William D. Taylor directed the production.

"The Girl in His House" declared in an advance notice from Vitagraph to be the best picture in which Earle Williams has appeared in twelve months, is set as the Blue Ribbon feature release for the week of June 24.

"Naked Fists," a drama featuring Neal Hart, Dick La Reno, Eileen Sedwick, Joe Rickson and Dark Cloud, is the two-reel Western feature to be released by Universal this week.

American heroes being honored for their bravery and mettle in action against the Huns in the Lorraine sector is a feature of Screen Telegram, No. 31, released by Mutual June 16. A non-sinkable life-boat is also demonstrated.

"Kidder & Ko," Pathe play starring Bryant Washburn, was released June 16. The story combines the interests of romance, youth and business, and is expected to make a substantial hit throughout the country.

Enid Bennett's new picture on the Paramount list is called "Coals of Fire," and is said to be one of the funniest the star has yet appeared in. It is not, however, straight comedy, but has a dramatic vein as well.

"The Woman Eternal," the feature in which Elaine Hammerstein will be starred by Pathe, has been set for release some time in the summer. John E. Ince wrote the original scenario. Ralph Ince directed the picture.

"Sandy" is the last Paramount picture in which Jack Pickford appears. His co-star in the production is Louise Huff, who has since been engaged for World Pictures. Pickford is now in the service of his country.

"The Last Raid of Zeppelin L-21" is having a great run, General Film reports, and has been made stronger by the recent submarine attacks off the Coast. This is a two-reel feature from the Interstate Film Company.

The sincerity of love of friend for friend is said to be brought out strongly in "The Bravest Way," the Paramount release of June 16, starring Sessue Hayakawa. Florence Vidor is cast as a Japanese-American girl.

"His Matrimonial Moans," the fourth of the Diamond Comedies, is announced for release this week by General Film Company. Lou Marks, Irving Browing, Joe Eschezabal and Oom Paul are in the cast, with pretty girls galore.

Elliott Dexter, Leading Man In Paramount and Artcraft Pictures

Vitagraph Names June 24 Releases

The Vitagraph program of releases for the week of June 24 has been scheduled by Albert E. Smith, president of the company, as follows:

Blue Ribbon Feature—5 parts—"The Girl in His House," featuring Earle Williams with Grace Darmond. Adapted from the book of the same name by Harold MacGrath, which ran as a serial in *The Ladies Home Journal.* Directed by Tom Mills.

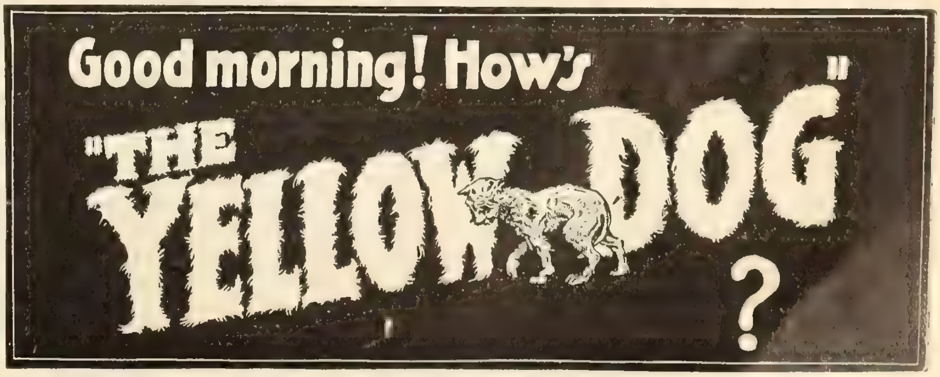
Serial—2 parts—"Hurled to Destruction," Episode No. 12 of "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Big V. Comedy—1 part—"Boodle and Bandits," featuring Lawrence Semon. Written and directed by Lawrence Semon.

Vitagraph Drew Comedy—1 part—"When Greek Meets Greek," featuring Mr. and Mrs. Sidney Drew.

The July list of Big V. Comedies, to be released by Vitagraph, are as follows:

July 1—"Bombs and Banners," featuring Montgomery and Rock. July 8—"Hindoos and Hazards," featuring Lawrence Semon. July 15—"Skippers and Schemers," featuring Montgomery and Rock. July 22—"Bathing Beauties and Big Boobs," featuring Lawrence Semon. July 29—"Wounded Hearts and Wedding Rings," featuring Montgomery and Rock.



In and Out of West Coast Studios

By J. C. Jessen

Live Triangle Items

No additional information relative to the policy of the Triangle can be gleaned at the producing plant at Culver City other than that preparations for continued activities are going forward under the direction of assistant to the president, O. A. Sellers, during the absence of President H. E. Aitken, who is still in the East.

Henry D'Elba is an addition to the directorial staff, and this week began filming the crook story, "Alias Mary Brown," which has a college atmosphere in a large portion of the story. Casson Ferguson, who played opposite Constance Talmadge in "The Shuttle," takes the featured part in this story with Pauline Starke as his leading woman. The story pertains to a youth who became a crook to secure comforts for his mother after his father had been robbed of his wealth. Ultimately the youth is reformed by the girl.

"The Mayor of Filbert," a novel by Charles F. Stocking, is to be the first subject produced by the Triangle by Christy Cabanne. The cast for this contains fourteen principals, including Belle Bennett and Barney Sherry, as well as Olga Grey, who was specially engaged for the subject. Mary Niles, a Triangle stenographer, makes her debut in the Cabanne picture as an actress. She was seen at the Triangle plant by Harry E. Aitken, and he being pleased with her beauty and convinced Miss Niles would make good, ordered tests made and these came out so well that she was immediately cast in a part.

Thomas N. Heffron will next film "The Price of Applause," adapted from a well-known magazine story, and Jack Livingston will take the role of the poet who was bluffed into entering the French army early in the war, and sought escape by disguising himself as a German and permitting the British to take him prisoner. When his poems were published and he was made famous by the people who thought him a dead hero, he sought ways of coming back, but was finally induced to re-enlist in the French army and serve as "John Doe."

Another magazine story in production is that being directed by Gilbert P. Hamilton. This is titled "The Golden Fleece," and the two principal parts, that of a detective and an inventor will be taken by Jack Curtis and Joe Bennett.

A number of innovations have been introduced at the Triangle Studios for the comfort and pleasure of employees, the list including gymnasium, a plunge, and tennis court, together with reading and lounging rooms for both men and women. The literature will contain the current papers, magazines and motion picture trade publications.

A new department has been created at the Triangle where tests are made of all players engaged for important parts. This has been placed in charge of Jean Hersholt who is unable to continue as an actor for the present owing to a recent appendicitis operation.

Elaine Hammerstein Is Presented by Pathe In "The Woman Eternal"

Universal Newsettes

Quite a number of changes are evident about Universal City, and production seems to be more active this week as the result of several of the companies taking up new plays, and new directors starting in on their initiail subjects at the big lot.

Mae Murray is now working in "The Great Uncaught." The Murray Company, which is directed by Robert Leonard, has just finished "The Big Little Person" which they have been on for the past seven or eight weeks. That is an adaptation from the Rebecca Hooper Eastman novel by Bess Meredyth.

Harvey Thew and John Clymer are authors of the new story and continuity for Miss Murray which is a farce comedy. They will write two more vehicles for Miss Murray which she will make prior to the expiration of her present contract with the Universal. Rudolph Valentine will be the leading man for Miss Murray in this forthcoming subject.

"Should a Woman Tell" is now in production under the direction of Douglas Gerrard. This is an adaptation from Sid Toler's "Playthings," prepared by F. McGrew Willis, and for the subject Mr. Gerrard has a very unusual cast. Fritzi Brunette will be starred, and the supporting company includes Louis J. Cody, Charles Gerrard, Mary Anderson, F. A. Turner, Phil Dunham, Myrtle Reeves and a number of others.

The F. P.-Lasky Studio

Work was started on several new films at the Hollywood Famous Players-Lasky studio in which new stars for Paramount and Artcraft programs will be seen. Fred Stone arrived in Los Angeles Friday, June 7th, and is now at work on his first film which is at present known as "Under The Top," the noun of the title referring to a circus tent. Wanda Hawley, who has appeared in "We Can't Have Everything," "Old Wives For New," as well as several Paramount subjects, will play opposite Fred Stone, and Donald Crisp is the director. While in the west Mr. Stone will make three pictures, and he plans to make this a vacation instead. He was accompanied to the coast by his family and Manager Arthur Houghten and wife, and all have taken bungalows at one of the popular beaches.

William C. deMille is to direct the first Ethel Clayton picture made in the west. Miss Clayton arrived during the past week, and everything is in readiness for her first subject.

Lila Lee, another new Paramount star recently signed by Jesse Lasky, came to Los Angeles Monday, and work will be started shortly in a comedy drama of a light and airy nature. Miss Lee was formerly known as Cuddles Edwards, the juvenile star of Gus Edwards revue in vaudeville.

George Melford and a company which includes Wally Reid and Ann Little, are returning in a few days from an extensive trip to the Huntington Lake district, 200 miles north of Los Angeles, where exteriors for the timber story "The Source" were filmed.

Bryant Washburn, late Pathe star, has been signed by the Famous Players-Lasky Company for a long term following his release from Pathe, but no announcement is made at the studios what subjects he will appear in. This week there was an unconfirmed report that Washburn and Blanche Sweet would be co-starred in the next Artcraft release to be made by Cecil B. deMille.

It became known this week that the real cause for Dorothy Dalton's trip to New York was to secure a new wardrobe which will be used first in the making of a production at present titled "The Cross of Shame," which is an unusual original story written by H. H. Van Loan, which is now being put in continuity form by C. Gardner Sullivan. The story is based on conditions brought about by the world war, and requires a number of unusual effects which are now being provided by G. Harold Percival. R. William Neill, Miss Dalton's director, was granted a vacation during the star's absence from the Ince Studios, but he became so interested in the story that he is spending the time searching out the most desirable locations possible for the exterior scenes.

Julian Josephson, who until a year ago was a school teacher in a small Washington village, has contributed his third accepted story to the Ince organization for Charles Ray. It is titled "String Beans," and gives Ray the role of a jayhawker, who reports the arrivals and departures from a small town for the local paper, and then in the absence of the editor at a public meeting, puts a pair of get-rich-quick Wallingfords in right when his sole duty there was to turn public sentiment against them. How he finally rights himself and wins the daughter of the mayor makes good material for the fifth reel.

Fred Niblo has successfully passed through his first film play, and he did it without being called a lense louse. Mr. Niblo was selected to play opposite friend wife, Enid Bennett, in a subject temporarily titled "Coals of Fire," in which he took the role of a young minister who leads a dry fight in a wet community, and finally won the daughter of the saloon keeper. Melbourne McDowell is the purveyor of inspiration.

Thomas H. Ince will not do his producing at the Paralta or Robert Brunton Studios, according to statement made this week. Negotiations have been broken off for the lease of space and producing facilities.

Vitagraph News Bits

Hedda Nova claims that the Chauuauh trees on the fringe of the portion of the desert where she has been working for the past several weeks give her even more thrills than she is experiencing in her role in the Vitagraph serial "The Woman in the Web." These trees take on grotesque shapes. They are ever-changing and at night their gauntness and quantity make a weird picture. And always at night Miss Nova was afraid of them. They gave her what she calls a "lost" feeling. When the sun shone on them they looked not so strange, but at night they were awful. Miss Nova is pleased to again be in that peaceful place called Hollywood.

Bill Duncan needs a small island. In fact, he has to have a small island. He seems to need the island more than it needs him, however, for to date no such location has answered to his wide quest and query for such a piece of land. The reason he particularly wants a small one is that he wants to photograph from end to end and at the same time to detail the action of his western serial company on the island.

"I guess it will be up to me to create one," said Mr. Duncan, but his voice held a hopeless note. "I won't let a little thing like a small island get the better of me."

Therefore, if the appearance of a new island is heralded or if one is advertised in the "Lost, Strayed or Stolen" column, all information regarding same can be had by application to William Duncan; address, Vitagraph Studio, Hollywood, Cal.

Director David Smith has taken the Nell Shipman-Alfred Whitman feature company away on from a ten days to two weeks' location trip. The places at which the company will stop and make scenes are Ransburg, Kernville, Bakerville, Oakland and San Francisco. It took several trunks to convey thither the wardrobe which Miss Shipman finds it necessary to use. The picture Director Smith is making is a screen version of Wallace Irwin's novel, "A Gentleman's Agreement." Juan de la Cruz, an actor of ability, is a new member of this company. He plays Professor Andree in "A Gentleman's Agreement."

Fox Studio Doings

After making one more subject in which Tom Mix will be starred, Director Lynn Reynolds will begin filming a series of exterior subjects starring Jewel Carmen. The first of this series will have a Southern atmosphere. Mr. Reynolds for more than two years in his various affiliations with the Universal, Triangle and Fox, has specialized on stories requiring more exteriors than the ordinary to carry out the idea he originated of combining the scenic with drama or comedy drama. Reynolds is now writing his next story for Tom Mix in which the machinations of German agitators in a small western town will be the cause of much action. Mix and his cowboys straighten out the tangles and aid to bring about justice of their own peculiar liking.

At the present time Miss Carmen is working under the direction of Robert Thornby in the making of "You Can't Get Away With It," and the company has been absent for several days filming scenes at San Diego.

A mansion of eight rooms, so arranged that scenes showing glimpses in all from one angle, has been built on the Fox stages for the coming Theda Bara production being made by Director General J. Gordon Edwards. Work has been progressing on this film for more than two weeks, and the subject has now been temporarilly titled "The Message of the Lilies." Another big set was used this week for this subject, and shows the interior of a large church in which more than 500 people took part in scenes.

It is probable the propaganda picture Edward J. LeSaint is now producing with Gladys Brockwell in the featured role will be made a Fox Standard. The title at present for this is "Kultur." This photoplay is from an original scenario by J. Grubb Alexander. Miss Brockwell appears in the role of the Countess Von Arenburg, and the story deals partially with original incidents leading up to the world conflict. Scenes made this week show William Burress as the Kaiser, and Willard Louis as his chief war lord. Action was in a council chamber of the madman of Europe, and when a bunch of cowboys from the Tom Mix Company came across the stage, they proceeded to use their six-shooters on the "handsome" picture of the Kaiser, after all scenes were made in which this set was needed. The painting was riddled by bullets.

Here and There

Jack Conway, late director of the Triangle who has been engaged by the Vitagraph to direct the Earle Williams Company, has begun the filming of his first subject which is an adaptation from the George Barr McCutcheon novel "The Man From Brodneys." Continuity was written for this by Tom Geraghty. Miss Grace Darmond will continue as leading woman for Williams, but all of the cast are new people for the Vitagraph. This company has been working at the Gillespie mansion at Montecito, 100 miles north of Los Angeles, during the past week. Lieutenant Lester Stewart and Kathlyn Kirkham are principals in the cast.

The Montgomery and Rock Comedy Company are filming "Law Makers and Jail Breakers" under the direction of J. C. Howe.

The Nell Shipman Company, directed by Dave Smith, has just finished the filming of Wallace Irwin's story "A Gentleman's Agreement" in which locations in seven different atmospheres were used. The company traveled to San Francisco, Oakland, Bakersfield, and the Kern River district for scenes in this photoplay.

The Vitagraph Serial Companies are making very rapid progress. This week Director Paul Hurst will complete the Hedda Nova serial "The Woman in The Web" which consists of fifteen episodes. William Duncan and Company making "A Fight For Millions" has completed the tenth episode, and for the first time since beginning the filming of this has worked at the studio. All of the past week was spent at the Hollywood plant, and afforded the players an opportunity to get acquainted with other members of the Vitagraph personnel.

William Farnum, Director Frank Lloyd and Company will find it necessary to retrace their steps recently taken in Arizona for exteriors of "Riders of The Purple Sage," as many of the locations used in this will be needed for scenes in its sequel which will be known as "Rainbow Trail." This latter picture is by the same author, Zane Grey.

Henry Lehrman of the Sunshine Comedy studios, has caused the erection of two very unique sets of a mechanical nature for a comedy he is now making. Much of the action for this takes place in a tourist sleeper and a dining car, and so careful have been the preparations of these interiors that it will cause all who view the film to think they were actually taken on the interior of a moving train. Billie Ritchie, Hugh Fay, Sylvia Day and Betty Carpenter and others are taking part. Other films now being made by Lehrman have Lloyd Hamilton, Ethel Teare, Slim Summerville, Gertrude Selby and others appearing.

The Harold Lockwood Yorke-Metro Company has returned from Del Monte, California, where many of the scenes of "A King in Khaki" were made during the past three weeks. In this story Lockwood is seen as a private. There are many picturesque nooks about Del Monte, and islands in the Pacific near there, which served as excellent locations for scenes in this coming Metro release.

Monroe Salisbury has a new director in the person of William Wolbert, who is now at work on "That Devil Baptiese," which is an original story and continuity by Bess Meredyth. Helen Eddy, who has just played opposite Salisbury in "The Rustler of Wind River," has been retained for this coming subject.

The title for Dorothy Phillips' next film is given out as "Until We Meet Again." The plot is based upon an incident of the present war, and Alan Holubar will be in charge of the direction.

Harry Pollard is back at Universal City after several weeks' illness and he will direct alternately with Elsie Jane Wilson, both using Carmel Meyer as star of their subjects.

Jack Dillon, until recently with Triangle, where he directed Olive Thomas, has been engaged by the Universal to direct alternately with Tod Browning in pictures starring Edith Roberts and Thornton Church.

The second release of the National Film Corporation of America, "The Romance of Tarzan," is now in its final cutting stage under the direction of co-authors and directors, Wilfred Lucas and Bess Meredyth. The film ultimately will be reduced to approximately 8,500 feet. Studio runs of the film, prior to the final cutting, brought out many complimentary statements from officers of the National, who believe they have in the coming release, even greater box-office attraction than the first "Tarzan of the Apes." The cast for this latter picture is an all-star one, inasmuch as Elmo Lincoln, Cleo Madison, Enid Markey, Monte Blue, Phil Dunham, Clyde Benson, Colin Kenney, Thomas Jefferson and Nigel de Brullier take part. The film will be ready for trade showing within a few days.

The Hollywood officers training camp, composed principally of motion picture people, are to take part in a Rodeo given at Exposition Park, in Los Angeles, on June 29, at which an admission of $1 will be charged, and every one attending will receive two thrift stamps.

A new producing unit was organized at the Metro Studios this week which will at once begin the filming of a production co-starring Anna Q. Nilsson and Franklyn Farnum. The working title for this picture is "Judgment," which is an original story and scenario by George D. Baker, Metro manager of production. Herbert Standing has been engaged to play a prominent part, and Harry S. Northrope, Metro villian, and Edward Alexander will be seen in the cast. Miss Nilsson appears as a society girl, the daughter of a political power, who has psychic powers. Will S. Davis will be the director of this subject.

George D. Baker, Albert Le Vino and Bert Lytell have prepared the working script for Lytell's next starring vehicle to be known as "Boston Blacky's Little Pal." The scenario is an adaptation from the series of Raffles-Jimmie Valentine stories that have appeared in the Red Book, written by Jack Boyle. Little Ben Alexander, who made his screen debut in Griffith's "Hearts of the World," has been engaged for the name part. E. Mason Hopper will do the directing for this production.

Edith Storey left this week for the East where she will remain until early in the Fall. Miss Storey is particularly anxious to reach New York at this time because her brother, Richard Storey, is a member of one of the patrol boats crew of the navy at New York.

Hollywood Hookum

JUNE 29, 1918 NEWS MORE NEWS

Yes, Warm.

Jesse Lasky's going back East this week.

Harry Von Meter is no more, but in his place walks H. V. Meter.

Dorothy Devore is adding smiles and beauty to the Lyons and Moran comedies made by "the boys."

Harry Sherman, Joe Engle and Charles Levy have been seen toying with some harmless looking cubes.

Fred Stone has become one of us, and now takes his daily plunge at six A. M. in the placid waters of the Pacific Ocean.

Ford Beebe, who has rejoined the film colony as a publicity man, has announced the arrival of twins—both ingenues, thank you.

Sessue Hayakawa has a letter from a woman asking for a photograph. The letter closes with "I will sit and look at it all night."

Julius Stern is going East to live at his summer home on Long Island. The Pacific waves are now loud enough to suit the maker of L-Ko's.

Evidence of a long summer was noticed when J. "Pep" McGowan emerged from U City tonsorial parlor with his head shaved and shining.

Monte M. Katterjohn has displayed a benevolent spirit by putting his struggling mustache out of its misery. Yes, he is now a beardless youth.

Southern California climate is said to get through one's system in five years, but a trade paper representative who came to the Coast five weeks ago, is now reported acclimated.

R. William Neill is another director in love with his art. He won't even take a vacation, but insists upon spending his own time in searching out beautiful spots for his future productions.

George D. Baker claims a new distinction—that he is the only photoplay author who has produced a scenario with and without an appendix. That is, George lost his amidships writing the script for "As the Sun Went Down."

Harvey Gates believes in Safety First, for while it is impossible to have a padded cell at Universal City, he has taken the next best substitute, and had a padded chair installed—yes, pads on the arms, back, seat and legs.

W. H. Rudolph is in our town to verify everything that Clara Kimball Young has said about California. Mr. Rudolph is a conscientious publicity man, unlike the average purveyor of information, for he insists that everything must be absotively.

Adam Hull Shirk being a hard-working young fellow who is trying to get along, has been advised by an admiring film fan who reads all the dope of her beloved film hero to drop the name "shirk," and just be Adam Hull. Adam does work hard, and the name really is a misnomer.

In addition to the usual one line weather report, HOOKUM takes this opportunity of saying our weather has been unusual. On a Tuesday there was lightning, thunderstorms, and some water fell. Sultry weather prevailed, and Los Angeles papers told us we were comfortable, but we couldn't believe it.

The old jewel robbery story came back at us again this week, but in new clothes, revamped by Al St. John, the Triangle P. A. Al's story pertains to a dog that Charles Dorian possesses that is such a good watcher that he permitted burglars to enter the back door while he slept on the front porch, and they made their get-away with the family jewels.

The photographer brought out a new fact this week which is rebuttal to the producers' statements that continuity writing is merely mechanical. All five of the Thos. Ince staff were arrayed before the still camera, and when the print was shown it was very apparent that all four, C. Gardner Sullivan, Julian Josephson, R. Cecil Smith and Jack Hawks, who write continuity, are balded-headed, but John Lynch, who devotes his time to plots exclusivsely, has a foretop such as would be appreciated by the shaggiest army mule.

Sol Wurtzel, Lynn Reynolds and J. D. Jennings tried to take a fishing vacation, to be spent in Kern River district where the speckeled trout were said to be as plentiful as one could desire. Here's what happened: Wurtzel's car stripped the drive shaft gears sixty miles from a garage. Lynn drove on with his machine to educate the fish to bite by the time Wurtzel was to arrive the next day. No fish were found in Kern River so Reynolds went to Yosemite Valley streams. Wurtzel followed on an auto stage in which a rancher was transporting a thoroughbred pig. By twilight of the third day, all had arrived at the Yosemite Valley streams, but Wurtzel was due back at the studio of Wm. Fox. He drove Lynn's car, and while nearing home met with a Ford. The damage was conspicuous to the Cadillac and the Ford. A piece of steel broke loose and flew into Jenning's eye, and three hours were consumed getting it removed. Arriving home Wurtzel found some more sad information, but he still had three five-ounce trout. Reynolds greatly enjoyed the trip home by the inland local train which traveled slowly across the burning desert. All three are now looking for the society editor who coined the phrase, "a good time was had by all."

All the money in the world seems to be located in or about the Metro Studios. Anna Q. Nilsson went in the other day and bought a Buick roadster and now holds the world's championship for doing corners on one wheel. Clifford Butler, the studio manager, and Ralph Godfrey, technical director, have also stepped into the moneyed class by the purchase of gasoline consuming machines.

E. Mason Hopper, Edith Storey, Lou Cody, and all the rest of this Metro unit making the forty-niner tale, "As the Sun Went Down," have absorbed so many expressions from the genuine prospectors with the troupe, they may be expected, every time they see a knoll to say: "Thar's gold in them thar hills." Anyone wishing to prospect may find Hopper's location in Topanga Canyon near our City of Flowers, Fruits and Sunshine.

Rain 1 day—also thunder and lightning, which, to say the least, was unusual.

Charley Gunn went hunting the other day and brought back a mess of fish.

Roy Neill finds that he can direct pictures just as well without as with puttees.

Ann Little's keeping a boarding-house up at a loggin' camp—just for pictures.

Rupert Julian has bought a new hat—he was also seen window shopping for shoes.

Wallace MacDonald steps forth in a new light—he admits he was once an exhibitor.

May Allison's coming back to the home town, and Edith Storey's going—but not for long.

Samuel Goldfish likes our town so well, he came back here after spending two days in 'Frisco.

Bert Lytell has emerged from "No man's land," but the one he passed through was in California.

Lasky Home Guards gave an exhibition drill, but Corporal McGaffey could not take part because of the gout.

Owen Moore ran away to New York to escape invitations to ride in Eddie Sutherland's car—or whatever you call it.

Vivian Martin, after strenuously working for the photodrama for approximately one year, is taking herself away for a long rest.

Our Mary was out in a colonel's uniform, and led the Memorial Day parade, just like a regular colonel. It was a busy day for Albert Cohn.

Bill Wing, wanting to be patriotic, offers to sing to the Huns, and in the next breath denies that he was ever advance man for any circus save the Wing Family, Inc.

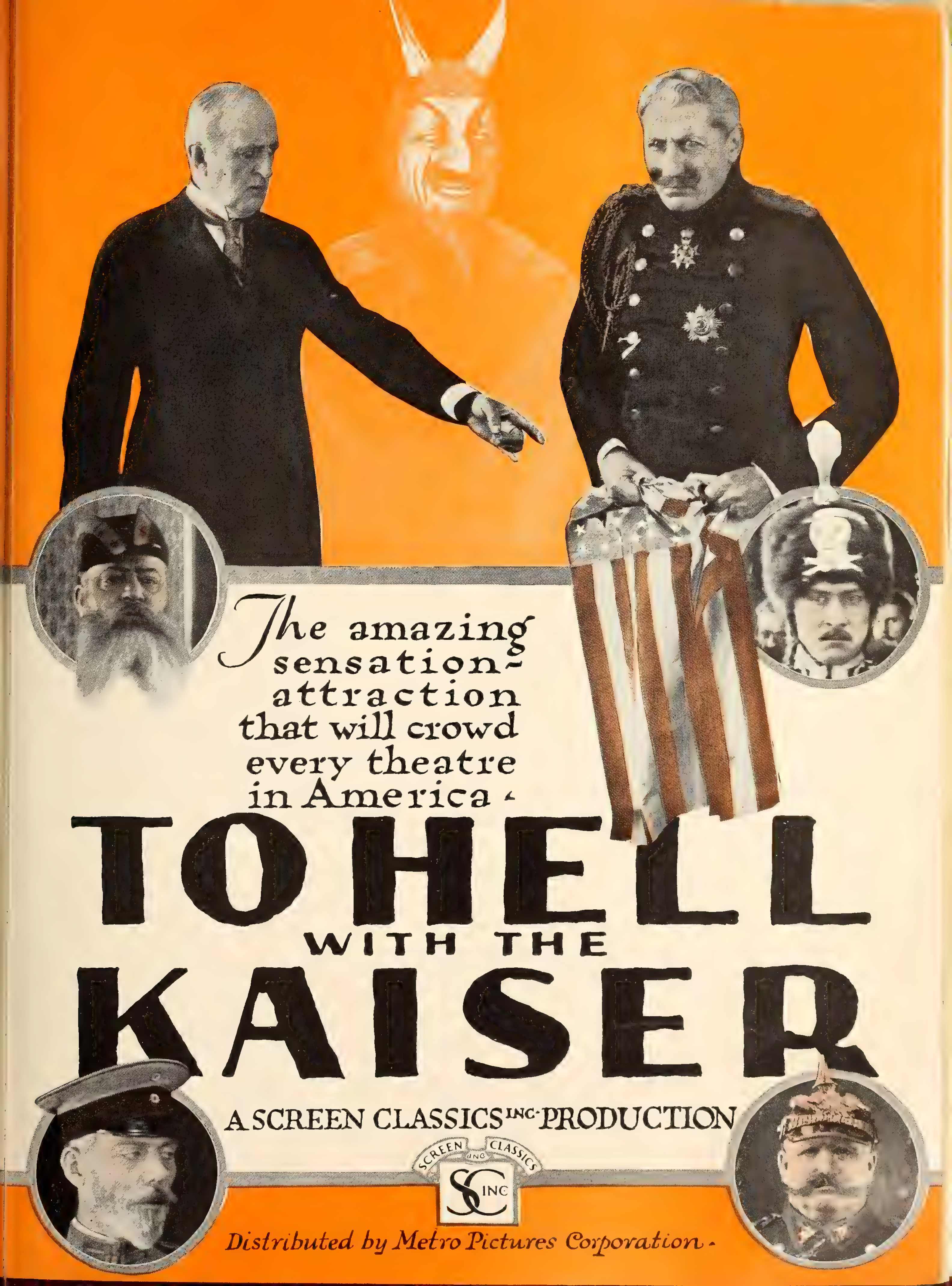
James Young is gaining the reputation of being the best little patriotic agitator of the film set. He is not content with telling about it, but has his sentiments printed, and thereby spread broadcast.

Bill Parsons has caused so much loss by keeping the studio force laughing when they should be working that Berny Bernstein has found it necessary to keep him imprisoned while not on the set.

Tom Gibson entrusts Uncle Sam with an epistle addressed to HOOKUM, and thereby we learn that trout are numerous in the streams near the National Studio at Denver. In fact, Tom now beats the typewriter with one hand, and whips the streams to a foam with the other.

Harry Havens and Kansas City Bennie Ziedman have taken a bungalow in Hollywood, which promises to be the centre of much social activity. The bungalow has a vine covered porch, an oaken bucket at the well, a lawn with green grass growing all around, and everything except food.

Paul Herbert Conlon, familiarly known as "Scoop," has lived up to his nickname. Several weeks ago he went off and got married, the bride being Lilian Mettler of our fair town. "Scoop" chose San Diego to begin his honeymoon from, and Roscoe Arbuckle did the honors of best man, after being sworn to secrecy. The fact probably never would have been known had Charley Fuhr kept his word.



The amazing sensation-attraction that will crowd every theatre in America.

TO HELL WITH THE KAISER

A SCREEN CLASSICS INC. PRODUCTION

Distributed by Metro Pictures Corporation.

TO HELL WITH

Written by June Mathis, Directed by George Irving

WITH astounding realism portraying the lustful, remorseless avalanche of barbarism with which the Hun has cursed the world.

Showing what every American wants to see, the truth naked and undraped.

CAPTURING the unspeakable monster of the world, the Kaiser, with a fleet of American Aeroplanes.

A SCREEN CLASSICS INC. PRODUCTION

Distributed by Metro Pictures Corporation
Maxwell Karger, *Mgr. of Productions.*

THE KAISER

Featuring Lawrence Grant as the Kaiser with
Olive Tell and a cast of 12,000 -

EVERY heart in America will beat faster,
Every hand in America will grip tighter,
Every mind in America will see clearly
the supreme duty of the hour.

OF all box office attractions ever offered this is the one that *you* know will bring the greatest cash returns.

Book it - Advertise it - Get back of it! -

A SCREEN CLASSICS INC. PRODUCTION

Distributed by Metro Pictures Corporation
Maxwell Karger, *Mgr. of Productions.*

TO HELL WITH THE KAISER

To Exhibitors

THE Bookings will be tremendous and we are bound by business rules to serve first those who come first.

Pick your best week in July and speak now to your nearest exchange

SCREEN
CLASSICS
INC.
Distributed by Metro Pictures Corporation

Special Service Section On

TO HELL WITH THE KAISER

Production Unique Among All Others

AMONG all motion picture productions and certainly among all war pictures, "To Hell With the Kaiser" is unique. An exhibitor will do well to realize this when he makes his bookings and lays his plans to take advantage of all the unusual angles of exploitation and presentation.

On most productions the exhibitor is told in advance what great opportunities a picture has; he is told in adjectives and in generalities. But here is a production that lays itself open to almost any form of exploitation and there is not a showman anywhere who cannot attract unusual attention to the picture if he uses a little more than ordinary effort.

"To Hell With the Kaiser" is a combination of incidents founded on fact and a more or less imaginative picture of what we would like to see happen to the Hun ruler and the rest of his Prussian tribe of pillagers. Remember this: You have not only the chance to tell the public the realism that the film actually shows, but you can go the limit in forecasting the result of the war and the punishment that will be meted out to the men responsible for it — according to one imaginary idea.

In the first place you have to know ALL ABOUT this picture in order to get the most out of it. Before we start talking about methods of exploitation, read the story. There are a thousand and one angles that will appeal to you.

40 AIRSHIPS IN ONE PICTURE

This Is a Good Point to Keep Before the Public in "To Hell with the Kaiser"

WE have had so many war pictures that the public will generally be found getting tired of mere battle scenes, especially as several of the big war successes have already been shown in your city. But here you have something novel.

Forty airships are shown at the same time. There is nothing of the fake about this, though nothing can be said about where the pictures were made. They represent a battle between two great air fleets. There is a thrill every moment that they are on the screen. This is something different and its proper exploitation ought to bring business.

The airship also figures prominently for it is through that the Hun ruler is made prisoner and taken before General Pershing.

Made with an Idea of the Theatric

"To Hell With the Kaiser" is a picture that has confessedly been made with an idea to the theatric display. It has a punch every minute and there is an appeal to loyalty, coupled with the picturization of actual events, that will cause a world of comment in your city immediately after it has been shown for the first times.

Many of the incidents just before the war are shown. Some of them follow history. Some of them are imaginary, but the whole result is to thoroughly demonstrate the real Hun spirit behind the war. Naturally, the story of the compact with the Devil, on which the theme is founded, is fiction to the extent of the personal appearance of His Eminence yet it agrees with the career the Hun has followed since the shot was fired at Sarejevo.

Here is one of the first things to play in connection with the picture. Play strong that the picture shows the compact between Hell and the Hun. This is not a picture on which to mince words. Come right out with what you have to say.

You have a chance to tell the public that this picture shows not only the causes that led up to the war, not only pictures the brutalities of the Germans, but that it forecasts the way that it is to end.

Every effort put forward in advertising and presenting the picture should be based on the idea: "Here is the film that shows what you want to see happen to the Kaiser and his brood."

What the Story Tells

Here is the story:

Wilhelm II is proclaimed Emperor of Germany at the death of his father, Frederick III. We are shown pictures of the new ruler with his withered arm and the degeneracy of the Crown Prince is also pictured. Before the dead ruler has been buried Bismarck shows the new Emperor the secrets of the country—the plans for the conquering of the world. The German objects toward each country are kept in a separate receptacle and each of these is guarded by an insidious poison, so that any one tampering with them will meet instant death.

Here is the first point that you can play.

"How Germany's plans for the world conquest were guarded by poison and how they were revealed to the Kaiser when he assumed the throne."

After the Kaiser has examined the various ones of these plans he finds that the plan for the conquering of England is missing. His mother is an English woman and he immediately orders her arrest and recovers the missing plan. Here is another point that you can bring out — *how the Kaiser arrested his own mother in his greed for world domination.*

While he is alone with these plans the Devil appears to him and promises conquest of the world in exchange for the Kaiser's soul. The agreement is made and signed with blood from the Hun's withered arm.

Dramatic Incidents Worked In

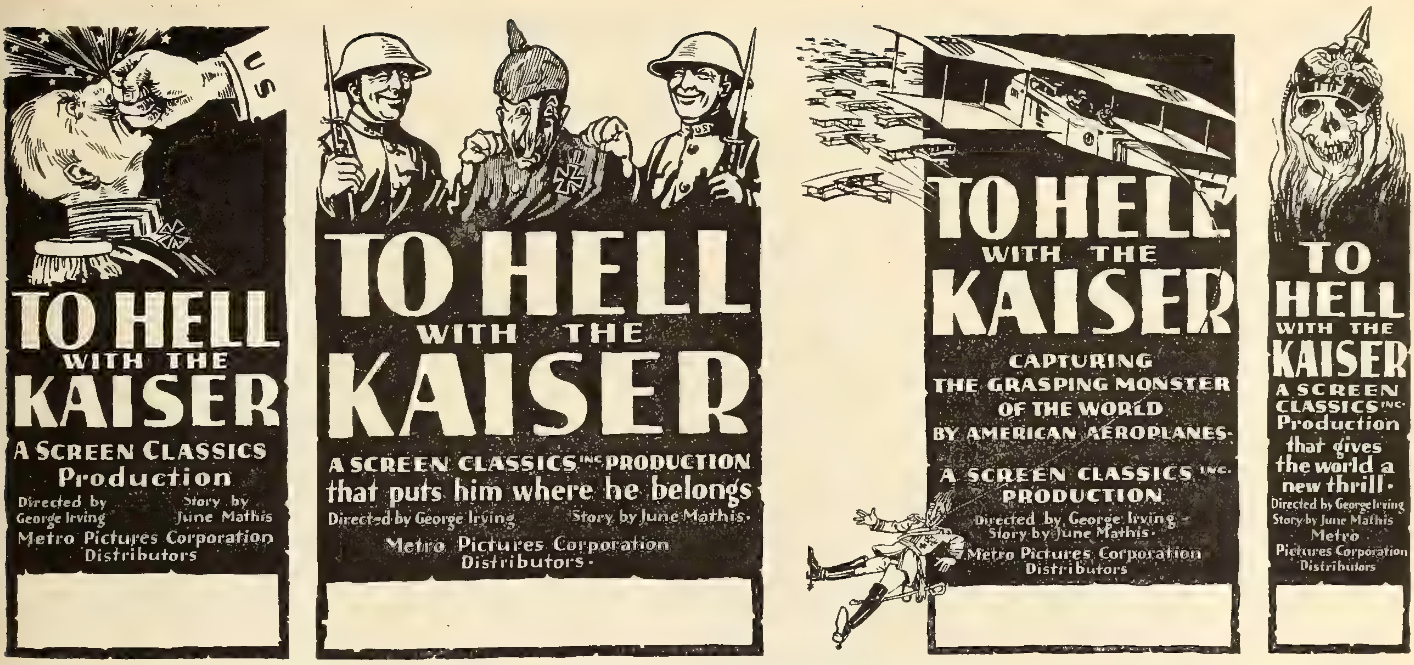
Now we are shown a picture of the peaceful, happy Belgium in the spring of 1914. Here Professor Monroe, an American, and his older daughter, Alice, are taking leave of the younger daughter, Ruth, who is being educated in a Belgian convent. The picture is in contrast with those that are to be shown later with the invasion of Belgium by the German hordes.

Professor Monroe is the inventor of a new wireless apparatus, by means of which messages may be transmitted without being overheard by others. This is an invention that the Kaiser seeks,

OLIVE TELL

Featured in

"To Hell With the Kaiser"



TO HELL WITH THE KAISER
A SCREEN CLASSICS Production
Directed by George Irving
Story by June Mathis
Metro Pictures Corporation Distributors

TO HELL WITH THE KAISER
A SCREEN CLASSICS INC. PRODUCTION that puts him where he belongs
Directed by George Irving
Story by June Mathis.
Metro Pictures Corporation Distributors.

TO HELL WITH THE KAISER
CAPTURING THE GRASPING MONSTER OF THE WORLD BY AMERICAN AEROPLANES.
A SCREEN CLASSICS INC. PRODUCTION
Directed by George Irving
Story by June Mathis.
Metro Pictures Corporation Distributors

TO HELL WITH THE KAISER
A SCREEN CLASSICS INC. Production that gives the world a new thrill.
Directed by George Irving
Story by June Mathis
Metro Pictures Corporation Distributors

At the left one of the two column advertisements on "To Hell with the Kaiser," then two of the three columns and finally a single. These will be supplied by the Metro exchanges.

Startling Publicity Points are Offered

but which is refused him, Monroe declaring that only his own country shall have the secret.

Now the story is transferred back to Germany. "Der tag," the day that the Huns had so long boasted of, had appeared. The Kaiser calls his counsellors before him and they all tell of what they have to offer. Here is a mighty clever scene worked out in which the various promised war operations are shown in miniature. Zeppelin shows how his new airship will wreck destruction of peaceful communities. Von Hollweg shows his plans for political poisoning of various countries. Von Tirpitz shows the secrets of the submarine and as miniature Zeppelins fly about the room we are shown in miniature the cruise of a tiny submarine. The Kaiser is delighted with all of these preparations and he prepares to strike.

Kaiser's "Double" Is Introduced

But in order to protect himself and provide a foil in case of trouble, he sends for Rupert Graubel, an actor in the Royal theatre, who has scored a success by his impersonation of the Kaiser, and orders him to act as a double for him. This inserts a dramatic point into the story and provides for numerous complications which arise. One of the first of these comes when the degenerate Crown Prince takes the daughter of Professor Monroe in his arms and kisses her. Graubel, who is himself in love with the girl, sees them from a window in the palace, goes out and knocks the Crown Prince down. The Crown Prince himself fails to recognize the impersonation and believes that his father has administered the chastisement.

Here is another point that can be emphasized — *how the Crown Prince was punished for an insult to an American girl.*

The actor reveals his identity to the girl, who is also loved by Winslow Dodge, an attache of the American embassy. In the meantime the Kaiser is sure that he has all the means for conquering the world except the wireless invention of Professor Monroe, and he orders the American to come to the palace and bring with him the invention. While the soldiers are in the American's room the daughter, Alice, hands the father a package containing what are apparently the plans.

The inventor is taken before the Kaiser, who demands the plans. One can imagine the effect upon him — and the effect upon the audience seeing the picture — when the Kaiser tears the package open and *discovers instead of the secret an American flag.*

With the Kaiser baffled the American demands his passports and with his daughter, Alice, starts through Belgium to get his second daughter, Ruth, but before their arrival she has fallen a victim to the licentiousness of the Crown Prince. We are shown vividly the manner in which the Germans treated the Belgians, how they killed and abused innocent men, women and children; how priests and nuns were shot down for some fancied insult.

American Girl a Victim

The Crown Prince and his army come to the convent where Ruth, the younger daughter of the American inventor, is one of the pupils. The girls are herded before the Crown Prince and his staff. The Kaiser's son takes his first choice of the girls, announcing that each of the others shall have one of those that are left. Ruth is the girl that the Crown Prince selects for his diabolical purpose.

When the professor and his older daughter arrive the girl is dying. The professor himself encounters the murderer of his daughter, and, when he denounces him, the American is shot dead.

Alice returns to Berlin with vengeance sworn, and tells Dodge of the tragedy. He wants her to leave with him, but she is determined to remain and put her plan in operation. To reach the Kaiser, she plans to wind Graubel around her little finger.

Wilhelm, consulting his war map, makes a partition of the countries of the world, giving one to each member of his council. The United States has not been assigned, not having been drawn into the war. A more ruthless submarine warfare is ordered. The "Lusitania" is sunk, and the Kaiser laughs at the protest of the United States. Finally, when Germany has forfeited the respect of the whole world, the United States declares war.

The Kaiser sneeringly remarks to Ambassador Gerard that Americans will not fight, and Gerard not only assures him they will fight, but consigns him to the hot place. The Kaiser summons the Crown Prince, and tells him the United States is to be his property.

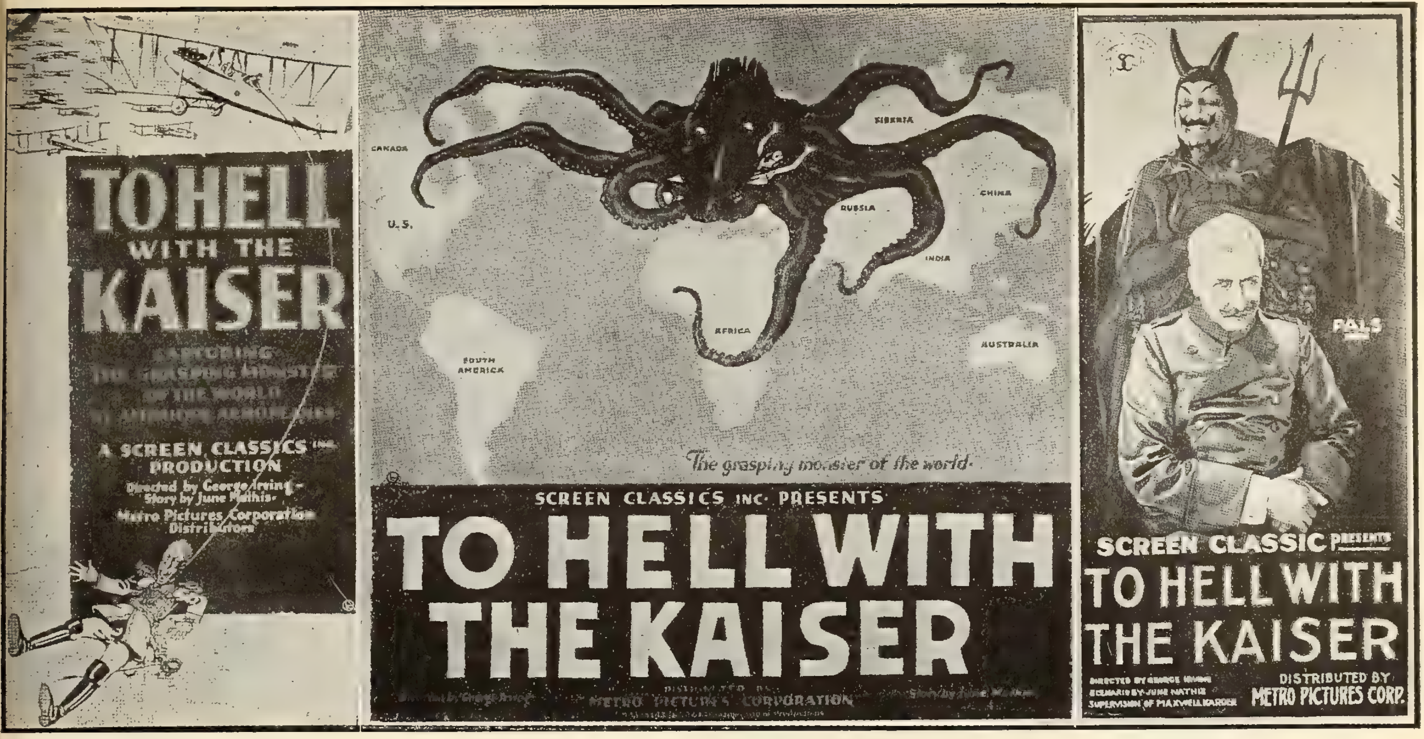
A year later the Americans are in the front line trenches. Dodge is in the aviation corps. Alice's secret plan is approaching fulfillment. Graubel has introduced her to the Crown Prince, who admires her greatly. She follows him to Belgium. A wireless contrivance, an adaptation of the Professor's invention, has been concealed in the woods. Alice notifies Dodge, who flies to a secret rendezvous to meet her, to come with an aerial force when she gives him the signal. She returns to her lodgings to receive the Crown Prince.

The Crown Prince tells Alice that he is to meet his father at

(*Continued on page* 3934)

JOHN SUNDERLAND
Leading Man

"To Hell With the Kaiser"


TO HELL WITH THE KAISER
A SCREEN CLASSICS INC. PRODUCTION
Directed by George Irving – Story by June Mathis
Metro Pictures Corporation Distributors
CANADA
U.S.
SIBERIA
CHINA
RUSSIA
INDIA
AFRICA
SOUTH AMERICA
AUSTRALIA
The grasping monster of the world
SCREEN CLASSICS INC. PRESENTS
TO HELL WITH THE KAISER
DISTRIBUTED BY METRO PICTURES CORPORATION
PALS
SCREEN CLASSIC PRESENTS
TO HELL WITH THE KAISER
DIRECTED BY GEORGE IRVING
SCENARIO BY JUNE MATHIS
SUPERVISION OF MAXWELL KARGER
DISTRIBUTED BY METRO PICTURES CORP.

In the center one of the six sheets and either side two of the most attractive of the punchy three sheets

Title Gives Big Advertising Advantage

"TO HELL WITH THE KAISER" offers far more material for exploitation than most pictures. Each one of the seven reels is crammed with matter that can be put right before the public. And the best thing about the whole thing is that the more you tell the public about this picture the greater the interest will be.

In most cases the interest in a feature is lessened when you tell the plot in advance, but here just the opposite is the case. The more you talk about various incidents that are shown in the picture the more people you will have coming to the theatre to see just how the events are pictured. The exhibitor will do well to make the most out of each incident and to advertise definite events portrayed in the picture.

You have a great advantage to start with in the title. It will cause everyone to wonder what the picture is about. The title itself will "stop 'em in their tracks." You don't have to depend on paper that will startle with its designs or halftones in the newspapers to attract attention. The title alone will get them, so *use that on every possible occasion, and certainly keep it the big thing in every form of advertising that you do.*

"Teaser" campaigns are worn out so far as application to most pictures, but here is an ideal opportunity for that form of exploitation — merely by using the title alone. At least a couple of weeks before you are to show this picture, start such a campaign. Metro exchanges will furnish you with a cut bearing the title, but this had the word "Coming" on it. We would advise that this be cut off so as to not even give the hint that "To Hell With the Kaiser" is a picture. This specific cut is four columns wide and about one and a half inches deep. You can have smaller ones made, a single column in width and only a few lines deep, so that the use of a number of them in a single issue of your newspaper will not be expensive.

In case you do not want to go to this expense, simply have these words set up in eighteen point type, with a border around them:

**To Hell With
the Kaiser**

Now by all means you should arrange to use this in several different issues of the newspapers. You are going to get direct benefits from each appearance of these five words before the public and the benefit cannot be directed any other place than to your theatre.

Now here is a point to remember. If you have the first run of this picture in your city, don't commence getting news stories about the picture into the newspaper. *Rather try to keep them out and keep the mystery idea dominant.* With some exhibitors the desire is strong to have a lot of free matter appear in exchange for every cent spent. In this case forget this desire. Go to the manager of your newspaper and outline your advertising campaign and tell him exactly what you want to do. Say to him that you are going to run a campaign for two weeks or so in advance of the presentation and that for the first week you do not want any news mention, but that you are going to expect him to make up for this when you are ready to start your informative campaign. You can

HOW MANY DOUBLES HAS HE?

Here Is a Striking Point to Play Up in Exploiting This Picture

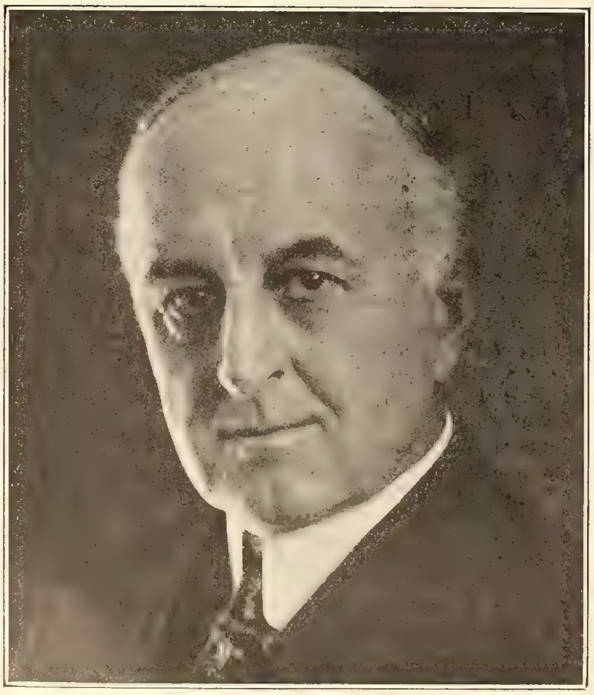
SOME of the most dramatic episodes in "To Hell With the Kaiser" result from the fact that the Hun ruler is shown as having called in an actor to impersonate him when he so desired. This provides a double role and results in a number of complications that heightens the interest.

Keep before the public a recently printed news story which said that the kaiser had half a dozen "doubles" who were employed to pose for him in various parts of the country where there might be danger of assassination while the real kaiser himself remained safe behind this cloak. You can arouse all sorts of curiosity with news stories along this line.

BETTY HOWE

Ingenue

"To Hell With the Kaiser"



FRANK CURRIER

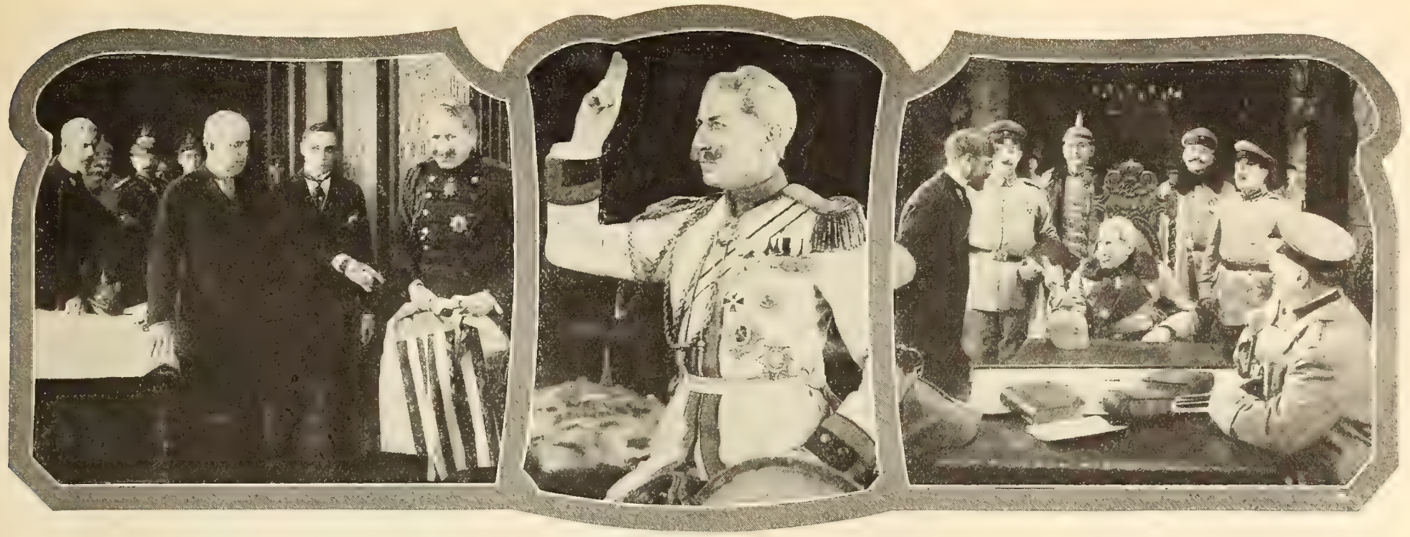
Professor Monroe

" TO HELL WITH THE KAISER "

MAUDE HILL

Mother Superior

"To Hell With The Kaiser"



Scenes showing how the Kaiser finds the American flag when he expected to get the wireless plans, his denouncing America and conference with some of the members of his staff

Early Campaign Will Increase Business

always get the greatest degree of cooperation by friendly telling the newspaper what you are going to do and what you would like for the paper to do for you.

Start Your Campaign Early

As we say we believe that the campaign should start at least two weeks, in advance, if you are running the picture for the first time in your city, and that the first week of this campaign should be devoted to "teaser" advertising. We believe that a two weeks' advance is sufficient for any picture, but this does not mean that you must make the announcement one day and then let it drop. In order to get the maximum in advance interest you ought to go after this every day.

Now as soon as you book this picture, figure out your advance advertising appropriation — and then double it. *Here is a production that has every promise of being good for unusual runs, if for no other reason than the exploitation possibilities that it does offer.* Naturally, for the bigger campaign we are figuring that the first run house is going to book the picture for the longest run that he believes it will stand, and that he is going to conduct his advance exploitation accordingly.

So start these teaser advertisements two weeks before the start of your picture. Run several of them through the Sunday issues two weeks before you are to open. If you can do so run one of these on each page of every issue. The space that is used need not be large, but the main point is to keep hammering away with the title. After a week of such exploitation you are going to have everyone in the city wondering what it is all about. Then come out your second Sunday with the first announcement of the picture. Metro has issued a number of striking advertisements, which are supplied in cut form. These are illustrated on another page, and they can be obtained from your local exchange.

First Announcement Striking

Make your first announcement large and striking. On the same day have the newspaper run your first news announcement about it. You can have your agent localize the story by bringing out that everyone in the city has been wondering for a week what "To Hell With the Kaiser" was about and you can pull all sorts of near fake stuff about the excitement that has been aroused.

Now follow this Sunday advertising with daily advertising, telling various things that are shown in the picture. You have a wealth of material to use here.

First know your picture. Talk to the people about definite things each day. Tell them something that they will see in the production. Before you start to advertise this turn to page 3925 and read the story of the play. As a matter of fact you are not going to be prepared to intelligently start to work until every line of this has been read. Use every incident for all that it is worth.

Metro has prepared some attractive black and white advertising. You can use one of the two or three column displays practically as prepared for you for your initial advertisement in the Sunday, or Saturday, papers. Now in addition to this there is a single column display. You can cut off part of this for use in your daily talks during the week before the picture is to be shown.

Use heavy type in this matter with such expressions as these:

"How poison guarded the German war secrets."

"Kaiser arrests his own mother to hide his infernal schemes."

"How many doubles has the Kaiser? How he used them to protect himself."

"Crown Prince killed by an American girl whom he attacks."

"American aviators capture the Kaiser."

These are only the display lines that we suggest. We would follow each one of these with some matter in smaller type, saying that these are a few of the things that are shown in the picture.

Use only one topic in each advertisement. Center your advertising that day on selling the picturization of one incident to the public. You will find it far more effective than trying to tell the public all about the picture in a single announcement and you will find that this will give you a cumulative effect that will arouse the greatest wave of curiosity that has been known in your community.

Keep up this same style of advertising during the run of the picture. Don't let anything lead you into generalities or a mass of adjectives. You have too much good, definite material to use.

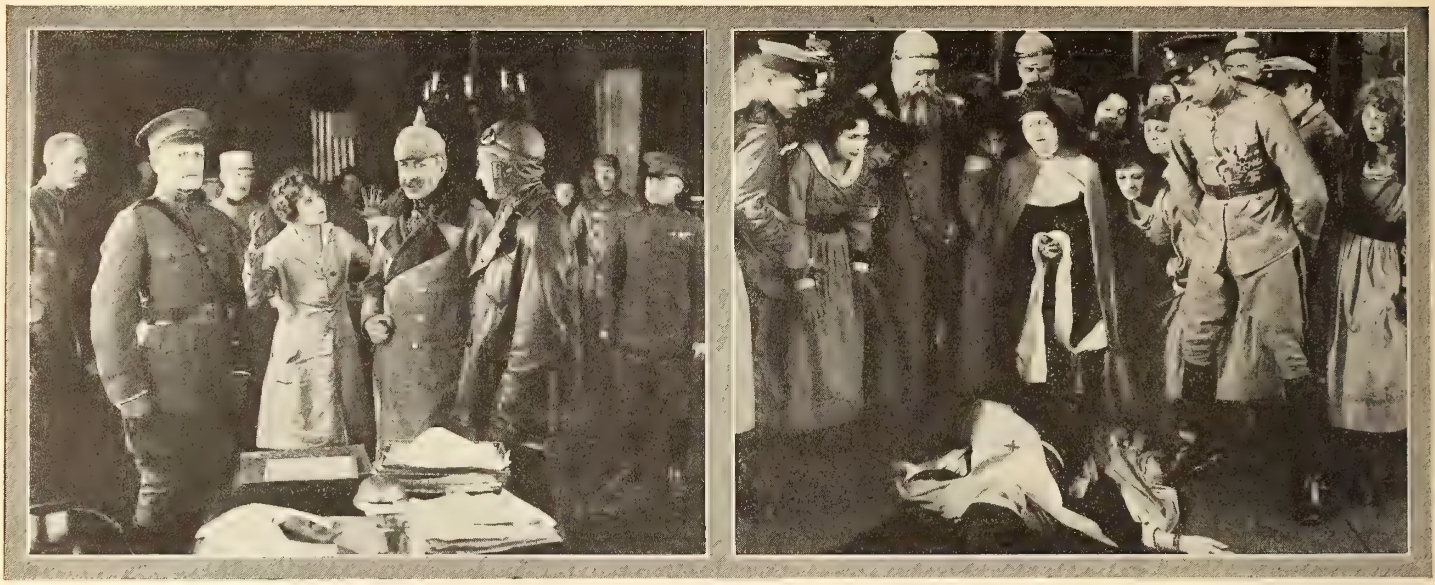
The public has been told more or less the same thing about the mass of war pictures. But you have here specific incidents to use, and the greatest of them all is that you have a picture that shows what everyone hopes will happen to the Hun ruler. Hit on this point from the start and keep on pounding it home.

During the first week of this teaser campaign we would keep the theatre clear of any announcement of the picture.

You have an opportunity to plaster your territory with cards of posters simply carrying the title of the picture. You can mail out cards with only these words on them. But after you have done this be sure to follow up at least a week before you start to show the picture with a complete poster campaign. Don't overlook the fact that your teaser advertising in the newspapers and on the billboards has been causing everyone to worry about what "To Hell With the Kaiser" means. Don't be content until you have told everyone that. Follow up your cards with a folder or a letter of explanation.

Naturally, the teaser campaign cannot be worked if you are showing the picture after the first run in your city. In that case simply omit that campaign and go straight to the exploitation of what the picture is about.

Metro exchanges are supplying a large amount of particularly attractive paper with this picture. It is in vivid colors with simple wording, the title being the dominant thing and most of the pictures showing the Hun ruler and the devil as associates. Much of



Scene when the Kaiser is brought a prisoner before General Pershing and how the Crown Prince shoots down a nun

Paper a Splendid Help For Theatre

this paper was designed by Lambert Gunther, and all of it carries a decided punch.

There are four of the one sheets. One of these shows the Kaiser captured by two American soldiers. A second one shows the daughter of the American inventor in the clutches of the Crown Prince. A third shows the Kaiser with an uplifted hand, making the declaration of "Divine right," and the devil in the background.

Probably the most striking of all the one sheets shows the foot of Uncle Sam with just the tip of his red and white striped trousers kicking the Kaiser into Hell, with devils in the form of pigs waiting for him. Still another one of the one sheets shows Uncle Sam's fist smashing the Hun in the face.

There are three of the three sheets. One of these shows the Kaiser unwrapping what he supposed to be the plans for the wireless and discovering there the American flag. Another shows him seated with the devil standing behind him. A third shows an American aeroplane lassoing the Goth.

There are two of the six sheets. One of these shows the American inventor at the bedside of his daughter after she has fallen a victim of the Crown Prince, and in the background the picture of a German soldier bayonetting a woman. The second and the most striking shows the Kaiser in the form of an octopus with his tentacles reaching out to take the whole world in his grasp.

The twenty-four sheet is a vivid picturization of the Kaiser making his compact with the devil.

This paper should be used lavishly.

There is an excellent herald prepared for exhibitors by Metro in the form of the Kaiser's face and a target.

There will be all sorts of lobby displays possible on this picture. By using the figures of the Kaiser and the devil from one of the twenty-four sheets you can provide a cut-out that will attract attention. If you wish to be unusually sensational you can drape your lobby in red, using red lights at night and making the figures of the Kaiser and the devil the dominant ones, and you can add friezes of devils around the top of the lobby.

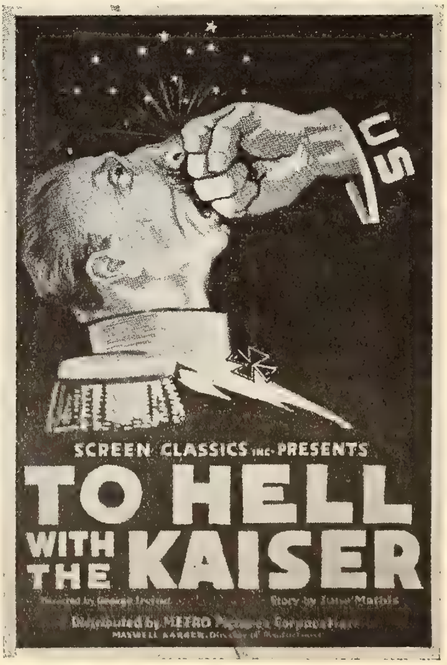
In our opinion the simpler and the more striking that you make this display the better. We would recommend the use of only one set of the figures, ar two at the most, and then striking colors around the lobby.

In our opinion the simpler and the more striking that you make this display the better. We would recommend the use of only one set of the figures, or two at the most, and then striking colors around the lobby.

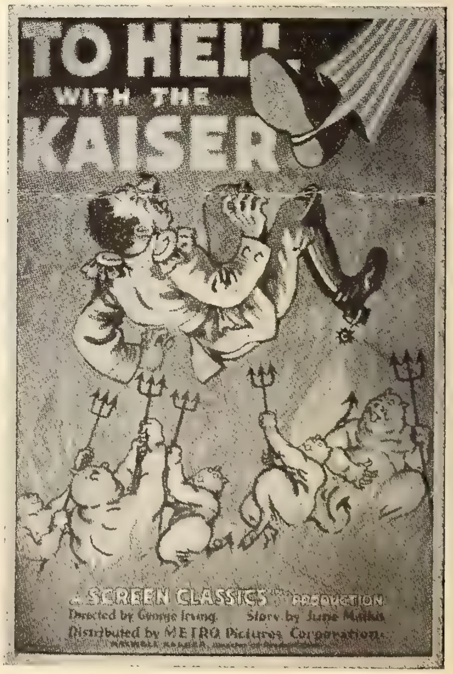
You may be told to fix up your theatre like the entrance to hell, to garb your ushers and cashier and ticket sellers as devils. We wouldn't do it. The minute you resort to this sort of a thing you make a burlesque out of the whole presentation. Simply use enough lobby display to attract attention and then stop.

If you want to do stunts, there are plenty of them. You could have the Kaiser led around the streets by a devil or by American soldiers, but we doubt very much whether these cheap and time-worn stunts are of any value. We believe that they cheapen the production and that for every person the stunt brings in a dozen are kept away.

You don't need the stunt. The simple, but theatric recital of what you have in the picture is the best form of exploitation for this one.


US
SCREEN CLASSICS INC. PRESENTS
TO HELL WITH THE KAISER
Story by June Mathis
Distributed by METRO Pictures Corporation

Smashing one-sheet with the patriotic punch


TO HELL WITH THE KAISER
A SCREEN CLASSICS PRODUCTION
Directed by George Irving
Story by June Mathis
Distributed by METRO Pictures Corporation

This one-sheet will make everyone look twice

Left to right the players are: John Sunderland as "Winslow Dodge," Frank Currier as "Professor Monroe," Betty Howe as "Ruth Monroe," Maud Hill as "Mother Superior," and Olive Tell as "Alice Monroe"

Here Are Some Points on Players To Use

EXHIBITORS have an opportunity to make a great deal out of several members of the cast of "To Hell With the Kaiser" and they should not overlook this phase of the exploitation.

There is an unusual punch in the presence of John Sunderland in the cast. He has the role of the American attache of the Berlin embassy who afterwards becomes an aviator and captures the kaiser. Mr. Sunderland is a Belgian and he has seen service in this war against the Huns. He is the son of titled Belgians and when the great conflict started he enlisted in the aviation corps and saw service in the battle of Liege, Namur and Ypres. He was seriously wounded and was retired.

Then he came to America and his first screen appearance here was in support of Clara Kimball Young in "Shirley Kaye."

Use Mr. Sunderland in your exploitation as a war hero. You can build story after story around him. Don't exaggerate. The facts are enough. You can say to the public that here is a man who has lived the life that he is picturing. He was there and he saw it and he knows how to interpret it.

Olive Tell, the heroine, is a drawing power because her name is known to every visitor to the legitimate stage and every picture lover. She has played in such big Broadway successes as "General Post," with William Courtenay and Tom Wise, and "The Fountain of Youth," with Henry Miller. Among her screen successes have been "The Unforeseen," "The Girl and the Judge," "Her Sisters" and "The Smugglers."

You can feature Olive Tell as a typical American girl in her role of "Alice Monroe." She has a very strong part and the way that she outwits the crown prince makes one of the big selling points of the picture. She is a girl of rare beauty in features and coloring and her picture is one that should be made prominent in your lobby displays. Here is another point: She was educated in France. She has the atmosphere of the picture and you can almost see her suffering with the people of the invaded countries in the interpretation she gives this unusual role.

Betty Howe, who plays the younger sister, can be featured as a player who is sure to become a star in her own rights before long. She is one of the most charming actresses on the screen and her work as "Ruth Monroe" is so appealing that the audiences will be stirred to indignation by the wrong done by the crown prince. There hasn't been a more sincere piece of work done than that which she contributes to this picture.

Miss Howe is now engaged in a serial in which Leah Baird and Sheldon Lewis will also be seen. Her last previous appearance was with Elsie Ferguson when she played the appealing younger sister. Before that she appeared in "The Alibi" and "The Agony Column" and won prominence in the serial, "Beatrice Fairfax."

Maud Hill, who plays the mother superior, was educated in a convent. Feature this in an incidental way, being sure to use good taste in the way that you bring out the point. This early training fits her for the role. Miss Hill is graceful and statuesque and she moved through the picture with a calm grace that is fitting for her role. While hers is a comparatively small part she makes it stand out by her interpretation.

Miss Hill has played leading parts in such pictures as "The Cowardly Way," "Her Own Way" and "Man and His Soul." For the last year she has been away from the screen on account of ill health, but now she is to be seen in two Metro productions, "To Hell With the Kaiser" and "The House of Gold," the latter, in support of Emmy Wehlen.

Feature Frank Currier as one of the best-known and most accomplished actors on the screen. He has played with the biggest stars of the spoken and silent drama and he has always made his parts stand out. In this picture he has a big and a most dramatic role and he proves that he is an actor by carrying the interpretation through naturally and convincingly.

He, too, fits in well in the exploitation, for he has given the only son to the cause of democracy and justice and has himself offered his services in any way that the government can use them.

His last previous appearance was in "Toys of Fate," with Mme. Nazimova. He played the gypsy husband and father. He has appeared in most of the Bushman and Bayne pictures.

DIRECTOR A GUARANTEE

George Irving Does Splendid Work in Production

GEORGE IRVING'S name attached to a picture is always valuable, and in connection with a big war picture like "To Hell with the Kaiser" is doubly so. It means that the direction is in the hands of a thoroughly competent person, one whose own experience on stage and screen with the biggest stars of both has fitted him for the direction of others. In addition, Mr. Irving has a background of education and travel which gives him perfect control over the exigencies of any situation or location. For this reason his pictures have a surety and finish that many others lack.

His own screen debut was as Jimsey in "Paid in Full." Later he played leads in various productions, but soon gave up acting to become General Production director of the Frohman Amusement Corporation, for which he made "The Conquest of Canaan," "The Witching Hour" and others. He directed Petrova in "Daughter of Destiny," and produced "Raffles, the Amateur Cracksman," for Hyclass. For Metro he has directed Effie Shannon in "Her Boy" and Harold Lockwood in "The Landloper." He is now directing Mabel Normand for Goldwyn.

Talk About Many Angles of the Picture

(*Continued from page 3927*)

midnight in a certain spot, and after this revelation undertakes to force his attentions on the girl. She kills him.

Points to Be Brought Out

Here is another point to feature in your exploitation, *How an American girl kills the Crown Prince.*

The American aeroplanes come. Here is one of the other points to play strong — the greatest number of airships that have ever been shown in one picture are here presented — some forty of them.

The Kaiser is captured by the American aviators — feature this point.

Then he is sent into banishment on a barren island, where his only associates are swine. Finally he goes mad and leaps into the sea.

Then he goes to hell to keep his compact and there Satan himself abdicates, because the Kaiser has surpassed him in devising fiendish tortures.

Feature: "Compact of Hell and the Hun."

You can imagine that thousands of people were used in making this production. There are many of the scenes in Berlin and on the battlefields of Belgium and France, and behind the American lines shown.

One of the most thrilling incidents that have ever been shown in pictures is brought about with a battle between two immense air fleets. Forty aeroplanes are shown in the air at the same time, which is said to break all records in motion pictures.

This is a mighty good point to feature in one of your newspaper articles.

Americans are shown in front line trenches and there is a most dramatic scene introduced when the first American prisoners are brought before the Kaiser at his field headquarters. The men represent the various races that enter into our nationality, but who are united in their loyalty to the country. The prisoners overcome their guards and heap upon Wilhelm insults and indignities which will delight the heart of every red-blooded American who sees the picture. The descendant of "the noble red man," an Indian, who is a graduate of Carlisle University, describes to the Kaiser the fate that would be his if the American Indians could have their way. Before the eyes of the frightened monarch is a vision of himself tied to a burning stake, a mob of yelling Indians dancing around him, eager to secure his scalp. After enjoying themselves hugely at the Kaiser's expense, the prisoners set out across No Man's Land and return to the American trenches.

As a welcome contrast to the scenes of battle, "To Hell With the Kaiser" shows some beautiful pictures of a world restored to peace when the monster of Europe has been captured and brought to justice. The babes of all nations are shown in an appealing scene that will go straight to the heart of every spectator, with the wonderful child actress, Baby Ivy Ward, waving over the heads of the children the Stars and Stripes, emblematic of the protection assured to the world by America.

You should play up that this picture gives the inside secrets of the war, that it pictures the emotions that moved the Hun horde to their crimes, that it reveals the things that caused the terrible events that have taken place.

Tell the public that this is a frank indictment of the Kaiser, that though some of the actual events that are pictured may not have taken place, they have thousands of duplicates in events that have shocked the civilized world.

Above everything else make it plain to the public that this picture shows what every true American wants to see happen to the Kaiser and his gang. Tell the people that they will get satisfaction out of this film because it forecasts the awful doom that awaits the man and his aides who have plunged the world into the greatest suffering ever known.

You have a chance here for the most unique of all exploitation campaigns along dozens of unusual lines. Exhibitors have their choice of exploiting the picture in any way that they think conforms with the policy of their theatre.

GEORGE
IRVING

DIRECTOR

"To
Hell
With The
Kaiser"

In the Independent Field

Pell Mitchell, Editor of "The Gaumont News"

Educational's Navy Picture to Buyers

E. W. Hammons, vice-president of the Educational Film Corporation, issued the following statement for the information of independent buyers, on "Your Fighting Navy at Work and at Play":

"'Your Fighting Navy at Work and at Play' is a five-reel feature, prepared under the approval of the Navy and edited by Lieutenant Henry Reuterdahl, U. S. N. R. F., shows what the Navy is actually doing to protect the coasts, to convoy the troops and supplies going to Europe and to help keep the Teutonic fleet bottled up.

"The picture is arranged in units of approximately 1,000 feet. Each unit can be shown separately, or the five-reeler can be shown as a whole. Whether used as serial or as feature, 'Your Fighting Navy,' I predict, will prove a strong attraction.

"Any state right man who purchases the film now can clean up in his territory on it."

Associated Pictures, Inc., Established

Herbert Sawyer, Arthur H. Lubin and Ralph Ince, who announced recently that they would produce a series of special features to be known as the Ralph Ince Film Attractions, have incorporated under the firm name of Associated Pictures, Inc. Louis Joseph Vance is associated with this combination in the capacity of production analyst.

Seely Out of Arrow

W. E. Shallenberger, president Arrow Film Corporation, announces that Walter Hoff Seely has severed his connections with the Arrow Film.

Sherry Service Rounding Out

Exchange Centres Added to List—Prominent Exchange Managers Placed in Charge—Sennott Pleased with Outlook

WILLIAM L. SHERRY, of the recently organized William L. Sherry Service, reports the happenings incident to the launching of his distributing medium, the recent additions to his staff of branch managers and the exchanges opened to handle the Sherry business.

Keeney's production, "A Romance of the Underworld" will be the first release of the Sherry Service.

Among the latest to join the Sherry forces is William L. Alexander, formerly with William Fox. He has been appointed general manager of the exchanges in Los Angeles, San Francisco and Seattle, with assistants to have charge of the individual offices. B. F. Lyon, now temporary manager of the Cleveland office, will be Mr. Sherry's Pittsburgh representative and Walter R. Liebman will have charge of Cleveland. A. L. Widner is mentioned for the Kansas City office. Exchanges have been opened in fourteen cities: New York, Chicago, Kansas City, Boston, Minneapolis, Cleveland, Detroit, Philadelphia, Pittsburg, Cincinnati, Los Angeles, San Francisco, Seattle and Denver. Within the next week or so Mr. Sherry announces that he will also open exchanges in St. Louis, Buffalo, Atlanta and Dallas, making eighteen cities in all.

N. J. Sennott, general manager of the Sherry Service, reports, upon his return from a trip as far as Kansas City, that exhibitors are, generally, optimistic and hungry for good productions and willing to pay for them.

"A concrete evidence that the exhibitor has faith in the future of the moving picture business is found in the fact that so many now theatres are going up, said Mr. Sennott. "The exhibitors are very anxious to get better pictures. Despite the fact that the hot weather is upon us, orders are coming in very rapidly for one of the first of my releases. 'The Street of Seven Stars,' featuring Doris Kenyon. 'A Romance of the Underworld' also possesses a distinct advantage, in that it has as a star Catherine Calvert, whose work on the screen has been of the first order.

"I am very glad to be affiliated with men like Frank A. Keeney and Theodore C. Deitrich, president of Miss Kenyon's company, De Luxe Pictures, Inc., because I know that as producers they are satisfied with nothing except the best. All of their productions which I have seen are correct and artistic in every detail and also full of real human interest quality. In other words, I believe in taking the exhibitor's viewpoint. Judging from the calls I have had for my first releases, the exhibitors are quite as optimistic regarding their success as I am, and that is saying a good deal."

Foursquare Maintains Story Is First

EVERY little while there appears some bit of evidence to support the contention that in the satisfactory motion picture the story is "the thing." Another bit of evidence to this end is supplied by P. V. R. Key, of Foursquare Pictures, who has recently returned to New York after a two weeks' visit to the exchanges of that organization in the Middle West and those of Superfeatures, Ltd., of Canada, which is affiliated with Foursquare in the marketing of its production in the dominion.

"More than one hundred exhibitors in Chicago, Detroit, Cleveland, Pittsburgh, Cincinnati and leading Canadian cities are agreed that no picture nowadays is accepted by motion picture patrons unless it be based upon a story that has strength and consistency.

"Without exception these men declared that it is no longer possible to retain patronage by showing pictures—no matter whether they have stars in the casts and fine photography and lighting—unless the story be a clever one and constructed skillfully.

"This opinion, which has been long held by George Backer and Jacob Wildberg, president and treasurer of Foursquare Pictures, seems to be growing wider every month. Mr. Backer's newest photoplay, 'Men,' produced by the Bacon-Backer Film Corporation, is perhaps one of the best examples of what is meant by a good story."

Affiliated Plan Established in Ohio

At the second meeting of the members of the Ohio unit of the Affiliated Booking Corporation, held last week, it was decided to call the unit the Exhibitors' Booking Corporation of Ohio. President Lustig announced that the trust fund of $4,000 demanded by the parent body, had been accepted by a reliable banking institution of the city. Sam Bullock will take the matter up for further consideration at the meeting of the national directors of all the units, which is to be held on the 18th of June at the Astor Hotel, New York.

The Western Import Company, Controlling the Rights to "Mickey," Announces that Interest in the Mabel Normand Picture Is Increasing Steadily

Shorty Hamilton Series Ready

W. H. Productions Announces Original Titles and Re-Issue Titles—Explains Method of Re-Construction

W. H. PRODUCTIONS COMPANY is prepared to release the series of 16 two-reel Shorty Hamilton pictures, the original titles of which are as follows: "Shorty Inherits a Harem," "Shorty's Ranch," "Shorty's Trip to Mexico," "Shorty Escapes Matrimony," "Shorty and the Fortune Teller," "Shorty in Trouble," "Shorty and the Prize Fighter," "Shorty and Sherlock Holmes," "Shorty's Sacrifice," "Shorty's Strategy," "Shorty Among Cannibals," "Adventures of Shorty," "Shorty Falls into a Title," "Shorty Turns Actor," "Shorty Turns Judge" and "Shorty Shifts a Sheriff."

Each of these subjects will be entirely reconstructed and will be given a new title to conform with the new story, the old title also being given prominence, not only on the film, but on the advertising matter. Each one is of a different type, and were produced under the supervision of Thos. H. Ince. Territory has already been disposed of, it is announced, and it is expected that the remaining territory will be closed soon.

In addition to the above series of two-reel Shorty Hamilton subjects, W. H. Productions Co. will also re-issue a series of 24 one-reel Fatty Arbuckle comedies. In a great many of this series Mabel Normand is featured with Arbuckle.

The method pursued by the editors under the supervision of E. J. McGovern, is explained by him. "A sample print is first taken off from the original negative. Through the process of elimination all titles, padding and unnecessary film is taken out. Then, from the action remaining, an entirely new story is written, and the new title naturally conforms to the new story, so that in the majority of cases these W. H. Productions subjects are new. That the public will not be misled the old title is also placed on the film and on advertising matter. Reports from various sources throughout the country show that 75 per cent of the exhibitors are showing these re-issues."

All American rights for the Hart pictures, the series of Keystone comedies, and, with the exception of a single territory, the series of Chaplins, have been disposed of. There is still some open territory on the Barriscale feature.

Timely Title for Perret's First Feature

Leonce Perret announces as the title for the first of his patriotic features, produced by his own company, "Lafayette, We Come," the title and story based on the General Pershing's address at the tomb of Lafayette, on his arrival in Paris. It is said to be the first motion picture production to be sanctioned by the French Government. E. K. Lincoln and Dolores Cassinelli are seen in the principal roles.

Trivoli Features "Mickey" in Music Program

The Western Import Company has been notified by the publishing company that is getting out the song "Mickey," that this song was featured in the music at the Trivoli theatre, San Francisco, last week. Mr. Daniels, of the publishing company, is arranging a full orchestration of "Mickey," accompanied by a set of slides, to be furnished the larger houses throughout the country.

Keeney Starts on Fourth Calvert Picture

Frank A. Keeney Pictures Corporation has resumed production activities according to an anouncement by Roy C. Owens, general manager, and Director James Kirkwood is now at work on the fourth Keeney feature featuring Catherine Calvert, "The Girl With the Past," written by the late Paul Armstrong who was the husband of Miss Calvert. The first three Keeney features, "The Romance of the Underworld," by Paul Armstrong; "The Girl Problem," by E. Lloyd Sheldon and "Marriage" by Guy Bolton, are completed and on the market.

The original plan was to produce three pictures and suspend production until the latter part of the summer or early in the fall. The resumption at an earlier date was due to the demand for the first of the Keeney pictures, "A Romance of the Underworld," which is now open for bookings.

All of the Keeney pictures star Catherine Calvert. Among those in the cast of the fourth picture are Dudley Ayres and Edwin Forsberg. This will be Mr. Ayres' first appearance in pictures. "A Romance of the Underworld" will be released in about a week. All of the Keeney pictures are being distributed through the William L. Sherry Service.

Griffith's Picture Brings Big Returns

Sales on D. W. Griffith's "Hearts of the World" have exceeded all expectations, according to reports made by the Hearts of the World Company, Fifth Avenue. "The prices which have been realized for territory on this production," said an official, "have not only exceeded all previous state rights purchase records but have advanced far beyond the expectations of the producer, Mr. Griffith. The territorial rights to "Hearts of the World" already ceded by the producer are: The New England States to William H. O'Neill, Auditorium theatre, Manchester, N. H., for $100,000; the Southern States including Georgia, Florida, Alabama, Mississippi, North and South Carolina, Louisiana and Tennessee, to Abe S. Guckenheimer, Savannah, Ga., for $100,000; Indiana and Kentucky to Doll-Van Film Corporation, Indianapolis, for $75,000; Michigan to the Dawn Masterplay Company, Arthur S. Hyman, general manager, for $60,000 and the Western States including Washington, Oregon, Idaho, Montana, Colorado, Wyoming, Utah, California, Arizona and New Mexico, to Sol Lesser, San Francisco, for $200,000. The remaining United States territory is still open.

Garrett Sells Territory on Serial

Sidney Garrett, president of the J. Frank Brockliss, Inc., announces that the new sixteen episode serial in which Leah Baird is starred, has been sold in four foreign territories, to be released weekly until the entire serial has been completed.

Educational Shows Cigars in the Making

Cigars—where they come from and how they are made—is the subject of Educational Film Corporation's late one-reel educational, "Cigars for Kings and Millionaires." The region which grows our finest Havanas, Vuelta Abajo in the Pinar del Rio province, Cuba, has been caught by Educational's camera, and every detail in the raising of the tobacco, how the seedlings are planted, the leaf cultivated and the crop harvested, is shown in this reel.

It is shown how the tobacco is cured by a series of elaborate tests, the tobacco smeller being just as important a functionary as the tea-taster in the grading of teas. Each King, Princelet or U. S. financial magnate has his own make special brand. The help employed is skillful, highly paid and veteran. Their hours are lightened by the services of professional story-tellers or readers.

Meyer to Distribute All Hall Releases

Philip E. Meyer, Liberty Distributing Corporation, announces that his company has taken over all of the U. S. Exhibitors' Booking Corporation's releases, for distribution in Greater New York City and New York State. Mr. Meyer reports successful bookings on "Nine-tenths of the Law," starring Mitchell Lewis, and "The Devil's Playground," starring Vera Michelena.

Through arrangements made last week, Mr. Meyer takes over the distribution of "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian," "Just a Woman," "The Crucible of Life" and all future releases acquired by Frank Hall, of the U. S. Exhibitors, for distribution in the above-named territory.

Rapf Announces Sales on Two Productions

On his return from Chicago, last week, Harry Rapf announced that he had sold to Sol Lesser, of San Francisco, the rights to his productions, "The Struggle Everlasting" and "The Accidental Honeymoon" for the territory comprising California, Arizona and Nevada, and the State of Ohio to Mr. Lesser's associate, Leon Netter. He also announced the sale of the Illinois and Southern Wisconsin territory to Louis Frank and Joe Cooper, of the Motion Picture Theatre Owners' Association.

Hall Consummates New Deal

Frank Hall, president and general manager of the U. S. Exhibitors Booking Corporation, announces that he has completed arrangements for the distribution of all U. S. product by some of the most prominent distributing concerns in the country.

Mr. Hall will continue to buy pictures on the open market and has contracted with two prominent directors for the production of twelve special features during the coming year. Mr. Hall has taken offices in the Longacre Building.

Educational Never Tires of Securing Interesting Pictures. This "Still" Is the First Step In "Cigars for Kings and Millionaires"

Hammons Remarks on Ruling

Vice-President of Educational Favors Action Taken at Washington Regarding Type of Film to Be Exported

IN commenting upon the recent ruling from Washington that one-fifth of exports sent from this country in the future, must be educationals, E. W. Hammonds, vice-president and general manager of Educational Film Corporation, said:

"I am sincerely glad that the United States Government has taken a stand against the exploitation of harmful stuff or of trash that cannot benefit this country in the eyes of Allies and neutrals. That is my construction of the new order from Washington. Outgoing cargo space is scarce and valuable. Everything that this nation sends abroad must have some definite use related to our winning of the war.

"Whatever puts the United States in a favorable light before the rest of the world is helpful. The Government evidently means to encourage that sort of production and to withhold transit facilities from the other kind. The beauty, strength and resources of these United States all tend to help the cause. So do all fiction pictures with a patriotic purpose or even without professed propaganda, but wholesome, sweet and representative of the best in the national life.

"On the other hand, dramas of the type of 'The Hair in the Hash, or The Cook's Revenge' are not going to help America any. Such plays are not truly representative of America. In the same category are pictures dealing with squalor and vice. Right here I wish to put in a strenuous denial of the published statement that only one-tenth of 1 per cent. of our American pictures are of an educational character.

Several years of hard work and earnest study in this field convince me that at least 20 per cent. of the American production is educational and that from 30 to 40 per cent. of our pictures are of an educational tendency. All the leading corporations have put forth many features of a refining and uplifting motive. The production of educationals is increasing rapidly. Now is the time for every film manufacturer and producer to comb his shelves and bring out all the standard product that is of permanent worth to his country.

"In making these observations, I do not put myself on record as opposed to comedy. Among other things, we have sold hundreds of thousands of feet of comedies for use in the overseas training camps, on board the transports going to and fro, and in countries like Italy and Russia. The necessity of a certain proportion of laughs to serious things is obvious in any motion picture entertainment, even in wartime."

Affiliated Plan Laid in Foreign Fields

Executives of the Affiliated Distributors' Corporation made plans last week for the extension of its operations in Canada. Chandos Brenon and Merritt Butting, editor of the *Canadian Motion Picture Digest,* have charge of the work in Canada.

Herbert Brenon, now in England, filming an official war picture, under the auspices of the English Government, has advised the officials of the Affiliated that the keenest interest has been expressed in the Affiliated plan by English exhibitors. Other foreign units will be organized as rapidly as war conditions permit.

Lewis Supporting Baird in Golden Serial

Messrs. Golden and Alperstein of the Western Photoplays, Inc., recently organized, announce that they have engaged Sheldon Lewis to play opposite Leah Baird in the serial, now under production at the Crystal Studios. Mr. Lewis will be remembered for his work in "The Iron Claw" and "The Hidden Hand," Pathe serials.

Mr. Golden is personally directing Miss Baird in this serial, the title to which has not been chosen. It will be shown in fifteen episodes.

Sheldon Lewis and Leah Baird Are the Principal Players In Productions of the Western Photoplays Corporation

"Mickey,' Sennett's Masterpiece"—W. H.

"JUST what is needed, more than anything else, to make a picture the perfect masterpiece of the age?" asks an official of W. H. Productions. And where could one go for a concrete answer? "It does appear, at first glance, as if 'there ain't no sich animal.' But Mack Sennett found it and tamed it—and it talked," says the official, answering his own question.

"In making 'Mickey,' Mack Sennett, too, went in quest of that evasive quality that would prove just the thing he wanted. The simplest and most obvious answers, oddly enough, are oftentimes the most easily overlooked. Yet the infallible answer, the pattern by which to mould the perfect picture is from the public itself. In overcoming the hitch, however, was where Mack Sennett showed his genius. He secured an authentic opinion and criticism from the public itself, without jeopardizing the finished picture.

"A carefully laid out plan was sketched along these lines. There was a private showing of the picture for some of the best laboratory men in the country, at which were present such recognized authorities as George Dobbs, formerly superintendent of the Triangle laboratories and now general manager of the Palisades Laboratories; Herman Breuner of the Biograph Company, and others, whose opinions were unbiased since they had no pecuniary interest in the picture.

"There was also a screening for some of the greatest showmen in the country, A. H. Woods, Alfred E. Aarons, general manager of Klaw & Erlanger's theatres, and others.

"The office force constituted another cog in the public machine, and after screening the picture, a prize was given to the one who gave the best criticism of 'Mickey.' Everyone in the organization worked to secure representative types whose opinions were valuabue and whose ideas were incorporated to material advantage.

"In the end, the suggestions gathered from every angle of the public temperament, were analyzed, adapted where necessary, so that 'Mickey' possesses now the universal appeal—a picture which will interest everyone, everywhere."

Further announcements regarding the exact date upon which "Mickey" will be shown to the public are expected shortly. In the meantime it is understood that exhibitors are awaiting the picture with much interest.

New Interest in Melodrama —Tourneur

The war has brought about a renewed interest in melodramatic plays in the opinion of Maurice Tourneur, who is now at the head of his own producing company.

"Melodrama is a play of exciting action," said Mr. Tourneur. "Incidents that seemed impossible a year ago are now not only possible, but happening every day.

"The production which I am now filming is an instance in point. 'Sporting Life,' the Drury Lane melodrama, was brought to America on September 26, 1918, the war with Spain ending four days later. I credit a great deal of its phenomenal popularity to the vogue of melodrama following in the steps of war.

"Melodrama has come to mean an artificial form of highly colored drama because the stage has been unable to present big action adequately. Train wrecks, midair combats between biplanes and great battlefield struggles, cannot be presented within the narrow limits of a stage. The screen can do all this. I look upon the film to put melodrama into its proper place."

United Theatres Adopt Snappy Slogan

Eastern representatives of the United Picture Theatres of America, Inc., have taken as their slogan, "A Working Quota by August." At a meeting of the Eastern representatives at the New York offices, last week, President Berst said:

"The wide-awake exhibitor likes to feel that he can go where he likes to buy what he likes. Under present conditions he finds such freedom expensive. But going where he likes in company with two thousand other exhibitors, he goes with the conviction that he is going to get what he likes and at a price to his liking."

Maurice Tourneur, Willette Kershaw and Charles Craig, Rehearsing a Scene In "Sporting Life," Director Tourneur's New Production

New Distributing Company for Oklahoma

The Bromley Film Distributing Company, Oklahoma City, announce that offices have been opened in this city and have completed arrangements with the Southern States Film Company to handle the U. S. Exhibitors Booking Corporation's program in the State of Oklahoma. The manager of the new company writes that conditions in this state are very good. He says that there are more than three hundred theatres in the State and that every one is doing a top-notch business.

Jester's First Year's Output Nearly Complete

Work on the last four of the Jester Comedies, which number completes the first year's output of this company, was commenced last week. With the release of these four the Jester program will have been complete to January, 1919. William Steiner, who has returned recently from the Coast, reports a most successful business.

Final Episode of "Eagle's Eye" Finished

Theodore Wharton, Whartons, Inc., finished the cutting and assembling of the Flynn serial, "The Eagle's Eye," last week. The twentieth and last episode is now ready for release. There are forty reels in all.

Bee-Hive Exchanges Report New Contracts

Nat H. Spitzer, King-Bee Company, announces the Bee-Hive exchanges throughout the country, have closed fifty-four new contracts for the Billy West comedies, during the past week.

"When Men Betray," Made by Graphic, Has Been Completed and Shown to the Trade. It Was Well Received

"Censorship Reflected Abroad"—Cromelin

PAUL H. CROMLIN, Inter-Ocean, in the following pertinent remarks concerning the censorship question and the effect that the action taken by American censors, has upon the foreign market, touches upon a question that has received little if no consideration from American exhibitors.

"American exhibitors do not realize that their combatting of unjust censorship here is reflected in the foreign picture field said Mr. Cromelin, 'Recently a very unpopular American censor was deposed and it will result in no end of good abroad. There is not a surplus of censorship in foreign countries today, and what censors there are seem to be very fair. But just as the foreign film buyer looks to America for picture styles, the foreign picture censor looks to American censorship field for points. And they have been noting the growth of the censor-autocrat.

"Conversation with foreign buyers indicated to me that the American idea of censor-autocrat was due for foreign trial. So high are we regarded in film matters thta whatever is good enough for America is good enough for a foreign country—if it had to do with pictures. If the censor-autocrat was good enough for us— ! Well, it had to come, said the foreign buyers. And now they are sending with glee to their home offices copies of THE MOTION PICTURE NEWS telling of the defeat of the autocrat. You may leave it to the men on the spot to get this good news before the proper authorities. The fall of the autocrat will sharp an effect on the foreign censorship situation, therefore, as on the local one, and I congratulate the forces who have brought it about.'

Mr. Cromelin stated that with the acquisition of the "Fulco" accessories, a new Inter-Ocean division had been formed entitled "Department of carbons and supplies." Eugene H. Kaufman, who placed the Speer carbon so successfully in foreign markets, has been made manager of this department. The sale of 100,000 Speer carbons to Australia is announced by Mr. Kaufman. Gus Schlesinger, of the sales department, placed "The Victim," featuring Robert T. Haines, in Chile, Peru, Bolivia and Ecuador last week, and Black Diamond and Vim Comedies in Australia. Leon Schlesinger, of the Cinema Distributing Corporation, handling Inter-Ocean's domestic business sold "Enlighten Thy Daughter" for Western Canada, to Jules Levine of Winnepeg.

(Continued on page 3940)

Leonce Perret and E. K. Lincoln, Admiring the Portrait of Their Star, Dolores Cassinelli

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"The Struggle Everlasting," "The Accidental Honeymoon" (Harry Rapf)	**Sol Lesser, San Francisco**	**California, Nevada, Arizona.**
"The Struggle Everlasting," "The Accidental Honeymoon" (Harry Rapf)	**Motion Picture Theatre Owners Association — Louis Frank, Joe Cooper**	**Illinois, Southern Wisconsin.**
"The Struggle Everlasting," "The Accidental Honeymoon" (Harry Rapf)	**Leon Netter (Associated with Sol Lesser)**	**Ohio.**

Doings in Gaumont Camp

Ten-Reel Serial Points to Success—Important Events Shown in Gaumont News and Graphic

GAUMONT'S new ten-reel serial, "The Hand of Vengeance," which will be in the hands of the independent buyers for the summer season, has blazed a trail which opens to a successful run throughout the country, according to reports coming from the Gaumont studios in Flushing.

"When the hero is in deadly peril, when there is seemingly no way in which he can escape; and then — does escape by a most surprising, but wonderfully clever trick, the spectators are apt to sit up and take notice," said an official of the company. "And this is why," he continued, "that Gaumont feels assured of the success of this serial."

"The Hand of Vengeance" will be released through the medium of the independent exchanges. It is announced that territory has already been disposed of on the serial, and that the country will be covered before the end of this month.

The current issue of the two independent news reels, the Gaumont News and Gaumont Graphic are up-to-the-minute. No. 11 of Gaumont Graphic shows as fully as it was possible to cover the latest activities of submarines. The type of U-boat which sank several sailing vessels and a few steamships off our coast, and the type of airplanes and dirigibles, which are patroling the coast in search of these U-boats, are shown very clearly. Also, many of the survivors, the officers and sailors who rescued them, and boats and wreckage from the lost ships.

In this same issue is a picture of a new submarine which has been added to the French Navy to combat the German U-boats, and, in No. 12 of the Gaumont News, the 1918 class of naval officers just graduated from the United States Naval Academy, at Annapolis. The Red Cross advertises that it needs immediately 25,000 graduate nurses for army and navy hospitals here and abroad.

Other subjects in this issue show the French class of 1919, who have just answered their country's call to the colors, the artistic manner in which Parisians protect their windows from breaking during airplane raids and bombardment by long range guns; the opening of the 1918 bathing season at Atlantic City, the testing by the Secretary of War and other officials of a new 5-ton artillery caterpillar tractor, and a concrete launch.

No. 12 of the Gaumont News, issued four days after the Gaumont Graphic, pictures scenes on the Picardy and Italian battle fronts. A steamship recently sunk by the German U-boats near the Atlantic coast is also shown in this number.

Rothacker Installs Model Laboratory at Boston "Expo."

The model laboratory that will be a feature of the Motion Picture Exposition, at Boston July 13-20th will be installed from plans made by Watterson R. Rothacker. He will handle the details of installation and operation with the co-operation of several well known laboratory workers.

Two model theatres, to display the latest accesory and equipment features, an historic museum, and a model studio, are other Boston features.

Oversight Brings Fine to Exhibitor

Mrs. Ella Woolson, proprietor of the Gem theatre, 1844 Queen Street, West Toronto, was fined $100 and costs by a Toronto magistrate recently. The convictioi was made on the charge that four electric lights were allowed to burn in the theatre, which was not necessary for the safety of the building, while business was suspended.

Censorship Is Reflected Abroad

(*Continued from page* 3939)

Australia. Leon Schlesinger, of the Cinema Distributing Corporation, handling Inter-Ocean's domestic business sold "Enlighten Thy Daughter" for Western Canada, to Jules Levine of Winnepeg.

Chadwick Brings Good Reports from West

I. E. CHADWICK, under whose manangement the Rialto-De Luxe Productions have been successfully launched on the market, returned last week from a trip through the Middle West, and reports that business is booming and that everything looks bright for the future of the Rialto-De Luxe product. His main purpose, in making the trip, was to close contracts with the local managers of the George Kleine System, which distributing organization is handling the marketing of Rialto-De Luxe's first production, "The Unchastened Woman," featuring Grace Valentine. The George Kleine System will handle the marketing of all future De Luxe productions, it is announced.

"It is the purpose of the Rialto-De Luxe to establish firmly a higher quality of pictures under its trade mark," said Mr. Chadwick, "and it certainly looks as though this were a reality as well as an aim, with the encouraging reports accounting for the reception given 'The Unchastened Woman,' by the exhibitors. This production has more than achieved its purpose," continued Mr. Chadwick. "It is now up to us to keep up the good record established. Only recognized plays of merit or the 'best sellers' will be found in our output."

Clifford Company Enlarging Activities

ACTIVITIES around the Clifford studios, Los Angeles, has taken the aspect of scenes around a munitions factory, according to an announcement coming from the W. H. Clifford Photoplays Company. In addition to the Shorty Hamilton series of comedies, the Clifford Company has commenced work on another series with a popular comedian featured. The name of the star is not announced.

Mr. Clifford has also started the wheels moving which will result in an independent feature, titled "The Black Boomerang," which he says is an answer to Griffith's "The Clansman." The struggles of the Black Race from the time they left Africa as captives to their emancipation in America, are to be the principal moments in this production.

The Shorty Hamilton series of five-reel features are meeting with big success, according to Mr. Clifford. The first of the series have been shown for review and the critics have given them good notices. "The Clifford Company is gradually enlarging its activities," said Mr. Clifford, "and we expect to have things humming around our studio for months to come."

"Bright and Early" Is Billy West's Latest King-Bee Comedy

Vance Working on First Ince Attraction

LOUIS JOSEPH VANCE, whose engagement by the Ince-Sawyer-Lubin combine as production analyst for the Ralph Ince Film Attractions, was announced in last week's issue of the NEWS, is now at work on the first script from which Director Ince will reproduce the first production of this company. Mr. Vance's "Lone Wolf" and "False Faces" are popular works of fiction. He is one of our best contemporary writers.

In discussing his plans, Mr. Vance said: "During a career of screen direction extending over a period of twelve years, it has been always my sole ambition to become associated in a production venture such as the one constituted by the recent formation of the company which will offer a series of melodramatic features bearing the title 'Ralph Ince Film Attractions.' I feel that the opportunities for the achievement of remarkable results offered through my association with Messrs. Sawyer, Lubin and Ince will gratify the earnest desire which I possess to make 'out of the ordinary' pictures."

Mr. Vance is no stranger to the motion picture patron. He wrote the first successful motion picture serial, "The Trey of Hearts," produced by Universal, and is responsible for Vitagraph's "Secret Kingdom," and "Patria," produced by Pathe.

Masterpiece Reports Indicate Good Business

Leon Netter announces that Louis Geiger is now representing the Masterpiece Film Attractions, in the northern section of Ohio. Mr. Geiger reports that I. Lipson, prominent exhibitor in Ohio, has booked "Carmen of the Klondike" for his theatres in Cincinnati, Columbus and Louisville. George P. Jacobs, manager of the Cincinnati branch of Masterpiece, writes that "The Garden of Allah," which opened at the Lyric Theatre, there, last week, was received by crowded houses.

"The Motion Is Seconded"

By Pierre V. R. Key

There is a signpost on the motion-picture roadway that is good to read. It has taken some time to letter it, but it is finished now. The substance of this lettering, in which the entire trade is vitally concerned, is that "service-advertising for the exhibitor means bread and butter for the producer and the distributor."

THE NEWS has harped on this subject for months. Mr. Johnston has written convincingly about it, and his arguments have not been without their effect. A few far-sighted persons, venturing along suggested lines of advertising, have put over their particular propositions with a bang. Quite a number of wakeful individuals, who refuse to be myopic when they see a good thing another fellow has thought of which can be harnessed to their own carts, have acted accordingly. In a word: they have suddenly discovered that the copy that "pulls" with the exhibitor is the copy that hits him between the eyes with information the exhibitor seeks.

Simple, isn't it? Yet the simple things are oftenest the slowest in coming to the surface.

Now, then, let us take this "service-advertising" matter. Its function, primarily, is to satisfy the chap who wants to be satisfied. In place of the usual page-ad, phrased with the longest adjectives in the dictionary, the constructive distributor is beginning to utilize something different.

And this is the way he goes about it.

"I've got a picture," says this distributor to himself. "What is there in it that is my biggest selling point? If I were to go personally to an exhibitor what would I dig out of that picture, to hold up before his eyes as an element so strong that he would cry: 'That's the kind of a picture I want; I'll book it for so many days.'"

Having argued with himself in this fashion, the distributor finally discovers the element he seeks. With that he builds, using it as the foundation for his copy. He gives typographical prominence to that element (possibly pictorial prominence, too). And supplementing it with other facts of importance about the picture which the exhibitor wants to know, the distributor finally finishes his advertising copy.

If it is a good piece of product, simply phrased and clear, and well arranged in type with fitting use of white space to set it off agreeably to the eye, this is what happens:

First: The ad arrests the attention of the exhibitor.

Second: Its one big element of appeal arouses the desire of the exhibitor to book the picture.

Third: Specifying the facts which inform the exhibitor, it enables him to know precisely how apparently valuable to him that picture is likely to be—and the work of the salesman is more than half done.

This is what we may truthfully term "service-advertising." It is that because it performs for the exhibitor an actual service. Containing the milk in the cocoanut of that particular picture it enables an exhibitor to judge, at once, as to whether he can or cannot show the picture in its present state.

It might be designated as the distributor's "show-down." And inasmuch as the show-down must ultimately come, it would appear sound judgment to make it at the outset of the selling campaign. For such procedure, in the long run, will secure for the distributor the respect and confidence of the exhibitor—which is what is needed, because upon that all successful business is based.

July Brings Five Vitagraph Blue Ribbons

FIVE Blue Ribbon features, picturized from books, are scheduled for the month of July by Albert E. Smith, president of the Vitagraph company. The Blue Ribbon program for the month, according to the announcement of Mr. Smith, will be as follows:

July 1—"Tangled Lives," featuring Harry Morey with Betty Blythe. Written by James Oliver Curwood, directed by Paul Scardon.

July 8—"One Thousand Dollars," featuring Edward Earle, Agnes Ayres, and Florence Deshon. Written by O. Henry, directed by Kenneth Webb.

July 15—"Love Watches," featuring Corinne Griffith. Written by R. De Flers and G. Caillavet. Directed by Frederic A. Thomson.

July 22—"To The Highest Bidder," featuring Alice Joyce. Written by Florence Morse Kingsley. Directed by Tom Terriss.

July 29—"A Gentleman's Agreement," featuring Nell Shipman and Alfred Whitman. Written by Wallace Irwin. Directed by David Smith.

"Tangled Lives," in which Mr. Morey will appear, is described as a high class drama by James Oliver Curwood.

"A Gentleman's Agreement," with Nell Shipman and Alfred Whitman in the feature roles, marks the advent of Wallace Irwin to the ranks of Vitagraph's literary geniuses, and under the handling of David Smith, who produced "Baree, The Son of Kazan," the story should make a powerful screen play, according to Vitagraph.

Seiter to Direct Jester Comedian

Reports from exchanges handling the fifth Jester Comedy release, "It's a Great Life," featuring Twede-Dan, indicate a record business on this number. William Steiner, in making this announcement, also stated that William A. Seiter had been engaged to direct Twede-Dan in his fun-making.

News Notes from Canada

Canadian Exchanges Perfect Organization

THE eastern portion of Canada is witnessing the formation of a strong Exchange Managers' association. The exchange men in the Canadian west have had a splendid interlocking organization in practically all the various Western Canada cities in which exchanges are located, but the eastern part of Canada has never had any real live associations of this nature until recently.

The exchangemen of Toronto got together a few months ago and banded together for their mutual protection, with the result that exhibitors who formerly looked upon film contracts as mere "scraps of paper" have altered their viewpoint.

The movement was so successful from the exchange angle that last week a deputation of exchangemen from Toronto Exchange Men's association were appointed to visit Montreal and show the Montreal exchangemen the good that has been accomplished in Ontario within recent weeks.

As a result a strong Exchange Managers' association was formed in Montreal last week, with J. P. O'Loghlin, general manager of the Metro Picture Service, Ltd., as the first president.

Immediately upon the formation of the Montreal association the exhibitors of the maritime provinces decided to also join in the Dominion-wide movement, and banded themselves together a few days ago into a body to be known as the Exchange Managers' Protective Association of the Maritime Provinces. The following officers were elected: President, H. H. MacArthur of the Regal Films, Ltd.; vice-president, George H. Margetts of the Canadian Universal Film Co., Ltd.; secretary-treasurer, R. Romney of the Vitagraph V. L. S. E., Inc.; legal adviser, T. P. Regan.

These recent organizations now give a splendid and aggressive Dominion-wide body of exchangemen, and is the first time in the history of the Canadian film business that this movement has been successfully accomplished. It has been the dream of the exchanges in Canada to have such an association, and it now appears as if this dream was about to be realized.

Gaumont Weeklies Contain Big News Items

THE current issues of the Gaumont *News* and *Graphic*, the only independent news reels, carry the news of the world in motion pictures, semi-weekly, to every quarter of the United States and Canada. The Gaumont *News* is issued every Tuesday, and the Gaumont *Graphic* every Friday.

The important subjects in the Gaumont *Graphic* No. 10, released but reecntly, show the launching of the "Agawam," the first "fabricated" ship; the big Red Cross drive for the second war fund of $100,000,000, which our people nearly doubled; memorial services all over the country on Decoration Day; the way in which the American Red Cross is aiding war sufferers in Europe; and the negro who broke the world's record for ship-riveting, contests in which are expected to speed up ship construction for the Allies.

No. 11 of the Gaumont *News*, released Tuesday, June 4, contains more than a dozen news subjects, pertaining not only to the war but to other topics of general interest. Of primary importance is the 100-mile Harkness Handicap at Sheepshead Bay. Other interesting topics show the champion gas-masks girls of New York, who were entertained at a theatre as a reward for their speedy work in making these necessary life-savers; the visit of the King of Roumania and the French Minister of Munitions to the battle-front; the monster thrift festival at the Polo Grounds in New York City; activities of our soldiers and ship-builders on both coasts; and the war work of the women in England and the United States. One subject shows how the Mission Indians of Southern California are working for the Red Cross.

Bailie Injects Life Into Ontario League

New life is being instilled into the Motion picture Protective Association of Ontario, by the newly-elected president, W. A. Bailie, who is making a strenuous effort, in conjunction with the other officials, to revive the association, which has laid dormant for the past year, and used to fight the evils that are existing and threatening Ontario exhibitors.

Much good in the way of injecting action into the body has already been accomplished by President Bailie, who, within the past week, has visited every exhibitor in the city of Toronto personally, and written to all other out-of-town exhibitors. Every exhibitor in Toronto, with but one exception, has been enrolled with fully-paid-in membership. The out-of-town exhibitors are also falling into line, and it looks as if the association would become a very active one this year.

Seen and Heard in Canada

A special screening of the series, "The Boy Scouts to the Rescue," made under the supervision of the English authority on this juvenile movement, Sir Baden-Powell, was given at the Allen theatre in Toronto. The screening was viewed by the leaders of the Boy Scouts, the Girl Guides, and Y. W. C. A. of Toronto.

Leo Devaney, a well known Toronto newspaperman has forsaken newspaper work and succumbed to the lure of motion picture publicity. Mr. Devaney has just accepted a connection with the Fox Film Corporation, Limited, of Canada, and will in the future be connected with the Toronto office in sales and publicity work.

Vincent J. McCabe, Canadian district manager for the Fox Film Corporation, Limited, has returned from a trip to the New York offices of Fox.

C. H. Pierce, connected with the publicity department of Paramount in New York, was spending a week in Toronto in connection with advertising and publicity plans of the Famous Players exchange in Toronto.

Two former members of the Independent Film Supply Company, Montreal, have enlisted for the front. They are S. Stanfield, who has joined the tank battalion, and H. Decker, who has gone to St. John, N. B. to join the Siege Battery.

Gilmour Armstrong of St. John, N. B., associated with Mr. Spencer, was in Montreal last week. Mr. Armstrong has been run down in health, and has been staying for some months at Saranac Lake, where he rapidly regained his health.

The Imperial theatre of Montreal continues to make a hit with the children's matinees every Saturday morning, in spite of a hitch now and then. This theatre had "The Blue Bird" scheduled for last Saturday. The film, however, did not arrive in time, and at the last moment "Rich Man, Poor Man," with Marguerite Clark, was substituted. The children seemed quite satisfied.

The J. T. Malome Film Service of Montreal, released Helen Gardener's "Cleopatra," at the Tivoli theatre recently.

The Victoria theatre, Three Rivers, Que., was destroyed by fire in the big blaze that struck the town last week. Insurance covers a greater portion of the loss.

Don McRae has been appointed manager of the Empire theatre at Quebec.

O. Thuot of the Thuotoscope has opened a new theatre under the same name in St. Johns, the old one having been burned down.

Peter Labraico, an efficient employe of the Toronto office of the Canadian Universal Film Company, Limited, will get on the inside of the King's uniform in a few days, and contribute his aid in Democracy's fight against the Upcurled Mustache.

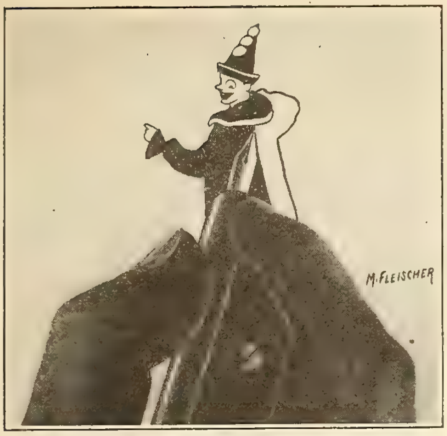
The Maisonneuve theatre of Montreal has changed management. Mr. Lebeau has left and the management has been taken over by Mr. Rochon.

"Kaiser" Draws Well in Montreal

The Midway theatre, Montreal, had a Lenten record during the showing of "The Kaiser, the Beast of Berlin," although this was second run in Montreal. The Midway was forced to call the police to quiet the mob which was clamoring for admission.

Short Subjects in Review

by Clara DeLissa Berg



Max Fleischer, of the Bray Studios, Introduces a New Figure on the Cartoon Screen

AVALANCHE FEATURE OF FIRST BURLINGHAM SCENIC

An incident more thrilling than any ever staged, because an actual occurrence and one in which a distance of two feet would have meant death to five men, is promised by Mr. Frederick Burlingham in the first of his remarkable pictures of mountain-climbing in Switzerland. Mr. Burlingham is known throughout Europe alike for his achievements in this line, and for the fine pictures he has in every instance brought back as a record of the feat. His "Descent into the Crater of Vesuvius" created an extraordinary impression when shown on the foreign screen and equally popular were his films showing the difficult ascent of the Matterhorn.

Of the thrilling adventure which took place on the Blumisalp, one of the famous ice peaks in the Bernese Oberland, Mr. Burlingham gives the following interest account:

"I left Kandersteg with five of the best guides in the Oberland, and succeeded after great difficulty in cinematographing the ascent to the summit. This is the first and only moving picture record of the Blumisalp ice climb.

"On arrival near the summit the whole top was found to be a huge cornice overhanging several metres. Behind was the steep ice slope just ascended while on the other three sides were frightful precipices. I determined, however, to cinematograph the actual arrival of the expedition at the summit, and after installing the camera and tripod I sent the guides to reconnoitre the extent of the cornice. Suddenly, as I began taking pictures of this delicate operation, the whole top of the mountain caved in, dropping Over three thousand feet into the Kanderfirn mists below. The cornice broke away within a few inches of where the guides were climbing.

"Had the guides advanced two feet more on the cornice, which looked perfectly safe, the whole caravan would have been lost."

NON - CANTEEN WORKERS, PLEASE NOTICE!

Still another industry for women! And one that can be engaged in by young girls under the pleasantest and most healthful conditions.

It is that of bee-keeping, illustrated by Mr. Ditmars in his current Educational Films release. The girls study the actions of the bees as they swarm about the hives, receive instructions from a veteran bee-keeper, and are soon seen handling the bees and removing the filled combs without the slightest fear.

There is an amusing picture of the bees attacking an invading caterpillar, but without result. The insect simply rolls up tight in his furry coat and is impervious to stings.

"THE FRIENDLY BEE" (Ditmars).
EDUCATIONAL FILMS CORP.: JUNE 16.

WHY? MR. LA CAVA

So excellent is the fooling, so bright and wholesome the humor of the Katzenjammers that we regret their fine record of clean farce-comedy should be spoiled by a picture whose fun depends largely on suggestion essentially vulgar. The intended marriage of the Captain and Katrinka is the present occasion for interference on the part of "der twins," an interference that causes the Captain extreme and mortifying bodily discomfort, and poor Katrinka prostrating humiliation. Needless to state, the marriage is not consummated.

Please, Mr. La Cava, let us enjoy our fun without the annoying sense of having to see that from which we would turn in actual life.

"THE BEST MAN LOSES" (International Cartoon).
EDUCATIONAL FILMS CORP.: JUNE 16.

Paramount Plans Great Array of Shorts

During the coming season, beginning September 1, the Famous Players-Lasky Corporation plans to release 156 short subjects. This arrangement will give each week in the year to two reel comedy, a Paramount-Bray Pictograph and a Paramount-Burton Holmes Travel Picture. The comedies will come from the studios of Mack Sennett, Fatty Arbuckle and James Montgomery Flagg, these three famous producers of popular motion picture fun.

Mack Sennett will produce twenty-six comedies for the year, one being released every other week. The Roscoe Arbuckle organization will stage ten Paramount-Arbuckle comedies and Jack Eton, sixteen James Montgomery Flagg comedies, making a total of twenty-six, which will be released to alternate with the Paramount-Mack Sennett subjects.

Regarding this policy, Walter E. Greene said: "This combination of pictures, from the Mack Sennett, 'Fatty' Arbuckle and James Montgomery Flagg studios is a remarkable collection of funmakers, and marks the first time that such a bountiful supply of super-comedies have ever been available under one trademark. It solves for the Paramount exhibitor the perplexing question covering the comedy situation in a most satisfactory manner and gives him what are conceded by all to be the best subjects of this character produced in America, which means the world, for these pictures are also first in popularity in foreign countries."

VARIETY KEYNOTE OF SCREEN MAGAZINE

The current "Universal Screen Magazine" has rather a long list of subjects this week, some of which will interest and please, while one or two of the others may give offense to those whose sensibilities in certain lines are oversensitive.

The making of peanut butter is briefly treated, having reference only to that part of the industry which takes place in the factory.

Pictures showing the great scale on which shad fishing in Chesapeake Bay is carried on give opportunity for a patriotic appeal to save the meat by using a larger quantity of sea food.

A necessary warning to careless pleasure seekers is carried in the pictures illustrating how uncertain a thing is the canoe and how easily life may be lost from a failure to observe precautions against rocking the boat.

A pleasant interlude is furnished by our friend the squirrel in extreme infancy. The rat-like little creature drinks from a medicine dropper till he is strong and big enough for "regular food," when his innate friendliness appears.

The lesson of thrift in self-denial in war time is driven home by a "screen poster" written by Charlotte Wharton Ayers. But if we may offer a suggestion to Miss Ayers, would it not be better for the selfish woman to buy one cheap hat, and so enable the little milliner to earn an honest living while contributing her bit to the cause? Patriotism is too cheaply purchased by those whose purse is fat.

The picture upon which we ourselves looked with an unaffected aversion, and which consequently caused us to question the wisdom of its inclusion, shows plant insects in various stages of development. There is to us something peculiarly unpleasant in grubs and lice, and the eggs of a parasite growing on the back of another insect. It would be interesting to hear from exhibitors as to how their patrons received such pictures, valuable and interesting as they undoubtedly are.

"UNIVERSAL SCREEN MAGAZINE," No. 77.
UNIVERSAL FILM MFG. CO., JUNE 28.

AFTER THE FIRE, THE FLOOD

When the Germans found that the British forces were approaching dangerously near St. Quentin they flooded the district in addition to going through their usual rite of pillage and devastation. But that did not in the least interfere with the advance of the men from England and India. The latest of the British Bulwarks pictures shows the engineers damming a too-swift stream and clearing away wreckage. Cavalry and motors advance through a shallow but broad and rapid flood. Very much to the front and extremely picturesque with turbans and long lances is a regiment of Indian lancers receiving word that they are needed at a certain part of the field and setting off at a long canter.

The work of the Huns is seen in pictures of a ruined sugar refinery and of tombs uncovered and dispoiled. Per contra, there is the wreckage of a German airplane, so well smashed that it is but a heap of scrap iron.

FIGHTING THE HUN AT ST. QUENTIN.
(Britain's Bulwarks, No. 7).
PATHE EXCHANGE, JUNE 23.

SHORT SUBJECTS WELL PRESENTED WIN APPLAUSE

Short subjects held the place of honor at a recent performance of the New York Strand, and in each case won more applause than the feature, pleasing as that was.

The Outing-Chester scenics seem to increase in popularity with each showing. The great beauty of the scenes, the frequently exciting action, when a dangerous rapid or perpendicular mountain wall is to be negotiated, and the clever titling combine to give these pictures unique distinction.

The Paramount-Bray Pictograph contributed two subjects, one illustrating the new "Liberty Hospitals" and incorporated in the Animated Weekly; the other an exceedingly funny Bobby Bumps cartoon. Each received applause at the end.

Doubtless some of the applause accorded Mr. Bakker at the conclusion of his talk on "Capturing a Mountain Lion" was for the bold hunter himself, but his remarkable pictures, some taken from the top of a ninety-foot tree, deserved and probably would have received it without the help of his presence.

AN ARTIST'S MODEL FROM ARABIA

Pictures that loan themselves admirably to the screen are those of Professor Egdirettu and his group of horses and dogs, posed for the current Bray Pictograph. With the professor and a beautiful young woman who appears to admirable advantage as Joan of Arc, the four setters and a wonderful Arab horse assume poses that are held with remarkable steadiness. It is said that the horse has a posing record of one hour and twenty minutes.

Goodrich Dirt, whom we last saw installed as king of the cannibals, is now discovering the price he pays for the crown. The "King's Harem—Keep Out" is a sad disillusionment. Diversion is found, however, in a hunting expedition carried out in a fordcar mounted with field mortars. True, the hippo swallows the cannon balls and asks for more, but the elephant proves a gamier proposition. Between him and a *real* cannibal king there is a "whirlwind finish."

The business of doing fine embroidery for the trade is shown, and there are some pleasing pictures of luxurious out-of-door swimming pools where safety and privacy are elegantly combined.

PARAMOUNT-BRAY PICTOGRAPH, NO. 24.
PARAMOUNT PICTURES CORP.: JUNE 16.

NEWSY ITEMS FROM THE STUDIOS

George M. Cohan Evolutes from a Bartender to an Evangelist In "Hit-the-Trail Holliday," a New Artcraft Production

Lois Meredith, who delights in comedy, is thoroughly enjoying playing the lead opposite Jack Barrymore in the screen version of Willie Collier's stage success, "On the Quiet." Miss Meredith has already been photographed in a diver's costume, supposedly some few miles under the sea.

Edith Storey is coming East to spend the summer with her mother at her beautiful country home on the Hudson, and is scheduled to appear in several Metro features to be produced on this coast. She has just finished "As the Sun Went Down."

Mabel Normand gets some tangible expression of appreciation from Japan almost every week. This week it is a fan, whose panels are decorated with scenes from "Dodging a Million" and "The Floor Below," done in quaintest Nipponese style.

It is not surprising to learn that Mae Marsh's favorite book is the "Rubaiyat," as it is preeminently the book of youth. Nor is it surprising to hear that on her recent trip to Buffalo, Elbert Hubbard, son of the famous Roycrofter, selected a beautifully bound copy of this particular book as a memento of her visit to his colony.

Instead of adopting a regiment in this country, Evelyn Greeley has concentrated on three Belgian soldiers out of a number who recently crossed this country on their way back to Belgium from Russia, where they were sent two years ago.

Frank Currier's career on the stage and screen would make a splendid story. He has played with the most famous men and women of both. The secret of his remarkable perfection in character portrayal is revealed in his admission that he has learned something from every one with whom he has played. Whether as the gypsy husband and father in "Toys of Fate," or as the American business man in "To Hell With the Kaiser," or as any one of his numerous other characterizations, he never strikes a false note.

Louis de Klade and Ben Silvey, two popular members of the Norma Talmadge studio force, were among the first dinner guests at Joseph Schenck's new summer home on Long Island.

Norma Talmadge, having completed "The Safety Curtain," is resting at her new country home at Bayside, Long Island.

Ann Little, of the dusky locks, was much perturbed at the prospect of wearing a blonde wig to impersonate a Swedish girl in "The Source," a new Wallace Reid picture. She finally persuaded the director by trying on various specimens that she would be more convincing, au naturel. In this same picture Reid, admittedly a film Adonis, appears for a scene or two as the "bummest of bums."

Sally Crute is another proof that the blonde vamp is coming in this season. As such she appeared in "When Men Betray," and will soon appear in "L'Occident."

Jack McLean, who was such a splendid juvenile in "Moral Suicide," will have a chance to do it again in Mme. Nazimova's new picture, "L'Occident."

Frederick Truesdall, now playing opposite Emily Stevens in "A Man's World," is best known on the legitimate stage for his creation of the leading role in "Daddy Long Legs."

Arthur Donaldson as a quaint old French curate in "Find the Woman," the new Alice Joyce picture, is a far cry from Arthur Donaldson as a ruthless officer of the Imperial German Army in "Over the Top." The skill with which he impersonates such radically different types is only more proof of his place among the few big character men in the film world.

Frederick Truesdell Recently Engaged as Leading Man In a New Metro Picture With Emily Stevens

It has been reported that Irene Castle has volunteered to go to France to amuse our soldiers over there, and has insisted upon paying her own expenses and those of her attendants.

George Irving, with Mabel Normand and supporting company, is spending a week in West Virginia taking exteriors for Miss Normand's next Goldwyn release.

Lawrence Grant, the newest screen Kaiser, and Baby Ivy Ward created quite a sensation walking down Broadway last week. Grant wore his "To Hell With the Kaiser" uniform, and the little girl her Red Cross costume. She announced to the interested public that she had captured the Kaiser and demanded a reward. Needless to relate she got it.

Jane and Katherine Lee recently appeared at an entertainment given at Bayside, Long Island, for 300 visiting Belgian soldiers. They sang and danced and made speeches, thoroughly proving their right to the title of their newest picture, "Doing Their Bit."

"Her Price," the new Virginia Pearson picture, is said to be based on the real experience of an opera star now before the public. Guessing games always arouse interest.

Beverly Bayne, author of "A Soldier in Her Kitchen," is having to practice what she preached in this timely cook-book of hers. As each new cook leaves to enter some Government factory, Miss Bayne takes her place for the time being, and has gained so many new ideas that she is contemplating a new edition of her little booklet.

Frances Marion, the scenario writer responsible for most of Mary Pickford's latest pictures, has signed a year's contract with the Famous Players-Lasky Corporation. "Amarilly of Clothes Line Alley" and "How Could You, Jean," are two of her successes.

Harry Lee and Albert Basset, made up as "niggers" for "Uncle Tom's Cabin," were refused admittance to a restaurant in Bath, Maine, where scenes for the Eliza crossing the Delaware part were taken. Not until Director Dawley appeared and explained in detail were they allowed to enter. And this in the North, too.

The West Coast Famous Players Studios boast a bootblack stand which is the official gossip exchange for all the players from stars to extras.

Cecil de Mille has a particular studio costume without which he feels like Samson shorn of his locks. It consists of puttees, soft collared shirt, and tweeds. In it he directs such splendid productions as "New Wives for Old," without it he feels that the charm would be broken.

Sensations in studios are very rare, but Mary Pickford is said to have created one when she appeared for the first time in her colonel's uniform, resplendent from the golden eagles on her shoulders to the spurs on her polished boots.

Harley Knowles, who left World with William Brady to become director general of all the latter's independent productions, has started on the second of these, "Little Women." The first was "Stolen Orders."

Dorothy Bernard will be welcomed back to the screen as Jo in this picture. Her last screen appearance was in "Les Miserables." Since then she has been touring the country most successfully in "The Man Who Came Back."

Henry Hull, who was the original "Man Who Came Back," plays the leading male role, Laurie, the friend of the family who finally marries one of the sisters.

Lillian Hall is cast as Beth, the youngest sister. She has just finished an ingenue role with Norma Talmadge in "The Safety Curtain."

The wax dolls used for the original stage production of "Baby Mine" are used as Meg's twins in this production. The exteriors for the picture were taken in Concord, Mass., where Louisa Alcott's home still stands.

Earle Williams and Grace Darmond Are Presented by Vitagraph In "The Girl In His House"

Screen Examinations

" Midnight Madness "

(*Bluebird—Five Reels*)

Reviewed by Peter Milne

"MIDNIGHT MADNESS" is a mystery picture of real merit, written by Elliott J. Clawson and produced by Rupert Julian, a combination which has been responsible for some of the best Bluebirds as well as the sensational special "The Kaiser." The title was evidently selected only for the sensationalism it possessed in itself, and, while it will probably serve to arouse curiosity, it has little or nothing to do with the action of the photoplay. Mr. Clawson's story opens with a mysterious theft of a valuable collection of jewels. In the dim light there is a fight for possession of the collection by several men. The body of the action concerns the efforts of one Prentice Tiller to regain the jewels from a powerful band of crooks operating between New York and Paris. The mystery is well maintained until the last, and a wealth of exciting incident has been supplied to keep the action going at high speed. There might, perhaps, have been an explanation of greater detail when, at the end, all the threads are gathered together, but nevertheless the conclusion registers satisfactorily as it stands.

Rupert Julian's artistic direction is generally in evidence. The scenes are particularly well lighted. Ruth Clifford, starred, gives an appealing performance and appears to excellent advantage in the closeups, when she has received lighting of the most effective sort. Kenneth Harlan appears in the opposite role, while the supporting cast includes Harry Von Meter, Harry Holden, Louis Willoughby and Claire Du Brey.

THE STORY AND PLAYERS

A collection of valuable jewels are stolen from an exhibit. The next day they are in possession of Gertrude Temple (Ruth Clifford), daughter of Simon Temple (Harry Holden), supposedly a respected business man of the city. From his room across the way, Prentice Tiller (Kenneth Harlan) watches Gertrude place the valuables behind a picture. Visiting her room he makes to steal the jewels, but the arrival of Molitor (Harry Von Meter), a notorious crook, changes his course. Later Molitor using Gertrude as an innocent tool manages to make Tiller captive in a dungeon. He escapes, however, and follows the gang to Paris, where they give the jewels to Chevat (Louis Willoughby), another notorious crook leader. Temple manages to snatch the jewels from him by a trick, later returning them to their rightful owner. It developes that he is a private detective working apart from the police, while Gertrude is revealed as the innocent catspaw of the gang.

Length—4,750 feet.

" The Voice of Destiny "

(*Diando-Pathe—Five Reels*)

Reviewed by Peter Milne

BABY MARIE OSBORNE is set down midst a murder mystery in "The Voice of Destiny," her latest picture, which seems rather hard on her. She is ever a minor pivot in the action and the tedious passages of the mechanical murder story afford her no place to romp about and entertain with her childish pranks. Not that it is not a good idea to give the child variety in her pictures, but here she is given few opportunities, while the story itself is commonplace, obvious and ineffective as the reels pass.

The little star is supported by Jack Connolly, Morris Foster, Ellen Cassity and Howard Crampton. The little dark skinned chap only puts in an appearance in a minor series of scenes in the first reel, but then with humorous results.

William Bertram directed from a scenario prepared by Clara S. Beranger.

THE STORY AND PLAYERS

Little Marie Lind (Baby Marie Osborne) lives with her father (Morris Foster) and uncle, Charles (Jack Connolly). Charles has been stricken blind, and Lind mismanages their business affairs. Charles answers a few business letters at home, after Marie has read them to him by using the dictaphone. In the bottom of the instrument he keeps a collection of valuable jewels. Marie discovers them there, and tells the servants of them, including Briggs (Howard Crampton), the butler. One late afternoon the brothers quarrel, and Lind lays violent hands on Charles. They are separated, however. That night Charles is found murdered, the jewels gone. Lind is arrested, but escapes. Eventually, however, he is obliged to give himself up to the police. Detective observe Briggs coming from a pawn shop. They give chase and fire, mortally wounding him. On his deathbed Briggs refuses to talk. Eleanor (Ellen Cassity), who loves Lind, and Marie, sure that Lind is innocent of the murder, are desperate until the little girl happens to turn on the dictaphone used by Charles just before his death. On this is recorded Charles' voice making his will. He breaks off in the middle of one sentence with, "Is that you, Briggs?" and then the shot is heard. This record is played over and over again by Briggs' bedside until he confesses.

" How Could You, Jean? "

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

MARY PICKFORD'S "Stella Maris" showed her at her acting best. And there have been many others that earned her nothing but praise. Generally speaking, her pictures have steadily increased in merit and while her public seems certainly glad to see her in such productions as "Amarilly of Clothesline Alley," which is typical of the majority she has appeared in, and does not demand more like the Locke picturization, it seems reasonably certain that it will be dissatisfied with "How Could You, Jean?" In general getup this, her latest offering, resembles an elongated Mack Sennett farce, handled by a director acquainted with the mechanics and gags of knockabout comedy and tempering his scenes by beautiful backgrounds, camera work of the rarest kind, and a certain show of artistry in the more pensive moments of the picture.

It appears that the novel, by Eleanor Hoyt Brainerd, upon which the picture is based, offered Frances Marion, the scenarioist, opportunities that excluded all else but the element of farce. Certainly we never expected to see the dainty Mary attacked from the rear by a rushing ram and propelled over a cow pasture like a shot. This will register as a laugh, no doubt, but to our mind it immediately suggested Ben Turpin and Chester Conklin. Miss Pickford is a clever comedienne and needs not the undignified assistance of a battering ram. The same impression is conveyed when she gazes about a messy kitchen and sees herself cleaning it up in a jiffy by means of the slow turning of the camera man. There are kindred touches of minor importance that seem out of place in a Mary Pickford picture.

We do not mean to imply that "How Could You, Jean?" is by any means a dreary or boresome affair. When Jean, the aristocrat, enters the kitchen as cook, becomes acquainted with an awkward Swedish farm hand, is teased by the kiddies from next door and when she discovers herself falling in love with Ted, whom she believes of the same ilk as the Swede, there are chances for comedy of the tried and true Pickford type. Miss Marion's subtitles also assist the picture in no small measure. But after all something possessed with a slight trace of drama, something a little more polite is expected when we see Miss Pickford's name on the screen. And it is expected because she has given us something dramatic and politely comical in the past. It is on this type of picture that she has made her reputation.

Casson Ferguson is the juvenile in the case. Larry Peyton's Oscar, the Swede, is funny. Herbert Standing, Spottiswoode Aitken and Fanny Midgley appear in important character parts, while others are Zazu Pitts, Mabelle Harvey and Lucille Ward. The direction is to the credit of William D. Taylor, with the photography the work of Charles Rosher.

THE STORY AND PLAYERS

Jean (Mary Pickford), reared in the lap of luxury, suddenly discovers herself penniless and forced to search for employment. As the only thing she has ever done is cooking, she applies at an agency. Decently dressed she discovers that no position awaits her, so she feigns a Swedish accent, dresses outrageously, and lands a job as cook for Rufus Bonner (Spottiswode Aitkeen), and his wife (Fanny Midgley), a pair of bug specialists. One day she is seen at work by Ted Burton (Casson Ferguson), a young man of wealth, and shortly afterward he is ensconced on the farm as hired man, having rid the place of Oscar (Larry Peyton), the Swede, by a bribe. Then romance starts and runs its course to the accompaniment of great apprehension on the part of each party as to the sort of mate the other will make. Ted's father (Herbert Standing) anxious to see what his son is up to comes to board at the house next door, and, after a look at Jean, discovers that Ted has his own rare judgment. The climax is brought on when Burton is trapped in a barn, set afire when he grappled with a character quite foreign to the story. But Burton is rescued, and so is the cow and every one is happy.

Length, 4,750 feet.

"The Soap Girl"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

MARTIN JUSTICE understands Gladys Leslie better than any other director who has yet guided her through the scenes of a five-reel picture. He brings out her strong points and keeps her from romping all over the studio stage and carrying to the point of exaggeration, the kid stuff. At all events he has turned out the best picture in which she has appeared for the Vitagraph Company, "The Soap Girl," adapted from Louis Allen Browne's story.

Louis Allen Browne penned a good comedy drama — one with a purpose. "It pays to advertise" is the dominating theme and this fact is brought out with all the force of an advertising man's most convincing argument. The title is the least attractive point about the picture. It doesn't convey to the public half the real worth of the excellent comedy-drama that it reveals when shown on the screen.

It has snap to its action — not the action that you would expect to see in a thriller, but the brand of action that you will note in a well-staged comedy-drama with every scene advancing the plot a step further and bringing to light nice bits of comedy.

Frank Norcross, as the genial soap manufacturer, comes in for his share of the screen and takes a second bow every time. Ed. Burns, a new leading man in Vitagraph stock, screens like a winner, shows ability and gives a good account of Richard Van Ruhl. Julia Swayne Gordon is back with one of her excellent characterizations of the grand dame. Harold Forshay is given a pretty good part and puts it over. Ed Favor knows the butler angle from A to Z. The photography is good; has been accentuated to the proper degree by good lighting and the interior sets look like a million dollars. There are only a few exterior shots — these few hit the mark.

THE STORY AND PLAYERS

Sanford (Frank Norcross) is a wealthy soap manufacturer. His daughter, Marjorie (Gladys Leslie), has not reached the top rung of the society ladder, and he and his advertising man get together and plan to put her there, regardless of the expense. Mrs. Van Ruhl (Julia Swayne Gordon), leader of society, advertises a benefit for charity, and Sanford sends her a check for a few thousand for the cause. Mrs. Van Ruhl, who has heretofore ignored the Sanfords because they were too commercial and crude, acknowledges Sandford's gift, and requests that his daughter, Marjorie, assist her in receiving the night of the benefit.

Richard Van Tuhl (Ed. Burns), Mrs. Van Tuhl's nephew, is in love with Marjorie. Soon after Mrs. Van Tuhl's request that Marjorie serve on her Reception Committee, there appears in the current magazines an advertisement of Sanford Soap which shows a girl in a bathtub holding a bar of Sanford's Soap. The picture resembles Marjorie. This is only a beginner of Sanford's advertising campaign to place his daughter on the top rung. Mrs. Van Tuhl withdraws her invitation, and the families break relations. Richard breaks with his aunt, and there is trouble all around.

Marjorie gets an idea for revenge, and with her brother, Jimmie (Harold Foshay), they plan to "get back" at Mrs. Van Tuhl. Mrs. Van Tuhl's ancestors had been manufacturers of a famous booze, and this fact is brought out strongly in an advertising campaign. Mrs. Van Tuhl learns of it, and, fearing that she will be ruined socially, she goes to the Sanford home and difference are patched up, and Marjorie and Richard become man and wife.

"Station Content"

(Triangle—Five Reels)

Reviewed by Peter Milne

"STATION CONTENT" is a picture telling the story of a wife who deserts her husband after the death of her baby because of loneliness, and who after taking a fling at the stage and listening to the brazen offer of a millionaire, returns to her husband. The climax of the drama is exceptionally well handled, is thrilling and keeps the spectator in high suspense. The story has reached a point where the young wife is able to save an express train from plunging through a burning trestle by riding to meet it on a motor-driven one-man car. This thrill is staged in a downpour of rain, and it is to the credit of Director Arthur Hoyt that he has gained most realistic and dramatically effective results in these scenes.

The story was written by Catherine Carr and it is one of the best from the pen of this author. The interest is immediately aroused at the start when husband and wife are shown living at a vastly lonely station one one of the south-western railroads. The wife's desertion divides the sympathy equally because the causes and their reaction on the two have been so well handled. The picture gains in interest from this point on and remains fully entertaining until the climax has been passed. Logically evolved scenario was prepared by Charles J. Wilson.

Under Mr. Hoyt's direction, Gloria Swanson, erstwhile one of the animated decorations of the Keystone comedies, shows considerable dramatic ability. She is just a little studied in expression but her performance as Kitty Manning is impelling. (Less make-up next time though, Miss Swanson.) Lee Hill does sympathetic work as her husband while Arthur Millet and Nellie Allen contribute good performances. "Station Content" should be acceptable to any theatre. It possesses a strong appeal and is well done from every angle. Its working title was "The Prodigal Wife," which seems to be much better than its present one, all things considered.

THE STORY AND PLAYERS

The life in the desolate railway station where her husband is telegraph operator palls on Kitty Manning (Gloria Swanson) and after the death of her baby she accepts an offer from the manager of a cheap musical show to join the chorus. Jim Manning (Lee Hill) is hurt to the quick at her desertion but ambition carries him on to success in the railroad company. Kitty comes under the eye of Stephen Morton (Arthur Millet), manager of the railroad. He is married to a society woman (Nellie Allen) who loves only his money. Morton tells Kitty the truth about himself and makes her a frank offer. She bids him wait. She is travelling to the city on the railroad and misses connection at a little station, the replica of the one where Jim was once employed. The operator is seriously sick, yet sticks to his post. His wife is happy with him and her child, and here in the company of these two Kitty discovers the happiness that lies in self-sacrifice and a mutual ambition of husband and wife. Her knowledge of telegraphy leads her to offer her services while the operator rests. One night a heavy rain storm breaks. The trestle not far from the station is struck by lightning. The oncoming express is in danger of being wrecked. Kitty saves the situation by riding to meet it on a railroad tricycle. On the train are her husband and Morton who is coming for his answer. Kitty flies into Jim's arms while Morton retires, his lesson learned.

Time—50 minutes.

"Patriotism"

(Paralta Plays—Six Reels)

Reviewed by Joseph L. Kelley

PARALTA can rest assured that Director Raymond West has reproduced for screen presentation, a drama that spells Patriotism. It has been titled "Patriotism" for obvious reasons and the one who is not reached by the propaganda which this offering instills, is not in sympathy with the Allied cause.

But the whole has been fashioned with such an obvious intention to supply a patriotic picture that the few tense moments which crop up by virtue of the thought involved rather than the skill of the authors in weaving their plot, are lost in conflict with the stronger wave of opposition raised by the "convenient co-incidents" material which is developed thereafter and forming a connecting link between the strong and the weak.

"Patriotism" is a propaganda picture of the first water and was conceived by a fine sense of patriotism but with little or no conception of proper dramatic construction or material. Those who can forget the story and look only to the patriotism that is displayed and the excellent production that it has been given, will pronounce this fine entertainment, and it is, judging it solely from this standpoint.

A German spy who has been caught in the act, does not, as a rule, have his freedom. And one who is detected in an act of as serious a nature as the one in which Dr. Hyde is detected, is shot for treason. But Dr. Hyde is apparently given his liberty by the judges who presided over his trial in "Patriotism," for after it is all over, he suddenly appears at the home of the heroine to extend his apologies for his wrong doing.

Miss Barriscale is fine until she attempts the "kittenish" stuff and then her work falls below par. Charles Gunn makes a good hero. Joseph J. Dowling does well in a small character part. Herschel Mayall, Arthur Allardt, Mary Jane Irving, Ida Lewis and Clifford Alexander have minor roles. The photography is excellent, the night scenes have been staged with all realism and one shot showing the Scottish Highlanders marching, makes a lasting impression. "Patriotism" is interpreted by a strong cast of players, is excellent propaganda material, but from a dramatic standpoint falls far below anything that Miss Barriscale has done for Paralta. Julian Louis Lamothe did the scenario and Clyde De Vinna presided at the camera.

THE STORY AND PLAYERS

Robin Cameron (Bessie Barriscale) is a nurse in a hospital in Scotland for convalescent soldiers. Dr. Hyde (Arthur Allardt), of the hospital staff, is in love with Robin. Sidney Garson (Herschel Mayall), a wealthy man who had a short time prior to the war bought a large estate in Scotland, gives freely to all benefits and provides each local boy who leaves for the front with a safety razor set.

Sir Angus Cameron (Joseph J. Dowling), Robin's uncle, prominent English official, arrives with his official staff to investigate the report of a German submarine base nearby. John Hamilton (Charles Gunn), an American who had been rescued from a wreck at sea, and who is recovering from injuries received, accidentally stumbles on to evidence which indicates that Sir Angus Cameron's suspicions were well founded. While walking, one night, through the grounds surrounding the hospital, he discovers a man on the dock signalling to some one out at sea. Hamilton surprises him, but is himself surprised and beaten unconscious. Later Dr. Hyde accuses him of being the one who was doing the signalling.

Robin, by accident, learns that suspicious characters are in the habit of frequenting an old forsaken house near the hospital. She investigates and finds the den of the German spies. She informs her uncle, who raids the place and learns that Garson is the man, and that Dr. Hyde is his accomplice. Hamilton is proved innocent. Later he learns that America has entered the war, and that he has been commissioned a captain.

Screen time, 75 minutes.

"Good Night, Paul"

(Select—Five Reels)

Reviewed by Peter Milne

"GOOD NIGHT, PAUL," Constance Talmadge's latest Select picture, is based on the moderately amusing stage farce of the same name, in which the principal complication is the conventional one created by the young bachelor who borrows his friend's wife in order to loosen the strings of his uncle's fat purse. The farcical possibilities lying in this situation have long since been exhausted by the picture producer and the best that the authors of "Good Night, Paul" could do was to repeat on the best of them. The result is a farce with some spontaneous moments, but largely rather obvious and at times tedious. With the initial complication firmly planted, the best to be done was to derive what humor possible from its various dependent situations by quick action, relying on the ability and appreciation of the cast to realize it. From the projecting room viewpoint it appears that the action could have been keyed at a faster tempo in practically all the picture's phases.

Miss Talmadge's youth and beauty and the whole-hearted spirit with which she enters into the part of Matilda Landers registers her to good advantage in every scene. Harrison Ford catches the spirit of the play better than any of the supporting cast and puts the part of Paul over nicely. Norman Kerry, as the distressed husband, and John Steppling as the rich uncle, play with sincerity, but seem ill at ease in their attempts to get in the atmosphere of the story. Beatrice Van and Rosita Marstini perform adequately.

The production furnished the picture by Walter Edwards is tasteful and includes a fashion shop display of lingerie on pretty models that with its quite revealing lighting will surely claim attention. Julia Crawford Ivers made the adaptation from the play by Rolan Oliver and Charles Dickson. The photographic work is that of James C. Van Trees.

THE STORY AND PLAYERS

Richard Landers (Norman Kerry) and Paul Boudeaux (Harrison Ford), business partners, search vainly for fifty thousand dollars to keep them from going to the wall. Paul's uncle arrives in town unexpectedly and calls at the Landers' home. Paul occupies lodgings with Richard and his wife, Matilda (Constance Talmadge). Uncle Batiste (John Steppling) has long desired Paul to marry to perpetuate his name. Matilda, realizing that if Uncle is pleased they will easily be able to get the fifty thousand, announces herself as Paul's wife. There follow a series of amusing complications, resulting from the deception. A night is safely passed without a mishap, but in the morning Uncle discovers Paul draped on the parlor couch and straightway has suspicions. He soon discovers Richard sliding down the water pipe from Matilda's room and his agitation is great. The deception is finally told him. But the partners get their fifty thousand any way because Paul marries his uncle's nurse (Beatrice Van) while Uncle, not to be outdone by youth, takes unto himself a modiste (Rosita Marstini) who has whisked in and out of the plot a couple of times.

Time—55 minutes.

"We Should Worry"

(Fox—Five Reels)

Reviewed by Joseph L. Kelley

FOX'S Lee Kids have a bright future before them and it is not so very far off, judging from the work they have done in their late picture. The finished product is particularly noticeable in "We Should Worry," their last work before the Fox camera. They have the entire field to themselves and for youngsters who have no competition, they work like little veterans to make their every move just a bit better than their imaginary opponents.

Jane is the more accomplished of the two. Catherine seems to have arrived at the age when youngsters first begin to realize that they are noticed and are conscious of their actions. Jane, on the contrary, exemplifies the true meaning implied by the title of the late picture, "We Should Worry"—and she doesn't. The cameraman, the director, his staff and the supporting cast might be a minus quantity, so far as little Jane's actions would indicate. She sees no one, is conscious of nothing excepting the fact that she is having a real good time and enjoying the capers which she is called upon to cut, as thoroughly as the youngster playing in Central Park or the little waif from the East Side, who dodges push-carts, automobiles and trucks.

Keenan Buel handles these youngsters with nice discretion. He never lets his faith in these little kids run away with his better judgment. In other words, he does not deceive himself by attempting to put them through a scene which requires the worldly knowledge which only a grown-up could express. He keeps them in the nursery; in surroundings with which they are acquainted. When they are called upon to step into the parlor, they are not made to act with the decorum of the hostess at an afternoon tea, but are allowed to "cut-up" and commit any sort of devilment which may enter their heads, whether it be the spilling of a jardiniere of water into the musician's saxophone, as little Jane does in "We Should Worry," or hanging on to her auntie's dress in simple embarrassment.

Director Buel wrote their latest vehicle and he has played his little charges up to the limit. He gives them the centre of the stage for their big-little bit and then sends them to the background to bring up his more seasoned reserves. But never does he let an audience forget that Jane and Catherine are among those present.

When two little youngsters of the ages of Jane and Catherine Lee can hold your attention as against such striking beauties as Ruby De Remer, they have to possess something beside the qualification, "just kids." Every caper they cut in their late picture spells the title, "We Should Worry." When the camera catches them in "the dark and lonely cellar" it catches them in a happy mood, for they have the time of their lives. When it catches them dressed "in their Sunday best" it catches them still happy but a trifle disturbed, because their faces are cleaned and their dresses tidy. But always they are "just kids," having a good time and bringing sunshine to the hearts of all who watch them.

Mr. Buel hasn't written a perfect script—but why worry—the Lee Kids don't. Ruby De Remer, William Pike, Henry Clive, Edward Sturgis, Tammany Young, Charles Craig, George Humbert, Henry Hallam, Sarah McVicker and Ann Egleston render good support. With a few exceptions, the sub-titles are a happy addition to an excellent picture for the Baby Grands to display their cleverness.

THE STORY AND PLAYERS

Jane and Catherine live with their pretty aunt, Miss Ashton (Ruby De Remer). Auntie is wealthy and has a variety of suitors from the bank president to the minister. She favors Jack Fenton (William Pike) until Percival Gilpatrick (Henry Clive) a confidence-man and all-round gentleman burglar arrives to look over the prospects of striking an acquaintance with the bank's vault. His two confederates, Mike (Edward Sturgis) and Bill (Tammany Young) trail along to do the "dirty" work. Gilpatrick does not work fast enough to suit Mike and Bill so they kidnap Jane and Catherine and hold them for ransom. They are taken to a deserted cellar but their captors are obliged to free them because they refuse to take their capture seriously and make life miserable for them.

Gilpatrick promises Miss Ashton that he will restore her little charges and he stages a rescue act which places him in high favor with Miss Ashton. Jack is forgotten for the time. Finally Gilpatrick decides to move his forces against the bank's vault and while he is working on the job is detected by Jack. The secret of his mission is determined and his capture by the authorities effected. Jack and Miss Ashton decide to unite forces. During the course of events Jane and Catherine have the time of their young lives.

"A Woman of Redemption"

(World Film—Five Reels)

Reviewed by Peter Milne

"A WOMAN OF REDEMPTION" is a rather mechanical melodrama based on that version of the eternal triangle in which the villain plots and plots and plots to get the girl, while the rather weak and wishy-washy hero stands aside and just lets things take their natural course, apparently hoping that everything will come out all right in the end. It fails to act as a stimulant to one's senses largely because the principal situation is manufactured so deliberately and in this way putting a certain end to all element of suspense. Besides the plot runs over conventional ground from beginning to end, and while conventionality of itself alone never stands in the way of a picture's success, it is quite fatal when combined with poor treatment.

The most enjoyable thing in connection with "A Woman of Redemption" is its background. The exterior scenes, where taken in the mountains of North Carolina, and this section of the country, offered innumerable views of great beauty in which to set this action. Here are rugged hills, pretty brooks and forests that for the most part appear unexplored. This garden spot of the South made an ideal locale for the story, and had the scenario been as rich in dramatic quality as the scenes are in natural beauty, the five reels would have been wholly enjoyable from every standpoint.

June Elvidge appears to advantage in the title role. John Bowers is an adequate hero with little to do, while Albert Hart is a very melodramatic villain. The production, furnished by Travers Vale, seems rather artificial at times. The groupings are not natural. The players must always reach the foreground to register an expression. The camera is, after all, set on a tripod that can be moved.

THE STORY AND PLAYERS

Jacques Romaine (Charles Martin) is overseer of the Southern forests owned by the Stanton Company. The foreman of the mill, Boss McDaniels (Albert Hart), a squaw-man, desires to marry Romaine's daughter, Gene (June Elvidge), and when he voices a mild objection, threatens to have him discharged. McDaniel's squaw (Marie Pagano) resents his desertion of her. In the city Stanton (Alec Shannon) decides to see what the forests will do to his prodigal son, Tim (John Bowers), and so takes him South. Tim, however, finds the saloon and dance hall interesting. His father in despair starts out on a trip with him to the mountains, and leaves him alone the first night. The next morning a note informs Tim to make good or never come back. It falls to Gene to rescue Tim from the forest in which he has lost himself. In the meantime Jacques and Boss quarrel at the former's cabin. Jacques is killed, and Boss buries him. On Gene's return he informs her that her father died of heart disease, and that his last wish was for her to marry him. A bill acquired by Tim at the dance hall is rendered to Stanton, Sr., who refuses to pay it, disowning his son. Boss seizes this opportunity to rifle the Stanton safe, throwing suspicion on Tim. While Boss is urging his suit on Gene, he is stabbed in the back by the squaw. This murder is also laid to Tim. The men of the camp are about to string him up, when Gene holds them off at the point of a gun and rescues him. Soon afterward the squaw is caught and her confession secured. So Gene and Tim ride away to begin a new life free from pursuit.

Time, 55 minutes.

"What the Wind Did"

(Strand Mutual—One Reel)

Reviewed by F. G. Spencer

AND "What the Wind Did" was surely enough and to spare for Jack (Cullen Landis), who made bold enough to flirt with Mary (Billie Rhodes), a young lady who is seen pushing a baby carriage along a city street. It's very evident she desires to enter a department store, so Jack volunteers to guard the carriage and baby until her return. "Thank you," chirps Mary, and she's gone. Shortly baby cries and cries lustily so Jack tries to find the mother. From floor to floor he goes, only to miss her by elevator each time. Tiring of his job, he proceeds to the nursery to check the youngster just as a colored woman is also checking "a puffucly good cullud chile," and a freak of a puff of wind gives Jack the wrong check, and herein lies the mischief.

This picture will take well anywhere.

"The Heart of a Girl"

(World Film—Five Reels)

Reviewed by Peter Milne

THE light treatment accorded this love story together with its background of social life in the capital of the nation, suffices to make it entertaining even more than the rather forced thread of melodrama which is introduced toward the end. The story was written by Mrs. Maraverne Thompson, the scenario, in turn, being prepared by George Proctor. Between them, these two have managed to supply a diverting portion of light humor which makes the early reels pass enjoyably. The meeting of Betty and Kent, the courtship and its various details have been treated in the best possible manner.

"The Heart of a Girl" brings Barbara Castleton her first real starring part in World pictures. Her characterization of Betty, the headstrong young lady of Washington society, is a real delight. Irving Cummings in the opposite role of the young Congressman, Kent, plays with skill. Good support is contributed by a large cast which includes Charles Wellesley, Kate Lester, Ricca Allen, W. T. Carleton and Joseph Smiley.

The melodramatic line of action introduced by Oakland's betrayal of his friends is rather unconvincing but serves its purpose inasmuch as it establishes the usual opportunities for both hero and heroine to show their love for one another by self-sacrifice. The production given the subject by John Adolphi is creditable in most respects. Sol Polito was at the camera.

THE STORY AND PLAYERS

Betty Lansing (Barbara Castleton), Washington society girl, meets Representative Kent (Irving Cummings), one of the younger members of the House. Romance starts. Kent leaves Washington for his State capital, where plans are being formed by his followers to nominate him for the governor's seat. He returns to Washington to see Betty, and in the evening attends one of the whist parties given by her mother (Kate Lester). The winnings of all these parties are donated to charity. That night Kent proposes and is accepted by Betty. A young bank cashier, having lost considerably, accuses Betty's mother of conducting a gambling house. Kent pleads with Betty to abolish the games. She resents his interference and bids him go. Oakland (Charles Wellesley), a wealthy suitor for Betty's hand, resents Kent's success, and proceeds to inform his rivals in the State that he is in love with the daughter of a gambling house mistress. This lie, circulated by his enemies, nearly proves Kent's undoing, and at the State convention he is getting few, if any, votes, owing to his refusal to speak up and clear the matter, when Betty appears, and tells the truth, exposing Oakland as a liar. And so all ends well.

"Beware of Blondes"

(Strand-Mutual—One Reel)

Reviewed by F. G. Spencer

A PALMIST is really responsible for Mary's (Billie Rhodes) anxiety and Jack's (Cullen Landis) dilemma in this interesting single reel comedy. Enjoying a few days at the seaside, Mary decides to visit the aforesaid palmist, while Jack remains outside. She is warned to beware of a bewitching blonde, who is bound to come between her and Jack. She immediately informs Jack of the palmist's prognostications, and is reassured when Jack reiterates his professions of undying love. He then visits the same palmist—with the same result, and the beach seems to be littered with blondes, who snatch Jack away from Mary, who is a decided brunette. She therefore steals away, rigs up in a fetch wig of blondish hue and outblondes them all, only to show Jack where he has been deceived. It's a good single reeler and certainly taught Jack a lesson.

"Up Romance Road"

(Wm. Russell Productions, Inc.—Five Reels)

Reviewed by F. G. Spencer

WILLIAM RUSSELL is afforded ample opportunity to display his fistic as well as his histrionic capabilities in this latest release by his own company. "Up Romance Road" is well named for it shows Russell from a youngster, always hankering after the romantic and despising the commonplace. He is ably assisted by Charlotte Burton, and between them, they pull off an abduction to fool the girl's father, which well nigh proves disastrous. They are both of the petted and pampered class, and a life of luxury palls upon him.

It is a cleverly selected cast, although it must be said that John Burton as Samuel Thorne is inclined to overact. Carl Stockdale as Count Eckstrom gives a good account of himself.

The direction of Henry King is fine; the continuity is good and the photography all that could be desired.

There's not the slightest doubt that the picture will be well received, wherever thrills and suspense and Russell's almost superhuman strength and agility are looked forward to, for the whole five reels abound in thrill after thrill.

THE STORY AND PLAYERS

Gregory Thorne (William Russell) and Marta Millbanke (Charlotte Burton) are engaged, but are of the opinion that a conventional engagement and marriage is too stupid to be observed, so decide upon an elopement. Gregory secures the services of four second-story men to effect an abduction, at the same time that an emissary of a foreign Government decides to abduct Marta to hold as hostage, until her father, who is a shipper, shall promise to cease his shipments to the Allies.

In the darkness Gregory's men and Eckstrom's men encounter and complications ensue. The arrival of the police adds to the excitement. Marta, mistaking Eckstrom's men for Gregory's, allows herself to be carried off, Gregory follows in his racing car. Arrived at Eckstrom's rendezvous, Gregory and Marta are made prisoners, and held as hostages. Eckstrom writes an anonymous note, threatening to blow up the Thorne and Milbanke warehouse next morning unless they stop sending supplies to Europe.

Gregory outwits Eckstrom by an ingenious ruse, saves Marta from death, and at the point of a revolver compels Eckstrom to go with him to the warehouse and reveal the hiding place of the infernal machine.

Screen time, 58 minutes.

"Some Job"

(World-Fay Tincher Comedy—Two Reels)

Reviewed by Peter Milne

"SOME JOB" in which Fay Tincher appears in the leading role, far surpasses her first comedy released by World Film. She plays the part of a waitress in a small-town hotel who discovers a very nice captain in a nearby camp on which to shower her affections. Incidentally she succeeds in rounding up some German spies. The humor introduced is both of the polite variety which introduces funny situations and of the gag variety in which

Miss Tincher exercises her fine art of being tough. The better part of the picture is clever in both respects. A particularly funny touch is scored when the captain, after fleeing mess because of more beans, gets a dish of them planted in front of him when he sits down at the hotel table. There are touches that equal this, throughout the two reels, another registering when the captain gives the order "column right" and then, forgetting his men for the girl, comes to find them marching out in the ocean. The spy stuff is done seriously and Miss Tincher also does a dramatic scene when she bids the captain goodbye.

"Furniture Movers"

(*Rolin-Pathe—One Reel*)

Reviewed by Peter Milne

"FURNITURE MOVERS" brings the famous Toto another turn as a comedian, and in his many scenes in this single reeler he obliged by performing a number of weird antics, every one of which might be taken as proof that he is without a bone in his entire body. He takes the part of a furniture mover, his partner in crime being Bud Jamieson, the girl in the cast being Clarine Seymour. Naturally they make a very bad job of moving a house full of furniture, but they manage to get a fair amount of comedy out of the transaction.

"Her Screen Idol"

(*Paramount-Mack Sennett—Two Reels*)

Reviewed by Peter Milne

THIS is one of the smartest burlesques that has come from the Mack Sennett fun factory, particularly if one be acquainted with that type of western melodrama in which the hero is the prize athlete as well. Ford Sterling, as the matinee idol who comes to the picture house to watch his latest thriller, burlesques the character broadly and should get many a laugh. That skill which placed him in the front rank of comedians several years ago has not deserted him. There is plenty of comedy derived from flashes of the various males in the audience who disagree with the idol's opinion of himself. Comedy is also extracted from the one-man orchestra, operated by Ben Turpin. There is some wonderful trick work, both in the picture within the picture and in the latter scenes which take place outside the theatre. Sterling leaps to the back of his horse over a space of at least ten yards, while his rescue of Jack Cooper from a rope stretched between two high buildings in Los Angeles is a wonderful trick thriller. Louise Fazenda and Marvel Rea are also in the cast. Edward Cline's direction is excellent.

"His Enemy, the Law"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

SOME original twists, good treatment and two exceedingly good performances by Jack Richardson lend no mean interest to "His Enemy, the Law." Despite the fact that the action is broken in the middle by the skip of years which allows the children to grow up, the interest remains continued throughout, owing to the fact that the two stories are closely related. Lillian Ducey has provided a very human set of characters in her story, and, being human in character and in deeds, they are always the center of attention. Mr. Richardson, first as the miner and outlaw, and second as his son, an unusually clever lawyer who baffles judge after judge and jury after jury by his successful defense of criminals, is always successful in registering his character, while he never fails to make clear a point.

The supporting cast is led by Irene Hunt, who also carries a dual role to advantage. The support comprises Jack Livingston, Graham Pette, Dorothy Hagar, Walt Whitman and May Giraci. Raymond Wells directed from a scenario prepared by George E. Jenks. He has instilled a remarkably realistic atmosphere into the production and has presented the story in a dramatic manner.

THE STORY AND PLAYERS

Captain Jack (Jack Richardson) prospecting in the West, learns that Sarah Catherwood (Irene Hunt) for whom he has been preparing a home has married another man in order to give her feeble father (Walt Whitman) the comforts he needs. Heart-broken, Jack turns to his neighbor (Dorothy Hagar) for consolation and in time, marries her. She proves to be anything but a helpful mate, however, and after five years he leaves her, taking with him his boy. He eventually becomes leader of a notorious band of bandits and only meets death after a long career of robbery.

Years later his son (Jack Richardson), now a brilliant young lawyer, turns all his attentions to defeating the law which caused the death of his father. He wins case after case with the blackest of criminals as his clients. One day Sally Randolph (Irene Hunt), Sarah's daughter comes to him asking him to plead the case of her fiance (Jack Livingston) who has committed murder. By a trick, he secures his acquittal. Jack's servant, seeing that his master is in love with Sally, forces the acquitted man to make a clean breast of his guilt before Sally. When Jack and Sally meet again they discover the relationship of their parents and continue the romance through their own lives.

Time—50 minutes.

"A Desert Wooing"

(*Paramount-Ince—Five Reels*)

Reviewed by Peter Milne

THAT fertile field laid before the picture author when he brings the strong willed husband, popularly known as the "cave man," and the headstrong young lady together, has been delightfully plowed by J. G. Hawks, in "A Desert Wooing," Enid Bennett's fourth Paramount-Ince production. The struggle between these two is laid in the broad, open places of the West, and some most attractive settings in a ranch house which lend it an ideal atmosphere. Mr. Hawks has developed his story with a generous supply of comedy and human interest, and has injected into it a vein of melodrama sufficient to keep it entertaining from beginning to end.

The picture has that usual fine Ince production which allows nothing but the best in the way of properties and camera-work. Jerome Storm, in his capacity of director, has managed the details of the picturization with excellent taste. He has derived the full benefit from the humorous side of the story and has handled the melodramatic high lights in the most satisfactory manner.

Miss Bennett fits herself to the role of the headstrong society girl who has made up her mind never to love her husband and plays with attractive grace and charm. Jack Holt, as the rich husband from the West, handles the part to great advantage. He seems to make himself at home in any sort of role the casting director may allot him. Donald MacDonald is a melodramatic villain, while John P. Lockney, Charles Spere and Elinor Hancock make up a good supporting cast.

THE STORY AND PLAYERS

Avice (Enid Bennett), daughter of a decadent rich family, realizes that her mother (Elinor Hancock) has put her on the marriage market and resigns herself to her fate. So she marries Masters (Jack Holt), a rich westerner, still believing herself in love with Dr. Van Fleet (Donald MacDonald) one of society's lounge lizards. He is a member of the party which Masters invites to his ranch house after the wedding. One night he breaks into Avice's room but much to his surprise she repulses him. He is roundly beaten up by Masters, is driven off the ranch and takes refuge with a Mexican. After the departure of the rest of the guests, Masters sets himself to the task of crushing the proud spirit of Avice but with little success. His best friend, Keno Clark (John P. Lockney) and Avice's brother (Charles Spere), thinking to assist in the happy ending, try to arouse Avice's jealousy by hinting of another woman in the life of Masters. This, however, fails to have the desired effect, for Avice announces her intention of returning East and never setting eyes on her husband again. Van Fleet, the villain, in revenge, shoots Masters, wounding him severely and then Avice awakes to her real state of mind. At the point of a gun she forces the doctor to dress her husband's wound and when he recovers there is complete happiness.

"Hell Bent"

(*Harry Carey Special-Universal—Six Reels*)

Reviewed by Peter Milne

FROM the *Moving Picture Weekly* we take the following display lines regarding "Hell Bent": The Desert Mirage, The Great Thirst, The White Mantle of Death, The Jewel in the Claw of Hills, The Unfenced West, The Single-Handed Rescue, From the Kitchen to the Dance Hall, Fast Riding, Straight Shooting, etc. All of which, combined, adequately describe this western number featuring Harry Carey. And from this it may be gleaned that "Hell Bent" is a fine old-fashioned western melodrama, that is in story essentials. It is, however, remotely removed from this type of picture when its production is considered. Jack Ford, who had charge of the details of it, has done his work in first-class fashion. Consequently all the thrills, including the holdups, the chases, the fights and last but not least the terrific sandstorm take on a realism that is altogether successful in snatching the spectator from his chair and setting him down in the midst of the great wastes of the West. Jack Ford, while working under the direction of his brother, Francis, in the production of Universal serials and other melodramas, must have assimilated all the older man's tactics and then endeavored to beat him at his own game. But however the two compare it remains plain that there are few directors who put such a sustained punch in their pictures as does this Mr. Ford.

Harry Carey, again in his familiar role of Cheyenne Harry, does constantly vigorous work and receives capable support from Neva Gerber, Duke Lee, Vester Pegg and Joseph Harris. There is a plentiful supply of comedy in the first part of the picture. The photography is wonderful.

THE STORY AND PLAYERS

Cheyenne Harry (Harry Carey), fleeing from a little shooting scrape, takes up in the town of Rawhide where he becomes fast friends with Cimmaron Bill (Duke Lee). He becomes acquainted with Bess Thurston who dances in the dance hall of the town, but who, unlike the rest in the place, is decent. Her brother Jack (Vester Pegg), in need of money, joins forces with an outlaw, Beau (Joseph Harris), and partakes in a raid on the town. Harry has the opportunity to arrest Beau but lets him go because this would implicate Jack. Bess calls him a coward for this as she is unaware of her brother's perfidy. But Beau vows to get even for Harry's interference and kidnaps Bess, taking her to his retreat in the mountains. Harry gives pursuit, but is captured by the outlaw band, and, a prisoner, is obliged to watch Beau ride off with Bess, in the direction of the Rio Grande. He escapes finally and follows. On the desert he fights with Beau. Two of the horses go down. Both men are wounded but Harry puts Bess on the only remaining horse and bids her hurry to the nearest town. He and Beau then set off on foot. In a sandstorm Beau loses his life. Harry is rescued by Bill and returns to Bess.

Length—5,700 feet.

"A Little Sister of Everybody"

(*Pathe Play—Five Reels*)

Reviewed by Peter Milne

CAPITAL versus Labor is the theme of "A Little Sister of Everybody" in which Bessie Love is featured. The little star appears to advantage in the title role, and the picture takes on interest because of her presence and due to the fact that the supporting cast performs capably, whereas the story itself has little to commend it. Written by William Addison Lathrop it tells again of the young employer who joins the ranks of his workers incognito, of the poor girl's love for him and of the manner in which she unwittingly saves his life when she learns that a crazy anarchist plans making an attempt on the life of the factory owner. This is conventional and, while well treated, has little to lift it from the level of the ordinary.

George Fisher is seen in the role opposite Miss Love, and Joseph J. Dowling as her father, and Hector Sarno as the anarchist complete the cast. The support, including the large mob scenes, is realistic with the exception of the actor who plays the old roue. This character is useless in the story and is played so poorly that it is laughable. The picture was produced by the Anderson-Brunton company under the direction of Robert Thornby.

THE STORY AND PLAYERS

Celeste Janvier (Bessie Love) lives with her grandfather, Nicholas Marinoff (Joseph J. Dowling), a radical thinker who realizes that social improvements can not be established through violence. She is known as "The Little Sister of Everybody" because of her friendship with all she meets. Hugh Travers (George Fisher), succeeding his father as head of a large factory, goes incognito among the workers to learn their troubles. He discovers that the discontent fostered by Marask (Hector Sarno) an anarchist, has no real foundation. Celeste and Travers meet and grow to greatly admire one another. Unknown to her he secures her a position as secretary to a social worker, one of his friends. Marask, entertaining a fanatical hatred for Travers ,plans to kill him. Celeste learns of this and gives chase to Travers' home where, to her surprise, she discovers the rich man and the poor worker she loves are one and the same man. Marask is penitent when he discovers that Travers is not the idler he thought him and as he and old Marinoff go over plans for improving the factory Travers and Celeste retire to a secluded corner of the room.

"Say! Young Fellow"

(*Artcraft—Five Reels*)

Reviewed by Peter Milne

DOUGLAS FAIRBANKS shows the way for an ambitious young man to succeed in the world in "Say! Young Fellow," his latest Artcraft picture, written and produced under the direction of Joseph Henaberry. He has combined a whole lot of sane reasoning with a very fine Fairbanks comedy stunt-melodrama. In fact there is more logic in the five reels than there is in a dozen International Correspondence School advertisements. The Young Fellow has a Hunch, which is nothing but a miniature Fairbanks, who, at the various crises in the story when the Young Fellow's head is being turned by flattery and deception, comes forth, perches on his shoulder and preaches advice in his ear. This is nothing more nor less than the picturization of an alert mind, fully able to cope with any situation that presents itself. In his other pictures, too, Fairbanks is the same type of Young Fellow, but this reproduction of his reasoning faculties gives a touch of originality to his present character.

Mr. Henaberry has shown himself as exceptionally well versed in turning out the typical Fairbanks picture, typical, of course, being taken to mean the best. The action is swift as it should be, when the star climbs the side of a house it is as a result of a sudden inspiration apparently and is as spontaneous as his smile. When the melodramatic climax arrives with the Young Fellow defeating a couple of dozen thugs, half of whom look tougher than Bull Montana, the action and suspense soar to heights. It is a regular old-fashioned climax too. Unless the "papers" are rushed to the meeting "before ten," the "villain will triumph" and the old folks will be turned out in "the cruel, cruel world."

All this melodramatic finale, however, is carefully camouflaged under the marvelous stunts and the fine production given it. So it comes around to the statement with which one usually concludes a review of a Fairbanks picture; that it is a delight in every way. There is a romance played spiritedly on the feminine end as well with Marjorie Daw furnishing the loveliness. Frank Campeau is the villain again, while Edythe Chapman and James Neill are the old folks.

THE STORY AND PLAYERS

The Young Fellow (Douglas Fairbanks), through his college days, joins the New York "Herald" as a reporter. His first assignment is to interview the Villain (Frank Campeau), who has just cleaned up a million in Wall Street. The star man has fallen down on this job, but the Young Fellow succeeds. Subsequently he is sent to the little town of Melford, where, it appears, the Villain is head of a financial circle, attempting to force a group of minority stockholders from a corporation. Unless certain papers are produced at the directors' meeting, the minority holders will lose their investments. So it remains for the Young Fellow to jump right into the middle of the fracas, discover the papers, defeat the schemes of the Villain, and save the day for the minority at the eleventh hour. Besides doing all this he manages to find time for a little romance with The Girl (Marjorie Daw), which makes his triumphs complete.

Time, 55 minutes.

"The House of Hate"

(*Pathe—Sixteenth Episode*)

Reviewed by Peter Milne

THIS episode, "The Vial of Death," opens with Pearl and Harvey on the ledge in the cliff seeking shelter from the rocks and bullets which the Hooded Terror sends down from above. Finally the Terror uses dynamite and blows the top of the cliff to bits. Pearl escapes uninjured but Harvey is severely hurt. The police come to the rescue. At Pearl's home Harvey is given medical attention and a nurse is sent for. The Terror kidnaps the nurse and sends one of his tools on to take her place. Pearl is called away. She accidentally discovers what the Terror has done and rushing back to her home, tries the door into Harvey's room. She finds it locked. Inside, the false nurse is about to administer a dose of poison to Harvey.

"The Venus Model"

(*Goldwyn—Five Reels*)

Reviewed by Peter Milne

MABEL NORMAND has not had a better vehicle than that provided here by Harry Durant in "The Venus Model." This comedy-drama is a veritable delight and gives the star opportunities innumerable in which to exercise her ability as a comedienne. It has long since been established that Miss Normand is familiar with light comedy to the same extent that she is with the knock-about type of farce, yet it remained for Mr. Durant to provide her with a role in which her capabilities along this line could be realized to their fullest measure. As "Happy" Kitty O'Brien, the little girl who brings the decayed dress-making business of John Braddock back to life, and who makes a man of his worthless son, Miss Normand misses none of the many chances offered her. Her expressions are to be watched with the greatest interest, so telling is each one of them.

Mr. Durant's story, connected and sustaining the interest through from beginning to end, can be recognized at its best if each episode is dealt with separately. First Kitty is seen as a sewing machine girl where her only joy is derived from mimicking the foreman who inhales snuff. This serves to get a laugh right at the start. Later, her bathing suit design accepted, she poses with it in a store window and then the orders come rushing in. Next there is an ample amount of comedy created by Kitty's scenes with the youthful Braddock, who comes to the factory looking for his father and who gets a job handed him instead. The scenes about the supper table where the salesman takes Kitty, to discover to his discomfort that her young niece and her "office boy" are uninvited guests, are full of comedy. The manner in which Kitty outwits the blonde who would blackmail her Paul, and the finale of the whole romance puts a pretty finishing touch on a delightful comedy.

Rod La Rocque gives a creditable account of himself as Miss Normand's opposite, and Alec Francis and Alfred Hickman, Edward Elkas and Edward Boulden appear to exceptional advantage in character roles. Una Trevelyn, Nadia Gary and Albert Hackett complete the cast. Clarence Badger deserves great credit for the judgment he has shown in the directing. Never is a comedy value lost.

THE STORY AND PLAYERS

Kitty O'Brien (Mabel Normand) shows a model of a bathing suit to her employer, Braddock (Alec Francis), which she has designed. He accepts it and its success serves to put him on his feet in the business world. He leaves the office for a rest and Kitty remains in charge together with Briggs (Edward Elkas). Braddock's son, Paul (Rod La Rocque), expelled from college, arrives at the factory down and out. Kitty puts him to work. Eventually she discovers who he is. He is bothered by the appearance of Hattie (Una Trevelyn), a lady of questionable character who demands money for the letters she holds, written her by him. Kitty, by a clever trick, manages to trap the woman into a written confession of blackmail and gets the upper hand. When Braddock returns from his rest, he discovers his plant thriving, his son a success, just about in the act of presenting him with a daughter-in-law.

Time—55 minutes.

"The Eagle"

(Bluebird—Five Reels)

Reviewed by Peter Milne

WITH the exception of the climax which is unduly prolonged when the ending is quite obvious, "The Eagle," featuring Monroe Salisbury, is a moderately entertaining picture in which the central figure is one of those good-bad-men who are ready to sacrifice their all for the love of a girl. Director Elmer Clifton has secured some beautiful locations in the heart of the mountains, and these with equally fine camera work serve to give the film added attractiveness. Mr. Salisbury in the role of the bandit whose peculiar mask has earned him the title of the Eagle, gives a highly sustained characterization and has received effective support from Edna Earle as the heroine, and Ward King as the good-for-nothing.

The story was written by Ethel Hill and scenarioized under the joint efforts of Eugene B. Lewis and H. C. Warnack.

THE STORY AND PLAYERS

John Gregory (Monroe Salisbury), because a mining company, operated by a grasping promoter (Alfred Allen) stole his mother's land and caused her death, has ever since taken revenge by robbing the stage of the company's gold, disguised with an eagle's feather as head dress. None suspected Gregory of being a bandit, least of all Lucy (Edna Earle), the girl he loves. Bob (Ward King), Lucy's worthless brother, in need of money, plans to break into the safe of the mining company one night but discovers that the Eagle has been there before. A watchman surprises Bob and the young fellow fires and kills him. He is caught and duly prosecuted, the whole town believing that he is the Eagle. While the trial is in progress, Lucy goes in search of Gregory for his assistance. At his lonely retreat in the mountains, the Eagle lies wounded. From his dress, Lucy learns that he is the bandit. Learning that her brother is in trouble he readily sacrifices himself and makes a clean breast of his activities before the court. Bob is freed. Morning dawns and they make ready to hang Gregory. In the meantime, Bob writes his confession of the murder and kills himself. Lucy discovers the confession, and riding at top speed, comes just in time to save Gregory's life.

Length—4,750 feet.

"The Girl in His House"

(Vitagraph—Five Reels)

Reviewed by Joseph L. Kelley

HAROLD McGRATH'S "The Girl in the House" is better entertainment as revealed between the covers of a book than on the screen. Like all of this author's works it is satiated with romantic fiction with very little fact to bear out the action of his plot. The mystery element which is contained in full measure holds the interest for a couple or three reels and then the audience begins to wonder—not about the mystery but why there isn't more action, more sustaining substance to an otherwise very mysterious romance.

Because of the mystery and the fact that Earle Williams, who has a pretty good following among the picture-going public, "The Girl in His House" will get a good reception. However, those who go to the theatre to be entertained by the story as well as the stars, will not find their ideal of good story telling on the screen.

Earle Williams presents his usual dignified self and carries to good advantage a part that calls for little action and less thought. He has a part which calls for a strong personality to put it over.

Grace Darmond who is seen opposite Mr. Williams, has to smile a little bit, do some pretty posing but very little dramatic acting. She presents a pretty picture. James Abrahams, Harry Lonsdale, Irene Rich and Margaret Allen—all have roles of minor importance. The print shown for review contained some bad spots, due to imperfect printing. The photography, especially that registering action in the open, is of the best.

THE STORY AND PLAYERS

James Armitage (Earle Williams), because he has been disappointed in love, leaves his wealth and friends behind and goes into the tropics where he remains six years before again returning to his native town. He had seen an article in a paper which stated that the girl whom he had expected to marry had been widowed. He packed up and returned to his old home.

Here he meets Doris Athelstone (Grace Darmond) who is "the girl in his house." He had left all his property in the hands of his attorney, Samuel Bordman (James Abrahams) and had given him a power of attorney. It developed that Bordman had used the power of attorney given him, indiscreetly. He had given his daughter, whom he had never seen, the house and supplied her with plenty of money.

Armitage sets out to solve the mystery without letting Doris, who is Bordman's daughter, know that he is in reality the owner of the home which she claims. Her father had led her to believe that she was the daughter of an English actor and had sent her a picture of said actor, telling her that it was a picture of her father. Doris and Armitage are deeply in love. Armitage resolves to find her father and starts for Yucatan from where she had received the last letter from her father. Armitage finds him in a hospital at the point of death. He tells him the secret of his refusal to see his daughter. Doris's father dies and Armitage returns to Doris and "the girl in his house" becomes Mrs. Armitage.

"Wild Women and Tame Lions"

(Fox-Lehrman-Sunshine Comedy—Two Reels)

Reviewed by Joseph L. Kelley

HENRY LEHRMAN'S late number on the Sunshine bill hits on all four for the course of two reels, and the director had his foot on the accelerator every foot of the way. The "wild women" are not as much in evidence as the "tame lions," but don't be disappointed—the lions will keep you busy. And speaking of lions—these "pets" can look the camera in the eye without winking an eyelash. When it comes to the rough-house stuff, they use all fours and tear around the sets like a runaway engine.

Ethel Tearle and Tom Kennedy are the lions' chief competitors for first place in the running. Miss Tearle might have been reared with a circus, so nonchalantly does she pal with the Sunshine "pets." Tom Kennedy strikes up an acquaintance with a sorrowful-looking elephant, and winds up by taking a dip in the river with said elephant.

The element of action is raised to the nth power in this offering. If you can keep account of the "wild women" and the "tame lions" you should go in for sleight-of-hand work—you're qualified. The Sunshine brand of comedies loses no prestige by offering this one. If you cannot get excitement out of these two reels of action and lions, you will have to take a turn in the trenches or lead the suicide squad over a mile or two of no-man's-land. Fox has a peppery release in "Wild Women and Tame Lions"—plenty of action and good comedy.

Concise Screen Reviews

THE system now being used by MOTION PICTURE NEWS in reviewing productions is the acme of exhibitor and producer examination. These reviews are intended to give you both the good and bad points of all the features, short subjects and educationals—and they do just that. At a glance the exhibitor knows whether the film is suited to his theatre, and whether he can present it to advantage.

Not a point in any picture is overlooked in these examinations.

Keep your copy of MOTION PICTURE NEWS on file for reference. It will pay you.

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ARTCRAFT PICTURES RELEASED IN 1917-18

Available During Season of 1918-19

MARY PICKFORD
- Less Than the Dust
- Pride of the Clan
- A Poor Little Rich Girl
- A Romance of the Redwoods
- The Little American
- Rebecca of Sunnybrook Farm
- The Little Princess
- Stella Maris
- Amarilly of Clothesline Alley
- M'Liss
- How Could You, Jean?

DOUGLAS FAIRBANKS
- In Again, Out Again
- Wild and Woolly
- Down to Earth
- The Man from Painted Post
- Reaching for the Moon
- A Modern Musketeer
- Headin' South
- Mr. Fix-It
- Say, Young Fellow

GEORGE M. COHAN
- Broadway Jones
- Seven Keys to Baldpate
- Hit the Trail Holliday

ELSIE FERGUSON
- Barbary Sheep
- The Rise of Jenny Cushing
- Rose of the World
- The Song of Songs
- The Lie
- A Doll's House
- The Danger Mark

GERALDINE FARRAR
- The Woman God Forgot
- The Devil Stone

WILLIAM S. HART
- The Narrow Trail
- The Silent Man
- Wolves of the Rail
- Blue Blazes Rawden
- The Tiger Man
- Selfish Yates
- Shark Monroe
- Riddle Gawne

CECIL B. DE MILLE
- The Whispering Chorus
- Old Wives for New
- We Can't Have Everything

D. W. GRIFFITH
- The Great Love
- The Enemy Within

PARAMOUNT PICTURES RELEASED IN 1917-18

Available During Season 1918-19

MARGUERITE CLARK
- The Amazons
- Bab's Diary
- Bab's Burglar
- Bab's Matinee Idol
- Seven Swans
- Rich Man, Poor Man
- Prunella
- Uncle Tom's Cabin

PAULINE FREDERICK
- Double Crossed
- The Hungry Heart
- Mrs. Dane's Defense
- Mme. Jealousy
- La Tosca
- Resurrection
- Her Final Reckoning
- Fedora

JACK PICKFORD
- The Varmint
- The Ghost House
- Jack and Jill
- Tom Sawyer
- The Spirit of '17
- Huck and Tom
- His Majesty Bunker Bean
- Mile-a-Minute Kendall
- Sandy

SESSUE HAYAKAWA
- Hashimura Togo
- The Call of the East
- The Secret Game
- Hidden Pearls
- The Honor of His House
- The White Man's Law
- The Bravest Way
- The City of Dim Faces

VIVIAN MARTIN
- Little Miss Optimist
- The Sunset Trail
- The Trouble Buster
- Mollie Entangled
- The Fair Barbarian
- Petticoat Pilot
- Unclaimed Goods
- Viviette

GEORGE M. BEBAN
- Lost in Transit
- Jules of the Strongheart
- One More American

BILLIE BURKE
- Mysterious Miss Terry
- Arms and the Girl
- The Land of Promise
- Let's Get a Divorce
- Eve's Daughter
- The Pursuit of Polly

ANN PENNINGTON
- The Antics of Ann
- Sunshine Nan

WALLACE REID
- The Hostage
- Nan of Music Mountain
- Rimrock Jones
- The Thing We Love
- The House of Silence
- Believe Me, Xantippe
- Less Than Kin

JULIAN ELTINGE
- The Countess Charming
- The Clever Mrs. Carfax
- The Widow's Might

LINA CAVALIERI
- The Eternal Temptress
- Love's Conquest.

CHARLES RAY
- The Son of His Father
- His Mother's Boy
- The Hired Man
- The Family Skeleton
- His Own Home Town
- Playing the Game
- The Claws of the Hun
- A Nine O'Clock Town

ENID BENNETT
- Keys of the Righteous
- Naughty, Naughty
- The Biggest Show on Earth
- A Desert Wooing
- The Vamp
- Coals of Fire

J. STUART BLACKTON
- The Judgment House
- The World for Sale
- Wild Youth
- Missing

DOROTHY DALTON
- The Price Mark
- Love Letters
- Flare Up Sal
- Love Me
- Tyrant Fear
- The Mating of Marcella
- The Kaiser's Shadow
- Green Eyes

MME. PETROVA
- The Law of the Land
- Exile

FANNIE WARD
- On the Level

PARAMOUNT—ARBUCKLE COMEDIES
- The Butcher Boy
- A Reckless Romeo
- The Rough House
- His Wedding Night
- Oh, Doctor!
- Fatty in Coney Island
- A Country Hero
- Out West
- The Bell Boy
- Moonshine

PARAMOUNT—MACK SENNETT COMEDIES
- A Bedroom Blunder
- Roping Her Romeo
- A Pullman Bride
- Are Waitresses Safe?
- An International Sneak
- That Night
- Taming Target Center
- The Kitchen Lady
- His Hidden Purpose
- Watch Your Neighbor
- Sheriff Nell's Tussle
- Those Athletic Girls
- It Pays to Exercise
- Saucy Madeline
- Friend Husband
- His Smothered Love
- The Battle Royal
- Love Loops the Loop
- Two Tough Tenderfeet

EXHIBITORS' PERSONALS

NEBRASKA

The Princess Amusement Company, which now operates the Rialto theatre, Lincoln, has leased the Oliver theatre for a term of fifteen years and will take possession July 1. It is proposed to spend a considerable sum in alterations, decorations and furnishings, with the view of converting it into a modern, up-to-date theatre. August 26 has been set for the reopening date.

NEW YORK

William J. Smith has leased for the Arville Realty Company, and Charles A. Schroeder, the Garden theatre, 742 Fremont avenue, Bronx, including the plot immediately joining, now used as an airdome, to George Sell, for a term of ten years.

Harry Greenman, manager of the New Victoria theatre, Buffalo, entertained more than 1,000 soldiers and sailors, after the regular shows, Saturday night, June 8, the uniform of any branch of the service being the "ticket of admission." Mayor Buck and several city officials attended and the mayor addressed the boys between the features, and at the end of the film bill the Women's Club of the twenty-second ward took charge and served ice cream and cake to the men. And the entertainment was topped off with cigars and cigarettes, donated by the employes of the Victoria. Between the pictures there were vocal selections by Florence Reid.

J. H. Michael, manager of the Academy and Regent theatres, Buffalo, is spending three weeks in Atlantic City, N. J., where he will try and forget the troubles of booking pictures.

Earl L. Crabb, manager of the Strand theatre, Buffalo, is now running a miniature " Rothacker " in his office. He has installed developing and printing equipment and is showing all the local events in pictures a few hours after they take place. The visit of the " Blue Devils " was the subject shown last week.

PENNSYLVANIA

The entire front of the Colonial theatre, Farrell, is being remodeled, under the direction of Manager Stahl. Ventilating system is being installed which will keep the large auditorium cool all summer. Large $3,000 Seeburg organ will be added.

Samuel Segall has sold the moving picture theatre, 172 feet 11 inches by 72 feet 3 inches, at Fifty-third street and Lansdowne avenue, Philadelphia, to Mark W. Jones, for a nominal sum and a mortgage of $15,500. It is assessed at $25,000.

OKLAHOMA

After three years in the theatrical business in Tulsa, Louis F. Powell has sold the Grand theatre and will retire, at least temporarily, from the show game in Tulsa. The purchaser is Aaron Laskin of Little Rock, Ark., who announces that next season he will conduct the house with special movie productions, musical comedy and the regular road attractions.

Mr. Laskin has had his eyes on Tulsa as an amusement city for some time and believes it is the best show town in the southwest. About a year ago he came here and attempted to buy the Grand but at that time Mr. Powell would not agree to sell. Laskin has theatrical interests in Little Rock and also in Galveston, Texas. The lease held on the Grand building, by Mr. Powell was taken over by the new owner, who states that this summer the building will be greatly improved and everything will be in spick-span condition for the opening next fall.

Mr. Powell has not announced what his plans are for the future but he will probably remain in Tulsa. He came here three years ago from Texas, a novice in the theatrical game, and took hold of the Grand after it had had an indifferent career. He put it on its feet and every season has been a success.

Features---Current and Coming

American Standard Motion Pictures Corp.

Tom Brett Comedies	2 reels
The Blackmailers	5 reels
Ignorance	6 reels
S. O. S.	6 reels
Mormon Maid	6 reels
Whither Thou Goest	6 reels
God's Man	5 reels
The Wolf Girl (Beatrice Allen)	2 reels
Turned Up (Nat Goodwin)	5 reels

Bluebird Photoplays

June 3.	Midnight Madness (Rupert Julian, Ruth Clifford)	5
June 10.	Nobody's Bride (Title to be changed) (Ella Hall, Priscilla Dean)	5
June 10.	Woman Against Woman (Ella Hall, Priscilla Dean)	5
June 17.	The Eagle (Monroe Salisbury)	5
June 24.	The City of Tears (Carmel Myers),	5
July 1.	The Empty Cab (Eileen Percy, Franklyn Farnum)	5
July 8.	After the War (Grace Cunard)	5
July 15.	The Rustler of Wind River (Monroe Salisbury) (Title to be changed)	5

Universal Productions

June 3.	The Model's Confession (Mary MacLaren) (Special Attraction)	6
June 10.	No release	
June 17.	Smashing Through (Herbert Rawlinson) Special Attraction	5
June 24.	No release	
July 1.	Hell Bent (Harry Carey) (Special Attraction)	6
July 15.	Her Body in Bond (Mae Murray) Special Attraction	6

Famous Players-Lasky Corp.

(Successors to Paramount Pictures Corp.)

May 20.	The Mating of Marcella (Dorothy Dalton)
May 27.	Prunella (Marguerite Clark)
May 27.	His Own Home Town (Charles Ray)
May 27.	Believe Me, Xantippe (Wallace Reid)
June 2.	Missing (Blackton's)
June 2.	Love's Conquest (Lina Cavalieri)
June 9.	Viviette (Vivian Martin)
June 9.	Her Final Reckoning (Pauline Frederick)
June 16.	The Bravest Way (Sessue Hayakawa)
June 23.	The Firefly of France (Wallace Reid)
June 23.	A Desert Wooing (Enid Bennett)
	ARTCRAFT PICTURES
May 13.	M'liss (Mary Pickford)
May 20.	Old Wives for New, by Cecil B. De Mille
May 20.	Selfish Yates (William S. Hart)
June 2.	A Doll's House (Elsie Ferguson)
June 16.	Say Young Fellow (Douglas Fairbanks)
June 16.	Hit-the-Trail Holliday (George M. Cohan)
June 23.	How Could You Jean? (Mary Pickford)

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova).
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Patience Sparhawk" (Mme. Petrova).
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Ilidor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

SPECIAL FEATURES

June 2.	Blue-Eyed Mary (June Caprice)
June 9.	Ace High (Tom Mix)
June 16.	We Should Worry (Jane and Katherine Lee)
June 23.	The Scarlet Road (Gladys Brockwell)
June 30.	The Kid Is Clever (George Walsh).
July —	Other Men's Daughters (Peggy Hyland)

Fox Standard Pictures

Feb. 3.	The Forbidden Path (Theda Bara)	6
Feb. 10.	Les Miserables (Wm. Farnum)	9
Mar. 17.	Woman and the Law	7
Mar. 24.	Rough and Ready (Wm. Farnum)	6
Apr. 7.	The Blindness of Divorce	7
May 5.	True Blue (Wm. Farnum)	6
June 16.	Under the Yoke (Theda Bara)	
June 16.	The Caillaux Case (Theda Bara)	

Goldwyn Pictures Corp.

Mar. 10.	The Floor Below (Mabel Normand).	6
Mar. 24.	The Splendid Sinner (Mary Garden)	6
Apr. 7.	The Danger Game (Madge Kennedy)	6
May 5.	Joan of Plattsburg (Mabel Normand)	6
May 19.	The Fair Pretender (Madge Kennedy)	6
June 2.	All Woman (Mae Marsh)	6
June 16.	The Venus Model (Mabel Normand)	6
June 30.	The Service Star (Madge Kennedy)	6
July 14.	The Glorious Adventure (Mae Marsh)	5
July 28.	Back to the Woods (Mabel Normand)	5
Aug. 11.	Friend Husband (Madge Kennedy)	5
Aug. 25.	Money Mad (Mae Marsh)	5
	GOLDWYN SPECIALS	
	The Manx-Man	7
	For the Freedom of the World	7

W. W. Hodkinson Corporation

(Paralta Plays)

Mar. 1.	"Within the Cup" (Bessie Barriscale)	7
Mar. 15.	"Humdrum Brown" (Henry B. Walthall)	5
Apr. 1.	"An Alien Enemy" (Louise Glaum) Substituted for Kerrrigan release)	5
Apr. 15.	"Blindfolded" (Bessie Barriscale)	5
Apr. 29.	"With Hoops of Steel" (Henry B. Walthall)	—
May 13.	Rose o' Paradise (Bessie Barriscale)	—
May 27.	Shackled (Louise Glaum)	—

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25.	Ruggles of Red Gap (Essanay)	—
Feb. 11.	The Unbeliever (Edison)	—
Apr. 7.	A Pair of Sixes (Essanay)	—

Metro Pictures Corporation

June 3.	The Only Road (Viola Dana) Metro	5
June 10.	Social Quicksand (Francis X. Bushman and Beverly Bayne), Metro	5
June 17.	The House of Gold (Emmy Wehlen), Metro	5
June 24.	A Man's World (Emily Stevens), Metro	5
July 1.	Opportunity (Viola Dana), Metro	5
July 8.	No Man's Land (Bert Lytell), Metro	5
July 15.	A Successful Adventure (May Allison), Metro	5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc.	8
The Legion of Death (Edith Storey), Metro-Rolfe	7
Blue Jeans (Viola Dana), Metro-Rolfe	7
Revelation (Nazimova), Screen Classics, Inc.	7
The Slacker (Emily Stevens), Metro	7
Draft 258 (Mabel Taliaferro), Metro	7
My Own United States (Arnold Daly), Frohman	8
The Million Dollar Dollies (Dolly Sisters), Emerald	5
Toys of Fate (Nazimova), Screen Classics, Inc.	7
To Hell With the Kaiser	—

Mutual Film Corporation

May 6.		—
May 13.	No release	—
May 20.	No release	—
May 27.	Social Briars (Mary Miles Minter), American	5
June 3.	No release.	
June 10.	A Square Deal (Margarita Fisher)	5
June 17.	No release.	
June 24.	Up Romance Road (Wm. Russell), American	5
July 1.	No release.	

Pathe Exchange, Inc.

June 2.	The Yellow Ticket (Fannie Ward, Milton Sills, Leon Bary, Helen Chadwick, Warren Oland)	5
June 9.	For Sale (Gladys Hulette, Creighton Hale)	5
June 16.	Kidder & Ko (Bryant Washburn, Gertrude Selby)	5
June 23.	The Voice of Destiny (Baby Marie Osborn), Diando	5
June 30.	A Little Sister of Everybody (Bessie Love, George Fischer), Pathe	5
July 7.	Annexing Bill (Gladys Hulette, Creighton Hale), Astra	5

Select Pictures

Apr. —	The Reason Why (Clara Kimball Young)	5
Apr. —	Up the Road with Sallie (Constance Talmadge)	5
Apr. —	At the Mercy of Men (Alice Brady).	5
May —	The Lesson (Constance Talmadge)	5
May —	De Luxe Annie (Norman Talmadge)	6
May —	The Ordeal of Rosetta (Alice Brady	5
June 10.	The Claw (Clara K. Young)	—
June 15.	Cecilia of the Pink Roses (Marion Davies)	—
June 20.	Good Night Paul (Constance Talmadge)	—
June 30.	The Whirlpool (Alice Brady)	—
	SPECIAL RELEASES	
	Over There (Chas. Richman, Anna Q. Nilsson)	6
	The Lone Wolf (Bert Lytell, Hazel Dawn)	5
	The Barrier (Rex Beach Production)	7
	The Wild Girl (Eva Tanguay)	5
	The Public Be Damned (Charles Richman, Mary Fuller)	6

Triangle Distributing Corporation

(Subject to change without notice)

June 2.	The Man Who Woke Up (Pauline Starke, Wm. V. Mong)	5
June 2.	A Red-Haired Cupid (Roy Stewart)	5
June 9.	Madam Sphinx (Alma Rubens)	5
June 9.	The Last Rebel (Belle Bennett)	5
June 16.	His Enemy, the Law (Jack Richardson)	5
June 16.	Station Content (Floria Swanson, Lee Hill)	5
June 23.	You Can't Believe Everything (Gloria Swanson)	5
June 23.	Closing In (William Desmond)	5
June 30.	The Painted Lily (Alma Rubens)	5
June 30.	The Fly God (Roy Stewart)	5
July 7.	A Good Loser (Peggy Pearce).	5000 ft.
July 7.	Every Woman's Husband (Gloria Swanson)	5000 ft.
July 14.	Marked Cards (Margery Wilson)	5000 ft.
July 14.	Hell's End (Wm. Desmond)	5000 ft.
July 21.	By Proxy (Roy Stewart)	5000 ft.
July 21.	Alias Mary Brown	5000 ft.
July 28.	Golden Fleece	5000 ft.
July 28.	Beyond the Shadows	5000 ft.

(Continued on page 3956)

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Weavers of Life.
Souls Redeemed.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis) 6 reels
The Devil's Playground (Vera Michelena) 7 reels

Big Productions Film Corp.

VICTORIA FEATURE FILMS

The Sunset Princess (Marjorie Daw).

Christie Film Company

One Reel Comedy Issued Weekly

Whose Wife?
The House that Jack Built.
Never Surprise Your Wife.
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair.
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY

Animal World, No. 1 Issue.
Animal World, No. 2 Issue
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs............4 reels
Liberty Hall ....4 reels
The Black Spot...........................4 reels
Victoria Cross ....4 reels
His Vindication ....5 reels
I Believe ....7 reels
The Hypocrites ....6 reels

Crest Pictures

Lust of the Ages..........................6 reels
The Grain of Dust.........................6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)

The Cold Deck.
To-Day.
The Mad Lover.
Public Defender.
Carmen of the Klondike.
The Grain of Dust.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

The Fordart Films, Inc.

(Francis Ford Productions Co.)

Berlin via America.

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness........6 reels
Conquest of Canaan.......................5 reels
God's Man ....9 reels
My Own United States (through Metro).

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure)......7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Jesse J. Goldburg

SCRANTONIA PHOTOPLAY CORP.

May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION

Apr. 15. **My Husband's Friend.**

Graphic Features

Apr. 1. **Moral Suicide.**

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)

"Raffles, the Amateur Cracksman."
"Sporting Life."
"The Battle of Gettysburg."
"The Wrath of the Gods."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES

William S. Hart

The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks

The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan

The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge

Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison)..............7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson)........7 reels
Married in Name Only (Gretchen Hartman, Milton Sills, Marie Shotwell)........6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ....7 reels
Human Clay (Mollie King)..............5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) ....6,500 ft.

Jester Comedies

Feb. —. The Recruit (Twede Dan)......2 parts
Mar. —. His Golden Romance (Twede Dan) ....2 parts
April —. All "Fur" Her (Twede Dan)...2 parts
May —. The Wrong Flat (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....................6 reels
Naked Hands ....5 reels
Mother Love and the Law.................7 reels
In Treason's Grasp......................5 reels
Should She Obey?........................7 reels

Frank J. Seng

Parentage ....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" ....6 reels
William S. Hart in "The Bandit and the Preacher" ....5 reels
William S. Hart in "The Hell Hound of Alaska" ....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Western Import Co.

Mickey (Mabel Normand).

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.........2 reels
Aug. — Fatty's Fast Flivver............2 reels
Sept. — Fatty's Frivolous Fiancee........2 reels

Educational Film Corp. of Amer.

SCENICS

Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie —Where the Clouds Come From ....1,000 ft.
Apr. 17. Our Egypt of the Southwest..1000 ft.
Apr. 24. The Cruise of the Quickern'ell..1000 ft.
May 1. Tidbits of Travel ....1000 ft.
May 8. What the Ice Age Left.........1000 t.
May 15. The Silent Wonderlands of the West, No. 1 ....1000 ft.
May 22. Following the Course of the Cayuse ....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2 ....1000 ft.

Short Subjects Current and Coming

DITMARS "LIVING BOOK OF NATURE"

Apr. 22.	Wild Goats and Sheep	500 ft.
May 6.	Wild Babies	500 ft.
May 20.	The Friendly Bee	500 ft.
Apr. 8.	Night Animals	500 ft.
	—Wild Goats and Sheep	
	—Wild Babies	
Apr. 15.	Milan Cathedral; Logging in Italy.	

BRUCE SCENICS

—The Course of the Cayuse.....
—What the Ice Age Left........

NEWMAN TRAVEL PICTURES

Tid Bits of Travel.............
Our Egypt of the Southwest....

CARTOONS

May 6.	Der Two Twins (Katzenjammer Kids)	500 ft.
May 13.	His Last Will (Katzenjammer Kids)	500 ft.
May 20.	Der Black Mitt (Katzenjammer Kids)	500 ft.

BENJAMIN CHAPIN'S PARAMOUNT SERIES

The Son of Democracy.

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

June 3. War Garden Hints; Building the Liberty Hospitals; Cartoons by Bray Studios.
June 10. Character Analysis; The Science of Weather Prediction; Cartoon by Earl Hurd.
June 17. Women in the World of Work; Scenic Gems of America; Beauty to Order; Cartoon by Wallace Carlson.
June 24. Animal Studies by William L. Finley, Oregon Fish and Game Commissioner; Science and Invention; War Garden Hints, No. 2; Animated Technical Cartoon—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

May 6. The Philippino National Guard.
May 13. The Klondike Today.
May 20. Oblin: The Switzerland of British Columbia.
May 27. On the Beach at Waikiki.
June 3. The Melting Pot of the Pacific.
June 10. Today in Samoa.
June 17. Yesterday in Samoa.
June 14. The Tonga Isles.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshiné Comedies

Mar. 3.	Her Husband's Wife	2 C
Mar. 17.	A Selfmade Lady	2 C
Apr. 7.	A Waiter's Wasted Life	2 C
May 5.	A Neighbor's Keyhole	2 C
June 2.	Wild Women and Tame Lions	2 C

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

May 5.	A Fisherless Cartoon	½ reel
May 12.	Occultism	½ reel
May 19.	Superintendents	½ reel
May 26.	Tonsorial Artists	½ reel
June 2.	The Tale of a Pig	½ reel
June 9.	Hospital Orderlies	½ reel
June 16.	Life Savers	

General Film Company

BROADWAY STAR FEATURES (O. HENRY STORIES)

The Purple Dress (Agnes Ayres, Evart Overton)	2 D
The Enchanted Profile (Agnes Ayres, Evart Overton)	2 D
The Girl and the Graft (Agnes Ayres, Edward Earle)	2 D
Sisters of the Golden Circle (Agnes Ayres, Edward Earle)	2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns)	2 D
Cynthiana (Patricia Palmer, Bob Burns)	2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns)	2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns)	2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns)	2 D

BLUE RIDGE DRAMAS (Ned Finley)

The Return of O'Garry	2 D
Mountain Law	2 D
The Raiders of Sunset Gap	2 D
O'Garry Rides Alone	2 D
The Man from Nowhere	2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell	1 C
Check Your Hat, Sir	1 C
Wild Algy of Piccadilly	1 C
All Stuck Up	1 C
The Lie That Failed	1 C
The Jazbo Sheriff	1 C

SNAKEVILLE COMEDIES (One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising	1 Sc.
Agricultural Opportunities in Western Canada	1 Sc.
Water Powers of Eastern Canada	1 Sc.
A Romance of Rails and Power	1 Sc.
Grand Canyon of Arizona and Canyon de Chelley	1 Sc.

CHAPLIN COMEDIES

By the Sea	1 C
In the Park	1 C
Work	2 C
A Woman	2 C
The Tramp	2 C
His New Job	2 C
A Night Off	2 C

JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"

SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes	1 D

JAXON COMEDIES

The Unofficial Maneuver	1 C
What Occurred on the Beach	1 C
An All-Fools' Day Affair	1 C
Beating Him to It	1 C
Forced Into Matrimony	1 C

JUDGE BROWN STORIES

Love of Bob	2 C-D
Dog vs. Dog	2 C-D
A Boy Built City	2 C-D
The Three Fives	2 C-D
Kid Politics	2 C-D
A Boy Built City	2 C-D
The Case of Bennie	2 C-D

HANOVER FILM COMPANY

Camille (Helen Hesperia)	6 D
The Marvelous Maciste	6 D
Monster of Fate	

VICTORY FILM MANUFACTURING CO.

The Triumph of Venus (Betty Lee) ....

DUPLEX FILMS, INC.

Shame (Zena Keefe)	7 D

RANCHO SERIES

In the Shadow of the Rockies	2 D
Where the Sun Sets Red	2 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine	1 Educ.

CLOVER COMEDIES

From Caterpillar to Butterfly	1 C
A Widow's Camouflage	1 C
Love's Lucky Day	1 C
O, the Women	1 C

EBONY COMEDIES

Busted Romance	1 C
Spooks	1 C
The Bully	1 C
The Janitor	
Mercy, the Mummy Mumbled	1 C
A Reckless Rover	1 C

DIAMOND COMEDIES

Way Up in Society (Diana Allen)	1 C
His Fatal Fate (Dana Allen)	1 C
Her Ambitious Ambition	1 C
His Matrimonial Moans	1 C

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki	5 D

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event)	2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational)	1 reel

VICTORY FILM MFG. CO.

The Triumph of Venus	5 D

CRYSTAL FILM CO.

Romeo and Juliet (Pearl White, Estelle Delano, Don Barclay, Wm. Browning)	2 C

CRYSTAL COMEDIES

What She Did to Her Husband, Almost Lucky	1 C
What's in the Trunk?	1 C
Reuben's Romance	1 C
The Lady Detective, His Wedding Day	1 C
Troubled Waters	1 C
Her Necklace, His Hoodoo Day	1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes)	2 C
Buneo Billy (Billy West)	2 C
Billy in Harness (Billy West)	2 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES

(Featuring "Smiling Bill" Parsons)

May 6.	Bill's Baby	2 reels
May 20.	Bill's Predicament	2 reels
June 3.	Birds of a Feather	2 reels
June 17.	Matching Billy	2 reels

King Bee Comedies

Apr. 1.	The Scholar	2 reels
Apr. 15.	The Messenger	2 reels
May 15.	The Handy Man	2 reels
June 1.	Bright and Early	2 reels
June 15.	Straight and Narrow	2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES "GIRLS YOU KNOW"

Mar. 13.	The Man Eater	Edison
Mar. 27.	The Stenog	Edison
Apr. 10.	The Art Bug	Edison
Apr. 24.	A Good Sport	Edison
May 8.	The Starter	Edison

ESSANAY

Mar. 29. Broncho Billy's Indian Romance.
Apr. 5. Broncho Billy, A Friend in Need.
Apr. 12. Broncho Billy's Wild Ride.
Apr. 19. Broncho Billy's First Arrest.
Apr. 26. Broncho Billy and the Rustler's Child.
May 3. Broncho Billy's Last Deed.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18.	Special Today	1 C
Mar. 25.	When a Man's Married	1 C
Apr. 1.	Gas Logic	1 C
Apr. 8.	A Youthful Affair	1 C

(Continued on next page)

(Continued from page 3955)

Mutual Film Corporation

STRAND (BILLIE RHODES)

May 7. Over the Garden Wall.........1 C
May 14. Her Terrible Time.........1 C
May 21. My Lady Nicotine.........1 C
May 28. Her Rustic Romeo.........1 C
June 4. What the Wind Did.........1 C
June 11. By Foul Means.........1 C
June 18. Beware of Blonds.........1 C
June 25. Her Spooney Affair.........1 C
July 1. Miss Informed ....1 C

OUTING-CHESTER PICTURES

To be issued one a week

June 30. Ex-Cannibal Carnival ....
July 7. Kaieteur ....
July 14. Mountaineering Memory ....
July 21. Zuni Kicking Races.........
July 28. A White Wilderness.........
Aug. 4. A Coorial on the Orinoco.........

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.........2 C

Pathe Exchange, Inc.

Sunday, June 16, 1918

Somewhere in Turkey (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.........1 C
St. Thomas (Post Film Co.), Educ.........1 reel

Wednesday, June 19, 1918

Hearst-Pathe News, No. 50.........1 top

Saturday, June 22, 1918

Hearst-Pathe News, No. 51.........1 top

Sunday, June 23, 1918

Cleopatsy (Toto), Rolin.........2 C
Are Crooks Dishonest? (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.........1 C
St. Croix (Post Film Co.), Educ.........1 reel

Wednesday, June 26, 1918

Hearst-Pathe News, No. 52.........1 top

Saturday, June 29, 1918

Hearst-Pathe News, No. 53.........1 top

Sunday, June 30, 1918

The Furniture Movers (Toto, Bud Jamison, Clarine Seymour), Rolin.........1 C
Guadeloupe (Post Film Co.), Educ.........1 reel

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

June 2. No. 4, How England Treats Her Prisoners ....
June 9. No. 5, With the Drifters and Mine Sweepers in the Danger Zone.........
June 16. No. 6, Destroyers' Raid on Zeebrugge ....
June 23. No. 7, Fighting the Hun at St. Quentin ....
June 30. No. 8, Destruction Wrought by the Hunt at St. Quentin.........

SERIALS

"THE HOUSE OF HATE" (ASTRA)

Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death..
June 30. The Death Switch.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.........1 C
Mar. 3. His Hidden Shame.........1 C
Mar. 10. Wives and Worries.........1 C
Mar. 10. She Didn't Do It.........1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) ....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).........2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) ....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).........2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).........2 C
June 23. Cupid and the Cop.........2 C
June 30. Pearls Without Price.........2 C

Universal Film Company

Monday, June 10, 1918

NESTOR—Butter Again (Gale Henry, Wm. Franey) ....1 C
L-KO—A Blind Pig (Eva Novak, Eddie Barry) ....2 C
L-KO—Merry Mermaids (Rube Miller, L-Ko Beauties) ....2 C

Monday, June 17, 1918

NESTOR—Passing the Bomb (Eileen Sedgwick) ....1 C

Wednesday, June 19, 1918

L-KO—Phoney Photos (Neal Burns, Rena Rogers) ....2 C
NESTOR—The Borrowed Baby (Wm. Farney, Gale Henry) ....1 C
CENTURY COMEDY—In Dutch (Alice Howell) ....2 C

Monday, July 1, 1918

NESTOR—The Butler's Blunder (Eileen Sedgwick) ....1 C

Wednesday, July 3, 1918

L-KO—Phoney Photos (Neal Burns, Rua Rogers) ....2 C

Monday, July 8, 1918

NESTOR—Oh, Man! (Eileen Sedgwick)...1 C

Wednesday, July 10, 1918

L-KO—The Belles of Liberty (Rube Miller and L-Ko Beauties).........2 C

Monday, July 15, 1918

NESTOR—The Pursuing Package (Harry Mann, Kathleen O'Connor).........1 C

Wednesday, July 17, 1918

CENTURY COMEDY—Choo Choo Love (Alice Howell) ....2 C

WESTERN AND RAILROAD DRAMAS

June 15. Play Straight or Fight (Helen Gibson) ....2 D
June 22. Quick Triggers (Neal Hart) ....2 D
June 29. The Midnight Flyer (Helen Gibson) 2 D
July 6. Naked Fists (Neal Hart).........2 D
July 13. The Branded Man (Helen Gibson).2 D
July 20. The Shooting Party (Mignon Anderson) ....2 D

UNIVERSAL ANIMATED WEEKLY

June 12. Number 28.
June 19. Number 29.
June 26. Number 30.
July 3. Number 31.
July 10. Number 32.
July 17. Issue 33.

UNIVERSAL SCREEN MAGAZINE

June 1. Issue Number 73.
June 8. Issue Number 74.
June 15. Issue Number 75.
June 22. Issue Number 76.
June 29. Issue Number 77.
July 6. Issue Number 78.
July 13. Issue Number 79.
July 20. Issue Number 80.

UNIVERSAL CURRENT EVENTS

June 1. Issue Number 55.
June 8. Issue Number 56.
June 15. Issue Number 57.
June 22. Issue Number 58.
June 29. Issue Number 59.
July 6. Issue Number 60.
July 13. Issue Number 61.
July 20. Issue Number 62.

LYONS-MORAN STAR COMEDIES

June 3. There Goes the Bride.........1 reel
June 10. Stepping Some ....1 reel
June 17. The Knockout ....1 reel
June 24. Berth Control 1 reel
July 1. Bad News ....1 reel
July 8. Shot in the Dumb Waiter.........1 reel
July 15. Almost Welcome ....1 reel

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

June 3. Tenth Episode (The Escape Through the Flames.
June 10. Eleventh Episode, Caught in the Coils.
June 17. Twelfth Episode, The Spies' Cave.
June 24. Thirteenth Episode (In Disguise).
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode (Title not decided).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.........2 reels
Apr. 22. On the Trail, No. 2.........2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.........2 reels
May 13. Treachery at Sea, No. 5.........2 reels

Vitagraph

BIG V COMEDIES

May 6. Laws and Outlaws.
May 13. Spies and Spills.
May 20. Love and Lavallieres.
May 27. Romans and Rascals.
June 3. Sneakers and Snoozers.
June 10. Skids and Scalawags.
June 17. Lame Brains and Lunatics.
June 24. Boodle and Bandits.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

June 3. The Fire Trap (Ninth Episode).
June 10. Out of the Dungeon (Tenth Episode)...
June 17. In the Desert's Grip (Eleventh Episode).
June 24. Hurled to Destruction (Twelfth Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

June 3. Romantic Reggie ....1 C
June 10. A Case of Eugenics ....1 C
June 17. When Two Play a Game.........1 C
June 24. When Greek Meets Greek.........1 C

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Features, Current and Coming

(Continued from page 3953)

Vitagraph V-L-S-E

May 6. The Little Runaway (Gladys Leslie, Edward Earle) 5
May 13. The Triumph of the Weak (Alice Joyce, Walker McGrail)......... 5
May 20. The Golden Goal (Harry Morey, Florence Deshon) 5
May 27. Baree, the Son of Kazan (Nell Shipman, Alfred Whitman)......... 5
June 3. A Game with Fate (Harry Morey, Betty Blythe) 5
June 10. Find the Woman (Alice Joyce)......... 5
June 17. The Soap Girl (Gladys Leslie)......... 5
June 24. The Girl in His House (Earle Williams, Grace Darmond) 5
July 1. Tangled Lives (Harry Morey, Betty Blythe) 5
July 8. One Thousand Dollars (Edward Earle, Agnes Ayres, Florence Deshon) 5
July 15. Love Watches (Corinne Griffiths).. 5
July 22. To the Highest Bidder (Alice Joyce) 5
July 29. A Gentleman's Agreement (Nell Shipman, Alfred Whitman)......... 5

World Pictures

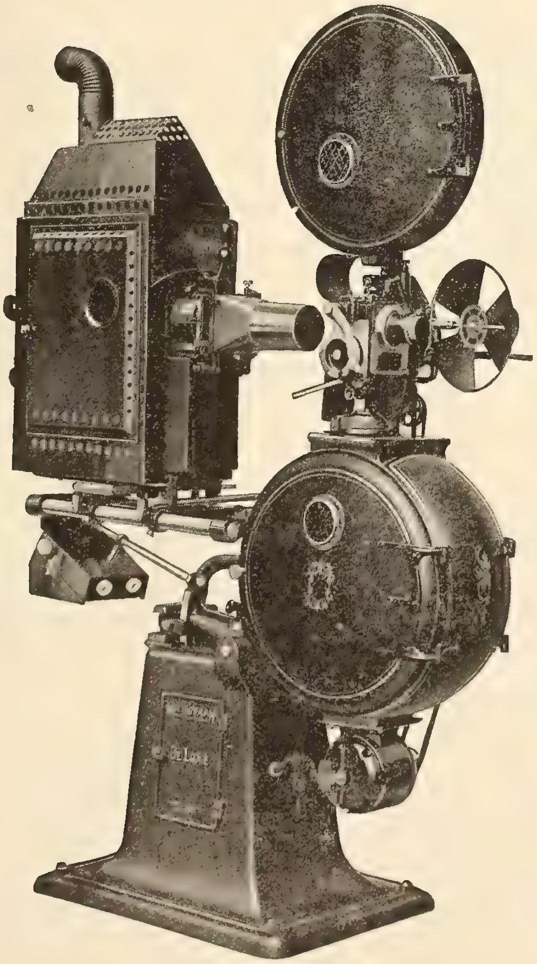
May 6. Masks and Faces (Sir Johnson Forbes-Robertson) 6
May 13. Journey's End (Ethel Clayton)......... 5
May 20. Vengeance (Montague Love, Barbara Castleton) 6
May 27. The Oldest Law (June Elvidge)......... 5
June 3. The Interloper (Kitty Gordon, Irving Cummings) 5
June 10. The Cabaret (Carlyle Blackwell, June Elvidge, Montague Love)... 5
June 17. The Man Hunt (Ethel Clayton)... 5
June 24. A Woman of Redemption (June Elvidge) 5
July 1. Heart of a Girl (Barbara Castleton, Irving Cummings) 5
July 8. Tinsel (Kitty Gordon, Muriel Ostrich, Frank Mayo)......... 5
July 15. The Golden Wall (Carlyle Blackwell, Evelyn Greeley, J. Hynes, Madge Evans) 5
July 22. Joan of the Woods (June Elvidge, John Bowers, George MacQuarrie). 5
July 29. Neighbors (Madge Evans, Johnny Hynes) 5

Please let us have your releases at the earliest possible moment.

Accessory News

— SECTION OF MOTION PICTURE NEWS —

The Motiograph for Dependability



(Over 400 used in United States cantonments)

WALTER A. BENNIS, who looks after the projection in Eastern cantonments says:

> *"I have run every Projector machine made and in my travels find many Motiographs in cantonments, and must say that the Motiograph is a fine machine and simple to adjust."*

A. B. SASS, who looks after the Projection in the Central Western cantonments says:

> *"It is wonderful how the Motiograph Projection stands up and gives such remarkable projection in the cantonments when considering the many difficulties under which it operates."*

JAMES T. KRINANAEK, operator in Jerome, Idaho, says:

> *"I have been operating Motiographs for many months in the Rialto and if better projection can be made on any other make, I have so far failed to see it."*

You cannot go wrong on the Motiograph De Luxe equipment.

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We Get Several Just Like This

GENTLEMEN:

I get so that I look forward to the next week's edition of your valuable trade paper. I wish to compliment you upon your increasing enrollment in the National Anti-Misframe League. Every producer, exchangeman, exhibitor and operator should push for this organization. (Signed)

L. D. CHAPMAN,
Operator,
Auditorium Theatre,
Elgin, Nebraska.

Every OPERATOR in the industry should be an active member

The entire INDUSTRY should be behind this movement for better film conditions

For information see Projection Department or write for further details to Motion Picture News, 729 Seventh Avenue, New York City

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT..............................*Editor*

ALFRED S. CORY..............................*Technical Editor*

Incandescent Projection

FROM letters received here in our office and from information picked up in the field there is an ever-increasing interest being shown in the incandescent lamp as a light source for projection. This interest is shown by some in the form of an active desire to adopt it at once, whereas many others are skeptical and seem to doubt its merits at its present stage of development.

At the present time the companies themselves do not entirely agree as to just where they stand, though all state that they have something which is good under certain conditions, even without further development. One thing is sure, and that is that it will be detrimental to the cause of the lamp should it be oversold, that is, sold to a theatre when the conditions are such that it cannot possibly be adopted and give the satisfaction which carbons have always given.

When the lamp has once been sold to a theatre and proved to be unsatisfactory because of impossible conditions, it is going to make it just that much harder for the manufacturer to resell the same theatre man a new lamp of a different and more developed type, even though the new product is capable of filling all requirements. This "overselling" not only applies to lamps, but to any known commodity where there is a chance of further development.

One manufacturer states that the incandescent compares very favorably with all alternating current and with direct current up to 30 amperes. This is a general statement which has come to be quoted quite broadly, yet it is not sufficiently specific. The definite qualifications should be made as to A. C. under certain length throws, size of the picture and projection angle. The same should be done with D. C., showing frankly its limitations.

One of the companies has stated that more powerful lamps are being developed which will not take the place of the present lamps, but which will merely enlarge the field of possible installations for the incandescent. With this in view, overselling is dangerous.

The matter of setting down a definite statement of claims should be done by the various companies in connection with a body which has the authority to recommend. It is therefore hoped that at the next meeting of the Society of Motion Picture Engineers the question may be taken up and gone over with great care so that the trade may then be given a full report which will be absolutely authoritative.

An informal gathering has been suggested between the lamp manufacturers, projection machine makers and certain others who are interested. This might not be a bad idea, yet what authority would a gathering of this kind have in the trade? All that could possibly be done would be to lay a groundwork and start ideas which might be good or might not. The place for the work to be done is Cleveland next October, where the next meeting of the Society of Motion Picture Engineers is to be held.

That some theatres today can adopt the incandescent lamp as a light source is a fact. It has been proven by actual installations which are making good, yet no theatre man should blindly rush in and spend his money till he knows exactly what his requirements are and what the incandescent lamp can deliver. That certain houses cannot now adopt the equipment and get proper results is likewise true, therefore our warning is for the theatres to buy with care and for the lamp manufacturers not to "oversell."

* * * * * *

Patriotic Music

THE question of patriotic music in the theatre has come up for discussion on several occasions with results which may be interesting to the theatre manager.

Some time ago a well known soloist wished to sing the various national anthems in the Rivoli Theatre. I personally took the question up with Mr. S. L. Rothapfel. His reply was that when the show once gets under way he eliminates this class of music entirely. The patrons attend the picture house to be amused and to get their minds off the more serious things of life. At times before the show starts a national anthem of one of the Allies might not be amiss, for it may get the audience in the proper frame of mind for what is coming, but it must be done before the audience is finally settled for the show, otherwise the effect is more detrimental than good.

This was demonstrated not long ago in a small house in one of New York's suburbs where I happened to attend a showing of "My Four Years in Germany." The audience was all keyed up and interested in the action, when suddenly one by one they realized that the Marseillaise was being played. Some arose immediately; others sat still while those about them gradually shut off their view. All were finally on their feet. This did not take long from the point of time, but they were no sooner well on their feet than the action was changed and some modern selection was run in without warning.

The result was obvious—the Marseillaise was not treated with sufficient respect—the audience had been distracted—the thread of the story was lost—many patrons were irritated and the whole thing worked to the decided disadvantage of the picture, theatre and patrons, saying nothing of the national anthem of France.

It all proved that Mr. Rothapfel was right, and any picture man who will give the subject sufficient thought will also agree and act accordingly.

E. K. GILLETT.

Equipment Operating **Projection** Questions Answered

The Influence of the Length of Throw on the Brightness of the Projected Picture

FROM elementary considerations it would seem that in projecting a motion picture of given dimensions, with a light source of given brightness, the screen image should have the same brightness whatever its distance from the projector light source, since the light is being spread over the same area in each case.

It is the result of experience, however, that when the throw is in excess of 100 feet (*or sometimes less, depending upon local conditions*), increased amperage at the light source is necessary to maintain a picture of given size at the same apparent brightness for increasing distances of projection.

The reasons for this necessary increase in amperage, to maintain a projected picture of given dimensions at a given brightness for increasing lengths of throw, are not so readily apparent as are some of the other factors in successful projection, but they are nevertheless capable of simple explanation, if we consider the matter from the proper viewpoint.

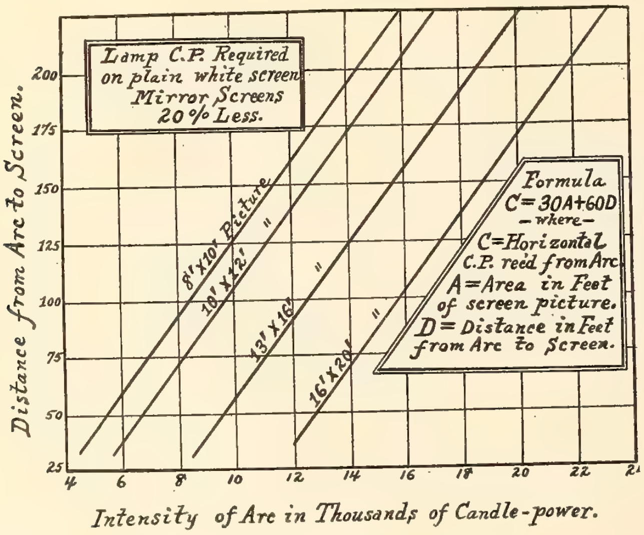

Fig. 1.

In the projection of motion pictures the rays of light passing from the projector, are, in most instances, projected over the heads of the audience, and each person in the audience, during the normal process of breathing, produces warm air currents which rise into the auditorium and therefore cause varying air strata through which the projected beam must pass on its way to the screen. As is also readily apparent, these air streams must carry a myriad of dust particles, through the upper air, and as a result of these air streams and dust particles, the rays of light passing to the screen are diffused to a certain extent, which must naturally result in an actual loss of illumination at the screen, that will obviously increase with the length of the throw. This effect is very materially accentuated in theatres where smoking is permitted.

This atmospheric influence upon the resultant screen illumination will not entirely account for the falling off which is noticed when the throw is increased, but further factors which influence the result are to be found in the arrangements of the projecting machine itself. As is well known, the conventional projector is equipped with condensing lenses of 4½" diameter, the average foci of the condensers in use being 6½" and 7½". Under the conditions existing with the majority of projectors, the crater of the arc lamp is so situated with respect to the rear condenser that there is an appreciable direct loss of light between the two condensers, owing to the angularity of the rays passing through the margins of the rear condenser, a portion of which are refracted at such an angle that they do not pass through the front condenser. If, then, the length of the throw is to be increased, and the picture size still maintained the same, it is necessary to use an objective of greater focal length, and if an objective of greater focal length is placed on the machine, it will be necessary to move the arc crater closer to the rear surface of the existing condenser system, or to replace the condenser system with another of correspondingly increased focal length. Now it can be seen that either of these changes will result in an additional decrease in the light transmitted by the projector optical system.

If the objective is replaced by one of greater focal length, but the condenser system remains the same; then the arc crater must be moved closer to the rear condenser surface in order that the image of the crater (*formed by the condenser system*) will be located at a point approximating very closely to the optical center of the projection objective, this being a necessary condition for the transmission of the maximum amount of light. When, however, the arc crater is moved too close to the surface of the rear condenser, the light loss at this point is severely increased, since the angle at which the rays fall upon the rear condenser becomes so great that even more of them are unable to pass through the front condenser than in the previous case, while a greater number are also reflected back from the condenser surface, due to their increased angle of incidence.

If, on the other hand, the installation of an objective of greater focal length is also accompanied by the installation of a condenser system of increased focal length, the crater image may be located at the optical center of the objective without necessitating too short a distance between crater and condenser, but in this case there will be a loss of light due to the opposite condition, since, with a longer focus condenser system, the crater will generally be located at such a distance behind the rear condenser surface that the solid angle within which its flux is collected by the system is considerably decreased.

From the foregoing it is easily seen that the increase in amperage required to properly illuminate a picture of given size at throws of increasing length, is due to conditions inherent in the arrangements of the projector optical system, and to other conditions which exist in all motion picture theatres.

The amount of illumination necessary to produce a satisfactorily brilliant screen picture of given size at any throw may be determined from the following empirical rule, which is found to yield serviceable calculations in practice. The rule is:

$$C = 30A + 60D,$$

where C is the horizontal candle-power received from the arc, A

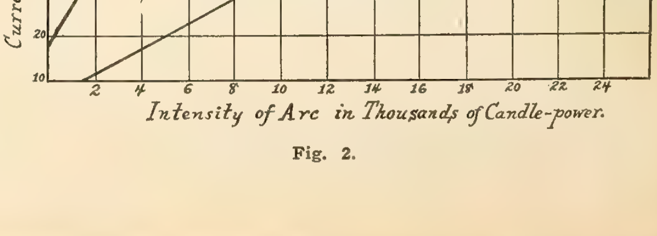

Fig. 2.

is the area of the screen picture in square feet, and D is the distance (*in feet*) from the arc to the screen, the result giving the screen intensity required in thousands of candle-power. The required screen intensities for four sizes of screen picture are plotted for various throws in the diagram Fig. 1, where the necessary intensity for any of the various sized pictures represented may be read from the abscissa axis at a point just below the ordinate corresponding to the throw for which the information is required. It is obvious that curves for other sizes of screen pictures may be plotted in the same manner on the diagram, Fig. 1.

To facilitate the estimation of the amount of candle-power given out by the arc, Fig. 2 shows the flux, in thousands of candle-power, developed by an arc lamp at increasing amperages. As Fig. 2 clearly shows, a much greater amperage is required with the A. C. arc than with the D. C. arc, in order to develop a given candle-power. In Fig. 2 the amperage required to produce any screen candle-power (*in thousands*) called for by the rule represented in Fig. 1, may be read from the position on the ordinate scale corresponding to the abscissa designation of the required candle-power.

Objective Improperly Assembled

Mr. J. B. Anderson, Callender, Iowa, writes as follows:

"I have operated a Powers 6-A machine for over two years and have not had any trouble until just recently.

"We have quite a large picture for the throw and I would like to know how to reduce it, without moving the machine any closer, if this is possible?

"I asked a traveling agent for advice, and he told me to turn the middle lens around. I did the same, but it only made it worse. I tried turning the end lens around but nothing helped. I got things mixed up and it seems that whatever I do there is always a blur in the center or outside of picture.

"I would be pleased if you could advise some remedy to same in your next issue."

Reply: We are surprised to hear of any one who has been operating a motion picture projector for two years, and has learned few, if any, of the most elementary points concerning optical projection, but this appears to be the case with the present correspondent, judging from his letter. We may therefore be permitted, before dealing with his questions, to urge upon him the necessity of considerable study, if he is to become a competent operator and a safe person to put in charge of motion picture apparatus.

There is a well known saying that if a person has no ideas of his own he should be careful from whom he borrows his ideas, and it appears in the present instance that the "traveling agent" consulted by our correspondent also had very little knowledge of motion picture projection. Consequently the correspondent has gotten into a muddle which could never have occurred if he were familiar with his apparatus, and versed in the elements of cine projection.

However, we will endeavor to supply our correspondent with the remedy for his present difficulty, which is undoubtedly due to his having assembled his objective incorrectly after trying to put the suggestions of the "traveling agent" into operation.

The conventional cine objective consists of two components (*the front and the rear*), but as the rear component is formed of two separable elements (*or lenses*) there are three separate lenses in all. The front component is a comparatively thick lens, being composed of two glasses cemented together, as can be seen by examining its edge. This should be placed in the lens tube so that when the tube is in its proper position in the projector, the convex (*or bulging*) surface of this thick front element is directed towards the screen.

Coming now to the back component of the objective, this consists of two separate lenses, one lens being a concavo-convex (*one side hollow and the other side bulging outwards*), and the other lens being a double convex (*both sides bulging outwards but one side having only a slight curvature*). The procedure in assembling the back component is as follows: First drop the concavo-convex lens into the back end of the tube (*or into the collar holding the back combination if it is removable*), being sure that the convex (*outward bulging*) surface of this lens is towards the front of the objective, or towards the screen when the complete objective is in place in the machine. If the two lenses of the rear component are separated by a ring this is next put behind the concavo-convex element of the rear combination, and finally the double-convex lens is dropped into place so that its most convex (*or bulging*) surface points towards the front of the objective, or in other words towards the screen when the complete objective is in place in the machine. The components are of course secured in the lens tube by screwing home the rings which are provided to hold them in place. The rule for correctly assembling the conventional type of projection objective may be stated in one sentence as follows: All lens surfaces of greatest convexity should be directed toward the screen when the objective is in place in the projecting machine. We have gone into detail, however, as it is apparent from the correspondent's letter that at the present stage of things he has his objective combinations hopelessly mixed up, and probably could not distinguish between the rear component and the front component in the absence of detailed instructions.

With regard to altering the dimensions of the projected picture without changing the location of the projecting machine, the correspondent is advised that this may be readily accomplished by replacing the objective lens with another of different focal length. As the correspondent desires to make his screen picture smaller he will require an objective of greater focal length, and if he will advise us as to the distance from the objective of his projector to the screen, and also tell us the width of picture which he would like to secure, we will be pleased to let him know what will be the focal length of the objective required to attain the result.

Illumination Units

J. D. Miller, Thompsonville, Conn., inquires: "How do you figure the candlepower of an incandescent lamp, also what is the standard candle-power? What might be the cause of a compound-wound generator refusing to pick up its load even though running mechanically perfect?"

Reply: The candle-power of incandescent lamps is ascertained by comparing them with lamps of known candle-power on a device known as a photometer. All incandescent lamps of commerce have their approximate candle-power marked thereon, although of course the rating given decreases as the period of service of the lamp increases.

The illumination given out in any direction by one standard candle is known as one candle-power, but what is generally required to be known is the illuminating value of the one candle, and the intensity of the illumination at any point which is just one foot from a light source of one candle-power is said to be one foot-candle, while if the light from one candle illuminates a surface one foot square, every point of which is at a distance of one foot from the light source, then the amount of flux falling upon the surface one foot square is known as one lumen. Thus it is seen that if one lumen is utilized to illuminate the surface one foot square, the illumination at any point on that surface will be one foot-candle.

The foregoing statements hold good when the surface illuminated is perpendicular to the direction of propagation of the light, but it is obvious that if the surface which receives the illumination is inclined to the direction from which the light comes, then the incident illumination will be spread out over a larger area and the mean intensity of illumination on the inclined surface will be correspondingly less than if the same surface were perpendicular to the incident light. If the surface is inclined to the direction of the incident light the illumination thereon is proportional to the cosine of the angle of its inclination to the direction of incidence.

Regarding the failure of a compound-wound generator to pick up its load, this may be due to any of the following causes:

(*a*) Too low an operating speed.

(*b*) Open shunt-field circuit, caused by faulty connections or defective field-coil or field-rheostat.

(*c*) Open armature or commutating-field circuit.

(*d*) Incorrect setting of brushes.

(*e*) Reversed series or shunt coils.

(*f*) Poor brush contact, due to dirty commutator or brushes sticking to holders.

(*g*) Loss of residual magetism.

The remedies for these conditions will be dealt with in a forthcoming article.

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LEWIS M. SWAAB
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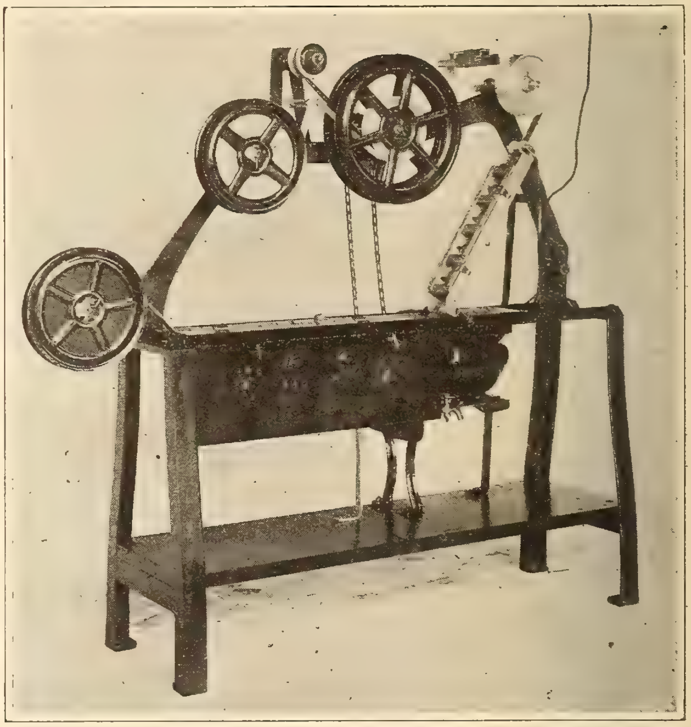
The American Film Cleaner

ALL up-to-date exchanges appreciate the necessity of regularly cleaning and renovating their films, and the American Film Cleaner, which we have just seen demonstrated, is a machine that is deserving of investigation by the executives and the inspection departments of the various exchanges.

The American Film Cleaner, shown in the illustration, is meant to take care of film cleaning on a large scale, and is very strongly constructed, being also characterized by simplicity in operation, due to the absence of unnecessary and complicated parts.

The reel of film to be cleaned is placed on a spindle at the left of the machine, and is then lead through a series of four revolving brushes which are immersed in a tank containing the cleaning fluid. Although it might be thought that these brushes would cause scratching of the film while it is passing through the cleaning solution, it has nevertheless been demonstrated that no scratching results from the scrubbing action of the brushes.



The American Film Cleaner

Upon its emergence from the tank containing the cleaning solution the film passes up an inclined chute which is provided with a series of squeegees in the form of flat rubber strips, the surplus cleaning fluid being thus removed from the film in a manner similar to that in which a window-cleaner removes the surplus water from a window pane. Proceeding upwards and over the large idler roller at the right, in the illustration, the film is once again squeegeed by coming in contact with another rubber strip, and then passes to the take up reel which is located at the center of the apparatus. A feature of the American Film Cleaner is the manner in which the surplus cleaning fluid is removed from the sprocket holes of the film, this point being overlooked in many previous film cleaning machines. As the illustration shows, the film is wound upon the receiving reel in contact with a strip of clean white paper having a slightly absorbent character, and as the film is entirely free of the cleaning solution except for the sprocket holes, when it reaches the receiving reel, this paper band with which it is rewound, removes the last traces of solution from the sprocket holes. The film is finally rewound from the receiving reel on a double rewinder, which rewinds the film upon one reel and the paper strip upon another, whereupon the film is ready for projection and the paper strip is ready for use again in connection with the cleaning machine. The paper strips used with the American Film Cleaner may be used five or six times before they are so soiled as to require renewal.

A 1/8 horse-power motor is used to operate the American Film Cleaner, which will clean a thousand foot reel of film in about six minutes. The makers of this useful device are the American Film Cleaner Company, 1104 Prospect Avenue, Cleveland, Ohio.

National Anti-Misframe League
Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

W. E. Hahn	Warsaw, Ind.
R. D. Stambaugh	York, Pa.
William Hall	Lanett, Ala.
Paul Merryman	Covington, Ind.
Thomas H. McDowell	New York City
Charles Paskel	Norristown, Pa.
Roland Jones	Washington, N. C.
Walter Felter	Port Washington, L. I., N. Y.
David Trevarro	Ishpeming, Mich.
William A. Lentz	Toledo, Ohio
Hudson Fetner	Americus, Ga.

Members Previously Recorded	868
Members Recorded This Week	11
Total Membership to Date	879

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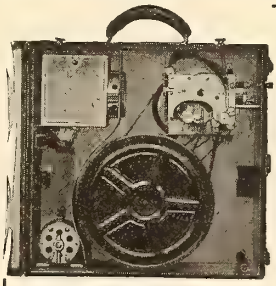

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The Camera

The Testing of Optical Glass

[*Data compiled by the U. S. Bureau of Standards.*]

(*Continued from last week.*)

Sources of Error

GREAT care must be used to eliminate the sources of error, as the absorption is sometimes small compared with accidental errors of measurement, especially in thin plates. It is best to use a thick block of glass in transmission measurements and then reduce the results to unit thickness. The following are some of the sources of error:

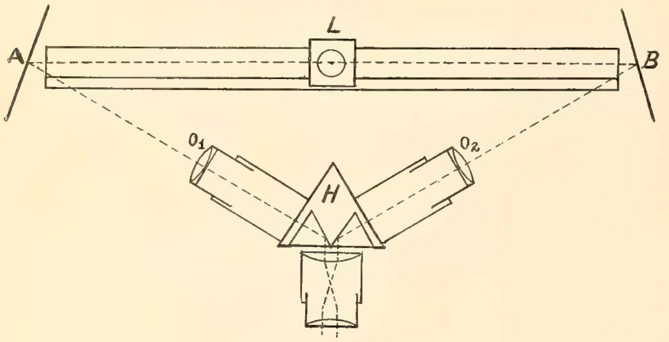

Fig. 3.

(1) The comparison lamp may change relative to the illuminated surface in the course of a reading. This may be avoided by wiring the comparison lamp on the same line as the illuminated surface, so that fluctuations will affect both in the same manner. In addition, a well seasoned lamp should be used.

(2) Stray light may come into the photometer during one measurement, and not during another. This can be avoided by working in a dark room and by the use of screens.

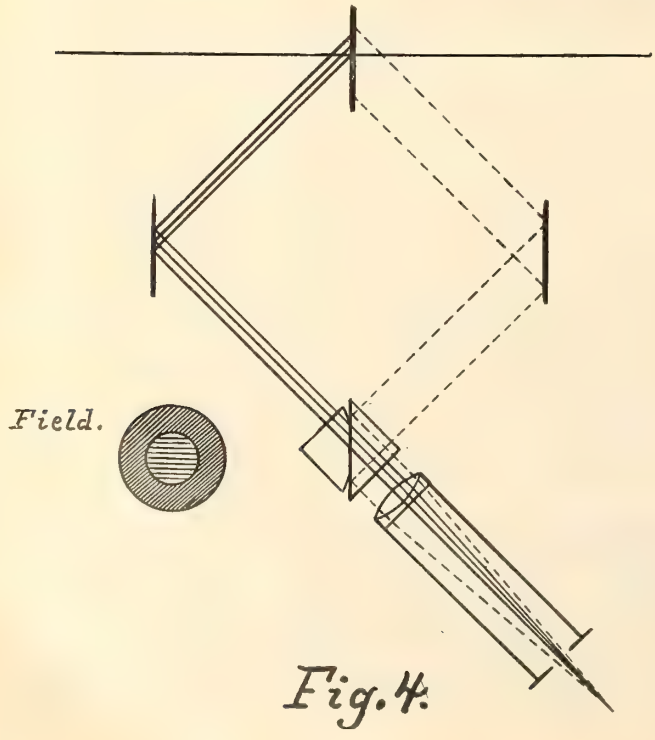

Fig. 4.

(3) If the light coming from the illuminated surface, or from the comparison lamp, is partly polarized, or if the light in passing through the block of glass or through the instrument to be measured, is partly polarized, the results will be either high or low, depending upon which portion of the beam is lost in passing through the photometer. To avoid this, the illuminated surface must be a perfect diffuser, and the light from the comparison lamp must be perfectly diffused. In addition, the readings are taken with the photometer fields placed once in one manner, then the fields are reversed, and another reading taken. The mean of the results is free from this error.

At the present time it is almost impossible to obtain the crystalline materials required to make the component parts of the Martens Photometer, so that some other form of photometer may be required. Mr. Drysdale has suggested the following instrument (*Proc. Optical Convention, 1905*). (See Fig. 3.)

The Lamp L slides along a graduated bench AB, illuminating the screens A and B. These screens are brought into the same field adjacent to each other by the photometer head H, which consists of the following: Two objectives, O_1 and O_2, of the same focal length focused for infinitely distant objects, directed at the screens A and B. The rays from the two objectives are turned into the same direction by two 60° prisms cemented to a slip of plain glass with their edges touching. Finally there is an eyepiece focussed on the plane of the bases of the 60° prisms, which is also the focal-plane of the objectives.

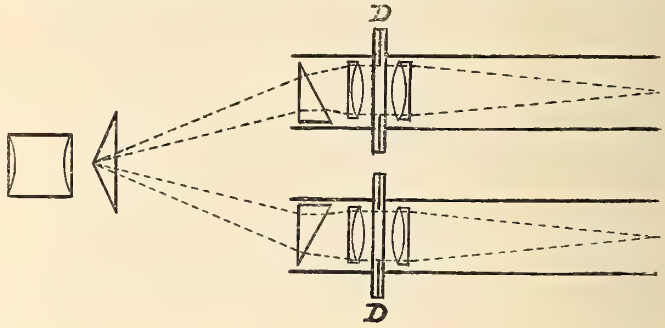

Fig. 5.

The two fields should be balanced when the Light L is in the middle of the bench, with no glass present. A glass is then put in, and the light L is moved to a position where the fields again balance. The scale on the bench can be made to read transmissions directly.

A Lummer-Brodhun head may also be used in the same way, the two fields being concentric or enclosed one within the other. (See Fig. 4.)

An instrument described by P. G. Nutting in the *Journal of the Optical Society of America*, March-May, 1917, page 83, has been designed to take the place of the Martens Photometer. In this instrument (See Fig. 5), the light intensity is varied either by iris diaphragms D — D placed at suitable positions in the instrument, or by neutral wedges, when the scale will be linear, if the wedge is linear in absorption. The instrument appears to be simple, and easily manufactured. According to Dr. Nutting it gives good results.

VI. Strain.

When glass is placed under strain, due either to forces impressed upon it or to internal strains and stresses, it acquires certain undesirable optical properties which must be avoided in high-grade instruments. These properties are of the same general character as those possessed by doubly refracting crystals, and may be detected by the use of polarized light. The presence of strain is also undesirable for mechanical reasons, as it renders the glass less manageable in working.

If a block of glass be placed in a uniform beam of plane polarized light and examined by an analyser which transmits only light polarized in one plane, it will appear mottled or shaded if under strain; the shadings will shift about upon rotating the glass or the analyser, and if the strain is considerable they will appear colored.

Polarized light may be obtained by reflecting a uniformly illuminated surface, such as a patch of sky or a piece of paper or ground glass illuminated by artificial light, at an oblique angle (*about* 57°) from a polished glass surface, or by oblique transmission through several thin pieces of glass. A Nicol prism makes the most convenient analyser, but a few thin pieces of glass, such as cover glass for microscope or lantern slides, will serve also if placed obliquely to the beam of light.

Circularly polarized light may also be employed and affords in some cases, a more sensitive test. To obtain circularly polarized light a "quarter-wave plate" (*consisting of a sheet of mica of the proper thickness*) is placed between the source of plane polarized light and the glass to be tested. Another quarter-wave plate should be placed between the glass and the analyser.

Refinements are not necessary in this test as strains which are likely to be harmful in any but very large instruments, can readily be detected with simple apparatus. It should not be required that glass be absolutely free from strain, as there are few blocks in which some strain could not be detected.

Unlike the other defects in raw glass, the presence of strain is remediable; it calls only for proper annealing, which is a simple process except for large blocks.

Power 6B Cameragraph Installed on Battleship New Mexico

ACCORDING to a current statement from the Nicholas Power Co., business with the "service" is good both asea and ashore. They report the installation of a Power 6B Cameragraph on board the battleship New Mexico, which is said to be the most powerful battleship now afloat.

I. P. A. to Have Housewarming

ON Monday, June 24, the International Projection Association will give a housewarming party to signalize the opening of their new headquarters at 437 East 145th street, New York City. The festivities will commence at the club's usual meeting hour, 12 o'clock, midnight, and are expected to draw a record crowd, comprising many persons well known locally in the industry, in addition to the full membership of the association.

The committee in charge of arrangements is composed of: Frank Tyler, chairman; Alex Polin, Morris J. Rotker, Richard E. Weis and Harry Scherl. A strictly Hooverized meal will be served, after which motion pictures and other entertainment will follow. The committee promises that the affair will mark an epoch in the history of the association.

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Music and the Picture

Musical Review of Latest Compositions

1—"Smiles," Fox Trot. Lee S. Roberts' novelty Fox Trot which has taken the country by storm. A great violin obligato part. (Richmond edition.)

2—"We're All Going Calling on the Kaiser," a stirring and up-to-date march and one step by Brennan. (Leo Feist edition.)

3—"Bacchanale," by T. H. Rollinson. Its style is just what it suggests and is in three movements. Although somewhat lengthy, it will fit into many scenes in photoplays. (Oliver Ditson edition.)

4—"Fest March and Postlude." The march is by Gustav Merkel, and the other by Berthold Tours. They will be useful for concert, church festivals and for certain scenes in photoplays. (Oliver Ditson edition.)

5—"Blue Devils" (Alpine Chasseurs), March by Sol. P. Levy. A real typical French march, a fine snappy melody. An unusually attractive trio, and an arrangement which leaves absolutely nothing to be desired. (Published by Belwin, Inc., 701 Seventh Avenue, New York City.)

6—"Indianola," fox trot or one step by the writer of the famous "By Heck." (J. W. Stern edition.)

7—"Hail! Hail! the Gang's All Here!" March by M. L. Lake. With beautiful heavy counter melody against "We Won't Go Home Until Morning," also heavy counter melodies against "Home Again," "First Melody in Trio," "Turkey in the Straw" (Old Zipcoon), with counter melody, "Good Night, Ladies" and "John Brown's" and "Annie Laurie." Last strain "Hail! Hail! the Gang's All Here!" (Carl Fischer edition.)

8—G. Schirmer's Galaxy of Orchestra Music. Foremost among orchestra publications. Comprises selections for concert, ballroom, theatre, motion picture houses, etc. Arranged by the most eminent of orchestrators. Issued monthly. Purchasable by subscription or single numbers. (Send for booklet to G. Schirmer, 3 East 43rd St., New York.)

9—Berg's Concert Series. Meritorious compositions is the one important factor taken into consideration in Berg's Concert Series; equal care in the orchestration has been taken to make them adaptable for the lone pianist or organist or any instrumental combination to grand orchestra. (Send for free thematic catalog to Belwin, Inc., 701 7th Ave., New York City.)

10—"Blue Rose Waltz," composed by the writer of Missouri Waltz. A wonderful and dreamy waltz which can be considered a very valuable addition to any musician's library. (Forster Music Publishing Co., Chicago.)

Mr. Exhibitor, What Are You Doing for Music Loving Patrons?

IT proves that correct methods in doing things, and capable understanding for essential needs in connection with the musical end of the motion picture industry, need looking after, possibly more carefully than anything else. The idea that "any old thing" will go with a picture is still too prevalent, and something should really be provided for those admirers of the screen who know the difference between a pathetic and bar-room scene, and who have a right to expect suitable descriptive music. But the one who should take the lesson most seriously to heart and endeavor to profit by it is the leader; for he is the one upon whom falls the responsibility of either helping the picture or making it ridiculous. With this statement, of course, the writer has in mind that part of an audience which really listens to the music and which considers it an important adjunct of the picture. Little by little the motion picture producers are improving their output with more artistic perfection; no detail of scenery, action or ensemble is overlooked, no expense spared to create illusions of the most magnificent or unheard-of kind, and still some of these remarkable and effective productions are placed on exhibition with practically no suggestions or plans for the music, which is to form an important part of the presentation. The time seems at hand when a decided step should be taken towards improvement of such conditions. In a way it matters little whether the music for a production is provided by a lone and lonesome pianist, or by a combination of three to ten players, or by an orchestra of fifty. The real and vital things to consider are the quality and fitness of the music which is played. In the eyes of an intelligent, musical onlooker it is just as ridiculous and out of place to play a clap-trap musical number for some affecting, serious scene, as it would be to have the producer prepare for us a magnificent ball room scene in a millionaire's mansion and have the hostess appear in a skimpy, ill-fitting and cheap-looking evening dress.

Music carries a message all its own, and whether people agree or not about its illustrative qualities there is no denying the fact that it is the most potent aid to the spoken drama, and consequently a doubly powerful one to the silent drama. It furnishes a background such as no other means can provide and can be made to emphasize every possible mood, situation and character in almost as precise and fitting a manner as the spoken word. But the provision of such music demands a mind which is able to discriminate between various kinds of music, just as one must be able to differentiate between the various kinds of people which enliven a scene or a situation.

Managers of motion picture theaters ought to consider one thing in particular. In the old-time days of the dramatic stage each house had its particular clientele, which came to see the dramatic offerings and for which a certain kind of music, either good or poor, was provided. Nobody expected to see a high-class or ennobling production in a Bowery or vaudeville theatre, and no preparations were necessary for such productions. But with the motion picture industry conditions have been fundamentally altered, and one is just as likely to meet with a splendid dramatic, historic or humorous production in a dingy, cheap theatre as in a pretentious Broadway house, and how such a thing has come to pass, the cheaper theatres attract a much larger percentage of people, who, while not so well-to-do, are musical, and while fully competent to appreciate a good music program, are also capable of criticizing a poor one. It is in these theatres that the ennobling developing powers of music in connection with motion pictures counts for most, and it is here that every effort ought to be made to bring about genuine improvement.

Petrova Songs Now Published

"IN THE DAWN OF AN INDIAN SKY," the first of a series of Indian love songs by Mme. Olga Petrova, is now published by the Theo. Presser Company, of 1712 Chestnut street, Philadelphia, and, although it has been out a little less than a week, the advance demand assures this song a tremendous sale. The music is by Ward Stephens, who will also set music to three more of Mme. Petrova's poems, to be published by Presser. In addition to the song in two keys, violin and 'cello obligatos of "In the Dawn of an Indian Sky" are also published.

Several requests have been received by Mme. Petrova from well known concert singers to be allowed to include the song in their repertoires and arrangements are now being completed whereby it will be placed on a photograph record in the very near future.

When Madame Petrova's first picture, "Daughter of Destiny," had its initial New York showing, some months ago at the Rialto theatre, Dr. Hugo Reisenfeld, director of the Rialto music, composed a beautiful waltz which he called the "Waltz Petrova." As a return compliment to Dr. Reisenfeld, Beulah Livingstone, Mme. Petrova's personal representative, submitted the music for publication and made arrangements with T. B. Harmsand Frances, Day and Hunter. The waltz is being rushed through in time to be used by the various orchestras in all of the theatres now being visited by Madame Petrova on her extensive Personal Appearance Patriotic Tour, in the interests of War Savings Stamps. A beautiful full length portrait of Olga Petrova makes an attractive cover for the waltz sheet. Full orchestrations will be ready in about two weeks.

"THE CRUCIBLE OF LIFE"

(General Enterprises)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 1183

Theme: "Love Theme" by Abbott Lee

1—"My Paradise (4/4 Moderato Melody), by Zamecnik (3 minutes and 20 seconds), until—T: "On her arrival at Oaklawn."

2—Theme (1 minute and 30 seconds), until—T: "A few weeks later."

3—"Romance" (4/4 Andante con moto), by Gruenfeld (1 minute and 40 seconds), until—T: "Robert seeks company."

4—Popular Waltz to action (40 seconds), until—T: "Fairfax's son manifests, etc."

5—"Serenade" (6/8 Andantino), by Czerwonky (50 seconds), until —T: "Gladys that evening, etc."

6—Continue ff (50 seconds), until—T: "Doctor Guy Gaylord."

7—"Dramatic Narrative," by Pauline Pement (2 minutes and 20 seconds), until—S: "At dinner table.

8—Continue ff (45 seconds), until—T: "And then one day her mother, etc."

9—"Tragic Theme," by Paul Vely (1 minute and 45 seconds), until —S: "Girl at piano."

10—Piana solo improvise to action (1 minute and 25 seconds), until—T: "Summertime and moonlight."

11—Continue ppp (1 minute and 15 seconds), until—T: "Mrs. Dorset's room."

12—"Sinister Theme" (Mysterioso), by Sol. P. Levy (1 minute and 10 seconds), until—S: Close-up of music, "The Star-Spangled Banner."

13—"Star-Spangled Banner," piano solo pp (25 seconds), until—S: Girl leaves piano.

14—Silence (45 seconds), until—T: "Fritz von Hoffert—a military spy."

15—Popular Waltz to action (1 minute), until—T: "Next morning."

16—"Sweet Ponderings" (Moderato), by Langey (4 minutes and 25 seconds), until—T: "The local exemption board."

17—"Carry On" (semi-patriotic march), by M. L. Lake (1 minute and 20 seconds), until—T: "Gladys and Virgie become, etc."

Note—To be played slow and pp.

18—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradis (2 minutes and 50 seconds), until—T: "Change of scene."

19—Repeat "Carry On" March pp (1 minute and 10 seconds), until—T: "Roberts meets two shining lights."

20—Continue ppp (20 seconds), until—T: "The village gives, etc."

21—"Dramatic Recitative," by Sol. P. Levy (5 minutes), until—T: "Tell them I have a headache."

22—"Heavy Mysterioso," by Sol. P. Levy (4 minutes and 15 seconds), until—T: "Too late she had realized."

23—"Dramatic Agitato," by H. Hough (1 minute and 25 seconds), until—T: "Roberts establishes his alibi."

24—"Concert Waltz" (Characteristic), by Durand (4 minutes and 35 seconds), until—T: "Boys, hurry, we've been robbed."

25—"Intermezzo" (2/4 Presto), by Arenski (4 minutes and 50 seconds), until—T: "The box belonged, etc."

26—Continue pp (35 seconds), until—T: "Alone in New York."

27—Theme (2 minutes), until—T: "Hastening their marriage."

28—"Le Retour" (Mysterious Allegro), by Bizet (2 minutes and 50 seconds), until—T: "Our noble women heroes."

29—Repeat "Carry On" March, by Lake (35 seconds), until—T: "Over There assigned to duty."

30—Continue pp (30 seconds), until—T: "After Guy's departure."

31—"Thunderer" March, by Sousa (40 seconds), until—T: "Fairfax makes rapid progress."

32—Continue to action (2 minutes and 20 seconds), until—T: "Fairfax's regiment mascot."

33—About eight bars of a good Jig (15 seconds), until—T: "Arriving in France."

34—"Military Hurrah," by Sol. P. Levy (2 minutes and 40 seconds), until—T: "At the base hospital."

(Continued in next column)

(Continued from preceding column)

35—Continue pp (35 seconds), until—T : "Still under the evil influence."

36—"Allegro," by Bach (1 minute and 45 seconds), until—T: "Next day."

37—"Dramatic Tension," by Winkler (2 minutes and 30 seconds), until—T: "Bidding God-speed."

38—"Over There," song hit (1 minute and 25 seconds), until—T: "Fairfax's faith rewarded."

39—Continue ppp and slow (50 seconds), until—T: "Midnight—Fritz at his work."

40—Repeat "Military Hurrah," by Sol. P. Levy (7 minutes), until—T: "At break of dawn."

Note—Begin pp then to action with ad. lib battle effects.

41—Continue pp (20 seconds), until—T: "After the battle."

42—Theme ff (2 minutes), until—T: "Columbia calls."

43—Songs of our Allies ad. lib and to action (1 minute and 20 seconds), until * * * * * END.

"DE LUXE ANNIE"

(Select Pictures)

The timing is based on a speed limit of 14 minutes per reel (one thousand feet)

Reviewed on page 3484

Theme: Dramatic Narrative by Pauline Pement

1—"Intermezzo Pittoresque" (2/4 Allegretto Grazioso), by Kocian (4 minutes and 10 seconds), until—T: "Walter dear, I wish you'd give up."

2—Theme pp (35 seconds), until—T: "Doctor Fernand Niblo."

3—Continue to action (3 minutes and 15 seconds), until—T: "Just before the sandman came."

4—"Fairy Tale" (Characteristic), by Komzak (1 minute and 10 seconds), until—T: "The two very interesting characters."

5—"Sinister Theme," for impending danger, by Sol. P. Levy (2 minutes and 45 seconds), until—T: "Fear for her husband's safety."

Note—Watch shots.

6—Continue ff (30 seconds), until—T: "What happened that night."

7—"The Vampire" (A Dramatic Theme), by Levy (4 minutes and 10 seconds), until—T: "My God! my husband."

8—"Dramatic Agitato," by Fred Luscomb (55 seconds), until—T: "It will cost me nothing."

9—Continue ff (3 minutes and 35 seconds), until—T: "And then her mind a blank."

10—Silence (30 seconds), until—T: "While those who loved her."

Note—Effect of ad. lib Tympany Rolls during cloud scenes.

11—"Cavatine" (Dramatic Pathetic), by Bohm (5 minutes and 10 seconds), until—T: "Hand over the stuff."

12—"Dramatic Recitative," by Levy (2 minutes and 20 seconds), until—T: "Say have you ever heard?"

13—Theme (2 minutes), until—T: "I didn't know she was your wife."

14—"Dramatic Agitato," by H. Hough (1 minute and 25 seconds), until—T: "That night—the test."

15—"Concert Waltz" (Allegro Characteristic), by Durand (3 minutes and 10 seconds), until—T: "Through Doctor Niblo's plan."

16—"Flirtation Valse" (Intermezzo), by Meyer Helmund (1 minute and 15 seconds), until—T: "Within a week."

17—Continue to action (1 minute and 40 seconds), until—T: "Nan, here is the girl."

18—Theme (1 minute and 30 seconds), until—T: "With the morning."

19—Continue ff (1 minute and 35 seconds), until—T: "Won't you please find my mamma?"

20—"Serenade Dramatic," by Widor (3 minutes and 40 seconds), until—T: "It may be he."

21—"Return to Me Soon" (Allegro Intermezzo), by Gregh (3 minutes and 30 seconds), until—T: "What's the idea, Nan?"

22—"Dramatic Tension," for subdued action, by Fred Luscomb (3 minutes), until—T: "I want that woman arrested."

23—"Heavy Mysterioso" (Dramatic), by Sol. P. Levy (5 minutes and 25 seconds), until—T: "A word or a sound, etc."

24—Dramatic Hurry to action (1 minute and 30 seconds), until—T: "Mrs. Gilmore's boarding house."

Note—Begin pp then to action.

25—"Heloise" (Moderato Intermezzo), by Langey (2 minutes and 30 seconds), until—T: "Cyrus Monroe, sixty-odd."

26—"Illusion" (2/4 Intermezzo), by Bustanoby (4 minutes and 25 seconds), until—T: "A night of strange events."

27—"Essence Grotesque" (Comic Mysterioso), by M. L. Lake (3 minutes and 20 seconds), until—T: "My God! my husband."

28—"Mysterioso Agitato," by Becker (1 minute and 55 seconds), until—S: The fight.

29—Six Minute Hurry for general use, by Sol. P. Levy (4 minutes), until—T: "I feel somehow, etc."

30—"L'Adieu" (12/8 Dramatic), by Favarger (5 minutes and 30 seconds), until—T: "My country place is only, etc."

31—Theme (2 minutes), until—T: "Why the things? etc."

32—"Dramatic Agitato No. 38," by Minot (2 minutes and 55 seconds), until—T: "She is Kendall's wife."

Note—Play to action pp or ff.

33—"Tragic Theme," by Paul Vely (3 minutes), until—T: "The awakening."

34—Theme pp (1 minute and 15 seconds), until—T: "The operation has been successful."

35—Continue ff (1 minute and 15 seconds), until * * * END.

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"LEST WE FORGET"

(Metro Special)

1—"Flying Dutchman" Overture, by Wagner (1 minute and 45 seconds), until—T: "Rita Jolivet, the international star."

2—Continue pp (50 seconds), until—T: "The war orphan."

3—"Rienzi Selection," by Wagner (3 minutes and 40 seconds), until—T: "If drunk with sight of power."

4—Continue ppp and slow (30 seconds), until—T: "Baron von Bergen was a conspicuous member."

5—Love Theme (2 minutes and 50 seconds), until—T: "Baron, I've been in love with her."

6—Continue pp (40 seconds), until—T: "Rita, star of the Paris Opera."

7—Several Piano Solo Cadenzas on Operatic Melody to action (30 seconds), until—S: Rita stops playing piano.

8—Waltz from "Scenes de Ballet," by Glazounow (2 minutes and 45 seconds), until—T: "Germany's treacherous spy system."

9—Spy Theme (1 minute and 15 seconds), until—T: "At the post office."

10—"Sympathy Waltz," by Mezzacapo (2 minutes), until—S: Interior of German spy's office.

11—Spy Theme (2 minutes and 10 seconds), until—T: "Then came August 14th."

12—Tympany Rolls, ff, only about 10 seconds, followed by

13—"Dramatic Maestoso," by Loraine (50 seconds), until—S: President of France talking to the public.

14—Silence (20 seconds), until—T: "To arms, long live France."

15—The "Marseillaise," ff with ad. lib. effects of big church bells (2 minutes and 25 seconds), until—T: "Our hearts, our hopes, our prayers, etc."

16—Silence (15 seconds), until—S: Boys marching.

17—"Trio of March Loraine," by Ganne (50 seconds), until—T: "The Baron used his financial, etc."

18—Spy Theme (40 seconds), until—T: "The German invasion."

19—"The Tempest," by M. L. Lake (4 minutes), until—S: Aeroplane in view.

20—"Ride of the Valkyries," ff, by Wagner (1 minute and 40 seconds), until—S: Interior of telegraph office. German officer talking to Rita.

21—Continue to action—watch explosions (1 minute and 25 seconds), until—T: "We caught her in the act."

22—Heavy Dramatic, by Oehmler (1 minute and 45 seconds), until—T: "The Valmont hospital."

23—Love Theme (2 minutes), until—T: "Yes, that's she—I can see her now."

24—Continue ff with ad. lib. Tympany Rolls (1 minute and 40 seconds), until—T: "Harry's mind was possessed of, etc."

26—"Over There" (Popular Song), ppp and slow (50 seconds), until—S: General Joffre saluting.

27—"Yankee Doodle," ff (45 seconds), until—T: "Some time in 1915."

28—"Marche Militaire," by Schubert; play slow a la maestoso (1 minute and 45 seconds), until—S: Bursting shells and battle scene.

29—Battle Furioso to action (1 minute and 10 seconds), until—T: "Wounded and in the hands of the enemy."

30—"Dramatic Narrative," by P. Pement (1 minute and 20 seconds), until—S: Prayer meeting in prison hospital.

31—"Sacred Night, Holy Night," Christmas Anthem (1 minute and 50 seconds), until—S: German soldiers disturb the prayer meeting.

32—"Tragic Theme," by Paul Vely (4 minutes and 20 seconds), until—T: "It's Fritz Muller, of Alsace."

33—Very short Ballet Intermezzo (30 seconds), until—T: "I am risking my life to help you."

34—"Lanette" (Valse Lente), by Henton (2 minutes), until—T: "Another month found Rita in New York."

35—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "Rita made her debut in New York."

36—"Antony's Love Song" from the "Kleopatra Suite," by Oehmler (1 minute and 40 seconds), until—T: "A few nights later."

37—Storm Furioso for Scenes of Heavy and Windy Rainfall (1 minute and 30 seconds), until—T: "A familiar air came through the darkness."

38—"Good-bye, Broadway; Hello, France," or any other familiar New York hit (50 seconds), until—T: "Death lurked in every foot."

39—Tympany Rolls only to action (35 seconds), until—T: "Winslow's my name."

40—Silence (40 seconds), until—S: Soldier holding American flag.

41—"The Star-Spangled Banner," ff with ad. lib. Tympany Rolls during battle scenes (50 seconds), until—T: "The opera season having closed.

43—Spy Theme with ad. lib. wireless effects (3 minutes and 35 seconds), until—S: U-boat officer reading message, "Lusitania approaching your zone."

44—Tympany Rolls only (40 seconds), until—T: "At the very time, etc."

45—"Memories," B. Kuessner (55 seconds), until—S: Flashback to interior of Lusitania.

46—Silence (15 seconds), until—S: Torpedo is fired.

47—Produce effect of flying torpedo, followed by

48—"Flying Dutchman" Overture, by Wagner (3 minutes), until—T: "Too late."

49—"Fourteen Fathoms Deep," by Lake (25 seconds), until—S: Interior of spy's office.

50—Continue to action (1 minute and 10 seconds), until—S: Battle scene.

51—Battle Hurry (1 minute and 25 seconds), until—T: "Lest we forget the treaty of Brussels."

52—"Ein Maerchen," by Bach (first movement only (2 minutes), until—T: "Lest we forget the Zeppelin raids."

53—Silence, just watch explosions and produce effect (35 seconds), until—T: "Two weeks later in London."

54—"Enchantment Morceau," by Bendix (1 minute and 25 seconds), until—S: German spy enters Rita's rooms.

55—Spy Theme (3 minutes and 10 seconds), until—S: Rita attempting to telephone.

56—Heavy Agitato to action (2 minutes), until—T: "After days of anxious waiting."

57—Love Theme (2 minutes & 45 seconds), until—T: "What, you dare to face me?"

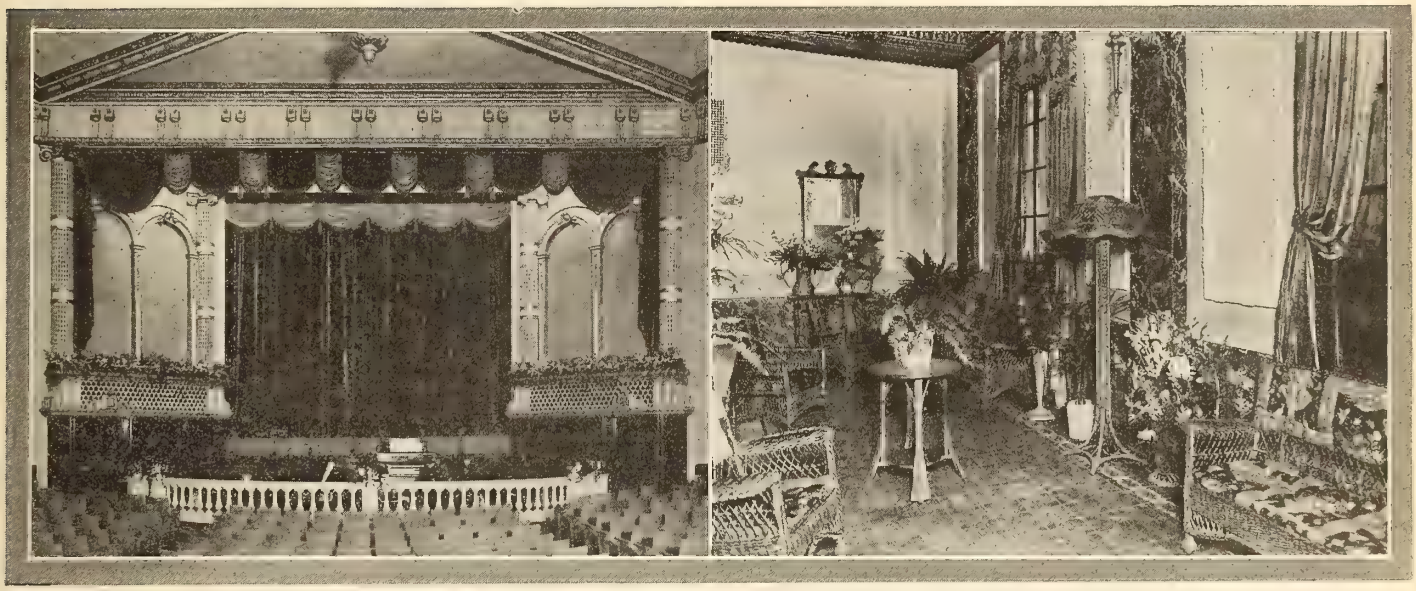
58—Continue fff (1 minute), until—T: "Wounded of all nations."

59—"America, I Love You" (Popular Song, Chorus Only), (1 minute and 15 seconds), until—T: "The day has come when America."

60—"Yankee Doodle" (1 minute), until—T: "God speed the time, etc."

61—"America" (My Country, etc.), ff Maestoso, until * * END.

Theatres Worth While



Looking Toward the Stage and View In Rest Room of Woodlawn Theatre, Chicago

Woodlawn Splendid New Chicago House

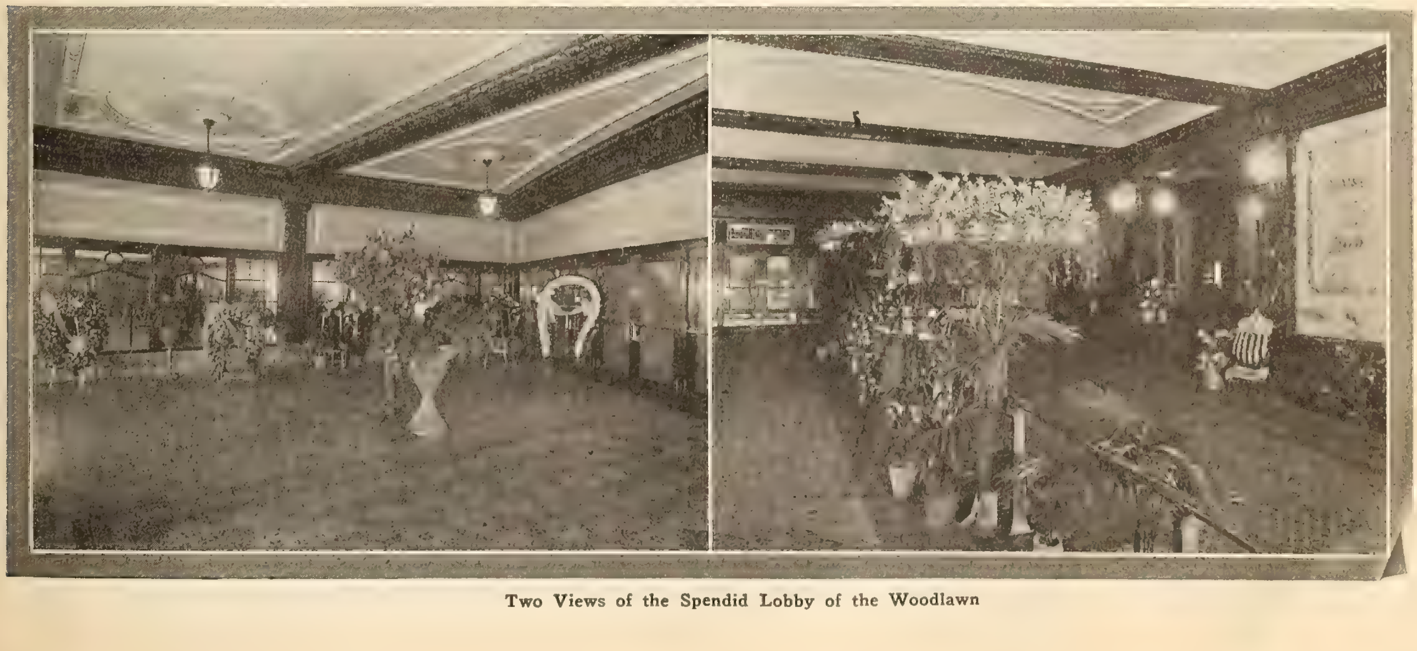
CHICAGO has one of the handsomest neighborhood houses in the country in the Woodlawn theatre, which has just been opened on Sixty-third street near Drexel avenue. It is under the direction of Andrew Karzas and represents the best thought that he has put into the operation of motion picture theatres for years. In brief, the Woodlawn fills his ideas of what a theatre should be; it has been called his "dream come true."

The building represents an investment of $250,000 and is owned by a company in which H. L. Newhouse is the principal stockholder. One of the most attractive features of the house, which seats 2,000, is the lobby arrangement. There are two of the lobbies, an outer one, where the box office is located and surrounded by a huge dome into which a stream of light is thrown from a large vase. The inner lobby is finished in marble panel effect, with tiled floor and a richly colored ceiling. These lobbies are spacious and give an air of distinction to the theatre. At the left of the inner lobby is a rest room for women.

The auditorium is square, 120 feet in both directions. In a semi-circle, opening off the foyer, there is a wide promenade which connects the aisles. Around the room, about midway between floor and ceiling, runs a lattice work in ornamental design through which washed air is forced.

All of the house is so planned that the view from every seat is clear and distinct. The proscenium opening is fifty feet wide, decorated with rich draperies and offering special opportunity for scenic effects.

One of the novelties of the house is that the orchestra is placed in the balcony. In addition, there is an unusually large organ. There is an elaborate lighting system with dimmers that make it possible to flood the entire house with any color and any



Two Views of the Spendid Lobby of the Woodlawn degree of light. Both music and lighting are big features of the Woodlawn.

Leading off the auditorium there are sixteen exits to the street level so that the house can be emptied in three minutes. A novel feature is that the doors are arranged so that they cannot be locked from the inside and thus they are made proof against accident.

Mr. Karzas gives his personal attention to every feature of the theatre. He sees every picture before it is booked and superintends the entire arrangements for the presentations.

New Neighborhood House for Indianapolis

THE latest addition to amusement houses in Indianapolis has been the completion recently of Bair's South Side theatre, devoted to the showing of high class feature photoplays to neighborhood audiences. This house is located at 1044 Virginia avenue, near the business center of Fountain Square and on the site of a former motion picture house of the same name.

Bair's South Side Theatre, Indianapolis

It has a very inviting front of pearl stucco, with mahogany-trimmed windows and main entrance. Back of this is quite an extensive tiled-floor lobby, with decorated walls and mahogany woodwork. The box office is located in the centre of the lobby, with a main front entrance at either side.

This theatre is thoroughly modern and no expense has been spared in supplying it with every convenience to further the comfort and pleasure of the patrons. The seating capacity is near 700 and the aisles are warmly carpeted. The walls are daintily decorated to harmonize with the interior woodwork of mahogany. There is an individual heating plant in the basement, and the large exhaust fans for purifying the air are the largest of any neighborhood house in Indianapolis. Music is furnished by a photoplay orchestrion.

R. R. Bair is the owner and manager of this theatre, as well as of two others on the South Side, the Lincoln at South East street, and Lincoln Lane and the Apex, at Virginia avenue and Stevens street.

Directory of New Theatres

CALIFORNIA

The Victoria theatre, at San Pedro, opened a few days ago, presenting for its initial number, W. S. Hart in "Wolves of the Rails." The house has a seating capacity of 900 and standing room was at a premium for the opening performance, and, in fact, a full house has been the rule at every show since. Mary Pickford in "Stella Maris" was the second number and drew a packed house.

Healdsburg is to have a modern, up-to-the-minute theatre. E. B. Deakin, a former drygoods merchant, has associated himself with Harry Tucker and Clyde Van DeVer, owners of the M. and M. theatre, and with them will erect a new theatre. They have purchased the Frank Cummings livery stable on West street and on its site plan a building to cost between $30,000 and $40,000 for motion pictures. It is to be equipped with every known modern convenience.

The Loring theatre, Riverside, is to be reemodeled and modernized in many respects. The People's Trust and Savings Bank will expend $10,000 and Howe & Merrill, lessees of the theatre, will expend $8,000 for the purpose.

The Hermose theatre was opened June 1 with Harold Lockwood in

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"The Square Deceiver" and Sidney Drew in "Twelve Good Hens."

J. H. League, who was formerly connected with the Royal theatre, Turlock, and W. W. Deming of Atwater have leased Mitchell Hall for the purpose of showing motion pictures, and opened a week ago with Mary Pickford in "The Poor Little Rich Girl."

CONNECTICUT

Architect F. A. Cooper has been commissioned to draw plans for a theatre on Main street, near Lumber street, Bridgeport, for Frank Jacoby of Broad street. While all the details have not been decided upon as yet, the building will be about 50 x 160 feet, of brick, with a seating capacity of 1,400

IDAHO

Parma will have a new picture show house about the middle of July. It will be strictly modern, 28 x 90 feet in size and is being built of interlocking tile, at a cost of $6,000. Reader & Lowe of Weiser have the building contract. N. E. Leigh, who is building this picture house, is also building a fine, modern picture in Nyssa and one in Wilder.

INDIANA

The contract for the remodeling of the livery barn building of H. T. Trueblood, East Main street, Washington, has been let to Lafayette C. Gilley, a local contractor. There were four bidders, including Mr. Gilley. The improvements completed, the building will be used as a motion picture theatre, the manager to be Albert Devoe, who now is running the American theatre on West Van Trees street. It will have a seating capacity of between 500 and 600. Mr. Gilley has already begun work and hopes to complete the job by the second week in July. The improvement will represent an expenditure of approximately $4,000.

NEW YORK

Negotiations are pending for the lease of a large Washington Heights plot as the site for a new theatre to be operated by J. J. and Lee Shubert. The fifteen lots at Broadway, Fort Washington avenue and 160th street, New York City, are being leased by John Whalen to these theatrical interests for a long term.

Plans for the theatre were filed with the Building Department last week by Herbert J. Krapp, which call for a two-story theatre and store building to cost $100,000. The Whalen property is of irregular size. Fort Washington avenue begins at Broadway and turns in a northerly direction. The Whalen property follows the curve in Fort Washington avenue for a distance of 292.5 feet. It also has a frontage of 189.5 feet on Broadway and 213.7 feet on 160th street.

The plot is in the newly-created apartment house section built on the land of the Loyal L. Smith estate. Permission for the erection of the proposed type of building may have to be granted by the Board of Appeals.

William M. McElfatstick, architect, has completed plans for the four-story theatre and stores which B. F. Keith's Theatre Corporation, Inc., plans to build on a plot 200 x 100, at the Concourse and Fordham road, New York City. The improvement will cost upward of $400,000.

TEXAS

The new Ellanay theatre, now under course of construction at El Paso, is to be a model in every respect. The foyer is an adaptation of Marie Antoinette's petit salon of the Palace of the Petit Trianon at Versailles. In this, as in the design borrowed from Italy, there is just the suggestion, or rather the influence of the design mentioned, but it is strong enough to create that atmosphere of genuine art so invariably lacking in the public buildings of this country.

In the interior decorations, the panels in the Hotel Meurice in Paris were copied as nearly as it is possible. They are noted for their exquisite festoons and delicacy of conception. These are to feature the walls above the balcony in the Ellanay.

A new theatre of this kind means much for the future of El Paso. The government has been combating German propaganda to a great extent through the medium of motion pictures. There are plans afoot for a great educational campaign on German methods and our war needs—the easiest and quickest way to reach the people is through motion pictures. And the builders of the Ellanay are giving the people a house of beauty in which to learn these things and which will keep in their minds one of the ever-present reasons for the war beyond the seas—the preservation of humanity and art—both of which the Germans have been equally ruthless in destroying. The owners of the Grecian are building the Ellanay and will operate both theatres when the Ellanay is finished.

A new Liberty theatre is being built at Kelley Field, San Antonio. The erection of this house will make it possible for pictures to be shown first at Camp Travis, then transported to Kelley Field.

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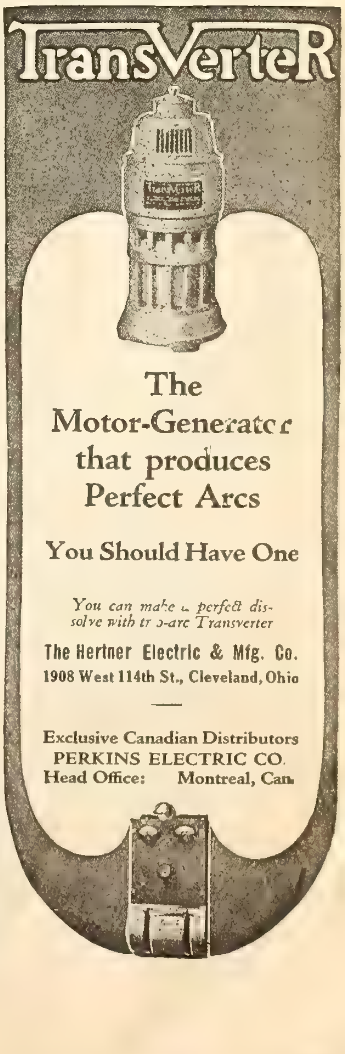

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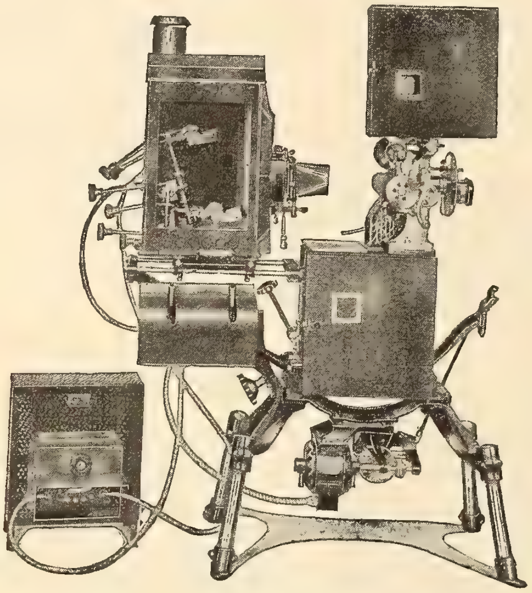

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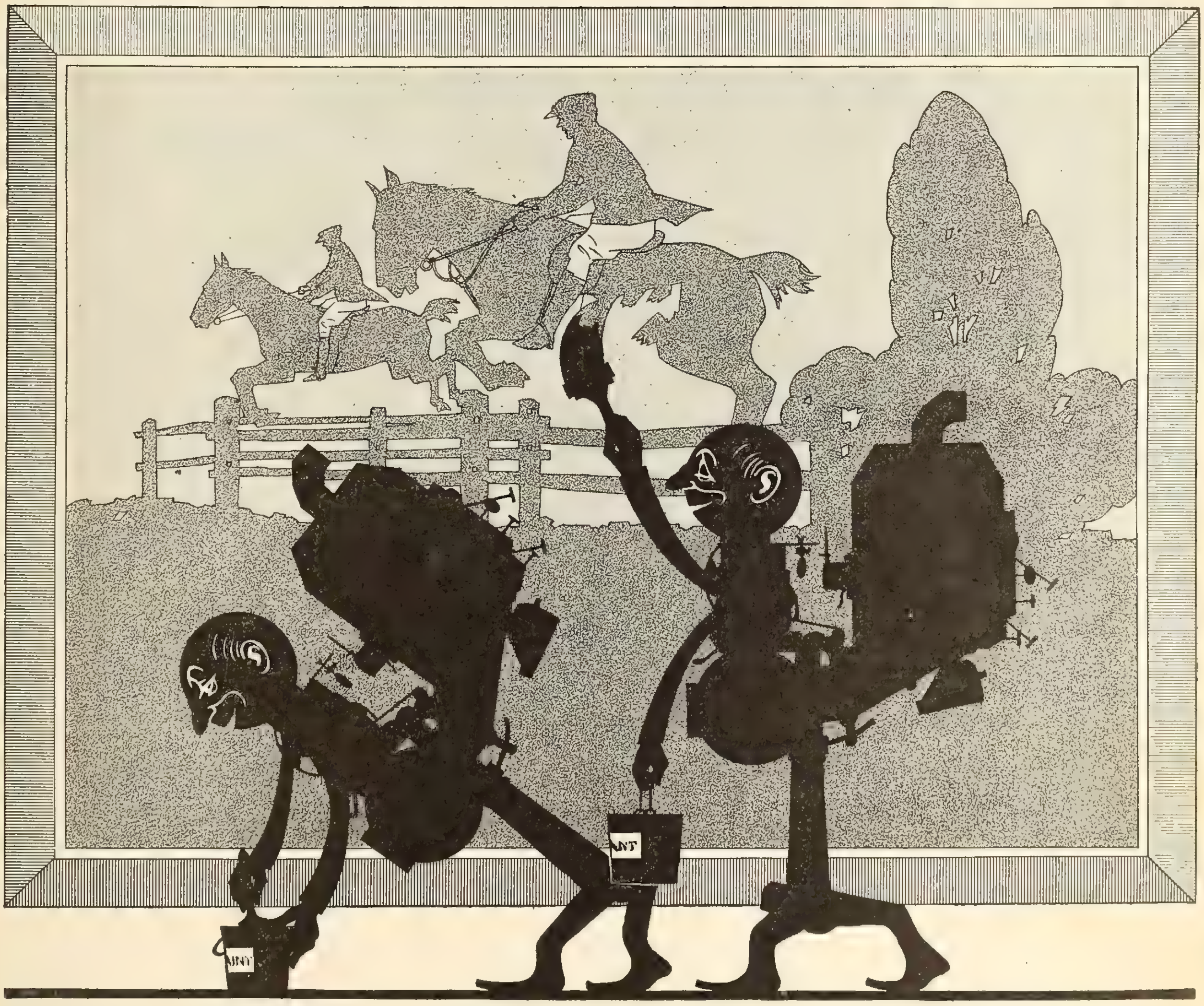

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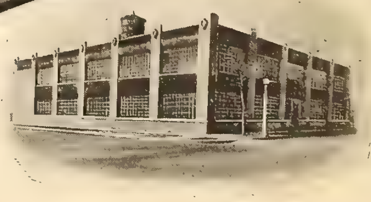

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